

Auction of Important Canadian and International Art
December 6th, 2023





LIVE AUCTION

Thursday, December 6th at 4:00 pm EST

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

AUCTION OF IMPORTANT CANADIAN & INTERNATIONAL ART





PREVIEW EXHIBITIONS

Montreal

A selection of artworks will be on display.

North Salon, Le Mount Stephen Hotel

Thursday, November 9th to Saturday, November 11th

10:00 am–5:00 pm

Toronto

Cowley Abbott

Thursday, November 16th to Wednesday, December 6th

Monday to Friday: 9:00 am–5:00 pm

Saturdays: 11:00 am–5:00 pm

Sunday, December 3rd: 11:00 am–5:00 pm

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 December 6th.

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.

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

Important Canadian and International Art

Cowley Abbott is delighted to present this collection of rare and important artwork by celebrated Canadian and international artists. The sale features works by historical, post-war and contemporary artists from a variety of private, corporate, and public collections.

Besides the unnamed national and international collectors, collections and estates from which consignments were received this season, we are privileged to identify the following collections who entrusted Cowley Abbott with artwork this autumn:

The Art Gallery of Ontario
The Collection of Joe and Anita Robertson, Niagara-on-the-Lake
The Collection of Nubuo Kubota, Toronto
Gershon Iskowitz Foundation

We extend our thanks to the community of curators, writers and academics who contributed to research and writing to this catalogue. We thank Lisa Baldissera, Mark A. Cheetham, Lucie Dorais, Dr. Michèle Grandbois, Andrew Kear, Joan Murray, Roald Nasgaard and Dr. Sarah Stanners.



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

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1

FRANKLIN CARMICHAEL

Lake and Hills

watercolour and graphite
signed lower right; titled on a label on the reverse
11.25 ins x 13.5 ins; 28.6 cms x 34.3 cms

PROVENANCE

G. Blair Laing Galleries, Toronto
Private Collection, St. Catharines
Sotheby's Canada, auction, Toronto, 26 May 2011, lot 3
Private Collection, Calgary

LITERATURE

Megan Bice, *Light & Shadow: The Work of Franklin Carmichael*,
Kleinburg, 1990, page 38

During the mid-to-late 1920s, Franklin Carmichael embarked on sketching trips throughout Ontario; on some occasions he travelled alone and in other instances he was accompanied by fellow Group of Seven members. While his associates painted oil sketches, Carmichael preferred to depict his subjects *en plein-air* in watercolour. The artist strongly believed in the independent validity to the medium, and asked high prices for his watercolours in order to reflect their status, which he believed to be equal to oil painting. Carmichael co-founded the Canadian Society of Painters in Watercolour in 1925, in an effort to give the medium the importance and recognition it deserved. The artist proclaimed: "As a medium, it is capable of responding to the slightest variation of effect or mood. It can be at once clean cut, sharp, delicate and forceful or subtle, brilliant or sombre, including all of the variations that lie in between." *Lake and Hills* exemplifies Carmichael's description, as it contains a mixture of sharp lines in the mountains and cloud formations, as well as subtle, looser strokes in the lake and rocky foreground.

\$30,000–\$40,000



2

FRANK HANS JOHNSTON

Untitled – Shoreline Landscape

oil on board

signed lower left; dated circa 1923 on a label on the reverse
 10.5 ins x 13 ins; 26.7 cms x 33 cms

PROVENANCE

Mrs. M. Shiel, Vancouver
 Warwick Gallery, Vancouver
 Mr. and Mrs. Don MacPherson, Regina
 Private Collection, Regina
 Sotheby's Canada, auction, Toronto, 27 November 2012, lot 73
 Private Collection, Calgary

EXHIBITED

Regina Collects, Norman MacKenzie Art Gallery, University of Regina, 7 September–21 October 1984, no. 47

LITERATURE

Regina Collects, Regina, 1984, no. 47, reproduced pages 25–26

Franz Johnston's landscapes reflect his knowledge of turn-of-the-20th-century ideals, being more atmospheric and decorative than those of the Group of Seven. This difference in ideology and technique may partially explain why Johnston participated only in their first show in 1920. He was every bit as eager to express his love of the Canadian wilderness as they were but he wanted to paint in a different style. By 1921, Johnston had left Toronto to become the principal of the Winnipeg School of Art (1921–24). This luminous waterfront scene at dusk exemplifies the atmospheric quality that Johnston brings to his painting.

\$20,000–\$30,000



3

ALFRED JOSEPH CASSON

Passing Storm

oil on board

signed lower left; titled on an exhibition label on the reverse
 9.25 ins x 11.25 ins; 23.5 cms x 28.6 cms

PROVENANCE

Kenneth G. Heffel Fine Art, Vancouver
 Private Collection, Toronto
 Heffel Fine Art, auction, Toronto, 24 November 2011, lot 103
 Private Collection, Calgary

EXHIBITED

Department of Small Pictures, Canadian National Exhibition, Toronto, 1934

\$25,000–\$35,000



4

ALFRED JOSEPH CASSON

Ragged Falls – Oxtongue River

oil on board

signed lower right; signed, titled and dated 1969 on the reverse

12 ins x 15 ins; 30.5 cms x 38.1 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Ted Herriott, *Sunday Morning with Cass, Conversations with A.J. Casson*, Mississauga, 1993, page 128

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

Casson's notable dedication to Ontarian subject matter meant that the artist developed an expert eye in rendering the subtlety of the landscape. When asked by Ted Herriott in *Sunday Morning with Cass* for his favourite painting location, Casson replied, "It depends on different times. I did an awful lot of work up around the Huntsville area – Oxtongue Lake, Oxtongue River, into the [Algonquin] Park there." The distinct seasons in Ontario meant that the artist was constantly provided with changing environs that inspired him without having to leave the province, like many of his contemporaries.

The surging water of the falls against the muted tones of a rocky channel saturates this strong oil sketch with great vitality and gives the viewer the sense that they are standing on the rock pans. Casson often used rock forms in his paintings as they gave a solid sculptural quality to his landscapes.

\$20,000–\$30,000



5

JAMES WILSON MORRICE

Sailboats, circa 1905–1906

oil on panel

4.75 ins x 6 ins; 12.1 cms x 15.2 cms

PROVENANCE

Scott & Sons, Montreal, before 1924
 Henry L. Putnam, Montreal, before 1931
 D&J Ritchie, auction, Toronto, 26 September 1980, lot 1056 as
Sailboats, Lac St. Louis
 Private Collection, British Columbia
 Winchester Gallery, Victoria, January 2011
 Private Collection, Victoria

LITERATURE

A. Lever & C. Moorfield, *D&J Ritchie, Canadian Art Auction Prices, 1975–1980*, Vol. 1, listed page 61, reproduced page 66 as *Sailboats, Lac St. Louis*
The Gazette, Montreal; *Edmonton Journal*; *The Ottawa Citizen*, 1980–1981, reproduced multiple times as an advertisement
 Anne-Marie Bouchard “James Wilson Morrice and Fin-de-siècle France” in Katerina Atanassova, *Morrice: The A.K. Prakash Collection in Trust to the Nation*, Ottawa, 2017, page 81

Sailboats were a popular subject for Morrice, who had been fascinated by them since his early childhood. As Anne-Marie Bouchard notes, “Morrice fits historically within the wake of Impressionists and Post-Impressionists such as Pierre-Auguste Renoir, and Gustave Caillebotte, Pissarro and Signac, who were obviously partial to seascapes.” The style of boats indicate that they were private boats and were not used for fishing.

Sailboats presents a lively scene, painted in the bright oranges and turquoise colours that were inspired by the work of the Fauves. James Wilson Morrice would have encountered the Fauvist paintings in the Salon d'Automne of 1905 that shocked the viewing public. Morrice had four oil studies entered in the Salon that year. While Morrice proves that he was able to assimilate the pure Fauvist hues, the light brushwork is characteristically his own. The technique employed by Morrice likely dates this work to circa 1905–1906. During that time period, Morrice travelled extensively across Europe, including Dieppe (Normandy), Saint-Malo (North of Brittany), and Concarneau/Le Pouldu (South Brittany), among other locations.

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

\$30,000–\$40,000

WILLIAM KURELEK

Streets Pier, Worthing, circa 1957

gouache

signed lower left

30 ins x 21.5 ins; 76.2 cms x 54.6 cms

PROVENANCE

Collection of Harry Streets, Brighton, United Kingdom

Collection of Patricia Morley, Ontario (purchased from Harry Streets in 1981)

By descent to the present Private Collection, Ontario

LITERATURE

Letter from Harry Street Jr. to Patricia Morley, 3 January 1988

Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, page 135

William Kurelek was equally adept at painting crowded interiors as he was at rendering his best-known subject, the vast, open fields of the Canadian Prairies. This postwar tableau depicts New Amusements, an arcade that, while its name has changed, has been the anchor of the famous Worthing Pier on England's South Coast since the late 1930s. Dominated by the multicoloured grids and spheres of a bingo game in progress at the scene's centre, the perimeter teems with a competing range of human activity, expression, and sartorial detail. Kurelek captures a preoccupied motley of families, friends, and strangers—the young and the old—as they swarm a network of coin-operated electromagnetic games, amid change booths, cigarette dispensaries, and directional signage. Phrases like “Our Motto is Fair Play” and “What Has Life in Store for You?” at once reassure and motivate the arcade's otherwise distracted clientele.

Kurelek's attention to observational detail is on full display in *Streets Pier, Worthing*. The painting, which was completed while he was living in London, U.K., is of a piece with several other of the artist's early (and otherwise radically distinct) expressions of *horror vacui* that brim with a similar claustrophobic pressure. These include his *Portrait of the Artist as a Young Man* (1950; private collection), *The Maze* (1953; Bethlem Museum of the Mind, Beckenham, U.K.), *Netherene Hospital Workshop* and *The Bachelor* (1954 and 1955 respectively; Art Gallery of Ontario). Born in Alberta in 1927, Kurelek lived and worked in England between 1952 and 1959 where he also spent several years in—and-out of two psychiatric hospitals before returning to Canada and settling in Toronto where he would build a successful career and remain until his death in 1977. Effectively a series of microcosmic details stitched into a single universe, *Streets Pier, Worthing* was completed at a time when Kurelek had been producing small trompe-l'oeil panels for display at successive Royal Academy summer exhibitions between 1956 and 1959. Indeed, it was the sale of a trompe-l'oeil featuring a penny and a lark farthing on checked blue cloth at one of these Academy exhibitions that led Kurelek to paint *Streets Pier, Worthing*.

Harry and Rosie Streets established New Amusements in the mid-1950s. The married couple were so charmed by their purchase of Kurelek's *trompe-l'oeil* still life at the Academy exhibition in the summer of 1957 that they commissioned the young Ukrainian-Canadian artist to portray their arcade. As the Streets' son Harry Jr., who would assume control of the arcade in the early 1960s, recalled in a letter to Kurelek's biographer Patricia Morley in 1988: “I was working on the Pier then and naturally remember Bill Kurelek arriving to collect information for his picture of the Amusement Hall. He took a lot of photographs, many perched on top of a step ladder which my father held safely.” Morely's book indicates there was mutual admiration between Kurelek and Harry Sr. :

The two men, patron and artist, had both had domineering fathers and were similar in other ways. As the acquaintance grew, and a second purchase followed the first, it occurred to the patron that his two dreams were coming together. Two of the passions in his life were his amusement arcade and his love of art. Now, for the first time, he actually knew an artist. He would have his artist paint his kingdom.

Streets Pier, Worthing remained in the Streets' private collection until 1981, when Morley purchased the work directly from the family.

While the painting was a commission, it is clear Kurelek found the subject of an arcade intriguing for its own sake. As a composite of human activity, he would have seen a deeper significance to the scene's quotidian details. In the same way his Northern Renaissance heroes Pieter Bruegel, Hieronymus Bosch, and Joachim Patinir emphasized the moral and spiritual significance of everyday life Kurelek, who converted to Roman Catholicism the same year *Streets Pier, Worthing* was likely completed, brings an almost parabolic weight to the scene. Not unlike several of Kurelek's best known paintings, including *Manitoba Party* (1954; National Gallery of Canada) or *Light Trading Day, Toronto Stock Exchange* (1971; Richardson & Sons Ltd.), *Streets Pier, Worthing* resonates with ambiguous feelings of sympathy for human frailty as well as moral judgement against worldly distraction. As he also would in both later works, Kurelek incorporated himself into the arcade scene; he can be seen at top right, casually leaning on the ledge of a booth—the only figure in the painting who looks back at us, unabsorbed by the surrounding spectacle.

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

\$20,000–\$30,000



PHILIP HENRY HOWARD SURREY

Unisex Shop

oil on canvas

signed lower left

24 ins x 32 ins; 61 cms x 81.3 cms

PROVENANCE

Galerie Valentin, Montreal

Private Collection, Toronto

EXHIBITED

Philip Surrey Retrospective Exhibition, Walter Klinkhoff Gallery, Montreal, 18 September–2 October 2004, no. 8

Surrey, Little, Tanobe: Les rues de Montréal, Galerie Valentin, Montreal, 26 April–10 May 2014

Born in 1910 to globe-trotting parents, Philip Henry Howard Surrey spent the first ten years of his life travelling the world. Back in Canada, he settled in northern Manitoba with his mother, who worked as a teacher. The young Surrey apprenticed at the Brigden printmaking studio in Winnipeg in the late 1920s and, while working in commercial art, in the evenings, he studied at the Winnipeg School of Art with Lionel LeMoine FitzGerald. His training continued with Frederick Varley in Vancouver, then at the Art Students' League in New York, where he took lessons from Alexander Abels on the techniques of the classical masters. A man from the West, Surrey became an adopted Montrealer in 1937. He began a career in the press, first at the *Montreal Standard*, then became one of the founders at *Weekend Magazine*. At the same time, Surrey pursued his painting career, and dedicated himself exclusively to it as of 1964, thanks to the financial support of his employer, John McConnell. Having become almost blind, McConnell tragically took his own life in 1990.

Upon his arrival in Montreal, Philip Surrey mingled with the city's progressive artists and writers. He joined the Eastern Painters Group, founded by his friend John Lyman. He met Margaret Day, a close friend of Norman Bethune; he married her in 1939. The same year, Surrey was a founding member of the Société d'art contemporain de Montréal and participated in all of the group's exhibitions until its dissolution in 1948. Surrey was present at the *Première exposition des Indépendants* organized by Father M.A. Couturier in Quebec in 1941 with Alfred Pellán, Paul-Émile Borduas, Jori Smith and Goodridge Roberts. The painter won First Prize at the Spring Salon of the Montreal Museum of Fine Arts in 1953. He received the Centennial Medal in 1967 and an honorary degree from Concordia University in 1981. The following year, he was named a member of the Order of Canada. His successful solo exhibitions in 1965 and 1967 were

followed by the publication of Jacques de Roussan's monographic work in 1968. In 1971, the Montreal Museum of Contemporary Art held a retrospective exhibition of his work, *Philip Surrey, le peintre dans la ville*, which was presented at the Canadian Cultural Center in Paris at the beginning of 1972. The event paid tribute to his contribution as an attentive and sincere interpreter of urban Montreal, its lively streets, the comings and goings of passers-by: "Surrey has recorded the human comedy in Montreal's streets, taverns, cafes and homes. No other Canadian artist has painted life in the city with such constancy and authority [...] Philip Surrey's paintings are as much Montreal as Wyeth's are Pennsylvania or Vermont and Colville's are New Brunswick."

When he painted *Unisex Shop* in 1974, Philip Surrey was at the peak of his career. That year, in November and December, the dealer Gilles Corbeil, his exclusive representative since 1970, devoted a solo exhibition to his recent works. *Unisex Shop* may have had a hand in this, as did *Crépuscule bleu* and other gouaches, which attracted the attention of critics George Bogardi and Henry Lehman at the time. Remaining in the shadows, the work reappeared thirty years later in the stunning 2004 retrospective organized by the Walter Klinkhoff Gallery. The exhibition is accompanied by an enlightening text in the catalogue, signed by the writer, literary critic at the *Globe and Mail* and friend of the artist, T.F. Rigelkhof. The work would only be exhibited publicly once again in 2014, in a group exhibition organized by the Galerie Jean-Pierre Valentin, alongside the work of painters John Little and Miyuki Tanobe, who also dedicated themselves to scenes of daily life and streets of Montreal.

Unisex Shop demonstrates the thoughtful art of Philip Surrey and is a continuation of the group scenes that *The Underpass* began in 1963. Here, the painter captures the atmosphere of a commercial area at the intersection of Bishop and Sainte-Catherine Street West. There are numerous allusions to the realm of sex in this painting of urban social norms of the 1970s. The shop gives its name to the title of the work, on the left, whose red sign only reveals the three last letters "sex". The artificial and diffused lighting allows a clear reading of the urban setting and the fourteen pedestrians that Surrey has depicted. Painstakingly organized, the triangular composition causes the convergence of all the elements at the red light. With Philip Surrey, geometry underpins the excitement of the place with its garish notes of white, red, pink, orange and yellow, and the arabesques created by the figures in motion.

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

\$50,000–\$60,000





8

FREDERICK HORSMAN VARLEY

Woodnote

pencil and watercolour

signed lower left and signed with initials lower right; titled and dated

1944 on a label on the reverse, Varley Inventory no. 191

7 ins x 9.5 ins; 17.8 cms x 24.1 cms

PROVENANCE

Linda Lando Fine Art, Vancouver

E. Dorland Taylor, Ottawa

Private Collection, Calgary

EXHIBITED

F.H. Varley: A Centennial Exhibition, The Edmonton Art Gallery; travelling to Art Gallery of Greater Victoria; National Gallery of Canada, Ottawa; Montreal Museum of Fine Arts; the Art Gallery of Ontario, Toronto, 16 October 1981–13 November 1982, no. 182 as *Woodnote*, 1944

LITERATURE

Christopher Varley, *F.H. Varley: A Centennial Exhibition*, Edmonton, 1981, no. 182, reproduced page 160

Peter Varley, *Frederick H. Varley*, Toronto, 1983, reproduced page 71

Frederick Varley left Vancouver in 1937, and moved between Montreal and Ottawa. Varley made frequent visits with friends in Montreal and stayed with the family of Douglas Duncan, a friend, art collector and vital supporter. In 1944, before returning to Toronto late in the year, Varley created numerous sketches and watercolours near the Central Experimental Farm in Ottawa. Bordered by the Rideau Canal, the scenic area provided Varley with visual inspiration and calming respite. The medium of watercolour was well-suited to Varley's restless travels during this period.

Woodnote of 1944 demonstrates the artist's keen ability to capture his surroundings with speed and confidence. Watery, light-blue splashes of colour at the centre highlight the trees and plants of the foreground. The artist's son Peter Varley observed; "The delicate watercolour and pencil *Woodnote* is an example of the shift in Varley's landscape drawing during these years. Soft and fluid, there is an evident mastery."

\$15,000–\$20,000



9

ARTHUR LISMER

Georgian Bay Landscape

oil on board

signed and dated 1950 lower centre

12 ins x 16 ins; 30.5 cms x 40.6 cms

PROVENANCE

Wedding Gift of Arthur Lismer to a Private Collection, Montreal, 1955

By descent to the present Private Collection, Toronto

LITERATURE

Lois Darroch, *Bright Land: A Warm Look at Arthur Lismer*, Toronto, 1981, page 104

Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*, Toronto, 1985, page 46

A founding member of the Group of Seven, Arthur Lismer's *Georgian Bay Landscape* captures the vital undergrowth of the forest floor. Surrounded by dense foliage, the twisting roots of the iconic trees of Georgian Bay reach for the depths of the earth beneath it. Author Lois Darroch wrote, "Lismer said his Group friends stepped right over the foreground of their paintings as if it did not exist. He was beginning to enjoy making clarity out of the confusion of twisting roots and random growth, for in the foreground, right at his feet, was where life began." Lismer's signature *sgraffito* technique is evident wherein the point-end of the brush is used to incise animated lines into the surface, imbuing it with the feverish vitality that animated the Georgian Bay landscape.

Lismer travelled to Georgian Bay regularly throughout his career, creating an extensive body of work that speaks to the admiration he felt for the landscape and its topography. The artist's written observations tell us that it was the raw and natural beauty of Georgian Bay that provided the ultimate inspiration for his paintings. Author Dennis Reid describes the paintings Lismer produced in Georgian Bay as both vital and exciting, exhibiting "the outrageous hedonism of their sensuous materiality."

\$15,000–\$20,000



10

JAMES WILLIAMSON GALLOWAY MACDONALD

Morning on Nootka Sound, B.C.

oil on board

signed and dated 1936 lower left; signed, titled and dated 1936 on the reverse

12 ins x 15 ins; 30.5 cms x 38.1 cms

PROVENANCE

Dr. and Mrs. George Moir Weir, Vancouver

By descent to the present Private Collection, British Columbia

EXHIBITED

Recent Nootka Sketches, The Art Emporium, Vancouver, January–February 1936 as *Nootka Sound (Morning)*

LITERATURE

"Recent Nootka Sketches at Art Emporium", *Vancouver Daily Province*, 1 February 1936

Joyce Zemans, *Jock Macdonald: The Inner Landscape A Retrospective Exhibition*, Toronto, 1981, page 59

Michelle Jacques, Linda Jansma and Ian Thom, *Jock Macdonald Evolving Form*, London, 2015, page 20, listed page 161 as *Nootka Sound (Morning)*

In the summer of 1935 Jock Macdonald and his family, along with friend Harry Tauber and his friend/lover, Les Planta, set sail on the *S.S. Maquinna* for the remote community of Nootka Island. Macdonald was in search of a newfound spiritual expression to fuse his interests in philosophy, nature and science, and set out to establish

an artist colony, hoping to leave the economic reality of life during the Depression in Vancouver behind. Adjacent to Vancouver Island and separated by Nootka Sound, Macdonald and his family found an abandoned cabin three miles from the First Nations village of Friendly Cove on Nootka Island and spent two years living there. As Ian M. Thom states, "it was a period of enormously hard work, punctuated by injury and poverty, and – remarkably – it was a time when his work grew deeper and richer."

Life in this isolated environment allowed Macdonald the opportunity to paint freely and connect with nature in his pursuit of a spiritual experience. He became absorbed in his artistic experiments while in Nootka, exploring new forms. As Joyce Zemans suggests, Nootka afforded "an opportunity to renew contact with nature and to seek the stimulation for revitalized artistic activity". The works produced in this period were transitional in nature, as Macdonald began to explore the universal language of art in the elements of modality.

Macdonald executed several oils, drawings and watercolours while in Nootka, recording that nine oil sketches were sent to Harry Hood at The Art Emporium in Vancouver to be exhibited in January of 1936, including *Morning on Nootka Sound*. "I painted and sketched as much as I could during this time, in the hope that I might sell a sketch and have some funds again", Macdonald wrote. The *Vancouver Daily Province* reviewed the exhibition, reporting that "During the past few months J.W.G. Macdonald, one of Vancouver's well-known artists, has discovered the lure of new fields and the country about Nootka has been the inspiration for his brush." *Morning on Nootka Sound*, a rare work from this seminal period in Macdonald's career was purchased from this exhibition in 1936 and has remained in the possession of one family until now.

\$20,000–\$30,000

JACK HAMILTON BUSH

Rose Red and Red, 1966

oil on canvas

signed, titled (twice), dated "Jan. 1966" and inscribed "The Waddington Galleries, London England" on the reverse

90 ins x 68.75 ins; 228.6 cms x 174.6 cms

PROVENANCE

The Artist

David Mirvish Gallery, Toronto, 1967–January 1969

Dr. and Mrs. P. Beaglehole, Regina

Sotheby's, auction, New York, 9 May 1984, lot 38

Private Collection

Sotheby's, auction, New York, 15 February 1989, lot 90

Miriam Shiell Fine Art, Toronto

Private Collection

EXHIBITED

Jacques Hurtubise and Jack Bush: São Paulo IX Biennial 1967, São Paulo, Brazil, 1967

Jack Bush: Ten Year Retrospective Exhibition 1960–1970 Paintings, Norman MacKenzie Art Gallery, Regina; travelling to the Edmonton Art Gallery, 5 March–10 June 1970, no. 3

Jack Bush: A Retrospective, Art Gallery of Ontario, Toronto; travelling to the Vancouver Art Gallery; the Edmonton Art Gallery; Musée d'art contemporain, Montreal; the National Gallery of Canada, Ottawa, 17 September 1976–31 July 1977, no. 23

Jack Bush: The Sash Paintings, Miriam Shiell Fine Art, Toronto, 1999

Jack Bush: In Studio, Esker Foundation, Calgary; travelling to the McMichael Canadian Art Collection, Kleinburg, 23 January 2016–8 January 2017

LITERATURE

René Ostiguy, *Jacques Hurtubise and Jack Bush: São Paulo IX Biennial 1967*, National Gallery of Canada, 1967, unpaginated, no. 30

Hilton Kramer, "Richard Smith, British Painter, Wins Grand Prize at São Paulo Bienal," *The New York Times*, 21 September 1967

"Jack Bush," *Architecture Canada* 2, no. 11 (October 1968), reproduced Virgil Hammock, "Clearly no sell-out," *Edmonton Journal* (May 22, 1970)

Terry Fenton, *Jack Bush*, Norman MacKenzie Art Gallery, 1970, no. 3, unpaginated, reproduced

Jack Bush: A Retrospective, Art Gallery of Ontario, 1976, no. 23, unpaginated, reproduced

Ken Carpenter, "The Inspiration of Jack Bush," *Art International XXI* no. 4 (July/August 1977), page 21

Janice Andreae, "National Gallery exhibits Jack Bush retrospective," *The Montreal Star* (21 July 1977)

Murray Battle, *Jack Bush*, National Film Board of Canada [film], 1979

Karen Wilkin, *Jack Bush*, Toronto, 1984, reproduced page 80

Jack Bush: The Sash Paintings, Miriam Shiell Fine Art, 1999, reproduced page 5

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver, 2010, reproduced page 51

Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of Canada, 2014, reproduced page 68, 264

Sarah Stanners, *Jack Bush: In Studio*, Calgary, 2016, unpaginated, reproduced

Some paintings by Jack Bush positively glow and *Rose Red and Red* is a shining example. You'd be hard pressed to think of a mature Sash painting by Jack Bush that is any fresher than *Rose Red and Red*. Nothing about this painting registers as historical, as its actual age would suggest, which is now fifty-seven years. Its day-glow-like colours are intensely vibrant, giving the painting a strong contemporary presence, however, despite its ultramodern feeling, it is equally representative of its time. Its pink, red, orange, and sharp chartreuse green are banner colours of the swinging 60s. These colours were popping up everywhere between 1966 and 1967: the 1966 movie poster for *Endless Summer* set surfer silhouettes against a backdrop of hot pink, orange, and yellow; the 1967 album cover for the band *Cream* was a riot of orange and pink Day-Glo colours; and Frank Stella painted many of his Irregular Polygon paintings using alkyd fluorescent and epoxy paints, such as *Union I* (1966), which bears a dazzling pink, yellow, and pistachio palette.

