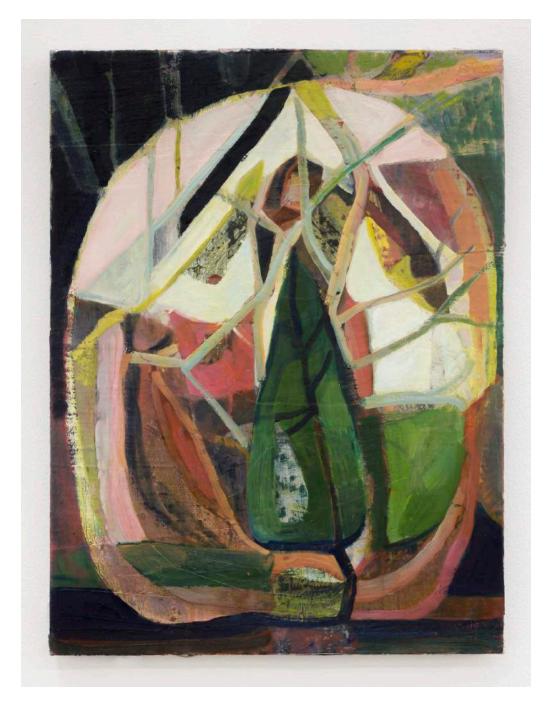


Margaux Smith (Cdn, b. 1992)

Thorn and Egg
2023
Oil on canvas over board; unique
11 x 13 inches, framed
Signed, titled and dated verso
\$1,600 plus tax

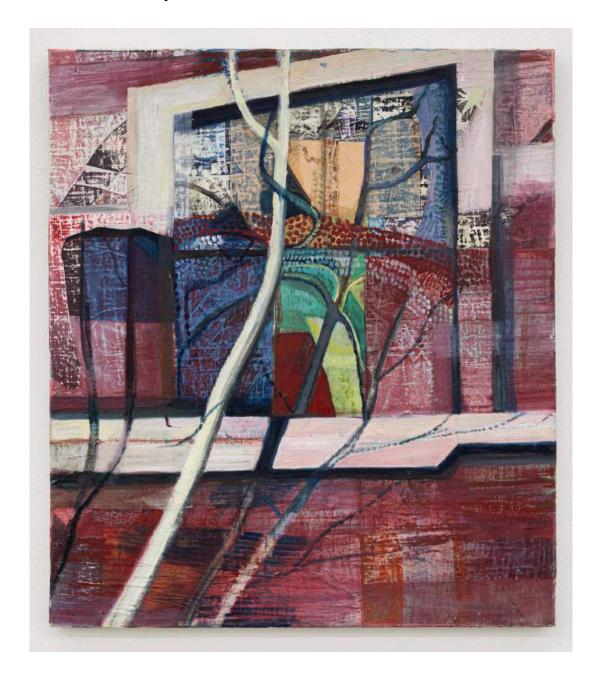


Margaux Smith (Cdn, b. 1992)

Shelter
2024
Oil on canvas over board; unique
12 x 16 inches
Signed, titled and dated verso
SOLD



Margaux Smith uses layers of paint, drawing, and collage to convey the body's state of constant transformation. The process of revision creates semi-abstract surfaces that replicate the instability of images and bodies. Born in Toronto in 1992, Smith received a BFA from OCAD University and went on to complete a Master of Information at the University of Toronto. Smith has participated several exhibitions in Toronto, as well as internationally in China and the Netherlands.



Margaux Smith (b. 1992)

March 21, 2020
2020
Oil on canvas over board; unique
24 x 21 inches; unframed
Signed, titled and dated in ink on the reverse
\$2,800 plus tax

