

**Alan  
Klinkhoff  
Gallery**

**Fine Art, Services & Review  
2025-2026**





W.H. Clark. Farmers wife.

## Contact Us

Alan Klinkhoff Gallery provides a wide range of services to art collectors.  
Contact us today to find out how we can be of assistance.

### Montreal

1448 Sherbrooke Street West  
1-514-284-9339

### Website

Klinkhoff.ca

### Toronto

190 Davenport Road  
1-416-233-0339

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### Our Team

Alan Klinkhoff, Chairman  
Jonathan Klinkhoff, President  
Helen Klinkhoff, Accounting  
Yasmeen Khouri, Manager of Operations & Executive Administrator  
Marie-Lou Boyle, Senior Administrator  
Danielle Pytlik, Client Services & Administrator

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Image: Robert W. Pilot 1898-1967, *Skating Rink, Dufferin Terrace* (detail)



# Message from Alan Klinkhoff Chairman



A selection of highlights of works of art available for your purchase in 2026 and highlights of a selection sold in 2025 are illustrated in this catalogue. Additional fine works of art available are on our website.

In 2025, we transitioned leadership for the next generation of the gallery to Jonathan Klinkhoff. This assures clients of the same trust, integrity, and expertise our family has represented in the art business in Canada for over 75 years. As president, while managing the Toronto location, Jonathan will

oversee the development of Alan Klinkhoff Gallery. I will manage the Montreal gallery and continue to work 10 days or so monthly in Toronto where in 2026 Helen and I will have 2 additional grandchildren, a sibling and a cousin to Liam.

With Yasmeen Khoury, Marie-Lou Boyle and Danielle Pytlik we have an able staff in place to support us. We are reliably equipped to manage any and all aspects of the fine art interests for new and veteran clients. Buying, selling and appraising fine art, consultation for estate planning and estate management are services we offer with the highest level of professionalism and experience. If at year end or in the new year you take stock of your assets it may be prudent to review the values of your portfolio in fine art. Both Jonathan and I are members in good standing of the Canadian Association of Personal Property Appraisers. For any art related needs, ask the experts.

At our galleries and [klinkhoff.ca](http://klinkhoff.ca), and with our network of professional contacts nationally and internationally, we can manage the sale of entire collections of works of fine art, Canadian and of various origins. Our transaction fees are highly beneficial for consignors as compared to many alternatives.

“We Build Collections” is a saying we often brandish. While we are pleased to assist and advise in the development of collections, we are equally encouraging of interested occasional art buyers. At Alan Klinkhoff Gallery we offer an important selection of fine art of quality.

We acknowledge professional referrals from consultants, decorators, appraisers, and estate executors. We invite consultations from financial planners, trust officers, notaries, and lawyers.

Finally, in March of this year, MP Anna Gainey honoured me with the King Charles III Coronation Medal for my “dedication to the preservation and promotion of Canadian art... showcasing and preserving Canadian talent with a special focus on the contributions of Canadian women artists.” With humility and gratitude, I accepted this honour on behalf of our family and team, of yesteryears and these years as well. For close to 25 years, Jonathan has shared this dedication. It is a mission he intends to carry forward.

We encourage your business. For your art related questions, all treated confidentially, we welcome your inquiries.

# Message from Jonathan Klinkhoff President



observation that broader uncertainty may provoke buyers to seek the added security of a market that is underpinned by other people of affluence.

At the same time Canada's aging population has led to an increasing demand for our estate planning services, including sales and appraisals. We anticipate this to be a growing area of business, and with a tradition of over 75 years as art market practitioners, we encourage those with important collections of fine art to seek reliable opinions as to the value of their works of art. Both my father and I are members of the Canadian Association of Personal Property Appraisers and conduct valuations for sales, estates, tax reporting and more.

In early 2025, my father was awarded the King Charles III Coronation Medal for his, "dedication to the preservation and promotion of Canadian art... showcasing and preserving Canadian talent with a special focus on the contributions of Canadian women artists." Although he will humbly say that the honour is one he accepts on behalf of our family, his award has been earned during an accomplished career of more than 50 years. We are proud of his recognition.

The year 2026 will be my first full one as president of Alan Klinkhoff Gallery. I am honoured to have been entrusted with seeing my family's legacy in the art business through a third generation.

Along with my father, who remains Chairman, we are committed to ensuring that we provide to our clients with the same level of expertise, trust, quality of artwork, the same bespoke service, as well as the exceptional results as has always been our mission.

In this catalogue you will find a selection of works for sale, information about our services, as well as notable sales from 2024-2025. We invite you to contact us for our assistance.



## Fine Art for Sale

Image: William Brymner 1855-1925, *Afterglow*, 1913 (detail)



**Robert W. Pilot 1897-1967**

*Skating Rink, Dufferin Terrace*

Oil on canvas

22 x 28 in (55.9 x 71.1 cm)

\$135,000

**Provenance**

Collection of the Late R. Fraser Elliott, Toronto

Sotheby's / Ritchies, *Important Canadian Art*, May 29, 2006, lot 22

Galerie Walter Klinkhoff Inc., Montreal

Property of a Distinguished Montreal Collector

— During the 1950s and 1960s, Pilot often painted Dufferin Terrace in Quebec City. The artist stayed at Château Frontenac, as shown in some low-angle views of the promenade, captured from one of the windows of the famous and luxurious hotel.

The first Dufferin Terrace slide was built in 1884 and made permanent in 1946. The Château Frontenac skating rink, located on the edge of the promenade, was, for a long time, one of the capital's most popular rinks. From 1948 onwards, Pilot devoted himself to these scenes of winter fun on the terrace. In the 1950s, he exhibited six eloquently titled paintings on this theme at the AAM and the RCA. In 1955, the Montreal Arts Club presented a painting titled *The Terrace Quebec - Twilight* to Sir Winston Churchill for his 80th birthday.

Painted in the manner of Camille Pissarro, a French Impressionist who was greatly admired by Pilot, these works appear closer to sketches made in the field, *en plein air* during the winter, than to studio paintings. This is evidenced in the first view of the terrace: the architecture of the citadel, slide, kiosks and other buildings, as well as the few figures—shapeless smudges—are only hinted at by gestural, impasto strokes. Much like *Skating Rink Dufferin Terrace*, it may have served as a preparatory study for finished paintings, such as those occasionally found in public sales. [...] Adrien Hébert, in 1939 (Private collection, Montreal), and Henri Masson, in 1944 (National Gallery of Canada), also painted ice skaters, but with very different approaches and aesthetics.

Mario Béland, Ph.D.

References available online at [klinkhoff.ca](http://klinkhoff.ca)

**Nº 2**

**Jean Paul Riopelle** 1923-2002  
*Sans titre*, circa 1959  
 Oil on paper mounted on canvas  
 17 ½ x 22 ½ in (44.5 x 56.2 cm)  
 \$47,500

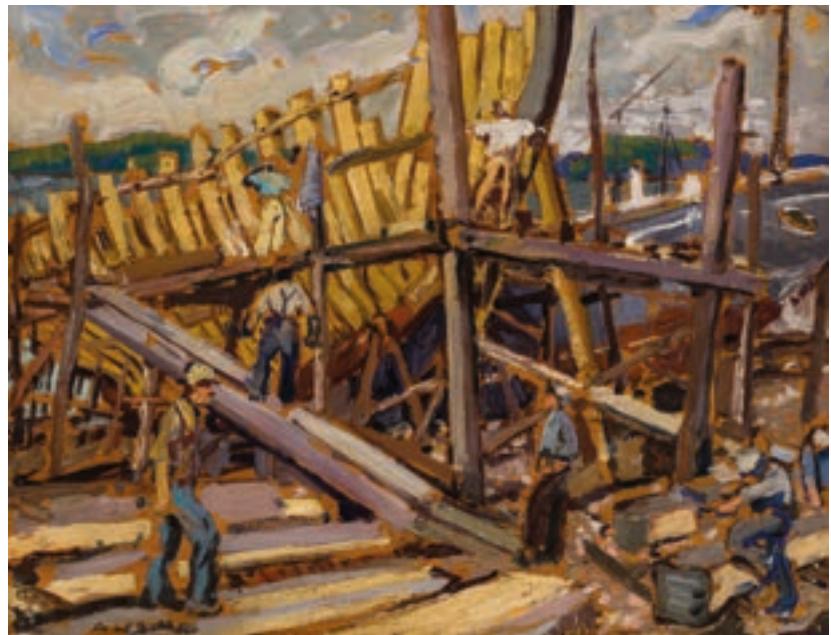
This painting is included in the Jean Paul Riopelle Catalogue Raisonné compiled by Yseult Riopelle, Vol. 2 (online addendum).