It's unlikely that Bush ever used the brand-name Day-Glo paints, but he did embrace a high-key colour palette when painting *Rose Red and Red*. Painted in January 1966, this painting is among the last of his large oil paintings since he permanently switched to using water-based acrylic paints in March 1966. He had been painting with oil paints for over forty years, and *Rose Red and Red* is a testament to his mastery of luminosity, even with the thinnest application of paint. To break the tension of the oil-based medium, Bush thinned his oil paints with turpentine, which allowed the pigment to be absorbed by the unprimed canvas. Ultimately, the colour appears rubbed in, with hints of the lighter canvas showing through. The effect of varying levels of saturation is remarkably like the uneven appearance of colour achieved in the felt-tipped marker sketches which Bush often made in advance of his paintings through the 1960s and early 1970s. In both cases, the lightness of ground serves to boost the reflection of light that delivers colour to our eye.

Rose Red and Red has enjoyed a stellar exhibition history. Its first public debut was in Brazil at the IX Sao Paulo Biennial in 1967. Canada was represented by a duo of artists: Jack Bush and the much younger painter, Jacques Hurtubise (b. 1939). The U.S. contingent at the Biennial was robust, emphasizing Pop Art with works of art by Andy Warhol, Jasper Johns, Roy Lichtenstein, Claus Oldenburg, Robert Indiana, and Robert Rauschenberg. Writing for *The New York Times*, art critic Hilton Kramer noted Bush's close contention for the top prize in Sao Paulo that year: "There were several surprising omissions on the award list. The Canadian abstract painter Jack Bush, whose exhibition is much admired here and who is practically the only representative of color field painting in the biennial, is reported to have figured in debate over the top prize."

Three years later, *Rose Red and Red* was included in a ten-year retrospective held at the Norman MacKenzie Art Gallery in Regina. The painting's first private owner, Dr. Peter Beaglehole (1932–2022), sat on the acquisitions committee of the MacKenzie Art Gallery and championed the artist's work. Between 1966 and 1974, the Gallery purchased two important paintings by the artist. While *Rose Red and Red* remained in private hands, Beaglehole continued to share the painting with the public through exhibitions and publications. In 1976, *Rose Red and Red* was featured in the artist's nationally touring retrospective exhibition organized by the Art Gallery of Ontario.

In 2016, this bright painting was included in a double feature of exhibitions organized by Esker Foundation, which presented twenty paintings by Jack Bush alongside another robust exhibition that celebrated the contemporary work of Colleen Heslin (b. 1976).



Both exhibitions, which were titled *Jack Bush: In Studio* (curated by me) and *Colleen Heslin: Needles and Pins* (curated by Naomi Potter), toured to the McMichael Canadian Art Collection after their inaugural presentation in Calgary. Despite the span of multiple generations between Bush and Heslin, this pairing shed new light on both artists; Heslin's textile-based art encouraged the viewer to notice Bush's success in uniting the fabric canvas with colour, and Bush's fields of colour complemented Heslin's ability to build a composition through literal shapes (fabric cuts) of colour. In this pairing, Bush felt as current as ever.

In our current age of wireless connections and AI advancements, large colour-forward paintings feel like a positive antidote to today's overabundance of screens and their virtual realities. Maybe Jack Bush's paintings would still be knock-out gorgeous in the metaverse, but basking in the actual glow of *Rose Red and Red* is a welcome visceral experience, beyond the limits of time.

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

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

\$400,000–\$600,000



Exhibition of *Jack Bush: In Studio* and *Colleen Heslin: Needles and Pins* at Esker Foundation, Calgary, 2016.



12

DENYSE THOMASOS

Untitled, 2012

acrylic on canvas

titled and dated 2012 on a label on the reverse; unframed
48 ins x 60 ins; 121.9 cms x 152.4 cms

PROVENANCE

Olga Korper Gallery, Toronto
Private Collection, New York

EXHIBITED

Denyse Thomasos: Just Beyond, Art Gallery of Toronto; travelling to
Remai Modern, Saskatoon and Vancouver Art Gallery, 8 October
2022–March 2023

LITERATURE

Renée van der Avoird, Sally Frater and Michelle Jacques, *Denyse Thomasos: Just Beyond*, Belgium, 2022, listed page 170

Denyse Thomasos was born in Trinidad, moved to Toronto as a child in 1970, and practiced as an artist mostly in New York and Philadelphia. Her importance was well acknowledged during her lifetime (she received the Guggenheim Fellowship Prize in 1997, the Joan Mitchell Foundation award in 1998, and the New York Foundation for the Arts award in 2008, among other accolades), yet her powerful work has also been re-discovered in Canada of late. The Olga Korper Gallery in Toronto presented a memorial exhibition in 2012. She had a posthumous solo exhibition at the McMichael Canadian Art Collection in Kleinberg, Ontario in 2021 and was celebrated in *Denyse Thomasos: Just Beyond*, another large retrospective seen at the Remai Modern in Saskatoon and the Art Gallery of Ontario in Toronto in 2022–23.

The website for the recent AGO exhibition suggested that “Thomasos conveys the vastness of events such as the transatlantic slave trade without exploiting the images of those who were most affected.” Her allusions to slave ships in some works is a case in point, both about the inclusiveness of ‘architecture’ in the form of ships in her painting and the ability to address trauma without replicating its effects through literal representation. Her unique form of abstraction is the key to this fine balance. Thomasos worked across more than the idioms of 20th- and 21st-century abstraction, never choosing one authoritative mode or rejecting figuration. Signature architectural elements structure her abstract images, frequently giving them a solidity and sense of deep space. Though not about specific buildings, her work can be thought of as architectonic in the sense that it structures our perception.

Painted in the last year of her tragically short life, in *Untitled*, Thomasos characteristically loosened the grids and structures that were central to her designs in the 1990s and that initiated her reputé in the USA particularly. Her skill in suggesting a stable three-dimensional space and dynamic activity at the same time is on display in this painting, as is an ever more vibrant array of colours. Across the top, the openings of what can be read as a colonnade seem to recede, working in genial harmony with a portal created in the top right corner through the quick and broad application of yellow. These gestures create a rectangle through which we can peer. While there is no preferred focus or resting place in the overall composition, neither is it chaotic. Instead, Thomasos’s architectonic underlies her distinctive freedom with the texture, hue, and the application of paint and gives us an optical and emotional purchase from which to explore the many visual ideas present on her canvas.

Mark A. Cheetham is a freelance writer and curator and a professor of art history at the University of Toronto. He is author of two books on modern and contemporary abstract art, *The Rhetoric of Purity* and *Abstract Art Against Autonomy*.

\$60,000–\$80,000



13

FRANK HANS JOHNSTON

Shoreline Landscape

oil on canvas

signed lower left

36.25 ins x 30.5 ins; 92.1 cms x 77.5 cms

PROVENANCE

Private Collection, Toronto (purchased *circa* 1930 in Toronto, possibly Eaton's)

By descent to the present Private Collection, Toronto

LITERATURE

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume I: A–F*, Ottawa, 1977

Often painting *en plein air*, Franz Johnston was devoted to representing the Canadian landscape through his work. Following the artist's death, the Owen Sound *Sun-Times* noted his passing as follows, "It may be said that, in a sense, Franz Johnston dedicated his professional life to Canada, for he has a deep appreciation for what this country had to offer." This sense of dedication was exemplified in his work, such as *Shoreline Landscape*, a quintessentially Canadian scene of a view through a screen of trees across a lake in early autumn. The large birch trees and fertile ground are painted in loose, separated brushstrokes in an almost abstract pattern. Like many of his fellow Group members, Johnston was drawn to paint the Canadian landscape during periods of transition, such as the changing of the leaves and newly bare branches of forests in autumn.

\$60,000–\$80,000



14

JOHN WILLIAM BEATTY

Algonquin Park, Early September

oil on board

signed lower right; signed, titled "Early September" and inscribed "to my friend, Albert Schnauffer, Xmas 1922" on the reverse

10.5 ins x 8.5 ins; 26.7 cms x 21.6 cms

PROVENANCE

Collection of Albert Schnauffer

By descent to a Private Collection, Ontario

Heffel Fine Art, auction, 30 November 2013, lot 309

Private Collection, Ontario

\$10,000–\$15,000



15

ALFRED JOSEPH CASSON

Rain Clouds

oil on canvas

signed lower right; signed and dated 1976 on a label on the reverse
24 ins x 30 ins; 61 cms x 76.2 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

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

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

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

In this canvas, there is a softness to both the colour palette and the handling of brushwork emphasizing a more reserved depiction of the Canadian landscape. The work showcases Casson's dedication to the Ontario landscape in this subtle rendering of the popular region. Common to Casson's work throughout his career is a limited colour palette. In a 1985 interview, the artist recalls this strategy as being present since his early days with the Group of Seven, when "exhibitions were flaming with colour." He elaborated by stating: "Well, I've always thought that if you want to stand out, don't follow the herd. I was inclined to go into subtle greys, to get away from the gaudy. I painted a few gaudy ones, but they never appealed to me." *Rain Clouds* is a prime example of a subtly dramatic landscape of this period in Casson's oeuvre.

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

\$60,000–\$80,000



17

ALEXANDER YOUNG JACKSON

Near the Banks of the South Saskatchewan River, Alberta

oil on board

signed lower right

10.5 ins x 13.5 ins; 26.7 cms x 34.3 cms

PROVENANCE

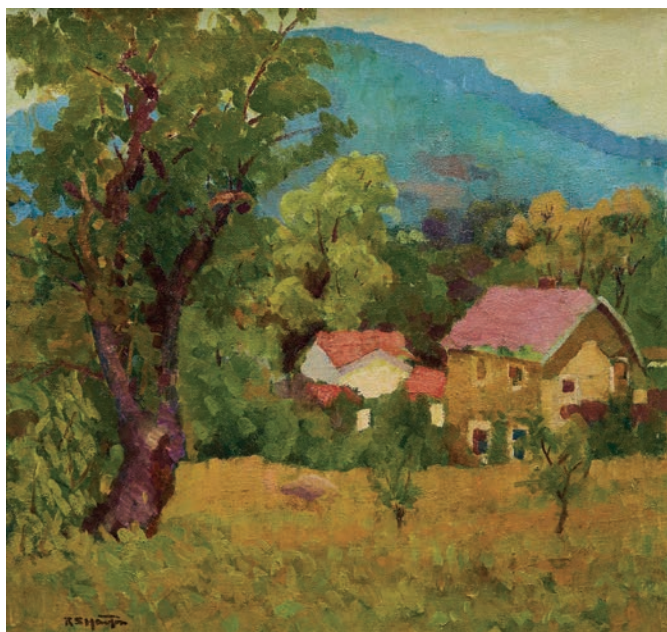
Galerie Walter Klinkhoff, Montreal

Private Collection, Toronto

A.Y. Jackson travelled and painted more of Canada than any other member of the Group of Seven. Jackson was a frequent guest of his brother Ernest, a Lethbridge judge. In 1937 and during these sojourns to Southern Alberta, Jackson began to take a keen interest in the landscape. Over the course of the next twenty years, Jackson would travel to Lethbridge regularly on painting excursions, particularly after teaching summer courses at the Banff School of Fine Arts. In fact, *Near the Banks of the South Saskatchewan River* was painted in the fall of 1947 following the close of Jackson's seasonal duties at the Banff School.

During his time in Lethbridge, Jackson became close friends with many members of the Lethbridge Sketch Club members and he would lead the group on painting excursions to the surrounding area. This sketch was most likely painted on just such an outing, east of Lethbridge, where the South Saskatchewan River originates at the confluence of the Bow and Oldman Rivers.

\$20,000–\$30,000



16

RANDOLPH STANLEY HEWTON

Summer Landscape

oil on canvas

signed lower left; an unfinished composition on the reverse

23 ins x 24.25 ins; 58.4 cms x 61.6 cms

PROVENANCE

Private Collection, Montreal

\$5,000–\$7,000

18

ALFRED JOSEPH CASSON

Early Morning, Harrington, Que., 1968

oil on board

signed lower right; signed, titled and dated 1968 on the reverse; also signed on a label on the reverse

12 ins x 15 ins; 30.5 cms x 38.1 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Toronto

\$20,000–\$30,000



19

ALEXANDER YOUNG JACKSON

Lac Millette, Quebec (Winter Landscape)

oil on board

signed lower left; titled and inscribed "National Council of Jewish Women" on the reverse and inscribed "A.Y. Jackson" on the frame on the reverse

10.5 ins x 13.5 ins; 26.7 cms x 34.3 cms

PROVENANCE

Private Collection, Montreal

\$20,000–\$30,000





20

ALEX SIMEON JANVIER

Ancient Relics

oil on linen

signed upper right; titled on the bottom edge; titled and dated "circa 1980" on a label on the reverse; unframed

48 ins x 72 ins; 121.9 cms x 182.9 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Greg A. Hill, *Alex Janvier*, Ottawa, 2016, page 18

Alex Janvier ranks among the most acclaimed contemporary artists in Canada. A residential school survivor, Janvier embraced art-making as a form of solace in childhood. Showing an early aptitude for art, he went on to study at the Southern Alberta Institute of Art and Technology in the 1950s. There he encountered the influence of European modernists including Wassily Kandinsky and Joan

Miró. Janvier's practice also drew from the rich cultural and spiritual traditions of the Dene in northern Alberta. Always a highly-original artist, Janvier's work has incorporated both representation and abstraction to explore personal, political and spiritual themes.

In *Ancient Relics*, Janvier's lively painted forms radiate outwards from the centre of the picture, shimmering and dancing with boundless, restless energy. The colourful, painted shapes contrast with the bare linen of the background. Janvier's abstractions possess an endless fluidity, while seeming on the verge of settling into recognizable images. Curator Greg Hill noted, "Spirituality is also evident in Janvier's work in subtle ways, such as in his characteristic sinuous lines. The lines... are reminiscent of the graceful and ever-changing movement of tobacco smoke and steam intermixing in shafts of light, or the dance of the aurora borealis spanning an entire night sky, the movement and patterns transcribed to feelings, colour and paint." Janvier's distinctive paintings allude to nature, indigenous culture, and spirituality. With its descriptive title, *Ancient Relics* hints at mysterious, elemental forces.

\$30,000–\$50,000



21

NORVAL MORRISSEAU

Migrating, 1978

acrylic on canvas

signed in syllabics and dated 1978 lower right

52 ins x 53 ins; 132.1 cms x 134.6 cms

PROVENANCE

The Pollock Gallery, Toronto

Private Collection, Toronto

LITERATURE

Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, Toronto, 1979, pages 116, 133, reproduced page 152

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

In 1976 Norval Morrisseau was introduced by his assistant, Eva Quan, to Eckankar, a belief system that welcomes past lives, dreams and the ability of the soul to travel. As Lister Sinclair states, "Morrisseau has been devoted to Eckankar, a body of teaching which centers around soul travel. Once again he has found a way of systematically using personal visions to liberate his artistic imagination. Once again, for all his uniqueness as an artist and as a human being, he shows himself securely placed in the Indian tradition of a vision-generating

shaman." As Jack Pollock reflected, "As soon as Morrisseau joined the Eckankar movement in 1976, he gave up drinking altogether. Not an easy task." The artist's use of colour became bolder and brighter in his later paintings of the 1970s. As Armand Garnet Ruffo writes of Morrisseau, "a light goes on that illuminates the world and confirms everything taught to him by his grandfather Potan all those years ago. He connects Eckankar's emphasis on soul travel through the astral planes to his traditional Ojibway teachings." Morrisseau began to deeply explore myths and legends, reinventing them from the various worlds of the Great Ojibway.

Throughout his career, Morrisseau repeatedly used the same classic, balanced compositional forms. The subjects are often depicted in a pyramid, with a central, symmetrical arrangement of figures or groupings balanced on the ground of the work, as exemplified in *Migrating* of 1978. Painted two years after his exposure to this new belief system, *Migrating* pays homage to the Anishinaabe oral account of the journey of the Ojibwe in the historic 500 year migration from the northeastern shores of North America to the Great Lakes region, as recorded in the prophecies, *The Seven Fires*. *Migrating* is a delightfully rich composition, complete with important historical and spiritual references and executed in Morrisseau's quintessentially bright palette of this seminal period.

\$40,000–\$60,000

EMILY CARR

Yan, Q.C.I., 1912

oil on canvas

signed, titled and dated 1912 lower right; inscribed "83" on the reverse; inscribed "E. Carr Trust Victoria/B.10/L-1 Carr" on a label affixed to the stretcher

19.75 ins x 24 ins; 50.2 cms x 61 cms

PROVENANCE

Richard and Katherine Daly, Toronto

Tom Daly, Toronto

By descent to the present Private Collection, Quebec

LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, Toronto, 1966, page 106

Gerta Moray, *Northwest Coast Native Culture and the Early Indian Paintings of Emily Carr, 1899–1913* (PhD. Dissertation, University of Toronto, 1993), vol. I, pages 325–326

Emily Carr, *Opposite Contraries: The Unknown Journals of Emily Carr and Other Writings*, ed. Susan Crean, Vancouver, 2003, page 204

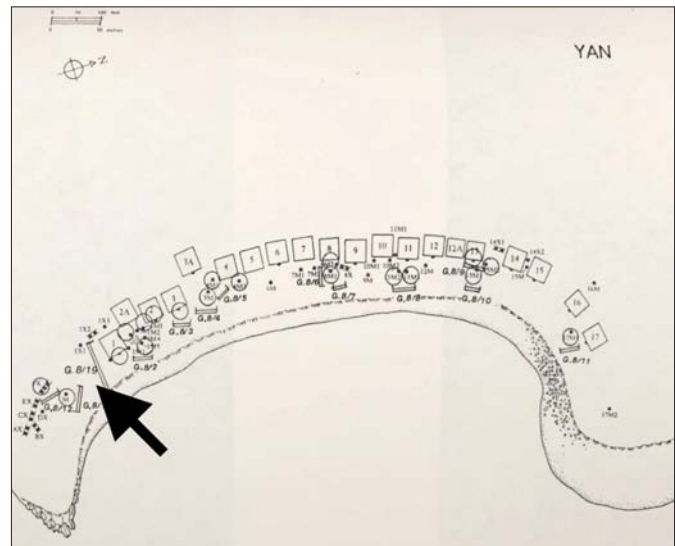
In 1907, while on a sightseeing trip to Alaska with her sister Alice, Emily Carr encountered an unlikely installation of Tlingit and Haida poles, placed together in a tourist park at Sitka. The poles had been removed from their diverse original village sites and featured in the St. Louis World's Fair in 1904, before being installed at Sitka. Her watercolour of this site, *Totem Walk at Sitka* (1907) is one of Carr's first depictions of totems. During this trip, Carr also met an American artist, likely Theodore Richardson, who described his project of documenting Indigenous art and architecture in situ. He travelled with Indigenous guides to produce watercolours and pastels in southeast Alaska documenting the Tlingit culture. It is possible that these encounters inspired Carr to initiate her own five-year project of documenting Indigenous villages and their neighbouring forests in British Columbia.

After her return from France in 1912, where she had studied at the Académie Colarossi, and privately, with Harry Phelan Gibb, John Duncan Fergusson and Frances Hodgkins, Carr began her project, embarking on the most extensive excursion she had ever taken in the region. Visiting the islands of the Northwest Coast, including Haida Gwaii and the Upper Skeena River, Carr travelled with Indigenous guides in order to discover remote villages to document. She occasionally used photographs as sources, acquired from professional photographers or other travellers, but usually, she worked *en plein air*, drawing and painting. Her final studio paintings were drawn from these vibrant field notes and sketches that reflected the influences of Fauvism and post-impressionism as well as the formal elegance of Indigenous carving and design. The works from this period are animated by active brushwork, and the reduced form of the French school: a 'unity in movement' that used denaturalized colour and brushwork as a structural component.

In her journal, Carr wrote, "I decided to try and make as good a representative collection of those old villages and wonderful totem poles as I could, for the love of the people and the love of the places and the love of the art; whether anybody liked them or not.... I painted them to please myself in my own way, but I also stuck rigidly to the facts because I knew I was painting history."

In 1912, Carr visited the village of Masset on Haida Gwaii. It was her last stop on the islands. The Village of Yan, located across the Masset Inlet and still used by locals for potato farming, became an obsession. She spent two long days there, according to her own record, in "Lecture on Totems," noting the rain and wildness of the days, which was challenging since she could only paint between rainfalls: "There is a mighty calm about Yan," she wrote, "the great solemn unpainted poles, with a carpet of fireweed running [in a] wild riot of colour around their base." It figured prominently in a series of at least seven finished studio canvases that emerged from this visit. The journey she made also took place during a time of First Nations protests against settler encroachment on Aboriginal lands and its economic and cultural impact. Art historian Gerta Moray notes that these were the most thorough and complete record of a location and the "largest number of sketches she made in any location" during this journey. Moray also speculates that an earlier visit from artist Will Taylor in 1909 (in which he relayed to anthropologist Harlan Smith at the American Museum of Natural History, the sale price of totems Carr had painted at the cost of \$1 per foot) may have added urgency to her sense of documenting the old village site. In addition, its proximity to Masset and the steamship route may have also made them seem vulnerable.

Yan, Q.C.I., 1912 may have been completed onsite rather than in the studio, and is comprised of a complex range of neutralized greens, blues and greys to unify the moving underbrush, beachfront and backlit northern sky. A celestial silver emanates from the horizon, where cloud comprised of dense, layered brushwork places a series of totems in silhouette. A hint of viridian and cerulean blue rises above the cloud, as sky melts into a glowing mauve, a colour that Carr infuses the totems with in classic post-impressionist 'unifying' formalism. Here, Carr



Yan: Sketches and Paintings by Emily Carr 1912 (circled poles are those that appear in Carr's paintings - G.8/19 is the location of *Yan, Q.C.I.*, 1912)

George MacDonald, *Haida Monumental Art*, UBC Press, 1983
Not for sale with this lot.



also uses the technique of outlining introduced by her French studies, to individually record the figures on the totems themselves. The poles feature a series of bird crest figures that Moray notes are prominent features of the Yan poles, and the bird forms had preoccupied Carr during her research on Haida Gwaii. However, a study of light and of picture-making remains top of mind, as some totems fade into the dusk, their leaning and fallen profiles seeming to stand in for an overall narrative of loss and nature's reclamation. *Yan, Q.C.I.* is a diligent documentation, pictured at the site of the totems' original raising, and within reach of the small settlement. These proximities to the village are important—the poles are depicted as part of a living legacy of the region and reveal how they are part of a wholistic expression of art and architecture. The painting also reveals Carr grappling with the challenge she has set before herself: a complex village site which featured approximately 50 remaining poles or house posts. Addressing only a select few in this work, through the series Carr depicted almost half of them. Works from this period such as *Tanoo, Q.C.I.* 1913, (BC Archives), *Totem Poles, Kitseukla*, 1912, (Vancouver Art Gallery) and the larger studio work, *Yan, Q.C.I.*, 1912 (Art Gallery of Hamilton) show a similar approach to land and sky.

Yan, Q.C.I., 1912 is one among over two hundred paintings produced by Carr during this period. A select number were exhibited in 1913, in the largest solo exhibition ever mounted in BC at that time and held at the Dominion Hall in Vancouver, the culmination of five years of work. Carr offered them to the provincial art collection in 1913, then a newly designated branch of the Royal British Columbia Museum. Unfortunately, the reviews were mixed, and when she offered the paintings to the new provincial museum they were refused for their vividness and expressiveness.