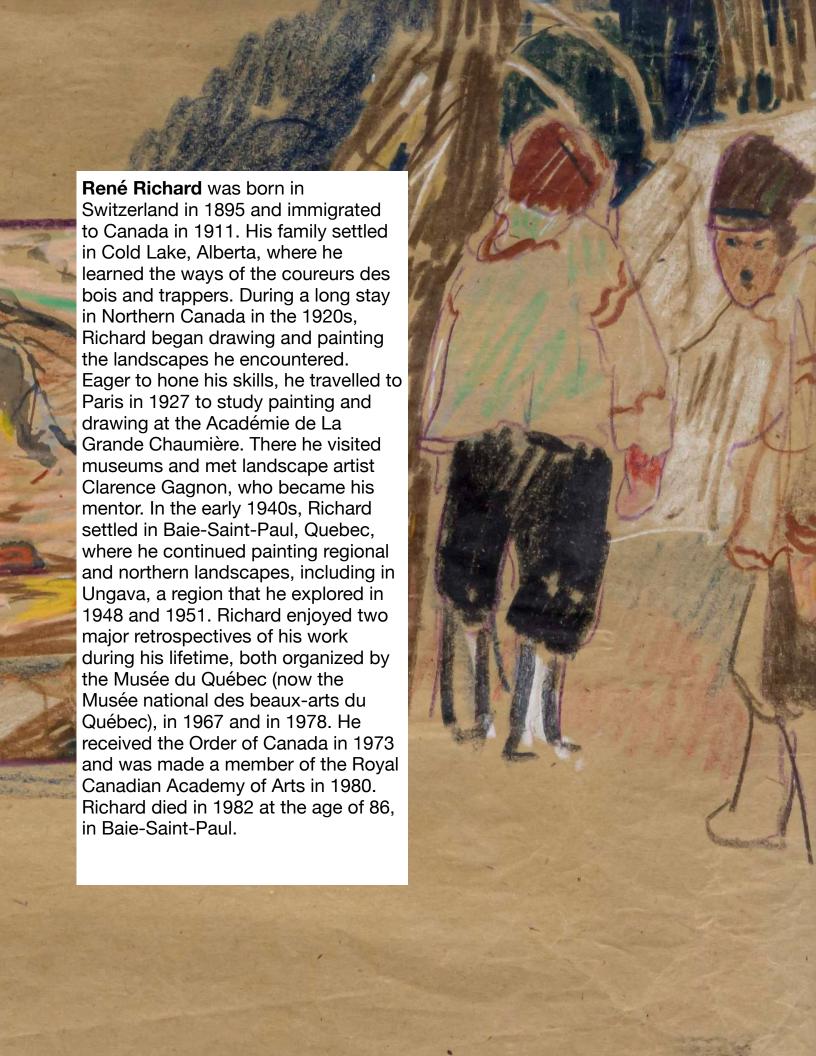


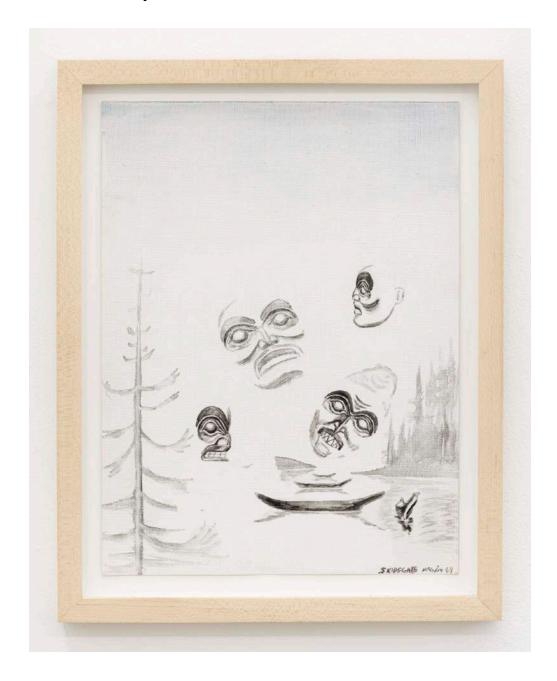
Margaux Smith, left, and a two-sided work on Kraft paper by René Richard.



René Richard (Swiss-Cdn, 1895 - 1992)

Untitledn.d.Coloured pencil on Kraft paper (two-sided); unique14.5 x 13 inches, framedSigned at bottom R Richard\$2,400 plus tax



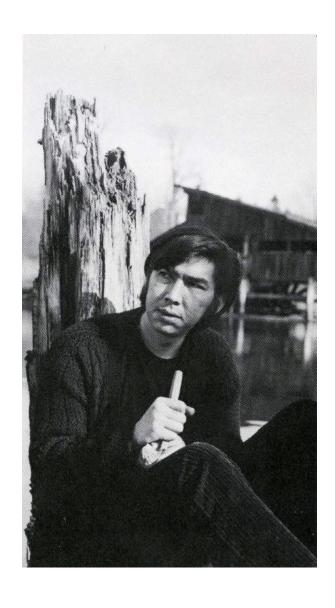


Patrick McGuire (1943 - 1970)

