



KEN STEPHENSON WAS a beloved philanthropist and business leader based in Alberta. Stephenson was raised in Depression-era Saskatchewan, acquiring a civil engineering degree at the University of Saskatchewan before embarking on an extraordinarily diverse and successful business career. His business interests spanned various sectors of Alberta's economy that included, but are not limited to, energy, ranching, real estate development, automotive retail, mining and transportation, in addition to other diverse industries. Altogether, he led more than 30 companies as either owner, CEO, director, or a combination of these roles.

Stephenson was an active and involved philanthropist. Notably, he is the namesake and founding donor for the Stephenson Cardiac Imaging Center at the Libin Cardiovascular Institute of Alberta, in addition to being a supporter of the non-profit seed-scale program Creative Destruction Lab (CDL)—Rockies at the Haskayne School of Business, also at the University of Calgary. In 2019, Stephenson was a recipient of Calgary's Top 7 over 70 award, which recognizes achievements by individuals after the age of 70. Stephenson was a posthumous 2021 Southern Alberta inductee into the Alberta Business Hall of Fame, among other prestigious professional accolades.

As a young entrepreneur in the 1960s and 1970s, Stephenson spent significant time in his car for business, driving through the varied landscapes of Western Canada. It was during these long hours on the road that his appreciation for the various communities and vistas began to grow, and his understanding of landscape-based art began to develop. Stephenson and his young family would often travel to local art galleries on the weekends, learning about various art forms and styles. His sharp and intuitive eye led him to acquire high-quality artworks, whether by emerging artists or known Canadian legends. Like business and philanthropy, art remained a lifelong passion for Stephenson, and his collection included important works by Emily Carr, A.Y. Jackson, Cornelius Krieghoff and Maurice Cullen, which Heffel is proud to offer as lots 112 to 115 in this sale.

Additional works from the Stephenson collection will feature in Heffel's online auctions this fall and winter, including works by Frederick Marlett Bell-Smith, Frederick Verner and Nicholas de Grandmaison.



112 Alexander Young (A.Y.) Jackson

ALC CGP G7 OSA RCA RSA 1882 – 1974

Autumn, Lake Superior

oil on panel, signed and on verso signed, titled and inscribed
Studio Bldg / Severn St. / Toronto and #8732-S, circa 1921
 8 ½ x 10 ½ in, 21.6 x 26.7 cm

PROVENANCE

Masters Gallery Ltd., Calgary
 Estate of Ken Stephenson, Calgary

LITERATURE

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*,
 2009, page 116

EXHIBITED

Glenbow Museum, Calgary, *Trailblazer Donor Event*,
 May 12, 1990

AFTER THE GROUP OF SEVEN'S trip to Algoma in the fall of 1921, A.Y. Jackson and Lawren Harris continued on to the north shore of Lake Superior for the first time, stopping at Schreiber and

Rosspport. In the autumn of 1922, Jackson and Harris returned to Lake Superior, this time to Coldwell and the surrounds. Camping and sketching there was challenging, for as Jackson described, "The elements in that country could break loose with wild and malicious fury." Their experiences contributed to the Group's rugged reputation for enduring the uncomfortable to capture a great scene.

Jackson often focused on the hillsides around Lake Superior, but in this fine Group period sketch he also includes a panoramic view of the lake. Contrasted with the grey-based tonalities of lake, sky and mountains, the rich reds, oranges and golds of autumn foliage blaze with brilliance. Jackson expressed his heartfelt admiration of the Lake Superior landscape, stating: "There is a sublime order to it, the long curves of the beaches, the sweeping ranges of hills, and headlands that push out into the lake... In the autumn the whole country glows with colour; the huckleberry and pincherry turn crimson, the mountain ash is loaded with red berries, the poplar and birch turn yellow and the tamarac greenish gold."

