CANADIAN POST~WAR & CONTEMPORARY ART

HEFFEL FINE ART AUCTION HOUSE

SALE THURSDAY, NOVEMBER 26, 2009, 4PM, TORONTO

CANADIAN POST~WAR & CONTEMPORARY ART

AUCTION

THURSDAY, NOVEMBER 26, 2009
4:00 PM, CANADIAN POST~WAR & CONTEMPORARY ART
7:00 PM, FINE CANADIAN ART
PARK HYATT HOTEL
QUEEN'S PARK BALLROOM
4 AVENUE ROAD, TORONTO

PREVIEW AT HEFFEL GALLERY, VANCOUVER
2247 GRANVILLE STREET
SATURDAY, OCTOBER 31 THROUGH
TUESDAY, NOVEMBER 3, 11:00 AM TO 6:00 PM

PREVIEW AT GALERIE HEFFEL, MONTREAL
1840 RUE SHERBROOKE OUEST
THURSDAY, NOVEMBER 12 THROUGH
SATURDAY, NOVEMBER 14, 11:00 AM TO 6:00 PM

PREVIEW IN TORONTO
13 & 14 HAZELTON AVENUE
SATURDAY, NOVEMBER 21 THROUGH
WEDNESDAY, NOVEMBER 25, 11:00 AM TO 6:00 PM
THURSDAY, NOVEMBER 26, 10:00 AM TO 12:00 PM

HEFFEL GALLERY, TORONTO
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ONTARIO, CANADA M5R 2E1
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HEFFEL FINE ART AUCTION HOUSE

VANCOUVER • TORONTO • OTTAWA • MONTREAL

HEFFEL FINE ART AUCTION HOUSE

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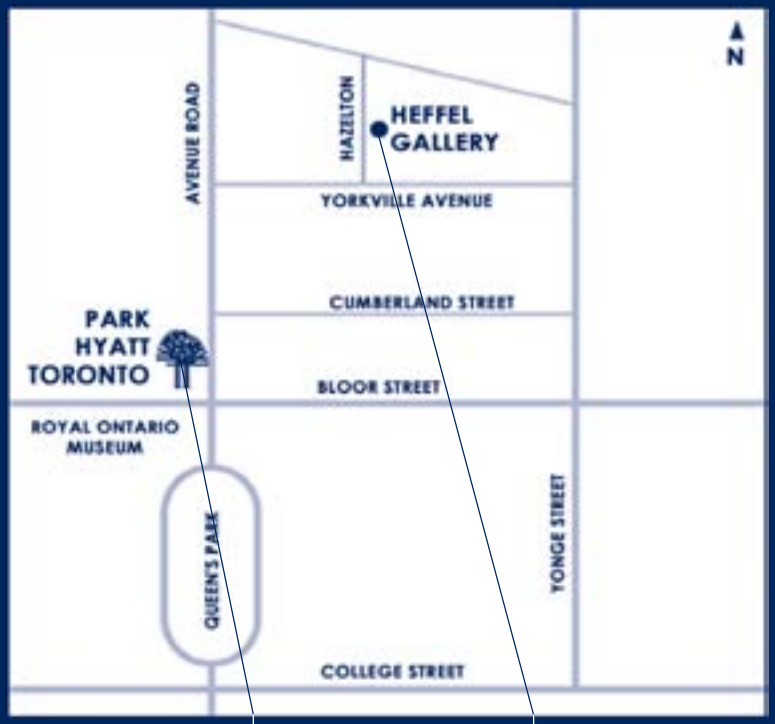
MAP OF PREVIEW AND AUCTION LOCATIONS



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Heffel Fine Art Auction House
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Fax 416 961~4245
Vancouver Office 1 800 528~9608

PARK HYATT TORONTO

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SELLING AT AUCTION

Heffel Fine Art Auction House is a division of Heffel Gallery Inc. Together, our offices offer individuals, collectors, corporations and public entities a full service firm for the successful de~acquisition of their artworks. Interested parties should contact us to arrange for a private and confidential appointment to discuss their preferred method of disposition and to analyse preliminary auction estimates, pre~sale reserves and consignment procedures. This service is offered free of charge.

If you are from out of town, or are unable to visit us at our premises, we would be pleased to assess the saleability of your artworks by mail, courier or e~mail. Please provide us with photographic or digital reproductions of the artworks and information pertaining to title, artist, medium, size, date, provenance, etc. Representatives of our firm travel regularly to major Canadian cities to meet with prospective sellers.

It is recommended that property for inclusion in our sale arrive at Heffel Fine Art Auction House at least 90 days prior to our auction. This allows time to photograph, research, catalogue, promote and complete any required work such as re~framing, cleaning or restoration. All property is stored free of charge until the auction; however, insurance is the Consignor's expense.

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt,* which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful *Hammer Price* for each Lot sold for $7,500 and over; 15% for Lots sold for $2,500 to $7,499; and 25% for Lots sold for less than $2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks. Heffel Fine Art Auction House charges no Seller's penalties for artworks that do not achieve their Reserve price.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 118 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone.

Payment must be made by: a) Bank Wire direct to our account, b) Certified Cheque or Bank Draft, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Purchaser's bank which will guarantee the amount of the cheque. A cheque not guaranteed by a Letter of Credit must be cleared by the bank prior to purchases being released. We honour payment by VISA or Mastercard for purchases. Credit card payments are subject to a maximum of $5,000, if you are providing your credit card details by fax (for purchases in North America only) or to a maximum of $25,000 if the card is presented in person with valid identification. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2.

GENERAL BIDDING INCREMENTS

Bidding typically begins below the low estimate and generally advances in the following bid increments:

$100 ~ 2,000	$100 INCREMENTS
$2,000 ~ 5,000	$250
$5,000 ~ 10,000	$500
$10,000 ~ 20,000	$1,000
$20,000 ~ 50,000	$2,500
$50,000~ 100,000	$5,000
$100,000 ~ 300,000	$10,000
$300,000 ~ 1,000,000	$25,000
$1,000,000 ~ 2,000,000	$50,000
$2,000,000 ~ 5,000,000	$100,000

FRAMING, CONSERVATION AND SHIPPING

As a Consignor, it may be advantageous for you to have your artwork re~framed and/or cleaned and restored to enhance its saleability. As a Purchaser, your recently acquired artwork may demand a frame complementary to your collection. As a full service organization, we offer guidance and *in~house* expertise to facilitate these needs. Purchasers who acquire items that require local delivery or out of town shipping should refer to our *Shipping Form for Purchases* on page 117 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions.

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Written valuations and appraisals for probate, insurance, family division and other purposes can be carried out in our offices or at your premises. Appraisal fees vary according to circumstances. If, within five years of the appraisal, valued or appraised artwork is consigned and sold through either Heffel Fine Art Auction House or Heffel Gallery Inc., the client will be refunded the appraisal fee, less incurred "out of pocket" expenses.

HEFFEL FINE ART AUCTION HOUSE

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All Lots can be viewed on our Internet site at:

http://www.heffel.com

Please consult our online catalogue for information specifying which works will be present in each of our preview locations at:

http://www.heffel.com/auction

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM EST. We do not offer real~time Internet bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 118 of this publication.

We recommend that you test your streaming video setup prior to our sale at:

http://www.heffel.tv

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.95 US dollar, 0.65 Euro, 0.58 British pound or 7.43 Hong Kong dollar as of our printing date.

CANADIAN POST~WAR & CONTEMPORARY ART

CATALOGUE

SALE THURSDAY, NOVEMBER 26, 2009, 4:00 PM, TORONTO

1

1 JAMES WILLIAMSON GALLOWAY (JOCK) MACDONALD

ARCA BCSFA CGP OSA P11 1897 ~ 1960

Fantasy in Equilibrium

watercolour on paper, signed and dated 1948
and on verso titled on the Roberts Gallery label
14 3/4 x 18 3/4 in, 37.5 x 47.6 cm

PROVENANCE:
Roberts Gallery, Toronto
By descent to the present Private Collection, Toronto

In 1927 Jock Macdonald emigrated from Scotland to Canada after accepting the post of head of design and commercial advertising at the Vancouver School of Decorative and Applied Arts (now the Emily Carr University of Art + Design). With the encouragement of his new colleague Frederick Varley, Macdonald began painting figurative landscapes in oils, and accompanied Varley on painting excursions throughout British Columbia. By the late 1930s, however, Macdonald had become increasingly frustrated with both the medium and method of expression in his work and began to conduct further experiments in abstract art. These explorations culminated in a succession of automatic watercolour paintings such as *Fantasy in Equilibrium*, where Macdonald used the elusive properties of the medium to gain freedom in his compositions. In the summers of 1948 and 1949, Macdonald studied under Hans Hofmann, with whom he shared a great kinship and who encouraged his studies in Abstract Expressionism. Both artists found their inspiration in nature, and *Fantasy in Equilibrium* reflects Macdonald's enthusiasm for not only his discoveries in media and technique, but also the emotional and creative output they afforded him.

ESTIMATE: $4,000 ~ 6,000

2

2 JAMES WILLIAMSON GALLOWAY (JOCK) MACDONALD

ARCA BCSFA CGP OSA P11 1897 ~ 1960

Cross and Recross / Colour in Stained Glass

watercolour on paper, signed and dated 1951 and on verso titled on the Roberts Gallery label *Cross and Recross* and titled on the work in graphite *Colour in Stained Glass*
15 x 18 3/4 in, 38.1 x 47.6 cm

PROVENANCE:
Roberts Gallery, Toronto
By descent to the present Private Collection, Toronto

In 1947, Jock Macdonald and his wife Barbara left British Columbia for Toronto where he had accepted a teaching post at the Ontario College of Art. Finding the art school severely lacking in its curriculum, Macdonald took it upon himself to educate the younger generation of artists in the practices and philosophies of modernism. He took great pride in the accomplishments of his students, and boasted William Ronald and Dennis Burton amongst his best~known pupils. In his own work, Macdonald remained dedicated to abstraction and continued to make automatic watercolours, in which he allowed his unconscious mind to dictate the movement of his paintbrush. *Cross and Recross* is a striking example from this body of work in which his passion for the natural world manifested itself in the liberated spontaneity of his dynamic use of colour. Abstraction was only slowly entering the Canadian artistic consciousness, and Macdonald's developments in Expressionism were extremely influential. He would eventually become the unofficial leader of the group Painters Eleven, which formed in 1953 and was dedicated to the promotion of abstract art in Canada.

ESTIMATE: $4,000 ~ 6,000

3

3 GUIDO MOLINARI

AANFM LP QMG RCA SAPQ 1933 ~ 2004

M~3

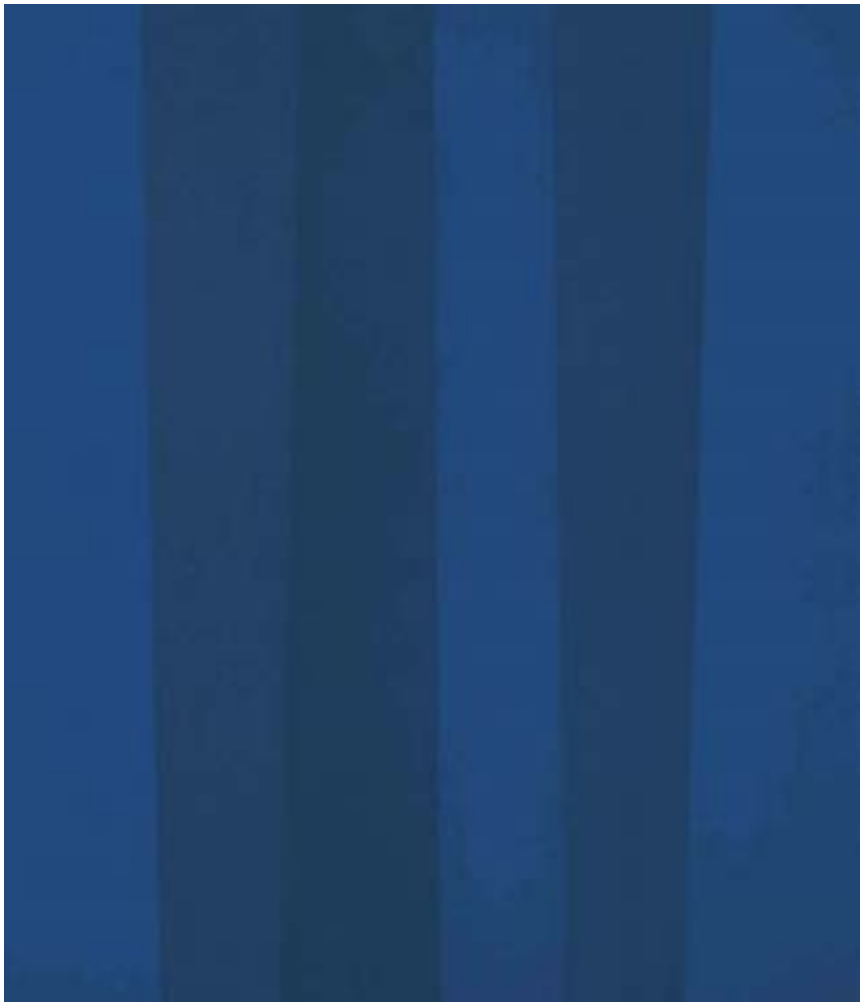
oil on canvas, on verso signed twice, titled on the Heffel Gallery label and dated 1953 and 1954
8 x 10 in, 20.3 x 25.4 cm

PROVENANCE:
Heffel Gallery Limited, Vancouver
Private Collection, Vancouver

EXHIBITED:
Heffel Gallery Limited, *Four Decades of Art*, January 25 ~ February 11, 1989

Guido Molinari was born in Montreal in 1933. Suffering from tuberculosis as a teenager, he spent his confinement studying great philosophers such as Friedrich Nietzsche, Jean~Paul Sartre and Albert Camus who would later influence not only his approaches to art, but also his own theoretical writing and teaching. He attended the École des beaux~arts and the Montreal Museum of Fine Arts, where he was inspired by the Abstract Expressionists and Montreal's Automatists to begin making his own automatic paintings. He quickly adopted a more regimented approach to their technique, and at the same time set out to destroy the necessary foreground and background of a composition. In *M~3* we see this goal in progress; by using colours of similar vibrancy, Molinari examines form and shape and how they recede and advance through the composed space. In 1955 Molinari formed the Galerie l'Actuelle, which was the first gallery in Canada dedicated entirely to abstract art, and in 1956 he became a founding member of the Association des artistes non~figuratifs de Montréal.

ESTIMATE: $10,000 ~ 15,000



4

4 GUIDO MOLINARI

AANFM LP QMG RCA SAPQ 1933 ~ 2004

Quantificateur bleu

oil on canvas, on verso signed, titled on the Heffel Gallery label and dated 12/1991
43 x 37 in, 109.2 x 94 cm

PROVENANCE:
Heffel Gallery Limited, Vancouver
Private Collection, Vancouver

EXHIBITED:
Heffel Gallery Limited, *Guido Molinari, New Paintings*, May 9 ~ 23, 1992

Guido Molinari remains one of Canada's most esteemed hard~edge abstract painters. A leader of the Montreal Plasticiens group, he was also a respected theorist and writer, teaching art and philosophy at Concordia University until 1997. The Quantificateur series, which he began in the mid~1970s and continued with unremitting enthusiasm until the 1990s, is his life's most intricate and thoroughly developed work. The series is an exploration of seriality, a concept that led Molinari to organize vertical coloured bands in ever~varying, yet never~repeating arrangements. *Quantificateur bleu* is an excellent example of Molinari's most successful and demanding work. Each canvas explores the immeasurable expressiveness of colour; the individual chromatic values are communicative and meaningful in their own right, but only when viewed holistically, arranged with adjacent tones and shades, can their true complexities be fully understood. In *Quantificateur bleu*, the intensity of Molinari's design creates a meticulous and delightfully challenging problem for the viewer. Although appearing vertical, each line is slanted, testing our preconceived relationships to space and form.

ESTIMATE: $10,000 ~ 15,000

5 PAUL~ÉMILE BORDUAS

AUTO CAS QMG RCA 1905 ~ 1960

Allegro furioso

oil on canvas, signed and dated 1949
and on verso titled on the stretcher and a label
28 x 24 3/4 in, 71.1 x 62.9 cm

PROVENANCE:
The Morris Gallery, Toronto
Acquired from the above by the present Private Collector, Toronto, 1972

LITERATURE:
Paul~Émile Borduas, François~Marc Gagnon and Dennis Young, *Écrits/Writings 1942 ~ 1958*, *Projections libérantes*, English translation, 1978, pages 81 and 115

"Enfin libre de peindre!" (At last, free to paint!) exclaimed Paul~Émile Borduas when, after the publication of the manifesto *Refus global* in 1948, he lost his job at the École du meuble. Indeed, his painting production in 1949, done at the same time as the pamphlet *Projections libérantes* that he wrote in his defense, is abundant. By the spring of 1949, he already had 18 recent works to exhibit with his friends, the Viau brothers. *Allegro furioso* was not shown on this occasion and probably dates to a little later in the same year. Borduas, who had been in the habit of giving sequential numbers for the titles of his paintings (for example, *8:48* for the eighth painting of 1948), abandoned this practice in 1949 ~ so we are less sure about the exact succession of the paintings from then on.

It is an aptly titled canvas! Borduas had many reasons to feel both happy (allegro) and furious (furioso) at that time. He was happy to be able to resume painting, worried because painting became ~ with the exception of some drawing lessons given to the children of Saint~Hilaire ~ his only source of income, and furious with the authorities, both civil and religious, that caused him to lose his job because of his beliefs. *Projections libérantes* was written precisely to give vent to this anger and to express defiance against the powers that wanted to crush him. "You have ended it!" he wrote at the end of *Projections libérantes* ~ "So be it! But I defy any power to erase its memory or its example."

In *Allegro furioso*, as he often did during his Automatist period, Borduas proceeded in two steps. First, the background was treated almost like a landscape, in green at the bottom with vigorous strokes, and in a more gentle way, greyish at the top; one almost sees a horizon line at the visual centre of the painting. Second, the objects, painted as he often did with a spatula, stand out in the foreground. But what is different here, which was typical of his paintings of 1947 and 1948, is the fact that these objects seem to enter from the left and go out at the right of the pictorial space. This gives an impression of movement to the whole scene, and the fact that one encounters many pointed shapes augments this impression. Moreover, if you follow the spatula, you will see movement and counter~movement, leaps forward and backward, as if you were listening to music. With the suggestion of movement, we are not, indeed, so far from music, which is probably the reason for the title ~ given, as always, after the fact.

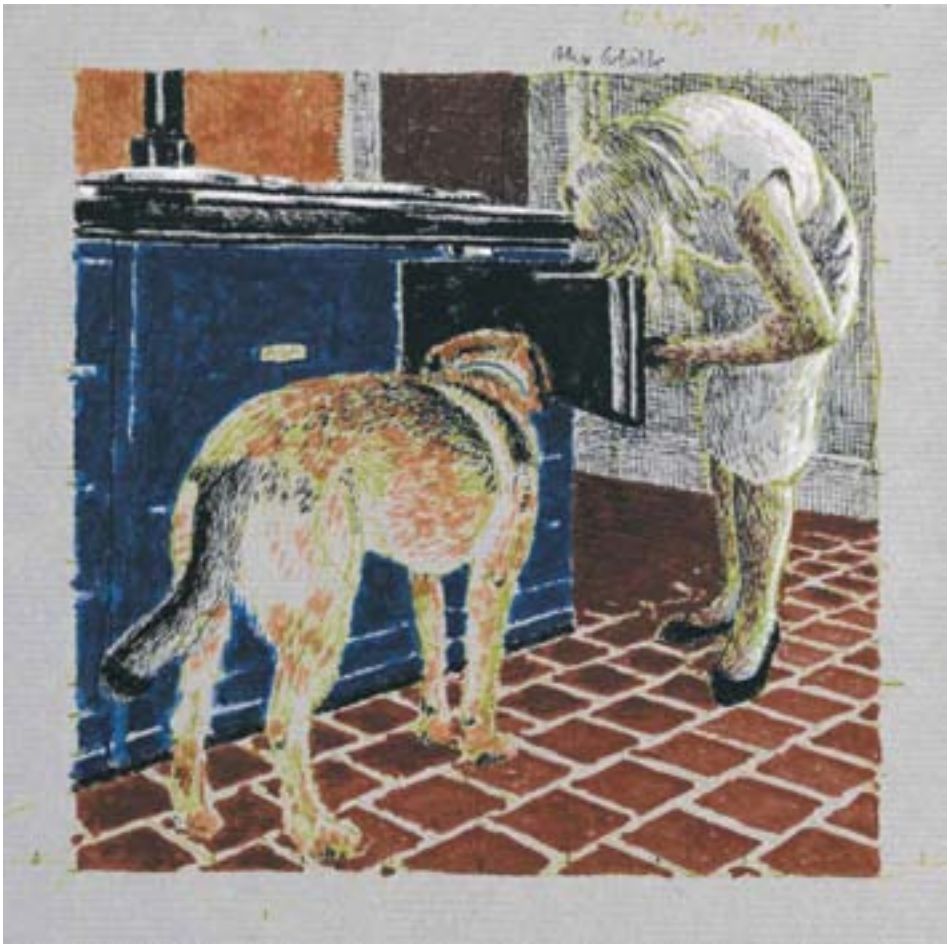
There are some allusions to music in the works of Borduas ~ a 1955 painting was titled *Tango*, another from 1957, *Symphonie en damier blanc*, and there are others: *Chant de fête*, 1956, *Chant de la Pierre*, 1956 and *Chant d'été*, 1955. The idea of transposing music into painting has always been a temptation for artists, especially abstract painters. But it also must be said that painting as such is "mute", as they used to say in the 17th century ~ movement and music are, by definition, out of its bounds. It is only through the movement of the hand of the painter and of the eyes of the onlooker that something like music can be translated mentally into image. Here, Borduas has succeeded very well. He is just asking us to listen with our eyes.

We thank François~Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute of Studies in Canadian Art, Concordia University, for contributing the above essay.

This work is included in François~Marc Gagnon's online catalogue raisonné of the artist's work at: http://www.borduas.concordia.ca/accueil/index.php

The consignor will donate the proceeds from the sale of this work to Canadian charities.

ESTIMATE: $100,000 ~ 150,000



6

6 ALEXANDER COLVILLE
OC 1920 ~

Study for Stove

ink and acrylic on grey green paper,
signed and dated November 12, 14, 1988
4 3/4 x 5 in, 12.1 x 12.7 cm

PROVENANCE:
Heffel Gallery Limited, Vancouver
Private Collection, Vancouver

LITERATURE:
Alex Colville, Heffel Gallery Limited, 1989, reproduced, unpaginated
Philip Fry, *Alex Colville: Embarkation, The Genesis of a Painting*, 1994, the related serigraph entitled *Stove* reproduced page 17
Philip Fry, *Alex Colville: Paintings, Prints and Processes 1983 ~ 1994*, 1994, a related preliminary drawing reproduced page 162, the related serigraph entitled *Stove* reproduced page 163

EXHIBITED:
Heffel Gallery Limited, Vancouver, *Alex Colville*, October 7 ~ 31, 1989

Study for Stove is a finely developed and finished drawing with all the elements of the final image in Alex Colville's serigraph entitled *Stove*. In this work, Colville has already worked out his sight lines, composition and colour, with only some gridlines visible. The image focuses on the inquisitiveness of the woman (likely Colville's wife Rhoda) and the family dog as they stare into the recesses of a massive Aga stove, beautiful in its simple functionality. Although the image is of solid domesticity, and both woman and dog are at ease in their space, there are elements that give the image a somewhat different edge. Colville eliminates all extraneous details, the evidence of any cooking, and the particularity of their faces. Both dog and woman are staring into a square of black space, giving the feeling of curiosity about the unknown. Colville's use of realism takes an image which seems solid and everyday, and through careful distillation of its elements, makes it extraordinary.