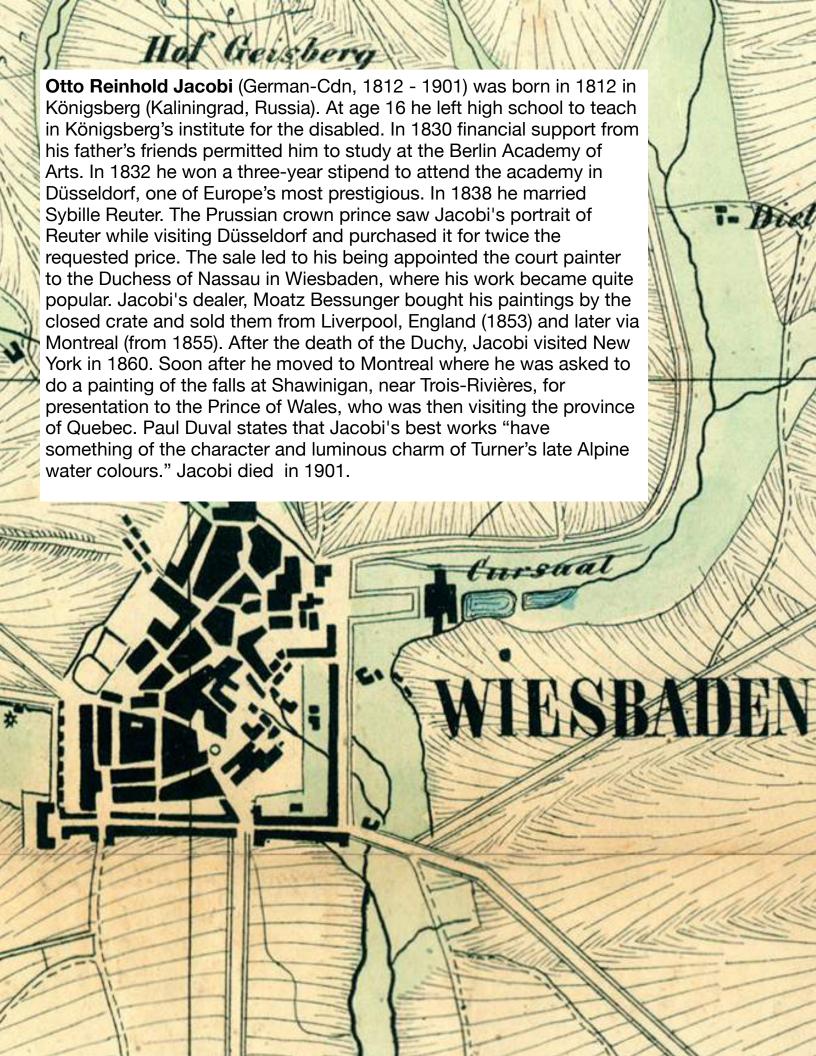
Untitled
1969
Watercolour on gessoed canvas fragment; unique
14 x 11 inches, framed; 12 x 9 (image)
Signed and dated bottom right
NFS

Pat McGuire (1943 - 1970) was a member of the Staastas Eagle clan. His father was Sam McGuire of Ojibwaay-Irish heritage and his mother, Nora Tulip, was Haida. He was born and raised in Skidegate, Haida Gwaii, where his uncle, Joe Tulip, taught him about Haida art and culture. Patrick started drawing from an early age, and was given tools to begin carving from his Uncle Edmund Calder, who also gave him books so that he could begin studying Haida art. McGuire moved to Vancouver at 19 where an informal school of argillite carving formed around him. He was also one of the few modern Northwest Coast Native artists to produce watercolour paintings on a regular basis. Michaela McGuire has said, "Through his art he portrayed a certain loneliness, sadness for a culture that had been silenced. The feelings of an outsider looking in - like his images of lone canoes drifting in the ocean."

McGuire died of a heroin overdose at 27.