We extend our thanks to Lisa Baldissera, Canadian art historian, Director of Griffin Art Projects and former chief curator at the Mendel Art Gallery in Saskatoon for contributing the preceding essay. Lisa is author of the Art Canada's Institute's *Emily Carr: Life & Work*, available at www.aci-iac.ca.

\$300,000–\$400,000



23

MARC-AURÈLE DE FOY SUZOR-COTÉ

Arthabaska, Quebec, 1909

oil on canvas on board

signed and dated 1909 lower left; signed, titled "Arthabaska, Quebec [sic]" and dated on a gallery label on the reverse
15.5 ins x 34.75 ins; 39.4 cms x 88.3 cms

PROVENANCE

Master's Gallery, Calgary
Private Collection, Calgary

EXHIBITED

Suzor-Coté Retour à Arthabaska, Musée Laurier, Arthabaska, Quebec, 31 May-27 September 1987, no. 21
Suzor-Coté 1869-1937: Light and Matter, Musée du Québec; travelling to the National Gallery of Canada, Ottawa, 10 October 2002-11 May 2003, no. 62

LITERATURE

Laurier Lacroix, *Suzor-Coté Retour à Arthabaska*, Arthabaska, Quebec, 1987, no. 21, reproduced page 22
Laurier Lacroix, *Suzor-Coté: Light and Matter*, Musée du Québec, 2002, no. 62, reproduced page 189 as fig. 87

Following a long stay in France, Marc-Aurèle de Foy Suzor-Coté returned to Canada in 1907, at the age of thirty-eight, before settling in his native Arthabaska. There he would transition from an Impressionistic style to a more unique aesthetic, with thick application of paint and clear tonal contrasts. Here the artist presents a landscape where voluminous clouds dominate the scenery, contrasting with the thin, elongated trees and a plough in the foreground.

\$30,000–\$50,000



24

ARTHUR LISMER

Sumach and Sun Glow, Georgian Bay

oil on board

signed and dated 1944 lower left; signed and titled on a label on the reverse
12 ins x 15.75 ins; 30.5 cms x 40 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal
Private Collection, Toronto

EXHIBITED

Little Pictures Exhibition, 73rd Annual Exhibition, Ontario Society of Artists, Toronto, January 1945

\$20,000–\$30,000

25

ALFRED JOSEPH CASSON**Grey Evening, Lake of Two Rivers***oil on board**signed lower right; titled on the reverse**9.5 ins x 11.25 ins; 24.1 cms x 28.6 cms***PROVENANCE**

Roberts Gallery, Toronto

Loch Gallery, Calgary

Private Collection, Calgary

\$25,000–\$35,000



26

ARTHUR LISMER**In the Forest, Vancouver Island, B.C.***oil on canvas board**signed lower left**24 ins x 18 ins; 61 cms x 45.7 cms***PROVENANCE**

Masters Gallery, Calgary

Linda Lando Fine Art, Vancouver

Private Collection, Calgary

EXHIBITED

73rd Annual Exhibition, Royal Canadian Academy of Arts,
Montreal Museum of Fine Arts, 14 November–7 December 1952,
no. 54

In 1950, the Art Gallery of Toronto held a retrospective exhibition of the work of Arthur Lismer. The exhibition travelled across the country in the following year to the Art Gallery of Greater Victoria, the Vancouver Art Gallery and the University of British Columbia Fine Arts Gallery. This occasion likely motivated the artist to take his first trip to Canada's west coast that summer. Lismer used Galiano Island as a base, from which he explored Pender and Salt Spring Islands, along with Victoria and Long Branch on Vancouver Island. Teaching at McGill University's Fine Arts Department during this period, Lismer spent his summers on Vancouver Island for the rest of his life. During these stays, Lismer endeavoured to create enough sketches to keep him painting for the rest of the year. The coastal views and dense forests provided Lismer with distinct new subjects to work from. *In the Forest, Vancouver Island* contains a luscious range of rich, green tones. The loosely rendered forms are highlighted with linear marks. The painter has used the blunt end of his brush to "draw" into the layers of oil paint. In a manner which has drawn comparisons to the work of Emily Carr, Lismer created a dense composition with towering trees and verdant undergrowth.

\$30,000–\$40,000



JEAN PAUL LEMIEUX

Jeune fille au chandail jaune*oil on canvas**signed and dated 1964 lower right**55 ins x 19.5 ins; 139.7 cms x 49.5 cms***PROVENANCE**

Galerie Agnès Lefort, Montreal, 1965

Galerie Godard Lefort, Montreal

Masters Gallery, Calgary

Private Collection, Toronto

EXHIBITED*Jean Paul Lemieux*, Galerie Agnès Lefort, Montreal, 11–30 January 1965**LITERATURE**Rea Montbizon, "Jean Paul Lemieux", *The Gazette*, Montreal
16 January 1965, page 30

In 1965, the special exhibition on Jean Paul Lemieux at Agnès Lefort was a memorable event in the history of the contemporary art market in Montreal. On Sunday, January 10, at 3 p.m., within a few minutes after the gallery doors opened at 1508 Sherbrooke West Street, "almost in a rush" wrote the critic Laurent Lamy of *Le Devoir*, all of the 15 works of the Quebec artist were sold. Among them: *Jeune fille au chandail jaune*. The proportion of figural paintings is greater than that of landscapes in this exhibition, where notably the young girl with rosy cheeks, wrapped up warmly, from *Manteau de lapin* (private collection), *Nathalie* (private collection), the teenager from *L'énigme* (private collection), the city dweller with shadows under the eyes from *Le soleil se lève... le soleil s'en va* (private collection), are displayed side by side and are all dated from 1964. The journalists covering the event do not agree on the time it took — four minutes according to Rea Montbizon of *The Gazette*, thirty minutes according to Lamy — to achieve this masterstroke. Two years earlier, in April 1963, it had been the same for the first exhibition of Lemieux in this gallery, which had also experienced spectacular success.

In 1964, Jean Paul Lemieux was in his sixties. After thirty years of teaching at the École des beaux-arts de Québec, he devoted all his time to his pictorial creation. However, the supply is insufficient to meet the unprecedented demand from Montreal collectors. To explain this situation, the painter claims that he "paints slowly" and "with difficulty" before adding: "I am never happy with my first brushstrokes. I can paint for a while and then I get tired of it and stop. I can start with a landscape, end up with a human form, then return to the landscape." As for the popular belief that Jean Paul Lemieux would have produced only around twenty paintings per year, it deserves to be reviewed in the light of the compilation of the artist's catalogue raisonné, which to date includes some 155 paintings executed from 1960 to 1964, including 43 in the last year.

Galerie Agnès Lefort in Montreal was an avant-garde art gallery in Canada. The painter and art dealer Agnès Lefort (1891–1973) established it in 1950 before selling it to Mira Godard (1928–2010) in 1962, who would become the country's dynamic and great lady of contemporary art. The latter retained the company name of its predecessor for a few months before changing it to Galerie Godard

Lefort. At the beginning of the 1970s, Madame Godard established herself in the *Ville Reine*, where the company still operates. The business relationship undertaken in the early 1960s between Mira Godard and Jean Paul Lemieux was the key to success for the painter for decades to come. His rapid rise in the Canadian art market is partly due to her.

It must be said that the career of the painter Jean Paul Lemieux has left no one indifferent since the end of the 1950s: major Canadian museums have acquired his works, several of which have been shown abroad thanks to exhibitions in Sao Paulo, Brussels, Pittsburgh, Venice, Warsaw, New York, London and Paris. Lemieux, who had rarely presented special exhibitions before the age of 52, presented solo shows in Quebec, Vancouver, Toronto and Montreal. In 1964, when he painted *Jeune fille au chandail jaune*, he created a mural for the Confederation Centre of the Arts in Charlottetown, Prince Edward Island. In 1966, he was inducted into the Royal Canadian Academy of Arts. The following year, his country's government celebrated his contribution by funding a major retrospective exhibition that brought together 108 paintings and drawings at the Montreal Museum of Fine Arts as part of the Centennial of Canada's Confederation, the year of Expo 67 in Montreal. The exhibition travelled to the Musée du Québec (now the Musée national des beaux-arts du Québec) and the National Gallery of Canada. During the 1960s, the consecration of Jean Paul Lemieux was confirmed, and honours accumulated.

The rise of the painter Lemieux in the Canadian art world corresponds to the renewal of his painting, more refined, even minimal, which values a simplified space in landscapes and the immutability of solitary characters, aware of the emptiness surrounding them. *Jeune fille au chandail jaune* belongs to Lemieux's manner of painting between 1956 and 1970, which art historians will define as a "classical period". While the abstract wave swept over Canadian art, Lemieux renewed his figurative language by composing his paintings "according to a rather rigid geometry that is the logical extension of his usual bareness and stiffness that he has always given to his characters. The precise proportions of the masses and colours add a new dimension to his painting."

This is exactly what happens in *Jeune fille au chandail jaune*, where the balance of dark and light masses is remarkably successful in the oblong space the artist reserves for most of his characters, which is nevertheless more pronounced in this painting. On a formal level, the triangular neckline of the sweater elongates the cylindrical neck on which the head rests, framed by the irregular fringe of dark hair cut squarely below the ear. The smiling girl with a rounded face casts an inviting gaze on the viewer: two small black beads placed away from the upturned nose are enough to hold our attention. Then begins "the conversation" of a plastic, sensory and emotional order to which the art of Jean Paul Lemieux invites, a humanist painter, if ever there was one, but very attentive to form, alongside the non-figurative painters of his generation (Borduas, Pellán, etc.) and the abstract painters of the following generation (Jauran, Molinari, Juneau, etc.). Across the surface of *Jeune fille au chandail jaune*, which palpates under countless brushstrokes, we notice the omnipresence of the diagonal lines which define the neck, the collar of the vest, the shoulders and the skirt; a few horizontal lines (bottom of the vest and sleeves) and slight curves (chin, hands) soften the pointed shapes. As for the colour palette — composed of bistre for the background, brown for the skirt, black for the hair, and flesh colour for the face, neck and hands — it emphasizes the warm, luminous yellow of the sweater, which gives the painting its title.

Rea Montbizon, a critic for *The Gazette* in January 1965, wondered why Lemieux's paintings were some of the most popular on the Canadian market today: "Why? Is it because the painter is a humanist, because his pictures allude to the human condition in general, leaving room for individual identification? Or because they idealize nature, evoking nostalgic memories of the viewer's own pleasurable encounters with her? Or is it because his work is free of cruelty and conflict? Or because it is agreeable to look at?". All of these questions can be answered affirmatively.

We know today that popular enthusiasm dried up after Lemieux's "classical period". His artistic production between 1970 and his death in 1990 is described as "Expressionist". Imbued with tragedy, this period corresponds to the existential crisis which affected Lemieux at the end of his life: tormented by the future of humanity, he painted figures which expressed immense dismay, like the young woman in *Tourné vers le cosmos* (1980–1985, Musée national des beaux-arts du Québec), like the young woman who looks up towards the night sky faintly lit by starlight.

Recently, several paintings of solitary figures, created by Lemieux in the late 1950s and early 1960s, have reappeared on the art market. Collectors have kept them away from public view for approximately sixty years. *Jeune fille au chandail jaune* adds another one of Jean Paul Lemieux's cast of characters and contributes to a better understanding of the impact generated by this great Québec painter who worked in complete isolation.

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

\$400,000–\$500,000





28

KIM DORLAND

Snowball #2

*oil and acrylic on canvas on board
signed, titled and dated 2006 on the reverse and on the upper edge; unframed
30 ins x 24 ins; 76.2 cms x 61 cms*

PROVENANCE

Galleria Giovanni Bonelli, Milan
Private Collection, Montreal

EXHIBITED

Kim Dorland, Into the Woods, Contemporaneamente, Milan, April–May 2006

LITERATURE

Kim Dorland, Into the Woods, Milan, 2006, unpaginated, reproduced

Contemporary painter Kim Dorland has often drawn on his personal experience of adolescence as subject matter for his work. Having grown up in rural Alberta, many of Dorland's paintings are filled with partying teenagers, heavy metal references and rowdy confrontations. The bold and aggressive painterly technique of *Snowball #2* amplifies the drama of the scene. Dorland takes gleeful delight in the visual description of movement, painting in the throwing arm and snowball multiple times. The ground appears to curve and disintegrate at right to dizzying effect. Dorland's thick impasto strokes are almost sculptural. The fluorescent underpainting peaks through the paint surface, creating a brash contrast of hues. With his consistent material experimentation and idiosyncratic subject matter, Dorland has created an ongoing dialogue with celebrated twentieth century Canadian painting.

\$8,000–\$10,000



29

IVAN KENNETH EYRE

Composition in Yellow

*oil on canvas
signed and dated 1964 lower right
32 ins x 34 ins; 81.3 cms x 86.4 cms*

PROVENANCE

Private Collection, Winnipeg

LITERATURE

Donalda Johnson, *Eyre With Honour*, Winnipeg, 1994, page 8

Ivan Eyre remembers that around 1960–1962, “I began to reevaluate my work and decided to begin afresh....I worked at ridding myself of all influences.” Drawing mostly on memory and dream imagery, Eyre created many surreal, post-apocalyptic scenes in the early 1960s, including *Composition in Yellow*. While we can recognize various human body parts and silhouettes, most of the forms are heavily stylized and tightly arranged, and as a result only somewhat discernible to the eye. This realm of unidentifiable figuration, yet separate from abstraction, is a unique and intriguing characteristic of Eyre's work. Eyre created over one hundred canvases in this dream-like style in the early 1960s, though many of the works ended up being destroyed by the artist.

\$15,000–\$18,000



30

MOLLY LAMB BOBAK

Beach

oil on canvas

signed lower right; signed and titled to the stretcher
30 ins x 48 ins; 76.2 cms x 121.9 cms

PROVENANCE

Gift of the Artist to the Henderson Family, British Columbia

In 1942, Molly Lamb Bobak enlisted in the Canadian Women's Army Corps and became Canada's first female war artist three years later. Her wartime experience supplied her with endless new material to incorporate into her art. Since childhood, Bobak had a particular fascination with the teeming energy of large groups of people. Her firsthand account of the victory parades of the Allied forces at the end of the Second World War reinforced this interest. Crowd scenes became a returning motif for the artist, who eagerly took on the challenge of depicting the energy and motion of large gatherings in paint.

Beach is a notable example of Bobak's most celebrated subject. Bobak describes each figure with efficient, gestural strokes. The beach-goers are faceless rather than specific, yet they are each imbued with vital energy. The colourful dabs of their swim attire have been applied with

an impressionistic quality which directs the viewer's attention around the picture. Bobak's innovative crowd scenes allowed her to explore loose, spontaneous brushwork in a manner which could approach gestural abstraction. But by maintaining a figurative foundation, Bobak imbued her paintings with her own playful humour and interest in the people around her.

Barbara Biart Henderson and Molly Lamb Bobak grew up together in Burnaby Lake – countryside on the outskirts of Vancouver at the time. Molly's father, Mortimer Lamb, was, among other things, a respected photographer, and he took many charming pictures of Molly and Barbara, and Barbara's sisters, in the woods and at the lake. Molly and Barb, or "Mol" and "B" as they called each other, remained best friends throughout their lives. Molly drew charcoal sketches of Barbara's children for her. She also illustrated stories for the children and sent prints she made of zoo animals when she was in Europe. The Bobaks moved to New Brunswick when Bruno became Artist-in-Residence at the University of New Brunswick, but Molly frequently returned to Vancouver and usually stayed with the Hendersons. She gifted the family watercolours, prints, and oils. The Bobak's daughter, Anny, lived with the Hendersons for about a year after she finished school in New Brunswick. By way of a "thank you", Molly gave them this vibrant painting, *Beach*.

\$40,000–\$60,000



31

PAUL-ÉMILE BORDUAS

La nuit se précise

oil on canvas

signed and dated 1952 lower right

7.75 ins x 12 ins; 19.7 cms x 30.5 cms

PROVENANCE

Acquired directly from the Artist by Gérard Lortie, Montreal

Fred S. Mendel, Saskatchewan

Gift to Miriam Shields, Saskatchewan

By descent to a Private Collection, Calgary

Heffel Fine Art, auction, Vancouver, 7 May 2012, lot 10

Private Collection, Calgary

EXHIBITED

Dernière exposition...des derniers tableaux, Saint-Hilaire Studio, 26–27

April 1952, no. 10

Exposition de tableaux et d'encres, Foyer de l'art et du livre, Ottawa,

10–20 October 1952, no. 9

LITERATURE

François-Marc Gagnon, *Paul-Émile Borduas: Life & Work* [online publication], Art Canada Institute, Toronto, 2014, page 56

Paul-Émile Borduas is best-known for his influence on avant-garde movements throughout Canada. While teaching at the École du meuble, Borduas met similarly minded young Quebec-based artists, and together they formed a group that became known as the Automatistes. The group discussed socio-political ideas and participated in public forums, debating modern painting and non-

representational art. In 1948, the Automatistes decided that they should accompany their next exhibition with a manifesto. Borduas wrote the main text of the manifesto, *Refus global*, which attacked the parochialism (*esprit de clocher*, as it was called) in Quebec, the stifling dominance of Catholicism, and the narrow nationalism of the provincial government under Premier Maurice Duplessis. The manifesto was shocking and highly controversial, and led to his immediate suspension from the École du meuble.

Borduas' work from 1951 and 1952, following the aftermath of the publication of *Refus Global*, and just prior to moving to New York City, reveals a shift away from Automatism to a more personal form of Abstract Expressionism. The distinction between object and ground becomes blurred, and a central focal point disappears in favour of a flattened, 'all-over' pictorial surface. Art historian François-Marc Gagnon remarks on the developments during these important years of Borduas' career, writing that 'the objects' in his Automatiste paintings become fragmented spots, or marks, applied with a palette knife, and tend to spread across the entire picture surface. By replacing the brush with the knife to paint the ground, he gives the work a new solidity, and above all, he brings the objects closer to the pictorial surface. The fusion of object and ground is imminent." This new direction is visible in Borduas' oil painting *La nuit se précise*, where the figure/ground distinction has been eliminated, with only larger palette knife strokes in the centre layered above smaller strokes around the edges of the canvas. The multicoloured "automatic" brushstrokes blend into one another to form an intertwined, web-like image, rather than his previous work of distinct shapes detached from a clear background. Borduas would then proceed into further experimentation of this new method in New York only a year later, inspired by Jackson Pollock's 'drip' technique.

\$60,000–\$80,000



32

JEAN PAUL RIOPELLE

Sans titre, 1977-78

oil on canvas

signed lower left; signed on the stretcher;

catalogue raisonné no. 1977.194H.1977

6.25 ins x 10.75 ins; 15.9 cms x 27.3 cms

PROVENANCE

Galerie Maeght, Paris

Private Collection, Montreal

LITERATURE

Yseult Riopelle, Tanguy Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Tome 5, 1972-1979*, Montreal, 2020, reproduced page 252, catalogue no. 1977.194H.1977

In 1974, at the suggestion of Champlain Charest, a Québécois radiologist and art collector whom he befriended in France, Jean Paul Riopelle set up a studio in the Quebec Laurentians. He had become familiar with the area from hunting and fishing trips over the years with Charest. Riopelle designed the studio and living space in Sainte-Marguerite according to plans he had once drawn up at the École du meuble: a large loft able to accommodate his large paintings allowing him to work in isolation.

From the year 1974, Riopelle would split his time between Saint-Cyr-en-Arthies, France and his new home and studio in St. Marguerite, Quebec. This painting dates to this same year of transition for the artist. During this time, Riopelle and Charest embarked on many excursions throughout the Laurentians and northern Quebec that would inspire his paintings. By the 1970s Riopelle was producing both abstract and representational paintings, which was confusing to critics at the time. Riopelle defended his approach by remarking that all of his paintings are essentially based in nature. This abstract painting is simultaneously controlled and spontaneous in its paint application. It acknowledges the marvelous mosaic style for which Riopelle is best-known, with palette knife strokes creating a layered mass of red in the centre of the composition, surrounded by bands of white, black and blue around the edges.

\$40,000-\$60,000

TOM THOMSON

Portrait of an Old Lake Captain, circa 1909–1910*oil on canvas**signed lower left; catalogue raisonné no. 1906.05**23.75 ins x 14 ins; 60.3 cms x 35.6 cms***PROVENANCE**

Laing Galleries, Toronto

Elizabeth Thomson Harkness, Owen Sound

Colonel William Eric Phillips, Toronto

Beaverbrook Art Gallery, Fredericton (Gift of Col. W. Eric Phillips, 1955–2022)

Private Collection

EXHIBITED

Seven Plus: A Selection of Work by the Group of Seven, Department of New Brunswick Museum; travelling to The Art Gallery, Memorial University, St. John's, Newfoundland; Owens Art Gallery, Mount Allison University, Sackville, New Brunswick; The Gallery Stratford, Ontario, 5 June 1976–30 July 1976, no. 1

The Birth of the Modern: Post Impressionism in Canadian Art, c. 1900–1920, Robert McLaughlin Gallery, Oshawa, Ontario; travelling to Beaverbrook Art Gallery, Fredericton; Leonard and Bina Ellen Art Gallery, Montreal; Museum London, Ontario; Winnipeg Art Gallery, 1 November 2001–29 June 2003

This work is included in Tom Thomson's catalogue raisonné no. 1906.05 and can be viewed at <https://www.tomthomsoncatalogue.org/catalogue/entry.php?id=29>

In Tom Thomson's *Portrait of an Old Lake Captain*, a man sits on the pier of a dock at dusk lost in thought, seemingly daydreaming. It is an unusual image for a work by Tom Thomson, well-known as the leading figure in defining Canadian art as landscape in the twentieth century, but perhaps we should call the artist at this point Thomas John Thomson since in his early work he was not yet the "Tom Thomson" so many Canadians recognize and admire.

Thomson painted *Portrait of an Old Lake Captain* partly from his imagination, partly from his recollection of his earlier work. As a young man, Thomson had wanted to go to sea but was thwarted by his father who insisted on his help on the farm where he'd been brought up so "Old Lake Captain," alludes to a long-term fascination on his part. The image also reflects the pose of a young boy fishing which he had done in his past both in watercolour and pen. He called the subject "Sufficiency," a reference to all that he felt was needed for happiness since fishing brought him contentment.

But now, Thomson used a different medium – oil paint – and he likely found it hard to learn, demanding of a different approach. It is this dichotomy of elements, Thomson's imagination and references to previous work combined with a new medium, which makes *Portrait of an Old Lake Captain* so intriguing.

Thomson painted this work sometime after he joined the ambitious commercial design firm of Grip Limited in Toronto around 1909. He'd worked in firms in Seattle and Toronto before Grip, but Grip was considered among the leading commercial art houses of its day, at least in Toronto. It was known for the high standards and sophistication

of the work it turned out. At Grip, Thomson was at first regarded as a newcomer and given tasks to do which required patience rather than brilliance such as handling the Ben-Day machine, filling in dots on illustrations to be published. It took a long time for him to make friends and, recalled the art director, Albert H. Robson later, time to build common ground with the other members of the art staff, such as the senior designer, the inspirational J.E.H. MacDonald, later a key member of the Group of Seven.

Thomson, ever quiet and unassuming, wanted to surpass expectations. He was an able designer, not a "figure man" since he didn't have the training of an art school in figure work as an artist, only perhaps introductory classes he attended at night, and as a result, would have sought such mentoring as he could find. MacDonald, like Thomson, specialized in design and not the figure but he had taken the full course at the Central Ontario School of Art and Design and in 1907 returned to Grip from working at the Carlton Studios, one of the largest graphic design companies in the United Kingdom so his advice would have been invaluable. Like Robson, he advocated working out-of-doors, even bringing his sketches to the office and inspiring many of the staff to try to make a start at outdoor sketching, as one member of staff, Leonard Rossell, remembered.

So *Portrait of an Old Lake Captain* had to be an outdoors painting, if Thomson wanted to please MacDonald. He made it larger than other early works but in it, curiously enough, he embedded in the figure looking at the lake something of what he himself felt in his quest to achieve the stature and paint expertise of a 'real' artist. Thomson too was alone with his thoughts.

The newly revealed signature – it was previously under the frame and the work has been newly cleaned – indicates that the work was painted sometime between 1909 and 1910 or even, in 1911 or early in 1912. In colouring and handling, it seems to most resemble a work done near the family home, *Road Near Leith* (1908.04) and perhaps it is early in the sequence leading Thomson towards understanding what landscape would mean to him. However, identity is not consistent or linear in development; rather it is changeable, especially when an artist is finding his path and like Thomson, improving with astonishing rapidity.