ESTIMATE: \$20,000 – 30,000



113 Emily Carr

BCSFA CGP 1871 – 1945

Forest Interior

oil on paper on board, signed Emily Carr and on verso
inscribed 92 / 22316 / 28, circa 1937
22 x 34 in, 55.9 x 86.4 cm

PROVENANCE

Collection of M. Aitken, Alberta
Masters Gallery Ltd., Calgary, 1981
Estate of Ken Stephenson, Calgary

LITERATURE

Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, 2006, pages 155, 267, 282 and 283

THIS LUSH AND energized Emily Carr painting is one of her “woods movement” works (as she described them), which focus on light and energy in the inner forest. In this extraordinary painting, the light manifests everywhere, with no single source, and the mood is spritely and playful. Carr used light green, blue, mauve and yellow hues in her palette, and as a result, *Forest Interior* feels like spring in the woods. The forest floor is thick with growth. In her journal *Hundreds and Thousands*, on November 28, 1935, Carr wrote of her desire to capture this profuse growth:

Working on jungle. How I want to get that thing! ...

There are the fallen logs and mossy stumps, the thousand varieties of growth ... young pines and spruce piercing up through the tangle to get to the quiet light diluted through the overhanging branches of great overtopping trees. Should you sit down, the great, dry, green sea would sweep over and engulf you ... face it calmly, claiming relationship, standing honestly before the trees, recognizing one Creator of you and them, one life pulsing through all, one mystery engulfing all ...

Taking this approach, Carr seized the essence of the inner forest. In *Forest Interior*, bursts of growth break out, barely contained. The forest floor and trees are full of rollicking movement. Patterns of growth on the forest floor move every which way and the forest background in the upper half of the painting rushes

diagonally to the left, while the vertical trees act as anchor posts. Carr used a stylization in the trees that is typical of her work in this time period: the trunks are not solid, but built with segmented horizontal strokes, which creates a dematerialization of their density. This results in the trees being more in harmony with the whole painting, with its focus on depicting energy in the forest.

In her journal Carr offered an insight into her method of building a composition, writing, “When you want depth in a woods picture avoid sharp edges and contrasts. Mould for depth, letting the spaces sink and sink back and back, warm alternating with cool colour. Build and build forward and back.” In *Forest Interior*, the bare manila paper Carr used for her oil on paper works shows through in places, darkened to orange through time, and rich greens highlight her spring-like palette. In another eloquent passage from her journals, she wrote, “When light shimmers on colours, folds them round and round, colour is swallowed by glory and becomes unspeakable.” Her energized brushwork, facilitated by her oil on paper medium, in which oil was thinned with turpentine or gasoline, was fluid—she sometimes applied paint thinly, sometimes built it up in textural effects. Carr wielded her brush with great freedom, and this allowed her to express the energy of the landscape.

Carr was interested in the cycle of life in the forest, and here she includes a large stump, the remains of an old-growth giant that once must have towered above the other trees nearby. Around it is the evidence of regeneration—small trees that appear to dance beside it, and dark evergreens behind it. Carr tended to anthropomorphize the small trees, finding a joyousness in their movements, sometimes describing them as playfully swirling and dancing. She felt everything in nature keenly when she painted out of doors, describing what she saw in both words and paint with sensuousness and insight. Carr experienced a higher force that ran through everything, that “one life” and “one mystery” that is the energy of Creation. *Forest Interior*, an outstanding woods movement work, is an exultant manifestation of Carr’s beliefs.