ESTIMATE: $16,000 ~ 20,000

7

7 ALEXANDER COLVILLE
OC 1920 ~

Study for Target Shooting

raw sienna, red and grey ink and acrylic on grey green paper, signed and dated 5, 9 January, 1990
8 x 8 in, 20.3 x 20.3 cm

PROVENANCE:
Drabinsky Gallery, Toronto; Woltjen~Udell Gallery, Edmonton
Private Collection, Vancouver

LITERATURE:
Philip Fry, *Alex Colville: Embarkation, The Genesis of a Painting*, 1994, the related 1990 acrylic entitled *Target Shooting* reproduced page 24
Philip Fry, *Alex Colville: Paintings, Prints and Processes 1983 ~ 1994*, 1994, page 58, the related 1990 acrylic reproduced page 59, and related preliminary drawings reproduced page 124, catalogue #10.01, 10.02, 10.03, 10.04, 10.05, 10.06, 10.07

Alex Colville creates a series of preparatory drawings when executing a painting, through which he works out the fine details of his composition using geometric equations. After drawing in a geometric layout, he places people and objects strategically on the drawn lines, to create symmetry and dynamic tension between each element. Preparatory drawings can range from very simple outline drawings to ones more finely finished, such as in this fine work, where colour and the placement of figures is decided. Colville is renowned internationally for his realist works, often described as Magic or Hyper~Realist for their heightened sense of awareness and mystery in the scenes depicted. This drawing is for the powerful 1990 painting *Target Shooting*. Colville reveals about this image, "In this imagined scene at an actual gun club, a young man is firing a target pistol. His father is 'calling the shots' ~ a kind of mentor. They are actual portraits of next~door neighbours." This image can also symbolize finding one's aim in life, with the young man taking action and his mentor guiding from experience.

ESTIMATE: $20,000 ~ 25,000

8

8 OSCAR CAHÉN

CGP CSGA CSPWC OSA P11 1915 ~ 1956

Untitled

watercolour, pastel and ink on paper
laid down on board, circa 1954 ~ 1955
29 x 39 in, 73.7 x 99 cm

PROVENANCE:
Private Collection, Toronto

LITERATURE:
David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, 1983, page 49

Oscar Cahén was considered one of the bright stars of Painters Eleven from its inception; his tragic death in 1956 at the age of 40 did not diminish his legacy. Having survived World War II, when he went from Prague to England in 1938 only to be interned as an enemy alien, it was by chance that he was sent to Canada in 1940, working in Montreal as an illustrator. His career as a painter, stimulated by his friendship with Harold Town and Walter Yarwood, truly began with his arrival in Toronto in 1946. His earliest paintings from that period reflect the influence of Abraham Rattner and British artist Graham Sutherland. This provocative work from the 1950s exhibits the strong, sharp, graphic strokes and bright palette that came to characterize his images. He worked in a broad range of media and moved between figurative and abstract work with ease.

David Burnett and Marilyn Schiff wrote, "His work…was not gestural in the sense of the broad, sweeping brushwork of contemporary American Abstract Expressionism, but more closely structured along the lines of contemporary European and British painting. It reflects…a talent that was not and could not be restricted to one particular mode of approach."

This work has been assigned ID #FAMM~058 SL by The Cahén Archives.

ESTIMATE: $40,000 ~ 60,000

9

9 WILLIAM PATERSON EWEN

AANFM RCA 1925 ~ 2002

Untitled

oil on canvas, signed and dated 1956
27 x 30 in, 68.6 x 76.2 cm

PROVENANCE:
By descent to the present Private Collection, Connecticut

LITERATURE:
Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*, Mendel Art Gallery, 1987, page 20, reproduced page 38

EXHIBITED:
Parma Gallery, New York, *Modern Canadian Painters*, 1956
Mendel Art Gallery, Saskatoon, *Paterson Ewen: The Montreal Years*, November 20, 1987 ~ January 3, 1988, traveling to the London Regional Art Gallery, the Art Gallery of Windsor, Concordia Art Gallery, Montreal and St. Mary's University Art Gallery, Halifax, 1988

During the time of strongly polarized philosophical and aesthetic battles that raged within the Quebec art scene during the late forties and early fifties, Paterson Ewen was blessed with strong connections to both the English and French artistic communities and the various groups that were active at that time. From his earliest days as an art student under the influence of progressive representational artists like Goodridge Roberts, to his membership in the Association des artistes non~figuratifs de Montréal and his awareness of the Automatist and Plasticien groups, he absorbed their many philosophies and visual strategies without becoming defined by any one of them. It was in 1954 that he first began to show abstract works, and by 1956, when this painting was produced, he had developed his own philosophy and approach to abstraction.

Ewen stated, "I'm trying to use the knowledge I've acquired to create a painting as original ~ as personal ~ as possible, that will express a point of view in terms of plastic discovery and will have an artistic order. I've chosen this direction because I feel the basic values of all painting are non~figurative."

ESTIMATE: $15,000 ~ 20,000

10

10 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

L'homme attablé

oil on canvas, signed and dated 1947 ~ 1951
35 x 34 3/4 in, 88.9 x 88.3 cm

PROVENANCE:
Private Collection, Montreal

After being incarcerated in the Saint~Denis Stalag in a Parisian suburb from 1940 to1944 during World War II, Jean~Philippe Dallaire and his family were repatriated back to Canada in 1945. Despite his incarceration, his years spent in France (1938 ~ 1945) were very formative in his artistic evolution. He was exposed to numerous modern European influences such as the work of Pablo Picasso, Salvador Dali, Henri Matisse, Joan Miró and André Lhote, as well as that of his fellow countryman Alfred Pellan, who was already part of a promising new generation of artists working in Paris. When Dallaire returned to Canada, he had acquired his own rich vision of the world that he brilliantly expressed through his work. At the time this work was painted ~ around 1947 ~ Dallaire was 31 years old and teaching at the École des beaux~arts de Québec in Quebec City.

This classic canvas demonstrates why Dallaire has earned such a unique place in Canadian painting. Modernist and Cubist influences are present, but Dallaire has gone beyond the limits of any stylistic art movement by forging his own individual style and aesthetic language. This strong, theatrical composition, a faceted two~figure *mise~en~scene*, is quite refined, with distinctive yet subtle lights and shadows, and is harmoniously rendered with diverse brush~strokes and patterns.

ESTIMATE: $50,000 ~ 70,000

11

11 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

Le vase bleu

gouache on paper, signed and dated 1950
5 3/4 x 5 3/4 in, 14.6 x 14.6 cm

PROVENANCE:
Private Collection, Toronto

ESTIMATE: $4,500 ~ 6,500

12

12 MARY FRANCES PRATT

OC RCA 1935 ~

A Light Serving on Copper

oil on canvas, signed and dated 2006
16 x 24 7/8 in, 40.6 x 63.2 cm

PROVENANCE:
Douglas Udell Gallery, Vancouver
Private Collection, Vancouver

One of Canada's most eminent artists, Mary Pratt is known for her emotive realism. Pratt uses the camera as a tool to study light as it refracts, reflects and shines on her subjects. She paints what she knows in her immediate environment, objects of everyday life, arranged with a dignified order and aesthetic beauty. She finds these objects intimate and sensual, and intends to induce in the viewer a state of contemplation and awareness of perception of her subjects. Pratt often chooses metal and glass containers for their reflective qualities, as with the copper plate in this work, which reflects the fruit in its surface. The fruit is perfect, with no hint of decay, a symbol of nature's abundance and continuity of life. Paint surfaces are remarkably smooth and transparent, with Pratt using small sable brushes and tiny cross~hatched strokes of paint mixed with turpentine and stand oil to achieve this effect.

A Light Serving on Copper is a classic Pratt still life, exquisitely painted and radiant with light.

ESTIMATE: $30,000 ~ 40,000

13

13 MARY FRANCES PRATT

OC RCA 1935 ~

Ginger Ale and Tomato Sandwich #1

watercolour on paper, signed and dated 1999 and on verso titled
26 1/4 x 17 1/4 in, 66.7 x 43.8 cm

PROVENANCE:
Equinox Gallery, Vancouver
Private Collection, Vancouver

Mary Pratt is one of Canada's most celebrated realist painters, renowned for her unique use of light and her themes of domesticity. Early in her career Pratt began experimenting with light, intrigued with how it could transform an ordinary moment into a theatrical scene. However, she realized that the light she wanted to capture changed more rapidly than she could paint it. To solve this predicament, her artist~husband Christopher Pratt suggested that she use photographs to help capture the exact quality of light that she wanted to recreate. The first painting Pratt completed with the aid of the camera was the 1969 still life *Supper Table*.

The still life genre is one that Pratt has continuously returned to, reinterpreting the subject matter to reflect her personal life.

This watercolour can be read as an autobiographical statement, depicting her situation as she moved toward living alone, after she and Christopher Pratt decided to separate. There is a sense of complete harmonic balance between the objects placed on the table, and the diagonal of light that falls on the ginger ale and sandwich transforms this everyday meal into an ethereal, fanciful scene.

ESTIMATE: $12,000 ~ 16,000

14

14 JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

Zip #1

acrylic polymer on canvas, on verso signed, titled, dated 1968 and inscribed *Toronto*
26 x 21 in, 66 x 53.3 cm

PROVENANCE:
Beaux~arts Internationale, Toronto
Private Collection, Toronto

LITERATURE:
Roald Nasgaard, *Abstract Painting in Canada*, 2007, page 123

If a painting had a voice, could sing out a jazz riff and shout its own name, *Zip #1* would be heard loud and clear. One can imagine it in the artist's studio in 1968, its soprano tones rising above the deeper baritones of Jack Bush's larger canvases.

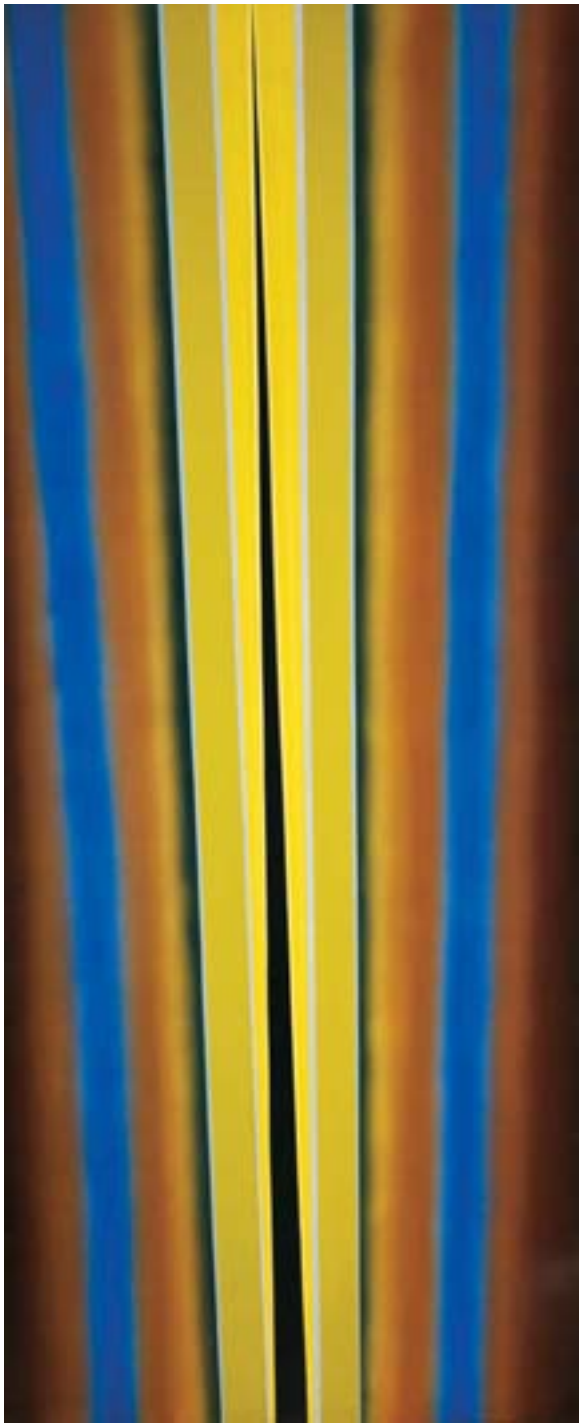
As a colourist, Bush often made surprising juxtapositions in placing one rich hue next to another. His bands of thinly~applied pigment can fool the eye into believing that the artist created a rigid line between one colour and another; but on closer examination, one sees the intended imprecision of that line, a near~fuzziness that subtly adds to the life force of the work and retains the artist's graphic hand.

Roald Nasgaard, in praising Bush's paintings of 1968, writes, "If there are few tensions in depth and if the vertical divisions are strictly parallel to the frame, then the horizontal bands behave less well. They may be only triflingly askew, but they tease the mind's expectation of order as deliciously and with as wry a sense of humour."

Remembered by his friends and fellow artists as a talented pianist and avid jazz fan, perhaps this work was Bush's response to a joyful sound ~ and reflects the vitality he gained from listening to it.

In 1968, the year that this superb work was painted, Bush was in the prime of his career and had gained international recognition as one of North America's foremost Colour Field painters.

ESTIMATE: $55,000 ~ 65,000



15

15 RITA LETENDRE

ARCA QMG 1929 ~

Chi~Sa~Kaan

acrylic on canvas, signed and dated 1975
89 x 35 3/4 in, 226 x 90.8 cm

PROVENANCE:
Private Collection, Toronto

Rita Letendre's futuristic abstractions, with their luminous and ambitious perspectives, became icons of Canadian art in the 1970s. This period of Letendre's oeuvre brilliantly conveyed the enthusiasm of a generation freed from the weight of tradition and looking towards the future. The work transcends pictorial formulas, concentrating on the innate qualities of colour, light and the power of line and composition to express the vitality of the moment.

In Letendre's radiant *Chi~Sa~Kaan*, the hard~edge style of painting from this period is transformed into a wonderful experiment in variations of colour and composition. An acute black ray pushes against the colour along its path. Whether the breadth of the black arrow gains from top to bottom, or is enveloped by colour from bottom to top, is up to the viewer. The diffuse bands of blue and brown along the outer margins further accentuate the radiance of the yellow beams through which the black ray cuts. The piece in its entirety displays powerful beams of rising light and colour, pulsating and radiating through the lines and bands; the effervescent glow of the core suggesting an infinite universe.

ESTIMATE: $6,000 ~ 8,000

16

16 KAZUO NAKAMURA

CGP CSGA CSPWC P11 1926 ~ 2002

Inlets

oil on canvas, signed and on verso
titled and dated 1972 on a label
31 x 37 in, 78.7 x 94 cm

PROVENANCE:
MacMillan Bloedel Limited, Vancouver; Private Collection, Vancouver

Kazuo Nakamura was interned as a Japanese~Canadian during World War II. After his release, he trained at the Central Technical School in Toronto. He then joined Painters Eleven, a Toronto~based group dedicated to promoting abstract art in Canada. Throughout his career, Nakamura was obsessed with the challenge of creating order from chaos, and the existence of universal rhythms that connect mathematics and the natural world around us. *Inlets*, completed in 1972, articulates Nakamura's interest in the parallels between art and science with his regimented brush~strokes and unfaltering order. Nakamura was often referred to as the least expressionistic of the group Painters Eleven. His composition in *Inlets* is recognisably a landscape, and yet his mesmerising palette of icy blues and verdant greens entices the viewer into a complex and dispassionate dreamscape. The artist's contrast of rigid delineation with soft and flowing foliage delivers a silent order to an otherwise turbulent environment. *Inlets* is a superb example of one of Nakamura's most popular and important periods of work, examples of which are held in the collections of the National Gallery of Canada and the Art Gallery of Ontario.

ESTIMATE: $25,000 ~ 35,000

17

17 KAZUO NAKAMURA

CGP CSGA CSPWC P11 1926 ~ 2002

Blue Landscape

oil on canvas, signed and dated 1975 and on verso signed and dated on the inside of the stretcher
20 x 24 in, 50.8 x 61 cm

PROVENANCE:
Thielsen Gallery, London
Acquired from the above by the present Private Collector, Toronto, 1976

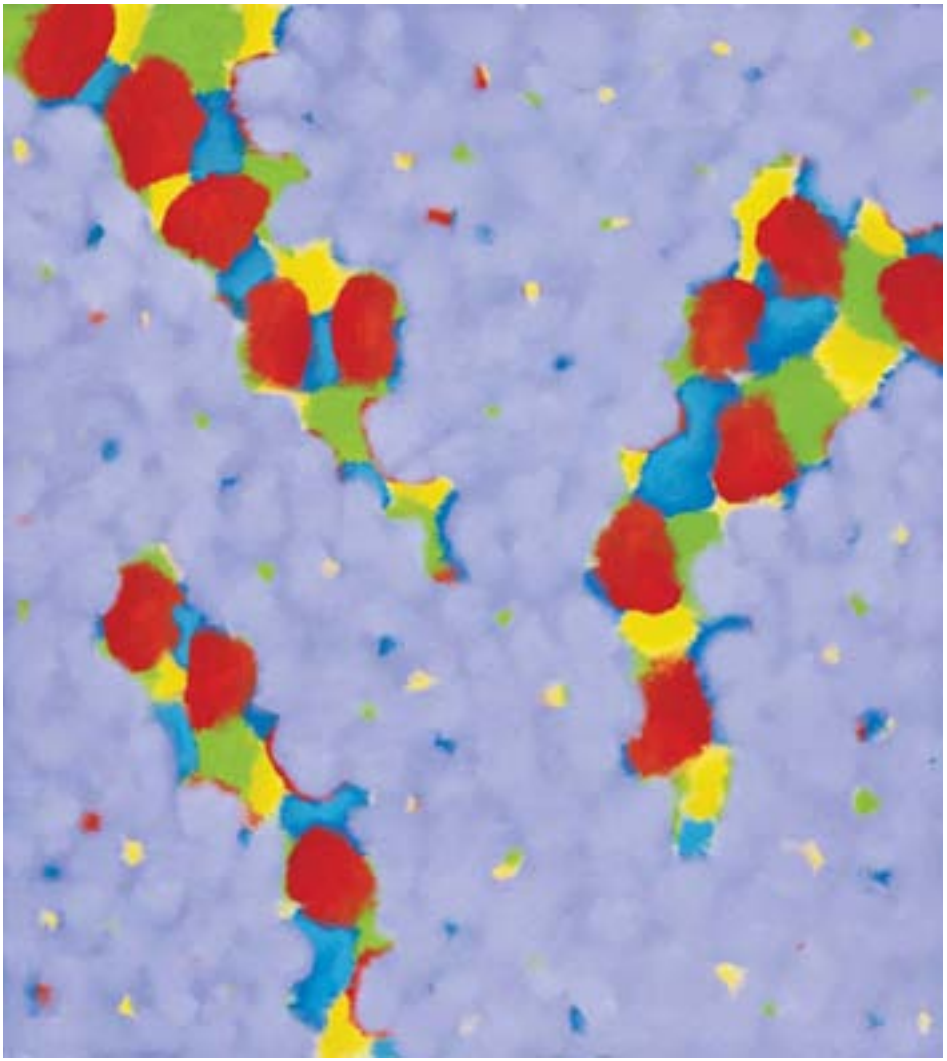
LITERATURE:
Roald Nasgaard, *Abstract Painting in Canada*, 2007, page 115

Kazuo Nakamura stated, "I think there's a sort of fundamental universal pattern in all art and nature. Painters are learning a lot from science now. In a sense, scientists and artists are doing the same thing. This world of pattern is a world we are discovering together."

Nakamura was a founding member of the group Painters Eleven, which formed in Toronto in 1953. A diverse group, they spanned generations and styles, but all were committed to abstraction. Nakamura's work is simple, often monochromatic or of a small range of similar colours. He was very interested in science, the inner structure of things and the patterns of nature. Hints of Nakamura's Japanese heritage appear at times in his works, which often have a calligraphic feel. His work is quite varied, including explorations of grids and lines, linear abstractions, block~like forms in surreal settings, explorations of the number patterns in the Pascal triangle and abstractions based on the structures of numbers. *Blue Landscape* explores patterning and reflection, optics and vibration. Although it is a very delicate abstraction, its roots are clearly in the tradition of landscape.

The consignor will donate the proceeds from the sale of this work to Canadian charities.

ESTIMATE: $12,000 ~ 16,000



18

18 GERSHON ISKOWITZ
CSGA RCA 1921 ~ 1988

Orange Mauve~E (B95)

oil on canvas, on verso signed, titled and dated 1980
45 x 40 in, 114.3 x 101.6 cm

PROVENANCE:
Thielsen Gallery, London; Miriam Shiell Fine Art, Toronto
Private Collection, Ontario

Polish~born Gershon Iskowitz survived the horrors of Auschwitz to emigrate to Canada in 1949. His work was initially reflective of these experiences, and then moved into landscape and landscape abstractions. In 1967, he received a Canada Council grant and took a helicopter tour of the Churchill region of northern Manitoba. This experience would forever change his work ~ triggered by the aerial view of land and water, reflected light and vast spaces, his work changed immediately to reflect the memories of this trip. Visions of dancing patterns as the land moved below him were abstracted through his mind's eye. His work lost all connection to realism, and became instead "a curtain of dappled paint" in which large blotches of colour were layered one on top of the other in a glowing, floating mass that seemed almost able to lift off the canvas. His colour heightened in the 1980s to include bright hues, fluorescent tones, deep blacks and blues. His unique mature style is far from that of his early work and belies the horrors of his war experience. Joyous and light, these works speak of optimism, energy and life.

ESTIMATE: $20,000 ~ 30,000

19

19 GERSHON ISKOWITZ

CSGA RCA 1921 ~ 1988

Sky~D

oil on canvas, on verso signed, titled and dated 1982
45 x 39 in, 114.3 x 99 cm

PROVENANCE:
Gallery Moos, Toronto; Private Collection, London

LITERATURE:
Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982, pages 5 and 90

Adele Freedman wrote of Gershon Iskowitz, "In a single decade, the seventies, reviewers called him a colour~field painter, an impressionist, and an abstract expressionist. 'I don't believe any of it,' [Iskowitz] insists. 'You are what you are. I'm a painter. I paint.'" Although never associated with any particular group of artists in the Toronto art scene of the 1960s and 1970s, he was both admired and respected by colleagues of his own generation and was a generous mentor to many young painters of the next. Feted and honoured by the 40~year retrospective exhibition of his work at the Art Gallery of Ontario in 1982, Iskowitz still rarely broke his daily routine. He painted for long hours every night, conjuring his unique vision of nature and of the Canadian north in the kind of glowing colour that is exemplified by *Sky~D*. Art dealer Dorothy Cameron remembered his first show with her: "He'd taken the Canadian landscape and just turned it into something we never saw…He saw this lovely, soft, romantic golden afternoon and blue tender sky." Iskowitz continued steadfastly expanding that vision throughout his admirable career.