**Provenance**  
 Galerie Eric Klinkhoff Inc., Montreal  
 Private collection, Toronto

— This is a fine example of Jean Paul Riopelle's late 1950s works on paper, executed during a transitional moment in his career. Jean Paul Riopelle's *Sans titre*, circa 1959, a gestural abstraction, is executed with sweeping strokes of blue, red, black, and white set against a

pale ground, with drips and overlapping brushwork emphasizing movement and spontaneity. This richly painted work in oil on paper mounted on canvas is an indication of his transition in the late 1950s toward freer compositions.

Around this time, Riopelle was moving away from his signature palette knife mosaics and exploring more fluid, expressive approaches to painting. The energy in *Sans titre* is spontaneous yet controlled, with paint brushed and dragged across the surface in broad gestures. These works coincided with his time in Paris and his relationship with Joan Mitchell, whose lyrical abstraction informed this more open style. As such, the painting captures a pivotal moment in his evolution, where emotion and immediacy take precedence over structure, marking a key shift in Riopelle's evolving abstract language.

**Nº 3**

**Arthur Lismer** 1885-1969  
*Lunenburg, N.S.*, circa 1945  
 Oil on panel  
 12 x 16 in (30.5 x 40.6 cm)  
 \$65,000

**Provenance**  
 Kastel Gallery, Westmount, Quebec  
 Private collection, St-Bruno-de-Montarville

— Paintings by Arthur Lismer placed Nova Scotia in Canada's national art movement. Compositions like ours of Lunenburg by Lismer demonstrated that Nova Scotia's people, bustling harbours, docks and seascapes could be portrayed with the same modernist approach as the forests of Ontario or the Rocky Mountains. This Arthur Lismer shows a Lunenburg's shipyard scene with workers engaged in the construction of a wooden

vessel. Lismer focuses on the scale of the ship, its skeletal ribs dominating the composition. Demonstrative of Lismer's interest in the working life of the people of coastal Nova Scotia, he captures several of the boatbuilders working away at their respective tasks. Historically, boatbuilding was a defining industry of Lunenburg.

In the next generation of painting in Canada the identity of the Maritimes was developed by Mary & Christopher Pratt, Alex Colville, Tom Forrestall, Lawren S. Harris in painting and, in printmaking, David Blackwood.

## Nº 4

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**Marc-Aurèle Fortin 1888-1970**

*Près de Lesage*, circa 1930

Oil on cardboard

23 ¼ x 24 in (59.1 x 61 cm)

\$65,000

### Provenance

Galerie l'Art Francais, Montreal

Collection Galerie Jean-Pierre Valentin, Montreal

Property of a Distinguished Montreal Collector, 1992

### Exhibitions

Montreal, Galerie L'Art Francais, May 1945, as *Près de Lesage*, 1924.

Saint-Jérôme, Centre d'exposition du Vieux-Palais, *Laurentides, Panorama*

*Pictural de 1899 à nos jours*, January 12 - February 23, 1992.

Quebec City, Musée national des beaux-arts du Québec, *Marc-Aurèle Fortin: The Experience of Colour*, February 10 - May 8, 2011; Kleinburg, Ontario, McMichael Canadian Art Collection, May 28 -September 11, 2011, no. 53.

### Literature

"Caractère conservé," *La Presse*, May 14, 1945, 4 [reproduced].

Marius Barbeau, *Painters of Quebec* (Toronto: The Ryerson Press, 1946), 13 [reproduced].

Gaston Boucher, "Panorama des Laurentides au Vieux Palais: une exposition qu'il faut visiter à tout prix!", *l'Annonceur* (Saint-Jérôme), January 17, 1992, 4 [reproduced].

Pierre Dupuis, "une superbe exposition montre le visage séculaire des Laurentides," *Journal l'Argenteuil* (Lachute), February 2, 1992, [reproduced].

Danielle Soucy, "Les belles images des pays-d'en-Haut: Les Laurentides vues par cinq générations d'artistes," *Chatelaine*, February 1992, 22 [reproduced].

Albert Bernier, *Un siècle de peinture au Québec* (Montréal: Éditions de l'homme, 1999), 84 [reproduced].

Richard Foisy, François-Marc Gagnon, Michèle Grandbois, Sarah Mainguy, Esther Trépanier, *Marc-Aurèle Fortin: L'expérience de la couleur*, edited by Michèle Grandbois (Quebec City / Montréal: Musée national des beaux-arts du Québec / Les Éditions de l'Homme, 2011), 181, 247 [reproduced].



— *Près de Lesage* is included in the photograph of the seated artist, on the floor, at his feet. (Fig.1)

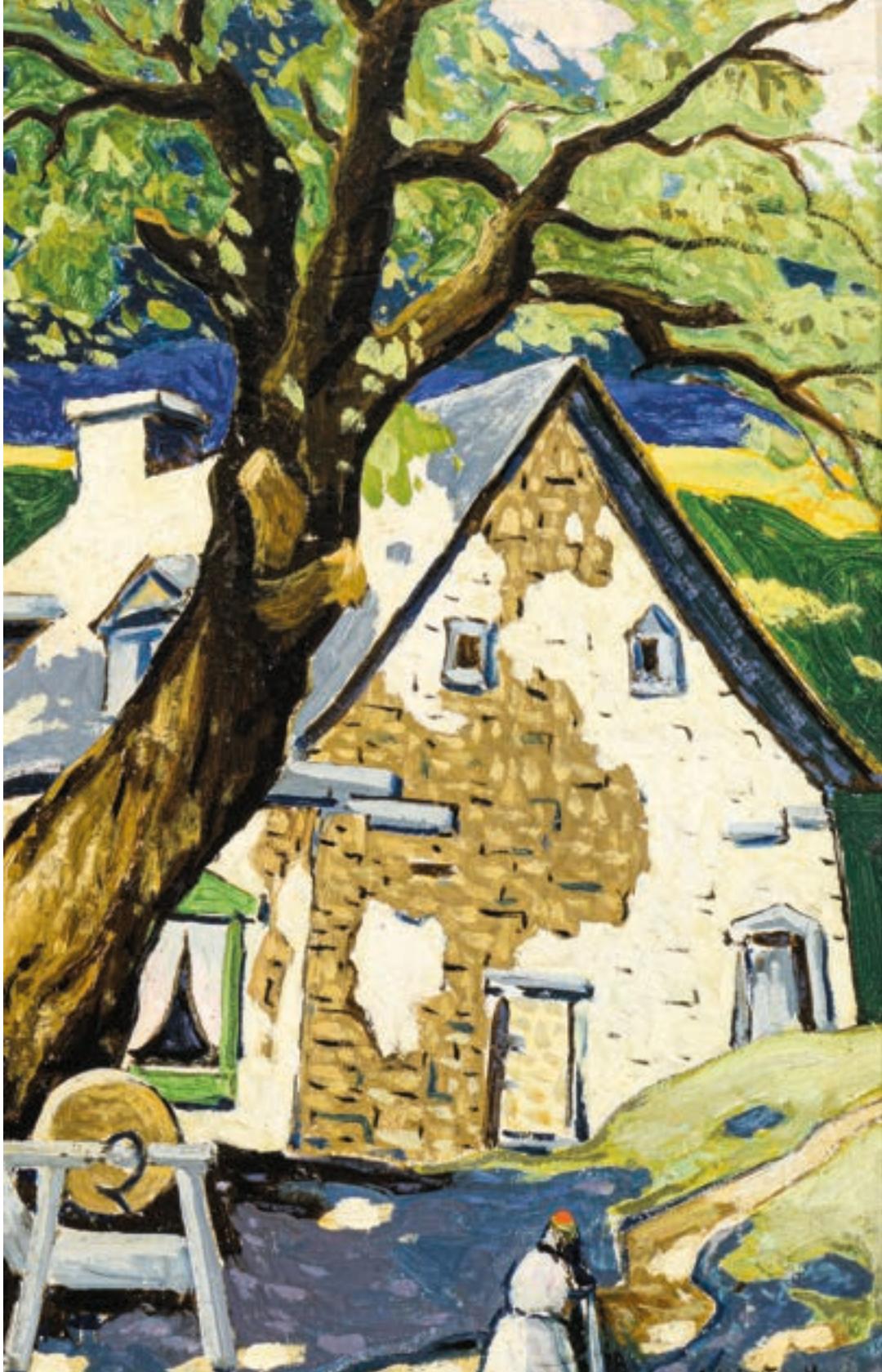
Throughout his career, Fortin would use his artistic powers to contrast humanity and nature, with cities, towns and buildings often dominated by comparatively massive natural elements such as trees, clouds and mountains. Fortin's use of proportion often reveals his focus. He was among those Quebec artists (see, notably, Adrien Hebert) influenced by impressionism, and simultaneously fascinated with urban growth in rapidly industrializing North America.

