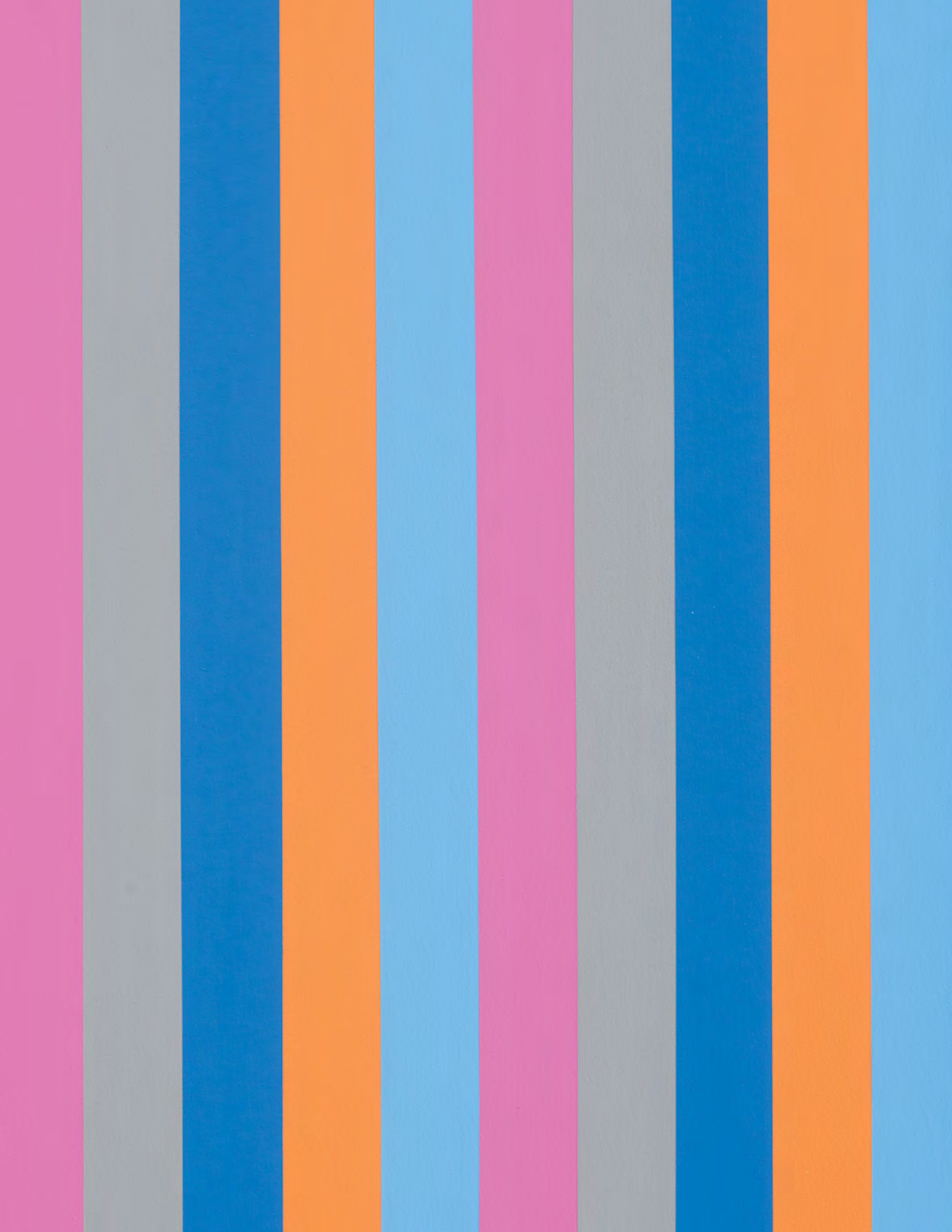




10
**COWLEY
ABBOTT**
CANADA'S ART AUCTIONEERS
10TH ANNIVERSARY

Auction of Important Canadian and International Art
June 8th, 2023





LIVE AUCTION

Thursday, June 8th at 4:00 pm EST

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

AUCTION OF IMPORTANT CANADIAN & INTERNATIONAL ART





PREVIEW EXHIBITION

Montreal

A selection of artworks will be on display.

North Salon, Le Mount Stephen Hotel
Thursday, April 27th to Saturday, April 29th

10:00 am – 5:00 pm

Toronto

Cowley Abbott

May 8th to June 8th

Monday to Friday: 9:00 am – 5:00 pm

Saturday: 11:00 am – 5:00 pm

Sunday, June 4th: 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 June 8th.

Absentee & Telephone Bidding

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

Online Bidding

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

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Rob Cowley



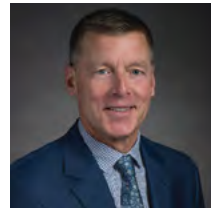
Lydia Abbott



Anna Holmes



Perry Tung



Peter Ohler



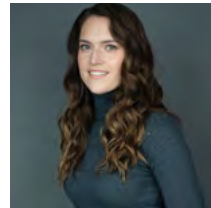
Ryan Mayberry



Katherine Meredith



Patrick Staheli



Eryn Brobyn



Catherine Lacroix



Leah Carey



Louise Dudley



Sydney Rodrigues



Nicole Plaskett

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1

LAWREN STEWART HARRIS

Red House, Barrie, 1924

gouache

signed with initials lower right (beneath the mat)

6 ins x 7 ins; 15 cms x 17.5 cms

PROVENANCE

J. Morris Gallery, Toronto, 1972

Private Collection

LITERATURE

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

Jeremy Adamson, *Urban Scenes and Wilderness Landscapes, 1906–1930*, Toronto, 1978, page 25

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

From 1910 to 1918, Harris painted the buildings and streets of Toronto. Author Jeremy Adamson remarked that in the period from 1919 to 1921, Harris exhibited more house paintings than any other theme. In the 1925 Rous & Mann portfolio, *Canadian Drawings* by

Members of the Group of Seven, two of the four images by Harris were of Toronto street scenes, indicating the importance of this imagery to the artist. His depictions of houses and urban scenes continued alongside his landscape paintings during this key period in the early 1920s as well as intermittently throughout the next two decades. Harris painted urban scenes in locations such as Hamilton, Grimsby Park, Glace Bay, Halifax, and in this case, Barrie.

In 1924's *Red House, Barrie*, a large pine tree, weighed heavily by glistening snow, occupies the foreground and partially covers a red house. Only glimpses of the foliage is visible on the boughs, which cast blue shadows onto the house and snow-covered ground. This gouache by Harris possesses strong aspects of Harris' continued stylization of the Canadian wilderness toward his eventual arrival in abstraction. The trees in the centre and background are blanketed in heavy snow, creating sinuous cloud-like forms in blue and white. *Red House, Barrie* also embodies the artist's fascination with light's effect on colour and his experimentation with colour scheme. Contrasting with the palette of blue and white snow, the bright red facade and yellow trim of the house exemplify Harris' use of bold colour that was not traditionally witnessed in earlier palettes of Canadian painting.

The process that Harris and his Group of Seven colleagues developed was to paint or draw *en plein air* and later develop the preliminary work into a canvas. *Red House, Barrie* is a preparatory work for a major 1924 canvas entitled *Pine Tree, Red House, Winter, City Painting II*. There are only minor differences between the gouache and the oil version: Harris added one pine bough to the tree and changed the colour of the house trim from yellow to mint green.

\$18,000–22,000



2

EDWIN HEADLEY HOLGATE

Laurentian Landscape

oil on canvas

signed lower right

25 ins x 30.25 ins; 62.5 cms x 75.6 cms

PROVENANCE

Private Collection, Montreal

Private Estate

LITERATURE

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

A landscape painter, portraitist, muralist, printmaker and illustrator, Edwin Holgate most often found his subjects in the province of Quebec. Holgate began his art education at the Art Association of Montreal studying under William Brymner and in 1912 he went to Paris where he studied at the Académie de la Grande Chaumière. He was in Russia at the outbreak of the First World War and returned to Canada where he enlisted with the 5th Canadian Division Artillery (1916-19). He married Mary Frances Rittenhouse in 1920 and returned to Paris to continue his studies. The couple moved to Montreal in

1922, where Holgate opened a studio. He enjoyed the friendship of A.Y. Jackson, Clarence Gagnon, Mabel May, Lilius Torrance Newton, Randolph Hewton, and many of the younger artists who became known as the Beaver Hall Hill Group.

Despite living in the city, Holgate loved the outdoors and was always interested in depicting the wilderness of the Laurentians. He was a good skier and took regular trips to various parts of Quebec, often in the company of Jackson. On skis, the two artists visited many of the well-known areas of Charlevoix and the Laurentians. *Laurentian Landscape* is a bright and cheerful winter landscape, providing a view of snow-covered mountains. The deep snow and absence of any roads suggest that the artist could have visited the location on skis. Curved, fluid lines fill the composition, outlining mountain slopes, rocks, trees and sparse clouds. The sun shines onto the scene, creating a warm glow on the snow and shadows behind two large rocks.

Holgate built a cabin at Lac Tremblant in 1925, but later sold the property to purchase a nine-acre piece of land in Morin Heights, where he would eventually settle with his wife in 1946. Author Dennis Reid describes the artist's Laurentian paintings as "among the most sensual of his works, they reveal across every inch of their surfaces the long hours of concentration that have brought to them the gentle glow of life."

\$60,000–80,000



3

FREDERICK GRANT BANTING

Untitled (Houses in a Village)

oil on board

titled and dated circa 1933 to the gallery label on the reverse

20 ins x 24 ins; 50 cms x 60 cms

PROVENANCE

Mrs. Mary Eleanor Mansur, Richmond, Quebec,
sister in-law of the artist

Jeff Walker, Ottawa

A.K. Prakash & Associates, Ltd., Toronto

Peter Ohler Fine Arts Ltd., Vancouver

Private Collection, Vancouver

Nobel Prize winner Sir Frederick Grant Banting frequented the Arts and Letters Club when he was able to find time away from his medical career. At this club he met A.Y. Jackson in 1927, and the two quickly became friends and sketching companions. That same year, the pair travelled to St-Jean-Port-Joli, on the south shore of the St. Lawrence River, where Banting received his first instruction in *en plein air* landscape painting from the Group artist. Shortly after, in July of

1927, Banting and Jackson made a trip to the Arctic. During their two and a half months stay, the pair sketched the wide range of weather conditions and light variations of the Arctic landscape. Banting accompanied Jackson on many subsequent sketching trips, including the North shore of the St. Lawrence, Great Slave Lake and Georgian Bay.

By the 1930s, Banting became one of Canada's best known emerging artists with a keen sense of colour, light and shadow. He refined his practice, often looking to Jackson for guidance to better develop what was first a pastime, into a career. *Untitled (Houses in a Village)*, completed in 1933, is a very modern composition, with simplified and flattened buildings with many colourful accents. The sky is particularly striking, painted in a deep red with a blue band in the upper right corner, contrasting with curvacious white clouds.

In November of 1933, Frederick Banting attended an International Cancer Congress in Madrid, Spain, and travelled elsewhere within the country. Due to the characteristic clay tile roofing visible in this artwork, it is likely that this painting is depicting a Spanish village he encountered on this trip.

\$30,000–40,000



4

ALEXANDER YOUNG JACKSON

Gaspé Shoreline

oil on canvas

signed lower right; titled on an exhibition label on the reverse
 20.25 ins x 25.25 ins; 50.6 cms x 63.1 cms

PROVENANCE

Family of the Artist

By descent to the present Private Collection, Toronto

EXHIBITED

Women's Committee, Toronto, 1956

Royal Canadian Academy of Arts, Art Gallery of Toronto, 16 November 1957, no. 38

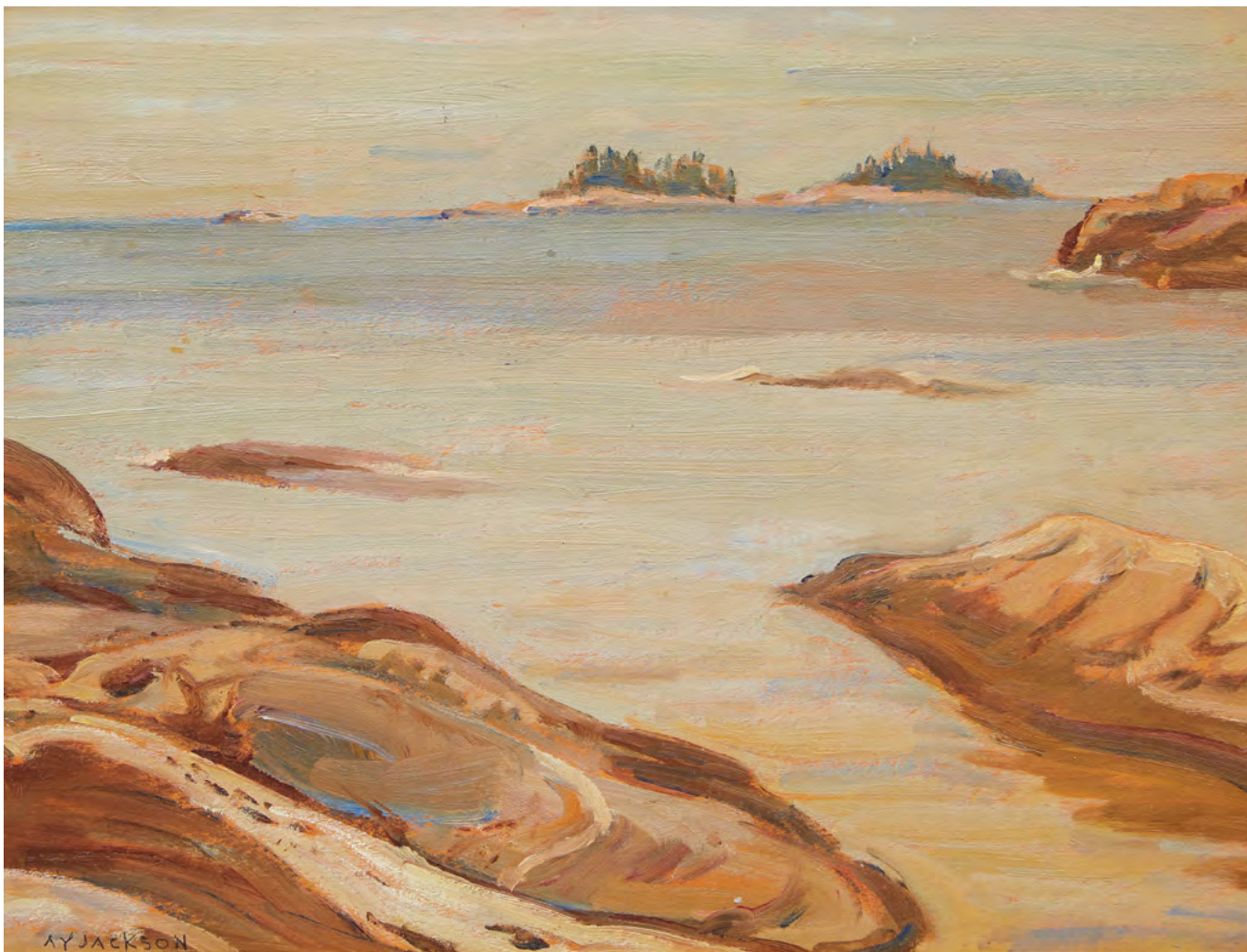
A.Y. Jackson's great sense of adventure carried him from the east coast across Canada to the Rocky Mountains of the west. This canvas depicts a winter shoreline landscape from a trip to the Gaspé peninsula in Quebec. Jackson sent four letters to his cousin Margaret, the original owner of this work, describing the timeline of its completion and logistics surrounding its early exhibition history. These letters have been passed down to the present owner and are included with this lot. The first letter is dated 22 May 1956, where Jackson writes: "I have almost finished a canvas—Gaspé, a dock, snow, a sleigh, motor boat, etc., did you want it, I might send it to the Womens' Committee."

By autumn of the same year, it appears that the artwork was completed and already in the possession of his cousin in Toronto. In a letter dated 14 September, the artist wrote "I may want to reproduce your canvas of the Gaspé shore line. Do you mind? Enclosed you will find three labels for the sketches to go to the Womens' Committee."

The following year, Jackson sent Margaret another letter, where he requested she send the painting to another exhibition. The artist wrote on 27 August 1957: "Do you mind sending the canvas I painted of Gaspé to the Royal Canadian Academy exhibition which opens at the Art Gallery of Toronto on Nov 16th, I have nothing finished here. It may not be accepted as there is an awful lot of work sent in and they hang only about seventy canvases. I am enclosing the label to go on the back of the frame. It should be left at the gallery early in October. 9th of October is the last day. [...] Best wishes to you all, Cousin Alex".

The artwork was in fact included in the RCA show, as noted on the canvas' gallery label on the reverse. On December 4th following the exhibition, Margaret received yet another letter from her cousin requesting that she send it to a new show, where Jackson wrote "The Gaspé canvas is to go to Halifax if you don't mind. You can hang the Bellefleur until it returns."

\$40,000–60,000



5

ALEXANDER YOUNG JACKSON

At Pilot Harbour, Lake Superior

oil on panel

signed lower left; titled and dated "July 17, 1959" on the reverse
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Joyner Fine Art, auction, Toronto, 18 May 1993, lot 186
Private Collection, Toronto

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, Toronto, 1958, page 57
Arthur Lismer, *A.Y. Jackson: Paintings, 1902-1953*, Toronto, 1953, page 4

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 from an inlet on the north shore which looks out to a number of small islands. There is an order to the scene and the picture is characterized by Jackson's affinity for the simplified forms of the shore, headlands and islands beyond.

At Pilot Harbour, 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.

\$20,000–30,000



6

ALFRED JOSEPH CASSON

Northern Farm-Madawaska Valley, circa 1959

oil on board

signed lower right; signed, titled and inscribed "Property of my wife" on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Ian M. Thom, *Casson's Cassons*, Kleinburg, Ontario, page 18

A.J. Casson's depictions of rural Ontario show his dedication to the inhabited areas of the province and set him apart from his fellow members of the Group of Seven. Although Casson's pictures of towns and villages are rarely populated there is a sense of character and warmth present. The homes, stores and churches of the small communities are an inviting destination for the viewer. These landscapes capture moments in time with a strong sense of vitality and personality.

Including mention of Casson's work in the Madawaska Valley beginning in the 1940s, Thom points to the decade as "a fertile period for Casson. He sketched extensively in the Madawaska Valley, at Lake Kamaniskeg, and in the La Cloche region, using both oil and watercolour. Many of these works are splendid explorations of light and form." This is certainly true of *Northern Farm-Madawaska Valley*, which features Casson's structural clouds that cast enormous shadows across the valley.

\$20,000–30,000



7

ALFRED JOSEPH CASSON

Mill Near Elephant Lake

watercolour

signed lower right; titled and dated 1955 on a gallery label on the reverse
9.75 ins x 12.75 ins; 24.4 cms x 31.9 cms

PROVENANCE

Roberts Gallery, Toronto
ArtCore, Toronto
Private Collection, Toronto

LITERATURE

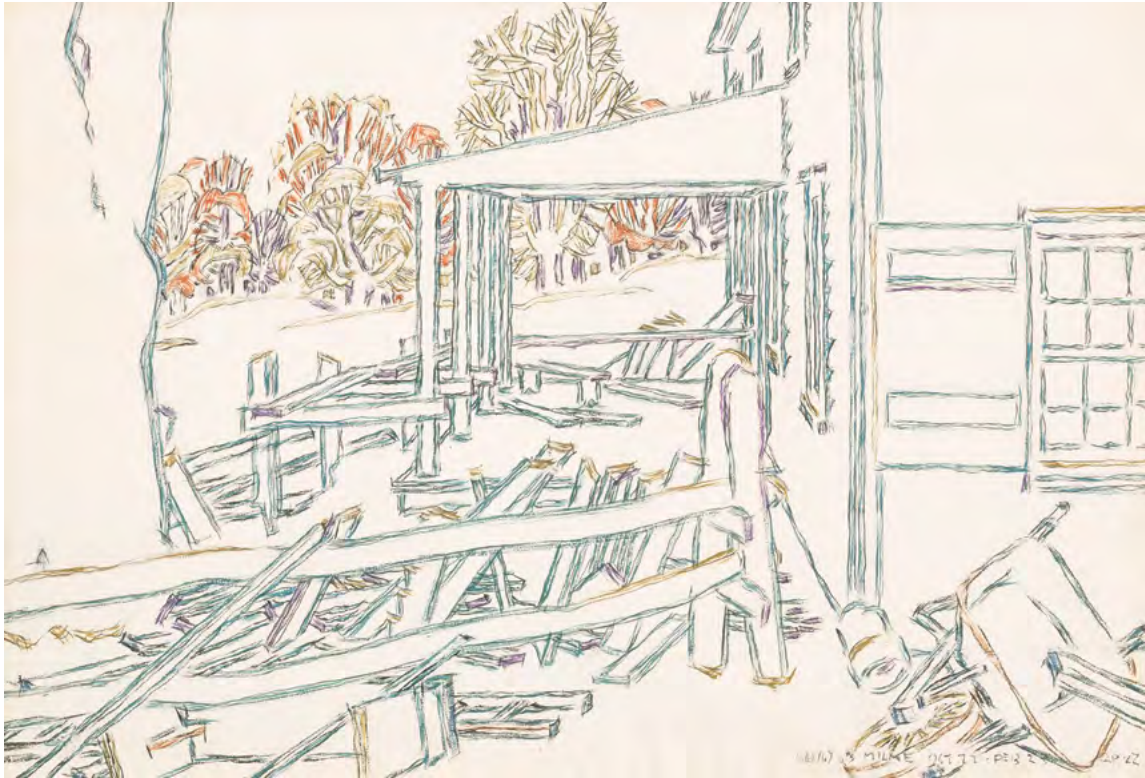
Paul Duval, *Canadian Water Colour Painting*, Toronto, 1954, unpaginated

A.J. Casson was one of the few members of the Group of Seven who held a long standing commitment to practicing in watercolour and mastering the medium. Paul Duval writes that Casson “had become one of the most powerful and expressive watercolour painters Canada has ever known. His compositions had acquired a sure formalization,

his washes were laid with a consummate assurance and the boldness of his colour revealed a brilliance and depth then rarely seen in the medium.” *Mill Near Elephant Lake* is a crisp watercolour landscape, with a strong attention to detail in the architectural structures. Known as both a “rebel” and a “traditionalist”, this work displays both the traditional characteristics of the Group as well as elements of abstracted design, reminiscent of Casson's work as a graphic designer. *Mill Near Elephant Lake* was painted in 1955, which was a busy and successful time in Casson's career, shortly prior to his retirement. He was awarded the Gold Medal for Excellence in Canadian Advertising the previous year, and in 1955 he was appointed Vice-President of the Art Gallery of Ontario, a position he would hold until 1959.