ESTIMATE: $20,000 ~ 30,000

20

20 JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

Pleasant Day

gouache and watercolour on paper, signed and dated 1953 and on verso signed, titled on the Grace Borgenicht Gallery and Salander~O'Reilly Galleries labels, dated and inscribed *Lake of Bays / Toronto*
22 3/4 x 31 3/8 in, 57.8 x 79.7 cm

PROVENANCE:
Grace Borgenicht Gallery, New York
Salander~O'Reilly Galleries, New York
Collection of William Mac Chambers, New York
Collection of David and Annette Raddock, Colorado

In 1952, Jack Bush took part in the *Canadian Abstract Exhibition* organised by Alexandra Luke at the Adelaide House in Oshawa. By the early 1950s, artists in Toronto had recognised that if abstraction were to earn credibility amongst critics and collectors, they would have to organise and promote the movement themselves. Over the next two years, Bush, Luke and several others began to hold exhibitions together, and in February of 1954, Painters Eleven held their first group show at the Roberts Gallery. By this time, Bush had released himself fully to abstraction, particularly to the style of New York abstraction which so attracted him.

Although several of his watercolours painted in the same year remain anchored in realism, for Bush, the resolution of a formal, expressionistic language was paramount, and in *Pleasant Day* he has undeniably freed himself from literal representation. During his career, Bush emerged as one of Canada's most recognisable and iconic artists both at home and abroad. Like so many of his memorable works, *Pleasant Day* remains a powerful emblem of an enduring and sophisticated oeuvre.

ESTIMATE: $18,000 ~ 22,000

21

21 JACK HAMILTON BUSH
ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

November #20 (Oscar's Death)

gouache and watercolour on paper laid down on artist board, signed and dated Nov. 27/1956 and on verso titled and dated
9 1/2 x 12 1/2 in, 24.1 x 31.7 cm

PROVENANCE:
Estate of Jack Bush
Grace Borgenicht Gallery, New York
Collection of David and Annette Raddock, Colorado

It was during a Toronto visit to Jack Bush's studio in the 1950s that the American art critic Clement Greenberg recognized the power behind Bush's works on paper. Greenberg was immediately impressed with the directness and simplicity of his watercolours and gouaches. Bush's works on paper clearly demonstrated his mastery of colour, depth and dexterity. It was also Greenberg who encouraged Bush to translate the qualities of his works on paper to his canvases. During this period, one can clearly see the influence of Colour Field painting in New York on Bush's work, and the beginnings of his own interpretation of this movement. Bush's works on paper from this time rival those of his American contemporaries Helen Frankenthaler and Robert Motherwell.

November #20 (Oscar's Death) was painted at the time of the sudden death of Oscar Cahén, a fellow member of Painters Eleven, as Bush's personal tribute to a seminal artist, colleague and friend. For both Cahén and Bush, works on paper were critical preliminary notations for their canvases. It was said among members of Painters Eleven that eventually Cahén's influence would affect all of them, and this proved to be true with Bush.

ESTIMATE: $10,000 ~ 15,000

22

22 HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11
RCA 1924 ~ 1991

Sky Garden

tempera and ink on paper board, signed and dated 5~5/1952 and on verso titled and dated on a label
41 1/2 x 27 1/2 in, 105.4 x 69.8 cm

PROVENANCE:
Estate of Harold Town, Toronto
Private Collection, Vancouver

LITERATURE:
Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 104

Harold Town was a forceful presence on the Canadian scene, known for his fertile imagination and work in many mediums. He was a founder and member of the group Painters Eleven, formed in Toronto in 1953, whose genesis came from its collective opposition to the stagnant status quo, and whose primary influence was from the explosion of energy generated by American Abstract Expressionists.

In the early 1950s, Town was painting in a number of styles, one being a semi~figurative expressionism, clearly seen in this work. Town's bravado style, as Roald Nasgaard aptly describes, exhibited a "propensity to zero in on areas of dense detail where anything goes…as if the large arsenal of expressionist gestures and accidental effects must all be packed into tiny microcosms." In *Sky Garden*, Town's contrasting of detailed areas against the open blue~green colour fields has to do with his pictorial theme as opposed to the abstract structure of the surface itself. Town often took a collage~like approach to his work, in that disparate elements are brought into unity, as in this vital work, which contrasts delicate calligraphic lines with colour fields.

ESTIMATE: $12,000 ~ 16,000

23

23 SOREL ETROG
RCA 1933 ~

Circus

wood panel with applied relief and collage,
on verso signed, titled on the Gallery Moos and
Galerie Suzanne Bollag labels and inscribed *#21*, 1960
23 x 30 1/4 in, 58.4 x 76.8 cm

PROVENANCE:
Gallery Moos, Toronto
Galerie Suzanne Bollag, Zurich
Private Collection, Toronto

LITERATURE:
Theodore Allen Heinrich, *The Painted Constructions 1952 ~ 1960 of Sorel Etrog*, 1968, reproduced page 109, plate #69

EXHIBITED:
Gallery Moos, Toronto, *Etrog ~ New Sculptures and Oils on Wood*, February 1961, catalogue #21

Sorel Etrog's bronze and marble sculptures can be found in the world's most prestigious public and private collections, a testament to the work of a Canadian artist whose work transcended domestic boundaries and translated the human experience.

In order to understand the impetus and foundation for Etrog's larger body of work, it is critical that one understands the unusual medium from which much of it was born, the painted construction. Etrog's first one~man exhibition took place in 1958 and was comprised of these revolutionary painted constructions. These wood and canvas objects combined, for the first time, the distinctions between painting and low relief. The results were powerful expressionistic versions of geometric abstraction, derived in part from the work of Paul Klee.

Examining *Circus* from an aesthetic and tactile point of view, one can clearly see, through the deep planes and non~uniform surface of the wood, that Etrog is becoming impatient with flat planes. Etrog pushes the boundaries of the medium, through the even deeper spaces below the burlap, the swelling curved form on the right and the geometric shapes embodying the innovative medium that was a breakthrough in his oeuvre.

ESTIMATE: $40,000 ~ 60,000

24 JOHN GRAHAM COUGHTRY

AOCA CGP OSA 1931 ~ 1999

Larisa, The River, "La Source"

acrylic on canvas, on verso signed, titled and dated Aug. 1982
56 x 48 in, 142.2 x 121.9 cm

PROVENANCE:
Moore Gallery, Hamilton
Private Collection, Ontario

LITERATURE:
David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, 1983, page 86

Larisa, The River, "La Source" is a portrayal of Larisa Pavlychenko Coughtry, the artist's beautiful wife and muse. This work was influenced by the critically successful period of the 1960s, specifically his similar 1962 work entitled *Myth, No. 2, The River*, which was selected for the 1964 exhibition *Canadian Painting 1939 ~ 1963*, by both the Tate Gallery's director Sir John Rothenstein and the National Gallery of Canada's director Charles Comfort.

Coughtry's work also may have been influenced by the elongated and attenuated frailty of Alberto Giacometti's standing figures and the raw flesh~toned portraits of Francis Bacon. Another colour influence emerged from Coughtry's annual sojourns to the Balearic Islands with Larisa ~ the blue~green background here is reminiscent of the Mediterranean Sea.

One notices in Coughtry's figural paintings that "the form emerging through the paint is a figure, not a person; the features are undefined, the differentiation of the figure from its environment incomplete."

Coughtry used Greek mythology as a basis for many of his figural paintings. The myth of Ovid's Salmacis and Hermaphroditus is contained in the intimacy of the figures in *Larisa, The River, "La Source"* which dissolve "into one being by their sexual union…everything revolves around the figures who seem…to literally gather the paint to themselves."

ESTIMATE: $15,000 ~ 20,000

25

25 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

Complainte de Carcassone

gouache on paper, signed, titled and dated 1958
21 1/2 x 6 1/2 in, 54.6 x 16.5 cm

PROVENANCE:
Mr. & Mrs. Gerard O. Beaulieu, Montreal
Gérard Gorce beaux~arts inc., Montreal
Private Collection, Toronto

LITERATURE:
Guy Robert, *Dallaire ou l'oeil panique*, 1980, page 249, reproduced page 249
Marie Carani et al, *Dallaire*, Musée du Québec, 1999, reproduced page 134

EXHIBITED:
Musée du Québec, *Dallaire*, June 2 ~ August 29, 1999, traveling to Musée des beaux~arts de Montréal, March 2 ~ April 30, 2000, catalogue #107

Guy Robert's 1980 monograph on Jean~Philippe Dallaire's life and work quotes the artist's statement: "Celui qui se confine dans le paysage ou la nature morte souffre d'une fatale indigence d'imagination." (Those [artists] who limit themselves to landscape or still life suffer from a fatal poverty of the imagination.) Although elements of those subjects appear in his work, it is indeed the world of his fertile imagination, replete with colourful flights of fancy and witty visual comments, that defines the unique character of Dallaire's images.

His skill as a draftsman was evident in his teenage years, and in his gouaches and mixed media drawings he seems never to have lost the freshness, naïvety and youthfulness of a gifted child. *Complainte de Carcassone*, influenced in design by his study of tapestry and his admiration for the works of Jean Lurçat, is a poetic lament to the fact that he had still not visited that famed fortress, even though he spent the final years of his life in the south of France at Vence.

ESTIMATE: $8,000 ~ 10,000

26

26 RONALD LANGLEY BLOORE

R5 1925 ~ 2009

Painting 1960

oil and gesso on board, on verso
signed and dated June 1960
48 x 12 in, 121.9 x 30.5 cm

PROVENANCE:
CIL Limited, Montreal
Private Collection, Toronto

LITERATURE:
Richard B. Simmins, "R.L. Bloore", *Canadian Art*, Issue #78, March/April 1962, page 114
R. H. Hubbard, *Canadian Painting, 1939~1963*, National Gallery of Canada and the Tate Gallery, London, 1963~1964, reproduced, unpaginated

EXHIBITED:
Here and Now Gallery, Toronto, 1960
National Gallery of Canada, *Canadian Painting, 1939~1963*, Fall, 1963, traveling to the Tate Gallery, London, February~March, 1964, catalogue #90

When this work was acquired for the Montreal offices of the CIL collection, the artist was only beginning to commit himself to the white~on~white palette with which he would become so strongly identified. Soon after his return from his 1962~1963 travels to Greece, Turkey, Egypt and Spain, sponsored by a Canada Council Fellowship, Ron Bloore destroyed most of his paintings executed before that date. How fortunate, then, and how prescient of the purchasers, that this rare example of his Sun series, exhibited in Dorothy Cameron's gallery in his solo exhibition there in 1960, was already part of what was to become one of Canada's earliest corporate collections and subsequently one of five works by Bloore included in the historic National Gallery exhibition that traveled to London's Tate Gallery in 1964.

Referring to Bloore as a painter of great promise, in 1962 Richard Simmins wrote: "But where does his success as an artist lie? The answer is simple. After a work has been studied, then dissected verbally so that it has nearly been talked out of existence, *the impact of the image remains*."

ESTIMATE: $12,000 ~ 15,000

27

27 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

La dame aux fleurs

gouache on paper, signed, dated 1946
and inscribed *Canada*
26 3/4 x 21 in, 67.9 x 53.3 cm

PROVENANCE:
Private Collection, Toronto

Jean~Philippe Dallaire returned to Canada in 1945, after spending five years interned in France during World War II. He was offered a teaching position at the École des beaux~arts de Québec in Quebec City and entered a period of creativity and prolificacy unsurpassed by his pre~war years. Choosing a dissimilar manner of expression from many of his Québécois contemporaries, Dallaire avoided abstraction and preferred instead to confront the boundaries of figurative art. *La dame aux fleurs* is a lovely example of the poignant portraiture of which Dallaire was so capable. The elegant lines and uniform pastel colours lend a naïve animation to his subject and her flowers. As with Dallaire's most successful works, the viewer is drawn into the artist's struggle amid both joyfulness and despair; a lively bouquet sets a happy tone until the tears of the woman are perceived behind her flowery disguise. With his confident, expressive hand, Dallaire presents us with a narrative that is at once melancholic and, as always, supremely seductive.

ESTIMATE: $25,000 ~ 30,000

28

28 JOSEPH FRANCIS (JOE) PLASKETT

BCSFA OC RCA 1918 ~

Flowers and a Bust

oil on canvas, signed and dated 1961 and on verso signed, titled and inscribed *2 Rue Pecquay, Paris, 4 or 217 4th Ave., New Westminster, BC*
36 1/4 x 28 3/4 in, 92.1 x 73 cm

PROVENANCE:
Alex Fraser Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:
Joe Plaskett, Canadian Cultural Centre, 1978, pages 8 and 9

The Rue Pecquay address inscribed on this work is that of Joe Plaskett's Paris apartment, the richly appointed and sensuous source of so much of his subject matter. Plaskett shares in the Impressionists' love of painting the everyday aspects of life, but sees himself more as an "intimiste" from the lineage of Édouard Vuillard or Félix Valloton.

Often attracted to the "mystery of shadowy interiors", Plaskett wrote, "I have so long painted the world of a room, or what is seen in the frame of a window, that I am scared by open space…I do find a microcosmos of the universe in the interior of a room. Its possibilities are inexhaustible, its variety infinite. An obsession which I dare to hope does not become a trick is the use of mirrors. Through them I double, or multiply my space to infinite, and find always in their deep recesses an echo of the mystery of the world."

In this beautiful work, Plaskett uses the large mirror to great effect, particularly in the softly painted reflections of light through the windows, and shows an exquisite tenderness in his rendering of the still life on the tabletop.

ESTIMATE: $8,000 ~ 12,000

29

29 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

Look…My House is on Fire!

gouache and pastel on paper, signed, titled and dated 1953
22 x 28 1/2 in, 55.9 x 72.4 cm

PROVENANCE:
Acquired directly from the Artist
by the present Private Collection, Ontario

With the support of a Quebec government grant in October of 1938, Jean~Philippe Dallaire traveled to Paris, where he attended the Atelier d'art sacré and André Lhote's school. Over the next several years Dallaire traveled and painted extensively in France, where he studied works by Cubist and Surrealist painters. While abroad, Dallaire discovered the art of fellow Québécois artist Alfred Pellan, whose work inspired Dallaire to continue his exploration of figurative painting.

In 1940, Dallaire was arrested by the Gestapo and spent the next four years in prison. Following his release, he returned to Canada where he taught painting at the École des beaux~arts in Quebec City from 1946 to 1952, then worked for the National Film Board in Ottawa from 1952 to 1957, where he illustrated short educational films. The works from this period show various stylistic influences and are renowned for their exceptional draftsmanship, spontaneity of subject and unique use of colour, as demonstrated in *Look…My House is on Fire!* Despite his interest in abstraction, Dallaire was a representational painter and played a leading role in the return of figurative painting in Canada at the end of the 1960s.

ESTIMATE: $30,000 ~ 40,000

30

30 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

La folle

gouache on board, signed, titled and dated 1946
7 3/4 x 4 1/4 in, 19.7 x 10.8 cm

PROVENANCE:
Waddington & Gorce Inc., Toronto
Private Collection, Montreal
Private Collection, Toronto

LITERATURE:
Guy Robert, *Dallaire ou l'oeil panique*, 1980, pages 193 ~ 196, reproduced page 196

Jean~Philippe Dallaire's return to Canada in 1945 was preceded by four years spent in a Nazi internment camp, an experience that naturally had a profound effect on his life. Nonetheless, his views on the character of his fellow man, though clouded by that experience, also reflect great wit and a sense of impish fun. One chapter in Guy Robert's extensive monograph about the artist's life and work is entitled "Un théâtre imaginaire". He refers, of course, to Dallaire's fertile imagination ~ a theatre of the mind, where the artist drew the sets, wrote the script and then introduced a cast of characters that reflect the human comedy in all its aspects. His figures may remind one of puppets or more substantial players on the stage of life ~ and the artist challenges us to decide whether his message is serious or comic. Robert also comments that women play a strategic role in Dallaire's visual stagecraft, "comme Muse, Coquette ou Folle" (as muse, coquette or madwoman), and are central to his inspiration.

ESTIMATE: $9,000 ~ 12,000

31

31 JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

Transition

oil on board, signed and dated 1948
and on verso titled on a label
16 x 22 3/4 in, 40.6 x 57.8 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Karen Wilkin, *Jack Bush*, 1984, page 16

By the end of World War II in 1945, it was evident that Jack Bush was becoming one of the most accomplished painters in Canada. Bush's paintings by the mid to late 1940s were displaying specific traits and characteristics that would stay with his work throughout his career. As exemplified in *Transition*, Bush's growing affinity for pinks and blues highlighted with white became apparent in the 1940s, in addition to downward~sweeping diagonals that gave the sensation of movement. By 1947, Bush had abandoned his figurative paintings in order to focus on painting emotive abstracted works. In 1949, Bush had a solo exhibition at the Gavin Henderson Gallery in Toronto, titled *New Paintings by Jack H. Bush*. Critics were impressed with the development and progression in his work. Pearl McCarthy, in her review of the exhibition in the *Globe and Mail*, wrote, "While the new paintings tend toward the abstract, the canyons and mysterious figures will thrill even those usually afraid of the abstract."

ESTIMATE: $10,000 ~ 15,000

32 HORTENSE MATTICE GORDON

ARCA CSGA P11 1887 ~ 1961

Nirvana

oil on canvas, signed and dated 1958 and on verso
signed, titled, dated and inscribed *Painters 11, Montreal*
on the stretcher and on a label
30 x 25 in, 76.2 x 63.5 cm

32

PROVENANCE:
Kaspar Gallery, Toronto
Private Collection, Ontario

EXHIBITED:
Park Gallery, Toronto, *Painters 11*, May 23, 1958
Art Gallery of Hamilton, *Hortense Mattice Gordon, ARCA, 1887~1961: A Retrospective Exhibition*, March 1963

One of Canada's most well~established artists prior to the inception of Painters Eleven was Hortense Gordon. An art instructor based in Hamilton, she was vigilant in her own practice and took her art and commitment to exhibiting seriously. When she was asked in 1953 to join Painters Eleven as one of their founding members, she welcomed the opportunity. It was her background in applied design that made her work so attractive to fellow members such as William Ronald and Oscar Cahén. Her style of abstraction was her own, as Painters Eleven did not adhere to a unified notion of the abstract. What makes her painting unique is her ability to utilize colour to amplify composition, and *Nirvana* is a brilliant example of how her use of colour creates a mood of serenity and harmony. Although considered an abstraction, there are architectural forms within the painting. Gordon's work was well~received, and was shown in the exhibition entitled *Canadian Women Artists* at Riverside Museum, New York, in 1952 and at the *20th Annual Exhibition of American Abstract Artists with Painters Eleven* in 1956.

ESTIMATE: $12,000 ~ 15,000

33

33 ANTONY (TONY) SCHERMAN
1950 ~

Study for Helen of Troy

encaustic on canvas, on verso signed, titled and dated 1993 on the tacking edge
30 x 30 in, 76.2 x 76.2 cm

PROVENANCE:
Stux Gallery, New York
Private Collection, London

LITERATURE:
Leah Ollman, *Tony Scherman: About 1789*, Soma Gallery, 1998, unpaginated

Leah Ollman describes Tony Scherman's encaustic canvases as "immediate and palpable, as in the witnessing of a cataclysmic force of nature, whose violent beauty at once seduces and dismays." In his depiction of mythological characters, the nature of Scherman's working method ~ scratching, pouring and burning the wax surfaces into translucent layers ~ seduces the viewer in its intrinsic reference to the palimpsest of story~telling about the notorious figures who are brought to us out of the past. According to Greek mythology, Helen of Troy was the ultimate femme fatale. An enchantress of devastating charisma, not only was she the most beautiful woman of her time, but also the woman whose allure resulted in the deaths of thousands of men and the destruction of the city of Troy. In this study, Scherman presents us with an entirely unique depiction; instead of just the curvaceous figure or beautiful face associated with her, we are given rather the pensive expression of a woman who too late realises her irresistible powers and their definitive role in the ruin and loss of the Trojan War.

ESTIMATE: $12,000 ~ 15,000

34

34 WILLIAM GOODRIDGE ROBERTS
CAS CGP CSGA CSPWC OC OSA PY RCA 1904 ~ 1974

Seated Nude

pastel on paper, signed, 1948
26 x 20 1/2 in, 66 x 52.1 cm

PROVENANCE:
Dominion Gallery, Montreal
Gerard Bourque, Ottawa, 1969
The Collection of Mrs. A.B. Fleming, Ottawa
Private Collection, Vancouver

LITERATURE:
James Borcoman, *Goodridge Roberts: A Retrospective Exhibition*, National Gallery of Canada, 1969, essay by Alfred Pinsky, pages 30 and 41, reproduced page 105

EXHIBITED:
National Gallery of Canada, Ottawa, *Goodridge Roberts: A Retrospective Exhibition*, March 13 ~ April 12, 1970, traveling to the Montreal Museum of Fine Arts, Confederation Art Gallery and Museum, Charlottetown, the Art Gallery of Hamilton, Musée du Québec and the London Public Library and Art Museum, 1969 ~ 1970, catalogue # 71

Goodridge Roberts worked superbly in a number of directions ~ still life, landscape and the human figure. His soulful and painterly self~portraits, portraits and nudes were noted for their self~awareness and poetic introspection, such as in this sensitive work. Alfred Pinsky writes that "the sensuous awareness with which Roberts endows his figure paintings show[s] his respect for man's integrity and his affirmation of humanity's simple beauty." Roberts preserved a certain formal distance with his nude models, and consequently they are classical in their reserve and poise. Stripped down to the essentials of figure, drapery and abstract background, in *Seated Nude* the quality of the medium itself, in this case an extraordinarily soft and atmospheric pastel, is as important as the figure contemplated.

The years after World War II were very productive for the artist, and Pinsky asserts, "Roberts returned to work with a surety, skill and fervour which produced some of the best paintings of his career." Roberts was also involved with the group Prisme d'yeux that formed in Montreal in 1948, although his path as an artist was singular, and his nature that of the poet, apart from the mundane world.

ESTIMATE: $9,000 ~ 12,000

35

35 CHARLES GAGNON

ARCA 1934 ~ 2003

Intersection

oil on canvas, signed and on verso
signed, titled and dated 1963
30 x 26 in, 76.2 x 66 cm

PROVENANCE:
Galerie Camille Hébert, Montreal
Private Collection, California

LITERATURE:
Harold Rosenberg, "The American Action Painting", *Art News*, volume 51, #8, December 1953, page 23

EXHIBITED:
Galerie Camille Hébert, Montreal, 1964

Of all our artists, the one who had the clearest grasp of American painting of the 1950s and the 1960s was Charles Gagnon. He lived in New York from 1955 to 1960, and was witness to the "great turn", when one American gallery after another began to exhibit American art instead of post~war European masters. In the early 1960s, this turn was also about to take place in Montreal. One of the most touching details of the present painting is the faded sticker of the Galerie Camille Hébert on verso. Camille Hébert, along with Fernande Saint~Martin, Yves Lasnier and Otto Bengle, was one of the courageous gallery owners in Montreal who were open to the new trends. *Intersection* was shown at his gallery in 1964, one year after completion, and was bought there by a private collector in 1966. This painting is part of the series of the so~called Gap paintings by Gagnon. In these paintings, one habitually gets a strong sense of pictorial space, open like a window on an event.