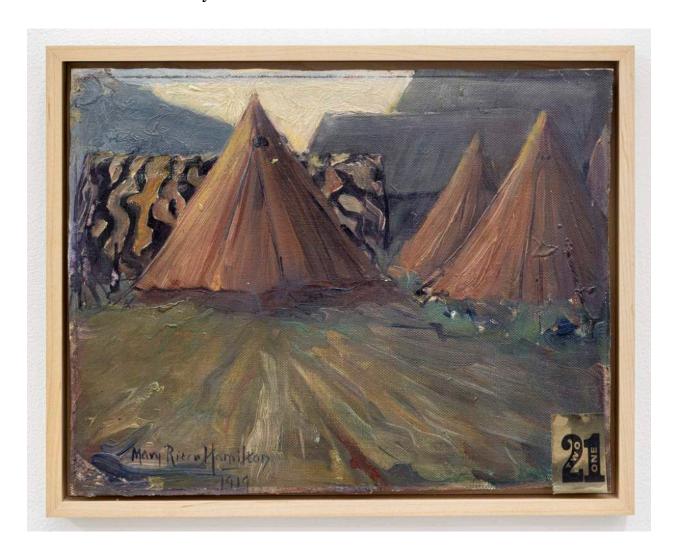


Otto Reinhold Jacobi (1812-1901)

Landscape
1888
watercolour on paper; unique
signed and dated lower
9 x 8 inches, framed
\$1,000 plus tax



Left, Arne Linder Olsen; centre, Jean Voltaire Hector; right, Mary Riter Hamilton



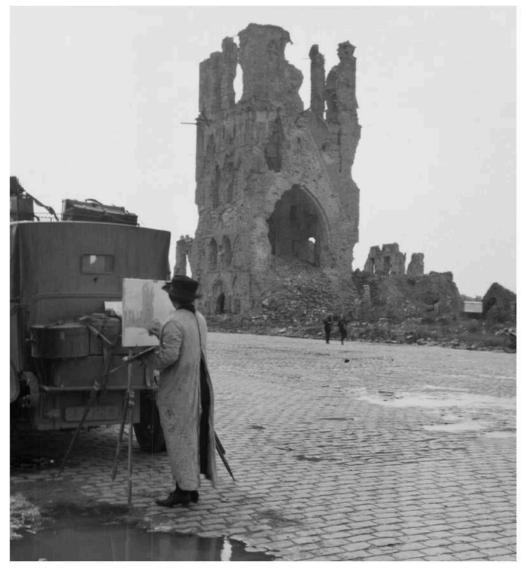
Mary Riter Hamilton (1873 - 1954)

French Military Camp
1919
Oil on canvas; unique
14 x 11 inches (framed);
13.25 x 10.25 (image)
Signed and dated 1919 and titled verso
\$4,000 plus tax



Riter Hamilton in a photograph taken circa 1911–12. (Ronald T. Riter Collection)

Mary Riter Hamilton (Cdn., 1867 -1954) was a Canadian artist who spent much of her career painting abroad in countries including Belgium, France, Germany, Holland, Italy, Spain, and the United States. Born in Teeswater, Ont., in 1867 — the same year as Confederation — Hamilton had by age 26 already suffered the deaths of both her husband (who died of an infection) and stillborn infant. The family that she had been hoping to build for herself had been destroyed so she decided to become an artist. She studied art in Toronto and New York and later moved to Paris, where she lived for much of the period from 1903 to 1911. She was included in the prestigious Paris Salon as early as 1905. Hamilton gained renown as Canada's first female battlefield artist, pioneering an empathetic style of painting the trenches and ruined towns of Belgium and France in the immediate aftermath of the Great War. She shaped an ethical portrayal of the war by drawing attention to the war's destruction and by mourning the dead. In 1939 Hamilton was admitted to the Provincial Mental Hospital in Essondale, BC, where she remained for the next three years. She died in acute poverty on April 5, 1954. Her ashes were transported to Port Arthur, Ont., now Thunder Bay, where she was buried beside her husband and stillborn son.