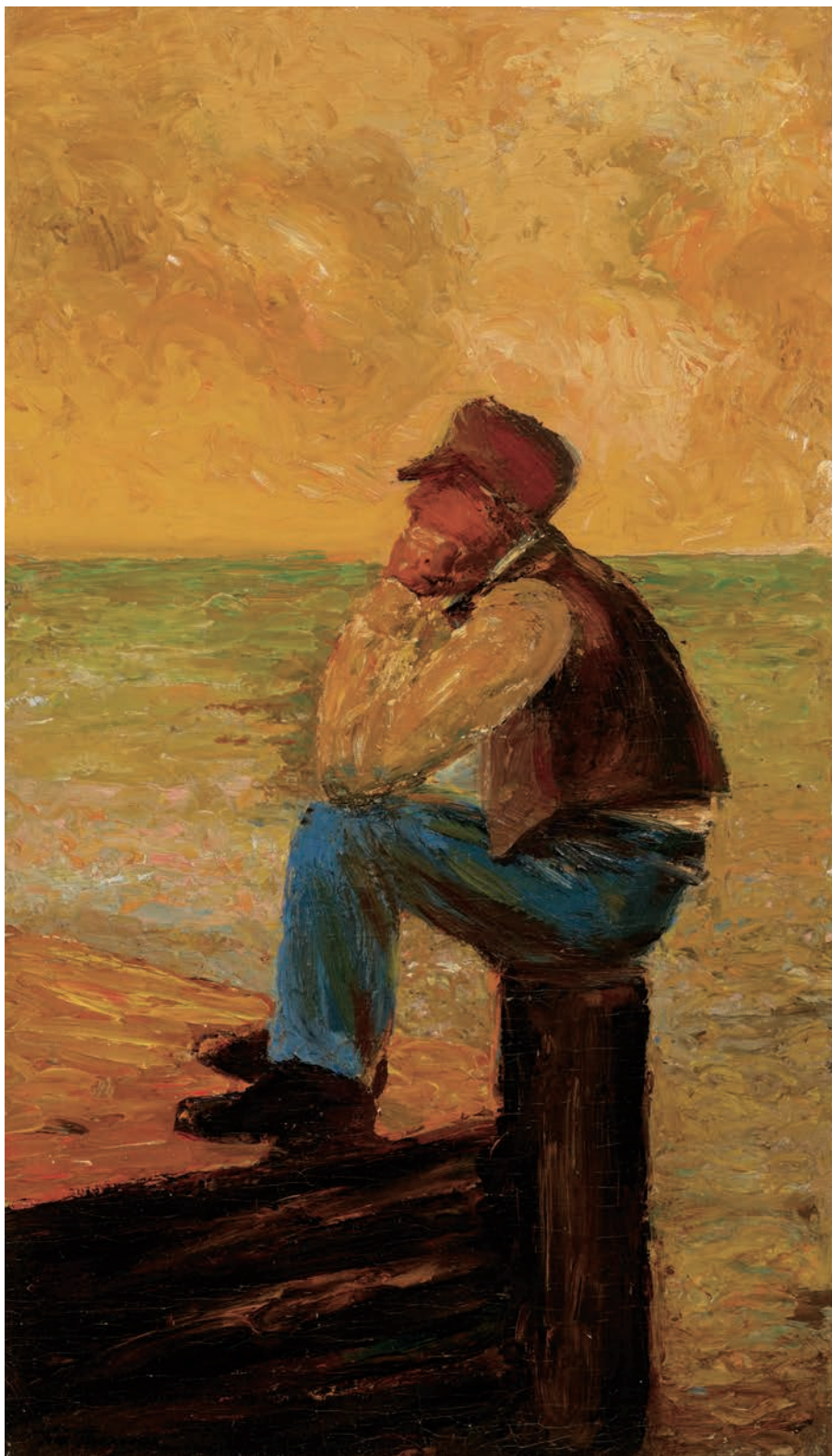
Portrait of an Old Lake Captain goes a long way towards understanding Thomson's secret, hidden needs. It would be a good candidate for a show called "Constructing Thomson's Identity" which would provide a picture of the artist at his early calibration-points. Thomson was refining a diversity of approaches and perspectives to construct his persona. *Portrait of an Old Lake Captain* was one of them, a thoughtfully constructed one, but he swiftly moved on. He later advised that staff member at Grip who showed him a summer's work for criticism, saying it reminded him of his former work and advising him to paint in "purer colours and a higher key" as he had done himself. For Thomson, there was only one result worth seeking – the ability to create painting with a new spirit and freedom of expression.

Portrait of an Old Lake Captain was given to the Beaverbrook Art Gallery by the Canadian financier and industrialist Col. William Eric Phillips (1893–1964) in 1955. Phillips was the chairman and chief executive officer of Massey Ferguson – at the time of his death it was the largest producer of farm machinery in the British Commonwealth – founding chairman of Argus Corporation, a position he held until his death. He might have known Max Aitken, 1st Baron Beaverbrook who

founded the Beaverbrook Art Gallery and much else in Fredericton, New Brunswick, either through service in World War I when he joined the British army, winning both the DSO and the Military Cross, and becoming lieutenant-colonel, or more likely, through his later powerful business connections. He was a key member of Toronto's elite. Today "Phillips House," and grounds at 10 Buchan Court in North York, Toronto, is part of North York General Hospital and used for child and adolescent mental health.

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

\$250,000–\$350,000





34

DAVID BROWN MILNE

Bush Flowers

oil on canvas

signed and dated 1935 upper left; Milne catalogue raisonné no. 304.20

12 ins x 16 ins; 30.5 cms x 40.6 cms

PROVENANCE

The Rt. Hon. Vincent Massey, Port Hope

Laing Galleries, Toronto

Isabelle Erskine, London, Ontario

By descent to a Private Collection

Joyner Waddingtons, auction, Toronto, 3 June 2013, lot 40

Private Collection, Toronto

EXHIBITED

David Brown Milne, Kitchener–Waterloo Art Gallery, 11 January–3 February 1963

The David Milne Cameo Exhibition, London Regional Art Gallery, 16 July–12 September 1982

LITERATURE

Rosemarie L. Tovell, *Reflections in a Quiet Pool: The Prints of David Milne*, Ottawa, 1980, page 7

Heather Bruce, *The David Milne Cameo Exhibition*, London, 1982

Ian M. Thom, *David Milne*, Vancouver/Toronto, 1991, page 133

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929–1953*, Toronto, 1998, page 602, reproduced page 601, catalogue raisonné no. 304.20

Primary Sources, David Milne B list 33, UTA; Massey inventory, NAC; Laing sale records, unnumbered, Estate of Blair Laing

David Milne returned permanently to Canada in 1929, famously living and painting in the rural landscapes of Temagami, Weston and Palgrave. In April 1933, 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 period that the artist spent his days painting, journaling and maintaining a humble lifestyle in the seclusion of the wilderness. This period was an exceptionally productive time for the artist and would see him explore a focus on landscape and still-life painting that express a deep spiritual connection to the natural world.

Bush Flowers was completed in 1935 and illustrates the artist's unique approach to colour and composition during the 1930s. Milne often employed a sparse and reduced palette that included the use of whites, greys and blacks to create an area of strong contrast known as a "dazzle spot." Authors Milroy and Dejardin describe Milne's so-called dazzle spot as being designed to direct the viewers' eye toward the essence of a painting. Often referred to as the Master of Absence, David Milne was known for his ability to reduce a painting to its bare essentials, yet still retain its essence. 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." Though directly influenced by the well-known French Impressionists Claude Monet and Henri Matisse, Milne's unique ability to capture the essence of his subject, rather than its details, made him distinct.

\$40,000–\$60,000

EMILY CARR**The Forest Edge, 1940***oil on paper on board**artist estate stamp lower left**18 ins x 12 ins; 45.7 cms x 30.5 cms***PROVENANCE**

Private Collection, Ontario

LITERATURE

Lisa Baldissera, *Emily Carr: Life & Work* [online publication], Art Canada Institute, Toronto, 2021, page 91

Emily Carr's late period works demonstrate the artist's commitment to a subject of central importance to her: the natural beauty and mystery of the forest. After suffering a heart attack in 1937, Carr's health increasingly curtailed her ability to paint outdoors. But with characteristic determination, the artist simply adapted her methods and utilized a central base, from which she could manage short excursions. She also adjusted her preferred materials, opting to paint with diluted oil on paper. Carr used oil-based commercial house paint rather than artist's oils, which she thinned with solvents to a creamy consistency. This allowed her to quickly build her compositions, starting with thin washes, then add thicker paint while responding immediately to her observations and emotions. Working with oil on paper allowed Carr not only greater portability, but also the immediacy of watercolour in a more robust medium.

The Forest Edge is infused with the directness and honesty characteristic of Carr's late paintings. Here the artist appears to rejoice in the natural rhythms she found in forest glades. The entire pictorial surface is alive with fluid movement. In areas, the paint is applied with the translucence of watercolour. The light in the painting is subdued but present, as in the interior of a gothic cathedral. The unadorned immediacy of this work conveys the artist's feeling of humility before nature, a feeling bound up with her deeply-held spiritual beliefs. Writing on Carr's late period works of 1937–42, Lisa Baldissera observed, "The works from these final years... emerge from the depths of the forest: light and open sky play a greater role, and movement in nature is married to her brushwork. The static forms of earlier work give way to roiling, open mark making and loose passages of colour. These works are atmospheric, light, and vibrant, and reference a wide variety of styles."

\$70,000–\$90,000







JACK HAMILTON BUSH

Bridge Passage, 1975*acrylic on canvas**signed, titled and dated "Jan. 1975" on the reverse**66 ins x 91.5 ins; 167.6 cms x 232.4 cms***PROVENANCE**

The Artist

Estate of Jack Bush, 1975–1993

Salander O'Reilly Galleries, California

Meredith Long & Company, Houston, Texas

Gallery One, Toronto, *circa* 1993

Private Collection, Toronto, May 1993–April 2009

Miriam Shiell Fine Art, Toronto, 2009

Private Collection, Toronto

EXHIBITED*Jack Bush: A Retrospective*, Art Gallery of Ontario, Toronto; travelling to the Vancouver Art Gallery; Edmonton Art Gallery; Musée d'art contemporain, Montreal and National Gallery of Canada, Ottawa, 17 September 1976–31 July 1977, no. 53*Jack Bush*, Salander O'Reilly Galleries, Beverly Hills, California, 4 September 1991–3 October 1991, no. 17*Jack Bush: On View*, Miriam Shiell Fine Art, Toronto, 2022**LITERATURE**Terry Fenton, *Jack Bush: A Retrospective*, Art Gallery of Ontario, 1976, no. 53, unpaginated, reproducedMurray Battle, *Jack Bush*, National Film Board of Canada [film], 1979*Jack Bush: On View*, Miriam Shiell Fine Art, 2022, unpaginated, reproduced

In 1976, the Art Gallery of Ontario organized a major Jack Bush retrospective exhibition which toured across the country, eventually closing in Ottawa, at the National Gallery of Canada in the summer of 1977. Notably, all paintings in the exhibition were abstract, dating from 1958 to 1975. *Bridge Passage* was included and featured as the earliest painting from Bush's musical series in the show, preceded only by paintings from the artist's Feather series. Curated in this way, *Bridge Passage* lived up to its title, appearing as a pivotal transition piece between two distinct series.

Bridge Passage's connection to the Feather paintings is seen in the groundwork, where the paint has been applied in short swipes, like an overcast sky of purple cloud cover. The Feather paintings were the first series of paintings to have sponged-on grounds. On the other hand, *Bridge Passage*'s key marker as a musical or lyrical type painting is found in the short, brightly-coloured strokes that appear to hover over

the muted mauve ground as two distinct groups at opposite ends of the picture: seven stacked vertically on the left side and six descending to the bottom right quadrant of the canvas.

The canvas also represents a departure for the artist: amid this completely abstract composition, which celebrates the non-objective merits of art and music, is a gesture – a hand-drawn line in chalk. Between May 1974 and May 1976, only three other paintings carry such an interruption: *Cirr* exhibits squiggly lines and *Bas Continuo* #1 and #2 involve short straight lines in chalk. Bush called the purple chalk gesture at the centre of *Bridge Passage* a “parabola stroke” and when he made the mark, he knew it was a risk. He was showing his hand – reminding the viewer of the source of illusion and virtuosity, which were qualities of art that he no longer pursued as an abstract painter. For so many years, Bush had distilled his paintings to the point of being pure expressions of colour, but with one bold move, he makes drawing the focus of his picture, and he makes it in the very material that the earliest masters of painting began with – coloured chalk.

Despite being a distinct moment of drawing, this curved line in *Bridge Passage* is not symbolic; it does not represent a thing or an idea, but instead serves, like a bridge passage in music, to link one section to another. This drawing is purposeful but not representational. Tracing this gesture in chalk, our eye is carried from one set of colour bars to the next. It simply acts to make a smooth transition across the composition which would otherwise be abrupt, and perhaps imply too much through negative space.

The paradoxical thing about a great Jack Bush painting is that the composition really works best, and stands the test of time, when there is a little something off about it; when things aren't quite right, or perfect. If a painting works too well, it may be briefly satisfying, but it will not tug at us or motivate us to ask – why? In his contribution to the exhibition catalogue for *Jack Bush: A Retrospective* (1976), the artist wrote about a piece of advice from the art critic Clement Greenberg that stuck with him over the years: “If it scares you – good – you'll know you are onto something that is your true self...” *Bridge Passage* captures an authentic moment, a motion to create without holding back, and this risk produced a beautiful reward.

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

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

\$300,000–\$400,000





37

WILLIAM PEREHUDOFF

AC-85-10

acrylic on canvas

signed, titled and dated 1985 on the reverse

53 ins x 37 ins; 134.6 cms x 94 cms

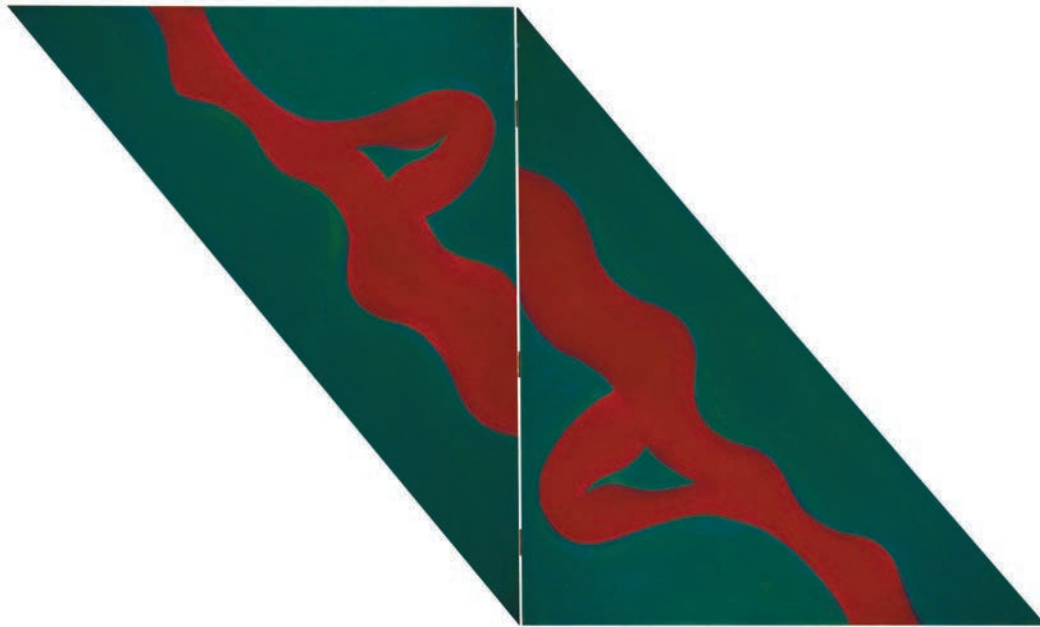
PROVENANCE

Waddington Galleries, Toronto

Private Collection, Toronto

William Perehudoff began his artistic career as a watercolourist while continuing to experiment with opacity in pigments throughout his later career as a Color-field painter. Using unprimed canvases, the artist applied a thin paint application that was absorbed into the raw linen. In *AC-85-10*, a wash of blue-grey pigments creates a soft foundation layer to the composition. Producing vibrant contrast and energy, the artist then applied bright vertical and horizontal bars of intense red, orange and pink across the canvas. These thick strokes of colour, painted with a glossy, tactile surface, appear to be floating in the calm grey space behind them, creating an alluring three-dimensional effect.

\$18,000–\$22,000



38

JOHN GRAHAM COUGHTRY

Kubota's Corner

oil on canvas (hinged diptych)

signed, titled, dated 1966 and inscribed "#4" on the reverse of one segment; inscribed "#4" on the reverse of the second segment; unframed

72 ins x 120 ins; 182.9 cms x 304.8 cms

PROVENANCE

Acquired directly from the Artist

The Collection of Nobuo Kubota, Toronto

Graham Coughtry's *Kubota's Corner* is named for Nobuo Kubota, an experimental musician and visual artist. Coughtry and Kubota were both among the founding members of the Artists' Jazz Band, along with fellow artists including Robert Markle, Dennis Burton and Richard Gorman. *Kubota's Corner* consists of a diptych of shaped canvases which are hinged together, allowing the work to either lay flat on the wall, or to sit at a right angle in the corner of a room. This unusual format breaks with the established conventions of painting, and gives the work an idiosyncratic sculptural quality. Ambiguous, biomorphic forms stretch across the pictorial space in complementary red and green. This work, created during a particularly fruitful period in Coughtry's career, engages with both formalist abstraction and figural representation.

\$20,000–\$30,000

39

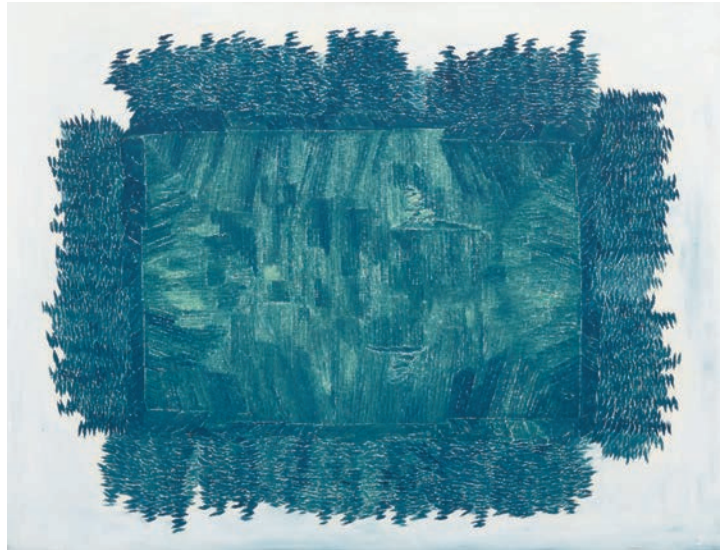
KAZUO NAKAMURA**Lake, B.C.***oil on canvas**signed lower left; titled on a label on the reverse**24 ins x 31 ins; 61 cms x 78.7 cms***PROVENANCE**

Jerrold Morris Gallery, Toronto

Private Collection, Ontario

Kazuo Nakamura was a founding member of Painters Eleven. Consisting of a group of Toronto-based painters who focused on abstraction, the Painters Eleven showed together from 1953 to 1960. Towards the end of this period, Nakamura turned his attention to the intersection of art, nature, science, abstraction and geometry. He believed that they all shared universal patterns and this was reflected in his artwork by his frequent shifts between representation and abstraction. This picture bears the hallmark concentration that Nakamura dedicated to the execution of each work. *Lake, B.C.* is an excellent example of the artist's "reflections" paintings. Finding pattern and order in the natural world, Nakamura borders an open lake with a parameter of blue-green forest. The landscape belies a kaleidoscopic and refracted geometry.

\$25,000–\$35,000



40

HAROLD BARLING TOWN**Inscape, Window***oil and lucite on board**signed and dated 1959 lower centre; signed (twice), titled, and dated**1959 (twice) on the reverse**48 ins x 48 ins; 121.9 cms x 121.9 cms***PROVENANCE**

Mazelow Gallery, Toronto

Private Collection, Toronto

By descent to the present Private Collection, Toronto

This work was painted in 1959 during a boom in the Canadian art market and a boom for Harold Town's professional career. The title *Inscape, Window* seems to reference the rectangular black-outlined 'window' through which is viewed the inner workings of a person or object. The relative calm and clear delineation of colour outside the window emphasizes the frenetic energy and movement within. Town mixes exuberant linear drawing with filled-in colour planes and additional drawing layered on top. The architectonic framework is reminiscent of one of Town's inspirations, Piet Mondrian, and reflects a theme that would become central to the artist's work in the 1960s: structure versus spontaneity. *Inscape, Window* was painted the year before Town's key work *Inoutscape*, which employs the same technique of juxtaposing linear structure with moments of highly expressive paint-handling.

\$20,000–\$30,000





41

ALFRED JOSEPH CASSON

After Rain, Redmond Bay, Lake Baptiste

oil on board

signed lower right; signed on a label on the reverse

20 ins x 24 ins; 50.8 cms x 61 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ann Arbor, Michigan

LITERATURE

Paul Duval, *A. J. Casson*, Toronto, 1975, page 128

The first dedicated exhibition of A.J. Casson's work was held at Roberts Gallery in March of 1959. Followed by five additional showings of Casson's work, this new association with Roberts Gallery led the artist to a period of great artistic production and achievement from the 1960s onward.

After Rain, Redmond Bay, Lake Baptiste belongs to the enduring depictions of the Ontario countryside for which Casson is most known. In this composition, the artist has captured the moment in which a passing storm has begun to clear. The soft, angular lines in the water suggest a current that has come to slow, while simplified formations convey the light weight of storm clouds recently emptied of rain. These elements suggest the dissipating stage of the storm announced in the painting's title and illustrate Casson's ability to create a sense of calm and stillness in this moment of transition. Of this stillness, Duval writes: "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."

During the fall and summer seasons, Casson would rent a small cottage on Lake Baptiste and would spend his days camping and sketching. "During the fifties" Duval wrote, "Casson's favourite painting place was Lake Baptiste, located about 10 miles from the town of Bancroft, Ontario... He painted there almost exclusively from 1953 to 1955." According to Duval, some of Casson's finest canvases were based on sketches done at Lake Baptiste.

\$40,000–\$60,000



42

ALEXANDER YOUNG JACKSON

Otter Head, Lake Superior

oil on canvas

signed lower right; titled "Otter Head" and inscribed "H.U. Ross" on the reverse

20.25 ins x 25.25 ins; 51.4 cms x 64.1 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal
Private Collection, Calgary

LITERATURE

Arthur Lismer, *A.Y. Jackson: Paintings, 1902–1953*, Toronto, 1953, page 4

A.Y. Jackson, *A Painter's Country*, Toronto, 1958, page 57

Alexander Young Jackson particularly enjoyed his trips to Lake Superior. In *A Painter's Country*, the artist recounted that, "the Algoma country was too opulent for Harris; he wanted something bare and stark, so at the conclusion of one of our sketching trips he and I went to the north shore of Lake Superior, a country much of which had

been burnt over years before. New growth was slowly appearing. The C.P.R. main line follows the north shore of Lake Superior from Heron Bay westward to Port Arthur. I know of no more impressive scenery in Canada for the landscape painter. There is sublime order to it, the long curves of the beaches, the sweeping ranges of hills, and headlands that push out into the lake". This work is a view across the lake from a rocky shoreline, with dark grey clouds hovering above. The vegetation has been executed in a palette of warm, earthy greens, and the water contains a rich blend of hues ranging from teal to purple.

Otter Head, Lake Superior displays the hallmarks of A.Y. Jackson's style. The artist experienced the land and revealed the inherent rhythm of the landscape. As fellow Group of Seven member, Arthur Lismer explained, "He paints neither as a poet, writer, archeologist, or historian, but as a painter with a purpose; to reveal, to say, 'Here I was, here I saw and felt, and this is what I found.' A Canadian with a few generations long in the land before him, he reveals deep affection for his native soil and a lyric quality of mood of time and space." Jackson captured the raw vitality that makes the Canadian landscape distinct, such as the vast, uninhabited wilderness and the Precambrian rocky terrain of the Canadian Shield.

\$50,000–\$75,000

The Collection of Joe and Anita Robertson



It is Cowley Abbott's privilege to offer artwork from The Collection of Joe and Anita Robertson of Niagara-on-the-Lake as part of our Fall Live Auction of Important Canadian & International Artwork on December 6th.

The works of art which follow are being offered in memory of Joe, Anita and Laura Robertson. Each work of art was carefully chosen by the Robertson family and hung in their welcoming home.

Joe and Anita Robertson were prominent Niagara Peninsula businesspeople, both born to large, closely knit families. They met as teenagers while working at a McDonald's in Bells Corners, Nepean and married in 1986, raising three children, Taylor, Clark and Laura.

Joe and Anita were lifelong best friends and business partners. They excelled in their careers, purchasing a small dental supply company in St. Catharines, Ontario to grow it under the name of Arcona Health Incorporated. They would sell the company with Joe becoming the CEO and Chair of the Board of Directors of the parent company's Canadian subsidiary, Henry Schein Arcona Inc.

Laura Robertson, the family's youngest child, grew up in St. Catharines before moving to Vancouver to earn her Bachelor's of Kinesiology from the University of British Columbia in 2017. Laura had begun working in Brock University's Kinesiology Department as a Facilities Coordinator at the time of her passing. She was an active volunteer at Red Roof Retreat and was proud to serve Niagara-on-the-Lake as a volunteer firefighter. Laura had a lifelong passion for the arts and was a skilled illustrator and oil painter.

Joe and Anita Robertson were philanthropically active in their Niagara-on-the-Lake and St. Catharines communities, making major financial contributions to the FirstOntario Performing Arts Centre to build a multipurpose theatre, the Niagara Health Foundation to support the construction of the hospital and the Niagara-on-the-Lake nursery, as well as many other causes.