When one sees *Intersection*, one is reminded of the reaction of Ruth Kligman ~ Willem de Kooning's girlfriend at the time ~ when she saw a large blue and yellow painting on de Kooning's studio wall. She immediately exclaimed, "Zowie!" ~ street slang for a masterpiece, a term which was relished by New York painters at the end of the 1950s. Later de Kooning called the painting *Ruth's Zowie*, 1957. Zowie! then, for Gagnon's *Intersection*!

At first sight, the two paintings may seem to have similarities. Are we not witnessing the same speed of improvisation, the same large brush~strokes ~ indifferent to the splashing of a few droplets here and there? But there are considerable differences. De Kooning seemed not to have been overly concerned with the limits of the surface on which he worked, and things came and went in and out of the frame. However, these limits were crucial for Gagnon ~ the painting was structured by them. For de Kooning, the painting was, as the American critic Harold Rosenberg said, "an arena where to act" rather than the representation of an object. For Gagnon, the painting was a window, but a window opening on nothing but itself ~ we are far from Leon Battisti Alberti, and from the Surrealists. This is why the green angle on the right hand upper corner of *Intersection* is so important. It establishes a limit, a boundary. From then on, the trajectories of paint can only curve in on themselves and return to a point zero, to a quiet centre. In de Kooning's work, the brush~strokes often suggested signs, letters or shapes (here a V, there an A, here a door or there a hat), with landscapes and female bodies indistinguishable from each other. In Gagnon's paintings, most of which were untitled during this period, there are no signs, no hidden subject matter, no landscape, no highways ~ just a gap, an interval. On a later painting he wrote this intriguing maxim: "Seuls les éternuements sont éternels." (Only sneezes are eternal.) That is what he meant in *Intersection* ~ a moment of outburst, of change of direction ~ when it is impossible to distinguish an instant from eternity, when the mind escapes from linear time for a second. In the centre of the picture, a dull pink area seems to indicate that it is there that we touch the other side of the mirror, the silvery lining that is opaque and gives nothing more to the eye to look at. In other words, we are entering the zone of perfect quietness, the satori of Zen Buddhism, which is also a flash of sudden awareness.

We thank François~Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute of Studies in Canadian Art, Concordia University, for contributing the above essay.

ESTIMATE: $20,000 ~ 30,000

36

36 LISE GERVAIS

QMG 1933 ~ 1998

Les jeux controptiques opus 6

oil on canvas, signed and dated 1969 and on verso signed and titled on the stretcher
36 x 35 1/2 in, 91.4 x 90.2 cm

PROVENANCE:
Galerie de Montréal, Montreal
By descent to the present Private Collection, New Brunswick

Lise Gervais studied painting at the École des beaux~arts in Montreal with Jacques de Tonnancour and Stanley Cosgrove, and sculpture with Louis Archambeault. For 16 years she taught in Montreal at the École des beaux~arts, the Université du Québec à Montréal and Concordia

University. Gervais steeped herself firmly in the Quebec traditions and aesthetic responses of the Automatists. *Les jeux controptiques opus 6* is an abstract canvas that ties into the vibrant interplay between colour and colour theory. The impact of this painting cannot be overstated ~ for the fiery reds, oranges and yellows draw the viewer to it immediately and hold the attention through the beauty of the rich pigments. Note how she used deep black~pooled areas that form a winding spiral effect across the center of the canvas. Like her predecessor Paul~Émile Borduas, Gervais was interested in how one could express the textural element of paint on canvas through the use of the palette knife instead of the brush, which lent itself to the physicality of the paint itself.

ESTIMATE: $10,000 ~ 15,000

37

37 JOHN RICHARD (JACK) REPPEN
OSA 1933 ~ 1964

Dark Valley

mixed media on board, on verso titled
24 x 48 in, 61 x 121.9 cm

PROVENANCE:
Gallery Moos, Toronto
Private Collection, Toronto

ESTIMATE: $4,000 ~ 5,000

38

38 MARCELLE FERRON
AANFM AUTO CAS QMG RCA SAAVQ SAPQ
1924 ~ 2001

Sans titre

oil on paper on canvas, signed, 1972
15 3/4 x 16 1/2 in, 40 x 41.9 cm

PROVENANCE:
Waddington & Gorce Inc., Toronto
Private Collection, Montreal
Private Collection, Toronto

ESTIMATE: $7,000 ~ 9,000

39

39 MARCELLE FERRON
AANFM AUTO CAS QMG RCA SAAVQ SAPQ
1924 ~ 2001

Sans titre

oil on paper, signed
18 1/2 x 24 3/4 in, 47 x 62.9 cm

PROVENANCE:
Private Collection, Toronto

ESTIMATE: $3,000 ~ 4,000

40

40 LISE GERVAIS

QMG 1933 ~ 1998

Sans titre

oil on canvas, signed and dated 1964
28 3/4 x 23 1/2 in, 73 x 59.7 cm

PROVENANCE:
Private Collection, Toronto

It was during the effervescent post~Automatist decade of the 1960s that Lise Gervais created some of her best work, reflecting her unique understanding of abstraction and, inevitably, of Paul~Émile Borduas's crucial impact on modern art in Quebec. This powerful canvas from 1964 captures the viewer's attention with a confident balance between colour and texture. The use of vibrant red and bold black contrasted with subtle white and enriched by the palette knife textures, creates a dialogue typical of Gervais's assertive yet sensitive work. This trilogy of distinct colours, along with the strong shapes, gives the work a simple and pure quality.

Gervais's contribution to Canadian abstraction is significant, as her work evidently follows the path instigated by her Automatist predecessors, but unquestionably remains distinct and singular. This painting is a brilliant example of the artist in her most inspired years.

ESTIMATE: $9,000 ~ 12,000

41 BETTY ROODISH GOODWIN

CPE 1923 ~ 2008

Shoes for a Long~Distance Runner

etching, signed and dated 1970
14 1/2 x 17 3/8 in, 36.8 x 44.1 cm

PROVENANCE:
Gérard Gorce beaux~arts inc., Montreal
Private Collection, Toronto

LITERATURE:
Josée Bélisle, *Betty Goodwin: The Memory of the Body and the Power of Darkness*, Musée d'art contemporain, 2009, page 29

In the late 1960s, Betty Goodwin received serious critical attention for her printmaking. Having experimented on a small etching press she acquired in 1954, her blossoming in that medium was assisted by Gunter Nolte and Yves Gaucher. This fine example of Goodwin's etching technique is supported by the fluid yet intimate drawing skills that "…most effectively enabled Betty Goodwin to extract from the tragic turbulence of existence the fragments of meaning she consented to share with us."

ESTIMATE: $4,000 ~ 6,000

41

42

42 CHARLES PACHTER

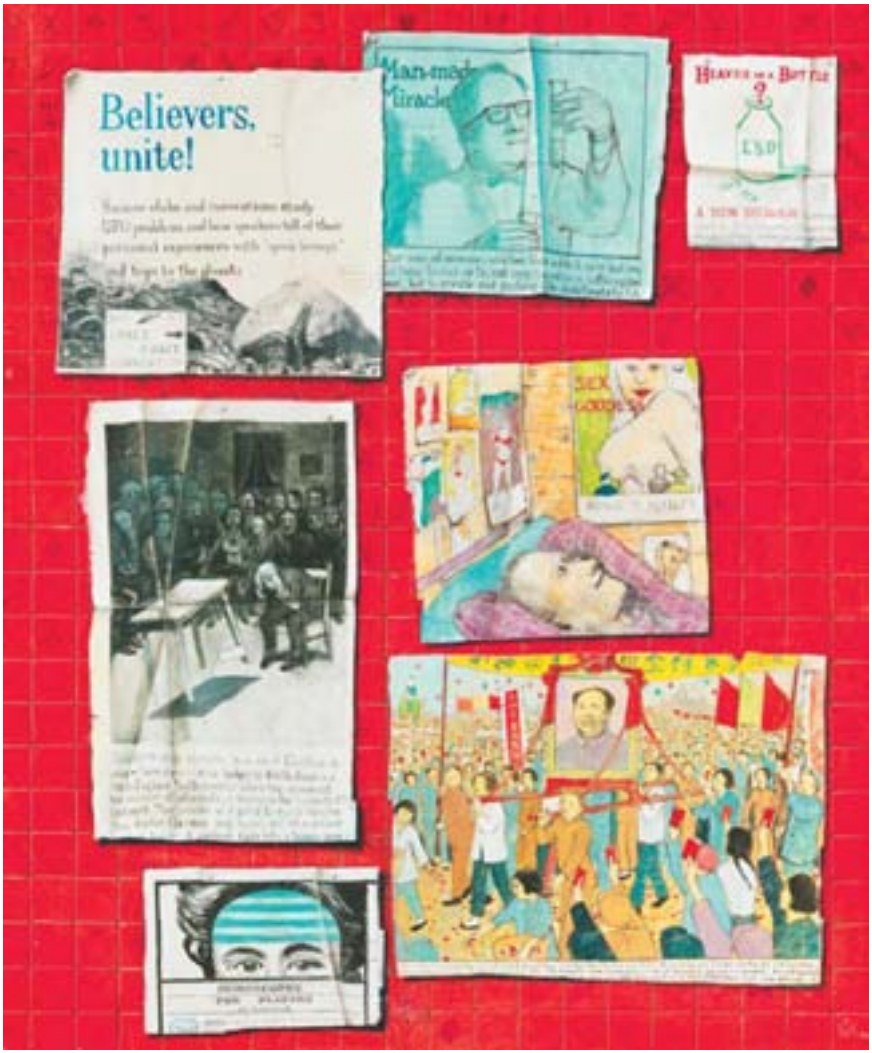
1942 ~

Distinct Society

acrylic on canvas laid down on board, signed and dated 1991 and on verso signed and dated
17 x 26 in, 43.2 x 66 cm

PROVENANCE:
Private Collection, Toronto

ESTIMATE: $6,000 ~ 8,000



43

43 WILLIAM KURELEK

ARCA OC OSA 1927 ~ 1977

Superstition: Man's Instinct to Believe and Worship is Irrepressible (Burning Barn Series)

mixed media on board, initialed and dated 1968
and on verso titled on The Isaacs Gallery label
24 x 20 in, 61 x 50.8 cm

PROVENANCE:
The Isaacs Gallery, Toronto
Private Collection, Toronto

Imagine the culture shock that William Kurelek experienced during the late 1960s from a new world that included such things as groundbreaking discoveries in science, drugs, the Pill, free love, socio~political revolution, UFOs and mysticism. At this point in his career as a painter, Kurelek had overcome his mental instability through a commitment to the Catholic faith, and the subject of his paintings had gone from representations of the innocence of his life growing up on the Prairies to expressions of his religious beliefs. In *Superstition: Man's Instinct to Believe and Worship is Irrepressible*, Kurelek delivers a visual sermon on the various beliefs society seemed to be embracing that could threaten the moral precepts that were so ingrained in him. Against a painted background of ancient runes and modern symbols, the artist has illustrated cuttings from magazines and newspapers documenting the false idols of society of the late 1960s. It is a testament to Kurelek's philosophical depth that this work still resonates so strongly over 40 years later.

ESTIMATE: $30,000 ~ 40,000

44

44 JEAN~PHILIPPE DALLAIRE
QMG 1916 ~ 1965

Nature morte

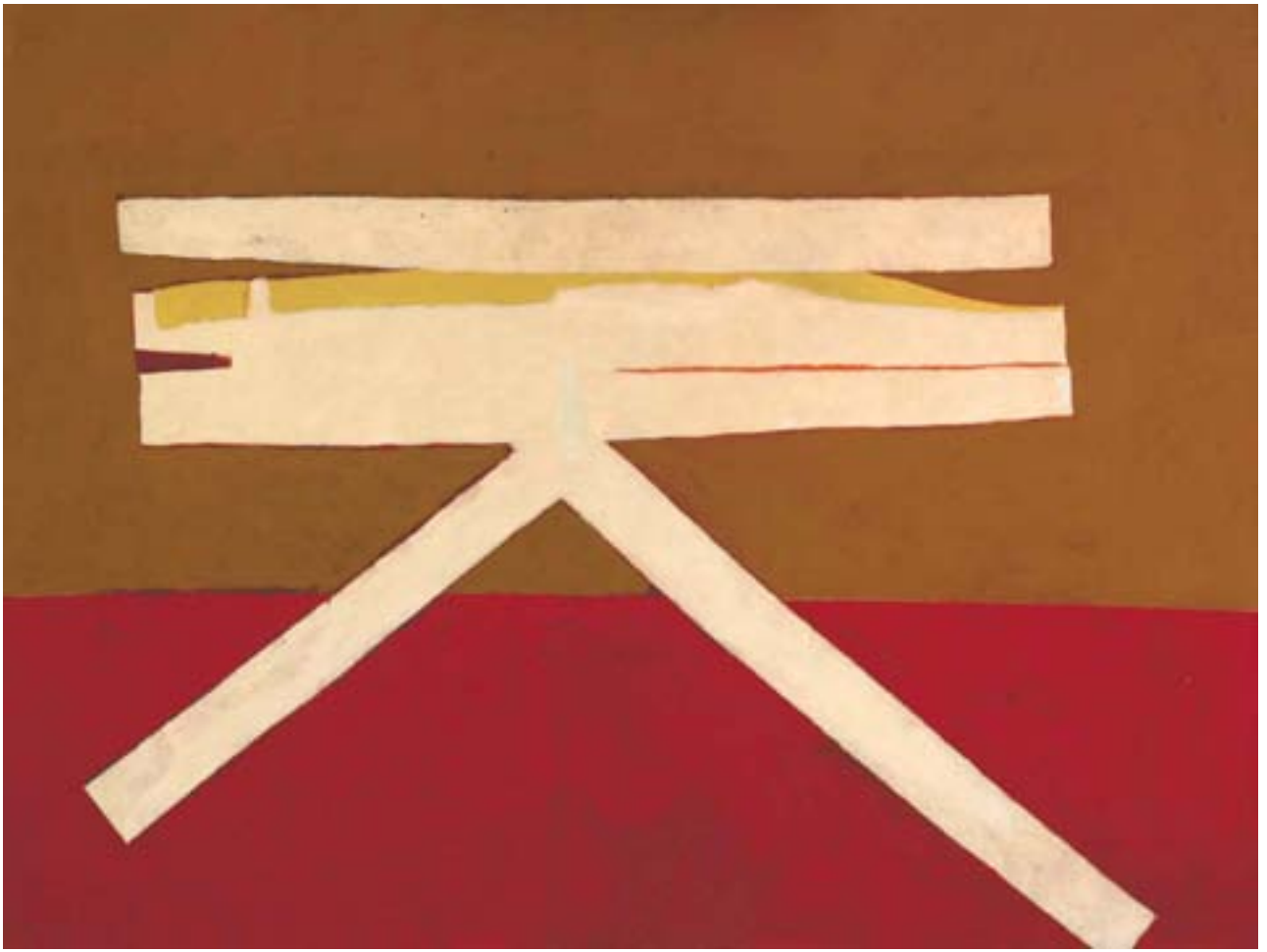
oil on canvas, signed and on verso signed, titled on the Dominion Gallery label, dated 1963 ~ 1964 and inscribed *Vence A.M.*
21 1/4 x 25 1/2 in, 54 x 64.8 cm

PROVENANCE:
Dominion Gallery, Montreal
Private Collection, Montreal

LITERATURE:
Michèle Grandbois, *Dallaire*, Musée du Québec, 1999, page 151

This work was executed while the artist was in Vence, in his beloved region of Alpes~Maritimes in the south of France, not too long before his untimely passing on November 27, 1965 at age 49. Jean~Philippe Dallaire's relationship with Vence began in 1959, and his Vence period is influenced by the area's luminous and magnificent surroundings. As with other great artists before him, Dallaire was mesmerized by the purity of the light of this region and this is transposed into his work of that period. But Dallaire, being a Canadian in France, also had his own distinct cultural viewpoint on what he saw. Michèle Grandbois writes, "À Vence, Jean Dallaire s'abandonne entièrement au ludisme de la couleur, de la ligne et de la texture," (In Vence, Jean Dallaire abandons himself entirely to the playfulness of colour, line and texture,) as exemplified in this fine still life, with its crisp Mediterranean blues and greens. Dallaire mixes the fruit with playing cards in a playful way, giving the painting a free and modern quality through its fluid composition and flattened space. In *Nature morte*, Dallaire is taking modernism to another level from that which Paul Cézanne had attained in the late 19th century with his still lifes.

ESTIMATE: $15,000 ~ 25,000



45

45 WILLIAM RONALD

P11 RCA 1926 ~ 1998

Dakota

oil on canvas, on verso signed, titled and dated 4/10/1962
45 x 60 in, 101.6 x 152.4 cm

PROVENANCE:
Kootz Gallery, New York
Private Collection, Vancouver

William Ronald was one of the most accomplished and personally colourful painters of his generation. He instigated the famous *Abstracts at Home* exhibition at the Robert Simpson Company's department store in Toronto in 1953, the show that inspired the formation of Painters Eleven later that year. Though he was the youngest member of this group, Ronald was a leader and spokesperson for abstraction, not only within its confines, but also on his own. He studied with Hans Hofmann in New York in 1952 and moved there in 1954. In 1956, he helped to get Painters Eleven to exhibit with like~minded American counterparts in New York, such as in an exhibition at the Riverside Museum in 1956. He encouraged the influential art critic Clement Greenberg to visit Toronto to look at work by his associates there, a visit that began a long and fruitful connection between Greenberg and several Toronto artists, and subsequently led to the critic's important contributions at the Emma Lake School in Saskatoon, and in the art community in Edmonton. Ronald left Painters Eleven prematurely in 1957, three years before it dissolved, and set out on his own, exhibiting with the famous Kootz Gallery in New York in this same year. Samuel Kootz represented Hofmann, Franz Kline, Mark Rothko, Robert Motherwell and Willem de Kooning. Ronald was also an acclaimed member of the contemporary New York painting scene in the 1950s and early 1960s, and though he moved back to Toronto in 1965, American sources still refer to him as a Canadian~born American painter.

Dakota is a New York painting, executed near the conclusion of Ronald's association with Kootz, who showed his work extensively from 1957 ~ 1963. Less overtly gestural than many of Ronald's earlier works, this canvas radiates a subtle expressionism more in keeping with trends in New York in the early 1960s. The light~coloured, table~like form that stands as an image against the bi~coloured ground, is in itself complex, both in terms of structure and colour. It works as an oddly suspended element set against a background divided by a horizon line, a landscape format in the simplest, Mark Rothko~like sense. Stripping away the earlier centrally placed gesture, Ronald, in *Dakota*, constructs a symbol~like form that replaces the dynamic of gesture with the dynamic of tension. The legs begin the tension~making by their lack of parallelism, so their support of the table or platform becomes offset against this simple background. Adding further to this carefully controlled imbalance is the addition of the rivulet of burnt orange from the right, which cuts to the centre of the painting, but not where the legs join in ~ another visual offset. Additionally, the red peg to the left and the broken chartreuse form upon which rests the topmost part of the construction causes tension, as it lifts on both the left and right. The entire piece forms a symbol, kept full of the vigour of gesture through a carefully wrought imbalance. On close inspection, a viewer can trace the drawing of the form in the places where background and form meet, where Ronald has drawn lines with the sharp end of his brush. On the other hand, and compellingly in terms of the space Ronald constructs here, the form transmutes into a landscape seen from a raking angle and through a restricted aperture. As if our two eyes were converging as we look at *Dakota*, we can travel from the outer extremities that extend to the bottom left and right of the picture surface up to a dramatic point of juncture just to the left of the physical centre of the painting. From there, the pale turquoise pigment traces point us to a trajectory further into space. We seem to travel up on an incline, towards a greening horizon line with an opaque sky above. Ronald's landscape within a landscape is both evocative of landscape and travel.

We thank Dr. Mark Cheetham, Professor in the Department of Art at the University of Toronto, for contributing the above essay.

ESTIMATE: $60,000 ~ 80,000

46

46 RAYMOND JOHN MEAD

CGP CSGA P11 1921 ~ 1998

Painting

oil on canvas, signed and dated 1955 and on verso signed, titled, dated and inscribed *11 Crown Hill Place, Toronto*
48 x 70 in, 121.9 x 177.8 cm

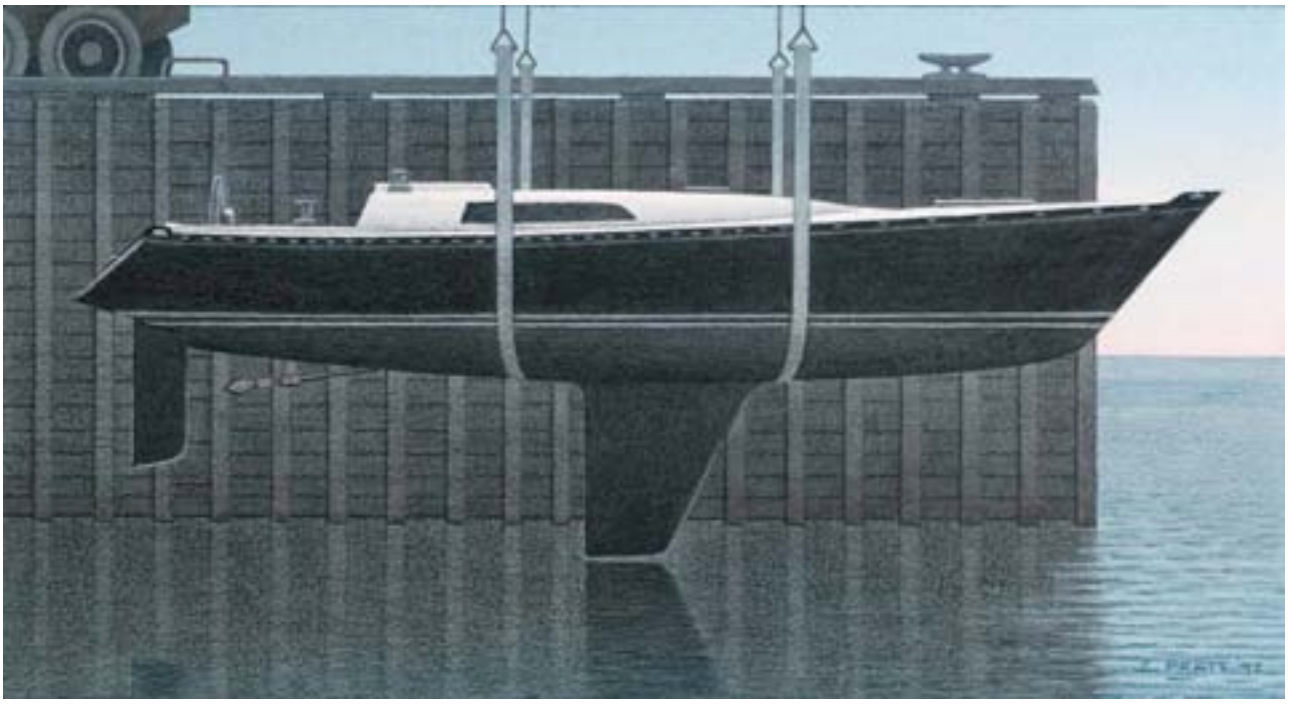
PROVENANCE:
Estate of the Artist

Ray Mead was born and educated in England, studying at the prestigious Slade School of Fine Art in London from 1937 ~ 1939, before emigrating to Canada in 1946. He settled in Hamilton, Ontario where he became director of the art department in an advertising firm. Mead and his paintings remain central to the story of modern Canadian art for several reasons. He was one of a small group of painters to show work in the famous *Abstracts at Home* exhibition at Simpson's department store in Toronto in 1953. This group presentation ~ designed not only as a way for younger artists to have their work seen, but also as a way to make abstraction less threatening to Canadians ~ was arranged by William Ronald who, with Mead and nine others working in an abstract idiom, then came to form the group Painters Eleven in November of 1953. Until its dissolution in 1960, Painters Eleven offered support for this then~radical style of painting, and promoted it, especially in New York City. Exchanges between members of Painters Eleven and the Abstract Expressionist artists and critics in New York ~ Hans Hofmann, Barnett Newman, Clement Greenberg and many others ~ are legendary, and support the tight aesthetic relationship between Toronto and New York in this era. Mead was also well acquainted with Abstract Expressionist practice in the 1950s through his own New York dealer, Charles Egan, whose gallery on 57th Street showed Willem de Kooning, Franz Kline, Philip Guston and other luminaries. While the New York axis was important as an inspiration for abstraction, Mead's work exemplifies a more complex picture of international abstract painting in the 1950s. He was part of what might best be thought of as trans~Atlantic abstraction, a blending of styles and motivations that pivoted on New York, London, and European modernism. Mead's sensibilities remained close to artists of the St. Ives School (named for the artists' colony in Cornwall founded by Ben Nicolson and Barbara Hepworth). He was at the Slade School of Fine Art with Patrick Heron, one of the most prominent second~generation members of the St. Ives group. From the mid~1950s, Heron and many other British artists were in turn influenced by contemporary American abstraction, thus forming the international circuit of which Mead's work is a part. Like his contemporaries in England, Mead tended to a more subdued and restful palette and to Cubist structure. He acknowledged an enduring affinity for landscape motifs.