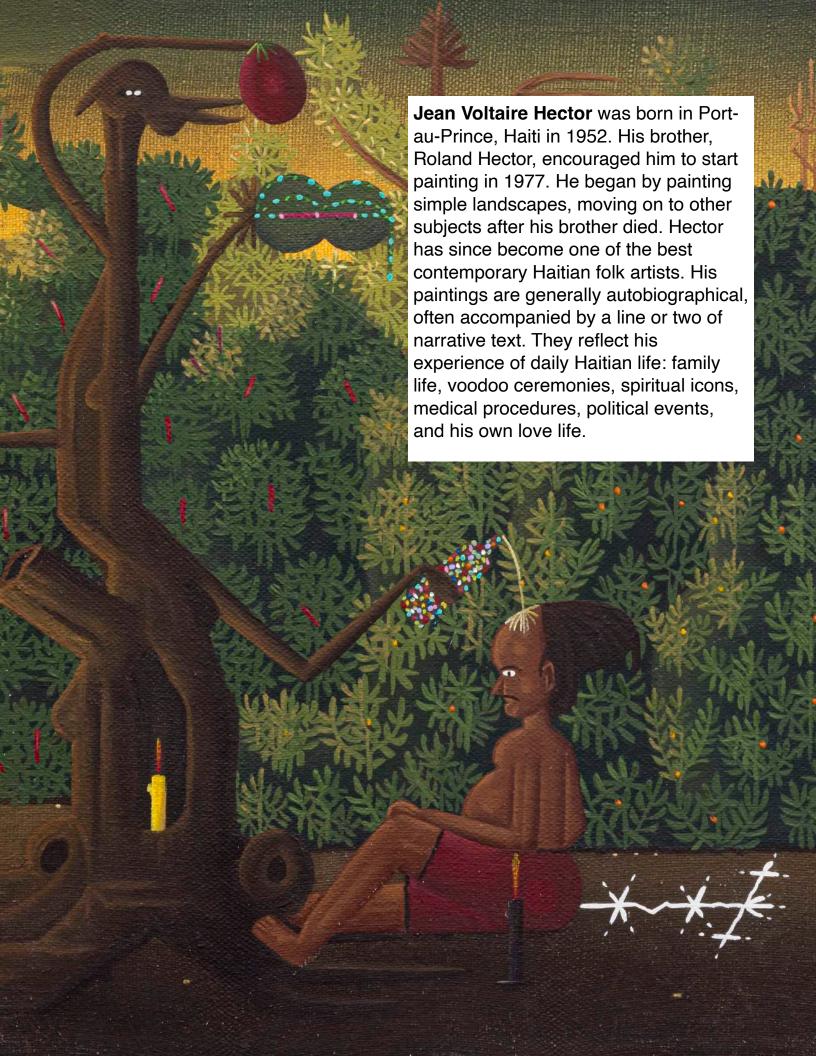


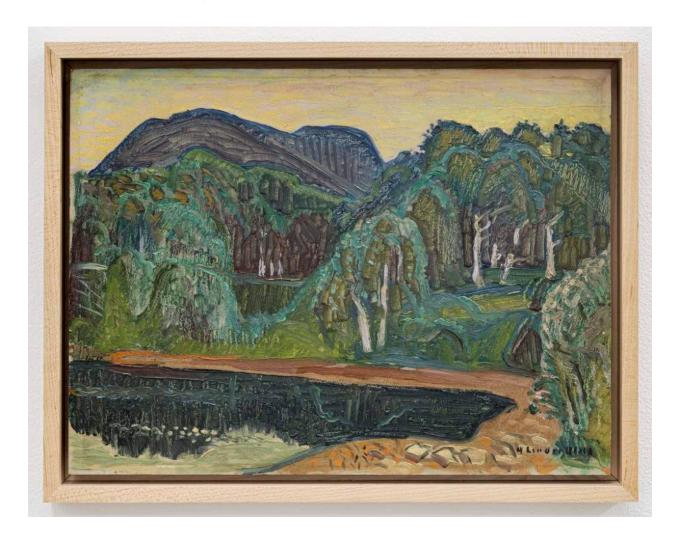
Mary Riter Hamilton in Ypres in 1919. 'I wish I could transport you here, for one must see it all in order to realize just what this terrible war has done,' the artist wrote in a letter to her friend in June 1919. (Antony d'Ypres, In Flanders Fields Museum)



Jean Voltaire Hector (b. 1952)

Traitement Mystique (Mystic Treatment)
n.d.
acrylic on canvas; unique
17 x 13 inches, framed
Signed bottom right
\$2,800 plus tax





Arne Linder Olsen (1911 - 1990)