Casson's retirement from Sampson-Matthews in 1958 enabled him at last to devote himself full-time to painting. In 1961, Casson and his wife travelled to Britain with architect Bruce Brown and his wife. Brown was an amateur artist, and the purpose of the trip was to be a watercolour painting holiday, demonstrating once again Casson's lifelong interest in the medium.

\$15,000–20,000



8

DAVID BROWN MILNE

Building the Porch III, 1922-23

watercolour

signed, dated "Oct 22-Feb 23" and inscribed "AP 22" lower right; catalogue raisonné no.204.112

14.5 ins x 21 ins; 36.3 cms x 52.5 cms

PROVENANCE

Douglas Duncan

Mrs. R.L. Anderson, through the Freida James Studio, Toronto, 1951

By descent to Nancy Goss, Toronto

J. Morris Gallery, Toronto, 1994

Peter Ohler Fine Arts, Vancouver, 1994

Private Collection, Calgary

EXHIBITED

Watercolours by David Milne, Hart House, University of Toronto, March 1947 as *Wheelbarrow*

LITERATURE

Douglas Duncan catalogue, National Gallery of Canada Archives, EW-180, as *Building the Porch (3rd wheelbarrow)*

Milne List, Art Association of Montreal, sent on 26 December 1923, no. 86, listed as *Porch*

Douglas Duncan Inventory of Milne Estate Pictures, 1954 as *Building the Porch II*

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 372, no.204.112

Katherine Lochnan, *David Milne: Watercolours: Painting toward the Light*, Toronto/Vancouver, 2005, page 96

During the winter of 1922-23, David Milne and his wife Patsy lived at the summer house of James Clarke at Mount Riga, just south of Boston Corners in New York State. Clarke was Milne's greatest friend and benefactor during the period, and he assisted the artist with encouragement, housing and financial support.

This work is one of three similar watercolours Milne executed of the same setting. Aside from offering the artist a comfortable, sheltered painting place, Milne's porch and verandah views were a chance to explore the visual contrast of architectural structures with natural forms. Relying on outline only, Milne depicts visual depth with the elegant use of overlapping, stacked forms. The crowded shapes pull the viewer's eye to the centre of the picture. The posts in the foreground direct our attention to the rectangular opening at the far end of the porch.

Milne's watercolours from the early 1920s demonstrate his diverse exploration of technique. Writer Carol Troyen noted, "He undoubtedly used a stiff-bristled brush (probably one designed for oil paints) rather than a soft, sable watercolour brush for his drybrush technique, whose raspy, angular linearity flies in the face of conventional watercolour's spontaneous, flowing quality. Milne referred to such works as 'line drawings in colour'."

Milne's immense skill as a draughtsman is clearly displayed here. Executed in a radically reductive palette of red-brown and blue only, the drybrush lines are simultaneously expressive and visually accurate. Carol Troyen observed, "...watercolour has become Milne's principal vehicle for modernist expression. As a medium, it had the potential to challenge the expected, the conventional, the academic... The excitement of how he painted, and the radical nature of his style, is best found in his watercolours."

\$25,000-35,000

RITA LETENDRE

Rencontre enflammée

oil on canvas

signed and dated 1962 lower right; titled on three labels on the reverse
84 ins x 42 ins; 210 cms x 105 cms

PROVENANCE

Edgar and Dorothy Davidson, Montreal/Ottawa, 1972
Heffel Fine Art, auction, Vancouver, 17 May 2011, lot 62
Mayberry Fine Art, Winnipeg
Private Collection, British Columbia

LITERATURE

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

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

Rencontre enflammée, dating to 1962, was completed during this pivotal period of growth in Letendre's career. As she became better equipped with painting materials and more time to work, she began creating larger canvases with explosions of colour. Letendre had recently won

second prize in the painting category in the 1961 Concours artistiques du Québec. Her compositions grew to be very personal and carefully planned, and she began anchoring masses with carefully visualized gestures, amid fields of thick impasto. Dramatic and evocative, *Rencontre enflammée* is composed of three vertically stacked black organic forms with small, loose strokes of blue and white painted over them. Behind these black masses is a striking ground of yellow and red thrashes that are reminiscent of flames, recalling Letendre's title which translates to “fiery encounter”. On her use of colour and light, the artist claimed: “Light and colour, and sometimes the absence of colour, have always been the key elements in my painting. With its different values, colour reflects the shades of life. But light, from the first shock of birth to the last breath of life—light is life.” In this canvas, Letendre plays with this relationship between light, colour and the absence of colour: the three black forms create haunting voids that are encompassed by the mesmerizing light of flames.

Although the title Letendre chose for *Rencontre enflammée* makes reference to a representational subject, her paintings of this 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, when *Rencontre enflammée* was completed, Letendre received a Canada Council Grant, and travelled with Ulysse Comtois to Europe, visiting Paris, Rome and then Israel. As the Automatiste group and its affiliates began to abandon their commitment to spontaneity in favour of a more controlled and deliberate structure, Letendre chose to maintain the impulsive and expressive brushstrokes in her work. Letendre kept a fairly consistent palette of dramatic colours, often with large masses of black, until the mid-1960s when she took a decisive shift into geometric compositions once again.

\$250,000–350,000



HAROLD BARLING TOWN**Picture for Heather #4***oil and lucite on masonite**titled and dated 1960 to two labels on the reverse; inscribed "P288 (O)" on the reverse**48 ins x 30 ins; 120 cms x 75 cms***PROVENANCE**

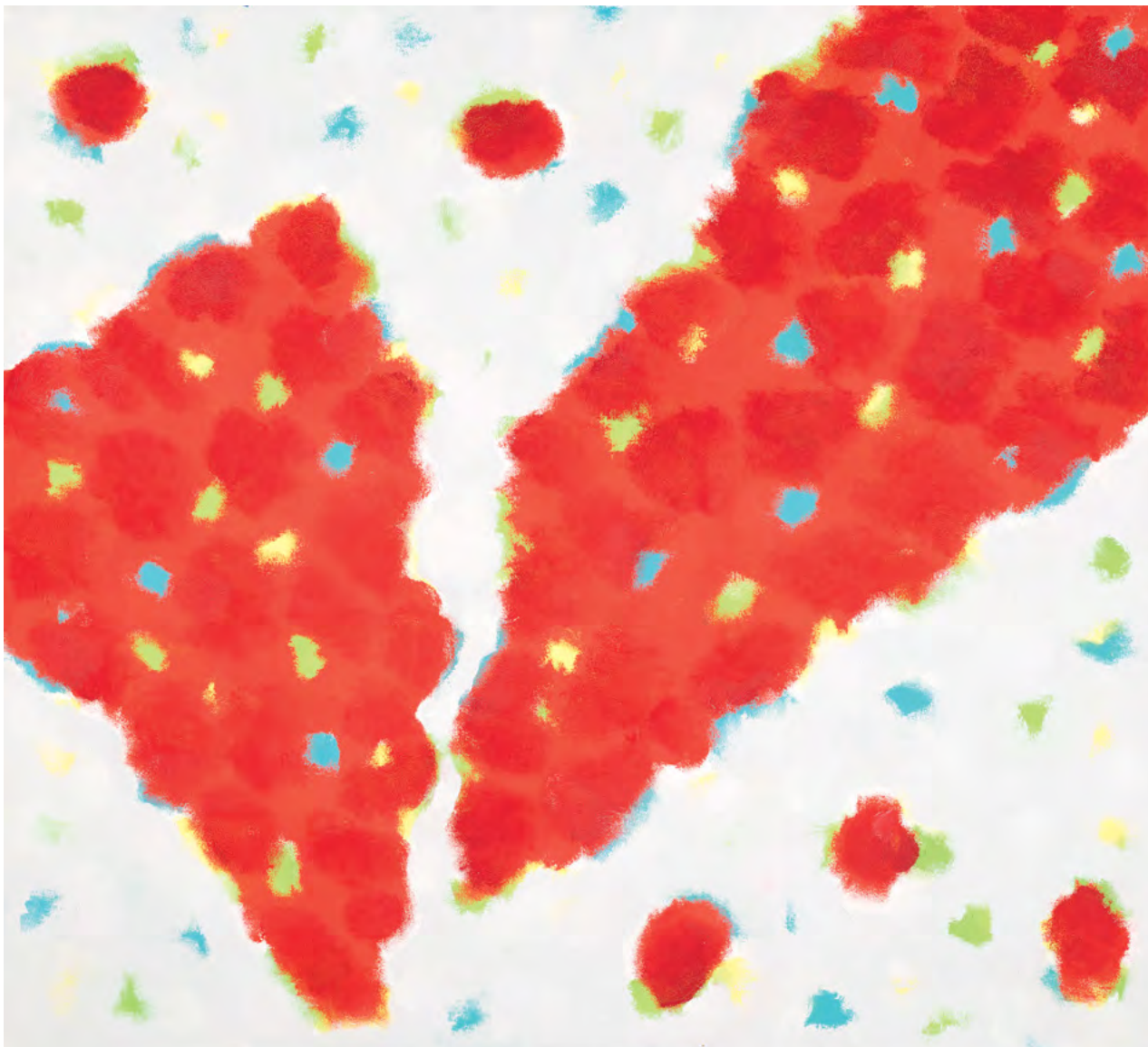
Private Collection, Toronto

By 1960, Harold Town was a rising star of modern art in Canada. His steadily growing notoriety paralleled the broader cultural development of Toronto. The late 1950s had brought the city a new concentration of wealth, which in turn energized the art scene and brought increasing attention to its experimental artists. Along with his fellow members of Painters Eleven, Town had keenly absorbed the influence of artists such as Willem de Kooning and Pablo Picasso. A restless innovator, Town deliberately avoided confining his artistic practice to a unified visual style.

This work is one of a series of paintings Town dedicated to his daughter. Fittingly, the work exudes a playful, child-like quality. In a departure from the dense layering of his gestural "Big Attack Paintings", Town radically pared down his paint application while embracing spontaneity. Essentially structured as a large drawing, the artist employed bold, simplified lines and flat areas of colour. A dynamic composition is created through the use of diagonal lines and the negative space of the lower half. Concentrated, calligraphic forms in the upper half are gently veiled with cadmium orange-red. The thick black lines and reductive forms are reminiscent of the late work of Paul Klee. This painting marks the gradual transition of the artist's oeuvre from the gestural paintings of the 1950s towards a greater conceptual and pop influence in the 1960s and 1970s.

\$18,000–22,000





11

GERSHON ISKOWITZ

Deep Red #7

oil on canvas

signed, titled and dated 1977 on the reverse

38 ins x 42 ins; 95 cms x 105 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Ihor Holubizky, *Gershon Iskowitz: Life & Work* [online publication], Art Canada Institute, Toronto, 2019, pages 64 and 77

Through the 1960s, the paintings of Gershon Iskowitz moved steadily towards abstraction. Achieving what would become his mature style around 1967, Iskowitz continued exploring this aesthetic throughout the 1970s with commitment and focus. Always an expert colourist, he employed delicate shifts in hue to create works which buzz and shimmer with a playful energy. Critic Art Perry observed:

“An Iskowitz red is dissimilar to any other red. It is a hyper-red, a supersaturating red, an individually and sensually encompassing red... Through a subtle juxtaposition of catalyst colour dots and his mottled colour-fields, Iskowitz not only controls but activates the whole painted surface [to] make it vibrate at a higher intensity: Iskowitz is probably Canada’s finest colour engineer.”

Deep Red #7 has a strong musical quality with intervals of high-key colour which form a visual rhythm. The mottled red areas float gently across the surface, as in an aerial view of the land through parted clouds. The carefully constructed layering of colours creates an illusion of pictorial depth. In a 1975 interview, Iskowitz explained: “... It’s a whole realistic world. It lives, moves... I see those things... the experience, out in the field, of looking up in the trees or in the sky, of looking down from the height of a helicopter. So what you do is try to make a composition of all those things, make some kind of reality: like the trees should belong to the sky, and the ground should belong to the trees, and the ground should belong to the sky. Everything has to be united.”

\$20,000–25,000



12

MAURICE GALBRAITH CULLEN

North River, Laurentians, 1928

pastel on board

signed lower right; Cullen Inventory No. 1579

15 ins x 18 ins; 37.5 cms x 45 cms

PROVENANCE

Private Collection, Quebec

By descent to the present Private Collection, Toronto

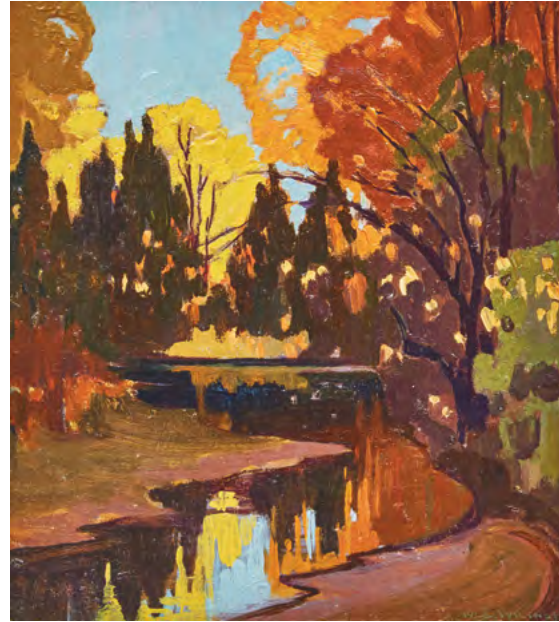
LITERATURE

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

North River, Laurentians showcases Maurice Cullen's ability to adapt his impressionist approach to the Quebec wilderness. Cullen always sketched outdoors, even during the coldest months while standing in snowshoes. In 1920, Cullen built himself a studio in the Laurentians, where he favoured winter landscape subjects in Lac Caché, the Rivière du Nord and Lac Tremblant. This period was also one of experimentation with pastels, during which the artist strove to maintain separate tonalities on large-format paper without mixing his chalks. *North River, Laurentians* is an example of one of Cullen's pastels from this time, dating to 1928, when the artist devoted himself to painting in the wilderness and had little interest in exhibiting. A glowing sky and its reflection in the water contrasts with the crisp and snowy ice floes.

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

\$8,000–10,000



13

MARY EVELYN WRINCH

Falling Leaves

oil on canvas on board

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

10 ins x 9 ins; 25 cms x 22.5 cms

PROVENANCE

Collection of the Artist

Gordon Conn, Toronto, 1965

Private Collection, Ontario

EXHIBITED

Canadian Small Pictures, Canadian National Exhibition, Toronto, 1931, no. 732

LITERATURE

Joan Murray, "Mary Wrinch", *Canadian Antiques Collector*, Volume 4, September 1969, page 17

Mary Wrinch's *Falling Leaves* is an exercise in pattern. The trees are echoed in the water; the water reflects their colour and the sky. The banks of the stream are set off by black paint to either side. Amid a network of repeated forms, the structure of the painting is firmly anchored by the dark colours Wrinch used to outline and enhance specific areas. Works from the 1920s and 1930s are her landmarks and in them she energetically explored artistic process, colour and semi-abstractness in and around two dimensions. The bold design of *Falling Leaves* suggests Wrinch's long-held knowledge of Paul Gauguin and the Nabis.

The artist valued this work and liked the composition and colour so much that she made a colour block print of it titled, appropriately, *Falling Leaves*. She also painted a larger canvas with the title *Falling Leaves*, an oil on board, 16 x 13 inches (sold at Sotheby's Canada, 15 May 1973, lot 238). She kept the sketch until shortly before her death.

\$4,000–6,000



14

DORIS JEAN MCCARTHY

Floes Floating

oil on canvas

signed lower right; signed and dated "000522 (May 22, 2000)" on the reverse; titled on a gallery label on the reverse
30 ins x 36 ins; 75 cms x 90 cms

PROVENANCE

Wynick/Tuck Gallery, Toronto
Private Collection, Toronto

LITERATURE

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

Stuart Reid, "Island Sketches: Thoughts on the Watercolour Paintings of Doris McCarthy" in *Celebrating Life: The Art of Doris McCarthy*, Kleinburg, 1999, page 36 (chronology) and pages 212, 214 and 219

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. Her paintings of icebergs and the Arctic landscape, including *Floes Floating*, are considered to be among the artist's best known and most celebrated works. Author Stuart Reid praises McCarthy's Arctic scenes, writing: "Within all her great body of work, gleaned from her travels that have taken her around the world, perhaps the most powerful and poetic works she has completed are those which address the grand, mysterious islands of ice."

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 still channel of water reflecting the icebergs above.

\$30,000–35,000





WILLIAM KURELEK**A Bolt Like That***mixed media on masonite**signed with monogram and dated 1965 lower right; titled on a gallery label on the reverse**24 ins x 47.5 ins; 60 cms x 118.8 cms***PROVENANCE**

The Isaacs Gallery, Toronto

Private Collection, Toronto

LITERATUREWilliam Kurelek, *Someone With Me*, Toronto, 1980, page 73

In his 1964 exhibition *An Immigrant Farms in Canada*, William Kurelek foregrounded the activities, events, and seasonal pursuits he recalled, growing up in an agrarian community north of Winnipeg in the 1930s. *A Bolt Like That*, painted a year later, resonates strongly with the artist's work in the mid-1960s and early 1970s. *An Immigrant Farms in Canada* at Toronto's Isaacs Gallery was the first in a series he would mount exploring the latter half of the 1960s that analyze both the tender and the gruelling aspects of daily life on the Prairies, including *The Ukrainian Pioneer Woman in Canada* (1967), *Prairie Farm Work* (1969), *Farm Humour* (1971), and *My Brother John* (1973). Although this painting was not featured in any of these exhibitions, it made an appearance in the 1967 National Film Board documentary *Kurelek* by William Pettigrew.

This documentary and the early chapters of Kurelek's later autobiography, *Someone With Me*, brims with the artist's recollected stories of his childhood in rural Alberta and Manitoba. He later envisioned some of these narratives as paintings. In other instances, as is the case with *A Bolt Like That*, the paintings speak for themselves. This work depicts two family members, Kurelek and his father perhaps,

huddled on a frozen Prairie field in the middle of winter. The child's lantern throws a rare warmth echoed only by the sun reflecting off the distant moon. A second figure, crouching, reaches into the cavity of a hulking piece of farming equipment, obscured by the tightly packed, encasing snow. The denuded patch of trees in the middle ground, the oceanic expanse of the field, the black sky pricked by starlight, and the straight, uncompromising horizon set a scene of cold desolation.

The painting is, on the one hand, about the gruelingly mundane. Kurelek admits that, as a youth, he was clumsy, absent-minded, and completely inept at solving practical, mechanical problems. "At times," he writes in his autobiography, "I had the uncanny feeling that I was actually sabotaging farm operations." We can feel the painting's cloying, bitter cold, but we also sense the matter-of-course banality of retrieving (or replacing) some sprocket, nut, or bolt with frigid fingers in the middle of the night. And yet, the picture is not without mystery. Kurelek, a devote Roman Catholic, made a point of infusing otherwise humdrum, lonely, terrestrial scenes with an abiding sense of divine presence. While he was always quick to insist that the natural world was, in itself, fundamentally ambivalent toward the affairs and values of human beings, paintings like this seem pregnant with deep, inchoate, perhaps inarticulate meaning.

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.

\$150,000–200,000





16

JEAN PAUL LEMIEUX

Les Lacs du Nord

oil on canvas

signed and dated 1967 lower right; titled on the stretcher on the reverse
13.5 ins x 27.5 ins; 33.8 cms x 68.8 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

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

During the 1950s and 60s, as Quebec was experiencing a period of artistic innovation with avant-garde abstract movements, Jean Paul Lemieux turned away from narrative to focus on the flat space of the picture plane. He never fully embraced abstraction, however; the artist rather painted large, empty landscapes with a bare horizon line or a figure in the foreground. These features came to be the defining traits of Lemieux's "classic period", categorized as dating between 1956 and 1970. Michèle Grandbois writes that the artist's deserted landscapes from this time, which include *Les Lacs du Nord* dating to 1967, "are charged with feelings of time passing, of death, of the human condition, and of the loneliness and smallness of human beings before the infinite horizons of the vast landscapes of Canada." The scene is abundant with nature, but barren of any human presence. Soft brushstrokes and a muted colour palette that is calming yet almost eerie. The colour scheme is also in keeping with the period: Grandbois remarks that "his palette was now limited to just a few pigments: olive green, white, shades of ochre, earth colours, and red. [...] Lemieux used subdued, in-between shades that accorded with the meditative nature of these canvases. The softened tones parallel the evocation of memory, and the monochrome or oligochrome (reduced) palettes add to the effect of immensity created by the horizontal format."

\$20,000–30,000



17

FRANK HANS JOHNSTON

October Lagoon, Penetang Peninsula

oil on board

signed lower middle left; signed, titled and dated circa 1940 on the reverse and to a gallery label; inscribed "A favorite [sic] fishing spot on the Penetang Peninsula" on the reverse by the artist
13 ins x 23 ins; 32.5 cms x 57.5 cms

PROVENANCE

Masters Gallery, Calgary
Private Collection, Calgary

Often painting *en plein air*, Franz Johnston's treatment of the Canadian landscape in a decorative style set him apart from other Group of Seven members. In this idyllic autumnal scene, the fiery orange and red foliage are contrasted with the blues of the sky and calm water.

\$9,000–12,000



18

ALEXANDER YOUNG JACKSON

Beaver Lake, Eganville, Ontario

oil on canvas

signed lower right; inscribed "Dominion Gallery", "Max Stern" and "NJG 254" on the reverse

25 ins x 32 ins; 62.5 cms x 80 cms

PROVENANCE

Collection of the Artist

Dominion Gallery, Montreal, 1965

Private Collection, Winnipeg, April 1980

Le Dessins Colart, Montreal

Dominion Gallery, Montreal, April 1986

Kinsman Robinson Gallery, Toronto, May 1999

Private Collection, Toronto

LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, Toronto, 1948, pages 157 and 188

The importance of A.Y. Jackson's contribution to art in Canada can never be overstated. According to Lawren Harris, Jackson was, "the real force and inspiration that led [the Group of Seven] into a modern conception which suited this country". In 1955 Jackson decided to leave the Studio Building in Toronto and move to Manotick, where he built a home and studio. He was seventy-three years old at the time and had a niece living close by. As the artist recalls in his autobiography, "Before I moved to Manotick I had become familiar with the Gatineau country north of Ottawa where I had sketched with Maurice Haycok and Ralph Burton. I had found some interesting places to paint, rocky hills rising out of the farmlands, rivers, lakes and old settlements all quite close to Ottawa. So I left the Studio Building with few regrets. I had lived there for thirty-five years and it was time to move."

Jackson spent the next chapter of his artistic career capturing the landscapes afforded to him by travelling in the Ottawa Valley area and beyond. Eganville, located in Renfrew County, is just over an hour's drive from Ottawa, making it an ideal painting location for the artist. This iconic painting by the artist of Beaver Lake features his quintessential rich colour palette. The peace and calm of the natural environment is highlighted by the lavender tone incorporated into the warm rocks and water, creating harmony within the scene. A blue canoe in the distance, paddled by two people, hints at the presence of humankind within this serene scene of the Canadian wilderness.