Painting was done in 1955, in the heyday of Painters Eleven's success in Toronto, and on the eve of their wide recognition in New York. The canvas's interlocking and overlapping forms define a space organized along Cubist principles. While the palette is subdued, vibrantly saturated motifs electrify the surface. These forms can be read in different spatial registers. For example, the dominant orange oval to the left of centre appears as a flat and bounded element in a vertical ladder of shapes. At the same time, we can imagine that we look down on it. The satisfying complexity of *Painting* emerges slowly; we come to see the considerable range of colours used by Mead, not only the predominant browns and blacks, but also greens, blues and a variety of orange hues. In both its subtlety and boldness, *Painting* repays repeated looking.

We thank Dr. Mark Cheetham, Professor in the Department of Art at the University of Toronto, for contributing the above essay.

ESTIMATE: $35,000 ~ 45,000



47

47 CHRISTOPHER PRATT

ARCA CSGA OC 1935 ~

Black Boat, Study for Launching Greyling

ink, watercolour and mixed media on board,
signed and dated 1992
6 1/8 x 11 1/2 in, 15.6 x 29.2 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Josée Drounin~Brisebois, *Christopher Pratt: All My Own Work*, National Gallery of Canada, 2005, page 94

The intriguingly austere work of Christopher Pratt is full of symbol and metaphor and is inextricably linked with the history, life and people of Newfoundland. Born in St. John's, he spent his childhood summers in the coastal towns of Topsail and Bay Roberts, where images of the Newfoundland fisherman's life were indelibly etched into his mind. Pratt wanted to own a boat from an early age. As he stated, boats "symbolized the essence of Newfoundland and Labrador." But Pratt's is not the romantic view of boats on the ocean. There are no jaunty pleasure craft or working fishing vessels sailing on the water in his images. His boats are in covered storage, marooned on sand or inverted in drifting snow, and usually out of the water ~ artifacts, *memento mori*. Here, in the process of being launched, the black sailboat also reminds us of a vanquished whale, as it hangs, completely still, just out of the water's reach, a poignant symbol of change, in contrast to Newfoundland's whaling history. Its sleek modern lines, and obvious purpose ~ built purely for speed ~ further mark the difference between the old ways of life and the new.

ESTIMATE: $10,000 ~ 15,000

48

48 CHRISTOPHER PRATT
ARCA CSGA OC 1935 ~

Ice Moon and Tanker

oil on board, signed and dated 2007
and on verso signed, titled and dated
21 x 21 in, 53.3 x 53.3 cm

PROVENANCE:
Mira Godard Gallery, Toronto
Private Collection, Vancouver

Christopher Pratt often deals with the theme of boats. Icons of maritime life, boats symbolize a bygone way of life. Here, the massive modern tanker is a black slit in a vast pool of blue sea and sky. A perfect moon sits dead centre in this square~format painting, illuminating only the ice and water, not the boat. The tanker has little to do with the hard~working fisherman's past of Newfoundland. Instead, it tells the story of modern shipping, faraway markets and a livelihood that is out of reach. The work is very carefully planned out and plotted, as is always the case with Pratt, and the overall mood is cold and distant. There is a serene beauty to the scene, a beauty that is at odds with what we see, or think we see, in it.

Pratt's intent in his work is often very elusive; his scenes are absolutely still and very isolated, forcing us to look further into them. When we do, we often realize that what we seek is still out of reach, somehow beyond our understanding, just outside the picture plane.

ESTIMATE: $25,000 ~ 30,000

49

49 ANTHONY MORSE (TONY) URQUHART
ARCA CSGA CSPWC OC OSA 1934 ~

The Earth Returns to Life

oil on canvas, signed and dated 1958 and on verso signed, titled and inscribed *1923 Main St., Niagara Falls, Ont.* and *49:59* on the stretcher
32 x 40 in, 81.3 x 101.6 cm

PROVENANCE:
James Goodman Gallery Inc., New York
Mr. Schoellkopf, Niagara Falls
Private Collection, Georgia

Tony Urquhart was born in Niagara Falls, Ontario in 1934. He studied at the Albright Art School at the State University of New York and taught at the University of Waterloo from 1972 until his retirement in 1999. Urquhart gained recognition early in his career with abstract works exhibited at The Isaacs Gallery in Toronto. His paintings, self~described as landscapes, are ambiguous representations of the natural world and are often fictitious or vaguely based on memory. Urquhart is known to have an interest in man's effect on the landscape, and in *The Earth Returns to Life*, painted directly on bare canvas, he fuses elements from both untouched nature and man's cultivation of nature by including both hovering tree forms and disappearing fence lines.

As well as being a successful painter, Urquhart is also a sculptor and an illustrator, and his works have been featured on the covers of books by his wife Jane Urquhart, as well as by Michael Ondaatje and Rohinton Mistry.

ESTIMATE: $5,000 ~ 7,000

50

50 YEHOUDA CHAKI
1938 ~

Landscape 7014

oil on canvas, signed and on verso
signed and titled on the stretcher
48 x 60 in, 121.9 x 152.4 cm

PROVENANCE:
Private Collection, Saskatchewan

Yehouda Chaki's work is readily recognized for its exuberant brushwork and bold lines. His landscapes and works in still life are vividly coloured and energetic, seeming to almost glow with hot colour. His use of black to outline, enhance, agitate and energize forms is a notable trait in his work.

Chaki was born in Athens, raised in Israel and educated in Paris. He has lived in Montreal since coming to Canada in 1962. His expansive view of the world shows in his landscapes, which are universal in their geographic and topographic details ~ trees, fields, crops and valleys are from everywhere and nowhere. Sensual, dramatic, full of rich colour and layered rhythmic patterns, Chaki's landscapes are emotionally charged and dynamic.

Chaki was head of the department of Painting and Drawing in the Department of Fine Arts at the Saidye Bronfman Centre in Montreal from 1967 until 1989, and is presently an advisor to the centre. He is considered an important and influential teacher.

ESTIMATE: $8,000 ~ 12,000

51

51 JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 ~

Une journée d'été, avenue Coloniale vers Duluth, Montréal

oil on canvas, signed and on verso
signed, titled and dated 1978
24 x 30 in, 61 x 76.2 cm

PROVENANCE:
Continental Galleries, Vancouver
Private Collection, Vancouver

From 1945 until 1947, John Little studied at the Montreal Museum of Fine Art's school under Group of Seven artist Arthur Lismer and well~known landscape, still life and figurative painter Goodridge Roberts. Little began working in his father's architectural firm as a draftsman in 1951, and used this training when, in 1953, he began painting cityscapes of Montreal and Quebec City. Using soft brush~strokes and a tonal palette most often based on grey, brown and orange, he captured the unique ambiance and architectural details of the distinctive buildings and urban neighbourhoods of these cities. Many of these neighbourhoods and ethnic communities were adversely affected by urban planners of the 1960s, and Little's work is a record of the uniqueness of what was lost. Although the urban spaces he portrays exude history, the people of their streets are contemporary, such as in this painting, which captures the charming insouciance of a young woman strutting down the street on a warm summer day. Little's distinctive paintings are in the collections of public galleries such as the National Gallery of Canada, the Beaverbrook Art Gallery and the Concordia University Collection of Art.

ESTIMATE: $15,000 ~ 20,000

52 JOHN GEOFFREY CARUTHERS LITTLE
ARCA 1928 ~

Rue de l'Hôtel de Ville, Montréal
oil on canvas, signed and on verso
signed, titled and dated 1969
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE:
Private Collection, Vancouver

ESTIMATE: $6,000 ~ 8,000

52

53 JOHN GEOFFREY CARUTHERS LITTLE
ARCA 1928 ~

Ave. Ste~Geneviève, Québec
oil on canvas board, signed and on verso
signed, titled and dated 1966
10 x 14 in, 25.4 x 35.6 cm

PROVENANCE:
Continental Galleries, Montreal
Acquired from the above by the present Private Collector, Toronto, 1966
The consignor will donate the proceeds from the sale of this work to Canadian charities.

ESTIMATE: $6,000 ~ 8,000

53

54 JOHN GEOFFREY CARUTHERS LITTLE
ARCA 1928 ~

Rue d'Artignon, Québec
oil on canvas, on verso signed, titled and dated 1969
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE:
Continental Galleries, Montreal
Private Collection, Vancouver

ESTIMATE: $6,000 ~ 8,000

54

55

55 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP RCA 1913 ~ 2007

The Store at Allison Harbour, BC

oil on canvas, signed and dated 1955
and on verso titled and dated April 1955
25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:
Dominion Gallery, Montreal
Private Collection, Montreal
Private Collection, London, England

LITERATURE:
Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, the 1955 graphite cartoon drawing for this painting entitled *Allison Harbour* reproduced page 7, and the related 1991 acrylic entitled *The Store at Allison Harbour II* reproduced page 52

In 1953, E.J. Hughes's dealer, Max Stern of the Dominion Gallery, arranged for him to travel north on the small tanker *Imperial Nanaimo* and visit a number of remote communities on the British Columbia coast. The main purpose of this journey was to provide several illustrations for Standard Oil's magazine *The Lamp*, but Hughes was able to use the opportunity to produce a number of detailed drawings which provided him with painting subjects for several years beyond the immediate needs of the commission.

One of these communities was the small natural cove of Allison Harbour, named after a logging manager who worked there in the 1920s. Hughes produced a charming and lively image which belies the extreme remoteness of the setting, and through the presence of the flower bed celebrates a valiant attempt to bring a bit of the English gardening tradition to the distant coast of British Columbia. Hughes was always fascinated by patterns within his work and *The Store at Allison Harbour, BC* is a wonderful example of his ability to control his compositions precisely. It is a virtual symphony of linear design ~ the strong patterning of the lumber which makes up the dock, the vivid green and white stripes of the main store and the more subdued pattern of the building at the right all give the scene a gentle but distinct sense of animation.

In common with all of his work of this period, Hughes developed his composition using a detailed cartoon to refine his initial drawing. He is quite careful to control our entry into the image, using a part of the dock which runs across the painting in the foreground and makes the passage back to the store more deliberate. Equally thoughtful is the placement of the elements of the painting and the use of colour ~ the red bench, the brightly coloured flowers which provide a spot of interest to slow the eye from moving too quickly back into the composition, or the placement of the post on the float to the right of the store, which arrests the eye and provides a visual foil to the water and trees beyond. Finally, note how the rigging of the fishing boat is echoed in the shapes of some of the tree trunks in the screen of trees at the back of the painting.

Far from seeming remote, as in fact Allison Harbour still is, the scene is welcoming and friendly, replete with human presence, even if no one is actually visible. This work shows man's endeavours in harmony with the natural world. Hughes achieves this sense of harmony through the careful use of colour, pattern and detail, which is rich but not fulsome. He has engaged us by putting the action of this very quiet painting securely in the middle ground rather than in the fore~ or background ~ ensuring that our eye travels with his to revel in the forms of the flowers, stacks of freight beyond the bench, the fishing boat and the architecture. The whole composition is given greater unity by Hughes's use of an even overall light and minimal use of shadows.

The image has a sense of naïvety and charm, which suggests that it was casually conceived, but this is far from the case. All of Hughes's skills as an artist have been brought to bear on this scene, which is richly evocative of the coastal life of British Columbia, but as has been suggested above, *The Store at Allison Harbour, BC* is far from a casual snapshot of a small coastal settlement. It is the world as Hughes wanted you to see it ~ serene, welcoming and safe. The power of the work is that we do not question this vision but accept it with alacrity and delight.

ESTIMATE: $200,000 ~ 300,000

56

56 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP RCA 1913 ~ 2007

Roberts Bay, BC

oil on canvas, signed, titled and dated 1953
24 x 25 in, 61 x 63.5 cm

PROVENANCE:
Dominion Gallery, Montreal
By descent to a Private Collection, Ontario
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 14, 2002, lot 40
Private Collection, London, England

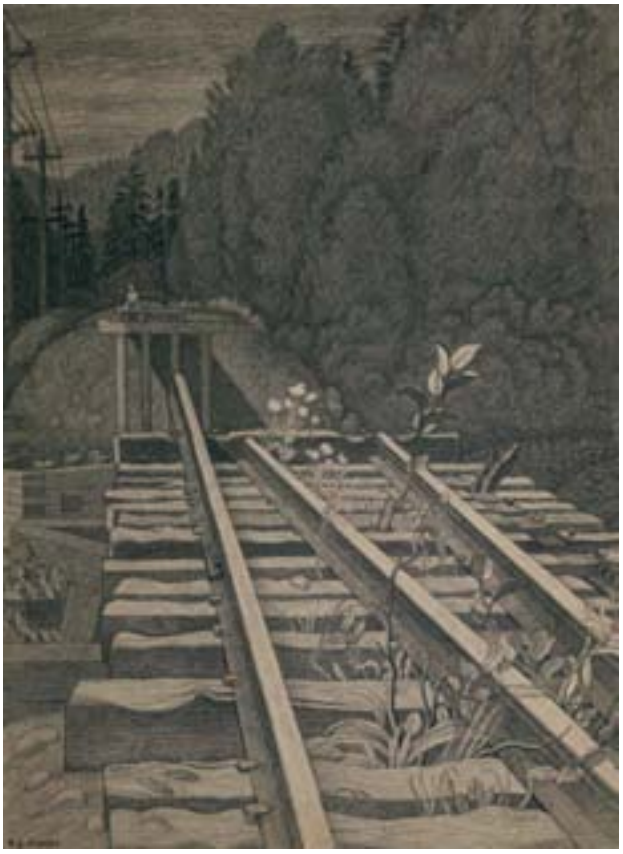
LITERATURE:
Ian Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 213

This fine painting combines E.J. Hughes's interest in boats and the landscape of British Columbia. Based on a small oil sketch, the work is unusual in that it shows boats apparently abandoned rather than plying the coastal waters. Hughes has been careful to keep our attention focused on the major subject of the work, the four boats, and has done so by providing a screen of trees at the back of the relatively shallow space. His attention to the variety of textures of the trees and his ability to work with a range of greens is clearly seen in this grouping of trees and the variety of their foliage. The bright colours of the boats and the bright light that illuminates them is echoed in the halo~like effect that he has created behind the trees. The deliberate awkwardness of the composition, with the log at the right and strangely foreshortened boat in the centre leading us into the space, only serves to strengthen the work, suggesting an intensity of observation and a deliberation in the execution of the work that is the hallmark of Hughes's best work.

Hughes's works from the 1950s are highly sought after, as he produced some of his finest paintings during this period. He moved to Shawnigan Lake on Vancouver Island in 1951, and his explorations of the countryside and the West Coast oceanfront led to extraordinary paintings focused on not just landscape but also man's presence within it. Ian Thom states, "There is a depth of feeling for nature and our place within it. In his feeling for humans and our works as a complement to or a part of nature, Hughes distinguishes himself from the Canadian artists of his generation."

Please note the condition report for this work.

ESTIMATE: $100,000 ~ 150,000



57

57 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP RCA 1913 ~ 2007

Old Railway

graphite on paper board, signed and on verso signed, titled, dated 1955 and inscribed *old PGE RR Between W. Van. & N. Van. / from 1932 (?) sketch*
20 x 15 in, 50.8 x 38.1 cm

PROVENANCE:
Private Collection, Vancouver

E.J. Hughes produced a 1955 oil painting of this image entitled *Abandoned Railroad.*

ESTIMATE: $7,000 ~ 9,000

58

58 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP RCA 1913 ~ 2007

Museum Ship, Penticton, BC

graphite on paper, signed and on verso
signed, titled and dated 1959
18 x 21 in, 45.7 x 53.3 cm

PROVENANCE:
Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE:
E.J. Hughes, Paintings, Drawings & Watercolours, Heffel Gallery Limited, 1990, reproduced, unpaginated
Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, reproduced page 41 and listed page 72
Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, reproduced page 6 and listed page 166

EXHIBITED:
Heffel Gallery Limited, Vancouver, *E.J. Hughes, Paintings, Drawings & Watercolours*, November 3 ~ November 29, 1990
Kamloops Art Gallery, *E.J. Hughes: The Vast and Beautiful Interior*, September 22 ~ November 6, 1994, traveling to the Grand Forks Art Gallery, the Vernon Art Gallery, the Art Gallery of the South Okanagan,

Photograph by Richard Mendieta, 1960

Penticton, the Kelowna Art Gallery and the Prince George Art Gallery, 1994 ~ 1995, catalogue #14

E.J. Hughes was awarded a Canada Council Fellowship in 1958 to fund sketching trips within British Columbia, and traveled to the Interior that same year, spending two weeks in Penticton in June. One of the works that resulted from this trip was this 1959 highly finished tonal pencil drawing, known as a cartoon. Boats were always an important and sought~after subject in his work, and this scene is of the *SS Sicamous*, an old sternwheeler that formerly plied Okanagan Lake, now a museum beached on the shore at Penticton. These cartoon drawings were a bridge between annotated graphite drawings done on the spot and paintings completed in the studio, and Hughes used this drawing as the basis for a 1994 watercolour. Noted for their refined compositions, virtuoso technical qualities, and an astonishing sense of atmosphere achieved through tonalities of graphite, these cartoons were finished works in themselves. Hughes's cartoon drawings are known to be rare, as Hughes ceased to make them in 1959, and Patricia Salmon, in the 1994 catalogue for the exhibition *The Vast and Beautiful Interior*, notes that this was Hughes's last known completed cartoon.

ESTIMATE: $40,000 ~ 60,000

59 EDWARD JOHN (E.J.) HUGHES
BCSFA CGP RCA 1913 ~ 2007

The South Edge of Nanaimo
graphite on card, signed and on verso
signed, titled and dated 1970
11 x 14 in, 27.9 x 35.6 cm

PROVENANCE:
Dominion Gallery, Montreal; Heffel Gallery Limited, Vancouver; Private Collection, Vancouver

ESTIMATE: $5,000 ~ 7,000

59

60

60 EDWARD JOHN (E.J.) HUGHES
BCSFA CGP RCA 1913 ~ 2007

Goldstream
graphite on paper, signed and on verso
signed, titled and dated 1974
11 x 13 3/4 in, 27.9 x 34.9 cm

PROVENANCE:
Dominion Gallery, Montreal
Heffel Gallery Limited, Vancouver
Private Collection, Vancouver

ESTIMATE: $4,000 ~ 6,000

61

61 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Industrial Island #2

oil on canvas, signed and on verso
titled on a label, circa 1935
36 x 43 in, 91.4 x 109.2 cm

PROVENANCE:
A gift from the Artist to the present owner's mother, Vancouver, BC
By descent to the present Private Collection, Vancouver, WA

LITERATURE:
Scott Watson, *Jack Shadbolt*, 1990, a related 1936 pencil drawing entitled *Concrete Mill, False Creek*, reproduced page 15

EXHIBITED:
Vancouver Art Gallery, *4th Annual BC Artists' Exhibition*, September 20 ~ October 13, 1935

The location depicted in this work, Industrial Island, is known today as Granville Island in Vancouver. In the early part of the century, it was a centre of manufacturing and industry situated on False Creek, which was then a wider tidal basin. By 1907, a shingle mill, cooperage and cement works were operating there.

In the 1930s, Jack Shadbolt was influenced by the Social Realism of artists such as Mexican muralist Diego Rivera and American Thomas Hart Benton, whose work he had seen in New York in 1934. The difficulties of the Depression had brought attention to working people and industry ~ that which was real and necessary for survival, and something to be celebrated. In the mid~1930s, Shadbolt, using a documentary approach and a modernist style quite different from the Group of Seven one prevalent at the time, painted scenes of urban Vancouver, such as this powerful work. Shadbolt imbues this painting with a raw vigour, emphasizing the angles of the buildings against a landscape strewn with tools and machines, and contrasted with textures of earth, ocean waves and molded clouds. *Industrial Island #2* is an outstanding West Coast modernist canvas from Shadbolt's 1930s period.