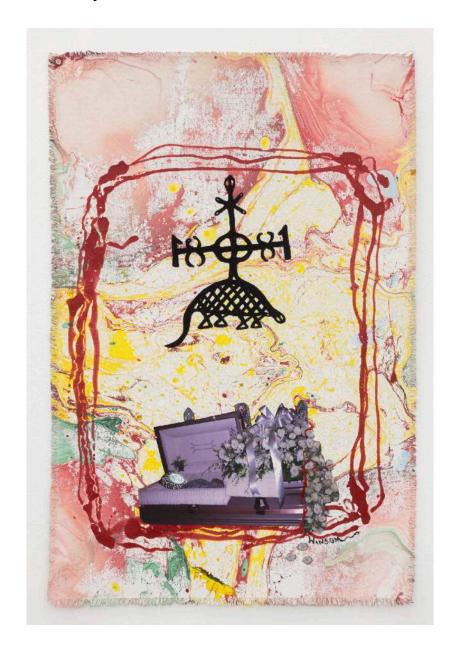
Landscape
n.d.
Oil on board; unique
14 x 11 inches, framed
Signed bottom right
\$2,200 plus tax





Left, Winsom Winsom; centre, Harold Klunder; right, Winsom Winsom





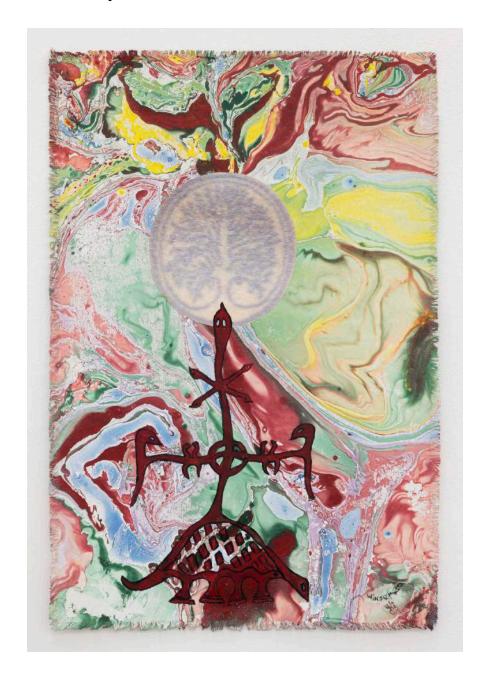
Winsom Winsom

The Other Side
n.d.
Acrylic, ink and photograph on
unstretched canvas; unique
31 x 21 inches
Signed bottom right
\$2,200 plus tax



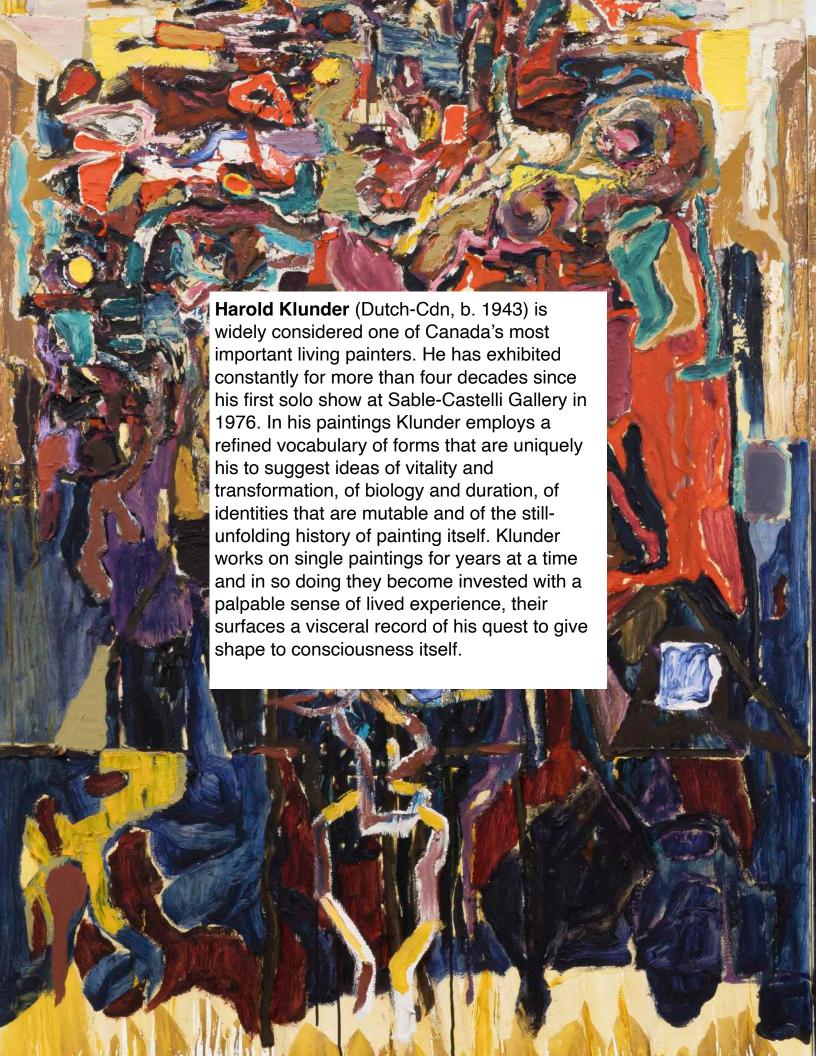
Arawak drawings at Fontein Cave, Arikok National Park, Aruba