Besides being active volunteers, they also individually played pivotal roles supporting the St. Catharines & District United Way, the Council of Chairs of Ontario Universities, the Canadian Songwriters Hall of Fame, Music Cares, Bravo Niagara and the Brock Performing Arts Centre. Joe also served on the board of Brock University for over a decade, and between 2012 and 2014 was Chair of their Board of Governors.

As such strong supporters and active participants of arts and culture, it is not surprising that the artwork they collected reflected their passion for art.

Cowley Abbott is proud to donate a portion of our commission from the sale of the family's artwork to the United Way Niagara in memory of Joe, Anita and Laura Robertson and on behalf of their surviving children, Clark and Taylor.

Additional artwork from The Collection of Joe and Anita Robertson will be featured in a Cowley Abbott online auction, which will be open for bidding from November 28th to December 12th. We extend our thanks to Brett Sherlock Advisory for their active and important role in advising the Robertson family.



43

JACK HAMILTON BUSH

Sunset at Port Loring

oil on canvas

signed and dated 1934 lower right

34 ins x 36 ins; 86.4 cms x 91.4 cms

PROVENANCE

The Artist

Estate of Jack Bush, 1974–2014

Grace Borgenicht Gallery, New York

Salander O'Reilly Galleries, New York

Miriam Shiell Fine Art, Toronto

Roberts Gallery, Toronto, 2014

The Collection of Joe and Anita Robertson, Niagara-on-the-Lake

EXHIBITED

Jack Bush: A Retrospective Exhibition, Grace Borgenicht Gallery, New York, 1989, no. 23

Jack Bush: Hymn to the Sun, Early Work, Art Gallery of Algoma, Sault Ste. Marie; plus tour, 1 May 1977–1979

Jack Bush: The Early Years, Miriam Shiell Fine Art, Toronto, 2004

20th Annual Sketches Exhibition, Roberts Gallery, Toronto, 3 April–12 June 2014

LITERATURE

Michael Burtch, *Jack Bush: Hymn to the Sun, Early Work*, Sault Ste. Marie, 1997, reproduced page 76

Garth Buchholz, "Retrospective educational, inspirational," *Winnipeg Free Press* (25 July 1998), unpaginated, reproduced

20th Annual Sketches Exhibition, Roberts Gallery, 2014, reproduced page 8

"What Happened to the Kawigamog?" Loring Restoule, <https://www.loringrestoule.com/what-happened-to-the-kawigamog/> [25 January 2015]

There are only nine large-scale paintings by Jack Bush that pre-date 1940. By large-scale, I mean larger than 24 x 30 inches (61 x 76.2 cm), which was relatively large considering that most of the artist's paintings through the 1930s were painted on small panels measuring about 8 x 10 inches (20.3 x 25.4 cm) or on sketchbook-sized paper. It was a time of economic depression and materials were costly. Before 1940, Bush painted only 15 works on canvas, out of a total of 118 paintings. To make a formal studio painting during the Great Depression was a well-thought-out decision. Only the very best compositions made it to the easel and *Sunset at Port Loring* is a prime example.

While *Sunset at Port Loring* was painted on canvas in 1934, the painting's inspiration came earlier, in 1931, when Bush took a camping trip in the area and produced at least three paintings. The first is a watercolour, *Tent – Port Loring* (1931), now in the collection of the Art Gallery of Ontario. It shows the point of view of the artist looking out to the lake from inside of his personal tent. Bush would have been 22 years old at the time. He admired the Group of Seven painters, and no doubt felt a special kind of kinship by trekking out to camp and paint in his spare time. From the same trip, he painted two oil sketches on paperboard depicting a ferry at the Port Loring dock, one slightly larger than the other (9 x 10.25 in / 22.9 x 26 cm, and 8.75 x 10.75 / 22.2 x 27.3 cm). Both are titled *Ferry – Port Loring* and are nearly identical. Why he painted two sketches of the same subject is not known. It may simply be that he wanted to rework the composition to slightly different dimensions to suit the final composition which is nearly square. In any case, both sketches are darker and appear far less stylized than the 1934 fully worked up final canvas, which beams with glowing colours and an overall sense of dynamism in the perspective and framing lines of the composition; it is, after all, the edited version.

While the landscape appears idyllic in the final painting, the ferry appears to be in a somewhat dilapidated state, with a door coming off its hinges, and no signs of passengers or a captain nearby. Considering the location, in the Parry Sound District, it is possible that the boat depicted here is the Kawigamog Steamship which shuttled people who had settled in the area because of the logging industry. In the Ojibwe language, Kawigamog means "Where The Waters Turn Back," and is the name given to a lake in the same area, east of Port Loring. The Kawigamog Steamship operated from 1913 to 1928, when it was taken out of service due to its rundown condition. Despite the ferry's decommissioning, nearly 100 years ago now, one article published in 2015 asked "What Happened to the Kawigamog?" Bush's painting is an interesting footnote, or proof, of a theory of the ferry's final fate, as described in the 2015 article: "This famous steamship met its watery end, when some say it was deliberately scuttled (sank) off the dock in Port Loring. Where she lays now is a mystery."

With this backstory in mind, Bush's painting appears like a beautiful eulogy, honouring the many years that the Kawigamog brought people home, and together. In the golden light of dusk, *Sunset at Port Loring* captures the end of a special era in northern Ontario's history.

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. This painting will be included in Dr. Stanners' forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

\$25,000–\$35,000



44

MARC-AURÈLE FORTIN

Vieille maison, Ste-Rose

oil on board

signed lower left; signed and titled on the reverse

17 ins x 17 ins; 43.2 cms x 43.2 cms

PROVENANCE

Canadian Fine Arts, Toronto

The Collection of Joe and Anita Robertson, Niagara-on-the-Lake

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

This oil painting of Fortin's hometown depicts a lively and colourful farm scene, with a large barn dominating the foreground and a row of colourful dwellings behind a bare tree in the background. The only glimpse of human life is a farmer, hard at work, who is dwarfed by the barn. Fortin has employed his characteristic vibrant palette and loose brushstrokes in the sky. These vibrant works that capture the charm of small-town Quebec are what the artist became best known for in his career.

\$40,000–\$60,000

DAVID BROWN MILNE

**Billowing Trees (New York),
circa 1910–11***oil on canvas**Milne catalogue raisonné no. 103.91**15 ins x 18.25 ins; 38.1 cms x 46.4 cms***PROVENANCE**

Estate of the Artist
 Mira Godard Gallery, Toronto
 The Collection of Joe and Anita
 Robertson, Niagara-on-the-Lake

LITERATURE

David P. Silcox, *Painting Place: The Life and Work of David Milne*, 1996, page 17
 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 61, no.103.91

Billowing Trees makes it plain that Milne was truly immersed in the international and American avant-garde in New York, both through his formal art education and via osmosis in the metropolis. Straight from Bruce County in rural Ontario, he enrolled at the Arts Students' League in New York City in 1903, leaving to try to establish himself as a commercial illustrator by 1905 or 1906. In the city he imbibed radical, modernist tendencies of both American and European Impressionism, Post-Impressionism, and Fauvism, movements that would guide his own unique painting style. While we know little of the specifics, he reported that at the League, "we saw everything, discussed everything, criticized everything." Uniquely in the history of Canadian art, Milne exhibited five paintings in North America's most significant and controversial early exhibition of the avant-garde, the Armory Show (1913). Seen in New York, Boston, and Chicago, in this legendary exhibit Milne showed alongside the contemporary international avant-garde whose paintings he had begun to see in New York Galleries, including Cézanne, Matisse, and Vuillard.



That the originally untitled painting later called 'Billowing Trees' is reminiscent of Piet Mondrian's paintings c. 1907 in its moody and expressive attachment to the landscape, or that it seems like a slightly tamed Fauvist landscape, does not suggest that Milne was literally following one of these styles, seen either in person or in a magazine or other reproduction. What the parallel does underline is that like these European artists, Milne was articulating a new response to painting and to landscape as a motif with the techniques and attitudes of Post-Impressionism and Fauvism, especially free paint handling and intense colour. He was included in the Armory Show in 1913 because he painted this way in 1910.

Billowing Trees is fluid and fluent; it was executed quickly, a technique promoted by Robert Henri and his circle of New York painters. The trees in this late-autumn scene do indeed seem to expand, dropping accents of colourful leaves into the snow in the foreground as a result. Playing out a seasonal symbiosis formally, Milne has white patches adorn their boughs just as the leaves decorate the snowy ground below. We know that in New York City, Milne began to understand and seek out urban scenes, inspired in part by the American Ashcan School (also called 'The Eight': Robert Henri, Maurice Prendergast, and William J. Glackens). Milne's work was exhibited regularly by 1910 and reviewed approvingly in the New York press. Given his soon-to-be established reputation as a landscape painter in upper New York State and then on his return to Canada after World War I, it is salutary to recall that he also painted landscapes such as *Billowing Trees* at this early point in his long career.

Mark A. Cheetham is a freelance writer and curator and a professor of art history at the University of Toronto. He is author of books and essays on several Canadian artists, including Jack Chambers, Alex Colville, Robert Houle, and Camille Turner.

\$100,000–\$150,000



46

WILLIAM JAMES BENNETT

Views of Niagara Falls

four handcoloured aquatints

– "View of the British Fall Taken from Goat Island" – inscribed "painted and engraved by W.J. Bennett" in the lower margin (plate size 16.25 ins x 20.75 ins);

– "Part of the British Fall Taken from Under the Table Rock" – inscribed "painted by W.J. Bennett and engraved by J. Hill" in the lower margin (plate size 20.75 ins x 16.75 ins);

– "Part of the American Fall from the Foot of the Staircase" – inscribed "painted by W.J. Bennett and engraved by J. Hill" in the lower margin (plate size 20.75 x 16.75);

– "View of the American Fall Taken from Goat Island" – inscribed "painted and engraved by W.J. Bennett" in the lower margin (plate size 16 ins x 20.75 ins);

each published by H.J. Megarey, New York [1829–31]

PROVENANCE

The Winkworth Collection: A Treasure House of Canadiana in London, Christie's, auction, London, 1 April 2015, lot 132

The Collection of Joe and Anita Robertson, Niagara-on-the-Lake

LITERATURE

J. Russell Harper, *Early Painters and Engravers in Canada*, Toronto, 1970, page 28

"Niagara Falls. Part of the American Fall, from the Foot of the Staircase: Study for an Aquatint–William James Bennett Biography", *National Gallery of Art*, <https://www.nga.gov/>

A British born artist who emigrated to the United States in the early nineteenth century, William James Bennett has been described as one of the most respected landscape artists in the topographical tradition. Bennett was a member of the Royal Academy of Art in London, a founding member of the Association of Artists in Water-Colours, and from 1830–1840 named "Keeper" of the Academy of Design. In addition to his undoubted skill as a watercolourist, Bennett was also a master of aquatint, and sought after as an engraver and illustrator. These four "admirable and splendid views" of Niagara Falls are aquatint engravings after watercolours by the artist and Bennett's contemporary, John Hill (1770–1850). Advances in transportation during this period transformed Niagara from "a remote icon to a fashionable resort". The New York Historical Society describes Bennett's work as capturing the majesty and grandeur of Niagara Falls as well as the "awesome size and power of the sublime cascade".

\$15,000–\$20,000

JEAN PAUL LEMIEUX

Femme en noir

oil on canvas

signed and dated 1980 lower left; titled on the gallery label on the reverse

44.5 ins x 24.25 ins; 113 cms x 61.6 cms

PROVENANCE

Kaspar Gallery, Toronto

Private Collection, Montreal

Canadian Fine Arts, Toronto

The Collection of Joe and Anita Robertson, Niagara-on-the-Lake

LITERATUREGuy Robert, *Lemieux*, Toronto, 1978, page 240Michèle Grandbois, *Jean Paul Lemieux: Life & Work* [online publication], Art Canada Institute, Toronto, 2016, pages 40, 63

Jean Paul Lemieux is well-known for the serenity and nostalgia of his so-called “classic period” between 1956 and 1970. During these years, Lemieux took inspiration from a number of themes, of which time and space were the most significant. Empty spaces inhabited by simplified figures were key features of this period and would develop further as the artist shifted away from the narrative toward the flat space of the picture plane. Lemieux wrote, “In my landscapes and my characters I try to express the solitude we all have to live with, and in each painting, the inner world of my memories. My external surroundings only interest me because they allow me to paint my inner world.” Most frequently staged in winter, Lemieux’s landscape paintings suspend time and space, and capture the artist’s inner world of solitude and unique painterly vision of Quebec.

Between 1970 and 1990, Lemieux’s painting underwent a transformation. The serenity of Lemieux’s landscapes were replaced by compositions in which dark masses cover the majority of the picture plane and is referred to as the artist’s “Expressionist period.” During these years, Lemieux explored themes of anxiety, war and death which illustrate his political concerns over the future of mankind. Lemieux vented: “The machine age with its dreadful uniformity is spreading and crushing all that gave Quebec its unique character among the cities of America.” Though also influenced by European and American modernists, Lemieux found kinship with the Nordic Expressionist painter Edvard Munch. A pioneer of the Expressionist movement, Munch too expressed his anxiety at the trajectory and evolution of the modern world, often questioning his own place within it.

Femme en noir belongs to the Nordic Expressionist tradition, whose sensibility Lemieux shared. Wrapped in a heavy raccoon coat and fur toque, Lemieux’s *Femme en noir* is isolated in personal solitude as she stands against a vast winter landscape, the biting cold reddening her cheeks. Unlike the passive figures of the artist’s earlier paintings, this figure intentionally looks past the viewer with a subtle expression of anxiety and fear, alerting us to an unseen presence which lurks in the distance. Lemieux’s depiction of the isolated figure in a desolate landscape conveys the artist’s



distress over the future of mankind and mankind’s place in the universe. “The essential element in my last paintings is the person,” Lemieux explains. “The landscape is his setting. If you could have a world without human beings, the landscape would be the same. But the presence of man changes everything. It is the place of the human within the universe that matters. The person finds his footing, finds himself in the landscape.” In this quietly powerful painting, Lemieux’s *Femme en noir* pushes against the cold of a harsh winter toward the fear of an uncertain future.

Jean Paul Lemieux died in Quebec City in 1990, two years before the opening of a retrospective of his work at the Musée national des beaux-arts du Québec. A Companion of the Order of Canada, Lemieux is regarded as one of the most important Quebec artists of the 20th century.

\$150,000–\$200,000

48

GUIDO MOLINARI

Serial, 1964/1966

acrylic on canvas

signed and dated "9/64" and "9/66" on the reverse

45 ins x 39 ins; 114.3 cms x 99.1 cms

PROVENANCE

Wynick/Tuck Gallery, Toronto, 1994

Gift of Morey and Jennifer Chaplick, 1998

The Art Gallery of Ontario

Guido Molinari's Stripe Paintings from the 1960s may have become established Canadian classics, but they are no less fresh and vibrant for that. *Serial*, a middle-sized painting within Molinari's larger oeuvre, cedes nothing in terms of visual presence and authority. It is a luminous affirmation of Molinari's mid-1960s artistic sophistication. And it is emblematic of his uniquely flat and hard-edge approach to colour executed at a time when he saw himself challenged by the other two predominant contemporary colour-driven movements, Op Art and Colour Field Painting. He showed alongside both when, in 1965 William Seitz selected him for inclusion in the internationally comprehensive exhibition, *The Responsive Eye*, at the Museum of Modern Art in New York in 1965.

Molinari – no mean polemicist – took pains to dissociate his own work from both Op Art and Colour Field Painting, precisely staking his own turf. He had no interest in after-images or any of the other fun-fair bedazzlements of Op Art (see Victor Vasarely). Its ephemeral retinal effects were just distractions from seeing colour plainly, or rather from seeing colours in the plural, colours interacting. As Molinari instructs us: colour is never seen singly but always in relation to the other colours surrounding it.

Colour Field Painting, compromised colour in other unacceptable ways, especially when it applied thinned paint onto raw canvases or stained it into them (see Jack Bush). Such processes inevitably left behind traces of gesture as well as soft edges that opened up illusionistic spaces, which, for Molinari's purposes, subverted his own insistence on the flat integrity of the canvas surface. As well, staining confused matters by upfronting the tactility of the canvas weave, adding yet another material fact to the mix. Colour Field Painting therefore incorporated multiple layers of expression when Molinari wanted a fiercer clarity. The eye should not have to worry about so many issues, but be left free to pay attention just to the colours themselves, to how they unfold as we scan the canvas, and to how each colour changes in response to what it lies next to.

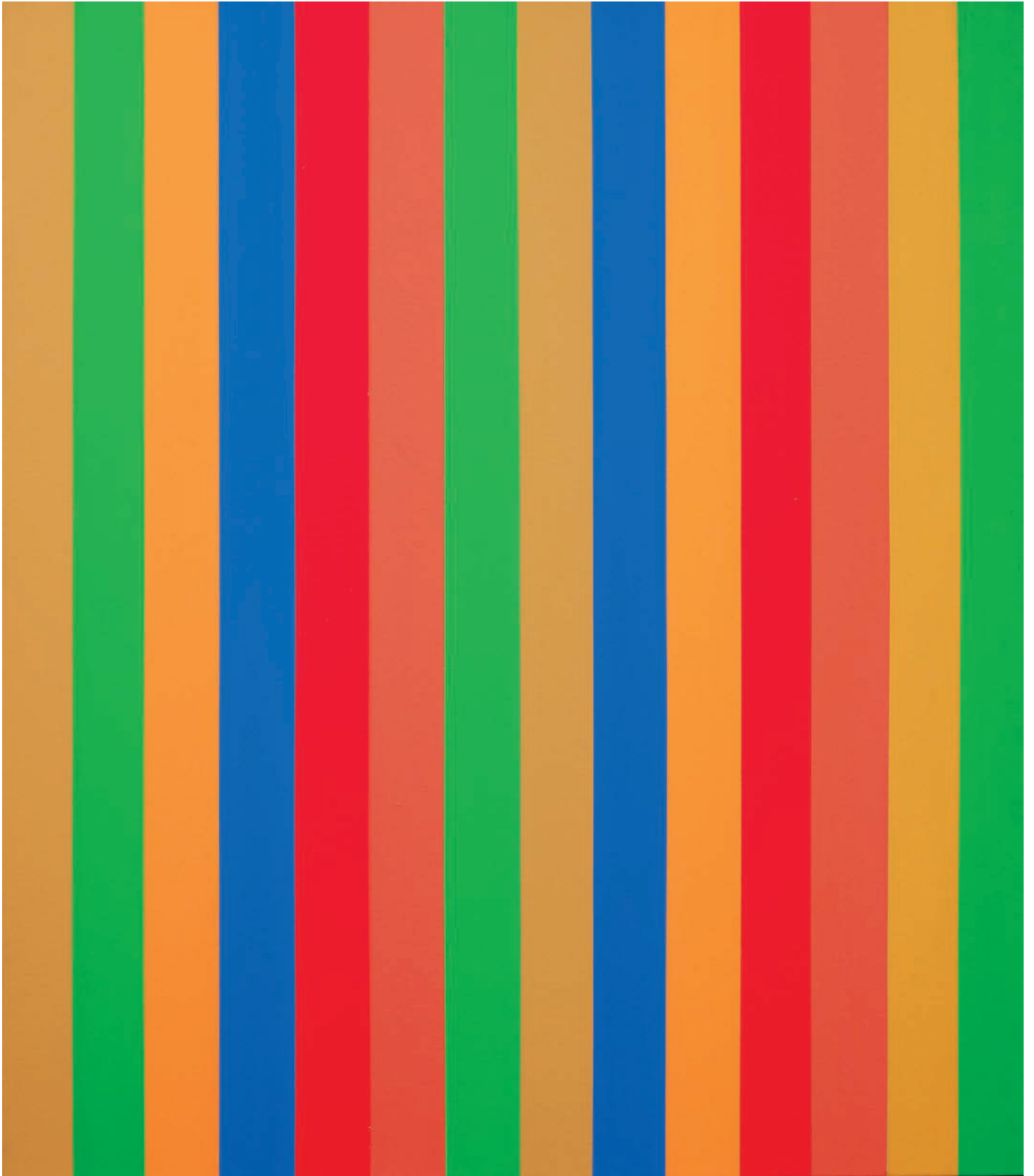
Hence *Serial*, which Molinari has executed on the clean, smooth surface of a primed canvas on which he then laid down his colours as flatly and perfectly as possible. (Priming also keeps the acrylic pigment bright and vibrant.) He has concomitantly kept the edges of the vertical stripes of his composition crisply hardedge, or "razor edge" as he would later describe them.

Serial's composition consists of fourteen identical vertical stripes of bright colours, each some three inches wide. There are no horizontal divisions, no self-asserting shapes, no part-to-part bits to be balanced out, just the constant sequence of stripes cut off by the top and bottom edges of the frame. We could say the stripes march across the surface of the painting from left to right. But they don't do that. The eye can't organize them in that way. That is not how the colours behave. There is no discernable hierarchy in the alignment of the stripes, no first and last, and no middle either. Each stripe may try to speak its own colour, but there is no standing alone. Almost instantaneously it pairs up with its neighbour, on one side or the other, or with both to form triads that in turn team up with their neighbours, this way and that way, across the entire painting.

So *Serial* is a mobile composition, but it is also a bracingly taut one. It scurries between receding colours, the blues and greens, and advancing ones, the reds, yellows and oranges. But Molinari has so weighted their respective chromatic energies that they all hug the painting's surface as if whipped into discipline almost against their wills. Molinari's observations about the behaviour of colour showed that it had no fixed identity, that identity was always contingent on context, on the place and time of our looking at it. But how to harness such phenomena so that it doesn't descend into chaos but reveal itself with clarity? As per *Serial*'s title Molinari's common organizing strategy was to line up his colours serially – constructing his compositions by systematically repeating the same sequence of colour bands – abcdabdcabcd, etc. – letting us watch how even regularly sequenced colours will change, or mutate, contingent on their placement within the larger chain. In the case of *Serial*, however, he has complicated things, not repeating his first set of nine colours in the same order, but juggling them as if they accidentally, but faultlessly, have fallen into their proper place.

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

\$125,000–\$150,000



GUIDO MOLINARI**Quantificateur, 1981***acrylic on canvas**signed and dated "6/81" on the reverse; unframed**78 ins x 60 ins; 198.1 cms x 152.4 cms***PROVENANCE**

Yajima Galerie, Montreal

Acquired by the Art Gallery of Ontario, 1982

LITERATUREGuido Molinari, "Quantificateur Chromatique," in *Ten Canadian Artists of the 1970s*, 1980, page 72

Guido Molinari was a leader in art theory, education, artists' organizations and galleries, and of course abstract painting in Montréal from the 1950s to the 2000s. Much of his national and international acclaim attaches to his monochromatic series. The monochrome is the heart of 20th-century abstract expression – itself central to Modernism globally – its essence and perhaps the greatest challenge for an artist. Not only must a painter recall the legacy of masters of the genre such as Malevich, Klein, Newman, and Rothko, they must also present work of such apparent simplicity to an often-uncomprehending public. Yet a sonorous painting such as *Quantificateur* can be readily understood and appreciated, especially if one focuses less on cerebral understanding and more on the affective qualities of the surface, atmosphere, chromatics, scale, and as we might hope for from an artist so interested in classical music, the painting's quietude.