ESTIMATE: $20,000 ~ 25,000

62

62 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP RCA 1913 ~ 2007

Mount Rocher de Boule Near Hazelton

watercolour on paper board,
signed and dated 1968
18 1/4 x 24 1/8 in, 46.3 x 61.3 cm

PROVENANCE:
Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE:
E.J. Hughes, Paintings, Drawings & Watercolours, Heffel Gallery Limited, 1990, reproduced, unpaginated
Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, reproduced page 12 and listed page 71
Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, reproduced page 8 and listed page 167

EXHIBITED:
Heffel Gallery Limited, Vancouver, *E.J. Hughes, Paintings, Drawings & Watercolours*, November 3 ~ November 29, 1990
Kamloops Art Gallery, *E.J. Hughes: The Vast and Beautiful Interior*, September 22 ~ November 6, 1994, traveling to the Grand Forks Art Gallery, the Vernon Art Gallery, the Art Gallery of the South Okanagan, Penticton, the Kelowna Art Gallery and the Prince George Art Gallery, 1994 ~1995, catalogue #34

A Canada Council award enabled E.J. Hughes to drive to the Upper Skeena River in northern British Columbia in the summer of 1967. This area has a rich history of sketching visits by well~known artists such as Emily Carr, A.Y. Jackson and Edwin Holgate. Hughes stayed in New Hazelton for two weeks, and made drawings of the surrounding area which became the basis for fine watercolours such as *Mount Rocher de Boule Near Hazelton*. This was to be the most northerly foray of his British Columbia trips, and included visits to Kitwancool and Kitwanga. The decade of the 1960s is a highly desireable period in Hughes's work, noted for its colour and drama, and in this watercolour, Mount Rocher, rising from its forested flanks into a dramatic rocky peak, radiates power. Hughes echoes the shape of the mountain in the ground at the lower right and leads the eye along the road framed by telephone poles, straight to it. As he often did, Hughes warms the scene with peaceful human presence in the cabins and cars. Whether depicting the coast or the interior, Hughes superbly captured the essence of the British Columbia landscape.

ESTIMATE: $35,000 ~ 45,000

63

63 JEAN~PHILIPPE DALLAIRE
QMG 1916 ~ 1965

Sans titre

charcoal on paper, signed and dated 1944
11 1/2 x 8 3/4 in, 29.2 x 22.2 cm

PROVENANCE:
Private Collection, Paris
Private Collection, Montreal

ESTIMATE: $4,000 ~ 6,000

64

64 JEAN~PHILIPPE DALLAIRE
QMG 1916 ~ 1965

Sans titre

charcoal on paper, signed and dated 1944
11 1/2 x 8 5/8 in, 29.2 x 21.9 cm

PROVENANCE:
Private Collection, Paris
Private Collection, Montreal

ESTIMATE: $4,000 ~ 6,000

65

65 WILLIAM RONALD (BILL) REID

1920 ~ 1998

Bear, Frog, Raven, Human, Killer Whale and Wolf

sterling silver bracelet, circa 1955
1 x 6 3/8 in, 2.5 x 16.5 cm

PROVENANCE:
Acquired directly from the Artist by Nora Gregory, Vancouver, 1950s
By descent to the present Private Collection, Vancouver Island

LITERATURE:
Doris Shadbolt, *Bill Reid*, 1986, page 123, similar circa 1956 silver bracelet entitled *Bear, Frog, Eagle, Man, Killer While, Raven* reproduced page 104

Of Haida descent, Bill Reid was a West Coast jeweller, printmaker and sculptor of international renown. Doris Shadbolt writes that "Reid's earliest work…and some would say his most characteristic and important ~ are his small pieces, the jewellery and boxes in gold and silver." Made with a technique of silver overlaid on silver, Reid would blacken the entire piece in a chemical process producing oxidation, then polish the higher surfaces of the motifs to heighten the three~dimensional effect of the engraving through contrast.

This fine bracelet is carved with a series of Haida mythological creatures, joined together through a traditional motif of tongue sharing. Haida argillite panel pipes also influenced Reid at this time, with their carving of intertwined animal and human figures. Reid's deep carving heightens the sculptural quality of this rare and exquisite 1950s bracelet.

This work will be included in Martine Reid's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: $25,000 ~ 35,000

66

66 WILLIAM RONALD (BILL) REID

1920 ~ 1998

Killer Whale and Humans

sterling silver brooch, circa 1957
1 5/8 x 2 1/4 in, 4.1 x 5.7 cm

PROVENANCE:
Acquired directly from the Artist by Nora Gregory, Vancouver, 1950s
By descent to the present Private Collection, New York

LITERATURE:
Doris Shadbolt, *Bill Reid*, 1986, similar 1957 brooch entitled *Raven, Bear and Frog* reproduced page 123

After studying traditional European jewellery~making methods in Toronto, Bill Reid returned to Vancouver in 1951, establishing a workshop for his jewellery and applying the contemporary techniques that he learned to his work with traditional Haida motifs in silver. Reid was influenced by the work of Charles Edenshaw, the revered Haida sculptor, and admired his deeply carved bracelets. The equivalent in Haida language for the term deeply carved is well made ~ and Reid is known for his devotion to superb craftsmanship as well as the sculptural quality of his jewellery.

In Haida mythology, the killer whale is a symbol of beauty and power, believed to be a human counterpart under the sea with its own complex society. This image possibly refers to a Haida myth in which the wife of a man named Nanasimget is abducted by a killer whale, and he travels to the killer whale's lodge under the sea to rescue her.

This work will be included in Martine Reid's forthcoming catalogue raisonné on the artist's work.

ESTIMATE: $9,000 ~ 12,000

67

67 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Sketch Study of Head

oil on board, signed and dated 1948
and on verso signed twice, titled, dated
and inscribed *Done at Art Students League*
16 x 12 in, 40.6 x 30.5 cm

PROVENANCE:
C.A. Bouchard, Ottawa
Private Collection, Vancouver

LITERATURE:
Scott Watson, *Jack Shadbolt*, 1990, page 53 and the 1933 linocut entitled *Self~Portrait* reproduced page 9
Patricia Ainslie, *Correspondences: Jack Shadbolt*, Glenbow Museum, 1991, titled as *Sketch of a Head*, page 15, reproduced page 57

EXHIBITED:
Glenbow Museum, Calgary, *Correspondences: Jack Shadbolt*, November 2, 1991 ~ January 5, 1992, traveling to the Vancouver Art Gallery, the Art Gallery of Windsor and the National Gallery of Canada, Ottawa, 1992 ~ 1993, catalogue #42

By 1948, Jack Shadbolt was already a force to be reckoned with on the Canadian scene. A show at Laing Galleries in Toronto brought praise from the well~known art historian Paul Duval, who compared him to Emily Carr, and stated he had seen "some of the most powerful, significant and original landscape paintings ever produced in this country."

In Vancouver in 1948, Shadbolt received funds from the Department of Veterans Affairs for a trip to New York, conditional on enrolling in a program of studies, and arrived there in September of that year. He immediately immersed himself in the ferment of New York's art world ~ he enrolled in the Art Students League, took courses in mythology at the New School of Social Research and absorbed lectures by influential critic Hans Hofmann. His sketchbooks from this time show drawings of works by Pablo Picasso, Joan Miró, Arshile Gorky and Mark Rothko, drawings done in museums of African, Egyptian and Northwest Coast objects, as well as drawings of his own biomorphic interpretations of forms. Shadbolt would reference this rich soup of disparate ideas, interacting in a process of biogenesis, for years to come. Abstract Expressionism was coming into being at this time, and although Shadbolt did not emulate the work of artists such as Jackson Pollock, he later incorporated their gestural approach into his work.

Cubism was a powerful influence on the American avant~garde in the 1930s, and throughout the 1940s the artist whose influence was most pervasive was Picasso, who drew his painting language from Cubism, Surrealism and primitive African art.

It was Picasso who was at the core of Shadbolt's examination of modern art at this time. Shadbolt's interest in his work began in the 1930s ~ he had seen Picasso's masterpiece *Guernica* in Paris in 1937. Then the events of World War II exposed Shadbolt to the horrors of war. At this time, Shadbolt felt that Realism did not seem adequate to convey the post~war angst, and he turned to a form of symbolic abstraction, which he felt could more truly express the social anxieties brought on by the war and the beginning of the atomic age. He must have felt that Picasso caught the essence of the times, and in New York, he delved more deeply into his work, studying and drawing paintings such as *Dora Maar Sitting*, 1939, and *Girl in Front of a Mirror*, 1932. Shadbolt dissected Picasso's appropriation of African art, his shattering and re~synthesizing of forms and space through Cubism, and took what he wanted for himself in his drawings and paintings.

Regarding this powerful painting, Patricia Ainslie writes, "*Sketch of a Head*…shows Shadbolt's intellectual exploration of the formal ideas of Picasso. He has manipulated and dislocated the planes of the face, depicted the nostrils inverted as a sign, and used the hatching similar to African tribal patterns in the shadow of the face." This, together with Shadbolt's contortion of the neck and shoulder, and circular patterns around the left eye, produced a charged and penetrating effect. It is possible to speculate that this work could be a self portrait, due to a resemblance to a 1933 *Self~Portrait* linocut print which is a close~up of his head, but if not, it certainly embodies Shadbolt's feeling of unease and fragmentation in a post~war world. Emotional yet formal, this painting combines the instinctive elemental feeling of primitive art and the sophisticated visual expression of Cubism. *Sketch Study of Head* is a superb painting that fully integrates elements of important breakthroughs in modern art and the essence of the time into Shadbolt's unique vision.

ESTIMATE: $40,000 ~ 60,000

68

69

68 SOREL ETROG
RCA 1933 ~

Untitled

bronze sculpture,
signed and editioned 3/9
12 x 8 x 4 in, 30.5 x 20.3 x 10.2 cm

PROVENANCE:
Galerie de Bellefeuille, Montreal
Private Collection, Montreal

ESTIMATE: $7,000 ~ 9,000

69 SOREL ETROG
RCA 1933 ~

Untitled

bronze sculpture on a marble base, signed
and editioned 2/5, circa 1959 ~ 1960
8 x 3 x 4 1/2 in, 20.3 x 7.6 x 11.4 cm

PROVENANCE:
Private Collection, Toronto

ESTIMATE: $5,000 ~ 7,000

70

70 RUFUS MOODY
1923 ~ 1998

Haida Totem

argillite sculpture, signed and on verso inscribed
carved by Rufus Moody, Skidegate Mission, BC
18 1/2 x 4 x 4 1/2 in, 47 x 10.2 x 11.4 cm

PROVENANCE:
Marius Barbeau, Ottawa
Private Collection, Toronto

ESTIMATE: $3,000 ~ 5,000

71

71 SOREL ETROG
RCA 1933 ~

Untitled

bronze sculpture, signed and editioned 7/7
12 1/4 x 3 1/4 x 3 1/4 in, 31.1 x 8.3 x 8.3 cm

PROVENANCE:
Private Collection, Toronto

ESTIMATE: $7,000 ~ 9,000

72

72 RITA LETENDRE
ARCA QMG 1929 ~

Partage de midi

oil on canvas, signed and dated 1962 and on verso
titled on the stretcher
25 x 29 in, 63.5 x 73.7 cm

PROVENANCE:
Private Collection, Quebec
Private Collection, Toronto

In May of 1962, Rita Letendre and Ulysse Comtois left for France on a Canada Council grant, spending the next two years in Paris, Rome and Israel. In her paintings of the early 1960s, and especially while abroad, Letendre's exploration of movement and form began to distinguish these new canvases from the works of her earlier Automatist period. Letendre's strokes adopted a reckless liberation, abandoning the regimented tasches of the late 1950s and allowing her palatte knife to free itself with the force and candour of her maturing style. Unchanging, however, was Letendre's exceptional sense of space and scale; in *Partage de midi*, a vivid red slash bisects the canvas, forbidding the intersection of blue and white shapes and thus the impending catastrophe of colliding forms. The titles of Letendre's works were always carefully considered ~ *Partage de midi* refers to a play by French author Paul Claudel. The work of both Paul and his sister ~ sculptress Camille Claudel ~ would likely have been known and admired by Letendre. The sculptural qualities of *Partage de midi*, created by her thick and seductive impasto layers, lend to this spectacular canvas a formidable and evocatively tactile terrain.

ESTIMATE: $25,000 ~ 35,000

73

73 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

White Coats Dance

acrylic on canvas, signed and dated 1982
and on verso titled on the Bau~Xi Gallery label
49 x 69 in, 124.4 x 175.2 cm

PROVENANCE:
Bau~Xi Gallery, Toronto; Private Collection, Toronto

LITERATURE:
John Bentley Mays, "Canadian Art Exhibition Affirms Gallery Director's Eccentric Eye", *Globe and Mail*, November 6, 1982
Patricia Ainslie, *Correspondences: Jack Shadbolt*, 1991, pages 21~22

EXHIBITED:
Harbourfront Art Gallery, Toronto, *Painting 82*, September 17 ~ November 7, 1982

Though Jack Shadbolt is characteristically thought of as a West Coast Canadian artist, the appeal of his work reaches across boundaries and oceans. Having gained experience in the artistic centres of London, New York and Paris, he went on to exhibit at international venues such as the Venice Biennale and the São Paulo Biennal in the late 1960s and early 1970s.

The colour and imagery he used were all unique to him, though firmly rooted in modernism, and *White Coats Dance* is no exception to this. This work was included in *Painting 82*, the 1982 exhibition at the Harbourfront Art Gallery. Anita Aarons, the curator, maintained that the artists included were the "Gordie Howes of painting". David Bolduc, Graham Coughtry, Paterson Ewen, Ron Martin, Guido Molinari and Gordon Rayner were also part of this well~received show.

White Coats Dance is a surreal and beautifully colour~charged painting typical of Shadbolt's style and flair. His use of a painted collage technique is evident in this painting where, as Patricia Ainslie writes, "'cut~out shapes' of exotic, vibrant colour are overlapped and linked in a surrealistic and arbitrary way…juxtaposed with his personal iconography elements from different cultural tribal resources."

ESTIMATE: $20,000 ~ 30,000

74 PAUL~ÉMILE BORDUAS

AUTO CAS QMG RCA 1905 ~ 1960

Arabesque

oil on canvas, signed and dated 1955
and on verso titled and dated on the artist's label
42 x 32 in, 106.7 x 81.3 cm

PROVENANCE:
Gilles Corbeil, Maurice Corbeil and Gérard Beaulieu, 1955
Galerie Agnès Lefort, Montreal
Private Collection, Victoria

LITERATURE:
François~Marc Gagnon, *Paul~Émile Borduas (1905 ~ 1960), Biographie critique et analyse de l'oeuvre*, 1978, pages 384 and 528

Paul~Émile Borduas's 1955 canvas *Arabesque* appears on a list of 18 paintings acquired by Gilles Corbeil, acting on behalf of his brother Maurice Corbeil, the well~known industrialist and collector, Gérard Beaulieu and himself. Borduas dated this list of works September 17, 1955. He was about to depart for Paris on September 21, when he embarked on the *Liberté* with his daughter Jeannine. In fact, the acquisition of this important collection of paintings was decided earlier, since we know that it was paid for on August 31, and that the first discussions about this deal date back as far as March 1955, when Gilles Corbeil visited Borduas at his New York Studio. Borduas was very happy about this sale on the eve of his departure, since it made his sojourn in Paris easier. He was very appreciative of Gilles Corbeil, one of his staunch supporters in Canada, and on the back of one of the paintings of the series, *Carnet de bal*, 1955, he wrote: "À mon cher Gilles en témoignage d'une rencontre." (To my dear Gilles, as a token of an encounter.)

One thing that this brief contextualization made clear is that *Arabesque* and the other paintings acquired at that time belonged to Borduas's New York period. Even if, as in this painting, they indicated by certain characteristics the future development of his Black and White paintings, they are to be understood exclusively in the context of New York painting. It is clear, for instance, that in *Arabesque*, Borduas has completely assimilated the idea of an all~over composition, prevalent then in New York. All~overness could be defined more as a way to construct a painting than to compose one, since the idea was to get rid of the well~organized pictorial space of European painting. No planning in advance was necessary, and no sketches either. The picture was a risky experience, but full of promise. In an all~over painting there is no one major point of focalization, but many of them, all of equal importance. There is also no hierarchy between the elements, and the whole surface seems equally occupied. You might have the impression that it could go on like this in all directions, and that what we see is only a small section of a more extended phenomenon. And often, just a portion of the painting gives an effect quite similar to the whole.

But what gives the painting its title is the arabesque motif in red that we see superimposed as calligraphic signs written on the white or black background. Borduas seems to have been fascinated by this decorative motif, since we know of at least two other paintings with the same title (one from 1951 and another from 1956). As we know, the arabesque is an element of Islamic art, consisting of a repetitive geometric form used to decorate the walls of a mosque, because, by definition, it avoids any form of iconography.

The repeated calligraphic arabesques in Borduas's painting have the same meaning. They exclude any figurative reading of the painting and call for a more formalist approach. When this is understood, the effect of the whole painting is quite spectacular. In *Arabesque*, one has the sense of spontaneity and control, of order and movement, of organic forms and geometry. The white background is extremely rich in color, with warm grey and bistre accents, and full of movement ~ almost musical. Borduas revealed himself here as perfectly able to assimilate the prevalent trend of New York painting of the 1950s, and to immerse it in a completely personal idiom. This is indeed a masterpiece.

We thank François~Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute of Studies in Canadian Art, Concordia University, for contributing the above essay.

This work is included in François~Marc Gagnon's online catalogue raisonné of the artist's work at: http://www.borduas.concordia.ca/accueil/index.php

ESTIMATE: $275,000 ~ 375,000

75

75 JOSEPH HECTOR YVON (JOE) FAFARD

OC RCA 1942 ~

Auguste

bronze, patina and acrylic paint, signed, editioned 3/5 and dated 1992
22 x 12 1/8 x 10 in, 55.9 x 30.8 x 25.4 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Terrence Heath, *Joe Fafard*, 2007, National Gallery of Canada and the MacKenzie Art Gallery, page 128, reproduced page 171

EXHIBITED:
National Gallery of Canada, *Joe Fafard*, February 1 ~ May 4, 2008, traveling to the MacKenzie Art Gallery, Regina, the McMichael Canadian Art Collection, Kleinburg, the Art Gallery of Nova Scotia, Halifax, the Glenbow Museum, Calgary and the Winnipeg Art Gallery, 2008 ~ 2009, same image, catalogue #50

By the 1980s, Joe Fafard had begun to distort his forms somewhat, playing with space and ideas of illusion. He began a series of works in clay and painted bronze depicting great modern artists such as Pablo Picasso, Vincent van Gogh, Auguste Renoir and Henri Matisse. In this process he studies these painters and their lives, wanting to convey not only their likeness but also something of them as artists. Van Gogh sits on his famous yellow woven chair, painted in a style evoking that of his own works, Picasso stares intently at us in his striped sleeveless shirt, and Renoir, as we see in this engaging painted bronze, seems full of movement. About to rise from his chair, or perhaps just seating himself, the knuckles of his beautifully worked hands tell of his time spent at the activity of painting and of his struggle with crippling rheumatoid arthritis. Despite the devastating effects, Renoir did not succumb to the disease, and defiantly painted with his brush stuck between the fingers of his fist, from a wheelchair at times. These portraits are more than physical likenesses of their subjects; they delve deeply into the character, life and work of the artists they depict. Fafard had a "desire to represent the artist in the artist's own manner of expressing himself," and in *Auguste*, we see the effects of his arthritis as secondary to the energy and creative life that emanates from the intelligent eyes and interested gaze of the artist.

ESTIMATE: $25,000 ~ 35,000

76

76 JOSEPH HECTOR YVON (JOE) FAFARD
OC RCA 1942 ~

Moose

bronze sculpture, signed, editioned AP 1 and dated 1989
17 x 13 x 8 in, 43.2 x 33 x 20.3 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Terrence Heath, *Joe Fafard*, National Gallery of Canada and the MacKenzie Art Gallery, 2007, page 185

Joe Fafard's first love in sculpture has always been animals: horses, cows of course, and here, the moose. Beautifully textured and precisely proportioned, his animals are funny, quirky and lyrical. At times, they seem to have an air of self~awareness, knowing perhaps that they have been removed from their natural settings and reworked to stand in a gallery or museum. Dignified and sensitive, they have a character that is quite compelling. Fafard has worked large~scale ~ making bulls that are larger than life, massive bronze stallions and freestanding herds of running horses. His small works, however, have an intimacy that these larger pieces do not. Fafard stated, "The small objects are more private, less shared with others. There is a 'close to the face' feeling, a handheld sensation somewhat like the private silent reading of a book. It feels precious and isolated."

Fafard's work was the subject of a recent major touring retrospective sponsored by Heffel Fine Art Auction House and organized by the MacKenzie Art Gallery in partnership with the National Gallery of Canada.

ESTIMATE: $5,000 ~ 7,000

77

77 TAKAO TANABE

PY 1926 ~

Chilcotin 6 / 89: The Way to Farewell Canyon

acrylic on canvas, on verso signed, titled
and dated December 1989
52 x 120 in, 132.1 x 304.8 cm

PROVENANCE:
Equinox Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:
Ian Thom, *Art BC: Masterworks from British Columbia*, 1980, page 205

Takao Tanabe's artwork can be interpreted as mediations between realism and abstraction, never being completely figurative nor entirely abstract. Tanabe's interest lies in having viewers make connections with their own experiences with nature, while simultaneously making the image appear more generalized, to allow for the broadest range of responses.

While Tanabe uses the specific characteristics of the landscape sparingly, his images always capture the essence of the area represented, as demonstrated in this tranquil painting of the Chilcotin. The painting balances the simplified masses of the mountains, golden tones of bleached grasses on the foreground land, and the misty grey sky. The diagonals of the land draw the viewer's gaze into the painting, encouraging personal contemplation. Ian Thom observes, "What may be for one viewer a nearly empty canvas may be for another a visual feast, in which the eye delights in subtle and delicate changes in tone, paint handling and colour."

ESTIMATE: $25,000 ~ 35,000

78

78 JACQUES GODEFROY DE TONNANCOUR

ARCA CAS CGP QMG 1917 ~ 2005

Landscape

oil on board, signed and dated 1960
36 x 48 in, 91.4 x 121.9 cm

PROVENANCE:
Private Collection, Toronto

ESTIMATE: $12,000 ~ 15,000

79

79 JOSEPH HECTOR YVON (JOE) FAFARD

OC RCA 1942 ~

Valentin

bronze sculpture, signed, editioned 1/8 and dated 2002
29 x 31 x 12 in, 73.7 x 78.7 x 30.5 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Joe Fafard, *Valentina*, Douglas Udell Gallery, 2002, reproduced, unpaginated
Terrence Heath, *Joe Fafard*, National Gallery of Canada and the MacKenzie Art Gallery, 2007, page 188

EXHIBITED:
Douglas Udell Gallery, Vancouver, *Valentina*, May 4 ~ 18, 2002, traveling to the Douglas Udell Gallery, Edmonton, 2002

Joe Fafard's interest in depicting animals arose from his childhood experiences on a farm. Of all the animals there, he found horses the most exciting, and they were the subject of his earliest drawings. Fafard became interested in the history of the horse's symbiotic association with man, and how they have evolved away from their utilitarian role of the past to "become an animal of romance, an animal of pleasure." *Valentin*, a refined, beautiful horse, embodies this ideal.

The genesis of this image originated from a small sculpture entitled *Val*. Fafard became preoccupied with how the work would change if he changed the scale, and then cast this larger sculpture. By enlarging the scale with *Valentin*, Fafard felt, "We feel a presence comparable to that of another person in the room." Fafard's horses are really portraits, imbued with an individuality reinforced by his assigning them names. Fafard captures the living, breathing quality of *Valentin* ~ not only the details of his exquisitely~rendered physical likeness, but also the communication of his personality, his life essence.