Esther Trépanier, who at the time was a Professor of the Department of Art History at University of Quebec, Montreal wrote an excellent essay *Marc-Aurèle Fortin as Seen by His Contemporaries* to accompany the 2006 Galerie Walter Klinkhoff non-selling retrospective exhibition celebrating the master. "By the end of the 1920s, Fortin was well on his way to becoming one of the artists instrumental in setting the markers of modernism in the arts as it was taking shape in Quebec." She continued, "The modernism at issue was a form of expression that remained figurative yet sought to disassociate itself from academic rigidity and even occasionally from an overly repressive nationalism."

"It was in the 1920s that Fortin began to exhibit canvases in which gigantic trees encircle and almost blend into tiny houses and minuscule human forms, often simplified to an extreme. These imposing trees, so characteristic of Fortin ... are among the works that the public and critics have always preferred most."



Fig. 1 Marc-Aurèle Fortin beside *Près de Lesage*, circa 1930 from "Caractère conservé," *La Presse*, May 4, 1945, 4 [reproduced].



## Nº 5

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**Pablo Picasso 1881-1973**

*Tête de Faune (Vallauris)*, 1950 (conceived)

Ed. 2 of 2

Bronze

2 3/8 x 2 1/4 x 1 1/2 in (6 x 5.7 x 3.8 cm)

\$145,000

### Provenance

Waddington Galleries, Montreal

Acquired from the above by present private collection, Montreal and Ste. Agathe, Quebec, April 30, 1971

### Literature

Werner Spies, *Sculpture by Picasso* (London: Harry N Abrams, 1972), 285, 308, no. 378 [reproduced].

— Pablo Picasso's *Faunes* occupy a fascinating place within his postwar exploration of mythological imagery. The faun, a mischievous half-human, half-goat figure drawn from Greco-Roman mythology, became one of Picasso's alter egos in the 1940s and 1950s. According to the Picasso Museum in Paris:

“The faun is a legendary creature from Roman mythology (called a ‘satyr’ by the Greeks). These ‘goat-men’ are joyful figures, part of the procession of Bacchus, and often associated with overflowing sexuality, simple pleasures, wine, dancing, and love. Picasso depicts this rural deity with certain recurring characteristics: a human torso, pointed ears, goat feet and horns, and playing the flute.”

Picasso's small sculptural heads distilled these themes into compact, mask-like forms, where sharp eyes, pointed ears, and a grin of the faun embodied humour, liberation, and mischief.

Among the most compelling examples are the *Tête de faune* bronzes conceived in 1950 while Picasso was living in Vallauris. These small-scale works, often no more than a few inches across, were cast from his clay or plaster models at the Godard foundry. Remarkably, certain versions were produced in editions as limited as two, setting them apart from the larger ceramic editions that were made in the hundreds. Their rarity, combined with their intimate size and powerful expression, underscores Picasso's ability to charge even the smallest object with timeless resonance.



## Nº 6

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**William Henry Clapp 1879-1954**

*Chézy, Valley of the Marne*, 1908

Oil on canvas

26 ¾ x 35 ¼ in (67.9 x 89.5 cm)

\$150,000

### Provenance

Possibly Johnson Art Galleries, Montreal

Private collection of Mr. William Sutherland Maxwell (1874-1952), Montreal

Galerie Alan Klinkhoff, Montreal

Private collection, Westmount, Quebec

### Exhibition

Ottawa, National Gallery of Canada, *Canada and Impressionism: New Horizons*; Munich, Germany, Kunsthalle München, July 19 - November 17, 2019; Lausanne, Switzerland, Fondation de l'Hermitage, January 24 - March 13, 2020; Montpellier, France, Musée Fabre, September 19 - October 20, 2020; Ottawa, National Gallery of Canada, February 26 - July 3, 2022, no. 29.

### Literature

Katerina Atanassova, "Helen McNicoll: in Search of Light," *Magazine*, National Gallery of Canada, May 4, 2023, <https://www.gallery.ca/magazine/your-collection/helen-mcnicoll-in-search-of-light>.

Katerina Atanassova et al., *Canada and Impressionism: New Horizons* (Stuttgart / Ottawa: Arnoldsche Verlagsanstalt Publishers / National Gallery of Canada, 2019), 68-69, 162 [reproduced].

Alan Klinkhoff Gallery, *70 Years* (Montreal: Alan Klinkhoff Gallery, 2019), 46 [reproduced], 56.



Scan to read the appreciation, *"An Ephemeral Moment in Time: Clapp's Impressionist Perspective in "Chézy, Valley of the Marne"*.

Nº 7

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**Kathleen M. Morris 1893-1986**  
*Buildings, Craig St., Montreal*, circa 1930  
Oil on canvas  
20 ¾ x 24 in (52.7 x 61 cm)  
\$150,000

**Provenance**

Galerie Walter Klinkhoff Inc., Montreal  
Private collection, Westmount, Quebec  
By descent to the present private collection, Westmount, Quebec

**Exhibitions**

Possibly: Montreal, Art Association of Montreal, *Spring Exhibition*, 1939, no. 239,  
exhibited as *Craig Street District, Montreal*.  
Montreal, Montreal Museum of Fine Arts, *Man and His World: Chez Arthur et Caillou la pierre / From Macamic to Montreal*, 1974.

— Kathleen M. Morris is an important participant in the legacy of the Beaver Hall Group of artists, Craig Street is a highly representative composition by her. The subject of Craig Street, now called St. Antoine Street, locates the composition just east of Victoria Square and within the closest proximity of Beaver Hall Hill. This composition, painted from an elevation above, describes the winter urban scene below, snow covered roof tops, and the windy street animated with a yellow tram turning the corner toward a couple of people and a car heading one way while a horse drawn snow cart heads in the other direction. Morris describes her urban narrative with thick and aggressive brushwork in a warm palette of yellow, ochres, browns and blue and a contrast of cool whites of the snow. Her buildings are simplified forms and boldly outlined, characteristic of the Beaver Hall group artists. The perspective is not uncommon for Morris and suggests that on this winter's day she is painting from inside a building, sheltered from the cold.





**William Brymner** 1855-1925

*Afterglow*, 1913

Oil on canvas

30 1/8 x 40 1/8 in (76.5 x 101.8 cm)

\$125,000

#### Provenance

William Scott and Sons, Montreal

Dr. W. W. Chipman, Esq., Montreal

Christie's, *British and Continental Pictures*, February 19, 2004, lot 196

Private collection, Vancouver

Sotheby's / Ritchies, *Important Canadian Art*, May 28, 2007, lot 76

Galerie Walter Klinkhoff Inc., Montreal

Property of a Distinguished Montreal Collector

#### Exhibitions

Montreal, Royal Canadian Academy of Arts, *Thirty-fifth Annual Exhibition*, 1913, no. 41.

Toronto, Museum of Toronto, *Seventh Annual Exhibition of the Canadian Art Club*, May 1-13, 1914, no. 7.

Winnipeg, Winnipeg Museum of Fine Arts, *Second Annual Exhibition by the Royal Canadian Academy of Arts*, January-March 1914, no. 16.

#### Exhibitions (Continued)

Kleinburg, McMichael Canadian Art Collection, *River of Dreams: Impressionism on the St. Lawrence*, June 22 - February 17, 2025, exhibited as *Afterglow (Dernières lueurs)*.

#### Literature

"Art Association Exhibition Shows Notable Advance," *The Star* (Montreal), November 20, 1913.

"The Montreal Group", *The Gazette* (Montreal), November 21, 1913, 5.

"The Annual Academy Results in Collection of Very Fine Exhibits," *The Daily Telegraph* (Montreal), November 21, 1913.

"Montreal Artists Are Well Represented at R.C.A's Annual Exhibit" *The Herald* (Montreal), November 22, 1913.

"To Promote Art in Minor Centres. The President's Work", *The Gazette* (Montreal), December 9, 1913, 8.

C.L. Sibley, "The Greatest Show of Canadian Painting", *The Globe* (Toronto), December 20, 1913, A3.

Royal Canadian Academy of Arts, *Catalogue of Winnipeg Museum of Fine Arts Second Annual Exhibition by the Royal Canadian Academy of Arts* (s.l.: s.n., 1914), 6.

Canadian Art Club, *Catalogue of the Canadian Art Club, 1914: Seventh Annual Exhibition* (Toronto: Canadian Art Club, 1914), unpaginated [reproduced].

"Montreal" *American Art News*, Vol. XII, no. 13, January 2, 1914, 11.