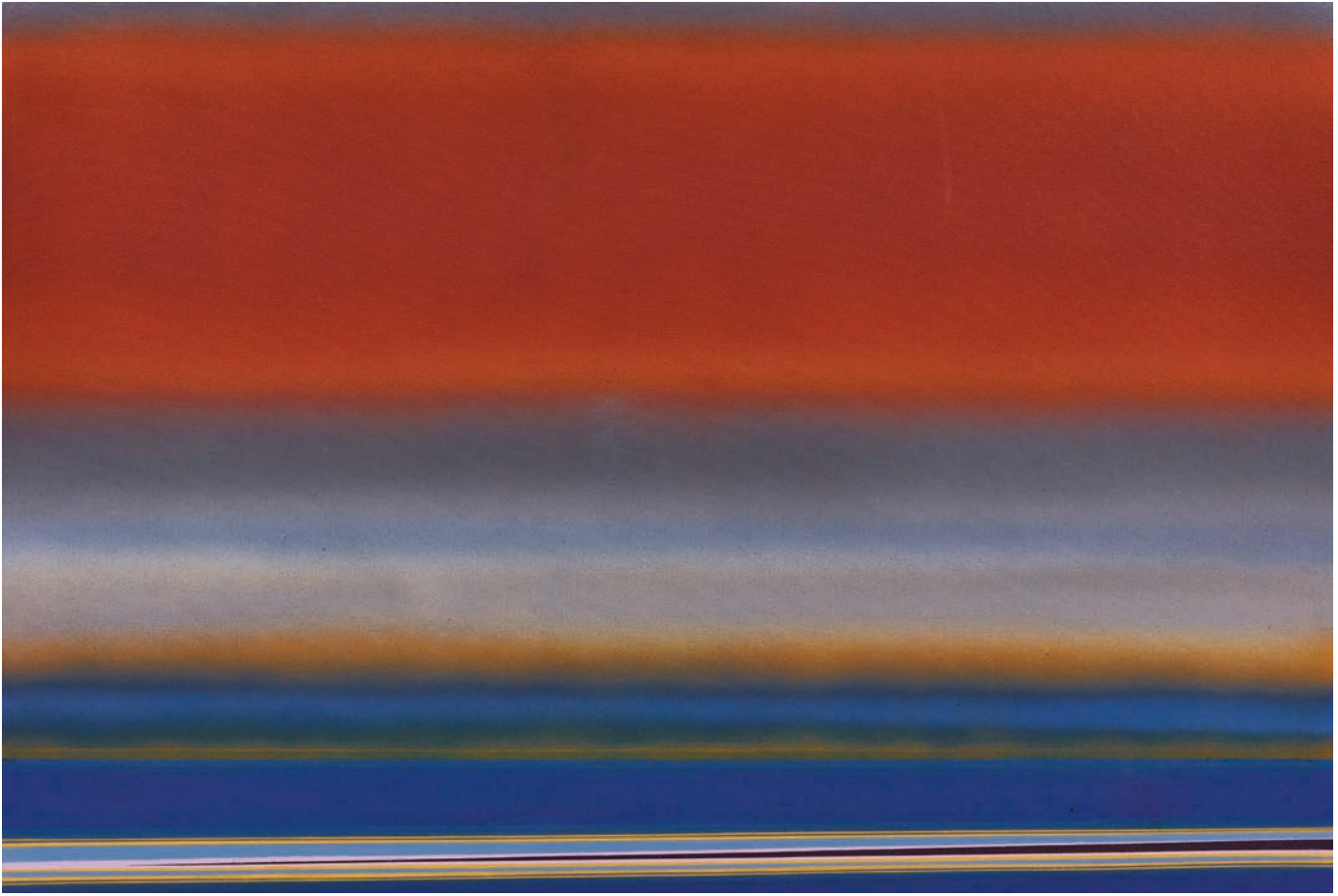
Molinari focused on the Quantifiers from the 1970s to the 1990s, working in many colours, compositions, and at different scales. One of his ways of understanding these works was to insist on what he called their "energy balance." If we give the painting the attention it requires of us, *Quantificateur* emits a powerful, balanced force and creates a mysterious deep space that we can sense or even feel part of. While this example may at first appear to be black – Molinari created several near-black canvases in the series c. 1980 – under this hue he has laid down a layer of purple, which then tints the uniquely 'black' surface. Rigorous in every way, Molinari has evenly divided his space into three vertical bars, registered subtly by the minimal edges left by the tape he used to create perfect edges in the composition. With an exquisitely refined touch on a dark but by no means heavy surface, Molinari evokes measurement and rhythm.

Quantificateur is a large painting: its scale invites us to engage with it corporeally, almost as a human interlocutor. If we remain still in front of it, the painting too is motionless. If we move, so do its increasingly visible elements. We perceive, for example, that it is not literally a monochrome but plays with almost imperceptibly different hues. We register its discreet textures, a suggestion that we are looking at a material object as well as delving into a deep, metaphysical space.

Mark A. Cheetham is a freelance writer and curator and a professor of art history at the University of Toronto. He is author of two books on modern and contemporary abstract art, *The Rhetoric of Purity* and *Abstract Art Against Autonomy*.

\$70,000–\$90,000





50

RITA LETENDRE

Winter Solstice

acrylic on canvas
signed, titled and dated 1980 on the reverse; unframed
24 ins x 36 ins; 61 cms x 91.4 cms

PROVENANCE

Gallery Moos, Toronto
Private Collection, Toronto

LITERATURE

Joan Murray, *Canadian Art in the Twentieth Century*, Toronto, 1999, page 99
Wanda Nanibush and Georgiana Uhlyarik, *Rita Letendre: Fire and Light*, Toronto, 2017, page 17

As one of the few women artists at the centre of abstract art in Canada, Rita Letendre holds an important position in Canadian art history, having produced some of the most innovative examples of post-war art. During the 1960s, after a large mural commission at the University

of California, the artist shifted away from gestural abstraction toward hard-edge abstraction, playing with flattened planes of colour and the use of an airbrush.

In the 1970s and 80s, the use of an airbrush became an integral element to Letendre's work. Wanda Nanibush writes: "The use of an airbrush gave her considerable control over texture and coverage so she could execute pure, flat, evenly distributed arrows. The airbrush, coupled with tape, allowed for the colours to be butted up against each other in perfect lines." This new technique allowed Letendre to have a smooth sense of control over her application of paint to further the formal elements of line and colour in her works. *Winter Solstice* is composed of airbrushed horizontal bands of red, grey and blue of varying widths, contrasted with very thin and sharp arrows in pink and black in the lower portion of the canvas. Joan Murray discusses how these works explore Letendre's fascination with speed, stating, "Rita Letendre explored colour, line and composition through the use of forceful chevrons that cut across the composition diagonally or horizontally from one corner of the painting to the other. She obtained extra energy from applying narrow ridges of contrasting colour to the borders of each ray."

\$15,000–\$20,000



51

RITA LETENDRE

The Subterranean

oil on canvas

signed and dated 1961 lower right; signed, titled and dated on the stretcher
36 ins x 42 ins; 91.4 cms x 106.7 cms

PROVENANCE

Moore Gallery, Hamilton
Collection of Michael and Elizabeth Brain, Calgary
Heffel Fine Art, auction, Toronto, 22 November 2017, lot 12
Private Collection, Toronto

EXHIBITED

Rita Letendre: The Montreal Years 1953–1963, Concordia Art Gallery, Montreal, 19 October–18 November 1989, no. 26

LITERATURE

Sandra Paikowsky, *Rita Letendre: The Montreal Years, 1953–1963*, Montreal, 1989, reproduced page 43
ICYMI: Remembering Rita Letendre [online publication], The Art Gallery of Ontario, 24 November 2021, <https://ago.ca/agoinsider/icymi-remembering-rita-letendre>

Although the Automatistes were instrumental in the evolution of Rita Letendre's style, the artist developed a singular vision in her body of work that resulted in a unique style that pushed boundaries of colour, light and space. She won first prize in the Concours de la Jeune Peinture in 1959 and the Prix Rodolphe-de-Repentigny in 1960. This

prize and the additional sales that followed would allow Letendre to dedicate herself to painting full-time. As well, in 1961, Letendre won second prize in the painting category in the Concours artistiques du Québec. As she became better equipped with painting materials and more time to work, she began creating larger canvases with explosions of colour. Her compositions grew to be more personal and carefully planned, and she began anchoring masses with carefully visualized gestures, amid fields of thick impasto. *The Subterranean*, dating to 1961, was completed during this pivotal period of growth in Letendre's career. The painting is composed of a horizontal row of blue lozenge-like forms in front of a thick band of olive green pigment. Fields of black impasto border the upper and lower edges of the canvas.

The title of the piece perhaps references the underground, with earth tones and soil-like black pigment. However, Letendre's paintings at the time were very much still based in Automatism rather than on a particular subject. She stated, "My thoughts, my attitudes are automatist, which means that I have no set formula. My paintings are completely emotional, full of hair-trigger intensity. Through them, I challenge space and time. I paint freedom, escape from the here and now, from the mundane...The world isn't only what we see or what we experience."

The 1960s was a decade of well-deserved recognition for Letendre's work, beginning with a solo exhibition at the Montreal Museum of Fine Arts in 1961. In 1962, Letendre received a Canada Council Grant, and travelled with Ulysse Comtois to Europe, visiting Paris, Rome and then Israel.

\$70,000–\$90,000



52

SYBIL ANDREWS

The Winch, 1930

colour linocut
signed, titled and numbered 30/50 upper left
8 ins x 11 ins; 20.3 cms x 27.9 cms

PROVENANCE

Private Collection, Ontario

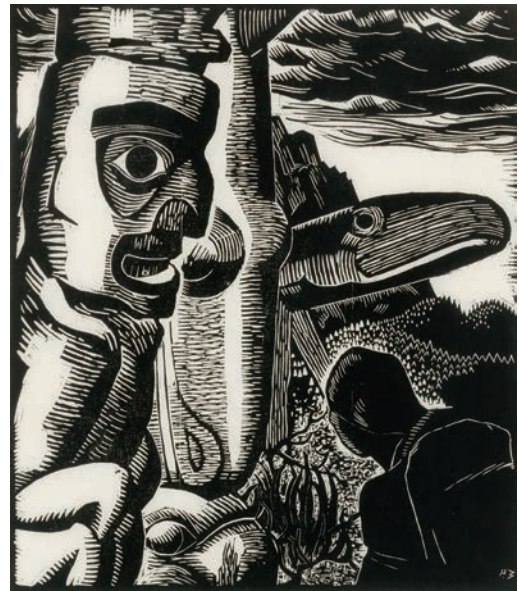
LITERATURE

Peter White, *Sybil Andrews, Colour Linocuts*, Calgary, 1982, illustrated page 51
Gordon Samuel, *Sybil Andrews and the Grosvenor School Linocuts*, London, 2015, illustrated page 28
Hana Leaper, *Sybil Andrews Linocuts: A Complete Catalogue*, UK/USA, 2015, illustrated page 53

Sybil Andrews was best known for her linocuts, which earned her international acclaim. While studying at the newly established Grosvenor School in 1926, Andrews was taught how to cut and print from linoleum blocks. This form of printing was a new art form and resulted in experimental and dynamic work. From 1930 to 1938, Andrews developed a body of seventy-six linocuts, which focused on themes of the modern machine age and the human figure at work or engaging in sport. This period was considered the pinnacle of her career.

The 1920s and 1930s saw sweeping social and economic changes. Following the shifting job market, economic uncertainty of World War I and the stock market crash in 1929, many saw unemployment and financial ruin. As part of the Grosvenor School Linocut artists, Andrews held the worker in high esteem and aimed to represent them as energetic and productive. Andrews exemplified the machine age with her images of workers in industrialized activities. Employing aspects of Cubism and Futurism, the artist creates *The Winch*, which is an outstanding example of this subject. The linocut is infused with movement as the workers and the machine meld into one and their action radiates outwards in waves.

\$15,000–\$20,000



53

EDWIN HEADLEY HOLGATE

Totem Poles, no. 3

wood engraving
signed and inscribed "no 8" in the lower margin
6 ins x 5.25 ins; 15.2 cms x 13.3 cms

PROVENANCE

Galerie Walter Klinkhoff, Montreal
Private Collection, Montreal

LITERATURE

Canadian Forum, July 1927, illustrated page 305 as *Totem Poles in Kitselas*
Ian Thom, *The Prints of Edwin Holgate*, Kleinburg, 1990, unpaginated, illustrated
Rosalind Pepall & Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, illustrated page 60

\$6,000–\$8,000

54

LAWREN STEWART HARRIS**Abstract #146***oil on canvas**numbered 146 upon the "Lawren Harris LSH Holdings Ltd." stamp on the reverse**30 ins x 44 ins; 76.2 cms x 111.8 cms***PROVENANCE**

Estate of the Artist

Heffel Fine Art, auction, Vancouver, 14 November 2002, lot 7
Private Collection, Ontario

Following the disbanding of the Group of Seven in 1933, Lawren Harris' career took a somewhat unexpected turn toward abstract art in 1934, when he moved to New Hampshire. As artist-in-residence at Dartmouth College, the artist moved progressively from figuration to abstraction. A few years later he moved to Santa Fe, New Mexico, where he co-founded the Transcendental Painting Group in 1939. This international movement was inspired by Kandinsky and richly infused by American Transcendentalist writers, such as Emerson and Whitman, and by the syncretic beliefs of Theosophy, which had long informed Harris's personal beliefs. These colourful abstract paintings, including *Abstract 146*, form an interesting body of work that was unique and even controversial in Canadian art at the time. Harris also stopped signing and dating his paintings at this time, to ensure that they were judged on their own merit rather than the artist's name or date of execution.

\$30,000–\$40,000



55

GERSHON ISKOWITZ**Spring Landscape #1***oil on canvas**signed, titled and dated 1967 on the reverse**52.25 ins x 40.25 ins; 132.7 cms x 102.2 cms***PROVENANCE**Art Gallery of Ontario Art Rental Service, Toronto
Private Collection, Toronto**LITERATURE**Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, page 375

In 1967, Gershon Iskowitz painted *Spring Landscape #1*, with his signature cloud-like round shapes depicted in bright yellow with green and orange dotted borders. Dennis Reid describes the artist's process: "Iskowitz worked only at night under artificial light, in oils...He would build up a picture slowly, applying a colour, then when it had dried, applying another over it, leaving only parts of the previous layers exposed, thinly veiling others, or obscuring some parts entirely..."

\$25,000–\$35,000



DAVID BROWN MILNE

Woman and Tapestry Pattern (Patsy Milne), 1914*oil on canvas**Milne catalogue raisonné no. 105.60**18 ins x 20 ins; 45.7 cms x 50.8 cms***PROVENANCE**

Mira Godard Gallery, Toronto, 1979

Kenneth G. Heffel Fine Art, Vancouver, 1979

Private Collection, British Columbia

Galerie Royale, Vancouver, 1979

Private Collection

Masters Gallery, Calgary, 1986

Private Collection, Edmonton, 1986

Masters Gallery, Calgary, 1987

Private Collection

EXHIBITED*David Milne, the New York Period: 1911–1915*, Malborough Godard Gallery, Toronto, 16 November–9 December 1972, no. 27*David Milne: A Survey Exhibition*, Mira Godard Gallery, Toronto, 4–28 November 1978, no. 5

[David Milne Paintings], Masters Gallery, Calgary, 4–7 December 1996

Sight and Site: Location and the work of David B. Milne, The Nickle Arts Museum, University of Calgary, 8 August–2 November 1997 as *Woman and Tapestry Pattern***LITERATURE***David Milne, The New York Period: 1911–1915*, Toronto, 1972, no. 27, unpaginated, reproduced*David Milne: A Survey Exhibition*, Toronto, 1978, no. 5, unpaginated, reproduced

Galerie Royale, Montreal, October 1979, reproduced page 4

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 114, no. 105.60Sarah Milroy and Ian A.C. DeJardin, *David Milne, Modern Painting*, London, 2018, page 20–21

As a resident of New York City in the early 1900s, David Milne gained valuable first-hand exposure to the latest avant-garde art. Milne would be among the first wave of North American artists to engage with ground-breaking French art by the Fauves, the Nabis and the Cubists. In 1913, the pivotal Armory Show in New York introduced modern art to an extensive new audience in North America. Milne was the only Canadian artist to be included in this international exhibition, with an impressive contribution of five paintings.

Working through the influence of Henri Matisse, Pierre Bonnard and Eduard Vuillard, Milne created several paintings of interiors featuring his wife Patsy in 1914. *Woman and Tapestry Pattern* is a highly experimental painting for its time. Milne turned away from conventional descriptions of form using light and shade, and rather boldly flattened the image with thick black outlines. The work features Milne's trademark reductive palette of only a few colours. Here the painter's interest is focused on the intricate patterns of the decorative tapestry in the background, rather than on an interpretation of the sitter's inner life. Patsy's face is portrayed with only a few economical strokes. Her dress is described with a flat expanse of earthy raw umber, striking a visual contrast with the intricate background. The richly layered surface of the painting suggests Milne explored a number of different options before settling on a composition, or perhaps even painted this work on top of an entirely different image.

Describing Milne's interior paintings from the period, Ian DeJardin observed; "Milne uses a very limited palette... in a series of pictures like this, many of them also strongly reminiscent of Vuillard, most particularly when Milne chooses to focus on complicated pattern and detail surrounding and encompassing a figure. In these interiors, he makes the eye work to discern the figurative matter—it is usually Patsy—emerging from the patchwork of colour values in a sophisticated deconstruction of the act of seeing."

\$250,000–\$350,000





57

EMILY CARR

Untitled (Mount Verstovia, Sitka, Alaska)

watercolour

signed lower right

10.75 ins x 14 ins; 27.3 cms x 35.6 cms

PROVENANCE

Gift of the Artist to Dorothy Mawdsley and Marjorie Leeming,
British Columbia

Gift of Dorothy Mawdsley to the Present Private Collection, Victoria

LITERATURE

Maria Tippet, *Emily Carr: A Biography*, Toronto, 1979, page 74

Emily Carr, *Sister and I in Alaska*, Vancouver, 2013, page 20

At the age of twenty in 1891, Emily Carr began to pursue art seriously and studied at the California School of Art and Design in San Francisco for two years, before later enrolling at the Westminster School of Art in London in 1899. Upon her return home to British Columbia in 1905, after also visiting the art colony in St. Ives, Cornwall, Carr took up a successful teaching position in Vancouver and began taking sketching trips.

In 1907, Carr travelled to Alaska with her sister, Alice. Carr recorded this inspirational visit to Alaska in *Sister and I in Alaska*, a delightful, illustrated diary. The pair left from Seattle on August 18th, 1907, on the *S.S. Princess Royal*. As Maria Tippet shares, "the boat passed mile upon mile of wooded shore, snow-capped mountains that rose out of the sea, fiords that bit deep into the coast, bleak Indian villages, noisy fish canneries, and rowdy lumber camps." Upon docking at Sitka on Baranof Island, Emily and Alice spent a week exploring. Their adventures were extensively documented in Carr's notebook. The women endeavoured to climb the 3,354-foot Mount Verstovia. This mountain range is located a few miles east of Sitka and it is a very

steep climb to the summit. In *Sister and I in Alaska*, Carr recalls the treacherous hike up the mountain, recording with humour how she and Alice squeezed under logs, climbed trees, scaled cliffs, and shed their heavy clothes before collapsing in pure exhaustion. Recorded with a sketch of the tired looking sisters on their journey, Carr writes, "This mountain [was] excessively steep and rugged and reaching almost to the heavens lies in the rear of Sitka, there being but one obscure trail, to loose which is certain death. We arose at dawn and wrestling with an agony of sleep: but well provided with luncheon. We started for the launch that was to bear us to the foot of 'Vestovias'."

This watercolour was possibly executed on the spot at the base of Mount Verstovia. The riot of colours depicted in the flowers of the foreground are perfectly balanced against the towering peaks of the mountain and the heavy clouds of the background. The watercolour, executed in the English Victorian tradition, displays Carr's level of artistic ability after her early conservative training in San Francisco and London, as well as a burgeoning interest in the tenets of modern painting. This is a rare and early watercolour by Carr from a transformative period in her artistic career.

This artwork was acquired from Carr by Dorothy Mawdsley and Majorie Leeming of Vancouver. These women both held prominent positions at the University of British Columbia and were in the same academic circle as Walter Gage, Garnet Sedgewick and Ira Dilworth, all acquaintances of Emily Carr, and proponents of both her painting and writing. As well as her family being neighbours with Carr in James Bay, Majorie Leeming was a lifelong friend of Carr and a student of the artist in Vancouver. The painting was later given to the present owners, acknowledging their close friendship with Leeming and Mawdsley.

We extend our thanks to the late Dr. Kerry Mason, Canadian art historian, for her assistance in researching this artwork and for contributing details that led to the preceding essay.

\$40,000–\$60,000



58

DORIS JEAN MCCARTHY

Untitled, Mt. Lake

oil on canvas

signed lower right; dated "030101 (January 1, 2003)" on the reverse
48 ins x 66 ins; 121.9 cms x 167.6 cms

PROVENANCE

Private Collection, Calgary

LITERATURE

Murray Whyte, 'Doris McCarthy exhibit speaks to the artist as lover of life', *Toronto Star*, 27 June 2010

Born in Calgary and raised in Toronto, Doris McCarthy is recognized as one of Canada's foremost landscape painters. In a 2004 interview with Harold Klunder, the artist remarked: "I was influenced very strongly by the tradition of going out into nature and painting what was there. I bought it. And I still buy it." Among McCarthy's influential teachers and mentors were Group of Seven members Arthur Lismer, A.Y. Jackson, J.E.H. MacDonald and Lawren Harris. She graduated with honours in 1930 and began teaching at Toronto's Central Technical School in 1931, a position she held for 40 years.

Painting mainly in oils and watercolours, McCarthy developed a personal style that was consistently praised for its vitality, boldness and skillful explorations of hard-edged angles, form and colour. Throughout her career Doris McCarthy enjoyed many painting adventures across Canada and abroad. In 1950, she embarked on a 14-month sabbatical in Europe, during which she painted full time. She also embarked on a year-long solo world tour in 1961, which she refers to as her 'Long Year,' visiting several countries in Asia, the Middle East and Western Europe. In 1972, the year of her retirement from teaching, Doris made her first of many trips to the Canadian Arctic. McCarthy was fascinated with the topography of this territory and the new painting opportunities it provided her.

In some instances McCarthy painted on site, and other times she took photographs to refer to later in her studio. During the latter, she "relied on sensual recollections of light, the wind and weather, the character of the place." This monumental canvas would have been completed in the studio, where she effectively preserved the feeling of the crisp air and the warm sunlight shining on the rocky mountains.

\$35,000–\$45,000



59

WILLIAM KURELEK

Prairie Call to Cold Company (Nativity Series)

mixed media on board

signed with monogram and dated 1975 lower right;

titled and inscribed "14" on the reverse

24 ins x 23.75 ins; 61 cms x 60.3 cms

PROVENANCE

Isaacs Gallery, Toronto

Equinox Gallery, Vancouver

Joyner Waddington's, auction, Toronto, 27 May 2008, lot 17

Private Collection, Calgary

LITERATURE

William Kurelek, *A Northern Nativity*, Toronto, 1976, no. 13, unpaginated, reproduced as *Grain Elevator's Blind Corner*

In 1976 William Kurelek created a series of twenty paintings depicting the story of the nativity, the basis for the Christian holiday of Christmas. These images were imagined as if Jesus Christ had been born in a Canadian setting, such as an igloo, a fishing hut, at Niagara Falls or in a lumber camp.

At the age of twelve, while growing up in the prairies in the 1930s during the depression, Kurelek experienced a sequence of dreams about the nativity. As the artist reflected, "The Nativity story got mixed up with history and geography lessons... A few were long; others were

more like pictures that flashed on very briefly. But they all started and ended with the questions: If it happened there, why not here? If it happened then, why not now?"

All taking place in Kurelek's mind as he lay in the cold upstairs room of the farmhouse, these dreams were a combination of his childhood experiences working and living on the family farm, his knowledge of the prairies and the various places he visited while dreaming at night.

The grain elevator depicted in this scene is like the one Kurelek had hauled grain to with his father. The nearby wagon stands as if just emptied of grain. Mary and the baby Jesus are huddled in an alcove of the building in the foreground, while the children outside seem to be beckoning to the child to join in their game, or to perhaps go sledding. As Kurelek recalls, he thought about this dream later, and wondered if it was all a tease, saying, "Then slowly its meaning came through... wasn't it similar to another question often asked: 'Why can't the sick in mind pull themselves together?'"

The story of the nativity is reflected in many works by Kurelek, a central theme that the artist harkened back to in his oeuvre. This collection of paintings was fondly referred to by the artist as, 'Christmas dreams of a prairie boy' in the book, *A Northern Nativity*, highlighting all twenty paintings in the series. The nativity story and the celebration of the birth of Jesus Christ is imagined within the multicultural tapestry of Canada, the adopted home of his Ukrainian family, expanding upon Kurelek's belief "in the universality of the Christmas message."

\$60,000–\$80,000

SOREL ETROG**Antigone***bronze**stamped signature and edition (7/7) on the base**52.5 ins x 10.5 ins x 7.75 ins; 133.4 cms x 26.7 cms x 19.7 cms***PROVENANCE**

Gallery Moos, Toronto

Private Collection, Oakville

LITERATUREAlma Mikulinsky, *Sorel Etrog: Life and Work* [online publication], Art Canada Institute, Toronto, 2019, page 66

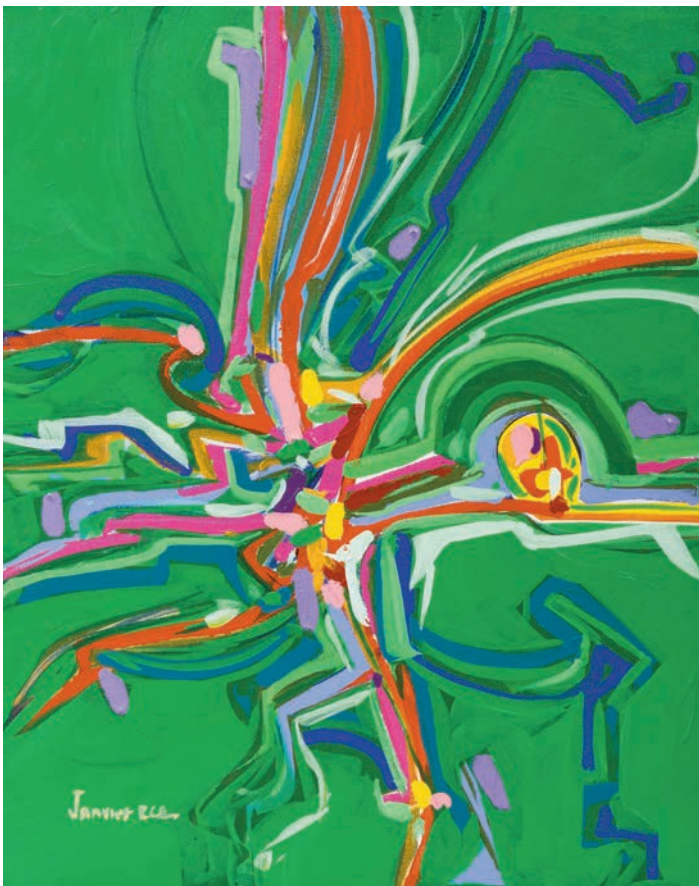
While studying art at Tel Aviv's Arts Institute for Painting and Sculpture in the 1950s, Sorel Etrog created three-dimensional paintings, inspired by Cubist collage, modernist music and constructivist reliefs. In 1958, he received a scholarship to attend the Brooklyn Museum of Art School. Upon his arrival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

Around 1960, Etrog's interest shifted from geometric abstraction to organic forms, and he began to create pieces inspired by natural patterns of growth. He explored three-dimensionality and mass in elegant balance with elongated lines and vertical compositions, often referencing natural forms such as trees and flowers, as well as the human figure. The intention was to create sculptures that would appear to be weightless despite their imposing size and connection to a base. Etrog explained that his new style resolved a question of "timing"; he wanted "the figure to soar from the base like the trunk of a tree. . . leaving the drama to the top." *Antigone* is an example of one of these early vertical sculptures, with a narrow base that draws the eye upward to an abstracted female figure. The three-dimensional artwork can be viewed from all angles, providing multiple perspectives of the twisting and turning forms.