\$50,000–70,000



19

JOHN GEOFFREY CARUTHERS LITTLE

Les Remparts, Québec

oil on canvas

signed lower right; signed, titled and dated 1968 on the stretcher on the reverse

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Artlenders Gallery, Westmount
Private Collection, Montreal

In the early 1950s, John Little worked as a draftsman 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 1968, *Les Remparts* depicts the stone walls and cannons that surround the centre of Quebec City. John Little highlights the historical details of an old city, while the neighbouring suburbs as well as other cities are undergoing urbanization and transformation. With its muted grey colour palette and delicate snowflakes filling the sky, this painting recalls the cold yet peaceful days of Quebec winter.

\$20,000–30,000



20

JOHN GEOFFREY CARUTHERS LITTLE

Rue Plessis next to Metro Metal Looking South to Logan

oil on canvas

signed lower right; signed, titled and dated 2011 on the reverse

10 ins x 15 ins; 25 cms x 37.5 cms

PROVENANCE

Galerie Walter Klinkhoff, Montreal
Private Collection

\$8,000–10,000



21

ALFRED JOSEPH CASSON

Oxtongue Lake

oil on board

signed lower right; signed, titled and dated 1971 on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Ontario

LITERATURE

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*,
Agincourt, Ontario, 1976, page 50
Ian Thom, *Casson's Cassons*, Kleinburg, Ontario, 1988, page 18

A.J. Casson painted Oxtongue Lake in the Algonquin Highlands many times during his career. This area, near Huntsville, was visited frequently by the Group of Seven members on their sketching trips undertaken both independently and collectively. Algonquin Park and its environs has inspired numerous paintings by the Group, becoming quintessential in the canon of Canadian art. Oxtongue Lake was among one of A.J. Casson's favourite places to paint. The artist remarked that "if you ask me to paint a picture of Oxtongue Lake with one of the islands, I could sit down and do it right now." The simplified forms, two-dimensional patterning and pronounced flatness of this work, *Oxtongue Lake* are characteristic of the style and technique of Casson's mature work, while the subject and composition are evocative of works by the Group.

With a palette of grey-blue and muted greens, *Oxtongue Lake* captures the calm serenity of the remote Algonquin lake. Ian Thom writes, "what also emerges with startling clarity is an exquisite, emotional tension. His ability to use composition, colour, light, technique and subject matter to create images of a preternatural, haunting stillness, may be Casson's greatest achievement as a painter."

\$18,000–22,000



22

RITA LETENDRE

Untitled

acrylic on canvas

signed and dated 1975 lower right; signed (three times) and dated 1975 on the reverse; unframed

42 ins x 66 ins; 105 cms x 165 cms

PROVENANCE

Waddington and Gorce Inc., Montreal

Art Sales and Rental Gallery, Montreal Museum of Fine Arts

Private Collection, Montreal

Cowley Abbott, auction, Toronto, 3 December 2020, lot 19

Private Collection, Toronto

LITERATURE

Joan Murray, *Canadian Art in the Twentieth Century*, Toronto, 1999, pages 99 and 122

Wanda Nanibush and Georgiana Uhlyarik, *Rita Letendre: Fire and Light*, Toronto, 2017, pages 17-19

As one of the few women artists at the centre of abstract and non-figurative art in Canada, Rita Letendre holds a unique position in Canadian art history, producing some of the most iconic and innovative examples of post-war and contemporary artworks. Working closely with Paul-Émile Borduas and other members of the Automatistes in Montreal in the late 1940s and 1950s, Letendre first developed highly gestural abstract works favouring heavy applications of oil paint with the palette knife. During the 1960s, after a large mural commission at the University of California, the artist moved towards hard-edge abstraction, playing with flattened planes of colour and the use of an

airbrush, all while maintaining a consistent exploration into the light and energy radiating from her works.

Having shifted towards this more plastic realm of art, Letendre distinguished herself as a unique tour de force. Joining the Non-Figurative Artists' Association in Montreal in 1956, this group fundamentally helped shape her development as an artist. Preferring the moniker of Non-Figurative rather than Abstract artists, this helped distinguish the artists apart from European counterparts exploring geometric abstraction as well as taking the teachings of the Automatistes a step further. Throughout the 1970s, Letendre focused her practice on exploring speed and vibration through her works. Joan Murray discusses, "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."

Wanda Nanibush argues that "No label fits Letendre perfectly, as her influences have been drawn from diverse movements and tendencies. She belongs to the romantic tradition because of her focus on the evocative qualities of light and colour, which were categorically rejected by Les Plasticiens. However, influenced by Les Plasticiens, Letendre has maintained an interest in the 'plastic', or formal, elements of painting." The selection of deep oranges, magenta and bright yellow colouring the composition in sharp wedges and airbrushed bands explode off the canvas and wrap the viewer in glowing energy. The amalgamation of influences and experimentations are expertly harnessed in *Untitled* and stand as a fiery example of the artist's most celebrated period of work.

\$25,000–35,000

GUIDO MOLINARI**Bi-sériel rose, 1968***acrylic on canvas**signed and dated 1968 on the reverse; titled to a gallery label on the reverse
51 ins x 19.5 ins; 127.5 cms x 48.8 cms***PROVENANCE**

Galerie Jolliet, Place Royale, Quebec

Dr. Jean-René Paquet, Quebec

Private Collection, Quebec

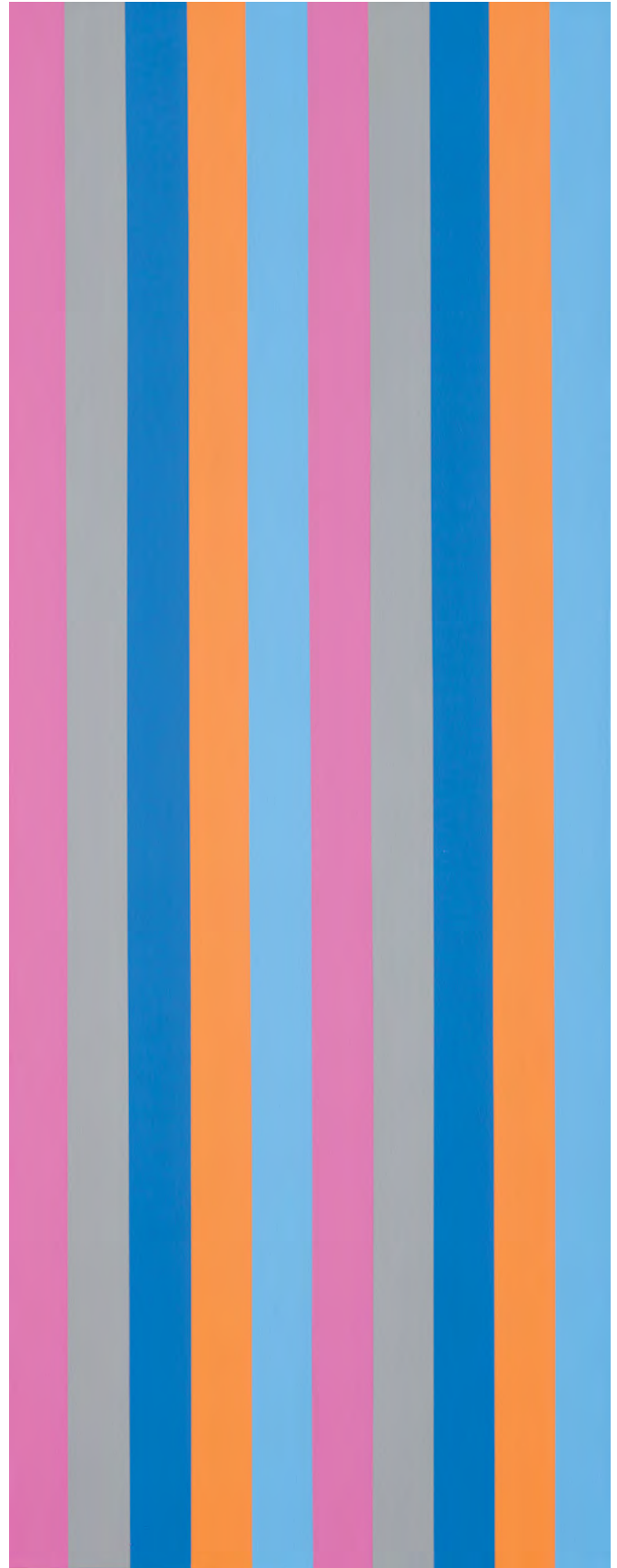
A founding member of the second group of “Les Plasticiens” in Montréal in 1955 and constantly innovative throughout his long career as a painter, poet, and university teacher, Guido Molinari was a prominent spokesperson for abstract art from the 1950s until the 2000s. There is no abstract painter in Canada who delved deeper into the profundities of the genre than Guido Molinari, which suggests why *Bi-sériel rose* is as vibrant and immediate now as when it was painted in the late 60s.

Molinari’s rigorously organized canvases require our close, even literal, attention. Both geometrically regular and chromatically complex, they work optically, corporeally, and intellectually. *Bi-sériel rose* clearly announces its key colour and organizing principle. We see two series of five colour bands; from left to right, rose, grey, darker blue, orange, and lighter blue. Because his individual colours work together (the orange and darker blue as complementary colours, for example), however, in addition to isolated stripes, they stand out as blocks in what remains a repeated sequence with variations. Individual colour columns repeat, but so do pairs of colours. The painting does not allow us to rest optically, nor does it have a stable centre (impossible with ten colour bars, unless one pairs two in the middle, as Molinari does here, leaving four symmetrical flanking columns on the left and right). Instead, our eyes and our bodies (because the painting is vertical and at a human viewer’s scale) are moved by the colour bands. We take part in a chromatic and intellectual game whose conventions are established by the painting. The game is complex but not infinite: the sequence is also clearly bounded by the frame, guaranteeing that the left edge (rose) differs from that at the right (light blue).

While *Bi-sériel rose* is primarily a painting to be taken on its own optical terms, Molinari—akin to many abstract artists—responded to the ambient world and encouraged his canvases to reverberate well beyond the frame. The *sériels* from this period, for example, were inspired by and closely cognate with his interests in the modern classical music of Schönberg and Webern.

We extend our thanks to Mark A. Cheetham, a freelance writer and curator and a professor of art history at the University of Toronto for contributing the preceding essay. He is author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s* (Cambridge University Press).

\$70,000–90,000



JEAN PAUL RIOPELLE

Sans titre, 1953*oil on canvas**signed and dated 1953 lower right; catalogue raisonné no.1953.058H.1953
28.75 ins x 21.25 ins; 71.9 cms x 53.1 cms***PROVENANCE**

Galerie Jacques Dubourg, Paris
 Christie's, auction, London, 27 October 1994, lot 72
 Private Collection
 Benjamin Proust Fine Art Limited, London
 Sotheby's, auction, London, 2 July 2008, lot 165
 Mayberry Fine Art, Winnipeg
 Private Collection, Hong Kong

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 1, 1939–1953*, Montreal, 1999, reproduced page 390, catalogue no.1953.058H.1953

François-Marc Gagnon, *Jean Paul Riopelle: Life & Work* [online publication], Art Canada Institute, Toronto, 2019, pages 15 and 64

A prominent member of the Automatistes and a signatory of the Refus Global, Jean Paul Riopelle was a lifelong avant-garde and experimental artist. His works are both expressive and formal, responding to the art historical and socio-political environment of the post-war era. Among the avant-garde Quebec abstract artists, Riopelle was the most celebrated figure on the international scene. He first travelled to France in 1946 and returned to Montreal for only a few months before settling in Paris until the 1970s. Riopelle soon met the Parisian art dealer Pierre Loeb, owner of Galerie Pierre, who promoted major Surrealist and Cubist artists, including Picasso and Miró. It was through Loeb that Riopelle met André Breton, who invited Riopelle to participate in the major Surrealist exhibition of June 1947 held at the Galerie Maeght.

The 1950s brought much success for Riopelle due to increased contact with prominent members of the New York School and international art scene. In 1951 his work was included in the international exhibition, *Véhérences confrontées (Confronted Vehemence)*, alongside Jackson Pollock, Willem de Kooning and others. Participation in this show led Riopelle, who was already starting to feel detached from Surrealism, to embark on a new body of work that would come to be known as the “mosaics.” The mosaic effect in Riopelle’s paintings is derived from his use of the palette knife to directly apply paint on the canvas, giving each dab of colour a sculptural quality. For Riopelle,

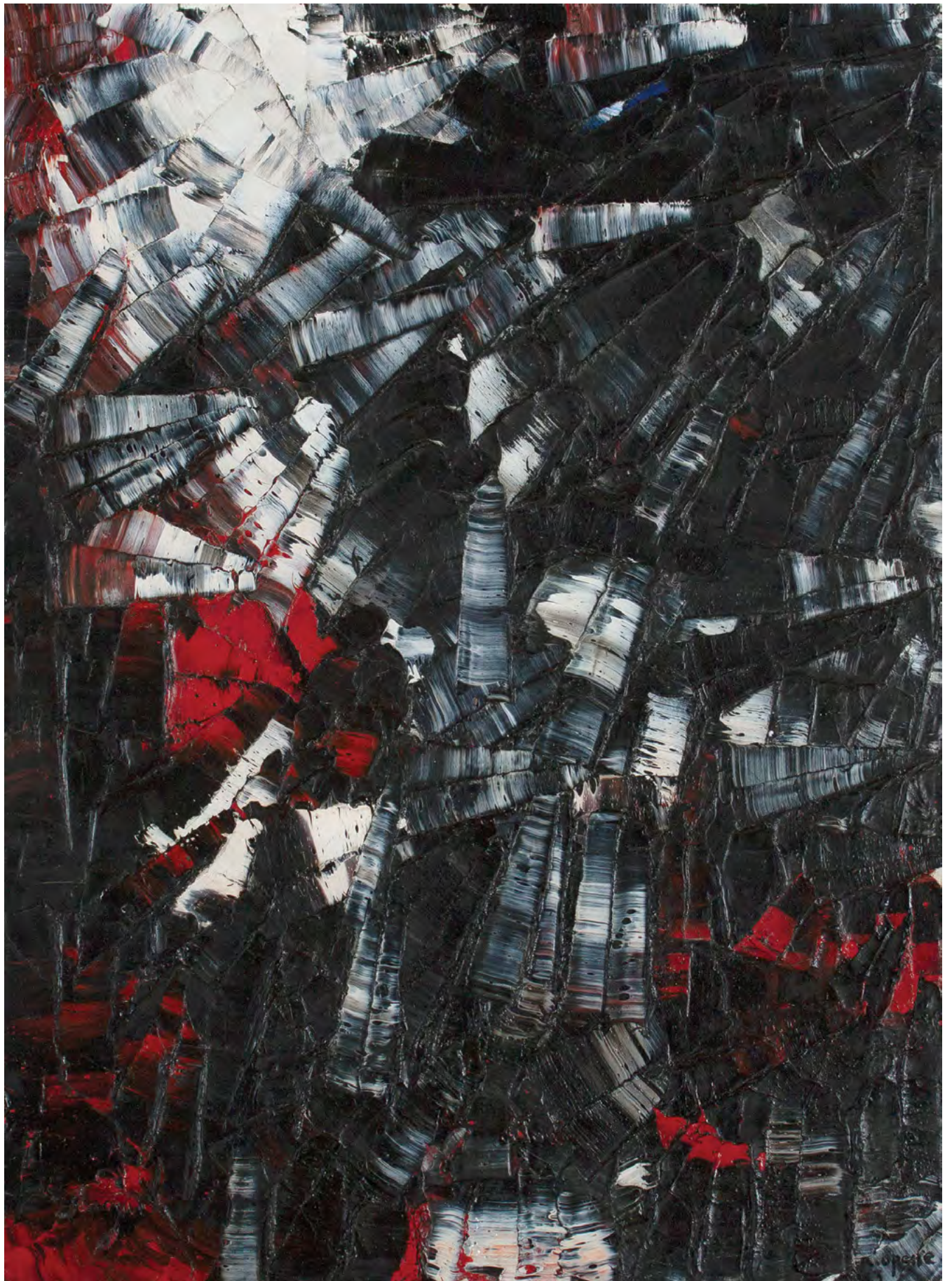
the brush had become a limitation and hindrance as he moved toward increasingly ambitious abstract compositions. *Sans titre*, 1953 uses this signature technique, with a mosaic-like arrangement of palette knife strokes in black, white and red. In certain areas, black or white were the dominant colour used on the palette knife, intersecting and overlapping with each other, revealing in some areas various shades of grey. Accents of pure red are dispersed throughout the composition; in some areas it is subtly blended into the palette knife stroke together with black and white.

The palette knife added an element of chance to Riopelle’s mosaic works. He piled on various coloured pigments straight from the tube, and each time the paint was pushed across the canvas, the colours formed a different and unique outcome. François-Marc Gagnon points out that much earlier in the painter’s career, Riopelle had called for “hasard total,” or “absolute chance,” as the basis for a work of art, likely foreshadowing the direction he would take in his mature works, particularly the mosaics. *Sans titre* embodies this spontaneous arrangement of colours that is created with the palette knife. Yet the composition is also controlled, with a consistent paint application and deliberate structure.

This masterwork was completed in 1953, shortly after Riopelle’s friend Henri Fara lent him his studio in Montmartre. “This is the first time I’ve had a workshop of my own,” the artist confessed. The canvas was likely painted in this studio, which enabled him to have a place to experiment and pursue his artistic expression without any interruption. He exhibited many of his mosaic works at the Galerie Pierre Loeb in May of 1953. For Pierre Schneider, this decisive exhibition was the starting point for Riopelle’s recognition in Paris: “Unknown in 1947, exhibiting only in small galleries on the Left Bank, he gained some fame only around 1953, while he was exhibiting at Pierre Loeb’s.” He also showed in the Younger European Painters exhibition at the Solomon R. Guggenheim Museum in 1953; the Guggenheim soon purchased one of his works. *Sans titre* (1953) was painted during this seminal time in Riopelle’s career, as he was gaining significant recognition for his work.

Riopelle’s mosaic paintings also caught the attention of the American Abstract Expressionists and its critics, which contributed to the manufactured rivalry between the abstract movements of Paris and New York. In 1953, Riopelle met Pierre Matisse (son of the famous artist), who included his work in a group exhibition that fall and would become his New York dealer. The artist had his first solo show in the United States there in 1954: *Riopelle: First American Exhibition*. Matisse held regular solo exhibitions of Riopelle’s art in New York throughout the remainder of the decade.

\$500,000–700,000





25

ARTHUR HENRY HOWARD HEMING

In the Calumet Rapids

oil on canvas

signed and dated 1932 lower right; signed and dated on an artist label on the reverse

30.25 ins x 40.25 ins; 75.6 cms x 100.6 cms

PROVENANCE

W. Roy Cole

Joyner Fine Art, auction, Toronto, 22 May 1998, lot 59

Private Collection, Ontario

LITERATURE

Joseph-Charles Taché, *Forestiers et voyageurs*, Montreal, 1863, page 179

In the Calumet Rapids of 1932 is a forceful and brightly coloured canvas by Arthur Heming. Measuring 30 x 40 inches, the large composition radiates energy. The exaggerated action of a raft crashing over the rapids of the rushing Ottawa River, being tossed and turned by the current of the water, the men clinging on for life, is a moment of heightened drama. Calumet Island on the Ottawa River acted as a link in the western route to the Great Lakes. It was one of the roughest sections of the Ottawa River that was traversed by missionaries, fur traders and loggers—now beloved by white water rafter enthusiasts. As Joseph-Charles Taché recalls of the Calumet Rapids in his 1863 publication on the lives of voyageurs: “a small platform of sorts is erected in the middle and the men climb up on it once they have entered the terrible currents, to avoid being swept away by the water rushing over the floor of the raft. It is terrifying to see these men entering this dangerous passage: at first, they paddle fiercely, on one side then on the other...once the raft is engaged in the channel and man's efforts are for naught, the oars are pulled out and, throwing themselves on the mercy of the powerful waters, the raftmen clamber onto the platform and cling to it, as they and their craft rush toward the roaring and swirling torrent below.”

\$10,000–15,000



26

ARTHUR HENRY HOWARD HEMING

Buffalo in Autumn Landscape

oil on canvas

signed and dated 1931 lower right

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Ritchies, auction, Toronto, 23 September 2003, lot 145

Private Collection, Ontario

LITERATURE

William G. Colgate, *Arthur Heming, Recorder of the North*, Fine Art Gallery, Eaton's, 1933, unpaginated

Arthur Heming painted in a monochrome palette for most of his life, employing black, white, and yellow tones. The artist possibly chose this style at least nominally because of an early diagnosis of color blindness. This monochrome scheme lasted until the age of sixty, when a full, nearly technicolor palette suddenly splashed across his canvases. Heming painted from experience, having spent many years involved in lumbering, mining, railroading, big game hunting and the rugged lifestyle of living on the land. Ablaze with colour, this painting by Heming is a monumental panorama, uniting various animals of the Canadian landscape in one harmonious scene set against the staggering backdrop of the mountains.

Prior to his death in 1940, Heming had pursued having his work in the collection of the Hudson Bay Company as a contributor to the history of Canadian wilderness exploration, as he did not see art museums as the preferred place for his paintings. A selection of his fur trade paintings were instead purchased by the Royal Ontario Museum in 1921, however, the recognition for his work came from the natural history branch rather than the fine arts branch. A collection of paintings entered the Royal Ontario Museum of Zoology and in 1962 transitioned to the Canadiana collection of the museum.

\$10,000–15,000



27

CORNELIUS KRIEGHOFF

Montmorency Falls in the Autumn

oil on canvas

signed and dated "1860 Quebec" lower right

17 ins x 25 ins; 42.5 cms x 62.5 cms

PROVENANCE

Acquired directly from the Artist by Col. William Rhodes, Benmore, Quebec

By descent to Mrs. Robert Morewood, Sillery, Quebec

By descent to the present Private Collection, Victoria, British Columbia

LITERATURE

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, listed page 117

J. Russell Harper, *Krieghoff*, Toronto, 1979, pages 145–150

Cornelius Krieghoff was an avid sportsman and had a reputation as an exceptional marksman. During his first winter in Quebec, Krieghoff took part in a hunting trip with the Hon. John Irvine and Colonel William Rhodes. Irvine commissioned Krieghoff to paint the occasion and the resulting *Sportsmen in Winter Camp*, 1853 (Private Collection) not only documents this way of life, but also serves as a record of the subjects with faces so detailed that they served as miniature portraits. In *Sportsmen in Winter Camp*, Colonel William Rhodes can be seen

kneeling to the left of the shelter and buckling his snowshoes. Rhodes became a patron of Krieghoff's and purchased this work, *Montmorency Falls in the Autumn*, where it hung in the family estate "Benmore". It has remained in the family ever since.

Krieghoff frequently painted waterfalls as they were a favorite destination for sightseeing parties. He painted the falls at Montmorency on more than one occasion, however the artist always strove to vary his treatment of the subject. Montmorency Falls were located about ten miles from Quebec City on the St. Lawrence River.