"After Glow" *The Globe*, May 9, 1914, Saturday Magazine Section, 3. [reproduced]

"Landscapes Shown by the Canadian Art Club" *The Globe* (Toronto), May 2, 1914, 11.

*Art of the British Empire Overseas*, ed. Charles Holme (London, Paris, New York: "The Studio" Ltd., 1917), 18 [reproduced].

*Canadian Painters from Paul Kane to Group of Seven*, ed. D.W. Buchanan, (Montreal, 1941), plate 12, [reproduced].

Lydia Bouchard, "Les paysages Québécois de William Brymner, expérience de la nature comme lieu identitaire Canadien au tournant Du XXe siècle," master's thesis, University of Quebec, Montreal, June 2009.

Anne-Marie Bouchard and Sarah Milroy, *River of Dreams: Impressionism on the St. Lawrence* (Kleinburg / Fredericton: McMichael Canadian Art Collection / Goose Lane Editions, 2024), 112-113 [reproduced].

#### Publication

The McCord-Stewart Museum in Montreal holds a photograph, *Landscape*, 1913, painting by and copied for William Brymner, copied 1916 (Accession No. VIEW-16078), that is a print of the present canvas.



Scan to read the appreciation "William Brymner, *Afterglow*" by Jocelyn Anderson

**Nº 9**

**Clarence A. Gagnon** 1881-1942  
**Été de la St. Martin, Baie St. Paul**,  
 circa 1922  
 Oil on panel  
 4 ¾ x 7 ½ in (12 x 18 cm)  
 \$50,000

**Provenance**  
 Estate of the Artist  
 Mrs. Lucile Rodier Gagnon, widow of  
 the artist  
 Laing Galleries, Toronto  
 Continental Galleries, Montreal  
 Private collection, Westmount, Quebec  
 By descent to the present private  
 collection, Westmount, Quebec

— *Été de la St. Martin, Baie St. Paul* demonstrates Gagnon's genius at painting sensitively the light and colour of Baie St Paul. It is due to paintings of this quality that the name Clarence Gagnon is synonymous with Gagnon's name is synonymous with the Charlevoix region. In this painting, a house is perched above Baie St. Paul in the foreground, with a perspective looking northward toward the hills that rise beyond the town. These hills lead to St. Hilarion and Cap aux Corbeaux to the northeast, on the right. The village of Baie St. Paul proper lies just outside the frame, on the flat plain in the middle ground to the right.

**Nº 10**

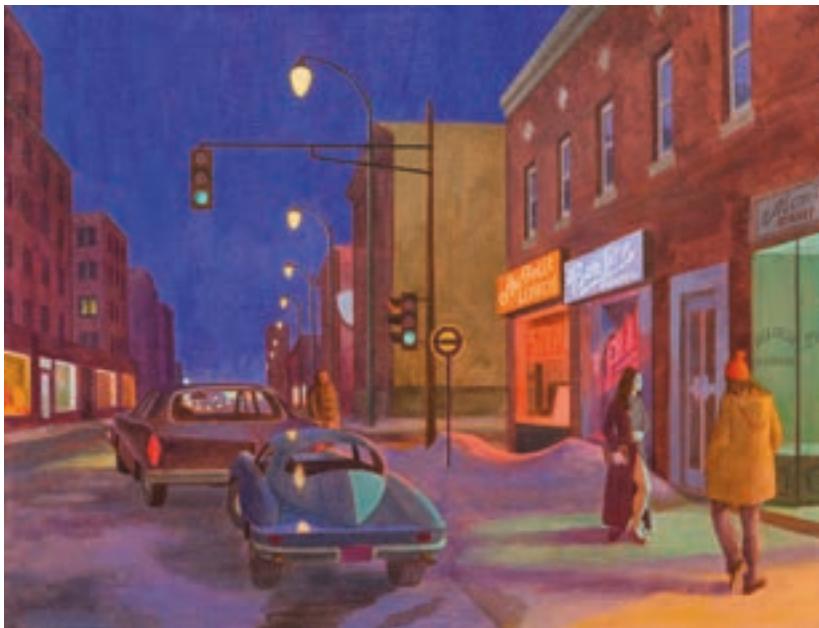
**John Young Johnstone** 1887-1930  
**Old Farm House, Ste-Anne-de-Beaupré**, 1929 (May)  
 Oil on panel  
 7 x 10 in (17.8 x 25.4 cm)  
 \$14,000

**Provenance**  
 Watson Art Galleries, Montreal  
 Walter Klinkhoff Gallery, Montreal  
 Private collection, Westmount, Quebec  
 By descent to the present private  
 collection, Westmount, Quebec

— John Young Johnstone was a member of the Beaver Hall Group, participating in the 1921 exhibition. He is a master of light and atmosphere. In this striking painting, he uses the back light of either early evening or early morning to define the scene. A shaded path leads toward a cluster of figures gathered near a house in the distance. The foreground at right anchors the composition in cool shadow.

Beyond the trees, a brilliant band of sunlight opens onto the river and the soft blue forms of the South Shore. Johnstone stages a quiet rural moment along the north shore of the St. Lawrence River at Ste Anne de Beaupré, today a ½ hour east of Quebec City. In the background is Ile d'Orléans where Horatio Walker had his home and studio at this date. The Beaupré area is very much synonymous with the best of Johnstone's paintings and an area he visited on numerous occasions and painted these exquisite sketches.

The region attracted other Canadian luminaries including James Wilson Morrice, Maurice Cullen, Robert Pilot, and William Brymner. The dedication on the reverse of the painting is to William R. Watson the most distinguished Montreal art dealer of the day. One can be assured that the artist gifted to Mr. Watson a particularly fine example of his painting.

**Nº 11**

**Philip Surrey** 1910-1990  
*Au Petit Lunch (St. Catherine St. W. at Metcalfe Ave., Westmount)*, circa 1972  
 Oil on canvas  
 18 x 24 in (45.7 x 61 cm)  
 \$35,000

**Provenance**  
 Galerie Gilles Corbeil, Montreal  
 Acquired from the above, private collection, Montreal, February 6, 1973

**Exhibition**  
 Montreal, Galerie Walter Klinkhoff Inc., *Philip Surrey Retrospective Exhibition*, September 18 - October 2, 2004, no. 1.

— “In many of my pictures there is a man walking by himself, that man is always me,” metaphorically Philip Surrey said. Remarking at the lone figure just off centre in the middle ground one might speculate this to be Surrey as the spectator to the scene unfolding.

Looking at this painting, a rare quote by the artist and the insight of art critic Robert Ayre cited below leads the viewer to speculate on various interpretations of the work.

“The city is his place. Night is his time, and the overwhelming solitude of man his theme... Apprehension and fear lurk in the threatening shadows, but the greatest terror is loneliness.” Robert Ayre wrote about Philip Surrey. The notions of “fear” and “apprehension” and other tensions are expressed in many ways in his paintings. Certainly, there is a tension in the relationship of the leggy maxi-coated young lady with the red tuqued fellow seen only from the back.

**Nº 12**

**Auguste Rodin** 1840-1917  
*Nu Feminin Assis se Tenant le Pied Gauche Dit Aussi, Etude Pour Devant La Mer*, 1973 (conceived)  
 Ed. 9 of 12  
 Bronze with dark brown patina  
 5 1/4 x 3 1/8 x 5 1/2 in (13.5 x 7.8 x 14 cm)  
 \$22,500

**Provenance**  
 Galerie Moos Inc., Montreal  
 Acquired from the above by the present private collection, Montreal and Ste. Agathe, Quebec, May 30, 1974

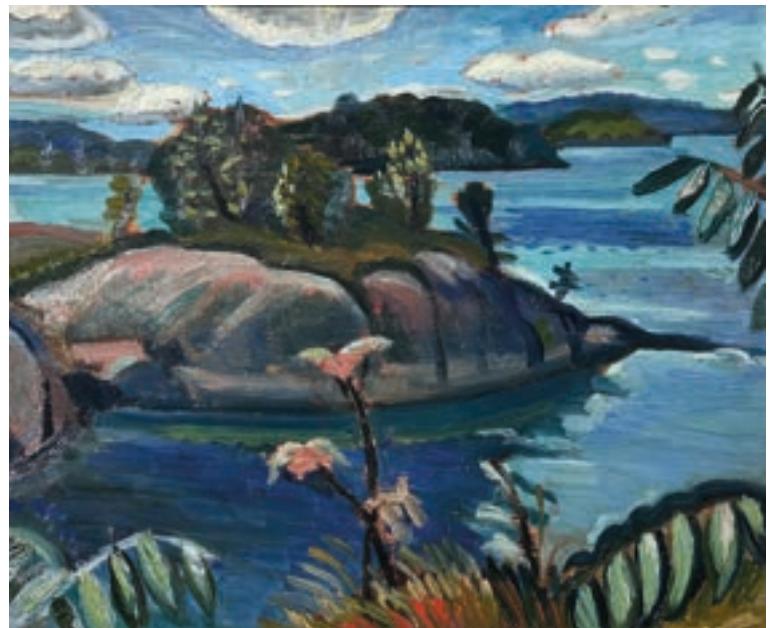
— This small and fine work in bronze, has a descriptive title, seated female nude holding her left foot is also known as a study for an important and large bronze, *Devant la mer*. In this small format the master showcases his ability to express emotion, movement, grace, intimacy, texture and repose. This is a fine bronze cast at the foundry E. Godard, by Musee Rodin in 1973 in an edition of 12.