Antigone was completed in 1963, which was a very active year for Sorel Etrog. He had received his Canadian residency status the year before, but he stayed in New York until 1963 to complete his studies. Before settling in Toronto, Etrog travelled to Italy, France, Greece, the Netherlands and Israel.

\$40,000–\$60,000





61

ALEX SIMEON JANVIER

Nanouchellay

acrylic on canvas

signed lower left; signed, titled, dated 1993 and inscribed "49" on the reverse

20 ins x 15.75 ins; 50.8 cms x 40 cms

PROVENANCE

Canada House Gallery, Banff

Private Collection, Ontario

EXHIBITED

Alex Janvier, Canada House Gallery, Banff, 13 November 2010

\$12,000–\$15,000



62

DAPHNE ODJIG

Six Girls Choir

acrylic on canvas

signed and dated 1981 lower left; titled on the stretcher

34 ins x 26 ins; 86.4 cms x 66 cms

PROVENANCE

Kelowna Art Gallery, British Columbia

Mayberry Fine Art, Winnipeg

Private Collection, Winnipeg

EXHIBITED

Celebrating Canadian Women Artists, Mayberry Fine Art, Winnipeg, 1–18 March 2023

\$15,000–\$20,000



63

NORVAL MORRISSEAU

Walking on the Summit

acrylic on canvas

signed in syllabics along the lower right edge; description of the composition inscribed on the reverse

48 ins x 72 ins; 121.9 cms x 182.9 cms;

sold together with James R. Stevens, "A Picasso in the North Country: The Wild Journey of Canadian Artist, Norval Morrisseau"

PROVENANCE

Acquired directly from the artist by EA Studios, Calgary

EXHIBITED

Norval Morrisseau, ManuLife Place, Edmonton, Alberta, December 1985

LITERATURE

Norval Morrisseau, Edmonton, 1985, unpaginated, reproduced as *Walking on the Summit of the High Mountains of the Astral World*, 1985
James R. Stevens, *A Picasso in the North Country: The Wild Journey of Canadian Artist, Norval Morrisseau*, Thunder Bay, 2011, reproduced page 217

Walking on the Summit was created by Norval Morrisseau during his stay at the Maligne Canyon Teahouse in Jasper, Alberta, during the off-season winter months of the early-to-mid 1980s. This painting was completed in 1985, when Morrisseau was sponsored by EA Studios Jasper Ltd., which facilitated his artistic endeavors in the region. The work is deeply inspired by the artist's surroundings in the Canadian Rockies, capturing the essence of the majestic mountains. *Walking on the Summit* reflects his connection to nature and his ability to convey its spiritual and cultural significance through his art. Norval Morrisseau's time spent in Jasper allowed him to immerse himself in the natural beauty of the area. The presence of mountains in the canvas serves as a visual testament to Norval Morrisseau's profound appreciation for the environment that surrounded him during his stay at the Maligne Canyon Teahouse.

The inscription on the reverse, describing the composition, reads: "Walking on the Summit of the High Mountains of the Astral World's Sagittarius. Part horse, part man, the Sacred Divine Archer shoots his two arrows which represents fish into the sea of creativity. These two signs working together to beautify (sic) the world."

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 sale of this canvas directly to the Ojibwe Cultural Foundation as a gesture of support and commitment to honoring the painter's legacy.

\$70,000–\$90,000



64

ANNE DOUGLAS SAVAGE

Saint-Sauveur-des-Monts

oil on board

signed lower left; titled on the reverse

6.5 ins x 8.25 ins; 16.5 cms x 21 cms

PROVENANCE

Private Collection, Quebec

Heffel Fine Art, auction, Vancouver, 30 November 2013, lot 523

Private Collection, Calgary

\$15,000–\$20,000



65

**JOHN GEOFFREY CARUTHERS
LITTLE**

Deux jeunes filles, rue St. Ignace

oil on canvas

signed lower right; signed, titled, dated 1974 and

inscribed "Quebec" on the stretcher

24 ins x 30 ins; 61 cms x 76.2 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Private Collection, Toronto

In the early 1950s, John Little worked as a draughtsman at his father's architectural firm for two years before devoting himself exclusively to painting. He became a member of the Royal Academy of Canada in 1961. The production of works of the 60s and 70s is strong in urban imagery of Montreal and Quebec. Little was keen to preserve the memories of the buildings and uniqueness of these cities. He witnessed the post-war urbanization in Quebec cities and across North America, as well as the architectural turmoil that ensued.

Painted in 1974, *Deux jeunes filles, rue St. Ignace* depicts a residential street of a historic neighbourhood of Quebec City on a grey winter day. John Little's nostalgic street scenes, such as this example, serve as reflections of Quebec that have been frozen in time, during an era of significant urbanization and transformation.

\$20,000–\$30,000



66

JACK HAMILTON BUSH

Annunciation, April 1951

oil on board

signed and dated 1951 lower left; signed, titled and dated 1951 on "Jack Bush Art Estate" label on the reverse

50 ins x 37 ins; 127 cms x 94 cms

PROVENANCE

Estate of the Artist
Jack Bush Heritage Corporation
Private Collection, Ontario

EXHIBITED

Jack Bush, Roberts Gallery, Toronto, 1952, no. 9
Jack Bush: Hymn to the Sun, Early Work, Art Gallery of Algoma, Sault Ste. Marie, Ontario; travelling to Dalhousie Art Gallery, Halifax; The Art Gallery of Newfoundland, St. John's; Mendel Art Gallery, Saskatoon; Art Gallery of Greater Victoria; Winnipeg Art Gallery; Hart House, University of Toronto; Laurentian University, Museum; Art Gallery, Sudbury; MacLaren Art Centre, Barrie; the Institute for Modern and Contemporary Art, Calgary, 1 May 1977–1979

LITERATURE

Jack Bush, *First Record Book of Paintings (1930–1963)*, Jack Bush Fonds, E.P. Taylor Research Library & Archives, Art Gallery of Ontario, Toronto
Pearl McCarthy, "The Lesson from Jack Bush Exhibit," *The Globe and Mail* (16 February 1952), page 8
Christine Boyanoski, *Jack Bush: Early Work*, Toronto, 1985, page 21
Michael Burtch, *Jack Bush: Hymn to the Sun, Early Work*, Sault Ste. Marie, 1997, reproduced page 87

Around the same time that Jack Bush painted *Annunciation*, in the spring of 1951, he painted *The Good Samaritan*, which won him the J.W.L. Forster Award for Best Picture in the 80th Annual Exhibition of the Ontario Society of Artists (OSA) in 1952. *Annunciation*, on the other hand, was reserved for his big solo exhibition at Roberts Gallery, which opened one month before the OSA show, in Toronto, and the painting won him critical acclaim. Writing for *The Globe and Mail*, art critic Pearl McCarthy praised the painting with a direct and confident statement that concluded her review: "His *Annunciation* is remarkably gratifying, modern but with pertinent refinement."

His exhibition at Roberts Gallery, simply titled *Jack Bush*, featured twenty-five paintings made between 1949 and 1951. Except for the two paintings that presented a checkerboard pattern, all the works in show were only partially abstract. Keeping a finger on reality as he did, prompted McCarthy to note that "Mr. Bush paints honestly" and that he "seems to know the simple truth which alludes many, that one must have a rich idea from which to do one's abstracting." In this case, the truth he painted was one of the most pivotal stories of all in the Christian tradition: when the Angel Gabriel announces to the Virgin Mary that, by the power of the Holy Spirit, she has conceived the Son of God, Jesus. It is a magical moment that celebrates creation, and thus a subject deserving of full-blown creativity. In Bush's rendition of this core subject, he used colour and a backdrop that expresses a beautiful sense of abandon from the norm while remaining entirely recognizable, and therefore universal in its appeal.

The artist went all out with his heart and soul into the big figurative paintings which he made in 1951, as if he was conscious of major changes to come. Come 1952, there is a discernible shift toward full abstraction in his oeuvre. Gone are the major religious paintings and theatrical presentation of men and women in costume. Nineteen-fifty-one appears, in hindsight, to be his last hurrah in a manner of painting that he had mastered since the late 1920s. As an introduction to the year 1952 in his record book of paintings, Bush wrote: "Preparations for one man exhibition at Roberts [Gallery]... very successful. No painting at all following show. [...] Good period of digesting. No hurry to get to work. Desire for quiet period of work for five years." He did as he intended, he slowed down his production but not for as long as he would have liked. In 1953, just one year later, he joined forces with other Toronto abstract painters who embraced a new way of painting and formed Painters Eleven. With these new like-minded peers showing their avant-garde art together, it seemed that anything was possible, and a new truth emerged for Jack Bush, in pure colour and form alone.

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

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

\$30,000–\$40,000



67

CLARENCE ALPHONSE GAGNON

St. Aubin (Baie St. Paul)

oil on panel

dated 1920 and certified by Lucile Rodier Gagnon on a label on the reverse
6.25 ins x 9.25 ins; 15.9 cms x 23.5 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal
Private Collection

Following the First World War, Clarence Gagnon moved to Baie St. Paul with his second wife, Lucile Rodier, in 1919. Marking a short but prolific period for the artist, the rural region offered the artist infinite seasonal landscapes to capture. From 1919 to 1924, before moving to France, Gagnon took advantage of the newly accessible area, thanks in part to the newly constructed rail line connecting Montreal and Quebec City to Baie St. Paul, and produced numerous sketches, paintings and print works of the area.

During this time, A.Y. Jackson, Albert Henry Robinson, Edwin Holgate, Mabel May and Lilius Torrance joined him at various times to join in sketching trips across the region. Gagnon experimented with a variety of paints and techniques while in the Charlevoix region, as he was dissatisfied with the quality of materials after the war and often hand-ground custom pigments.

St. Aubin (Baie St. Paul), dating to 1920, is a beautiful and calm depiction of the region in winter, with a blanket of snow covering the fields, rendered in a palette of soft blues.

\$25,000–\$35,000



68

ROBERT WAKEHAM PILOT

Winter Break Up, Montreal Harbour

oil on canvas

signed lower right; signed, titled and dated 1950 on the reverse
19 ins x 24.25 ins; 48.3 cms x 61.6 cms

PROVENANCE

Laing Galleries, Toronto
Private Collection, Montreal

LITERATURE

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

Soon after Robert Pilot's return to Canada following World War One, the Montreal painter was invited by A.Y. Jackson to include two of his works in the Group of Seven's first exhibition in 1920. Following the exhibition, A.K. Prakash explains that Pilot declined "to formalize an association with these artists. Like Cullen, he differed philosophically from the group's nationalistic approach to art. [Pilot] preferred to paint inhabited places rather than the untamed wilderness, so he differed philosophically from the group's nationalist approach to art."

Winter Break Up, Montreal Harbour is one of Pilot's quintessential inhabited scenes of Quebec, depicting Montreal's active industrial sphere. The warmth and gentle brushstrokes of *Winter Break Up, Montreal Harbour* are synonymous with the celebrated painter's ability to depict the Quebec landscape with great charm and artistry. The monochromatic palette of pastel greys and mauve speak to Pilot's influence of the European Impressionists; however, Pilot has applied these methods to a wintry subject that remains quintessentially Canadian.

\$8,000–\$10,000



69

ALEXANDER YOUNG JACKSON

Winter, Ste. Tite des Caps

oil on board

signed lower right; signed and titled on the reverse

8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Private Collection, Oshawa

By descent to the present Private Collection, Toronto

EXHIBITED

Oshawa and District Collects, The Robert McLaughlin Gallery, Oshawa, February 1971

LITERATURE

A.Y. Jackson, *A Painter's Country*, Toronto, 1958, pages 66, 156

Saint-Tite-des-Caps is nestled in a valley northeast of Quebec City. Surrounded by farm lots, grassy hills and forests, the picturesque Quebec village was painted by A.Y. Jackson during pilgrimages along the shores of the St. Lawrence. Jackson's depictions of the small villages with their prominent church steeples, was believed to be a record for posterity and a way of life he believed was rapidly disappearing with modern advancements in the early to mid-twentieth century.

In *A Painter's Country* by Jackson, he describes the village as "one of the places we loved to paint. The snow lingered there when it had gone in most other places." In the 1941 National Film Board documentary by Radford Crawley featuring A.Y. Jackson, Crawley follows Jackson on one of his annual sojourns to Saint-Tite-des-Caps. In April, the snow began to thaw and Jackson's daily travels on snowshoes to sketch the village reflect some of his most important works. In his autobiography, Jackson recalls the filming "...in April, Crawley came down to St. Tite des Caps where I was sketching." He explains there was still plenty of snow but the weather was sunny and mild "and Crawley, who was indefatigable, took shots not only of me, but of the life of the village generally, which were delightful."

\$25,000–\$35,000



70

MAURICE GALBRAITH CULLEN

The Wayside Cross

oil on board

signed lower right; Cullen Inventory Number 1510

10.5 ins x 13.75 ins; 26.7 cms x 34.9 cms

PROVENANCE

Continental Galleries, Montreal

Wedding Gift to Ann Henderson from her uncle, Huntley Drummond, May 22, 1954

By descent to a Private Collection, Ontario

Heffel Fine Art, auction, Toronto, 24 November 2006, lot 10

Private Collection, Toronto

Maurice Cullen always sketched outdoors, even during the coldest months while standing in snowshoes. *The Wayside Cross* captures the crisp air of the province's frigid winter, as well as the season's warm sunlight. Beginning in the spring of 1896, Cullen, along with William Brymner, travelled north along the Saint Lawrence river, sketching the scenic Quebec countryside up to Sainte-Anne-de-Beaupré. Cullen would repeat this excursion frequently over the next several years.

This oil painting depicts a small Quebec farm, with a large wooden cross standing tall in the snow. Thousands of these 'wayside crosses' were erected throughout rural Quebec as early as 1534, when Jacques Cartier raised the first crosses in Canada to affirm his claim to territory. Later, many explorers and missionaries followed suit, and the custom was subsequently passed on to the first settlers who erected crosses upon opening new roads or staking land claims.

\$25,000–\$35,000



71

MARC-AURÈLE DE FOY SUZOR-COTÉ

Paysage d'automne

oil on canvas

signed, dated 1891 and inscribed "Paris" lower right

35.5 ins x 51.5 ins; 90.2 cms x 130.8 cms

PROVENANCE

Private Collection, Montreal

\$60,000–\$80,000

72

HOMER RANSFORD WATSON

Landscape Near Doon

oil on canvas

signed lower right

18.25 ins x 14.75 ins; 46.4 cms x 37.5 cms

EXHIBITED

Paysages du Québec 1900–1948, Musée Marc-Aurèle Fortin, Montreal, 22

June –3 September 2001

\$3,000–\$4,000





73

JAMES WILSON MORRICE

Landscape

oil on canvas on board

J.W. Morrice Studio Stamp on the reverse

9 ins x 12.25 ins; 22.9 cms x 31.1 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal, before 1970 as *Landscape, Trinidad*

Private Collection, Montreal

Christie's, auction, Montreal, 3 May 1974, lot 91 as *Trinidad Landscape*

Private Collection, Ottawa

By descent to the present Private Collection

James Wilson Morrice was Canada's preeminent Impressionist painter, who received international acclaim for his pictures. Morrice spent much of his life in France, painting Parisian street scenes, seaside towns in Brittany and the southern coast. His work embodies the trademark attributes of Impressionist painting: the preoccupation with light and colour.

Between 1888 and 1923, Morrice participated in over 140 exhibitions, which included the infamous Salon d'Automne of 1905. However, by the beginning of the twentieth century, Morrice had already made a name for himself. One of his works had been acquired by the French government, while another had been purchased by the Russian collector, Ivan Morozov.

Despite previous attributions to Trinidad, the work does not depict the Caribbean island, but may depict Le Pouldu, where Morrice painted in the summer of 1906. The work bears some similarities to the country landscapes that the artist painted on canvas board at that time. However, it could also date later, *circa* 1910, when the artist stayed in nearby Concarneau for many months, which had proved an especially productive stay for Morrice.

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

\$30,000–\$40,000



74

LAURA ADELINE LYALL MUNTZ

The Flower

oil on canvas

signed and dated 1913 lower left; inscribed "Madonna with Jesus and John" and "\$550" on the reverse

29.25 ins x 22 ins; 74.3 cms x 55.9 cms

PROVENANCE

Watson Art Galleries, Montreal

Private Collection, Montreal

Sotheby's Canada, auction, Toronto, 20 November 2006, lot 85

Loch Gallery, Calgary

Private Collection, Calgary

LITERATURE

Elizabeth Mulley, "Madonna/Mother/Death and Child: Laura Muntz and the Representation of Maternity", *RACAR*, XXV, 1-2, 1998, reproduced page 89 as *A Madonna, circa 1913*

\$20,000–\$30,000



75

PEGI NICOL MACLEOD

Portrait of Norman

oil on board

signed lower right; "Portrait of Jane" on the reverse; estate stamp of the artist on the reverse

25.5 ins x 23.75 ins; 64.8 cms x 60.3 cms

PROVENANCE

The West End Gallery, Montreal

Private Collection, Montreal

\$10,000–\$15,000

76

JAMES WILSON MORRICE**Boats in the Harbour***oil on panel**artist studio stamp and titled on a gallery label on the reverse**6 ins x 5 ins; 15.2 cms x 12.7 cms***PROVENANCE**

Private Collection, Montreal

Dominion Gallery, Montreal, 1970

Collection of Mrs. François Dupré, March 1970

Heffel Fine Art, auction, Toronto, 24 November 2011, lot 130

Private Collection, Calgary

LITERATURE*The Gazette*, Montreal; *The Montreal Star*, March 1970, reproduced as an advertisement

In 1890, J.W. Morrice moved to London to study painting and eventually settled in Paris in 1981 to study at the Académie Julian. The steamers in the background of *Boats in the Harbour* place the location of this work as Dieppe, avant-port. Another work in a Montreal private collection titled *Small French Port* depicts the same steamers with more extensive background included. Dieppe was popular with both tourists and artists from Paris and London, located halfway between the two cities and the closest beach resort to Paris. Morrice was a frequent visitor to Dieppe who would sometimes stay for a fortnight on his journey to or from England, however he was also known to stay for longer periods.

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

\$30,000–\$40,000



77

DORIS JEAN MCCARTHY**Fishing Village***double-sided oil on board**signed lower left; an oil sketch depicting a shoreline village with figures and ducks on the reverse**11.5 ins x 13.5 ins; 29.2 cms x 34.3 cms***PROVENANCE**

Acquired directly from the Artist

By descent to the present Private Collection, Toronto

\$8,000–\$10,000



recto



verso



78

GERSHON ISKOWITZ

Sunlight #5

oil on canvas

*signed, titled, dated 1986 and Gershon Iskowitz
Foundation stamp (Inventory #B192) on the reverse
44 ins x 38 ins; 111.8 cms x 96.5 cms*

PROVENANCE

Collection of the Artist
Gershon Iskowitz Foundation

International recognition came for Gershon Iskowitz when he was selected to represent Canada at the Venice Biennale in 1972. By 1976, his paintings consisted of magnificent vivid shapes in contrasting tones, scattered upon laboriously painted surfaces.

Sunlight #5 exemplifies the artist's unique manipulation of colour harmonies, textures and patterns. The painting was completed in 1986, when Iskowitz had garnered significant success, having recently been the subject of a retrospective at the Art Gallery of Ontario in 1982.

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.

\$12,000–\$15,000



79

WILLIAM PEREHUDOFF

AC-84-39

acrylic on canvas

*signed, titled and dated 1984 on the reverse
52 ins x 76 ins; 132.1 cms x 193 cms*

PROVENANCE

Private Collection, Ontario

LITERATURE

Karen Wilkin, Roald Nasgaard and Robert Christie, *The Optimism of Colour: William Perehudoff, A Retrospective*, Saskatoon, Saskatchewan, 2011, page 22

Among Canada's foremost modernist painters, William Perehudoff's work has been associated with a number of post-war artistic movements over the span of several decades. In the 1960s and 1970s, Perehudoff attended several iterations of the Emma Lake Artist's Workshop in Saskatchewan. The workshops had evolved into an important venue for artists to associate and collaborate, and brought Perehudoff into contact with prominent artists such as Kenneth Noland, Donald Judd and Anthony Caro. Perehudoff and his wife and fellow painter, Dorothy Knowles, owned a lakefront cottage not far from the workshops, allowing them frequent access to this valuable artistic resource. The 1980s were a productive period for the artist, during which he experimented with bold contrasts in the surface qualities of his paintings. Perehudoff mixed acrylic paints with gel mediums, allowing him to create textural swathes of colour placed on soft backgrounds. Art historian Karen Wilkin observed, "a rapid survey of his mature work reveals him habitually taking advantage of present day acrylic paint's ability to be dense or thin, transparent or opaque, fluid or resistant, among many other properties. This history of the painting's making, no matter how fresh and direct the finished work appears to be, is part of its meaning."

\$25,000–\$35,000

80

THOMAS SHERLOCK HODGSON**Grace***oil on board**signed and dated 1960 lower left**36 ins x 30 ins; 91.4 cms x 76.2 cms***PROVENANCE**

Acquired directly from the Artist by a Private Collection,
Ontario

Heffel Fine Art, auction, Toronto, 26 May 2010, lot 27

Private Collection, Oakville

Waddington's, auction, Toronto, 26 May 2014, lot 49

Private Collection, Ontario

Tom Hodgson's first period of abstraction between 1947 and 1964 was one of his most transformative periods. Growing tired of the rigour and restrictions of formalism and figuration, the artist totally rejected realism in favour of abstraction. He often photographed still life arrangements and other objects to use as inspiration for distorted abstract subjects for his work. During this time, Hodgson's paintings evolved from having controlled, thick black outlines to lighter colours and looser brushstrokes. *Grace*, dating to 1960, exemplifies this transformation in Hodgson's career through its spontaneous, gestural approach with a mixture of light and dark colours.

\$20,000–\$30,000



81

RITA LETENDRE**Caravane***oil on canvas**signed and dated 1959 lower right; signed, titled and dated 1960 on the reverse**18.75 ins x 24.75 ins; 47.6 cms x 62.9 cms***PROVENANCE**

Private Collection, Toronto

Heffel Fine Art, auction, Toronto, 23 November 2016, lot 24

Private Collection, Toronto

Taking the lead from the Montreal modern painters of the time, Rita Letendre became a leader in the colourist movement, including the expressive quality of black pigment. Using a variety of applicators, Letendre fluctuated between brush and spatula to apply thick layers of paint to achieve varying textures on the canvas, always mindful of the gesture of the artist's hand moving the paint. This approach is exemplified in the dramatic and evocative *Caravane*, dating to 1960.

\$30,000–\$50,000





82

ROBERT BATEMAN

Great-Horned Owl from Rattlesnake Point

oil on board

signed and dated 2013 lower right; titled and inscribed "13-02" on the reverse

12 ins x 16.5 ins; 30.5 cms x 41.9 cms

PROVENANCE

Private Collection, Toronto

\$10,000–\$15,000



83

ARTHUR HENRY HOWARD HEMING

The Caribou Hunter

oil on canvas

signed and dated 1930 lower right; signed and titled on the reverse of the frame

15 ins x 20 ins; 38.1 cms x 50.8 cms

PROVENANCE

Private Collection

Joyner Fine Art, auction, Toronto, 23 May 2000, lot 6

Private Collection, Ontario

\$8,000–\$10,000



84

MANLY EDWARD MACDONALD

Spring Seeding

oil on canvas

signed and dated 1944 lower right; titled on a gallery label on the reverse

20 ins x 26 ins; 50.8 cms x 66 cms

PROVENANCE

Laing Art Galleries, Toronto

Private Collection

By descent to the present Private Collection, Toronto

\$5,000–\$7,000



85

JOHN WILLIAM BEATTY

Interior of a Field Hospital Tent, circa 1918

oil on panel

signed lower right

8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Family of the Artist

Olive Richards, Ontario

Private Collection, Toronto

Heffel Fine Art, auction, Toronto, 30 November 2017, lot 402

Private Collection, Toronto

During the First World War, John William Beatty was appointed official Canadian War Artist and was given the rank of captain with full military pay. Only three other artists were given this standing by the Canadian War Memorials Fund and they were Frederick Varley, Maurice Cullen, and Charles Simpson. Despite a slow start being confined to the Whitby base, close to Toronto, Cullen and Beatty were eventually sent to France where they sketched the Canadian front. Often working under German fire, the artists aimed to depict the horror, hope, and humanity of the War. Field sketches, like this one, were not returned to the Fund and, subsequently, ended up either lost or in various public or private collections.