The figure featured in the centre of *Montmorency Falls in the Autumn* is a self-portrait of Krieghoff. He bears a striking resemblance to other self-portraits of the artist on expedition. The artist's trusty portfolio is tucked under the figure's left arm. As J. Russell Harper describes of another self-portrait, "there is a jaunty air about him as he grasps under his arm a neat little sketching portfolio, possibly twelve by sixteen inches, with protective leather corners and spinal reinforcements. The same portfolio is carried in an earlier painting of himself at Montmorency Falls, and in another canvas he has it in his hands as he clammers over a log jam at the falls at Shawinigan... No oil or watercolour sketchbook is to be seen in this or any other of his outdoor paintings. Budden is supposed to have said that Krieghoff would paint an oil outdoors in a day or two, but the evidence suggests that he normally drew quick studies in black and white ... and used them as aids for painting oils in the studio."

\$40,000–60,000



28

FREDERICK ARTHUR VERNER

Elk Browsing

oil on canvas

signed and dated 1888 lower right

24 ins x 36 ins; 60 cms x 90 cms

PROVENANCE

Henry Winnett (b. Killaloe, Ireland 1846-d. Toronto, Canada 1926),
and Jessie Anna Winnett (1850-1919)

By descent to Ellen North Winnett Holmes (married to Alfred Bertam
Holmes)

By descent to Jessianna Louise Holmes Johnston (d. 1994)

By descent to a Private Collection, California

Cowley Abbott, auction, Toronto, 22 November 2021, lot 53

Private Collection, Ontario

In 1888, when Frederick Arthur Verner painted *Elk Browsing*, he was at the height of his career, renowned in Canada for his paintings of First Nations people and for his Buffalo paintings. In 1880, he had relocated to live in London, England, and there achieved fame and acceptance, showing his work in the Royal Academy and elsewhere, and receiving praise in the *London Daily News* and other publications.

Elk Browsing reflects his confidence in broadening his range of both his home and his art. Elk would have seemed to him a noble game animal, worthy of interest on both sides of the Atlantic. What the viewer sees in the picture are elk with spirit and even majesty, pictured sympathetically in their habitat. Like the buffalo Verner liked to paint, these elk are painted in their free state in nature, at peace with the universe and themselves. The landscape in which the elk browse with its fallen tree trunks lying horizontally across the grassy hillside convincingly conveys the “atmosphere, poetry and subtle characteristics” of western Canada, as the secretary of the Ontario Society of Artists, painter R. F. Gagen, wrote about Verner in his *Ontario Arts Chronicle* (Toronto, typescript, [around 1918], page 58).

Verner chose elk as a subject in the fall of 1888, when he returned to Canada on a trip. He had gone first to Montreal to hold a sale of his pictures at Hicks Auction (as was mentioned in *The Dominion Illustrated*, Vol. 1, no. 17 (Oct. 27, 1888), p. 159), then to Sandwich, near Windsor (the two towns were incorporated in 1935), Ontario to visit his family home. He made the trip because his mother was ill: she died that October. In 1889, Verner travelled to British Columbia to paint the Selkirk Mountains and then stayed in Canada because his father, Arthur Cole Verner, a former school principal and mayor of Sandwich, was ill, dying in 1890. That year, Verner visited relatives in Victoria, British Columbia. He remained in Canada till the summer of 1892, when he returned to England.

Where he sketched Canadian elk from life is unknown but it must have occurred shortly after he arrived in 1888, between the auction in Montreal and his trip to Sandwich, perhaps in a zoo. He painted them on canvas that fall. Elk were a new subject for him but a congenial one. He made elk the subject of a painting titled *The Alarm* that he showed at the Royal Academy in London in 1889. He must have been proud of it as he illustrated a sketch of it in *The Dominion Illustrated*, in November 1890. It showed the male elk with the impressively large antlers that appears in “Elk Browsing” but in reverse so that he seems to face an unseen danger in the depths of the picture.

Verner probably would have saved this imposing painting for the *Ontario Society of Artists Twentieth Exhibition* in 1892, since he would have wanted to show the other members that he was still producing work worthy of their attention, having shown in every exhibition since the Society had been founded in 1872. It may be the oil titled *Elk Browsing* exhibited in the 1892 show, no. 177, and then again in the *Toronto Industrial Exhibition*, 1892, no. 99, as *Canadian Elk Browsing*.

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

\$30,000–40,000

29

FREDERICK GRANT BANTING

Spanish Sketch

oil on board

signed lower right; titled and dated 1933 on an exhibition label on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection

EXHIBITED

Exhibition of Paintings by the Late Sir Frederick Banting, Hart House, University of Toronto, 13 February-1 March 1943, no. 41

\$15,000–20,000



30

JOHN WILLIAM BEATTY

Dutch Canal Scene

oil on canvas

signed and dated 1909-1910 lower right; inscribed "43" on the reverse

26 ins x 20 ins; 65 cms x 50 cms

PROVENANCE

Valenart & Associates, Toronto

Corporate Collection, Toronto

\$12,000–15,000



31

GEORGE AGNEW REID

Meadow Brook

oil on board

signed lower left; inscribed "Pers. Property of M.W. Reid" on a label on the reverse

6 ins x 9 ins; 15 cms x 22.5 cms

PROVENANCE

Mrs. Agnes Reid, Toronto

Mary Wrinch Reid, Toronto

Gordon Conn, Toronto, 1965

Private Collection, Ontario

LITERATURE

Muriel Miller Miner, *G.A. Reid, Canadian Artist*, Toronto, 1946, listed page 210

\$2,500–3,500



MARC-AURÈLE DE FOY SUZOR-COTÉ

Magdalena (Méditation), 1921

oil on canvas

signed and dated 1921 lower right

41.5 ins x 41.5 ins; 103.8 cms x 103.8 cms

PROVENANCE

Estate of the Artist, 1937

Musée de la province de Québec, donated by

Mathilde Savard Suzor-Coté, 16 July 1945 as *Méditation*, 1921

Alexandre Clément, Montreal

Robert Clément, Quebec

Private Collection, Montréal

EXHIBITED

Thirty-Eighth Spring Exhibition, Art Association of Montreal, 1-23

April 1921, no. 262 as *Magdalena* for \$2000

Fourth-Third Annual Exhibition, Royal Canadian Academy, 17

November 1921-2 January 1922, no. 153 as *Nude*

Fourth-Sixth Annual Exhibition, Royal Canadian Academy, 20

November-20 December 1924, no. 191 as *Magdalena*

LITERATURE

"Le Salon du printemps," *Le Devoir*, 1 April 1921

"Exposition de peintures de nos artistes," *La Presse*, 1 April 1921

"Intéressant vernissage à l'Art Gallery," *La Patrie*, 1 April 1921

"Fewer Paintings Higher Standards," *The Star*, 1 April 1921

"Spring Exhibition at the Art Gallery," *The Herald*, 4 April 1921

Samuel Morgan-Powell, "Portraits are Feature of the Art Exhibition," *The Star*, 5 April 1921

"R.C.A. Show at the Grange," unidentified newspaper, Toronto, November 1921

"Pictures! Pictures! Who'll Come An' Buy?," *The Toronto Daily Star*, 16 November 1921

Zoile, "Salon," *Le Devoir*, 24 November 1924

Laurier Lacroix, *Suzor-Coté Light and Matter*, Québec/Ottawa, 2002, page 288

Sylvie Saint-Georges, *La réception critique des nus de Marc-Aurèle de Foy Suzor-Coté*, M.A. thesis, UQAM, 2005, pages 112-115, 205

Given the start of his academic training in Paris as early as 1891, Marc-Aurèle de Foy Suzor-Coté had a long practice of studying the female model. The vast majority of this output of drawings was destroyed as a result of family censorship, which, in a Catholic environment, did not distinguish between the study of art, eroticism and pornography.

Suzor-Coté exhibited his first nude, a large painting entitled *Douleur*, in 1915 at the Spring Exhibition of the Art Association of Montreal (the future Montreal Museum of Fine Arts). The figure is depicted in a distressed position. Squatting next to a bed, her long, loose hair partially covers her face, which hides behind her hands (Private Collection, reproduced by Lacroix, 2002, page 284). The female nude was a subject very rarely exhibited by Canadian painters at the time, as demonstrated in the show, *The Nude in Modern Canadian Art 1920-1950* (Musée national des beaux-arts du Québec, 2009).

In 1921, the artist presented *Magdalena* for sale with an asking price of \$2,000, an unprecedented amount for one of Suzor-Coté's canvas paintings. The artwork was well-received by Montreal critics. Morgan-

Powell, a steadfast advocate of the artist, wrote: "So are those [the flesh-tints] in Mr. Suzor-Coté's 'Magdalena', a big canvas of a kneeling [sic] nude, handled with masterly craftsmanship as to modelling, and strongly suggestive as to mood. It is another proof of the versatility and imaginative resourcefulness of this progressive artist." Columnists from other newspapers also showed interest in the work.

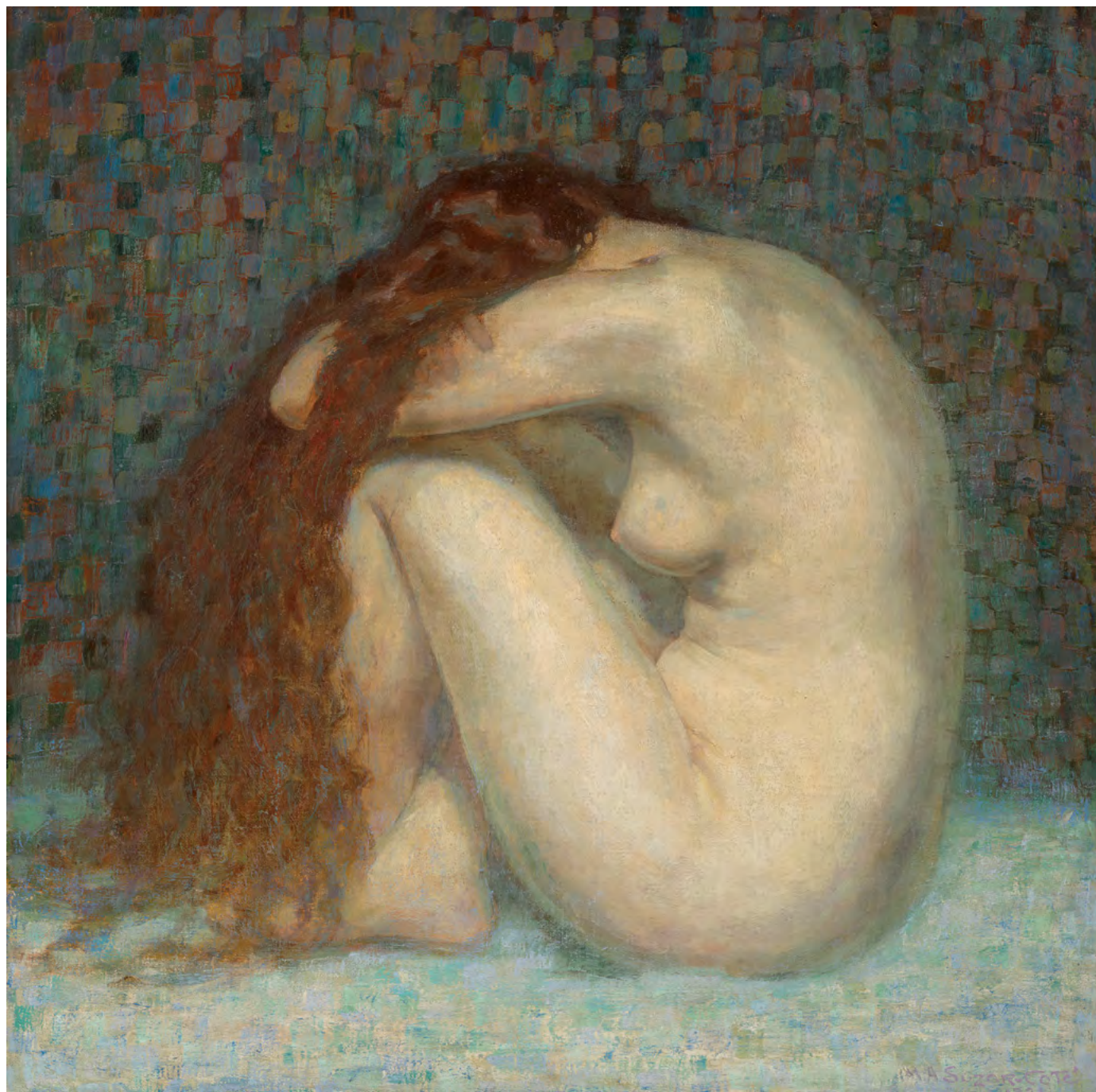
The unique pose accentuates the plasticity of the body in profile. The curled-up figure challenges the stereotypical elegance of the feminine form. The legs are bent, the arms crossed over the knees, the head buried in the arms, part of the body is concealed under the long hair. The curvature of the back, the breasts, and thighs are all emphasized in this position which, as suggested by the title, conveys remorse.

Magdalena refers to Mary Magdalene, the penitent one, who, after a life of debauchery, begins to feel remorse and humiliation, thus abandoning her material possessions. After *Douleur*, which expressed the feeling of psychological suffering, Suzor-Coté sought to express the feeling of regret, if not despair. This insistence on the theme of the afflicted and tormented woman found another noteworthy manifestation in *Symphonie pathétique* (1925, Musée national des beaux-arts du Québec), in which the model who posed for *Magdalena* is seen this time from behind. The repeated interpretation of this idea refers to female sinners as subjects, such as Eve and Mary Magdalene. They present the notion of the woman, the source of sin, at a later stage in her journey, when she acknowledges her error and expresses regret for it. Forgiveness and tolerance also come to us through the woman.

The modeling of the subject is enhanced by the lighting, which in turn emphasizes the anatomy of the figure. This realism, however, contrasts with the subject's surroundings. The artist approaches the space by means of a different pictorial technique, a mosaic effect of distinct and different coloured brushstrokes. The model sits on a lightly coloured ground while the background is dark; the contrasting spaces emphasize the delicate colour of the skin. Suzor-Coté explored this mosaic technique during this period of his career as a way of asserting the two-dimensionality of the painted medium. The subject appears to be positioned in an abstract space, as suggested by the combination of deliberately applied colour.

Magdalena was exhibited again in 1921, this time in Toronto and under the more generic title of *Nude*. Lacking any description that could provide a context for interpretation, the work was poorly received. With the white ground understood to be snow, the subject lent itself to an alternate interpretation. "*Nude* is the title of the picture in which M. A. Suzor-Coté represents a young woman seated on the snow, her head bowed upon her arms which rest upon her knees, her long hair falling forwards over her face to her knees. Any other title would have been better than the baldly obvious one. It may occur to the observant that if the young lady could move down into the ruddy *Winter Afternoon Sun* by Clarence A. Gagnon, hanging just below, she would seem in a warmer atmosphere, and it would be less harrowing for the onlooker."

In an effort to be allusive, both in the title and in the treatment of the ground, Suzor-Coté misled the viewers who did not appreciate the formal qualities of the model. It is well-known that the painting did not find a buyer, as Suzor-Coté presented it again in 1924 at the RCA's annual exhibition at the National Gallery. Its significance was recognized, as it featured prominently "in the central panel of the entrance hall." *Magdalena* was in his studio at the time of the artist's death, and for a while, his widow kept it at the Museum of the Province of Quebec where she gave it the more conservative title of *Méditation*.



Magdalena, 1921 forms the central element of a trio of major works with *Douleur* (1915) and *Symphonie pathétique* (1925). Suzor-Coté broadened and reinforced the range of appropriate subjects for public view in Canadian art, by including his masterful and original interpretation of the nude.

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

\$225,000–275,000

FLORENCE EMILY CARLYLE

Motherhood, 1910

oil on canvas

signed lower left

29.5 ins x 23.25 ins; 73.8 cms x 58.1 cms

PROVENANCE

Private Collection, Toronto

Private Collection, Toronto

By descent to the present Private Collection, Toronto

EXHIBITED*Thirty-Eighth Annual Exhibition*, Ontario Society of Artists, Toronto, from 5 March 1910, no. 148*Thirty-Second Exhibition*, Royal Canadian Academy of the Arts, Montreal, from 24 November 1910, no. 33*Exhibition of Paintings*, Royal Canadian Academy of Arts, Winnipeg Industrial Bureau, from 6 December 1912, no. 28*Department of Fine Arts*, Canadian National Exhibition, Toronto, 23 August–8 September 1913, no. 270*A Memorial Exhibition of the Paintings of the Late Florence Carlyle*, A.R.C.A., Jenkins Art Gallery, Toronto, 1925, no. 69Dorothy Farr & Natalie Luckyj, *From Women's Eyes: Women Painters in Canada*, Agnes Etherington Art Centre, Kingston, 12 December 1975–1 February 1976, no. 20Florence Carlyle, *Against All Odds*, Museum London, travelling to The Varley Art Gallery of Markham, Unionville; The Woodstock Art Gallery, 18 September 2004–26 August 2006, no. 25 as *Mother and Child***LITERATURE**“Thirty-Eighth Annual Exhibition of the O.S.A.,” *Toronto Saturday Night*, 12 March 1910, page 6*Toronto Telegram*, 16 May 1925“Collected Pictures of Florence Carlyle”, *Mail and Empire*, Toronto, 28 May 1925Dorothy Farr & Natalie Luckyj, *From Women's Eyes: Women Painters in Canada*, Agnes Etherington Art Centre, 1975, no. 20, reproduced page 26Joan Murray, *Florence Carlyle, Against All Odds*, Museum London, 2004, no. 25, listed page 86 as *Mother and Child*Susan Butlin, *The Practice of Her Profession, Florence Carlyle*, Kingston/Montreal, 2009, plate 16, reproduced page 156

In Florence Carlyle's charming picture *Motherhood*, a mother is absorbed in looking at a child which she lovingly holds. The child looks back at her, one arm groping but she has a secure grip and they both are content. A lamp lights this intimate scene of mother love and its light illuminates the mother's arm and the mirror behind her in the background. Carlyle beautifully conjures here the tenderness and understanding that can surprise a parent in the performance of their duties.

Carlyle was, above all, a painter of women. Her specialty was recording key moments in the life of women, and she considered particularly in paint, not only women's behavior in the domestic sphere but their spirituality. In this endeavour, motherhood ranked for her as a



quintessential moment in a woman's life, which gave a mother “a new heaven and a new earth”, as she later wrote in a short story titled *Mary's Child* which she had published in a magazine titled *Time and Tide* in 1923.

In 1899, she had moved to New York and the move gave her new inspiration and places to exhibit such as the Society of American Artists, the National Academy of Design, and in 1908, at Knoedler's Galleries on 34th and 5th Avenue in an important show of women artists. Exhibitions such as these would have expanded her notions of the depiction of womanhood in art.

In 1910, she returned to Canada and painted *Motherhood*. Possibly she used a friend or family member and child as the models in *Motherhood*. Her handling, especially of the diaphanous textiles, is rich and painterly and her attempt to catch the nuances of light and atmosphere in an illuminated interior space is masterly. *Motherhood* is a *tour de force* in characterization and drawing, one of Carlyle's best and most touching works of art. As the magazine *Saturday Night* which praised the painting in 1910, said of it: “The modelling of the figures and the... light are exquisitely rendered”.

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

\$25,000–35,000



34

CHARLOTTE MOUNT BROCK SCHREIBER

Portrait of Carol

pastel

titled and dated circa 1885 to a gallery label on the reverse
17 ins x 12.25 ins; 42.5 cms x 30.6 cms

PROVENANCE

T. & E. Godfrey
Masters Gallery, Calgary
Private Collection, Calgary

EXHIBITED

Charlotte Schreiber Retrospective, Erindale College, Toronto, 1985, no. 26

Faces of Canada, Whyte Museum of the Canadian Rockies, Banff, Alberta, 21 February–4 April 2004 (loaned by T. & E. Godfrey)

Born in 1834 in England, Charlotte Mount Brock Schreiber was encouraged by her father to study art in London in 1850–55 at Carey's School of Art. Upon getting married and moving to Toronto, she quickly immersed herself in the Canadian art world. In 1876 she was elected to the Ontario Society of Artists; the following year she was the only woman on the board of the Ontario School of Art and from 1877 to 1880 its sole woman teacher. Schreiber was also appointed as the first female member of the Royal Canadian Academy of Arts, yet was still prohibited from attending any meetings.

Portrait of Carol is a romantic depiction of a young girl in formal dress, holding a wildflower in a forest. The intricate pastel composition dates to 1885, one year after the Schreiber family moved to a farm near Springfield (now Mississauga) on the Credit River.

\$6,000–8,000



35

EMILY CARR

Klee Wyck Pot

painted ceramic

incised on underside "Klee Wyck"

4.25 ins x 5.5 ins x 5.5 ins; 10.6 cms x 13.8 cms x 3.8 cms

PROVENANCE

Blue Rain Gallery, New Mexico
Private Collection, Wyoming

LITERATURE

Emily Carr, *The Emily Carr Collection: Four Complete and Unabridged Canadian Classics*, Toronto, 2002, pages 444–45

Klee Wyck, or "Laughing One", was the name given to Emily Carr by the First Nations members of the Nuw-chah-nulth. It was the title Carr used for her autobiography and the name she used to sign much of her pottery from this period. Inspired by Indigenous iconography of the West Coast, Carr produced hooked rugs and later pottery for the tourist trade from her home in Victoria.

In characteristically colourful language, Carr described her introduction to pottery making, "with the help of a chimney sweep I built a brick kiln in my back yard, firing my own pots. The kiln was a crude thing, no drafts, no dampers, no thermometer - one door for all purposes...Firing my kiln was an ordeal. I stoked overnight, lighting my fire well before day-break so that nosy neighbours would not rush an alarm to the fire department when the black smoke of the first heavy fire belched from the chimney. The fire had to be built up gradually. The flames ran direct among the pots, sudden heat cracked the clay. First I put in a mere handful of light sticks, the clay blackened with smoke. As the heat became stronger the flames licked the black off. Slowly, slowly the clay reddened passing from red hot to white of an awful transparency, clear as liquid. The objects stood up holding their shapes with terrifying, illuminated ferocity. A firing took from twelve to fourteen hours; every moment of it was agony, suspense, sweat. The small kiln room grew stifling, my bones shook, anticipating a visit from the police, fire chief, or insurance man. The roof caught fire. The floor caught fire. I kept the hose attached to the garden tap and the roof of the kiln-shed soaked. The kiln had to cool for twenty-four hours before I could handle the new-fired clay".

\$8,000–12,000

DAVID LLOYD BLACKWOOD**Fire Down on the Labrador***colour etching and aquatint**signed, titled, dated 1980 and inscribed "Artist's**Proof 3/10 Ed. 50" in the lower margin**31.75 ins x 19.75 ins; 79.4 cms x 49.4 cms***PROVENANCE**

Private Collection, British Columbia

David Blackwood was born in Wesleyville, on the coast of Bonavista Bay, in Newfoundland. Following his studies at the Ontario College of Art, Blackwood launched his decades-long career. The National Gallery of Canada purchased etchings by the artist when he was only 23 years old. Awarded the Order of Canada in 1993, Blackwood is now celebrated as one of the country's most acclaimed printmakers.