**Nº 13**

**Robert W. Pilot 1897-1967**  
*View of the Mother House from Westmount*  
 Oil on canvas  
 19 x 24 1/8 in (48.4 x 61.2 cm)  
 \$37,500

**Provenance**  
 Continental Galleries, Montreal  
 Private collection, Westmount, Quebec  
 By descent to the present private collection, Westmount, Quebec

— Robert Pilot captured an early spring morning in Montreal, sketching from above, on the slope in Westmount, overlooking the Grey Nuns' Mother House, now 70 years later identified as Dawson College. The budding and lightly leafed trees and roofs of the homes in Priests' Farm's neighbourhood transition to the imposing dome, wings and silhouette of the Mother House beyond, dissolving into layers of the Montreal skyline and the industrial smokestacks. Robert Pilot is best termed an impressionist, here describing dappled light, faint colours, with his interest in an atmospheric urban landscape, one of morning tranquility and certainly of historical importance.

**Nº 14**

**Sarah Robertson 1891-1948**  
*Needle's Eyes, Fernbank*  
 Oil on panel  
 12 x 14 in (30.5 x 35.6 cm)  
 \$45,000

**Provenance**  
 Family of the Artist  
 Private collection, Westmount, Quebec  
 By descent to the present private collection, Westmount, Quebec

**Exhibition**  
 Ottawa, The National Gallery of Canada, *Memorial Exhibition Sarah Robertson 1891-1948*, November 3-21, 1951; London, Ontario, The Elsie Perrin Williams Memorial Art Museum; Hamilton, The Art Gallery of Hamilton, April 1952; Montreal, Montreal Museum of Fine Art, February 1952, no. 14.

— The significance of this painting lies in its confirmation of the deep bond of friendship between Sarah Robertson and Prudence Heward. It serves as evidence that Robertson was a guest at Fernbank, the Heward property near Brockville where she spent time with Heward. This work captures the very view from Fernbank, offering a rare glimpse into the setting that inspired her.

Of the Beaver Hall Group women who maintained their friendship for the better part of 30 years, Sarah Robertson was conceivably the least prolific, making fine paintings by her especially rare and precious for Beaver Hall Group collectors. Robertson had only two solo exhibitions, both held posthumously: the first was a Memorial Exhibition at the National Gallery of Canada in 1951, and the second occurred at Galerie Walter Klinkhoff Inc., in 1991, marking the 100th anniversary of Robertson's birth.

**Nº 15**

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**Goodridge Roberts 1904-1974**

*Still Life with Easel*, circa 1957

Oil on masonite

44 7/8 x 35 7/8 in (114 x 91 cm)

\$15,000

**Provenance**

Private collection, Montreal

— In this important studio still life, Montreal based artist Goodridge Roberts has transformed a space at the front of his Westmount home into a vivid orchestration of colour, light, and texture. The tall, dark easel anchors the composition. It is offset by a flowing blue drapery that sweeps across the table and down to the floor in rich, impasto strokes. The tabletop holds a deliberately casual looking, but likely artistically arranged, grouping of objects—books, a small ceramic pot, and a single lemon—offering a glimpse into the artist's home life.

To the right, a jug of fresh flowers introduces a note of delicacy, their white petals tipped with orange that echoes the warm tones of the exterior glimpsed through the window. The outdoor view—the orange façade with green trim of his neighbour's house across the street on Grosvenor under a crisp winter sky—adds a burst of light.

Painted with bold, confident brushwork and a palette of ochres, greens, and cobalt blues, the work conveys a sense of lived-in intimacy. His home is a site of artistic activity. There he finds composition in the beauty of otherwise mundane objects that are part of the artist's daily life.



**Nº 16**

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**Marc-Aurèle Suzor-Coté** 1869-1937

*Raisins secs et amandes piquées*, 1896

Oil on canvas

9 ½ x 14 in (24.1 x 35.6 cm)

\$30,000

**Provenance**

Collection of Marcelle and Gérard O. Beaulieu, Montreal

Galerie Jean-Pierre Valentin, Montreal

Private collection, Calgary

**Exhibition**

Montreal, Galerie Eric Klinkhoff Inc., *Marc-Aurèle Suzor-Coté*, October 13-27, 2018, no. 21.

**Literature**

Hugues de Jouvancourt, *Marc-Aurèle Suzor-Coté* (Montreal: Éditions de la Frégate, 1967), 78 [reproduced].

Hugues de Jouvancourt, *Marc-Aurèle Suzor-Coté* (Montreal: Éditions de la Frégate, 1978), 74 [reproduced].

— *Raisins secs et amandes piquées* is both an outstanding as well as very beautiful work of art, one of great quality of the period of what might be termed French academic realism. Suzor-Coté's compelling composition of raisins and almonds sits in a cleverly orchestrated play of sunlight against a darkened background. The impact of the painting is enhanced by the aesthetic effect of a technique Suzor-Coté learned from one of his masters in Paris, Henri Harpignies. Professor Laurier Lacroix described how the artist "[prepared] the ground of his paintings by applying the paint not in a smooth and uniform manner, but thickly and with an underlying energy which gave great energy to the surface colours."

It is noteworthy that the painting is inscribed with the title, his signature and the date '96 on the reverse in the elegant hand of Suzor.



Nº 17

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**John Little** 1928-2024

*Tupper Street Girl Drying Hair*, circa 1960

Oil on canvas board

16 x 12 in (40.6 x 30.5 cm)

\$16,000

**Provenance**

Ladies' Committee, Montreal Museum of Fine Arts, Montreal

Private collection, Ontario

**Exhibition**

Montreal, Montreal Museum of Fine Art, *Ladies' Committee Exhibition and Sale*, as

*Tupper Street Girl Drying Hair*.

— Shortly after John and Lorraine were married, they moved into an apartment on Tupper St. in downtown Montreal, close to where some might remember the Montreal Forum once stood. Even at that early stage in his career, his interest was the inner city and its inhabitants. *Tupper Street Girl Drying Hair* is an exquisite, colourful, and rare composition painted around 1960 from a drawing made in 1952. The painting is particularly compelling with the subject of the young girl. Of equal importance to Little's legacy is the content of these rather crudely built back verandas. The work was originally sold at an exhibition and sale by the Ladies' Committee at the Montreal Museum of Fine Arts, a fundraising exhibition and sale venue that many other museums also hosted.



Nº 18

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**Adrien Hébert** 1890-1967

*View toward the Port of Montreal*

Oil on canvas

23 1/8 x 30 1/4 in (58.7 x 76.8 cm)

\$25,000

**Provenance**

Galerie Bernard Desroches., Montreal

Imperial Oil collection, Toronto

D&E. Lake Ltd., Toronto

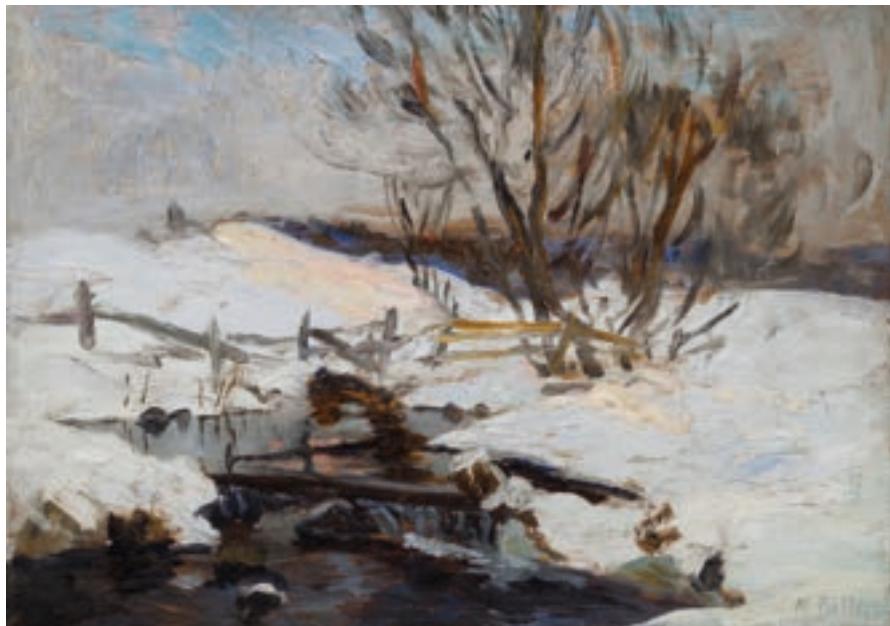
Heffel Fine Art Auction House, *Fine Canadian Art*, November 28, 2015, lot 311