ESTIMATE: $20,000 ~ 25,000

80

80 TAKAO TANABE
1926 ~

Queen Charlotte Strait 1 / 92: Boyle Island
acrylic on canvas, on verso signed, titled
and dated August 1992
46 x 73 in, 116.8 x 185.4 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Ian M. Thom et al, *Takao Tanabe*, Vancouver Art Gallery, 2005, page 6

After training in London and New York, Takao Tanabe went through a period of abstraction. However, he shifted to landscape in the early 1970s while teaching at The Banff School of Fine Art, inspired by the open vistas of the Prairies. When he returned to British Columbia in 1980, he turned to coastal landscapes, and began a long meditation on the poetic atmospheres of the mist~enshrouded coast. Nonetheless, Tanabe's history of abstraction can still be seen in his reduction of detail and the delicate stained fields that establish horizontal layers of sky or ocean. Ian Thom writes, "These realist works are, in the truest sense of the word, abstractions of the reality that Tanabe, after photographing or sketching outdoors, has distilled, refined and polished in the studio." Boyle Island is situated in God's Pocket Marine Provincial Park at the entrance to Queen Charlotte Strait. But the painting transcends its location in space through Tanabe's restrained distillation of the essence of his subject, representing not only the unique nature of the West Coast, but what is most precious in nature ~ a connection with the spiritual, that which is greater than our individual self.

ESTIMATE: $20,000 ~ 30,000

81

81 CHRISTOPHER PRATT
ARCA CSGA OC 1935 ~

At Lower Cove on the Strait of Belle Isle
watercolour on paper, signed and dated October 2007
19 3/8 x 39 1/2 in, 49.2 x 100.3 cm

PROVENANCE:
Private Collection, Vancouver

The Strait of Belle Isle separates the island of Newfoundland from the Labrador Peninsula in eastern Canada. In Christopher Pratt's snow~laden watercolour, we see the harsh reality of winter in this region. Frozen by sea ice, the Strait, which is a major shipping route in summer, is blocked solid. Further, the truck and the overturned boat are incapacitated by winter's snow. A recent theme in Pratt's work has been that of driving, roads, and the unseen, implied vehicle. In other works, such as in this watercolour, a black pickup truck appears far from roadways, sometimes depicted by the seaside, on docks or on beaches. Pratt's work is drawn on memories; his scenes are not just actual depictions of objects, but ideas distilled through memory, experience and his social and political concerns. Newfoundland's separateness from the rest of Canada is alluded to here. Physical distances, economic disparities and cultural differences contribute to the isolation of Newfoundland, and in Pratt's works we see this manifest. The Canadian flag hanging from the aerial seems to shrug its shoulders in resignation, helpless against the isolating elements.

ESTIMATE: $12,000 ~ 16,000

82

82 JOSEPH HECTOR YVON (JOE) FAFARD
OC RCA 1942 ~

Jenny le Torre

bronze sculpture, editioned 1/5
19 x 18 x 12 in, 48.3 x 45.7 x 30.5 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Terrence Heath, *Joe Fafard*, National Gallery of Canada and the MacKenzie Art Gallery, 2007, page 138

Joe Fafard's roots were rural ~ he was one of 12 children raised on a farm in Ste. Marthe, Saskatchewan, where he milked cows and worked with animals daily. Cows are often comical in a tongue~in~cheek way, but Fafard's interest was as much in the sculptural aspects of the cow, its angles and curves, as in the humorous reaction his audience might have. He stated, "I don't think the cows are just funny. I find them very interesting as a sculptural problem, but I think that people who walk into a room and they're not concerned with my sculptural problem, what they'll be concerned with is their visual reaction…they'll get a kick out of it after they realize…what's going on there."

Fafard's sculptures have been compared to political cartoons, wherein the features that define the subject are over~emphasized. Cows' knees bulge, hides are overly hairy, posture is accentuated. Each animal is a distinct individual, and in *Jenny le Torre*, we see a young, long~lashed calf in a playful pose, her eyes the focal point, their gaze delicate and their handling exceedingly fine.

ESTIMATE: $8,000 ~ 12,000

83

83 JOSEPH HECTOR YVON (JOE) FAFARD

OC RCA 1942 ~

Piapot's Table

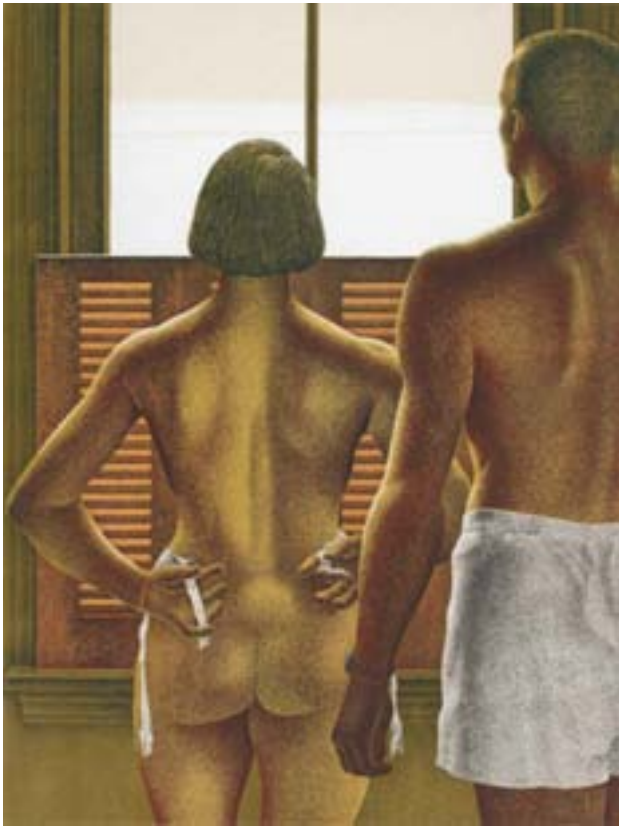
bronze and glass, signed, editioned 1/5 and dated 1995
16 1/2 x 38 x 23 in, 41.9 x 96.5 x 58.4 cm

PROVENANCE:
Private Collection, Vancouver

Joe Fafard has created a number of bronze tables which include animal figures, this being an outstanding example in which the animal figures relate to a story of an historic event in Saskatchewan. Piapot (1816 ~ 1908) was the chief of a large band of Plains Cree Indians in southern Saskatchewan in the late 1800s. Known as a leader, warrior and spiritualist, Piapot was widely recognized for being a strong negotiator. He believed in the peaceful settlement of affairs, and eventually became well known as a leader in negotiations with other chiefs and bands nearby. In 1883, Chief Piapot led a non~violent blockade of the Canadian Pacific Railway's laying of track across what is now Saskatchewan. The wolf in the middle of the table represents Piapot, while the buffalos represent the railway. The native protestors pulled out railway spikes and planted their teepees in the path of the construction, with the blockade only ending when Piapot's people were granted travel concessions. The town of Piapot, Saskatchewan is named in memory of Chief Piapot and that blockade.

ESTIMATE: $10,000 ~ 15,000

84



86

84 JOSEPH HECTOR YVON (JOE) FAFARD
OC RCA 1942 ~

Mid~July

laser cut stainless steel, on verso signed,
editioned 2/7 and dated 1996
19 x 22 in, 48.3 x 55.9 cm

PROVENANCE:
Private Collection, Vancouver

ESTIMATE: $4,000 ~ 6,000

85

85 JOSEPH HECTOR YVON (JOE) FAFARD
OC RCA 1942 ~

Sheep

bronze sculpture, signed, editioned 2/5 and dated 1987
9 x 16 x 9 in, 22.9 x 40.6 x 22.9 cm

PROVENANCE:
Private Collection, Vancouver

ESTIMATE: $5,000 ~ 7,000

86 ALEXANDER COLVILLE
OC 1920 ~

Snow

serigraph on paper, signed, editioned 37/70 and dated 1969
25 x 18 1/2 in, 63.5 x 47 cm

PROVENANCE:
Kenneth G. Heffel Fine Art Inc., Vancouver
Private Collection, Vancouver

LITERATURE:
Tom Smart, *Alex Colville: Return*, Art Gallery of Nova Scotia, 2003, reproduced page 114

ESTIMATE: $5,000 ~ 7,000

87

88

87 WILLIAM HODD (BILL) MCELCHERAN

RCA 1927 ~ 1999

Passers By

bronze sculpture, on verso editioned 1/4
on the Roberts Gallery label, circa 1967
21 x 13 x 7 in, 53.3 x 33 x 17.8 cm

PROVENANCE:
Roberts Gallery, Toronto
Private Collection, Ontario

William McElcheran is well known for his humorous and sympathetic portrayal of the iconic inhabitants of the world of commerce, usually shown bustling ahead through their environs with their conformist dress code of suit, hat and briefcase. In this poignant sculpture, McElcheran's businessman casts a sidelong look at the blithe young woman floating by him, momentarily distracted by her beauty. The date is circa 1967, a time of great social change and contrast between the generations, adding another layer of meaning to this work.

ESTIMATE: $15,000 ~ 20,000

88 WILLIAM HODD (BILL) MCELCHERAN

RCA 1927 ~ 1999

Determined

bronze sculpture, initialed, editioned 3/9
and dated 1995
29 1/2 x 20 x 10 in, 74.9 x 50.8 x 25.4 cm

PROVENANCE:
Private Collection, Vancouver

William McElcheran was trained in sculpture at the Ontario College of Art, and in 1973 opened Daedalus Designs, which specialised in the integration of sculptures into buildings. Although his depictions of businessmen and women were often satirical, McElcheran clearly had respect and compassion for those caught up in the daily rat~race. In *Determined*, the generic businessman races through his day, as if he has no other concerns besides reaching his destination quickly and efficiently.

ESTIMATE: $15,000 ~ 20,000

89

89 MOLLY JOAN LAMB BOBAK

BCSFA CGP CPE CSGA CSPWC RCA 1922 ~

English Beach

oil on board, signed and on verso
signed and titled
40 x 48 in, 101.6 x 121.9 cm

PROVENANCE:
Roberts Gallery, Toronto; Private Collection, Toronto

ESTIMATE: $10,000 ~ 15,000

90

90 MIYUKI TANOBE

RCA 1937 ~

Coin de rue, Montreal

mixed media on board, signed and on verso
signed, titled and dated 18~02~1981
16 x 20 in, 40.6 x 50.8 cm

PROVENANCE:
Kaspar Gallery, Toronto; Private Collection, UK

ESTIMATE: $6,000 ~ 8,000

91

91 MASHEL ALEXANDER TEITELBAUM

RCA 1921 ~ 1985

Untitled

oil on canvas, signed and dated 1955
47 1/4 x 53 3/4 in, 120 x 136.5 cm

PROVENANCE:
Private Collection, Ontario

Although Mashel Teitelbaum often took offense when his work did not receive immediate acceptance, those who came to know him ~ his peers, art dealers and patrons ~ were convinced of his prodigious talent. The list of solo exhibitions in private and public galleries between 1948 and 1983 reflects the ongoing acceptance of his original and challenging work. This fine example of his early abstract painting reflects his admiration for the vigorous figurative expressionism of the artists he studied with and emulated in the 1950s, such as Max Beckmann and Clyfford Still.

ESTIMATE: $3,000 ~ 5,000

92 HENRIETTE FAUTEUX~MASSÉ

AANFM AUTO 1924 ~ 2005

Le cercle dans notre univers

oil and gesso on board, signed
and on verso signed and titled, 1970
37 x 19 in, 94 x 48.3 cm

PROVENANCE:
Private Collection, Toronto

LITERATURE:
Édith~Anne Pageot, "Henriette Fauteux~Massé, L'oeuvre abstrait", *Vie des Arts*, No. 200, Fall 2005, page 41

Henriette Fauteux~Massé participated actively in the effervescent avant~garde and intellectual movement that swept Quebec in the 1950s and 1960s. Along with her contemporaries Marcelle Ferron, Marcelle Maltais, Lise Gervais and Rita Letendre, she assertively chose to follow abstraction to emancipate herself from a repressed and alienating social and religious past. From 1946 to 1949 she lived in New York, then pursued her studies at the André Lhote school in Paris. In 1951 she returned to Montreal permanently, joining the Association des artistes non~figuratifs de Montréal.

Some have defined her art as hybrid, as Édith~Anne Pageot writes, "à la croisée des principales tendances qui divisent à l'époque le milieu de l'art actuel québécois soit le post~automatisme, sensible à une gestualité lyrique, et l'abstraction géométrique." (at the crossroads of the major movements which at the time divided the Quebec art world, be it Post~Automatist, with its sensitivity to a lyrical gesture, and geometrical abstraction.) But it is through her travels and contact with fellow artists that Fauteux~Massé defined her artistic style, be it in a conscious or unconscious (or Automatist) way. This fine work from 1970 is significant as it was done shortly before she left abstraction and returned to figurative art and poetry. This painting intrigues the viewer, as through its abstract language one can perceive figurative forms and space.

ESTIMATE: $6,000 ~ 8,000

92

93

93 MAXWELL BENNETT BATES
ASA CGP CSGA OC RCA 1906 ~ 1980

Reception

oil on canvas, signed and dated 1973 and on verso titled
30 x 36 in, 76.2 x 91.4 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Nancy Townshend, *Maxwell Bates: Canada's Premier Expressionist of the 20th Century, His Art, Life and Prisoner of War Notebook*, 2005, page 42

Reception is one of Maxwell Bates's pre~eminent works from his 1960s and 1970s Cocktail Party and Reception series. Bates retired from his work as an architect in the 1960s, and was able to fully focus his energy, humour and intelligence into his art. Inspired by the parties that he regularly attended and diverse social scenarios, Bates masterfully juxtaposed the partygoers to convey the individual character of each. Nancy Townsend writes, "Bates's bold and highly colourful cocktail party and reception paintings of the 1960s and 1970s in Victoria, also about bondage and freedom in the human condition, transcend the constraints of symbolic art of the earlier puppet/scarecrow works. In these meaningful transposition[s] of real~life scenes in Victoria, Bates often exposes humankind's inhumanity to humankind of varying degrees in

94

95

socially charged settings, and by inference, freedom from this. In these socially engaging paintings Bates takes Expressionism to a new level." Works from this important series are quintessentially Bates, and are rarely available to the market.

ESTIMATE: $20,000 ~ 30,000

94 CHARLES PACHTER
1942 ~

Portrait of Av Isaacs
acrylic on canvas laid down on board,
signed and dated 1979
18 x 14 in, 45.7 x 35.6 cm

PROVENANCE:
Private Collection, Toronto

ESTIMATE: $8,000 ~ 10,000

95 JOSEPH HECTOR YVON (JOE) FAFARD
OC RCA 1942 ~

Auguste Renoir
bronze sculpture, signed, editioned AP
and dated 1999
14 x 10 x 8 in, 35.6 x 25.4 x 20.3 cm

PROVENANCE:
Galerie de Bellefeuille, Montreal
Private Collection, Montreal

ESTIMATE: $5,000 ~ 7,000

96

96 JACK LEONARD SHADBOLT
BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Northern Emblem #9

oil and lucite on canvas, signed and dated 1964
and on verso signed, titled and dated on the stretcher
36 x 43 in, 91.4 x 109.2 cm

PROVENANCE:
Morris Gallery, Toronto
Private Collection, Ontario

LITERATURE:
Paul Duval, *Four Decades*, 1972, pages 159 ~ 160
Scott Watson, *Jack Shadbolt*, 1990, page 101

Crediting Jack Shadbolt's first trip to the Mediterranean in 1957 for his emergence as an inspired and inventive colourist, following an almost monochromatic series of works produced in his post~World War II period, Paul Duval wrote, "Shadbolt's work since then has developed in similar sudden leaps. The luminous Mediterranean landscapes lasted a few years, until eventually they were supplanted by the Emblem Series of the 1960s. In these, the artist's restless talent has integrated the awning stripes of Op art with the Canadian landscape."

Another impetus for this sudden leap was Shadbolt's work on two different public projects: first, his then~controversial 1964 *Flag Mural*, commissioned for the Confederation Art Centre in Charlottetown, and then a Vancouver billboard project using similar hard~edge design elements, soon to be echoed by the broad stripes employed in his Northern Emblem series. The intriguing red~purple~mauve palette of *Northern Emblem #9* suggests a twilight vision, perhaps a signal from the earth striving to be seen through a fading light. As Scott Watson wrote, "In the Northern Emblem series he struck a balance between order and chaos, design and organic flow," and this painting is a fine example of that characterization.

ESTIMATE: $15,000 ~ 20,000

97

97 JACK LEONARD SHADBOLT
BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Before Dawn

acrylic on canvas, signed and dated 1958 ~ 1997 and on verso signed, titled *Before Dawn*, dated and inscribed *Violet Message 1958* on the stretcher
24 x 36 in, 61 x 91.4 cm

PROVENANCE:
Estate of the Artist
By descent to the present owner, Vancouver

LITERATURE:
Scott Watson, *Jack Shadbolt*, 1990, pages 84 and 153

EXHIBITED:
Bau~Xi Gallery, Vancouver

Following his return from the Mediterranean, Jack Shadbolt changed to a darkened palette to correspond to the climate of British Columbia.

Scott Watson describes how his darker paintings from the late 1950s "contained a metaphor of the self ~ a cool exterior revealing a passionate interior through the cracks and fissures." In *Before Dawn*, glowing colours appear as though they are smouldering through the surface. Throughout his artistic career, Shadbolt repeatedly mined past works for his new works, as he did in this moody, dramatic painting ~ indicated by the range of dates. Watson comments that by reworking a past painting, "whose texture and image would never be completely suppressed by a new layer, he had a built~in device for the suggestion of something hidden and repressed, which nonetheless made itself felt through fissures, cracks and bumps."

The work becomes like Pandora's box; the viewer cannot help but want to peel back the many layers of the painting to see what is hidden beneath the surface, while at the same time knowing what is below the surface is always best left undisturbed.

ESTIMATE: $12,000 ~ 16,000

98

98 TED HARRISON
OC SCA 1926 ~

Mountains of Hope
acrylic on board, signed and on verso
signed, titled and dated on a label
60 x 48 in, 152.4 x 121.9 cm

PROVENANCE:
Private Collection, Vancouver

Ted Harrison was born in County Durham, England in 1926. After emigrating to Canada in 1967, he took a teaching position in Carcross, Yukon and he and his family made the Arctic their home for the next 26 years. Inspired by his new northern surroundings, Harrison began to record impressions of the vast tundra, small towns and Arctic light. Harrison's depiction of the Yukon has become iconic for its whimsical characters and unpredictable use of colour. The sheer size of *Mountains of Hope* ~ its high peaks and boundless horizon dwarfing the tiny village below ~ bears tribute to the awe felt by the artist under the great northern skies. Harrison loved the people and way of life in Carcross, and the rickety houses, painted in pink, yellow and red, are as tenderly presented as the frolicking children or his signature crows. Harrison never ascribed to artistic movements, and as such, has developed a style that is delightfully unique among Canadian artists. His work as an artist, illustrator and author earned him the Order of Canada in 1987.

ESTIMATE: $25,000 ~ 35,000

99 TED HARRISON
OC SCA 1926 ~

Storm Prelude
acrylic on canvas, signed
24 x 36 in, 61 x 91.4 cm

ESTIMATE: $12,000 ~ 16,000

100 DAPHNE ODJIG
FCA OC 1919 ~

Rhythm of the Northern Lights
acrylic on canvas, signed
and on verso titled
48 x 40 in, 121.9 x 101.6 cm

PROVENANCE:
The Shayne Gallery, Montreal
Private Collection, Montreal

Daphne Odjig is one of the most influential First Nations Canadian artists. She was co~founder of the Professional Native Indian Artists Association, known as the Indian Group of Seven, along with Alex Janvier and Norval Morrisseau.

99

100

From October 23, 2009 to January 3, 2010, the National Gallery of Canada in Ottawa will present *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, showcasing her works from over 44 years.

ESTIMATE: $10,000 ~ 15,000

101

101 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP RCA 1913 ~ 2007

Davis Lagoon Bridge, Saltair, BC

oil on canvas, signed and dated 1966
and on verso signed, titled and dated
25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:
Private Collection, Vancouver

LITERATURE:
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 169, reproduced page 165

EXHIBITED:
Vancouver Art Gallery, *E.J. Hughes*, January 30 ~ June 8, 2003, traveling to the McMichael Canadian Art Collection, Kleinburg and the Art Gallery of Greater Victoria, 2003 ~ 2004

E.J. Hughes was born in North Vancouver and lived all of his life in British Columbia. His deep love of the working day scenery of his home province shows in his highly realistic, distinctive depictions of ferries, fishing boats, harbour scenes and lakeshores. In British Columbia's endless variety of scenery, from inland lakes to log~strewn beaches, Hughes found his inspiration.

Hughes studied under Charles Scott, Jock Macdonald and Frederick Varley at the newly opened Vancouver School of Applied Art and Design (now Emily Carr University of Art + Design). He worked as an official war artist in World War II, a time during which he was able to explore larger formats and a bolder, more direct style of painting. This was Hughes's first opportunity to devote his time completely to art, and he found himself generously supplied with paints and canvas, a circumstance that was new to him. He traveled to New York and London, and saw the work of Henri Rousseau, Pablo Picasso and Henri Matisse. These artists influenced Hughes's brushwork, which became rougher, more charged. He returned to British Columbia in 1946, and continued a remarkable career that spanned 70 years. His work caught the eye of other artists, including Lawren Harris, who brought him to the attention of the National Gallery of Canada. As a result, his work was found in numerous public collections as early as 1950. Harris also recommended Hughes for the first Emily Carr scholarship, which Hughes won, enabling him to travel and paint a wider region of the province.

The British Columbia portrayed in Hughes's work seems frozen in time. Houses are painted simply in primary colours; cars and boats are of an older style. Everything is neat, orderly and controlled, and brought into absolute clarity. His British Columbia is an idyll, a postcard~perfect time where gentle industry is contained without mess or destruction in a pristine landscape. It is as if Hughes seeks to lift the mists from the atmosphere ~ bringing into sharpened clarity the details of the coastal scene.

Hughes's style is completely unique. His finely patterned and highly detailed works have a naïve or folk art quality to them, but are far more carefully executed and planned than they may seem. Simplified basic forms in a flattened space and the sense of energetic busyness in the works come from the brushwork rather than the subject. The patterns of water, mosses, thick forest, clouds and the breezes on the surface of the ocean have an animated life akin to illustration. Paintings from the 1960s like *Davis Lagoon Bridge, Saltair, BC*, with its darkened palette and strong play of light, are amongst his best works. Hughes was skilled with flowing line and rhythm, and was a master at creating a sense of distance in his works despite their seeming flatness. This exceptional painting was exhibited in Ian Thom's impressive retrospective of the artist's work. Regarding *Davis Lagoon Bridge, Saltair, BC*, Thom writes in the exhibition catalogue: "Hughes accomplishes the recession into space brilliantly through the diminution of the power poles and the artificial, but effective, emphasis on the painted line on the road. The scene has the appearance of being a snapshot, but it is, as with all his work, very carefully composed."