Blackwood's most famous etching *Fire Down on the Labrador* depicts a terrifying maritime disaster, with a ship aflame and the crew fleeing aboard a small lifeboat. However the picture is utterly dominated by the enormous whale submerged in the icy waters and visible to the viewer but not to the fishermen. Here, the human scene is dwarfed by immense, unfathomable forces of nature. Blackwood has based this work on a narrative with personal roots. Raised in a seafaring Newfoundland family, both the artist's father and grandfather were ship captains. Blackwood was very aware of the grave threat to every mariner presented by the risk of a grease fire in the gallery of a schooner. The crew could be faced with the worst possible scenario, being forced to abandon ship, and left to the cold isolation of a brutal environment.

\$60,000–80,000





37

DAVID LLOYD BLACKWOOD

Barbour's Seabird Leaving Newtown (Bonavista Bay)

oil tempera on board

signed and dated 2003 lower right; signed and titled on the reverse

48 ins x 60 ins; 120 cms x 150 cms

PROVENANCE

Abozzo Gallery, Toronto

Private Collection, Toronto

Heffel, auction, Toronto, 20 November 2019, lot 4

Private Collection, Toronto

Essential to David Blackwood's practice is the indelible imprint of human history and narrative on the landscape of Newfoundland. The artist's sharp focus on Newfoundland's Pre-Confederate history and culture, positions his body of work in a unique space within the Canadian art historical dialogue. Often looking back to his childhood growing up in the small but bustling harbour town of Wesleyville, Blackwood couples his experiences with longstanding community histories, myths and stories to capture the quintessential Newfoundland way of life in an era of independence, self-reliance and resilience.

In this painting, Blackwood has depicted Neptune II, a three-masted schooner built in 1920 and owned by Captain Job Kean Barbour, a merchant from Newtown. The Barbours were considered one of the most important seafaring families. Fourteen of the descendants of Benjamin Barbour became captains and ten of those were sealing captains. The family also established and maintained a business in Newtown until the early 1990s. As a result, the Barbour Family was vital to the economic well-being of the community.

Neptune II is painted in full sail, a striking portrait of a strong and resilient craft, "Barbour's Seabird". The rich red of the sails is as a result of soaking the material in a preservative made by boiling the bark of conifer. This artwork invokes a sense of the sublime with the swirling clouds of the sky surrounding the schooner, which is depicted from an intimate vantage point, the boat and striking red sails completely filling the composition. The iceberg in the distance acts as a metaphor for the resiliency of seafaring Newfoundlanders against the power of nature.

The Neptune II was featured in another of Blackwood's works, a 1979 etching of Captain Job Kean Barbour, which includes an image of the schooner. In 1935, the Neptune II was caught in a severe storm and was blown off course. Sadly, the vessel was abandoned in the North Atlantic Ocean. Blackwood's painting stands as a testament to the schooner, the Barbour Family and the rugged way of life of Newfoundlanders.

\$80,000–100,000

MARCELLE FERRON

Untitled (Triptych), 1963*three oils on board**signed lower left on one board; unframed**96 ins x 48 ins; 240 cms x 120 cms (each)***PROVENANCE**

Private Collection, Montreal

Sotheby's Canada, auction, Toronto, 27 November 2012, lot 40

Private Collection, Toronto

LITERATURERaymond-Marie Léger, "Exposition Ferron-Hamelin", *Le Quartier Latin*, 28 January 1949, page 4François-Marc Gagnon, *Chronique du mouvement automatiste québécois 1941-1954*, Montreal, 1998, pages 590-594Réal Lussier, *Marcelle Ferron*, Montreal, 2000, reproduced page 16

Marcelle Ferron remained faithful to automatism throughout her career; she was driven by the aesthetic, the solidarity of the group, and especially the teaching of Borduas, who promised her at their first meeting that he would show her how to find the "joy" in her painting. Ferron had undergone an artistic crisis in the period preceding her meeting with Borduas in 1946, and his art and personality had a life-changing and enduring effect on the young painter. A signatory of the Refus Global in 1948, Ferron was one of seven women to sign the manifesto, and one of the youngest to do so, at age twenty-four.

By the mid-1950s Ferron had achieved significant success in Quebec and Canada. She moved to Paris in 1953 and exhibited throughout Europe until 1965. Ferron was granted a silver medal at the Sao Paulo Biennale in 1962, which marked the most recognition a female artist from Quebec had ever received. Marcelle Ferron was inspired by a new image of the modern artist as someone who assumes a social role. Back in Quebec, the avant-garde movements and progressive thinkers of the 1950s led to a resurgence in public art. According to art historian Louise Vigneault, "through her support of progressive ideals, her constant renewing of aesthetic and technical parameters and her special connections to Quebec society and culture, [Ferron] would succeed in defining a new artistic identity, based simultaneously on resistance and rootedness." In the summer and autumn of 1963, Marcelle Ferron created a twelve-panel mural to display at the Caisse d'économie des employés du Canadian National (today known as the Caisse d'économie du Rail) in Pointe Saint-Charles in Montreal. The mural was inaugurated in the spring of 1964. The panels have since been broken up; this lot comprises three of the original twelve. While Ferron is well-known for her palette knife-applied impasto, she executed these paintings using paint rollers, likely due to their large size. Spontaneity is still maintained as a characteristic of the work; the rollers create layers of bands in uneven thicknesses.

These mural paintings marked the beginning of Ferron's dedication to public art, and by 1966 Ferron abandoned painting to work in stained glass for several years. She was drawn to creating public art that would reach out to the "ordinary people" she loved so much. Famous examples of her work can be seen in the stained glass murals of Champ-de-Mars and Vendôme metro stations in Montreal. Ferron's magnificent public works, both murals and stained glass, contributed to making contemporary art accessible to a wider popular audience.



The Artist in her studio
Not for sale with this lot

\$150,000–250,000





39

MARC-AURÈLE FORTIN

Sans titre, circa 1920

oil on board

signed lower left

20 ins x 23.75 ins; 50 cms x 59.4 cms

PROVENANCE

Galerie Claude Lafitte, Montreal

Private Collection, Victoriaville

EXHIBITED

A tribute to Marc-Aurèle Fortin by the people of Saguenay, Musée

Marc-Aurèle Fortin, Montreal, 26 September 1984-13 January 1985

In the early 1920s, Marc-Aurèle Fortin frequently returned to depictions of rustic, countryside dwellings with a keen emphasis on natural elements. In this work, the expansive sky dominates the view, glowing with the vivid hues of early dusk. The hillside home is mostly silhouetted by luminescent tones which shift between warm and cool. The curve of the road and slope of the roof pull our attention to the tiny figure sitting atop his horse-drawn wagon. Here, Fortin's focus on nature has allowed him to execute a skilled study of light and colour. This work serves as an early precursor to the artist's later experiments with a bright and bold palette.

\$30,000–40,000



40

ROBERT BATEMAN

The First Cardinal

acrylic on board

signed lower right; titled to a label on the frame

15.5 ins x 18 ins; 38.8 cms x 45 cms

PROVENANCE

Jack & June Ord Collection

By descent to the present Private Collection

The work of Robert Bateman reflects the artist's commitment to environmentalism. In addition to being an active member of numerous conservation and environmental organisations, his artwork has raised millions of dollars' worth of funds for these noble causes. With a degree in geography and a twenty-year career as a teacher, it was not until 1976 at the age of forty-six that Bateman took up painting full-time. The artist's work has undergone numerous iterations from realism to impressionism to cubism and back to realism, but the unifying theme is his love and respect for the natural world.

The cardinal is an iconic North American songbird. As a non-migratory bird, the cardinal's vivid red colouring stands out against snowy landscapes. Perhaps reminiscent of this, Bateman chooses to focus the viewer's attention on the captivating bird in *The First Cardinal* by creating a white background interlaced with muted leaves and branches. The entire pictorial plane is designed to showcase the central subject matter.

\$12,000–15,000



41

MANLY EDWARD MACDONALD

Hauling Logs, Northumberland Hills

oil on canvas

signed lower left

20 ins x 26.25 ins; 50 cms x 65.6 cms

PROVENANCE

Private Collection, Ontario

A traditional landscape painting with a nod to impressionist experimentation in technique and emphasis on light is in keeping with Manly MacDonald's artistic oeuvre and his affinity for depicting horses at work. To paint a team of horses, MacDonald set up an easel on the side of the farmer's field and sketched them passing back and forth. He did not work from photographs, as he believed it resulted in static poses. MacDonald's love of horses and knowledge of farm animals enabled him to excel at painting their form in fluid motion. As he watched the horses return to pass by his chosen position, the artist would add details until he felt he had captured the essence of the horses and the scene. In *Hauling Logs, Northumberland Hills*, MacDonald's impressionistic style and playful use of colour bring the picture to life. The active brushstrokes create movement and we hear the wind as it rustles the leaves and the jangle of the horses' bridle as they pull the sleigh ahead through the snow.

\$6,000–8,000



42

GREGORY RICHARD CURNOE

Study for America

watercolour

signed and dated "June 1989-January 18/19 1990" in the lower right margin; titled and dated to two labels on the reverse

28.5 ins x 22 ins; 71.3 cms x 55 cms

PROVENANCE

Thielsen Galleries, London, Ontario

Private Collection, Toronto

LITERATURE

Judith Rodger, *Greg Curnoe: Life and Work* [online publication], Art Canada Institute, Toronto, 2016, page 34

Greg Curnoe began the first of several maps of North America in 1972, most likely in response to a commission to produce a cover for the January 1973 issue of the *Journal of Canadian Fiction*. Curnoe remembered learning about Canadian border disputes as a child, and he heard warnings of the dangers of American influence on media and publishing. Through the 1960s, he was aware of the debates in

Canada about the virtues of nationalism versus continentalism or internationalism. Living in London, Ontario, fairly close to the U.S. border, Curnoe witnessed firsthand the influx of American factories and university professors to Canada. These experiences, including a violent mugging in New York City, led the artist to develop an anti-American sentiment. He made headlines through humour and irony, such as with his 1970 statement, "All Canadian atlases must show Canada's southern border to be with Mexico. Bridges & tunnels must be built between Canada & Mexico."

Study for America is an example of several map paintings that express Curnoe's anti-Americanism. The map of North America eliminates the United States entirely; rather, the land is labeled as Mexico. To emphasize his belittling of the country, lesser-known destinations are mentioned, including Clipperton Island, an uninhabited coral reef in the Pacific Ocean.

Despite his own experiences and opinions on the United States, the artist's map works were intended as tongue-in-cheek statements. Sheila Curnoe recalls her husband coming into their kitchen after he had successfully connected Mexico to the Canadian border: "He was so pleased with himself. He was laughing about it. It was meant to be funny and not to be taken so seriously."

\$12,000–15,000



43

WILLIAM KURELEK

The First Winter in Canada

mixed media on masonite

signed with a monogram and dated 1977 lower right; signed on a gallery label on the reverse

23.75 ins x 47.5 ins; 59.4 cms x 118.8 cms

PROVENANCE

Isaacs Gallery Ltd., Toronto

Joyner Fine Art, auction, Toronto, 18 May 1993, lot 72

Private Collection

Hodgins, auction, Calgary, 16 November 1993, lot 254

Mayberry Fine Art, Winnipeg

Private Collection, Winnipeg

LITERATURE

Patricia Morley, *Kurelek*, Toronto, 1986, pages 190 and 201

The First Winter in Canada was painted during the last year of William Kurelek's life, a time when the artist was preoccupied with his last monumental landscape series, *Big Lonely*, and the artworks he executed on his final trip to Ukraine.

Patricia Morley describes *Big Lonely* as a series which "confirms Bill's feeling for the vastness of Canada, and for nature as a source of joy." Kurelek noted how the series reflected his very own experience as a "loner" who had seen this vastness of the country firsthand through his travels, having found comfort in such secluded immensity. This painting shares this sense of loneliness, capturing the enormity of life to dominate humans. The solitary figure, with only a dog as a companion, trudges along a path carved into the deep snow within the boundless space of the Canadian winter.

Morley describes Kurelek's childhood as one where "he had frequently been moved to semi-mystical states of ecstasy by the play of wind and light on a natural landscape." Through the use of a perspective that elongates the sky and shrinks the human presence, Kurelek succeeded at expressing the isolation of the winter wilderness and highlighting its beauty and power over humankind.

Before his death, Kurelek completed various series on the different ethnic and religious groups in Canada, including series about the Inuit, Jewish-Canadians, French-Canadians, Polish-Canadians and Irish-Canadians. While *The First Winter in Canada* is not directly part of a series, it is related to the artworks that Kurelek executed exploring the multiculturalism of Canada and the stories of its people. *The First Winter in Canada* acts as a combination of a nostalgic remembrance and a celebration of life on the Canadian prairie.

\$100,000–150,000



44

MAUD LEWIS

The Blacksmith Shop

mixed media on board

signed lower right

12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Acquired directly from the Artist
Private Collection, Digby, Nova Scotia

\$20,000–30,000

45

TED HARRISON

Untitled (Houses in a Landscape)

acrylic on board

signed and dated 1977 lower right

24.25 ins x 24.25 ins; 60.6 cms x 60.6 cms

PROVENANCE

Private Collection, Toronto
By descent to the present Private Collection, Toronto

\$10,000–15,000





46

DORIS JEAN MCCARTHY

Icebergs

oil on canvas

signed lower right; dated "720824 (August 24, 1972)" on the reverse
24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Gift of the Artist

Private Collection, Ontario

By descent to the present Private Collection, Ontario

LITERATURE

Doris McCarthy, *My Life*, Toronto, 2006, page 204

Throughout McCarthy's long and storied career, the artist made numerous trips around the world, including a year painting in Europe in 1951, and a solo tour of Asia in 1961. However, McCarthy favoured her paintings of Canada, which became her best-known subject matter.

McCarthy began her trips to the Arctic in 1972 and stayed with John and Colly Scullion, John being the settlement manager at Pond Inlet. This was an adventurous time for McCarthy and she experimented with light, colour and pattern. By 1977 McCarthy was confidently producing large canvases that demonstrated her command of the formal properties of painting. Remarking on her first encounter with an iceberg, McCarthy said, "the brilliant turquoise and green of the deep crevasses of glacial ice, fifty feet (fifteen meters) visible and more than ten times that depth below the surface". McCarthy's paintings of icebergs and the Arctic landscape are considered to be among the artist's best known and most celebrated works.

\$20,000–30,000



47

ETHEL SEATH

Shell Pattern

oil on canvas

signed lower left; titled to a gallery label on the reverse

20 ins x 24 ins; 50 cms x 60 cms

PROVENANCE

Private Collection, Calgary

EXHIBITED

Ethel Seath (1879-1963) Retrospective Exhibition, Galerie Walter Klinkhoff, Montreal, September 1987, no. 37

The University of Lethbridge Art Gallery, Alberta, 1988 (on loan)

LITERATURE

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, page 117

Ethel Seath worked as an illustrator and later an art teacher in Montreal; in her spare time she took sketching classes and trips with William Brymner, Edmond Dyonnet and Maurice Cullen with the Art Association of Montreal. A member of the Beaver Hall Group, she took trips to the Lower Saint Lawrence region, the Eastern Townships and Nova Scotia with fellow members Nora Collyer and Sarah Robertson, which inspired her landscapes and harbour scenes. Seath was distinctly a modernist. A *Montreal Star* exhibition review remarked that "Seath's first concern is with colour and design. She gets them both from the earth and the fruits of the earth... But while she clings to the things she knows and loves, she has a strong sense of their abstract qualities."

Shell Pattern exemplifies the artist's ability of depicting everyday objects with an eye for abstract qualities. In this oil painting, a closeup view of seashells and plants are painted in vibrant colours, emphasizing the interplay of various forms and lines. The decorative, abstract treatment of the space is characteristically Seath; her composition uses objects in nature as means for an exploration in colour and design.

\$10,000–15,000



48

ANNE DOUGLAS SAVAGE

The Wheelbarrow

oil on board

signed with initials lower right; titled [sic] on a label on the reverse

15.5 ins x 17.5 ins; 38.8 cms x 43.8 cms

PROVENANCE

Arthur Leggett Fine Art & Antiques, Toronto

ArtCor, Toronto

Privation Collection, Toronto

LITERATURE

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 107 and 110

After studying at the Art Association of Montreal under William Brymner and Maurice Cullen, Anne Savage went on to become a founding member of the Beaver Hall Group in 1920. The Beaver Hall Group collaborated as an association of mutual support, with members co-operating on securing housing, studio space and exhibition opportunities. Though the group only lasted for a brief two years, the women of the Beaver Hall formed a lasting network of valuable support.

The Wheelbarrow features the muted palette and rhythmic forms the artist became known for. The undulating hills shift subtly in tone from the warmer greens of the foreground to the hazy blues in the distance. The trees arch across the picture, echoing the curves of the land. The composition is anchored with the farming implements at the centre of the lower portion, which denote a human presence. Art critic Robert Ayre wrote, "There is never any fussiness of detail. If she puts a plough into a landscape or a wheelbarrow it looks like a workable implement as well as a substantial part of the design."

\$15,000–20,000

49

DAPHNE ODJIG**Siblings***acrylic on canvas**signed and dated 1983 lower right; signed, titled and dated on the reverse
34 ins x 26 ins; 85 cms x 65 cms***PROVENANCE**Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg**EXHIBITED***Celebrating Canadian Women Artists*, Mayberry Fine Art, Winnipeg,
1-18 March 2023

Daphne Odjig became a key figure among the movement of Indigenous artists that gradually gained recognition in the Canadian art world of the 1970s. In 1973, she co-founded the Professional Native Indian Artists Association (colloquially called the "Indian Group of Seven"). The following year, she opened the Warehouse Gallery in Winnipeg. Odjig also taught at the Manitou Arts Foundation on Schrieber Island in Georgian Bay. These varied projects helped place Odjig at the forefront of cultural activity supporting and promoting Indigenous visual artists during a crucial period. *Siblings* demonstrates Odjig's idiosyncratic mature style. With her distinct and personal aesthetic, Odjig powerfully incorporated her Odawa-Potawatomi culture and histories into the visual culture of Canadian art.

\$15,000–20,000



50

PEGI NICOL MACLEOD**Women in Greenwich Village, N.Y.C., 1940***oil on canvas**inscribed "255" on the reverse**27.25 ins x 19.5 ins; 68.1 cms x 48.8 cms***PROVENANCE**

Family of the Artist

LITERATURELaura Brandon, *Pegi by Herself: The Life of Pegi Nicol MacLeod*,
Canadian Artist, Montreal/Kingston, 2005, pages 103 and 124

In early 1937, Pegi Nicol MacLeod moved with her husband from Toronto to New York. Expecting their first child, the couple hoped to benefit from the slowly improving economic conditions of the New Deal period. Experimenting with repetitive forms and loose, expressive brushwork, MacLeod was directly influenced by the lively bustle and energy of city life. Writing to her friend Madge Smith in 1941, the artist commented, "I have attacked my view from the window. Its [sic] a little beyond one who has neglected landscape for years. Yesterday I was below in the street just painting up and down it whatever happened by..." She could not "get used to having acquired a new world. It gives me endless pleasure."

\$14,000–18,000





51

EDWIN HEADLEY HOLGATE

Still Life

oil on canvas

signed lower right

21 ins x 21 ins; 52.5 cms x 52.5 cms

PROVENANCE

Private Collection, Montreal

Private Estate

In the early 1920s, Edwin Holgate was a key player in the formation of the Beaver Hall Group in Montreal. Holgate became the eighth member of the Group of Seven in 1931 and remained a member of the Group until it disbanded in 1933. From it arose the Canadian Group of Painters of which he was a founding member. Paul Duval noted that Holgate and Varley were the only members of the Group who drew and painted nudes. Compared to his contemporaries, he had a wide range of subject matter, including landscapes, portraits, still lifes, interiors and war scenes in a variety of media. In *Still Life*, Holgate presents a gloxinia plant viewed from above. It is a traditional still life arrangement, the potted plant surrounded by a generous amount of gathered tablecloth, and behind the plant is a lidded ceramic vase. The unique perspective as well as the jewel tones of the foliage demonstrate how Holgate developed his own unique balance of traditional and modern approaches.

\$20,000–30,000



52

TONY SCHERMAN

Untitled

oil and encaustic on canvas

signed, titled (indistinctly) and dated 2001 on the reverse; unframed

48 ins x 48 ins; 120 cms x 120 cms

PROVENANCE

Sable-Castelli Gallery, Toronto

Private Collection, Toronto

Born in Toronto in 1950, Tony Scherman spent much of his childhood in Paris, Europe, and London. His father was an accomplished violinist and conductor who worked and travelled throughout Europe. After studying at the Royal College of Art in London, Scherman returned to Toronto in 1976. As pop art and conceptualism dominated art discourse through the 1970s, Scherman committed to figuration and image-based painting. He developed mastery of wax and pigment encaustic techniques, creating distinctive, seductive surfaces. Scherman's body of work demonstrates a deep engagement with art history and the traditional conventions of still life and portraiture. This still life is executed with vigorous gestural strokes. The dramatic contrast of light and dark lend the work a baroque, cinematic quality. Drips of light pigment streak down the painting's surface like pouring rain. The closely cropped composition leaves the setting of these flowers to the viewer's imagination.

\$6,000–8,000



53

LIONEL LEMOINE FITZGERALD

Still Life, 1925

oil on canvas

signed lower right; titled on an exhibition label on the reverse

18.25 ins x 19.75 ins; 45.6 cms x 49.4 cms

PROVENANCE

Bertram Brooker, Toronto

Sotheby's/Ritchies, auction, Toronto, 30 May 2005, lot 141

Private Collection

EXHIBITED

Retrospective Exhibition of Paintings by Members of the Group of Seven 1919-1933, National Gallery of Canada, Ottawa, 20 February-15 April 1936, no. 46 (loaned by Bertram Brooker)

Into the Light: Lionel LeMoine FitzGerald, McMichael Canadian Art Collection, Kleinburg, travelling to Winnipeg Art Gallery, 12 October 2019-17 February 2020

LITERATURE

Bertram Brooker to LeMoine FitzGerald, October 17, 1930, Bertram Brooker fonds, University of Manitoba Archives & Special Collections, 11-0270

Bertram Brooker to LeMoine FitzGerald, March 26, 1931, Bertram Brooker fonds, University of Manitoba Archives & Special Collections, 11-0269

Michael Parke-Taylor, *Into the Light: Lionel LeMoine FitzGerald*, Kleinburg, 2020, reproduced page 120

Bertram Brooker was immediately attached to *Still Life* when L.L. FitzGerald sent him the picture in October 1930. Pleading to know the price, he eventually sent FitzGerald a down-payment of

\$100 in January 1932. Brooker proudly showed off the painting to his colleagues and wrote to FitzGerald about its reception in the following two letters:

"The picture came two days ago and gave me an even greater thrill than I expected. Among your own things there it stood out, I felt, but nevertheless it was one of many of your things. Here it is all alone of its kind and makes a note in the living room that is strongly individual and compelling. It is a very beautiful thing, Lemoine [sic], and I am no end proud to have it for a while. Comfort dropped in last night for a few minutes. He was the first and only one to see it so far and he just jumped. He didn't know whose it was at first and I let him rave for a while before I told him. He agrees with me that it is one of your very topnotch things. Tonight Harry Adaskin and Phil Clark are coming to dinner. Harry arrived home from Europe only yesterday. So I shall have to report what he feels about it. I like his reactions to art very much."