Private collection, Montreal

— Adrien Hébert has composed the drama of a storm over the Port of Montreal, gleams of sunlight piercing through a break in the dark clouds, the light theatrically illuminating a ship heading toward the harbour. Hébert was modern in his colour sense, and the only Francophone participant in the Beaver Hall Group. Uniquely among artists of his era, Hébert painted a series of paintings at the port in the mid-late 1920s and early 1930s. The Port of Montreal was a focal point for commercial development in post-WWI Canada, the busiest port in Canada during the ice free months, and one of the biggest grain exporting ports in the world. Grain from the vast farmlands of western Canada came in by train and lakers before being put on oceanic ships destined for Europe and Africa. Montreal was also a major hub for immigration from Europe, and advertised easier access to service inland, including the Great Lakes, and onto Chicago.

Adrien Hébert's paintings of the Port of Montreal are significant for depicting Canada's urban and industrial evolution during a period when the Port was a central hub. In the exhibition catalogue for the celebrated Montreal Museum of Fine Arts travelling exhibition, *1920s Modernism in Montreal: The Beaver Hall Group*, scholar Esther Trépanier begins her text: "In view of painter Adrien Hébert's persistent preoccupation with urban modernization, which set him apart from other Quebec artists of the 1920s, his case merits individual attention. Of all the artists who exhibited with the Beaver Hall Group, Adrien Hébert stands out for his interest in picturing the commercial and industrial development of a contemporary city."



**Nº 19**

**Maurice Cullen** 1866-1934  
*Winter on the North River*  
 Oil on panel  
 10 x 13 ¾ in (25.4 x 34.9 cm)

\$17,500

Walter Klinkhoff Gallery Cullen  
 Inventory No. 1461

Alan Klinkhoff Gallery Cullen Inventory  
 No. AK1461

#### Provenance

Galerie Walter Klinkhoff Inc., Montreal  
 Acquired from the above, private  
 collection, Montreal, 2005  
 Canadian Fine Arts, Toronto  
 Private collection, Laurentians

— *Winter on the North River* captures nature's quiet transition of winter toward spring in this untouched area of the Laurentians. Maurice Cullen, Canada's first plein air painter in oils and the first Canadian to introduce the concepts of Impressionism to the Canadian landscape, painted this oil sketch, a pochade, on the spot, the panel propped up on his sketch box, while out on his snow shoes, the thawing North River at his feet. "Snow borrows the colours of the sky and sun. It is blue. It is mauve. It is gray, even black but never entirely white," Jean Chauvin quoted Cullen in 1928. Here, with a heavy brush there is a kaleidoscopic of colours not only in his snow but also in Cullen's description of the running river.

Maurice Cullen's paintings of Caché, Devil's and North rivers in Quebec's Laurentians near are as synonymous to Cullen's oeuvre as Algonquin Park is to that of Tom Thomson.

**Nº 20**

**Molly Lamb Bobak** 1920-2014  
*Small Town*  
 Oil on masonite  
 12 x 16 in (30.5 x 40.6 cm)

\$18,000

#### Provenance

Roberts Gallery, Toronto  
 Galerie Walter Klinkhoff Inc., Montreal  
 Acquired from the above by the present  
 private collection, Toronto, 2007

#### Exhibition

Montreal, Galerie Walter Klinkhoff Inc.,  
*Important Canadian Art*, May 12, 2007,  
 no. 3.

— Molly Bobak's *Small Town* resonates with the very essence of her work. She sees this hustle and bustle of people mingling, cars parked and moving, the colour and design of signs and storefronts as an aesthetic experience. She is fascinated by the dynamic nature of it all, constantly changing. She is preoccupied with giving order to the sense of perpetual movement.

"It is an interest I have had ever since I was a kid. I simply love gatherings, minglings, not so much sports although I used to love going to baseball games and seeing crowds. I think that I rationalize it - this is really true - I have been thinking about this and I say that it's like little ants crawling, the sort of insignificance and yet the beauty of people all getting together." (From an Interview conducted by the director of the Beaverbrook Gallery, Ian Lumsden in Fredericton, N.B., on August 12, 1977).

## Nº 21

**Paul Vanier Beaulieu 1910-1996**

*Nature morte à l'atelier*, 1953

Oil on canvas

36 x 28 ½ in (91.4 x 72.4 cm)

\$35,000

### Provenance

Dominion Gallery, Montreal

Acquired from the above, private collection, Montreal

By descent, private collection, Ontario

Alan Klinkhoff Gallery, Toronto

Private collection, Winnipeg

### Exhibition

Montreal, Galerie Walter Klinkhoff Inc., *Paul Vanier Beaulieu [1910-1996]: Retrospective Exhibition*, September 12-26, 2009, no. 8.

### Literature

Galerie Walter Klinkhoff Inc., *Paul Vanier Beaulieu [1910-1996]: Retrospective Exhibition* (Montreal: Galerie Walter Klinkhoff Inc., 2009), 3 [reproduced].

— Painted from his Paris studio, *Nature morte à l'atelier* captures the quiet harmony between interior space and the life of the city. On a round table, a pedestal dish of pears and grapes stands beside a glass bottle, while the chimneyed rooftops of Montparnasse rise beyond the window. Beaulieu arranges these simple forms with a calm geometry and a refined sense of balance. His muted tones—ochres, mauves, greys and pale whites—create an atmosphere of gentle light and stillness. Blending the structural clarity of Cubism with a lyrical sensitivity to colour, he transforms everyday objects into meditations on order and solitude. The composition's simplicity and restraint reflect his enduring search for serenity amid the rhythm of urban life...



Scan to read the full appreciation for *Nature morte à l'atelier*, 1953



Nº 22

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**Ethel Seath 1879-1963**

*The Blue Table*, circa 1935

Oil on board

20 x 15 ¾ in (50.8 x 40 cm)

\$35,000

**Provenance**

Kastel Gallery, Westmount, Quebec

Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts

Private collection, Montreal

**Exhibition**

Montreal, Galerie Walter Klinkhoff Inc., *Important Canadian Art*, October 11-November 24, 2007, no. 98.

— Ethel Seath, was an active member of the art/social group of artists known as the Beaver Hall group. Painted here is a spirited still life of a vase of pink flowers at top and small blue table. It is infused with light coming from the window on the right. Her brush work is strong and confident and rhythmically outlines a subject of domesticity with certain energy. Her palette is of cool blues, soft greens and rose stones, conveying, freshness, and intimacy. This is characteristic of Ethel Seath's modern interpretation of the everyday interior.

The subject matter of an interior is an interesting one and rather common place for the ladies of the Beaver Hall group. There is a reasonable interpretation that this is representative of the fate or state of the women of this generation, that being that while they are perhaps working and full-time employed, beyond that, on weekends, evenings and conceivably early mornings, their painting place is within that domestic environment, the house or just outside, occasionally in an urban setting just beyond one's doorway. At the same time, the gentlemen artists, also who may be full-time employed, they tended to find themselves out in the landscape painting after hours, before hours or on weekends.

In the Ethel Seath retrospective, we did at the Galerie Walter Klinkhoff back in 1987. We published that Ethel Seath "was a pioneer among the artistic women of her generation. She implicitly challenged the conventions of Victorian propriety with a soft spoken, but resilient independence [...] Following a career of two decades as a commercial illustrator she found her métier as an inspired art teacher at The Study School [for Girls]. As a founding member of the Beaver Hall Hill group and of the Canadian Group of Painters, Ethel Seath contributed to exhibitions at home and abroad."





Nº 23



**Lynn Chadwick 1914-2003**  
*Boy and Girl*, 1967 (conceived)  
Ed. 2 of 4  
Bronze  
25 x 14 x 8 in (63.5 x 35.6 x 20.3 cm)

\$150,000

**Provenance**  
Private collection, Montreal and Ste.  
Agathe, Quebec

— Lynn Chadwick's *Boy and Girl*, created in 1967, is a bronze sculpture that exemplifies the artist's post-war British sculptural style. In keeping with his work from this era, the piece fuses sharp-edged, geometric construction with an evocative sense of humanity. It features two upright, abstracted figures built from angular planes and faceted surfaces, their simplified bodies poised on thin, leg-like supports.