Beatty's early works were characteristic of French and Dutch painting of the traditional school and focused on a grey and sombre palette. In contrast, *Interior of a Field Hospital Tent* is infused with ochres and mauves and violets. Through his association with the artists who were to become members of the Group of Seven, Beatty began to brighten his colours. What could have been a very dark interior is transformed with golds and pastel yellows as Beatty captures the bright sunlight filtering through the side and roof of the tent.

\$25,000–\$35,000



86

MOLLY LAMB BOBAK

Warm Pub

oil on canvas

signed lower right; signed and titled on the reverse

24 ins x 30 ins; 61 cms x 76.2 cms

PROVENANCE

Private Collection, Ontario

Heffel Fine Art, auction, Toronto, 17 May 2012, lot 85

Mayberry Fine Art, Winnipeg

Private Collection, Winnipeg

LITERATURE

Michelle Gewurtz, *Molly Lamb Bobak: Life & Work* [online publication]

Art Canada Institute, Toronto, 2018, reproduced page 22

Joan Lowndes, *Canadian Art Magazine*, vol. 20, no. 6, page 321

With an expert hand, Molly Lamb Bobak captures a bustling scene inside a cozy pub where light dances off of the surface of the bar and the mirrored glass behind the figure of the barkeep. This work is one of a series of works the artist completed of pub interiors during her time in London in the 1950s and 1960s. Despite the dark interiors of the old pubs, Bobak creates an inviting tableau. Joan Lowndes summed it up when she wrote that, "Only the figures in the foreground are silhouetted, in a heavier, more emphatic line and in new, high-keyed red orange. They recede into mere ovals, then into a haze of off-white and pink, which we readily translate into cigarette smoke, chatter, joviality ... Molly Bobak powerfully projects an atmosphere." This atmosphere is at the root of Molly Lamb Bobak's work.

\$8,000–\$10,000



87

JOHN FORD CLYMER

Drying Fishing Nets

oil on board

signed lower left; inscribed "8570" on the reverse

19.75 ins x 24 ins; 50.2 cms x 61 cms

PROVENANCE

Private Collection, Ontario

By descent to Ronald Anger, Toronto

Private Collection, Toronto

By descent to the present Private Collection, Toronto

Born in 1907 in the Pacific Northwest, John Ford Clymer spent eleven years in Canada, studying at the Vancouver School of Art and the Ontario College of Art and Design's summer school. At the beginning of his career, he worked primarily as a magazine illustrator. By the 1930s Clymer had returned to the United States and completed another work, very similar in style and subject matter to this painting,

entitled *Drying Nets—Mont St. Pierre*. However, *Drying Fishing Nets* is more impressionistic. The broad brushstrokes and deep, rich colour capture a single moment: a lone figure finishing to hoist up a group of fishing nets to dry. He has cropped the composition with just the end of the boat and the roof of another building appearing at the right, drawing attention to the main structure and its tangle of nets.

During that period, Clymer married his high school sweetheart Doris, who would become integral to researching the minute details of future paintings. The couple moved to Westport, Connecticut, which boasted an active and thriving art colony, where he continued his studies under the renowned American illustrator N.C. Wyeth and the painter and teacher Harvey Dunn. Clymer pursued his work as an illustrator for several publications, including *Cosmopolitan*, *American Magazine* and *The Saturday Evening Post*, for which he created over eight covers. In the mid-1960s he would devote the rest of his artistic career to easel paintings of cowboy life and portraying the history of the American West.

\$10,000–\$15,000



88

DOROTHEA SHARP

Children at the Seaside

oil on canvas

signed lower left

20.25 ins x 16 ins; 51.4 cms x 40.6 cms

PROVENANCE

Private Collection, Toronto

By descent to the present Private Collection

After studying at Regent Street Polytechnic under the British artists Sir George Clausen and David Murray, Dorothea Sharp moved to Paris, where Claude Monet and the French impressionists would have a lasting influence on her painting style. Upon returning to England, Sharp settled in London, and in 1920, she paid her first visit to St. Ives

in Cornwall, taking residence in one of the Porthmeor Studios, which she retained for many years. There she met Marcella Smith, who would remain her lifelong friend and painting companion.

A still-life and landscape painter, Sharp would become most well-known for her pictures of children playing along the shores of Cornwall. In this lovely depiction of a day at the beach, Sharp has captured in her mature, impressionistic style three young children who are intensely focused and excited about a toy boat as it bobs in the waves. This wonderful sense of movement is further emphasized in the group of seagulls dancing above the figures in the sky.

Sharp exhibited regularly throughout her career, including at the Royal Academy. She was elected to the Royal Society of British Artists in 1907 and the Royal Institute of Oil Painters in 1922 and served as President of the Society of Women Artists for four years.

\$20,000–\$30,000



89

MARC CHAGALL

L'Opéra (M. 715)

colour lithograph

signed and inscribed "Epreuve d'artiste" in the lower margin

34 ins x 24.5 ins; 86.4 cms x 62.2 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Charles Sorlier, *Chagall Lithographe: 1974-1979*, 1984, volume V, Monte Carlo, catalogue no. M.715
Simonetta Fraquelli, *Chagall: Modern Master*, London, 2013, page 44

Marc Chagall's dreamlike picture pays tribute to the ceiling of the Paris Opéra, unveiled in September 1964, with its monumental panels commemorating contemporary and historical figures while evoking the transformative power and beauty of art. Graceful couples, shown dancing or embracing, defy gravity beneath the towering opera as musicians play in the lower register, reflecting one of Chagall's early Jewish teachings that one can achieve communion with God through dance and music. At lower left, a cellist, whose body appears to have morphed into the instrument, recalls his 1939 painting *Le violoncelliste* and a gouache dating to 1964. As in Chagall's fresco and stained glass windows at the synagogue of Hadassah Hospital in Jerusalem, colour conveys spiritual significance: red for energy and joy, blue for peace and infinity, and green to symbolize love. Ultimately, this lithograph perfectly encapsulates what Paris represented for the Belarusian-born French artist: "light, colour, freedom, the sun, the joy of living," or what he referred to as "*lumière-liberté*".

\$25,000–\$35,000



This artwork has been withdrawn from the auction.

91

SIR WILLIAM RUSSELL FLINT**Gypsies on the Beach at Zarauz (sic)***watercolour**signed lower right; signed and titled on the original card affixed to the backing on the reverse**15.5 ins x 20.5 ins; 39.4 cms x 52.1 cms***PROVENANCE**

R.T. Pemberton, Esq.

Williams & Son, London

Lyon & Turnbull, *British & European Paintings*, London, 30 April 2014, lot 43

Private Estate, Toronto

EXHIBITED*Exhibition of Works by William Russell Flint*, Royal Academy, London, 1962, no. 134**LITERATURE**Ralph Lewis and Keith S. Gardner, *Sir William Russell Flint, R.A., P.P.R.W.S. 1880–1969*, London, 1988, page 26

\$20,000–\$30,000

Born in Edinburgh in 1880, William Russell Flint received his academic art training at the Royal Institute of Art and Heatherley's School of Fine Art in Chelsea, which offered a robust illustration programme and counted Walter Crane and Kate Greenaway as alumni. At a time when illustrations for books, magazines and newspapers were highly regarded, Flint began his career working for *The Illustrated London News* before turning to private commissions from the Riccardi Press and Medici Society, specializing in limited editions of selected books.

During the 1920s, Flint's watercolours became increasingly more popular, not only because of their affordability but also their quality. His election as president of the Royal Society of Painters in Watercolours in 1936 only furthered his reputation as one of the foremost British watercolourists of the twentieth century. His works are characterized by a mastery of draughtsmanship, a distinctive sense of perspective and graceful idealism. According to Ralph Lewis and Keith S. Gardner, "[the] beauty of water-colour as a medium is in its transparency. The freshness and freedom it gives a painter can best be appreciated when it is spread in thin washes combined with blobs of luminous colour. An understanding of the nature of the paper to which it is applied is necessary and the rich accents which Russell Flint used—his shorthand of dots, strokes and dashes—are distributed across his paintings like guide lines to lead the eye through his designs."

As a young man, Flint travelled extensively across the Continent, drawing inspiration from Rome's sophistication despite preferring the pastoral charm of the Tuscan and Spanish countryside. *Holiday After Ramadan, Cairo* presents bustling crowds of people lining the beach shore against the backdrop of the Egyptian cityscape. The diagonal axis of the sails, with their brightly coloured nautical flags, bisects the composition and ultimately draws the eye of the viewer downward to contemplate the vast expanse of the Nile River. In March 1961 Flint toured the Mediterranean by air with the artist and writer Adrian Bury. His notebook records "R. End of Ramadan, Nile", published in 1965 by Frost and Reed under the title *Holiday After Ramadan*. He describes: "Away from the centre of the city the native swarms were totally different and well worth watching. They were picturesque in the full meaning of the word—and after their fast they were out to enjoy themselves, and enjoy themselves they did, ashore and afloat. Many took to the Nile and acted as unsecured ballast for the numerous top-heavy sailing craft. My sketch book had never been kept busier."

Gypsies at the beach, Zarauz (sic) instead offers a more calm and serene view of a Spanish coastal town. Female figures are depicted in various states of undress, resting under white canopies, while two others weave at the right, dressed in warm tones of ochre and bright yellow. While Flint may be best known today for his pictures of Spanish gypsies, his poetic vision was as varied as it was skillful, revealing a lifelong meditation on the simplicity of nature.

His works feature prominently in private and public collections, including the Victoria and Albert Museum in London and the Whitworth Art Gallery in Manchester.

92

SIR WILLIAM RUSSELL FLINT**Holiday After Ramadan, Cairo, 1961***watercolour**signed lower right; signed, titled and dated "March–April 1961" on the original card affixed to the backing on the reverse**19.5 ins x 26.5 ins; 49.5 cms x 67.3 cms***PROVENANCE**

Frost and Reed Limited, London

Lyon & Turnbull, *British & European Paintings*, London, 30 April 2014, lot 46

Private Estate, Toronto

EXHIBITED*Exhibition of Works by William Russell Flint*, Royal Academy, London, 1962, no. 136**LITERATURE**Ralph Lewis and Keith S. Gardner, *Sir William Russell Flint, R.A., P.P.R.W.S. 1880–1969*, London, 1988, reproduced page 90

\$20,000–\$30,000





"Creation begins with the articulation of chaos. In the ocean of fluid colour from which all my work begins, I attain a total iconoclasm, and, through it, reach onto the flux beyond form from which the image emerges, unpredictably, autonomously."

– Frank Avray Wilson

The painter, printmaker, writer and scientist Frank Avray Wilson was born in Vacoas, Mauritius, in 1914. He obtained a master's degree in biology from Cambridge University and studied art in France and Norway. In 1946 he moved to Paris, where he would be heavily influenced as a painter. There he was exposed to the concept of Tachisme, the European equivalent of Abstract Expressionism, characterized by the use of irregular dabs or splotches of colour. After returning to London, he became a member of the Free Painters Group. Along with abstract painter Denis Bowen, he founded the New Vision Art Group, which would establish the New Vision Centre Gallery in London in 1956 to promote young, international artists focusing on non-figurative art, such as Gordon House, Ian Stephenson and Aubrey Williams. In 1957 Avray Wilson and Bowen participated in the landmark *Metavisual, Tachiste, Abstract* exhibition at the Redfern Gallery.

Avray Wilson's background in science played a significant role in his approach to abstraction as he searched for an aesthetic structure and what he called "vitalist" form. In this work from 1957, when the artist was at the height of his career and showing regularly in London and abroad, the large mysterious black amoeba-like structure is central to the composition, with its large thick palette-knifed arms stretching beyond the borders of the frame. While areas of colour can be glimpsed, the richness of the red in the background ultimately creates the work's vibrant energy.

93

\$8,000–\$10,000

FRANK AVRAY WILSON

Composition Red Yellow Green

oil on board

signed and dated 1957 lower right; titled on the reverse and also titled on a typed label on the reverse

30 ins x 22.25 ins; 76.2 cms x 56.5 cms

PROVENANCE

Redfern Gallery, London

Private Collection, Toronto

LITERATURE

Avray Wilson, Redfern Gallery, London, 1960, unpaginated



94

ROY LICHTENSTEIN

Foot and Hand (Corlett II.4)

colour offset lithograph
signed, dated 1964 and numbered 64/300 upper left
Published by Leo Castelli Gallery, New York
16.5 ins x 20.75 ins; 41.9 cms x 52.7 cms

PROVENANCE

Private Collection, Calgary

LITERATURE

Mary Lee Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1984–1993*, New York/Washington, D.C., 1994, page 253, reproduced page 256, catalogue no. Corlett 11.4
Jacklyn Babbington, *Roy Lichtenstein: Pop Remix*, Canberra, 2012, page 29

Roy Lichtenstein had his first solo exhibition at the Leo Castelli Gallery in New York in 1962. As Jacklyn Babbington, the curator of *Pop Remix* at The National Gallery of Australia in 2013, writes:

“[Roy] Lichtenstein both thrilled and dismayed the New York intelligentsia with his use of commercial images seemingly lifted straight from the Yellow Pages or teenage romance and war comics.” This was also when the artist began using Benday dots and unifying black lines. Like Warhol, who also exhibited at Castelli, the gallery had the artists create a series of printed images that would be used as exhibition posters to announce shows and as mailers. Many of these were issued as signed and numbered editions. Mary Lee Corlett explains in Lichtenstein’s catalogue raisonné: “In general Lichtenstein would provide the black-line drawing of the image, with overlays for color; the designer would create the typography and layout of the poster/mailler and would see the job through to completion.”

Foot and Hand is part of the artist’s early entry into Pop Art. Completed in 1964, it features only three colours: yellow, red, and black and is filled in with Benday dots. Lichtenstein focuses on a dramatic moment where a booted foot is shown stepping on a hand reaching for a gun. The work was inspired by a scene from a comic series about the teenage outlaw Billy the Kid, for which Dick Giordano did the art and whom Lichtenstein greatly admired.

\$15,000–\$20,000



95

JEFF KOONS

Balloon Rabbit (Violet)

porcelain

*stamped signature, dated 2017 and numbered 951/999 in silver on the underside
Published by Bernardaud, Limoges. Contained in the original box as issued.
10.75 ins x 5.5 ins x 8 ins; 27.3 cms x 14 cms x 20.3 cms*

PROVENANCE

Private Collection, Toronto

LITERATURE

Robert Storr, *Interviews on Art*, London, 2017, page 374

In an interview with the art critic Robert Storr, Jeff Koons describes how he views his work: "Some people certainly think that my work is kitsch, but I never see it that way. What I'm saying to people, actually, is that they shouldn't erase their past, that they should blend together everything they are and move forward. The things they are in contact with — simple, beautiful things. Like a flower, or that little sentimental knick-knack you remember always seeing on visits to your grandmother when you were a small child. At that age, you love things from the past, you have a good relationship with them, but when you grow up — especially when you become involved with art terminology — part of what you do is try to erase all that. My work simply tells people not to reject any part of what they are, to take their history on board."

In the late 1970s the celebrated American artist began creating sculptures from inflatable plastic toys, with his seminal 1986 stainless steel silver sculpture entitled *Rabbit*, which is one of the most expensive works ever sold by a living artist at auction. This work would become the precursor to Koons's best-known series of works: *Balloon Swan*, *Balloon Monkey* and *Balloon Rabbit*, a limited edition of three different animals in five vibrant colours.

Nostalgia is described as an excessively sentimental yearning for a return to or of some past period. The subject matter of Koons's sculptures is instantly recognizable as something that would have captivated us as a child and now intrigues us as adults. Koons has elevated the simple balloon rabbit form by choosing a luxurious violet colour. The highly polished surface of the porcelain acts as a mirror, reflecting the image of the viewer and their surroundings, thus engaging the audience and transforming their visual experience through active participation. Ultimately, *Balloon Rabbit (Violet)* conjures memories of childhood birthday parties, with a clown creating all manner of balloon animals to delight and entertain.

\$9,000–\$12,000



96

KAREL APPEL

Amsterdam Clown from the Circus Series

acrylic on wood

signed and dated 1977 lower left and numbered 6/8 on the reverse

Published by ABCD Gallery, Paris

48.5 ins x 73.5 ins x 8.5 ins; 123.2 cms x 186.7 cms x 21.6 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Harriet de Visser and Roland Hagenberg, *Karel Appel: The Complete Sculpture 1936–1990*, New York, 1990, no. 78–009

Donald Kuspit, *Karel Appel Sculpture: A Catalogue Raisonné*, New York, 1994, pages 60–65

The Dutch artist Karel Appel was a prominent member of the CoBrA group of artists who introduced primitive, folkloric and mythical elements into their art. Interestingly, these artists frequently consulted with their own children for decorative input for their work since they

were attempting to recreate the childlike pleasure of making art by remaining unrestrained when it came to notions of colour, application, material, and process.

Throughout his career, Appel drew inspiration from the circus and its colourful performers. In describing Appel's love of the circus and clowns, Donald Kuspit writes: "Appel once said he would have been a clown if he hadn't become an artist, but of course, to be an artist is to be kind of a clown." In this work from the 1970s he has depicted a circus clown playing a musical instrument, the performer who wears funny clothes and makeup and who must attempt to make people—especially children—laugh. In the construction of *Amsterdam Clown*, Appel used his customary bold, bright colours and primitive childlike shapes as found in his other works.

Constructed in two sections—the main body and the horn—Appel has translated his achievements in painting into a three-dimensional form. The circus would remain an enduring subject matter for the artist, culminating in the *Circus Suite* of wooden performers, also produced as a suite of colour lithographs.

\$15,000–\$20,000



97

ELIZABETH NOURSE

Portrait of a Young Lady

oil on canvas

signed and dated 1882 lower right

22.5 ins x 16 ins; 57.2 cms x 40.6 cms

PROVENANCE

E.H. Barton, Cincinnati

Weiner Gallery, Cincinnati

Private Collection, Ontario

Private Collection, Toronto

Treadway Toomey, auction, Chicago, 7 December 2003, lot 474

Private Collection, Toronto

Born and educated in Cincinnati in 1859, Elizabeth Nourse spent most of her life in Paris and was the first American woman elected as a member of the Société Nationale des Beaux-Arts. While Mary Cassatt, a friend of hers in the City of Light, was well publicized since she was identified with the Impressionists, Nourse's oeuvre fell into oblivion following World War I. In recent years, however, the museum files and archives of the Cincinnati Art Museum and the Cincinnati Historical Society have provided invaluable information on retracing her artistic career.

In 1880, following the death of her parents, Nourse graduated from the McMicken School of Design but declined a teaching position there since she was determined to become a professional artist. She earned a living by executing pen and ink drawings of local Midwestern homes, illustrating magazine articles and doing portraits and flower paintings. Following a brief visit to New York in 1882, she returned to Cincinnati to live with her sister Louise before leaving for Paris in 1887.

Her remarkable draughtsmanship, unique style and expert handling of light and shade rivalled any young artist abroad. Here, a young woman is represented sitting sideways on a wooden chair, with downcast eyes and her hands clasped neatly in her lap. Nourse's palette is dark: the figure is set against a murky green background, betraying the studied look of a studio interior, while the olive shade of her dress is juxtaposed with brighter accents on the sleeves and at the waist. As a result, the viewer's eye is inevitably drawn to the lightest shade in the stark composition: the diaphanous fichu wrapped around her neck, contrasting with her raven hair. While the identity and social status of the female sitter are unknown, Nourse portrayed her with the same level of sympathy she typically reserved for ordinary subjects, thus elevating them beyond the mundane to the picturesque.

\$10,000–\$15,000

ANDY WARHOL

Mick Jagger (F&S II.141)

colour screenprint on *Arches Aquarelle (Rough)* paper

signed by the artist, numbered 13/250 and signed by Mick Jagger in the lower margin. Printed by Alexander Heinrici, New York. Published by Seabird Editions, London, England
43.5 ins x 28.75 ins; 110.5 cms x 73 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Andy Warhol, *Andy Warhol's Exposures*, New York, 1979, page 29
Freyda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, 4th edition, 2003, catalogue no.II.141

Mick Jagger and Andy Warhol met in 1963 in New York when the Rolling Stones were on their first tour of the United States. They would remain close friends throughout their lives. Their first artistic collaboration was in 1971 when Jagger asked Warhol to create the album cover for *Sticky Fingers*. Given the popularity of Warhol and The Factory at the time, it is not surprising that bands in the 1960s and 1970s all wanted Warhol to design their album covers. His first would be the famous banana cover for *The Velvet Underground & Nico's* LP.

From the portfolio of ten colour screenprints of Mick Jagger, Warhol has used his own source material. In 1975 Mick and his then-wife Bianca rented Warhol's Montauk home at the eastern tip of Long Island, with the band in the small town to rehearse for their upcoming tour. There, Warhol took a series of Polaroids of the singer, shirt off with just a chain around his neck, focused on capturing Jagger's raunchy sex appeal. Warhol said of Jagger at the time:

"Mick brings out the bisexuality in men who normally would not be like that. He's androgynous enough for almost everyone. That's always been his basic appeal, mixed with facts that:

- 1) He's very talented;
- 2) He's very intelligent;
- 3) He's very handsome;
- 4) He's very adorable;
- 5) He's a great business person;
- 6) He's a movie star;
- 7) I like his fake Cockney accent."



Most importantly, Warhol's approach to these screenprints deviated from his usual process. Instead, he drew attention to Jagger's gaze, pouting mouth, and exposed armpit using Colour Aid papers that create a collaged application of colour.

Even though the suite cemented Jagger and Warhol's relationship in the public eye, turning these Polaroids into the portfolio we know today was actually a business proposal from the London-based Seabirds Editions Company, who offered to publish them. The fact that both Jagger and Warhol have signed them has only contributed to amplifying the commercial allure of these screenprints.

\$135,000–\$175,000



99

ANTONIUCCI VOLTI

Female Nude in Repose

green patinated bronze

incised signature and numbered 1/6 on the right leg;

Art Toronto Foundry mark to the underside

4.5 ins x 8.5 ins x 9.5 ins; 11.4 cms x 21.6 cms x 24.1 cms

PROVENANCE

Private Collection, Montreal

Antoniucci Volti, from his real name Voltigero, was a French sculptor, draughtsman and engraver whose works follow in the footsteps of other notable sculptors, such as Auguste Rodin, Antoine Bourdelle and Aristide Maillol. Volti's oeuvre celebrates the classic beauty of female bodies, from their voluptuous curves to their tender expressions. Here a woman is curled up in repose, her head turned sideways as she leans against her folded arms with her legs bent at her sides. She appears both serene and sensual, testifying to Volti's enduring ability to transcribe the female figure in bronze. His figurative sculptures now feature in various collections worldwide, including the Musée National d'Art Moderne in Paris and the Fondation Musée Volti in Villefranche-sur-Mer.

\$9,000–\$12,000

PABLO PICASSO**Bearded Yan (AR 513)**

red earthenware clay with engobe decoration engraved by knife
 inscribed and stamped "Edition Picasso" and "Madoura Plein
 Feu" and numbered 4/300 on the underside
 10.75 ins x 4.5 ins x 5.5 ins; 27.3 cms x 11.4 cms x 14 cms

PROVENANCE

Acquired directly from the workshop in 1963
 Private Collection, Toronto
 Private Collection, Toronto

LITERATURE

Alain Ramié, *Picasso: Catalogue of the Edited Ceramic Works
 1947–1971*, Vallauris, 1988, catalogue no. 513

"Learn the rules like a pro, so you can break them like an artist."
 – Pablo Picasso

In 1946 Picasso met Suzanne and Georges Ramié at an exhibition of pottery in Vallauris, in the Côte d'Azur. They invited him to model a few pieces at their workshop, and the following year, Picasso would begin working at Madoura, creating a substantial body of ceramic and pottery work over the next twenty years that the Ramiés would reproduce and offer for sale as Picasso Editions.

At certain points in his life Picasso's subject matter drew heavily from Greek mythology, most famously depicting himself as the bull-man in the *Minotauremachy* (*La Minotauremachie*) etching from 1935. For *Bearded Yan*, Picasso decorated the pitcher with a faun-like face with a curly beard, horn-like eyebrows and a mysterious grin. A consummate innovator, Picasso revealed and showcased the red earthenware while using the edge of a knife to distort the grain and colour of the clay in order to create the effect of flushed cheeks. Designed originally on 30 August 1963, *Bearded Yan* is part of a series of turned pitchers that Picasso created at the workshop, based on the faun or pan figure.

\$10,000–\$15,000



Terms & Conditions of Sale

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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Jack Bush poses with his painting *Soliloquy* (1957)

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