Winsom Winsom sees herself as a "child of the universe" who arrived in Canada in the 1970s from Kingston, Jamaica. Winsom is a multi-media artist whose instinctive works explore themes of freedom, survivance, resilience, renewal, and African spirituality within the context of the Black Atlantic experience. Winsom has said, "As a person of many cultural heritages - African, Maroon, Arawak, Spanish and Scottish ancestries I bring to my work a spirituality which manifests itself through a syncretism of African-based religions and through deeply personal experiences. These blended elements have provided the focus of my personal spiritual exploration. Central to my art practices are seven principle deities of West African-based religions called "Orishas". They form a pantheon of godlike forces which express themselves on earth through specific elements and human attributes, creating human behaviour and so-called "happenstance" in the circumstances of life. To identify with an Orisha is to merge with nature and the elements. I have as one of my objectives the narration of the different facets of the histories of peoples of African and Arawak descent. By establishing an interrelation of political, spiritual and social concern I present a Black female imagery that is informed by my sense of location and belonging."



Winsom Winsom

The Tree Of Life
n.d.
Acrylic, ink and photograph on
unstretched canvas; unique
31 x 21 inches
Signed bottom right
\$2,200 plus tax





Harold Klunder (b. 1943)

The Table Of Wisdom Altarpiece 2005 - 2008

Oil on canvas over panel (side panel); oil on canvas (middle panel); unique

Triptych: 75 x 146 inches overall

Signed, titled and dated on the right panel

\$120,000 plus tax



Left, Gustav Hahn; right, Winsom Winsom



Gustav Hahn (1866 - 1962)

The Cathedral Bluffs, Scarborough
n.d. circa 1930s
Oil on canvas; unique
9.5 x 22 inches (framed); 5 x 17.5 (image)
Initialled lower left; titled to label verso
\$4,500 plus tax (Reserved)



1909- Cathedral Spires at the Scarborough Bluffs (City of Toronto Archives, Fonds 1548, Series 393, Item 1919)



Lantern slide, no date (early 1900s); photographer unknown

Photographer Unknown. The lantern slide has its origins in 17th century optical viewing devices which came to be known as "magic lanterns." The earliest slides for these consisted of hand-painted images on glass, projected by itinerant showmen telling stories about the images that were projected. In the 1840s, Philadelphia daguerreotypists William and Frederick Langenheim began experimenting with the Magic Lantern as an apparatus for displaying their photographic images. Because the opaque nature of the daguerreotype prevented its projection, the brothers looked for a medium that would create a transparent image. They employed the discoveries of the French inventor Niepce, who had discovered a way to adhere a light sensitive solution onto glass for the creation of a negative. By using that negative to print onto another sheet of glass rather than onto paper, the Langenheims were able to create a transparent positive image suitable for projection. The brothers patented their invention in 1850 and called it a Hyalotype (hyalo being the Greek word for glass). Alfred Stieglitz made lantern slides throughout the 1890s. Use of lantern slides lasted until the 1950s when their popularity began to decline with the introduction of smaller 2x2 transparencies.