The composition carries both a commanding presence and a subtle tension, capturing Chadwick's skill in translating human interaction into the language of pure geometric form.

Although the figures are highly abstract, their pairing suggests an intimate interplay, simultaneously distant yet connected, strong yet fragile. The bronze's dark, textured finish reinforces its weight and permanence, while the tall, tapering contours give the work a rhythmic, almost architectural grace. Emerging from Chadwick's mature period in the late 1960s, *Boy and Girl* stands as a unified expression where the geometry of sculpture and the emotional resonance of human relationships are inseparably intertwined.



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Image: Adrien Hébert 1890-1967, *Port of Montreal, SS Duchess of Richmond*, circa 1930 (detail)





## Notable Sales

Image: David Milne 1881-1953, *Tenements*, circa 1912 (detail)

## Notable Sales

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**James Wilson Morrice** 1865-1924, *Quai de la Seine, effet d'automne, Paris*, 1921-1922. Oil on canvas. 22 x 26 in (55.9 x 66 cm). Sold.



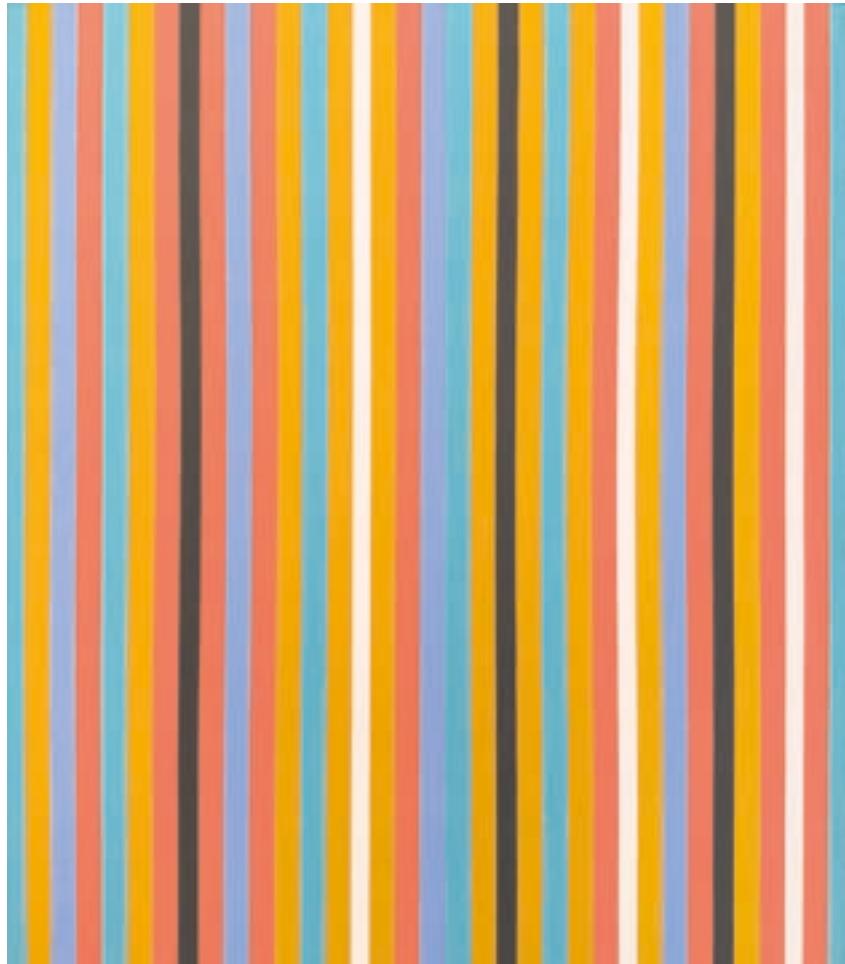
**Clarence A. Gagnon** 1881-1942, *Sunday Morning, Québec*, 1921. Oil on canvas. 28 ¼ x 36 ¼ in (71.8 x 92.1 cm). Sold.



**David Milne** 1881-1953, *White Cloud, Boston Corners*, 1918. Oil on canvas. 20 x 26 in (50.8 x 66 cm). Sold.

## Notable Sales

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**Bridget Riley** 1931-, *Ka V*, 1980. Oil on linen.  $25 \frac{1}{4} \times 20 \frac{7}{8}$  in (64.1 x 53 cm). Sold.



**Takao Tanabe** 1926-, *Inside Passage: Queen Charlotte Strait*, 1998. Acrylic on canvas.  $31 \frac{1}{2} \times 70 \frac{1}{2}$  in (80 x 179.1 cm). Sold.



**David Milne** 1881-1953, *Tenements*, circa 1912. Oil on canvas.  $20 \frac{1}{8} \times 18$  in (51.2 x 45.8 cm). Sold.

## Notable Sales

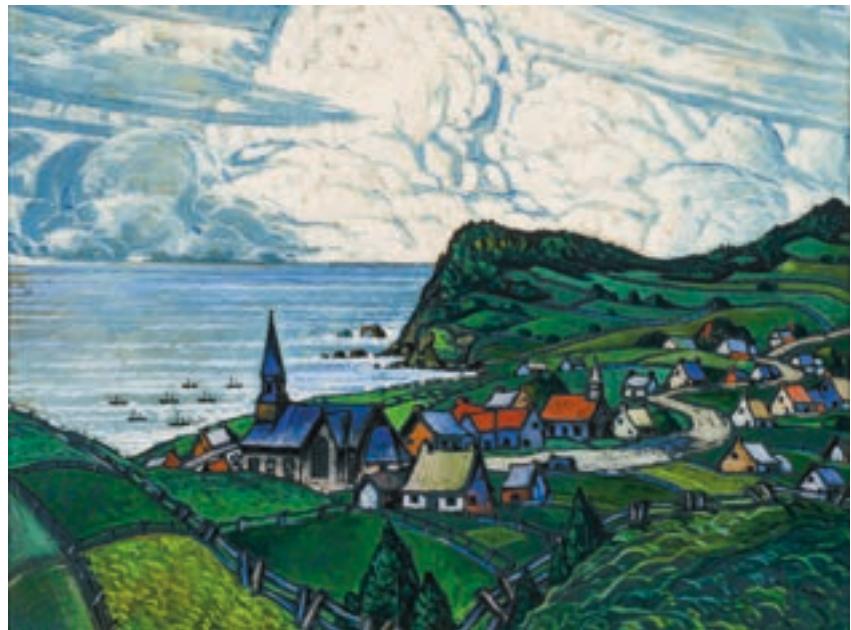
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**Tom Thomson** 1877-1917, *Northern Lake*, 1912. Oil on panel. 10 x 7 in (25.4 x 17.8 cm). Sold.



**Lawren S. Harris** 1885-1970, *Autumn Algoma*, circa 1920. Oil on panel. 10 3/8 x 14 in (26.5 x 35.5 cm). Sold.



**Marc-Aurèle Fortin** 1888-1970, *Gaspé Peninsula Landscape, Anse-aux-Gascons*, 1944 or 1945. Oil on cardboard mounted on canvas. 38 x 46 in (96.5 x 116.8 cm). Sold.

## Notable Sales

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**Maurice Cullen** 1866-1934, *The Devil's River near Mont-Tremblant*, circa 1931. Oil on canvas. 24 ¼ x 32 ¼ in (61.6 x 81.9 cm). Sold.



**Frederick A. Verner** 1836-1928, *Running the Rapids, Muskoka*, 1873. Oil on board. 11 x 18 in (27.9 x 45.7 cm). Sold.



**Auguste Rodin** 1840-1917, *Baigneuse Assise, Jambes Écartées Dite "Étude Pour Devant La mer," Étude Sans Terrasse, Version Sans Tête*. Bronze with dark brown patina. 4 ½ x 6 x 4 ¾ po (11.7 x 15.2 x 12.1 cm). Sold.



**Kazuo Nakamura** 1926-2002, *Blue Landscape*. Oil on canvas. 19 x 24 in (48.3 x 61 cm). Sold.

## Notable Sales

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**Jean Paul Lemieux** 1904-1990, *Montréal Est.*  
Oil on canvas. 42 x 16 ½ in (106.7 x 41.9 cm). Sold.



**Francis Hans (Frank/Franz) Johnston** 1888-1949, *York Mills*, 1925.  
Oil on panel. 10 x 12 in (25.4 x 30.5 cm). Sold.



**Clarence A. Gagnon** 1881-1942, *Retour de la Messe*. Pastel. 24 x 38 in (61 x 96.5 cm). Sold.

## Notable Sales

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**Daphne Odjig** 1919-2016, *Kinship*, 1985. Acrylic on canvas. 28 x 24 in (71.1 x 61 cm). Sold.