ESTIMATE: \$200,000 – 300,000



114 Maurice Galbraith Cullen

AAM RCA 1866 – 1934

March Break-up: A Bend in the North River

oil on canvas, signed and on verso titled *Laurentian Landscape* on the Loch Gallery label, inscribed *Box 20* and certified by the Cullen Inventory #1104

25 ¼ x 32 ¼ in, 64.1 x 81.9 cm

PROVENANCE

Watson Art Galleries, Montreal
Collection of John A. MacAulay, Winnipeg
Loch Gallery, Calgary
Estate of Ken Stephenson, Calgary

LITERATURE

Paintings from the Collection of John A. MacAulay, QC,

National Gallery of Canada, 1954, listed and reproduced, unpaginated

Sylvia Antoniou, *Maurice Cullen, 1866 – 1934*, Agnes Etherington Art Centre, 1982, page 24, a related 1932 larger canvas entitled *The North River*, collection of the Montreal Museum of Fine Arts, reproduced pages 43 and 81

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, 2015, pages 305 and 321

EXHIBITED

National Gallery of Canada, Ottawa, *Paintings from the Collection of John A. MacAulay, QC*, April 15 – May 20, 1954, traveling in 1954 – 1955 to the Montreal Museum of Fine Arts, Art Gallery of Toronto, Winnipeg Art Gallery and Vancouver Art Gallery, catalogue #29

IN 1888, MAURICE CULLEN joined the wave of international students who went to study in Paris, where he took classes with Jean-Léon Gérôme and Alfred Philippe Roll. He spent six years in Paris, and he sketched in the French countryside in the summers at locations such as Giverny. While in France, Cullen embraced French Impressionism, and on his return to Canada, his absorption of its tenet of painting out of doors, to capture changing light and atmospheric conditions, exhibited a fresh take on Quebec city scenes and landscapes that inspired other Canadian artists.

Cullen's importance to Canadian painting was well recognized, and he was considered the father of Impressionism in Canada. He helped break through Canadian collectors' preference for the dark genre scenes of the Barbizon and Hague

schools. A.Y. Jackson said: "It was through Cullen and [James Wilson] Morrice that we in Montreal first became aware of the fresh and invigorating movements going on in the art circles of France ... To us [Cullen] was a hero." Jackson called Cullen's paintings of Quebec City from Lévis and along the St. Lawrence River "among the most distinguished works produced in Canada."

Cullen was particularly drawn to the beauty of the Laurentians. In 1920, he built a cabin near Lac Tremblant on the Cachée River to use as a studio base, and he sketched the surrounding countryside on the spot, often in winter. He would head out on snowshoes with his paintbox to capture scenes such as this on small panels, to work up later into canvases. Cullen was especially attracted to Laurentian rivers in winter, such as the North, the Diable and the Cachée, and he mastered the portrayal of dark, reflective waters with ice in various stages of accumulation or dispersal. In the words of his dealer, the renowned William Watson, Cullen revealed "the poetry of woodland and stream."

In this glorious panorama of a spring day seen from an interesting perspective at the top of a hill, Cullen depicted sunlight hastening the breakup of river ice and the melting of snow on the hillsides. His palette is vibrant, with golden yellows in the sun-raked hills on the left, khaki in the foreground hills, plum tones in the trees on the edge of the river, and bright streaks of cobalt in the background hills. He featured snowy banks and melting ice, as well as the remnants of snow on the foreground hillside, all tinged with gorgeous tones of blue, green and mauve. Cullen's sensitivity to subtle modulations of light and atmosphere is masterful—here he creates the feeling that the landscape is coming back to life under the warming sun.

This painting was once owned by the illustrious collector John A. MacAulay of Winnipeg. In 1943, he became a member of the board of governors of the Winnipeg Art Gallery, and he served as its president from 1950 to 1953. He was also a trustee of the National Gallery of Canada from 1955 to 1957. Over 25 years he built a collection of about 100 paintings and made discerning choices, including this exceptional work.

There is a similar fine, larger canvas of this scene in the collection of the Montreal Museum of Fine Arts, identified in the title as being of the North River. That work was included in the 1982 Agnes Etherington Art Centre Cullen exhibition, which toured to the Art Gallery of Ontario, Art Gallery of Hamilton, National Gallery of Canada and Edmonton Art Gallery.