"I have been intending writing you for some time, to tell you at least something of my new circumstances, and also to mention the picture from which we have had great enjoyment all winter – and also our friends. Lismer, for example, saw it on a wall just across from a fine Cezanne reproduction which I borrowed from Harry Adaskin while he was away in Europe. He felt that it stood up extremely well beside it. Lawren admires it, too, and a number of people agree with me that it is perhaps more interesting and alive than some of your later things, which are much more painstakingly painted."

We extend our thanks to Michael Parke-Taylor, Canadian art historian, curator and author of *Lionel LeMoine FitzGerald: Life & Work* (Art Canada Institute) for contributing the preceding essay.

\$30,000–40,000

DAVID BROWN MILNE

Construction*oil on canvas*

titled and dated 1915 on a gallery label on the reverse; Douglas Duncan Estate no. 682; Milne catalogue raisonné no.106.26
18 ins x 20 ins; 45 cms x 50 cms

PROVENANCE

Marlborough-Godard Gallery, Toronto, 1977
 Mayberry Fine Art, Winnipeg
 Private Collection, Winnipeg

LITERATURE

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 254, no.106.26

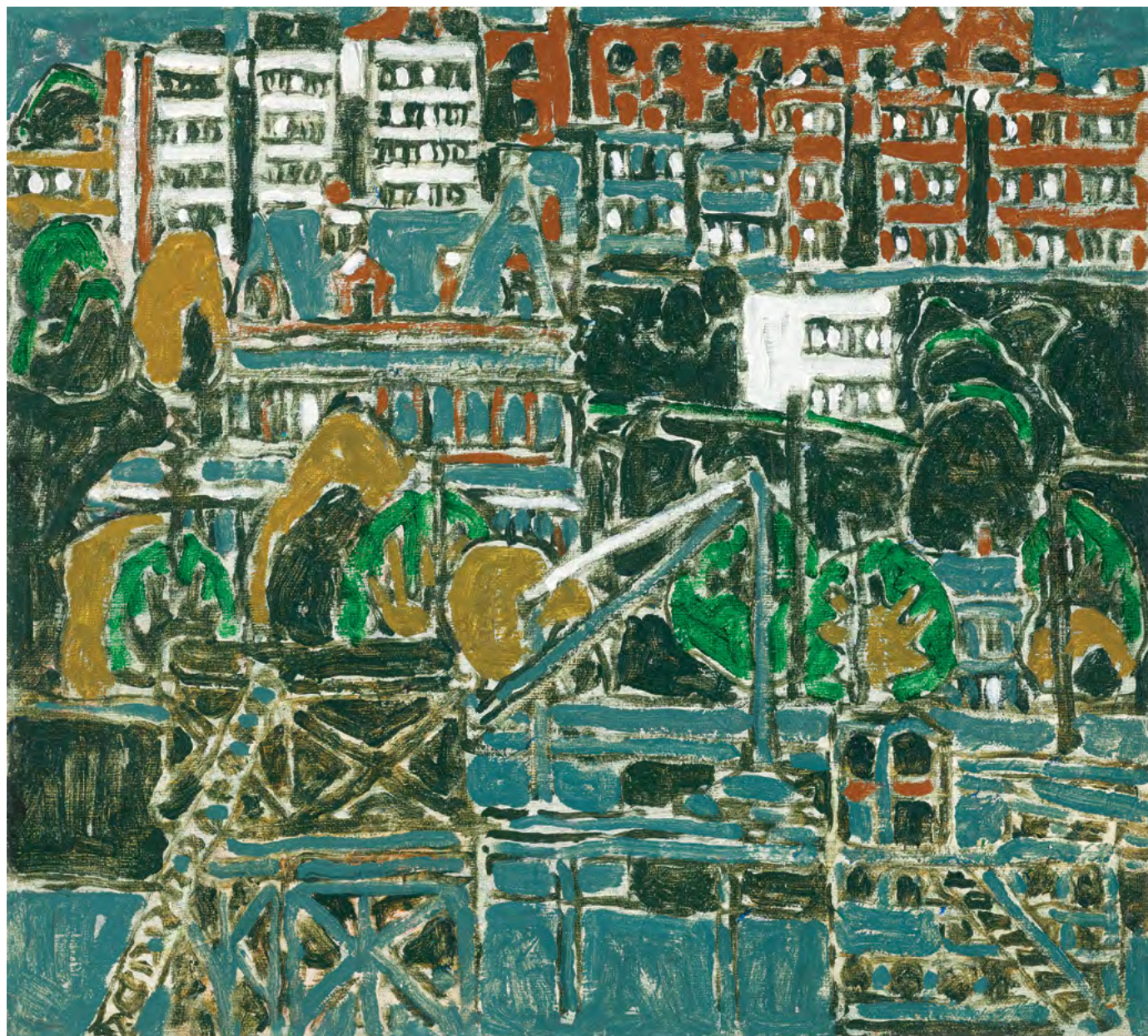
City dwellers today can easily relate to Milne's image of a vibrant New York City over a century ago. We see the city in its dynamism, the purposeful yet at times chaotic welter of apartments, larger homes, and in the foreground, new forms taking shape amidst the trees, streets, and established buildings. Born in rural southwestern Ontario, at age 21, Milne left for NYC to attend the Arts Students' League (1903-05). He worked in the metropolis until 1916, when he moved to Boston Corners in New York State. Milne joined the Canadian Army in 1917 and returned to the USA after World War I. By 1910, he was exhibiting regularly and was reviewed glowingly in the New York press.

Very much formed by New York, Milne learned there about the then-radical, modernist tendencies of both American and European Impressionism, Post-Impressionism, and Fauvism. Most significantly, he exhibited five paintings in North America's most important and controversial early exhibition of the avant-garde, the Armory Show (1913). As we see in this painting, Milne revelled in urban scenes in the early part of his career, inspired in part by the American Ashcan School (also called 'The Eight': Robert Henri, Maurice Prendergast, and William J. Glackens).

The painting is decidedly flattened: forms pile up rather than receding predictably into the deep space that we nonetheless know is there. Milne had a reason for not letting our eye escape the scene. He made the space of the picture complex so that we can see and even imaginatively hear the city. As we linger and look, important observations and details are revealed. We notice, for example, that there are several types of trees among the buildings. Constructed and natural forms are linked through Milne's characteristic method of leaving white spaces between forms, a technique that gives an overall visual buzz to the scene. His subdued and evenly distributed palette of greens, blue greens, earthy reds, and black ties all parts of the image together. At the bottom of the canvas, the immediate foreground appears to be folded along a broken black line just up from the frame. The shapes closest to us can be read reflections of the construction activity in water along the shoreline. Despite potential confusion, we have the pleasure of seeing the whole coalesce like a puzzle.

We extend our thanks to Mark A. Cheetham, a freelance writer and curator and a professor of art history at the University of Toronto for contributing the preceding essay. He is author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s* (Cambridge University Press).

\$200,000–250,000



WILLIAM KURELEK**Le Gobelet, Tavern Restaurant**

mixed media on masonite

signed with monogram lower right; titled on the reverse, titled and dated 1975 to four gallery labels on the reverse

28 ins x 9 ins; 70 cms x 22.5 cms

PROVENANCE

Marlborough-Godard Gallery, Montreal/Toronto

Mira Godard Gallery, Toronto

Galerie Lafitte, Montreal

Loch & Mayberry Fine Art, Winnipeg

Private Collection, Ontario

EXHIBITED

Possibly *William Kurelek: Montreal Revisited Series*, Marlborough-Godard Gallery, Montreal, December 1975-January 1976

LITERATURE

Avrom Isaacs fonds, York University, Toronto, 1996-036/020 (1), typed Isaacs Gallery price list and notes for *Montreal Revisited* exhibition, November 1975

Joan Murray, *Kurelek's Vision of Canada*, Oshawa, 1982, page 76

In late 1975, a selection of twenty-five mixed media paintings by William Kurelek were exhibited at Marlborough-Godard Gallery as part of his *Montreal Revisited* series. This group of artworks presented a variety of depictions of Montreal, including classic Old Montreal and McGill University scenes, as well as less-familiar locations to those not native to the city, such as Laval, Town of Mount Royal, and Pointe-aux-Trembles.

In this work, Kurelek has depicted Le Gobelet, a tavern that was located on St. Laurent Boulevard in Montreal. The artist has perfectly captured the warmth, eccentricity and comfort of this charming restaurant. The choice to paint this vivid composition on a uniquely shaped board measuring 28 x 9 inches adds to the intimacy of this snapshot of Montreal life.

Kurelek writes in his statement on the series: "I have lived a total of about a year in Montreal starting back in 1952. I feel I know it enough to make at least comments on it under some such title as *Montreal Revisited*. I like Montreal and, after Toronto, it would be my second choice [*sic*] of place to live. It's the atmosphere of it. There's more character packed into one block of Montreal than in 10 blocks of Toronto, if my fellow Torontonians will pardon me saying it. It's ostensibly a study on the character and beauty of a Canadian city..." Kurelek's friend May Cutler, a Montreal native, was instrumental in exposing the artist to the many facets of the city which he depicted in this series of artworks. Cutler offered to take Kurelek on an "unorthodox" tour of the city, sharing the city in which she was born and bred with the artist.

Regarding his method of documenting scenes of Montreal for the series, Kurelek writes: "I took several hundred photographs, consulted several books about the city and projected slides on my studio wall while painting. I did some sketching too of underlying compositions right on location and later completed the paintings at my little farm above Bancroft, Ontario."

\$10,000-15,000





56

IVAN KENNETH EYRE

Man on the Bridge

oil on canvas

signed lower right; titled and dated 1963 on an exhibition label on the reverse

26 ins x 34 ins; 65 cms x 85 cms

PROVENANCE

Lillian Adamson, Winnipeg
Private Collection, Winnipeg

EXHIBITED

Ivan Eyre: Personal Mythologies, National Gallery of Canada, Ottawa, travelling to Winnipeg Art Gallery; Nickle Arts Museum, Calgary; The Edmonton Art Gallery; London Regional Art Gallery, 28 September 1988–21 January 1990, no. 5

LITERATURE

Terrence Heath, *Ivan Eyre: Personal Mythologies*, Winnipeg, 1988, no. 5, reproduced page 33

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

Ivan Eyre: The Paintings, Assiniboine Park, 2004, pages 18–19

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

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 *Man on the Bridge*. Dating to 1963, the oil on canvas depicts a view across a river that is connected by a bridge. While we can recognize a figure standing on the bridge and a glimpse of another person in the foreground, most of what is on the far side of the water is only somewhat discernible to the eye, as the forms are heavily stylized and tightly arranged. Upon a very close inspection, we are able to identify a boat, another figure, some trees and a building, but much remains a mystery. The artist’s commitment to engaging the viewer is evident here; he brings us on “an active journey through his work by creating paths of movement.” Eyre creates pathways for the eyes through his marvelous pointed shapes which twist and overlap within the landscape. 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.

Ivan Eyre was heavily influenced by the Canadian prairie landscape, commenting on the landscape genre of painting: “The subject is inexhaustible. Infinite possibilities exist. It’s still possible to make of a landscape a very personal statement even a radical one, different from anything previous.”

\$15,000–20,000



57

JACQUES HURTUBISE

Splash Sept Cinq Zero

oil on canvas

signed and dated 1980 lower left; signed, titled and dated on the reverse

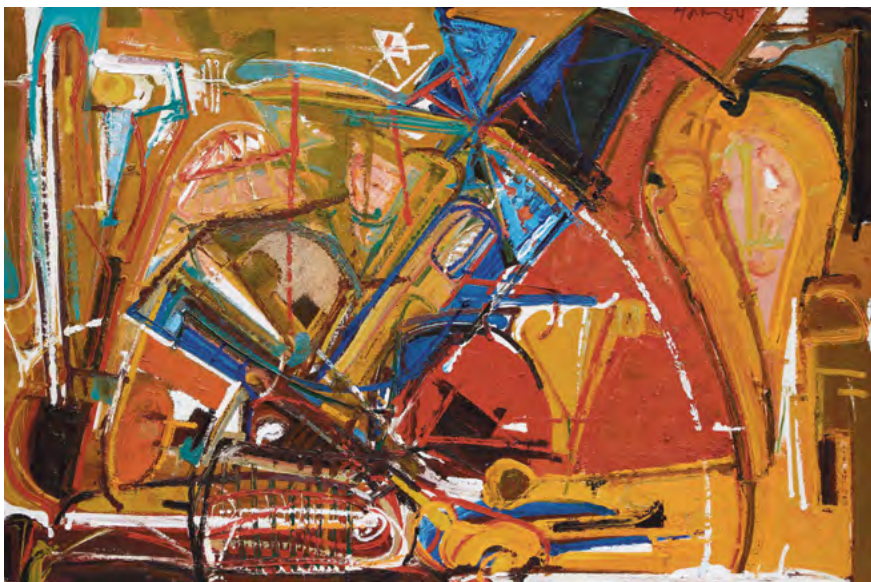
30.5 ins x 40 ins; 76.3 cms x 100 cms

PROVENANCE

Private Collection, Montreal

Jacques Hurtubise figured prominently in ground-breaking Quebec abstract painting exhibitions in the 1960s. The artist straddled painterliness and hard-edge painting throughout his career. By the mid-1970s he returned permanently to gestural works. The spontaneously painted black and white forms in *Splash Sept Cinq Zero* of 1980 demonstrates Hurtubise's "gestural splash that repeats with different forms and backgrounds."

\$15,000–20,000



58

HAROLD BARLING TOWN

Celebration, 1954

oil on canvas

signed and dated 1954 upper right; signed, titled and dated on the reverse

24 ins x 36 ins; 60 cms x 90 cms

PROVENANCE

The Drabinsky Gallery, Toronto

Joyner Fine Art, auction, Toronto, 23 May 2000, lot 106

Private Collection, Toronto

In 1954, the year in which this work was painted, Painters Eleven was making its initial critical impact on the Canadian art scene and Harold Town held the first solo art exhibition of his career. Town was fiercely independent in his artistic output at this time, his range of work vacillating between paintings, drawings, and prints.

Celebration, aptly titled for such a momentous year in Town's career, is an action painting with aggressive all-over brushwork, executed while Town was working in the defined field of Abstract Expressionism. Town confounded and impressed critics throughout his artistic career, remaining forever diverse to stretch his creativity beyond artistic norms.

\$12,000–15,000

JEAN PAUL LEMIEUX**Portrait de femme**

oil on textured paper mounted to card
signed lower left; signed in pencil on a paper
affixed to the reverse
 14 ins x 11 ins; 35 cms x 27.5 cms

PROVENANCE

Kastel Gallery, Montreal
 Private Collection

LITERATURE

Guy Robert, *Lemieux*, Toronto, 1978, pages 209 and 244
 Michèle Grandbois, *Jean Paul Lemieux: Life & Work* [online publication], Art Canada Institute, Toronto, 2016, page 63

Portraits occupy a strong presence in Jean Paul Lemieux's multi-faceted body of work. Throughout his career he depicted his sitters in a frontal stance with a direct view into the facial expression. Guy Robert, on the subject of the artist's portraits, writes that "Lemieux believes that the face has a message to impart all through life, and a good deal of his work has been concerned with capturing the characteristic expressions of different stages of life from cradle to the deathbed."

Inspiration for documenting the human expression came from an interest in American Social Realism in his early career, particularly the movement's interest in showcasing the daily lives of working class people. Later in life, Lemieux's portraits were influenced by Edvard Munch and the Expressionist school of painting, as they seek to portray anxiety and the artist's "dark, tragic vision of the tormented historical era he was living through."

As Quebec was experiencing a decade of artistic innovation with flourishing avant-garde abstract movements, Lemieux himself turned away from narrative to focus on the flat space of the picture plane. He never fully embraced abstraction, however; the artist rather painted empty landscapes with a bare horizon line or a figure in the foreground. Lemieux "expressed the perilous human condition by showing figures isolated in their personal solitude."



In *Portrait de femme*, Lemieux depicts one of his isolated figures, staring straight out at the viewer, surrounded by a very dark blue background. Faint rectangular forms and dots in the background, as well as the figure's warm clothing, suggest that the painting is set outdoors, possibly in a city at night. Lemieux often depicted a solitary figure in a landscape, reminding the viewer of mankind's place within the universe as a dependent of the landscape it occupies—the landscape and figure are not mutually exclusive. The artist states: "The landscape is the 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."

\$35,000–55,000



60

ALEX SIMEON JANVIER

Hometown Fans

acrylic on canvas

signed lower right; titled, dated 1981 and inscribed "CLX-44" on the reverse

18 ins x 24 ins; 45 cms x 60 cms

PROVENANCE

West End Gallery, Edmonton
Petley Jones Gallery, Vancouver
Private Collection, Toronto

LITERATURE

Murray Whyte, "Alex Janvier at the McMichael: the art of defiance",
The Toronto Star [online], 15 October 2017

Born on the Le Goff Reserve of the Cold Lake First Nations in northern Alberta, Alex Janvier is now recognized as one of Canada's most acclaimed contemporary painters. The beadwork and birch bark basketry of his mother and other relatives formed an early influence on the artist's work. Janvier was wrested from his family and sent to the Blue Quill Residential Indian School in Northern Alberta, where he sought solace in art-making. In the 1950s, he received formal art training at the Southern Alberta Institute of Technology. There he studied under Marion Nicoll and absorbed the influence of European modernists including Wassily Kandinsky and Paul Klee. Janvier developed a highly individualistic style deeply infused with the symbolism of his Dene heritage and culture. His paintings often feature titles which address colonialism, identity and references to the land. *Hometown Fans* exemplifies the artist's idiosyncratic visual style. Carefully rendered wisps of multi-coloured forms drift like tendrils of smoke across the picture plane. A major retrospective of Janvier's work was held at the National Gallery of Canada from November 2016 to April 2017.

\$15,000–20,000



61

KIM DORLAND

Hoarfrost #2

oil and acrylic on canvas

signed, titled and dated 2006 on the reverse; unframed
36 ins x 30 ins; 90 cms x 75 cms

PROVENANCE

Bonelli ArteContemporanea, Mantova, Italy
Private Collection, Montreal

EXHIBITED

Into the Woods, Contemporaneamente, Milan, 2006

LITERATURE

Into the Woods, Milan, 2006, unpaginated, reproduced
Sasha Bogojev, "Interview: Canadian Painter Kim Dorland on the
'Same Old Future'", *Juxtapoz*, 2 March 2018

Inherent to Kim Dorland's work is a complex engagement with the history of Canadian landscape painting. Rather than present the land as pristine, pretty and unoccupied, Dorland often depicts a wilderness populated by ambiguous figures, partying teenagers and menacing phantoms. Dorland has stated, "For me, the woods represent nostalgia, identity and place." In *Hoarfrost #2*, two faceless figures are framed by a sparse stand of birches. The artist has taken apparent delight in rendering the snow with generous impasto, tackling a well-established motif in Canadian painting. The lack of an obvious horizon line fragments the visual composition, adding psychological tension and imbuing the work with a sense of the unreal. "

\$10,000–15,000



62

GENERAL IDEA

ABCs, circa 1984

metal leaf on rice paper (in two parts)

36.5 ins x 49.5 ins; 91.3 cms x 123.8 cms (overall)

PROVENANCE

Private Collection, Toronto

LITERATURE

Sarah E.K. Smith, *General Idea: Life & Work* [online publication], Art Canada Institute, Toronto 2016, page 52

Comprised of members A. A. Bronson, Jorge Zontal and Felix Partz, the artist group General Idea developed an eclectic and subversive conceptual art practice which tackled complex subjects of consumerism, sexuality and identity. Co-opting the methods of pop culture and mass-media, the group injected irreverent humour into art discourse. The appropriation of existing cultural structures was a central aspect of their work, which took forms as mail art, magazines, beauty pageants and television formats.

This work relates to the 1984 General Idea exhibition *Baby Makes 3* at the Carmen Lamanna Gallery in Toronto. General Idea crafted their collective persona with glee, with the three members appearing here in symbolic form as tumbling babies. The elegant use of gold-leaf contradicts the humorous cartoonish image. With crisp lines on crafted paper, the work incorporates an aesthetic of both the hand-made and the mass-produced. Author Sarah E.K. Smith noted, "General Idea analyzed and critiqued media and popular culture by appropriating existing cultural structures, such as beauty pageants, magazines, and television formats, and by using mimicry, irony, and humour to subversive ends."

\$10,000–15,000



63

EDWIN HEADLEY HOLGATE

Totem Poles No. 4 (Departing People), 1926

wood engraving

signed and inscribed "No. 25" in the lower margin

5.75 ins x 4.75 ins; 14.4 cms x 11.9 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Private Collection, Montreal

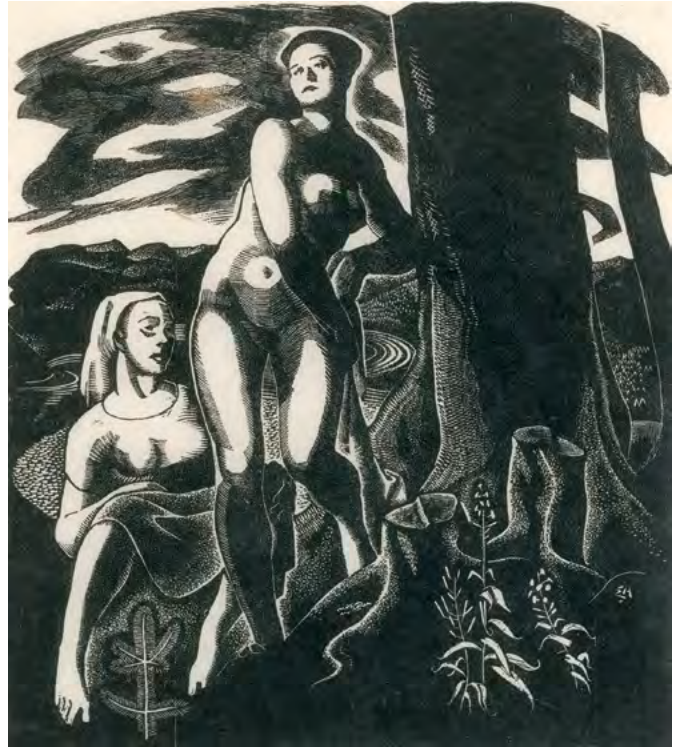
LITERATURE

Rosalind Pepall & Brian Foss, *Edwin Holgate*, Montreal, 2005, page 70, similar work illustrated page 58

By the early 1930s, Canada saw a revival of interest in wood engraving. Edwin Holgate, a talented painter, illustrator and muralist, taught the subject of woodblock printing at the École des beaux-arts until 1934 and continued to create his own prints throughout that period.