**Lawren S. Harris** 1885-1970, *Newfoundland Sketch, Quidi Vidi*, 1921. Oil on board. 10 x 13 1/8 in (25.5 x 33.4 cm). Sold.



**Admiral Sir George Back** 1796-1878, *Icebergs at the Entrance of Hudson's Strait, with M.S. Discovery Ship Terror*, 1836 (August). Watercolour. 7 1/8 x 10 1/8 in (18.1 x 27.6 cm). Sold.

## Notable Sales

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Adrien Hébert 1890-1967, *Port of Montreal, SS Duchess of Richmond*, circa 1930. Oil on canvas. 30 x 24 in (76.2 x 61 cm). Sold.



Jean McEwen 1923-1999, *La Victoire de Sardanapale #2*, 1966. Oil on canvas. 20 x 20 in (50.8 x 50.8 cm). Sold.

## Notable Sales

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**Clarence Gagnon** 1881-1942, *La Boulangère, Baie St-Paul*, circa 1922.  
Oil on canvas. 30 ¼ x 32 ¾ in (76.8 x 82.2 cm). Sold.



**Marc-Aurèle Suzor-Coté** 1869-1937, *Paysage d'automne à Arthabaska*, 1909. Oil on canvas. 16 ¾ x 36 in (42.5 x 91.4 cm). Sold.



**Randolph S. Hewton** 1888-1960, *The Witches Wood*, circa 1925.  
Oil on linen. 14 x 16 in (35.6 x 40.6 cm). Sold.



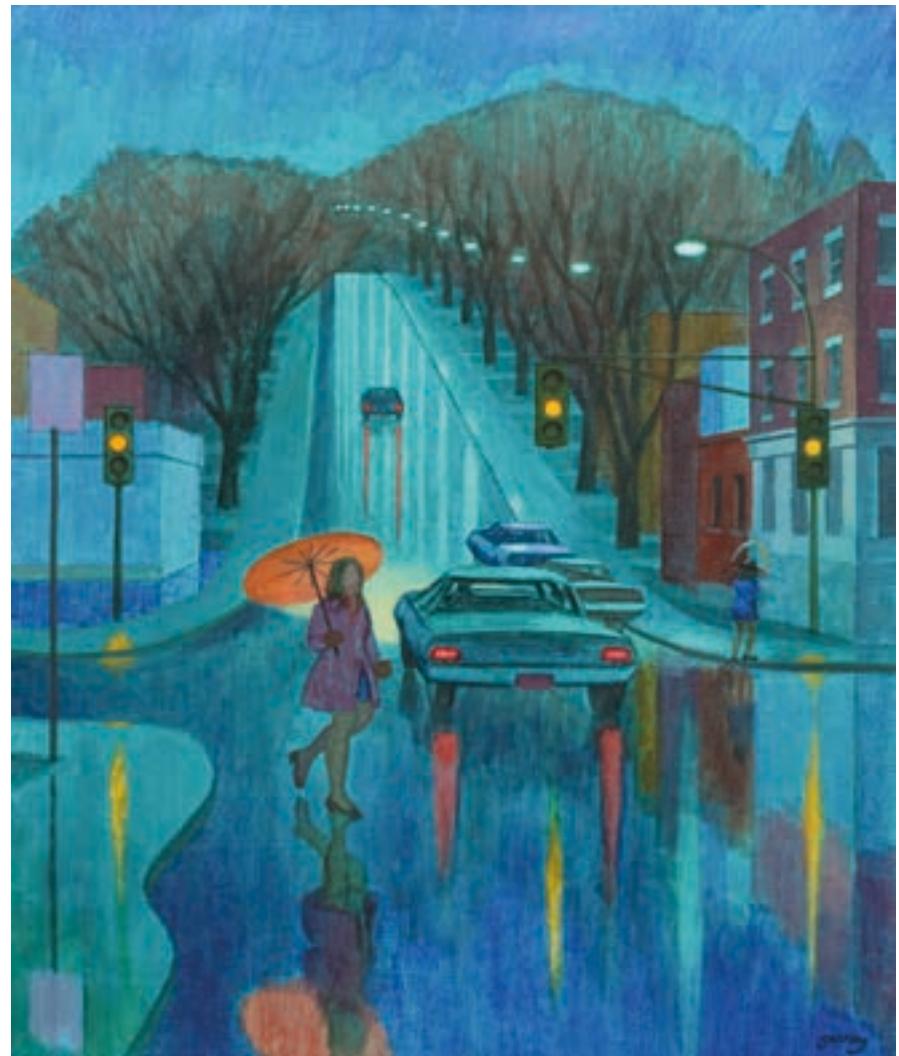
**Dame Jocelyn Barbara Hepworth** 1903-1975, *Horizontal Form*, 1968 (conceived). Polished Bronze. 12 ½ x 18 ¾ x 4 in (32 x 46.6 x 10 cm). Sold.

## Notable Sales

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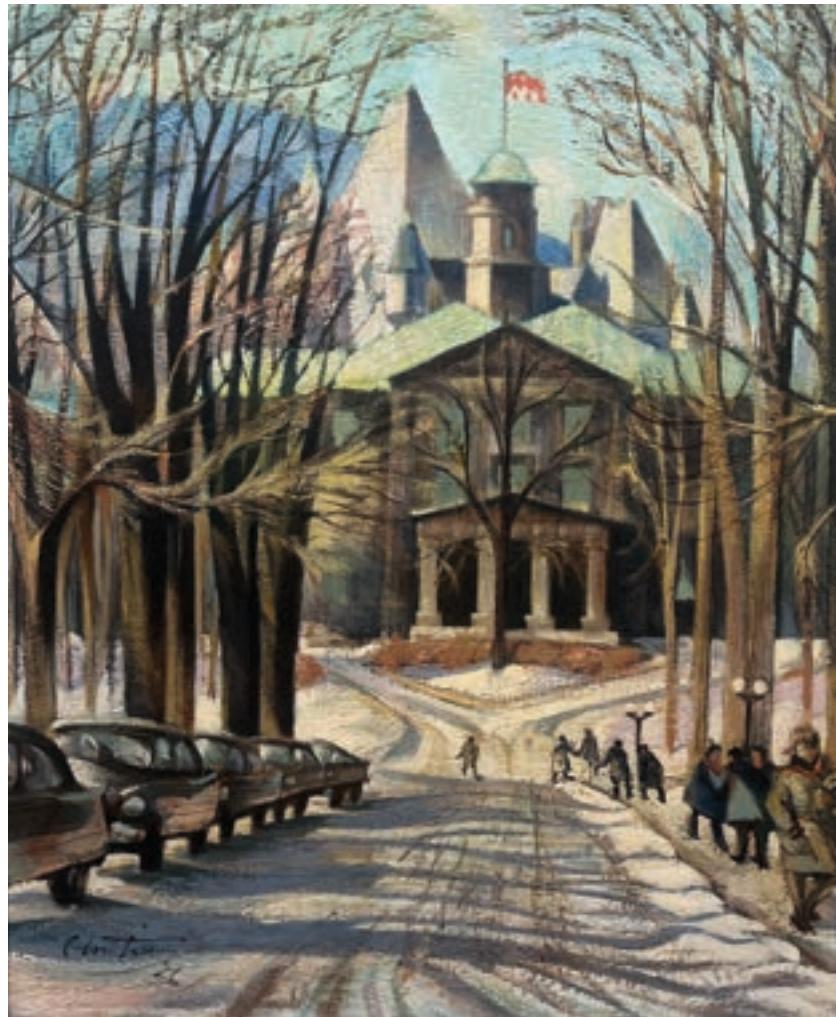
**Jean Dallaire** 1916-1965, *Chapeau Rond*, circa 1960. Oil on board.  
25 ¼ x 19 ½ in (64.1 x 49.5 cm). Sold.



**Philip Surrey** 1910-1990, *Grosvenor & Sherbrooke, the Pink Umbrella*,  
1972. Oil on canvas. 24 x 20 in (61 x 50.8 cm). Sold.

## Notable Sales

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**Albert Cloutier** 1902-1965, *Sherbrooke Entrance to McGill*, 1956.  
Oil on canvas. 26 x 21 in (66 x 53.3 cm). Sold.



**Bridget Riley** 1931-, *Series 41, Two Colour Twist, Yellow & Violet, Three Colour Twist, Red, Green & Blue*, 1979. Gouache on paper.  
38 1/2 x 25 in (97.8 x 63.5 cm). Sold.

## Notable Sales

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**Daphne Odjig** 1919-2016, *Dance of Pride*, 1997. Acrylic on canvas.  
38 x 65 in (96.5 x 165.1 cm). Sold.



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