ESTIMATE: \$50,000 – 70,000



115 Cornelius David Krieghoff

1815 – 1872

Lord and Lady Simcoe Taking a Sleigh Ride

oil on canvas, signed and on verso titled on the various gallery labels, dated circa 1858 on the Masters Gallery label and inscribed with inventory #G1287 on the Waddington gallery label
14 x 21 in, 35,6 x 53,3 cm

PROVENANCE

Laing Galleries, Toronto
Collection of Peter Bronfman, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Waddington & Gorce Inc., Montreal
Private Collection, Toronto
Masters Gallery Ltd., Calgary, 2003
Estate of Ken Stephenson, Calgary

LITERATURE

A.K. Prakash, *Canadian Art: Selected Masters from Private Collections*, 2003, reproduced back cover

LORD AND LADY SIMCOE TAKING A SLEIGH RIDE is a rich and detailed example of Cornelius Krieghoff's themes of winter-time leisure activity in Quebec City. A gentleman accompanied by his wife drives a stylish cutter down a snowy slope to the St. Lawrence River for seasonal adventure, attended to by a young footman on the rear of the sleigh. In its first known appearance on the market with G. Blair Laing, the legendary dealer of Krieghoff, James Wilson Morrice, and other titans of early twentieth-century Canadian art, the painting was presented as *Lord and Lady Simcoe Taking a Sleigh Ride*, and it has been so known and enjoyed by collectors for decades since.

Certain attributes of Krieghoff are indicative of his time and place in mid-nineteenth-century Canada. He was born abroad and arrived in Canada via a third country as an eager and engaging artist and entrepreneur. He responded nimbly to changes in markets for his paintings: he relocated as necessary, cultivated clientele, and diversified his subjects to ensure a steady income and meet the interests of his customers. He understood his market in Canada could satisfactorily sustain him, while greater success demanded he pursue opportunities outside of the country. He reached Montreal by 1846 as a partly formed and fully

ambitious artist. When he moved in 1853 to Quebec City, a better market, his ability to compose figures in the landscape, and most importantly, his ability to effectively paint a supple narrative interweaving contemporary culture and society would set him apart.

This painting is of a type that Marius Barbeau, the ethnographer and author of the first catalogue raisonné on Krieghoff, classified as “Bourgeois—Their Sleigh Drives on the Ice.” The other great scholar of Krieghoff, J. Russell Harper, classified such works as “Moving Sleigh with Bourgeois Passengers.” The shared taxonomic precision acknowledges Krieghoff's view of society and his importance as an alternative portraitist, more precisely of renditions the well-to-do chose to have done of themselves displaying their prosperity by pursuing leisure activity distinct to Quebec. *Lord and Lady Simcoe Taking a Sleigh Ride* has all the hallmarks of Krieghoff's scenes of wintertime leisure among Quebec City's anglophone inhabitants, with a basic catalogue of horse-drawn sleds for added measure. This scene appears to have been painted around Beauport, midway between Quebec City and Montmorency, where the frozen Montmorency Falls provided a prime location for winter recreation. The distant landscape along the horizon shows the contour of the escarpment leading to the Plains of Abraham above Old Quebec.

In the foreground bottom slightly right of centre, the fine couple, wearing fur-trimmed coats, sit comfortably under a fur-lined blanket, their cutter pulled by a pair of trotting blue roans in fine harnesses and decorated hip straps. Moving clockwise, we see a red berline at centre-left with two French Canadians pulled by one horse, then a settler's home above the principal sleigh and riders, and lastly a simple farm sleigh being hauled up a hill into the woods. Returning to the central sleigh, their merry trajectory is about to change. They are rapidly bearing down on a dip in the road at bottom left, likely to thrill the lord and lady, and are bound to send their footman airborne, possibly toppling the sleigh in the process. Simultaneously a genre scene, a landscape, a souvenir and a portrait, *Lord and Lady Simcoe Taking a Sleigh Ride* is a deft narrative of its place and time.

We thank Gregory Humeniuk, art historian, writer and curator, for contributing the above essay.

ESTIMATE: \$70,000 – 90,000