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

\$4,000–6,000



64

EDWIN HEADLEY HOLGATE

Two Figures, 1955

wood engraving

signed and inscribed "No. 6/20" in the lower margin

8 ins x 7 ins; 20 cms x 17.5 cms

PROVENANCE

Kastel Gallery, Montreal

Private Collection, Montreal

In the early 1920s, Holgate returned to Paris, and it was there that he became deeply involved with woodblock printing. Particularly influenced by the work of John and Paul Nash, Holgate was also impressed with the broader school of English engraving and printmaking.

Edwin Holgate and Frederick Varley were the only Group of Seven members to draw and paint nudes. Holgate's *Two Figures* explores a modernist aesthetic applied to the classical motif of nudes within nature. The artist has arranged the composition to bring our focus to the statuesque central figure. The precise line-work lends form to each element. Holgate went on to teach wood engraving at the École des beaux-arts in Montréal, attracting praise and notoriety for his influential print work.

\$4,000–6,000

Important International Art





65

MARC CHAGALL

L'Artiste II (M.929)

colour lithograph

signed and numbered 44/50 in the lower margin; titled and dated 1978 on a gallery label on the backing on the reverse
19 ins x 15.25 ins; 47.5 cms x 38.1 cms

PROVENANCE

Albert White Gallery, Toronto
Canadian Corporate Collection

LITERATURE

Charles Sorlier, *Chagall Lithographs, 1974-79*, Monte Carlo, 1984, page 12

Marc Chagall had a successful career as an artist before making his first print at age thirty-five. He was living in Berlin, where he met a local publisher, Paul Cassirer. Chagall approached him with a handwritten autobiography, and Cassirer suggested he create a set of etchings to illustrate the book. Following the successful publication of *Mein Leben* ("My Life") in 1931, the art dealer Ambroise Vollard urged Chagall to move to Paris to undertake additional printmaking projects. They collaborated on Gogol's classic Russian novel, *Les Ames Mortes* ("Dead Souls"), *Les Fables* by Jean de La Fontaine, and the Bible.

In 1948, Chagall produced his first major lithography series, "Arabian Nights", illustrating the Middle Eastern and South Asian folk tales known as *The Thousand and One Nights*. Lithography provided the opportunity to use the same rich colour palette he was known for in his paintings. In the early 1950s, Chagall began a friendship and long-term collaboration with the master printer Charles Sorlier. Sorlier worked at Imprimerie Mourlot, a lithography studio in Paris where artists including Picasso, Braque and Miró also made prints. Chagall would continue to work with Sorlier right up until the artist's death in 1985, at the age of ninety-seven. Together, they found innovative ways to fill the artist's compositions with dozens of unique colours.

In addition to his lithography series, Chagall produced many individual prints, including *L'Artiste II*, a self-portrait from 1978. Outlined in black and accented with teal, yellow, green and red, the composition includes some of the artist's signature motifs, such as the rooster and goat in the lower right corner. Sorlier wrote of Chagall's creative printmaking process: "With Chagall, nothing is quite as we expect it's going to be. He has the rare ability to start each morning afresh. For him, each day is the first day, each flower the most brilliant, each fruit the sweetest... With every stone, lithography is born again... I have had the rare privilege of seeing Chagall at work, and it cannot be denied that, at times, it seems as if an angel has entered the workshop."

\$5,000-7,000



66

CYRIL POWER

The Eight, 1930

linocut

signed, titled and numbered 49/50 twice
15.25 ins x 10.25 ins; 38.1 cms x 25.6 cms

PROVENANCE

John Lecky, England/Calgary
Hodgins, auction, Calgary, 24 November 2015, lot 286
Private Collection, Calgary

In his fifties, Cyril Edward Power joined the faculty of the newly established Grosvenor School of Modern Art in London, where they employed new materials and techniques to challenge traditional processes of the time. Claude Flight encouraged Power, Sybil Andrews, Lill Tschudi, Dorrit Black, and their fellow students to adopt the linoleum cut. As a revolutionary and affordable printing technique, it allowed these artists to present modern subject matters, like a rowing team, in vivid colours and curvilinear forms.

Power would have been able to observe similar boat racing scenes along the River Thames from Hammersmith Bridge in London, near his studio, thus drawing inspiration for these iconic studies. In this composition, he isolates the single boat to showcase the speed and motion of the eight rowers, all working in tandem to propel themselves along the water. The interplay of curved lines and repeated shapes not only presents the human body as machine but also conveys, more broadly, the hectic pace of the modern era during the interwar years in Great Britain.

To illustrate the motion of the rowers, Power only used a select number of blocks, thus rejecting late nineteenth-century practices for coloured lithographs. He used chrome orange fairly heavily on the men and more faintly to delineate the oars. Yellow was used to depict the inside of the boat, while the artist captured the dappled light effects on the water's surface using pale Prussian blue. In his linocuts, Power applied oil-based printing ink to Japanese paper since it allowed light to pass more easily through the different layers of ink, thus exploring notions of light and shadow. Interestingly, areas of unprinted white paper define the back of the rowers, which can be found in many of Power's published edition.

\$80,000–120,000



67

SAM FRANCIS

Untitled #8 (SF59-411)

*oil and plastic emulsion on paper on masonite
titled and dated 1959 on a label on the backing on the reverse
6 ins x 5.5 ins; 15 cms x 13.8 cms*

PROVENANCE

Private Collection
Christie's, auction, New York, 8 May 1997, lot 117
Mayberry Fine Art, Winnipeg
Private Collection

LITERATURE

Gabrielle Selz, *Light on Fire: The Art and Life of Sam Francis*, Berkeley, 2021, pages 130 and 143

1959 was an important year in the art world of New York. The exhibition *The New American Painting*, which Sam Francis had a work in, returned to New York after an eight-country year-long tour. Reviews were mixed, but the city's art scene heralded it as a success. Art appraiser and author Gabrielle Selz writes: "Hilton Kramer reported that Abstract Expressionism 'is now our certified contemporary style so far as museums, the critics, and the big investors in modern painting are concerned.' Art that had shocked the Europeans five years earlier was now respected."

Untitled #8 is a compact work that still shows the deliberate spontaneity of the abstract expressionists. We also see the influence of the artist's travels around the world, specifically his time in Japan. At this point in his career, Francis had completed his Tokyo Mural at the Sōgetsu auditorium. This large mural is dominated by large swirls of blue covering the entire canvas: "The colour blue, Sam said, represented himself. This is the one reason why it dominates his oeuvre. Blue was the colour, he said, that he used to incorporate himself into the works. 'Blue spreads out, it's a colour that is strongly expansive.'" Even though the dominant colour in this work is orange, yellow, dark purple, and black, small splatters of blue peek out from behind these larger forms.

\$10,000–15,000



68

JOAN MITCHELL

Untitled

gouache on paper

signed on the reverse

10.5 ins x 14.25 ins; 26.3 cms x 35.6 cms

PROVENANCE

Acquired directly from the Artist in Vétheuil
Elite Art Group, Quebec
Private Collection, Quebec

LITERATURE

Linda Nochlin, "Joan Mitchell: A Rage to Paint," in *The Paintings of Joan Mitchell*, Whitney Museum, New York, 2002, page 55 (Note: this artwork was not included in the exhibition)

Joan Mitchell was a prominent American artist closely associated with the Abstract Expressionist movement, the New York School, and international abstract painting of a gestural sort. She spent most of her professional life in France, first in Paris in the 1950s, and from 1967 in Vétheuil, Claude Monet's home from 1878-1881. While in France she exhibited at the most acclaimed international venues for contemporary art, including *5th Bienal do Museo de Arte Moderna*, São Paulo, Brazil (1959), *Documenta II* in Kassel, Germany (1959), and the *29th Venice Biennale* (1958).

Typical of Mitchell's art in general, *Untitled* is both delicate and powerful. She frequently worked on paper, expressing gestures that seem larger in scale than they actually are, in part because the forms animate a fundamentally open space. Areas in the upper left and right of this surface are particularly intense thanks to the accumulation of dark green, red, and blue pigment. If these zones might seem to implode from their own weight, for balance, Mitchell simultaneously thins some of her colours and streaks them across the surface. The light

blue and delicate green skeins of pooled colour under the two denser forms to the left and right respectively seem to soak into the surface. Yet Mitchell's brushstroke is always evident, moving the colour around no matter how ephemeral it becomes. This effect is especially evident in the centre of the work and holds the more heavily worked dancing forms apart.

The comparison of one artist with others in their immediate context or from a longer history is a hallmark of writing about art in museums, auction catalogues, and Art History. Mitchell is often discussed with reference to other women members of the AbEx circle—Helen Frankenthaler or Lee Krasner, for example—and especially with respect to her long-time life partner, the Canadian abstract painter Jean Paul Riopelle. Such comparisons can be enlightening, as many witnessed in the 2017-18 exhibition *Mitchell/Riopelle: Nothing in Moderation*, which systematically and extensively placed works by both abstractionists into visual conversation. Nonetheless, comparison invites the establishment of a hierarchy or of a false dichotomy, whether covertly or overtly displayed. It's worth asking whether we should, in the face of Mitchell's *Untitled*, default to comparisons at all.

Is the alternative to perceive this painting on its own terms? Do we see it as highly dynamic, an intimation of a life force and testimony to abstract painting's abilities, or is it perhaps received as agitated, an embodiment of a delicate rage? The painting does not tell us what to see, think, or feel. It is a testament to what the eminent art historian Linda Nochlin (1931-2017) –Mitchell's contemporary and friend– memorably called the painter's "poignant visual searching."

We extend our thanks to Mark A. Cheetham, a freelance writer and curator and a professor of art history at the University of Toronto for contributing the preceding essay. He is author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s* (Cambridge University Press).

\$60,000–80,000

FERNANDO BOTERO

The Kitchen

oil on canvas

signed and dated 1994 lower right; titled on a gallery label on the frame on the reverse

39.75 ins x 48.5 ins; 99.4 cms x 121.3 cms

PROVENANCE

Albert White Gallery, Toronto, 1997-1998

Canadian Corporate Collection

LITERATURE

John Sillevs, *The Baroque World of Fernando Botero*, New Haven/London, 2006, page 26

Fernando Botero is a celebrated Colombian artist renowned for his paintings and sculptures that explore and experiment with the proportion and size of humans and animals. The artist's tactile and sensual approach to the representation of rotund, whimsical figures in his paintings is a hallmark of his singular style. Consistently manipulating space and perspective, Botero is influenced by his studies of the Italian Old Masters and discovery of modern artistic movements, such as Abstract Expressionism. Botero remains connected to the artistic culture of Latin America in his oeuvre, inspired by Spanish master painters and Mexican muralists, while exposure to modernist influences have expanded his painterly practice.

In *The Kitchen*, Fernando Botero has created a sense of unease with his placement of a lone female figure directly in the center of the composition. The expression on the figure's face is unreadable. Botero has captured the figure in the middle of the simple culinary act of peeling a potato with knife in hand, frozen by the intrusion of the viewer's gaze. She is one of the artist's characteristic voluminous matronly figures and is depicted in one of the most important locations in a home, the kitchen.

The table behind the female figure presents an abundant still life, set against vibrant green tiles. Fresh sausages hang on a meat hook to dry just above a glass vase filled with knives, forks and a single spoon. A large bottle of wine and a collection of yellow dishes are stacked, ready to be used for serving. Two large, juicy onions and a perfectly ripe lemon that has been sliced in half complete the still life arrangement, all presented on top of a gathered blue tablecloth.

John Sillevs writes: "There is certainly a reference to the masterpieces of Dutch seventeenth-century still life in Botero's predilection for 'la nature morte'. Botero is able to create the most extraordinary effects in his still lifes. He inserts a sense of menace or uneasiness into an arrangement of fruits and flowers. In Dutch art of the Golden Age, still life painting also had different layers of meaning." Dutch genre painting was not simply a depiction of 'everyday life', but incorporated elements to convey moral overtones, remarking upon the vanities of worldly pleasures and the dangers of vice.

Botero's paintings of the 1990s were often explorations of the still life in various forms, employing painterly devices and drawing upon the thread of Dutch genre painting. The overt symbolism of *The Kitchen* is revealed through the various objects Botero has chosen to include. The sliced lemon can be read as sourness or bitterness, but it can also serve as a symbol of ephemerality or the passage of time. The word for onion comes from the Latin *uniothat*, meaning oneness or unity, and the bottle of wine, which is always associated with the divine, may also symbolize prestige, uniqueness, wealth, and integrity.

Botero's quintessential use of flat, bright colours and boldly outlined forms in this painting are characteristic of his signature style, while the inclusion of foods found in a traditional Colombian kitchen add a layer of nostalgia to this monumental painting. *The Kitchen* captures Botero's enduring fascination with the tradition of still life painting, presenting the art form as current and contemporary.

\$350,000–450,000





70

DAVID BOWIE

Nail-Head of Trent Reznor

oil and mixed media on canvas

titled and annotated with lyrics; signed, titled and dated 1995 on the reverse

11 ins x 8.5 ins; 27.5 cms x 21.3 cms

PROVENANCE

Private Collection, Quebec

According to the David Bowie expert Andy Peters: "This artwork is another 'DHead' of Trent Reznor and includes part of the lyrics written in David's hand at the foot to NIN's big hit 'Hurt' which is a unique selling point. This painting never existed in his original inventory of 66 official DHead paintings most of which were made commercially available and was instead part of the rumoured extra 40+ 'nonpublished' DHeads he had also created in the period between 1994 and 1997."

In 1995 Nine Inch Nails opened for David Bowie on his Outside Tour, where he sang 'Hurt' with Trent Reznor. During their time spent on tour together in the 1990s, a close friendship was born that lasted until Bowie's death in 2016. Most famously, they collaborated on 'I'm Afraid of Americans', a single from Bowie's album *Earthling*.

\$35,000–55,000

DAVID HOCKNEY**Nehemiah Checking the Walls of Jerusalem***ink on paper*

signed and inscribed "for Paul on his Birthday, April 27th 1966" lower right; titled "Study for Book of Nehemiah" and dated on a gallery label on the backing on the reverse
 20 ins x 12.5 ins; 50 cms x 31.3 cms

PROVENANCE

Laura Hockney
 Paul Miranda
 Albert White Gallery, Toronto
 Canadian Corporate Collection

EXHIBITED

David Hockney: Drawings and Prints, Davis & Long Company, New York, 7-25 June 1976, no. 10

LITERATURE

David Hockney, *David Hockney*, London, 1977, page 124, reproduced page 136

Although he was not known as a religious artist, David Hockney was asked in the mid-1960s to do biblical drawings. He describes the project as follows, "In 1966 I did some drawings for the *Oxford Illustrated Bible*. They'd asked a few artists, emphasizing that you didn't have to be a Christian; they didn't expect you to be pious. So I agreed to do it. Mine was the *Book of Nehemiah*, about the rebuilding of Jerusalem, and the original drawings are done all on one page like a comic strip. I did them quite quickly. They make no references to anything; they're completely made up out of my head. I used Muybridge to help draw the figures if there was a difficult pose. They're just simple and direct. My mother, a keen Christian, has them now."

Interestingly, Hockney references Eadweard Muybridge for this series, a pioneering nineteenth century photographer who was obsessed with capturing movement and motion in humans and animals. Here the two posed figures appear to float on a simplified dais set in a stripped-down background. Hockney's quick but reserved use of black lines does give the work an illustrative cartoon-like quality.

On closer inspection, we find in the lower right corner a dedication to Paul Miranda for his birthday. Paul came into Hockney's life and would become an important subject in his work of the following years.

\$12,000–16,000



ANDY WARHOL

Queen Elizabeth II of the United Kingdom, from Reigning Queens, 1985 (F&S II.334-337)

four colour silkscreens on Lenox Museum board

1. II.334, signed and numbered 27/40 lower right

2. II.335, signed and numbered 21/40 lower right

3. II.336, signed and numbered 24/40 lower right

4. II.337, signed and numbered 19/40 lower right

Each with the printer's blindstamp and with the artist copyright ink stamp on the reverse.

Each printed by Rupert Jasen Smith, New York. Published by George C.P. Mulder, Amsterdam, The Netherlands

39.4 ins x 31.5 ins; 98.4 cms x 78.8 cms (each)

PROVENANCE

Equinox Gallery, Vancouver, 1986-87

The Doole Family, Winnipeg, 1999

Collection of The Winnipeg Art Gallery

EXHIBITED

II.334-337:

Warhol Larger than Life, The Winnipeg Art Gallery, travelling to MacKenzie Art Gallery, Regina; Art Gallery of Greater Victoria, 4 October 2007-31 August 2008

II.334:

Young at Heart: Face to Face, The Winnipeg Art Gallery, 7 October 2000-11 February 2001

LITERATURE

Barry Blinderman, "Modern Myths: An Interview with Andy Warhol", *Arts*, October 1981, page 145

Freyda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, 4th edition, 2003, catalogue no.II.334-337

American artist Andy Warhol once declared "I want to be as famous as the Queen of England". A leading figure of the Pop Art movement of the 1950s and 60s, Warhol was famous for appropriating familiar images from consumer culture and mass media, including many silkscreen prints of public figures. Determined to become a celebrity himself, he made art out of what people desired most: money, power and fame. Some of his early subjects in the 1960s were photographs of Marilyn Monroe, Elvis Presley, and Elizabeth Taylor. By the following decade, he had garnered sufficient success and recognition that he began to receive portrait commissions from living celebrities including the Shah of Iran, Mohammad Reza Pahlavi, as well as his wife and sister, Mick Jagger, Liza Minnelli, John Lennon, Diana Ross, and Brigitte Bardot. People were eager to be immortalized in Warhol's signature silkscreen techniques and fluorescent colour schemes.

However, there were some public figures who remained out of reach for Warhol. One was Queen Elizabeth II, who was widely considered the most recognizable person in the world. Warhol was eager to make a portrait of her, and in 1982 his European dealer George Mulder wrote a letter to the monarch's private secretary, Sir William Heseltine. Mulder requested permission for Warhol to create a set of four silkscreen prints using the Queen's official portrait from the Silver Jubilee in 1977, a photograph taken by Peter Grurgeon at Windsor Castle on April 2, 1975. Heseltine replied with an ambiguous, but ultimately favourable response, writing, "While The Queen would certainly not wish to put any obstacles in Mr. Warhol's way, she would not dream of offering any comment on this idea."

Delighted, Warhol set to work on his largest and most ambitious portfolio of silkscreens. The result was the *Reigning Queens* series featuring four prints each of Queen Elizabeth II of the United Kingdom, Queen Beatrix of the Netherlands, Queen Ntombi Twala of Swaziland and Queen Margrethe II of Denmark. These four female monarchs were all ruling in the world at the time of the portfolio's publication in 1985, and each of them had assumed the throne by birthright, rather than through marriage. Warhol, who was fascinated by universal images, based these silkscreens on the queens' official state portraits, as these photographs were often mass-produced on currency and stamps. Warhol presents Queen Elizabeth II as an iconic and glamorous figure. *Time Magazine* wrote that Warhol's portraits of Queen Elizabeth II "treat her like any other celebrity, frozen in time and bright colours". The repetition of the four prints is reminiscent of postage stamps, referencing the extent of the mass production of the Queen's image. Warhol has treated the Queen not as a monarch, but as one of the many celebrities he depicted. His approach reinvigorated the traditional presentation of royalty.

The same image of Queen Elizabeth II appears in all four prints but they vary in colour. Each features graphic colour blocks applied separately over the photographs. Warhol began working in this style in the mid-1970s, fragmenting the image with various overlaid shapes and areas of colour. He also added his own outlines, suggesting the stylized make-up of a Hollywood star, and associating the portrait with the cult of celebrity that was prevalent in the 1980s and in Warhol's oeuvre. By comparison to his earlier prints which had a deliberately impersonal, automated appearance, these decorations to the image gave the work a more 'artistic' look. With his typical ambivalent attitude, Warhol explained these modifications to his prints as extraneous: "I really would still rather do just a silkscreen of the face without all the rest, but people expect just a little bit more. That's why I put in all the drawing."

Queen Elizabeth II was well-received by the Royal Collection of the British Royal Family, who wrote that "Warhol has simplified Grurgeon's portrait so that all that remains is a mask-like face. All character has been removed and we are confronted by a symbol of royal power". George Mulder sent photographs of the prints to the Palace, possibly hoping the Queen might consider purchasing one. Heseltine replied to Mulder: "I am commanded by the Queen to acknowledge your letter of 11th March and to thank you for sending the photographs of the silkscreen prints by Andy Warhol which Her Majesty was most pleased and interested to see". Later, in 2012, four prints from the Royal edition of *Queen Elizabeth II* were acquired by the British Royal Collection. These prints are the only portraits in the Royal Collection that Queen Elizabeth did not sit for or commission.

The four works comprising *Queen Elizabeth II* are printed in an edition of forty with ten artist proofs, five printer proofs and three hors commerce. The work is also published as a Royal Edition with diamond dust on the drawing lines, published in an edition of thirty with five artist proofs, two printer proofs and two hors commerce. These four silkscreen prints are highly coveted, particularly as a complete set, as they had a rejuvenating influence on the nature of portraiture and are some of Andy Warhol's most celebrated work.

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

\$700,000-900,000





73

LOUIS VALTAT

Two Women Sewing

*pencil heightened with watercolour on typewriter paper
atelier stamp lower right; titled and dated circa 1922 on a gallery label on
the backing on the reverse
10.375 ins x 8.5 ins; 25.9 cms x 21.3 cms*

PROVENANCE

Albert White Gallery, Toronto
Canadian Corporate Collection

LITERATURE

Louis Valtat : Rétrospective Centenaire (1869-1968), Petit Palais, Genève, 1969, unpaginated

Born in Dieppe, France in 1869 to a wealthy family of ship owners, Louis Valtat spent much of his childhood in Versailles. Encouraged by his father, an amateur landscape painter, the young Valtat studied at the École des Beaux-Arts in Paris and later the Barbizon School, where his peers included Pierre Bonnard and Édouard Vuillard. He opened a studio in Paris in 1890 and soon thereafter began exhibiting paintings of street scenes at the Salon. During this early period in his career, Valtat was particularly drawn to the spontaneous light touches of Impressionism and the colorful, distinct dots of Pointillism.

Immersed in the Parisian art scene, in 1894 Valtat collaborated with Henri de Toulouse-Lautrec in the decor for the avant-garde Théâtre de l'Œuvre and later made several visits to Auguste Renoir in Cagnes-sur-Mer, with whom he collaborated on a sculpture of Paul Cézanne. His brushstrokes and colour palette became bolder as he spent more time in the Mediterranean coast, although he never went so far as to fully embrace Fauvism alongside Matisse, Derain and Vlaminck, with whom he exhibited at the Salon d'Automne in 1906. In a retrospective at Le Petit Palais in 1969, Georges Peillex comments on the artist serving as the link between Impressionism and Fauvism: "Valtat belongs to a generation of artists in between the Impressionists and post 1900 revolutionaries. It could have been said about him that he represents the indispensable link that accounts for the transition from Monet to Matisse."

Valtat painted a wide variety of subjects that included genre scenes, landscapes, and still life. *Two Women Sewing*, dating to 1922, was painted during a period when the artist spent most of his time at his house in the village of Choisel, about an hour outside of Paris. The drawing is composed of simple yet carefully chosen lines to depict two seated women sewing on their laps. Valtat has added accents of red and royal blue—a colour palette he adopted while in the south of France, inspired by the Mediterranean sea.

\$3,000–5,000



74

ANTONIUCCI VOLTI

Nu féminin assis "Camelia"

dark blue patinated bronze

signed, numbered 3/6 and inscribed 'Susse Fondeur Paris' on the back of the right leg

19 ins x 21 ins x 18 ins; 47.5 cms x 52.5 cms x 45 cms

PROVENANCE

Private Collection, Toronto

Antoniucci Volti, from his real name Voltigero, was a French sculptor, draughtsman and engraver. The son of a stonemason, he pursued his studies in Nice before moving to Paris and entering the studio of Jean Boucher at the École Nationale des Beaux-Arts. His works follow in the footsteps of other notable sculptors, such as Auguste Rodin, Antoine Bourdelle and Aristide Maillol.

Not unlike Maillol, Volti's oeuvre celebrated the classic beauty of female bodies, from their voluptuous curves to their tender expressions. Here is depicted a woman with a curly head of hair leaning against her folded arms. She is curled up in repose and appears serene. While her right foot is solidly planted on the ground, her left one instead protrudes outward, thus blurring the line between the work of art and the viewer's space.

Volti successfully transcribed the female figure in bronze while injecting a measure of calm sensuality into his sculptural works, at once both innovative and mesmerizing. 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.

\$15,000–20,000



75

EDWARD SEAGO

Morning Sunlight on the Orwell

oil on masonite

signed lower left and titled on a frame plaque; titled on a label on the reverse

20 ins x 30 ins; 50 cms x 75 cms

PROVENANCE

Cathryn Campbell, Countess Cawdor, London
The Taylor Gallery, London
Private Collection, Toronto

LITERATURE

Edward Seago, *Peace in War*, London, 1943, page 21

Born in Norwich, Edward Seago developed a lifelong fascination for East Anglia, exploring in his landscapes the changing effects of light and atmosphere on the surrounding waterways and countryside. He felt a close connection to Norfolk and Suffolk, in particular: "Perhaps one has to be born and bred there for it to really get in one's blood. But it has a powerful hold on me, and wherever I go, I feel a longing to return there." Not unlike his predecessor, John Constable, whom he greatly admired, Seago strove to capture on the canvas his appreciation of nature in all its ever-changing forms.

Here, the artist has depicted a series of sailboats, in shadow with mostly furled sails, along the banks of the river Orwell, which was one of his favourite painting grounds. The artist developed an enduring appreciation for sailing vessels by making excursions along the North Sea coast or through inland channels like this one. As is characteristic of Seago's marine works, the vast expanse of sky dominates the painting. The foreground is mainly empty, while a few boats stretch along the low horizon. The interaction of sea and sky would become a recurrent subject for him after growing up with enforced days of rest due to a lifelong heart condition.

In this composition, patches of sunlight appear to be peeking through the clouds, which Seago has conveyed in short brushstrokes of white paint. The flat Norfolk marshland coast has become subservient to the artist's exploration of cloud formations in cool grey tones and patterns of light and shadow. Furthermore, dabs of white paint evoke the effects of dappled sunlight upon the surface of the water.

During the Post-War years, Seago developed strong ties with P. & D. Colnaghi Galleries in London and, most interestingly, with Laing Galleries in Toronto, one of the oldest family-owned private galleries in Canada.

\$15,000–20,000



76

A.R. PENCK

Zum Thema Verteidigung (Topic of Defense)

*aquatint with etching and drypoint
signed and numbered 21/30 in the lower margin; titled and dated 1984 on
a gallery label on the backing on the reverse
24 ins x 33.75 ins; 60 cms x 84.4 cms*

PROVENANCE

Albert White Gallery, Toronto
Canadian Corporate Collection

During the 1960s, the German painter A.R. Penck developed a unique system of representation, uniting both art and language to address the sociopolitical issues he was facing in East Berlin. He did so by adopting a primitive imagery of stick figures and odd symbols reminiscent of prehistoric cave paintings.

While his visual language, known as *Standart-Bilder* or standart pictures, may appear easy to master, Penck brought a distinctive rhythm and flow to his works. Here he presents a dizzying array of figures and shapes in a densely packed composition. A leaping monster at the left and an elongated stick figure at the right frame the picture, with various patterns scattered throughout. One may notice upon closer inspection a tank in the upper left corner, evocating perhaps the destruction of Dresden that Penck would have witnessed as a child. Two figures in black robes with crosses, positioned next to a suspended human face, can also be found amidst a sea of black dots and curved lines.

As a Neo-Expressionist, Penck adopted a primitivist style by reducing form to its very essence in order to express the sense of inner turmoil and alienation that he, along with other dissidents, felt during these turbulent times.

\$1,000–1,500



77

A.R. PENCK

Paris

*colour soft ground etching
signed and numbered 25/25 in the lower margin; titled, dated 1984, and
numbered 23/25 [sic] on a gallery label on the backing on the reverse
15.5 ins x 20.25 ins; 38.8 cms x 50.6 cms*

PROVENANCE

Albert White Gallery, Toronto
Canadian Corporate Collection

A.R. Penck's interest in exploring the tension between the real world and abstraction is also undeniable in this etching. A towering orange figure, with a single eye and a distended hand stretching upwards, dominates the left edge of the composition. While the outer edges have been covered in shades of green and black, the center has been left largely bare. Interestingly, a distorted face appears to be floating over a flat triangle and a three-dimensional square.

Penck successfully created a complex visual landscape by combining humanoid shapes, disjointed eyes and various distorted symbols to push the boundaries of art. This work exemplifies the stylistic shift in Penck's oeuvre following his expatriation from the German Democratic Republic and his move to the West in 1980, with the artist now beginning to adopt colours and three-dimensionality.

Using various aliases, Penck was able to smuggle paintings to the West in 1969 with the help of Michael Werner, a gallerist in Cologne, whom the artist would work with until he passed away in 2017. His works were featured in numerous solo exhibitions at major museums and he participated on several occasions in Documenta in Kassel, Germany, and in the 41st Venice Biennale held in 1984.

\$1,000–1,500



This artwork has been withdrawn from the auction.



79

ANGELOS PANAYIOTOU

Flowers in Space

oil on canvas

signed and dated 1994 lower right; titled on a gallery label on the frame on the reverse

39.5 ins x 47 ins; 98.8 cms x 117.5 cms

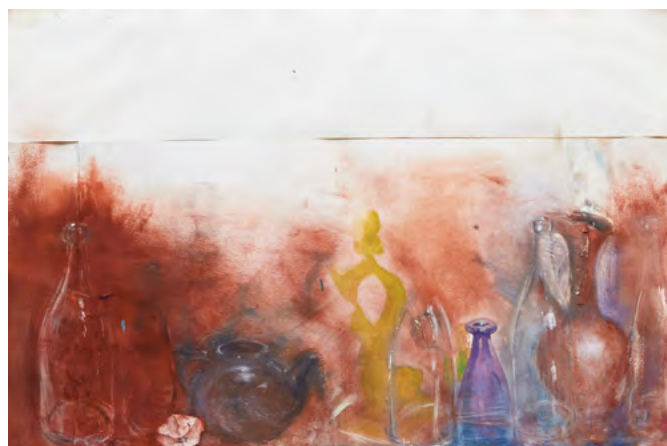
PROVENANCE

Albert White Gallery, Toronto
Canadian Corporate Collection

Angelos Panayiotou studied at the School of Fine Arts in Athens under Yiogros Mavroidis. However, it would be his subsequent travels abroad and visits to the grand museums of Europe that would greatly influence his work. The years 1988 until 2002 was a significant period for the artist, where he focused his subject matter on the art of the still life. Carrying on the traditions of the still life painters of the past, he has created a lush, seductive composition comprised of several fruits tumbling out of a woven basket, framed by a crown of foliage, nestled in a white cloth. His slick handling of the paint surface and pictorial arrangement similarly follows in the footsteps of the still life tradition of the Dutch masters. However, he has created a paradox by giving the impression that the tabletop, upon which the arrangement sits on, floats in a starry sky.

Still life painting first flourished in the Netherlands in the 1600s, with artists creating technically impressive works representing wealth and laden with symbolism. Throughout the history of art, fruits and plants have come to carry different meanings. Here the artist depicts various varieties of fruit, which are considered significant in Christianity. Grapes have a symbolic link to Jesus Christ and the blood of Christ, but they also can mean fidelity and, therefore, are associated with the Virgin Mary. Peaches can represent spring, fertility and new life, while a melon can symbolize fertility. Whereas figs and fig leaves have come to represent Adam and Eve and the garden of Eden, since some people believed a fig was the forbidden fruit rather than the apple.

\$10,000–15,000



80

JIM DINE

Untitled Still Life

mixed media on paper

signed and dated 1978 upper left; titled and dated on two gallery labels on the reverse

27 ins x 40.5 ins; 67.5 cms x 101.3 cms

PROVENANCE

The Pace Gallery, New York
Gloria Luria Gallery, Florida
Private Collection, Toronto

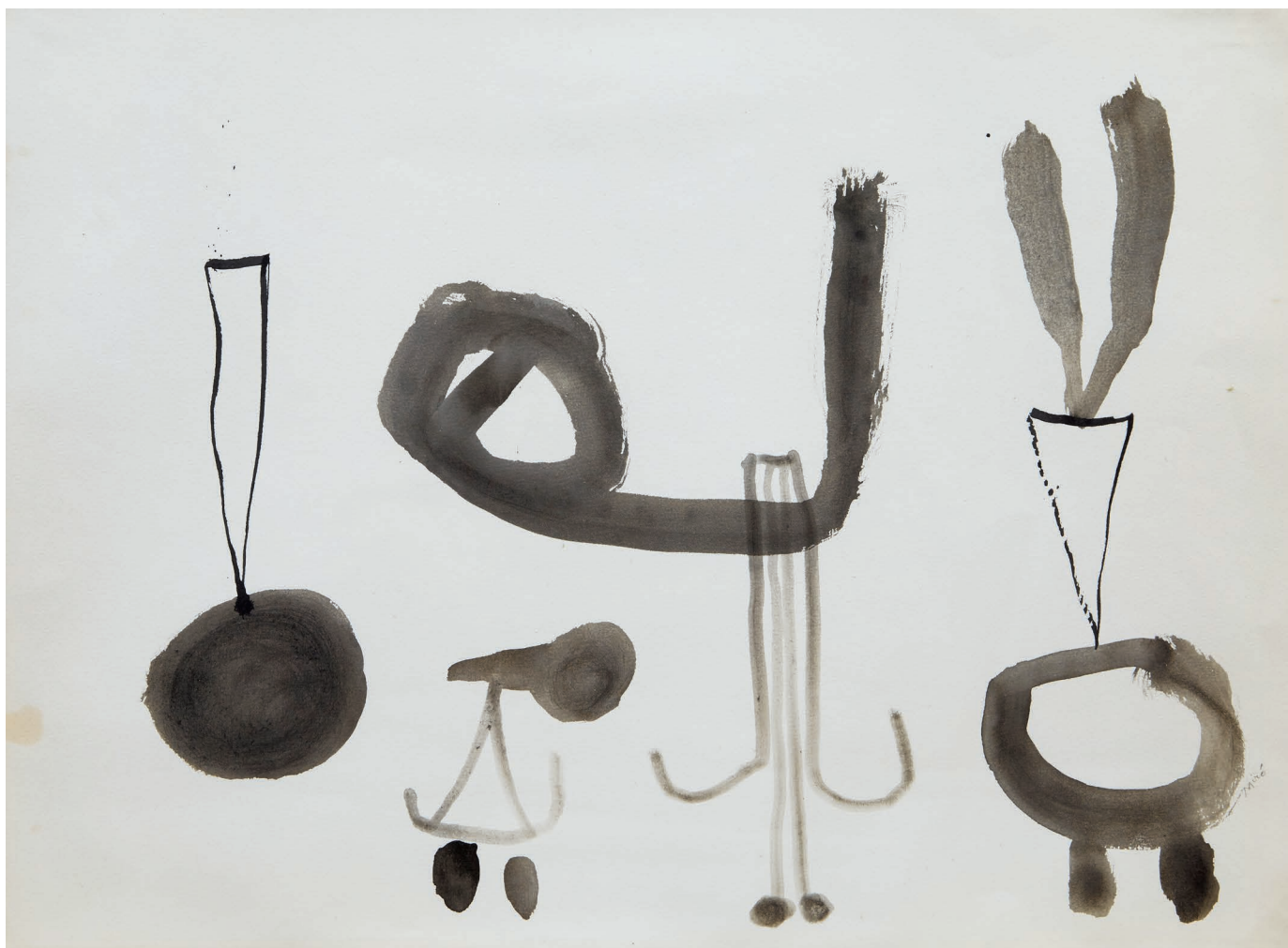
LITERATURE

Jim Dine, *Jim Dine: Painting What One Is*, New York, 1981, page 206

The oeuvre of the American artist Jim Dine, born in 1935, extends over sixty years and has contributed to the emergence of Performance Art and Pop Art. Following his studies in poetry at the University of Cincinnati, Dine received his BFA in 1957 from the University of Ohio. During the late 1950s, he would visit New York City every month to immerse himself in the art of Willem de Kooning, the collages of Robert Motherwell, and the combines of Robert Rauschenberg.

As Dine matured as an artist, however, he would begin lamenting the fact that modern artists now preferred painting to drawing: “[what] everyone thinks is great freedom is a lack of draughtsmanship.” While drawing might have been perceived as a simpler means of expression by his contemporaries, Dine excelled at it, being able to swiftly represent any given object, from bottles to skulls, pots and vases. Here the artist has depicted glassware assembled on a tabletop. The picture is simultaneously deliberate and uncanny, with the vases set in a row against a brown ground that seemingly merges with the background. The juxtaposition of translucent and coloured glassware, in various shapes and sizes, further suggests that Dine’s assemblages, like this one, were encyclopedic rather than merely naturalistic in scope.

\$10,000–15,000



81

JOAN MIRÓ

Graphisme concret (Concrete Graphics)

india ink on paper

signed lower right; signed, titled, dated 1951 and inscribed "2284" on the reverse, titled "Composition" and dated on a gallery label on the backing on the reverse

ADOM has confirmed the authenticity of this artwork.

19 ins x 26 ins; 47.5 cms x 65 cms

PROVENANCE

Pierre Matisse Gallery, New York
Albert White Gallery, Toronto
Canadian Corporate Collection

LITERATURE

Jacques Dupin, *Miró*, Barcelona, 1993, page 294

"The works must be conceived with fire in the soul but executed with clinical coolness." – Joan Miró

In the early 1950s, Miró created a large series of quickly executed drawings, giving each the title *Graphisme concret (Concrete Graphics)*.

Usually done in pencil with black india ink on paper and sometimes heightened with a primary colour, each work is composed of a simplification of lines, shapes and forms that appear elsewhere in the artist's oeuvre. With Miró's larger works, there is a deliberate choice of form, colour and line guided by the artist to create his compositions. However, with these smaller studies on paper, he injects a sense of spontaneity as he captures shapes and forms that float and dance across the sheet yet are still grounded within the composition. As Jacques Dupin states, "[The forms] are always related to Miró's vocabulary of signs and the other elements of his language, but they are spontaneous; they are not "worked-up" emanations of this language, but a deliberate simplification of it. Hence their expressive power is all the greater; their energy has been caught at the source and let go at once, the sign being the condensed vehicle of a subterranean energy that otherwise would be dispersed and lost."

Pierre Matisse was Miró's exclusive dealer in North America from his first solo exhibition with the gallery in 1932 until his death in 1983. He was also his representative internationally. Interestingly, the Pierre Matisse Gallery would present more shows featuring Miró than any other artist they represented.

\$70,000–90,000



82

PABLO PICASSO

Visage de femme, 1953 (A.R. 220)

glazed and partially incised earthenware with coloured engobe platter from an edition of 400, with the Edition Picasso and Madoura Plein Feu stamps on the underside

15.25 ins x 11.5 ins x 1 ins; 38.1 cms x 28.8 cms x 2.5 cms

PROVENANCE

Private Collection, Toronto

Pablo Picasso began creating ceramic works in the late 1940s. At the time, he was spending his summers in the Côte d'Azur, and in 1946 he visited Vallauris for the annual pottery exhibition. The small coastal town was known for its ceramics, and Picasso was particularly impressed by the quality of the works from the Atelier Madoura. He was introduced to the owners, Suzanne and Georges Ramié, who welcomed him into his workshop and provided him with all the tools so he could experiment in ceramics himself. In exchange for this service, the Ramiés would produce and sell Picasso's work. This collaboration would span twenty five years.

The artist enjoyed working with clay, which he felt was a relaxing change from painting. Picasso began with plates and bowls, then experimented with pitchers and vases, all with creative and playful subject matter such as animals and Greek mythological figures. In *Visage de femme*, dating to 1953, the artist has incised a woman's face with wavy hair in an oval platter. The clean, fluid lines of the facial features recall Picasso's line drawings as well as his remarkable ability to create a big impact with a very simple design. The elongated rectangle down the woman's nose adds an element of Cubism to the otherwise curvilinear portrait.

Picasso's experience at the Atelier Madoura was also a success on a personal level, as he met Jacqueline Roque in 1953, who would become his second wife in 1961.

\$40,000–60,000



83

HENRY MOORE

Reclining Figure, 1949 (TEX 21.1:S2)

*five colour serigraph on artificial silk
printed signature and date "49" lower right; unframed
67.5 ins x 96 ins; 168.8 cms x 240 cms*

PROVENANCE

Canadian Corporate Collection

Following his studies at the School of Art in Leeds and the Royal College of Art in London, Henry Moore would revolutionise modern sculpture and establish himself as the leading British sculptor of the twentieth century. His initial works were primarily inspired by ancient Egyptian, African, and pre-Columbian sculptures, which he encountered on his many visits to the British Museum as a student.

In the 1920s, Moore began to address one of his most enduring themes: the reclining human figure. The artist carved organic and graceful shapes in stone and bronze, ultimately challenging the boundary between figuration and abstraction, between the female form and the natural landscape. While his large-scale sculptures are easily identifiable as women in various states of repose, art historians have also interpreted them as evocations of hills, valleys, or rock formations.

However, due to the shortage of materials during the early years of the Second World War, Moore was forced to translate his subjects into smaller sculptures and drawings. As exemplified in this work, a reclined figure is presented against a green background. The juxtaposition of lines, both curved, horizontal and vertical along the edge, gives an aura of tension as if the subject was enclosed within the densely packed composition.

Moore's international reputation was secured following the 1946 retrospective exhibition held at the Museum of Modern Art in New York City and the International Sculpture Prize he received in 1948 at the Venice Biennale. Today, Moore's sculptures and works on paper can be found on Canadian soil at The Henry Moore Sculpture Centre of the Art Gallery of Ontario, which boasts hundreds of works gifted by the artist. He also features prominently in the collections of internationally renowned museums, such as The Metropolitan Museum of Art, the Guggenheim Museum and the Tate.

\$15,000–20,000



84

FRANÇOIS SCHMITT

Untitled (#27-#30) (A Quadriptych)

*four acrylics on canvas
each signed and dated 1993 on the stretcher, each titled and dated on a
gallery label on the stretcher on the reverse; each unframed
16 ins x 16 ins; 40 cms x 40 cms (each)*

PROVENANCE

Galerie Lahumière, Paris
Canadian Corporate Collection

Born in 1959 at Neuilly-sur-Seine, François Schmitt was initially inspired by the Avant-Garde movement and its perspective of constructive and geometric abstraction before he decided to explore different avenues. After moving away from large-scale works to adopt a smaller format, he started using recovered and affordable objects. They were selected either for their acid tone and weathered condition or their degree of similarity. Yet, Schmitt was concerned not only about the materials but also their spatial organisation once displayed. From a single work hung at eye level, the French artist began creating installation pieces composed of multiple objects, which he would arrange on the wall, the floor and in cupboards, which afforded more than a singular perspective.

This installation is made of four acrylics on canvas that melt into purple shades. The artist positioned them in an even row, with the darkest one tilting at an angle right above the lightest version. Given the flimsiness of his materials, the light can easily filter through, thus altering the tone of each acrylic depending on the time of day.

Schmitt ultimately transforms these *objets trouvés* into art while challenging viewers' perception of the transient effects of colour and light. The French artist exhibited at the beginning of his career at the Galerie Lahumière and still works to this day in Paris.

\$2,500–3,500

FERNANDO BOTERO**Compotier aux fruits***watercolour on paper**signed and dated 1980 lower right; signed, titled and dated on two gallery labels on the backing on the reverse**62.5 ins x 43.5 ins; 156.3 cms x 108.8 cms***PROVENANCE**

The Artist

Galerie Claude Bernard, Paris

Private Collection, New York

James Goodman Gallery, New York

Albert White Gallery, Toronto

Canadian Corporate Collection

EXHIBITED

French Art Fair, 1981

LITERATURE

Edward J. Sullivan, *Botero Drawings and Watercolours*, New York, 1993, pages xxii-xxiii, reproduced page 116 is a scaled down version titled *Oranges*, 1980

"I describe in a realistic form a nonrealistic Reality." - Fernando Botero

This impressive monumental watercolour on paper by Fernando Botero is painted in his signature style, referred to as 'Boteroism'. The style is defined by figures and objects shown in large, exaggerated volumes, which can either represent the criticism of certain political figures or be simply whimsical and humorous. Here the large white compotier and its curves take the place of one of his characteristic voluminous female figures.

According to Edward J. Sullivan: "Botero's numerous still lifes inevitably depict many of the fruits, vegetables, pastries, vessels, glassware, and other utensils associated with Columbian kitchens. His pencil drawings and watercolours, are sensuous evocations of the richness of the cuisine of his native country."

Presented on a gathered red tablecloth, the vessel is overflowing with large fruits precariously balanced at the edge of the table.



Staging the objects in this tilted, unbalanced way is a regular compositional device used by the artist, thus amplifying this sense of unreality.

Interestingly, in certain European cultures, the orange is associated with the social status of noble men and women, serving as a visual representation of their wealth and prestige. In Colombian culture, however, the colour orange can also symbolize sexuality or fertility.

\$175,000–225,000

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

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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.

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

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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.

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

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

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