ESTIMATE: $125,000 ~ 175,000

102

102 SAMUEL BORENSTEIN
CAS QMG 1908 ~ 1969

Street in Ste~Agathe

oil on canvas, signed and on verso
signed twice, titled and dated August 1961
32 1/8 x 38 in, 81.6 x 96.5 cm

PROVENANCE:
Private Collection, Montreal

LITERATURE:
William Kuhns and Léo Rosshandler, *Sam Borenstein*, 1978, reproduced page 83
Joan Murray, *Quotes About the Works of Sam Borenstein*, http://www.samborenstein.com/quotes.html (accessed September 19, 2009)

Sam Borenstein's paintings of rural Quebec communities are filled with motion and energy, breathing with an inner organic life of their own. Borenstein's personal attachment to his subject offers us his understanding of the soul of the village. The landscape is a riot of verdant colour, showing the artist's unique interpretation of man's structures in nature, united in fluid rhythm. The thick and loosely applied paint renders an expressive and dynamic sense of his chosen subject, that in other hands might have been only a passionless description. As Joan Murray writes, "He leapt over the barriers of poverty, lack of formal schooling, and cultural isolation to create a body of work that is personal yet universal, original yet accessible, worldly yet spiritual, frozen in time yet boiling with movement. Borenstein has painted places and people that held a resonance for him, and in so doing he has anchored the ephemeral."

ESTIMATE: $40,000 ~ 60,000

103

103 SAMUEL BORENSTEIN
CAS QMG 1908 ~ 1969

Gaspé Village with Mount Ste~Anne

oil on canvas, signed and dated 1944
and on verso titled
18 1/8 x 28 1/8 in, 46 x 71.4 cm

PROVENANCE:
Watson Art Galleries Ltd., Montreal
Private Collection, Montreal

EXHIBITED:
Galerie Walter Klinkhoff Inc., Montreal, *Sam Borenstein Retrospective*, January 1979, catalogue #33

Born in Lithuania, Sam Borenstein emigrated to Montreal in 1921 at age 13 along with his sister and father, fleeing the turmoil of war. In his early twenties Borenstein discovered a passion for painting, which he pursued adamantly, taking evening art classes and sketching in nature. When not painting, Borenstein could be found observing his next subject or reading about painting. Borenstein and his wife Judith sojourned in Europe in 1939, which proved to be crucial to his development. The influences of Fauvism and Expressionism resonate in his work, as seen in this stunning painting of the Gaspé. By observing the transposition of his passions, moods and sensibilities into his vibrant palette and expressionist brushwork, the viewer is able to distinguish similarities between the animated work of Borenstein and that of influential European artists such as Vincent Van Gogh, Maurice de Vlaminck and Chaim Soutine. With its composition anchored by a house which is surrounded by the sweeping movements of sky and road, *Gaspé Village with Mount Ste~Anne* showcases Borenstein's masterful use of pulsating colours painted with impassioned brush~strokes.

ESTIMATE: $25,000 ~ 35,000

104

104 JOHN KASYN
CSPWC OSA 1926 ~ 2008

Along Wellesley Street

oil on lucite on board, signed and on verso titled
20 x 28 in, 50.8 x 71.1 cm

PROVENANCE:
Private Collection, London, England

John Kasyn's passion for depicting the old homes and historic buildings of Toronto has created a recorded document of a city that continues to expand and change. *Along Wellesley Street* depicts quintessential row houses of orange, burnt umber and red brick, which glow against the snowy backdrop. The dramatic sunset sky streaked with yellow and orange contrasts with the starkness of the bare branches and the black outlines of the gables of the roof.

Kasyn worked extensively from his portfolio collection of photographs of old Toronto homes. The use of these photographs provided inspiration and enabled the accurate depiction of architectural detail that is evident in his compositions. In Kasyn's iconographic paintings, architectural draftsmanship, photography and his personal interpretation of his subject all unite to produce an authentic portrait of old Toronto.

ESTIMATE: $15,000 ~ 20,000

105

105 JOHN KASYN
CSPWC OSA 1926 ~ 2008

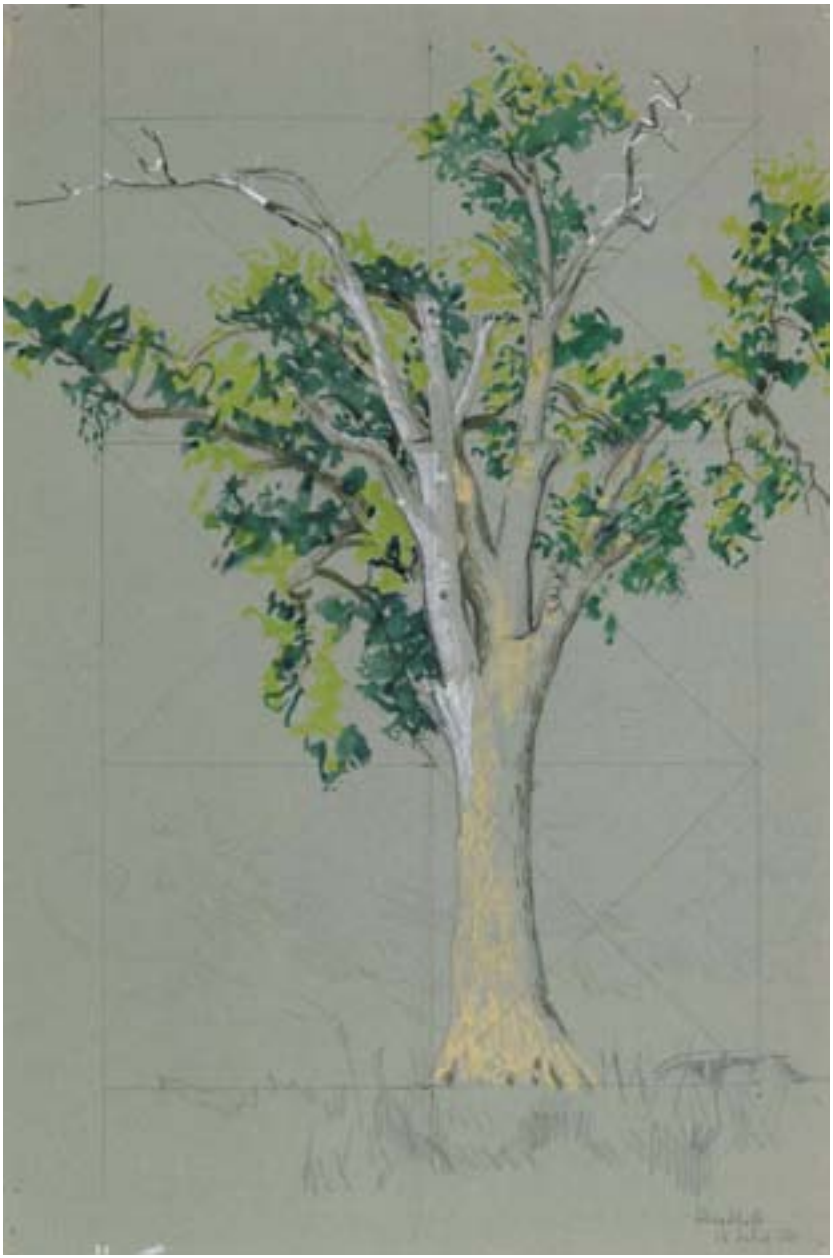
Homewood Hall

oil and lucite on board, signed and on verso signed, titled and inscribed *19 Centre Street, Thornhill, Ont.*
18 x 24 in, 45.7 x 61 cm

PROVENANCE:
Private Collection, London, England

John Kasyn is known for his depictions of Toronto urban neighbourhoods that often focus on the backyards of row houses. In *Homewood Hall*, Kasyn depicts an iconic heritage house located in Thornhill, Ontario, that served as a private residence and office for doctors in the area in the late 1920s and through much of the remaining century. The house was built in 1825, and stands in testament to the architectural building aesthetic of this early period. The grey and taupe tones of the house and fence are contrasted by the blue and mauve hues in the sky, which are subtly reflected in the snow. The pale curtains, opened ever so slightly, draw the viewer into the picture and evoke a sense of time and place. Although no inhabitants are visible, their presence is implied, and the house has a living aura. *Homewood Hall*, crystallized in time and cloaked by winter, is a beautiful, delicately tonal composition with a haunting presence.

ESTIMATE: $10,000 ~ 15,000



106

106 ALEXANDER COLVILLE

OC 1920 ~

Study for Elm Tree at Horton Landing

graphite and tempera on paper,
signed and dated July 18, 1956
and on verso titled on a label
19 x 12 1/2 in, 48.3 x 31.7 cm

PROVENANCE:
Drabinsky Gallery, Toronto
Douglas Udell Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:
Helen Dow, *The Art of Alex Colville*, 1972, pages 72 and 89, the related 1956 oil painting entitled *Elm Tree at Horton Landing* in the collection of the Art Gallery of Ontario, Toronto, reproduced page 160

Helen Dow writes that this image "represents a single old storm~damaged tree near Grand Pré, Nova Scotia, which tradition maintains has been there since before the Acadian evacuation." Though affected by the elements, it is still living, a symbol of strength and hope. Alex Colville lives in Nova Scotia, and its history is important to him, both human and natural. His reverence for nature is deeply a part of his work. Dow comments, "Colville's model is nature rather than art; moreover, it is the whole of nature.

His admiration for his physical environment and hence for creation in its entirety is so great that it all but places plants and animals above men in the hierarchy of nature."

In this study, Colville's underlying geometric grid in pencil can be seen, used to determine the perfectly balanced placement of the tree in its environment. Drawings from the 1950s are rare to the market, and this serene tempera work is a study for the large 1956 oil painting *Elm Tree at Horton Landing*, in the collection of the Art Gallery of Ontario, Toronto.

ESTIMATE: $16,000 ~ 20,000

107

107 WILLIAM GOODRIDGE ROBERTS

CAS CGP CSGA CSPWC OC OSA PY RCA 1904 ~ 1974

Sunlit Water

oil on canvas, signed and on verso
dated 1968 on the Roberts Gallery label
32 x 48 in, 81.3 x 121.9 cm

PROVENANCE:
Roberts Gallery, Toronto
Private Collection, Vancouver

LITERATURE:
Sandra Paikowsky, *Goodridge Roberts, 1904 ~ 1974*,
McMichael Canadian Art Collection, page 169

As recognized for his charming still life subjects as for his adventurous nudes, Goodridge Roberts is also strongly associated with his original approach to the landscape of both Quebec and Ontario. His luminous summer landscapes of Quebec sites such as St~Jovite began to appear in the early 1940s. Their rich green hues and the loose application of pigment, never entirely abstract but always progressive and modern in the best sense, were to set the pattern for the rest of his career. In his 1952 exhibition at Montreal's Dominion Gallery, Roberts introduced paintings of Georgian Bay. He had spent the summer of 1951 at Georgian Bay, and would often return to that landscape, commenting when he first saw it that "he thought that 'all the trees had been planted by the Group of Seven'." The lively *Sunlit Water* demonstrates Roberts's enthusiasm for expressing the energy transmitted by fast~moving water, racing clouds and a windswept shoreline through vital expressionist brush~strokes.

ESTIMATE: $15,000 ~ 20,000

108

108 MOLLY JOAN LAMB BOBAK

BCSFA CGP CPE CSGA CSPWC RCA 1922 ~

Grain Boats at English Bay, Vancouver Harbour

oil on canvas, signed and on verso titled
40 x 48 in, 101.6 x 121.9 cm

PROVENANCE:
Private Collection, BC

In the body of work that Molly Lamb Bobak has created, she is perhaps best known for her expressionist oil paintings. Her paintings often chronicle impressions of gatherings of people in a communal event, and it could be said that the works are celebratory affirmations of the ordinary events in one's life. Vibrant and joyous in colour, texture and movement, these crowd scenes display Bobak's perceptions and responses to her immediate surroundings. *Grain Boats at English Bay, Vancouver Harbour*, inspired by Bobak's time living in the city, beautifully captures the essence of what her paintings embodied ~ the commingling of mankind. Sunbathers gather on the beach on a warm summer's day, and the density of the crowd of people is juxtaposed against the simplicity of the water and the freighters in the distance. There is a second level to the work which serves a much broader perspective; the short brush~strokes and diffuse manner in which Bobak depicts the people on the beach suggests that the viewer is to go beyond the details, to feel the essence and nostalgia of the occasion itself ~ a brilliant summer outing at the beach.

ESTIMATE: $18,000 ~ 20,000

109 SAMUEL BORENSTEIN
CAS QMG 1908 ~ 1969

Untitled

oil on canvas, signed and dated 1959 and on verso
dated and inscribed *Borenstein Family J.B.*
24 x 18 1/8 in, 61 x 46 cm

PROVENANCE:
Private Collection, Montreal

Sam Borenstein, a self~taught Montreal artist, was known for his animated scenes of Montreal and Quebec Laurentian villages. Borenstein's works were painted with bold colours, energetic brushwork and an unusual sense of perspective, as exemplified in this vibrant painting. In this village scene, he uses texture and bright colours such as rich reds and lively greens as a means to express a sensation of aliveness in this vital painting.

ESTIMATE: $25,000 ~ 30,000

110 SAMUEL BORENSTEIN
CAS QMG 1908 ~ 1969

Lac Brûlé, PQ

oil on canvas board, signed and on verso
signed, titled and dated July 29, 1956
22 x 30 in, 55.9 x 76.2 cm

PROVENANCE:
Waddington & Gorce Inc., Montreal
Private Collection, Montreal

In the 1950s, Sam Borenstein and his family began renting an abandoned schoolhouse at Lac Brûlé, which became their summer home. Borenstein also rented a chicken shack behind their makeshift cottage which became his studio. In the morning he would often ask one of his daughters to collect flowers for him, and would then hide away in the chicken shack, only to reappear once his painting was complete. Although Borenstein continued in the Canadian landscape tradition, the style in which he did his work was completely different. Borenstein took a similar approach to painting as the French Expressionists (such as Chaim Soutine), and as his work evolved it became bolder, more volatile and more vivid. While some criticized Borenstein for his violent manner of painting, others, such as Paul~Émile Borduas, encouraged him to continue his own unique direction. In 1963, Borenstein was able to purchase his beloved cottage at Lac Brûlé, which he continued to visit until his death in 1969.

ESTIMATE: $20,000 ~ 30,000

109

110

Title Page 111

Jack Bush 111

111 VARIOUS ARTISTS
Toronto 20

mixed media prints, signed by each artist,
editioned 29/100 and dated 1965
26 x 20 in, 66 x 50.8 cm

PROVENANCE:
Private Collection, Toronto

In a unique cooperative sponsorship in 1965, the Art Gallery of Toronto, Art Publications, Dorothy Cameron Gallery, The Isaacs Gallery Ltd., The David Mirvish Gallery, Gallery Moos and The Jerrold Morris International Gallery combined their efforts to produce what is described on the introductory page as "the first attempt to put together a collection of graphics by some of the leading artists of what might now be called 'The School of Toronto'." *Toronto 20* is the complete portfolio of 20 unframed graphic works in various media by Dennis Burton, Jack Bush, Graham Coughtry, Greg Curnoe, Sorel Etrog, Gerald Gladstone, Richard Gorman, Robert Hedrick, William Kurelek, Les Levine, Robert Markle, Waltraud Markgraf, John Meredith, Kazuo Nakamura, Gordon Rayner, William Ronald, Michael Snow, Mashel Teitelbaum, Tony Urquhart and Joyce Weiland.

This lot includes all of the original contents of the portfolio in its original box. None of the works has ever been framed.

ESTIMATE: $4,000 ~ 5,000

Thank you for attending our *Canadian Post~War & Contemporary Art* sale. Our *Fine Canadian Art* auction will commence at 7:00 p.m. After tonight's sale, please view our *Third Session ~ November Online Auction of Fine Canadian Art* at www.heffel.com, closing on Saturday, November 28, 2009. Lots can be independently viewed at one of our galleries in Vancouver, Toronto or Montreal, as specified in our online catalogue.

TERMS AND CONDITIONS OF BUSINESS

These Terms and Conditions of Business represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Purchaser. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Purchaser on behalf of the Consignor, and shall supersede and take precedence over any previously agreed Terms and Conditions of Business. These Terms and Conditions of Business are hereby incorporated into and form part of the Consignment Agreement entered into by the Auction House and the Consignor.

A DEFINED TERMS:

1 Property
Any Property delivered by the Consignor to the Auction House to be placed in the auction sale held by the Auction House on its premises, online or elsewhere and, specifically, that Property described by Lot number in the Auction House catalogue for the auction sale. The Auction House will have the authority to partition the Property into Lots (the "Lots");

2 Reserve
The reserve is a minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House;

3 Knocked Down
The conclusion of the sale of the Lot being auctioned by the Auctioneer;

4 Expenses
Expenses shall include all costs incurred, directly or indirectly, in relation to the consignment and sale of the Lot;

5 Hammer Price
The price at which the Auctioneer Knocked Down the Lot to the Purchaser;

6 Purchaser
The person, corporation or other entity or such entity's agent, who bids successfully on the Lot at the auction sale;

7 Purchase Price
The Purchase Price means the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses including expenses due from a defaulting Purchaser;

8 Buyer's Premium
The Auction House rate of the Buyer's Premium is seventeen percent (17%) of the Hammer Price of each Lot;

9 Sales Tax
Sales Tax means the Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot;

10 Proceeds of Sale
The net amount due to the Consignor from the Auction House, which shall be the Hammer Price less commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;

11 Live and Online Auctions
These Terms and Conditions of Business apply to all live and online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House and Knocked Down is a literal reference defining the close of the auction sale.

B THE PURCHASER:

1 The Auction House
The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.

2 The Purchaser

(a) The highest bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

(b) The Auctioneer has the right, at his sole discretion, to reopen a Lot if he has inadvertently missed a Bid, or if a Bidder immediately at the close of a Lot notifies the Auctioneer of his intent to Bid;

(c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals he considers appropriate for the Lot in question;

(d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;

(e) Every bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing prior to the date of the auction, that the bidder is acting as agent on behalf of a disclosed principal and where such agency relationship is acceptable to the Auction House;

(f) The Purchaser acknowledges that invoices generated during the sale or shortly after may not be error~free, and therefore are subject to review; and,

(g) Every bidder shall submit a fully completed Registration Form and provide the required information to the Auction House. Every bidder will be assigned a unique paddle number. For online auctions, a password will be created for use in the current and future online sales only. This online registration procedure may require up to twenty~four (24) hours to complete.

3 Purchaser's Price
The Purchaser shall pay the Purchase Price to the Auction House.

4 Sales Tax Exemption
All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered or otherwise removed from the jurisdiction of sale of the Lot. It is the Purchaser's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the

Auction House and appropriate delivery documentation is provided, in advance, to the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot.

5 Payment of the Purchase Price

(a) The Purchaser shall:

(i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and,

(ii) Payment must be made within seven (7) days from the date of the auction by: a) Bank Wire direct to our account, b) Certified Cheque or Bank Draft, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Purchaser's bank which will guarantee the amount of the cheque (release of Lot subject to clearance of cheque). Credit card payments subject to a maximum of $5,000, if you are providing your credit card details by fax (for purchases in North America only) or to a maximum of $25,000 if the card is presented in person with valid identification. In all other circumstances, we accept payment by wire transfer.

(b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Purchaser to the Auction House.

6 Descriptions of Lot

(a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report, as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot, are statements of opinion only;

(b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;

(c) Many Lots are of an age or nature which precludes their being in pristine condition. Some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects, nor does any reference to particular defects imply the absence of others; and,

(d) The prospective Purchaser must satisfy himself as to all matters referred to in (a), (b) and (c) of this paragraph by inspection, other investigation or otherwise prior to the sale of the Lot. If the prospective Purchaser is unable to personally view any Lot, the Auction House may, upon request, e~mail or fax a condition report describing the Lot to the prospective Purchaser.

7 Purchased Lot

(a) The Purchaser shall collect the Lot from the Auction House within seven (7) days from the date of the auction sale, after which date the Purchaser shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;

(b) All packing and handling of the Lot by the Auction House is undertaken solely as a service to the Purchaser, and will only be undertaken at the discretion of the Auction House and at the Purchaser's risk; and,

(c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

8 Risk

(a) The purchased Lot shall be at the Consignor's risk in all respects for seven (7) days after the auction sale, after which the Lot will be at the Purchaser's risk. The Purchaser may arrange insurance coverage through the Auction House at the then prevailing rates and subject to the then existing policy.

(b) Neither the Auction House nor its employees nor its agents shall be liable for any loss or damage of any kind to the Lot, whether caused by negligence or otherwise, while any Lot is in or under the custody or control of the Auction House.

9 Non~payment and Failure to Collect Lot(s)

If the Purchaser fails either to pay for or to take away any Lot within seven (7) days from the date of the auction sale, the Auction House may in its absolute discretion be entitled to one or more of the following remedies without providing further notice to the Purchaser and without prejudice to any other rights or remedies the Auction House may have:

(a) To issue judicial proceedings against the Purchaser for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;

(b) To rescind the sale of that or any other Lots sold to the Purchaser;

(c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Purchaser and any surplus, after Expenses, to be delivered to the Purchaser;

(d) To store the Lot on the premises of the Auction House or elsewhere, and to release the Lot to the Purchaser only after payment of the full Purchase Price and associated cost to the Auction House;

(e) To charge interest on the Purchase Price at the rate of five percent (5%) above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;

(f) To retain that or any other Lot sold to the Purchaser at the

same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;

(g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Purchaser towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Purchaser which is in the Auction House possession for any purpose; and,

(h) To apply any payments by the Purchaser to the Auction House towards any sums owing from the Purchaser to the Auction House or to any associated company of the Auction House without regard to any directions of the Purchaser or his agent, whether express or implied.

10 Guarantee

The Auction House, its employees and agents, shall not be responsible for the correctness of any statement as to the authorship, origin, date, age, size, medium, attribution, genuineness or provenance of any Lot or for any other errors of description or for any faults or defects in any Lot and no warranty whatsoever is given by the Auction House, its employees or agents in respect of any Lot and any express or implied conditions or warranties are hereby excluded.

11 Attendance by Purchaser

(a) Prospective Purchasers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;

(b) Prospective Purchasers are advised to personally attend the sale. However, if they are unable to attend, the Auction House will execute bids on their behalf subject to completion of the proper Absentee Bid Form, duly signed and delivered to the Auction House forty~eight (48) hours before the start of the auction sale. The Auction House shall not be responsible nor liable in the making of any such bid by its employees or agents;

(c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and,

(d) At the discretion of the Auction House, the Auction House may execute bids, if appropriately instructed by telephone, on behalf of the prospective purchaser, and the prospective purchaser hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Purchaser or the Consignor for any neglect or default in making such a bid.

12 Export Permits

Without limitation, the Purchaser acknowledges that certain property of Canadian cultural importance sold by the Auction House may be subject to the provisions of the *Cultural Property Export and Import Act* (Canada), and that compliance with the provisions of the said act is the sole responsibility of the Purchaser.

C THE CONSIGNOR:

1 The Auction House

(a) The Auction House shall have absolute discretion as to whether the Lot is suitable for sale, the particular auction sale for the Lot, the date of the auction sale, the manner in which the auction sale is conducted, the catalogue descriptions of the Lot, and any other matters related to the sale of the Lot at the auction sale;

(b) The Auction House reserves the right to withdraw any Lot at any time prior to the auction sale if, in the sole discretion of the Auction House:

(i) there is doubt as to its authenticity;

(ii) there is doubt as to the accuracy of any of the Consignor's representations or warranties;

(iii) the Consignor has breached or is about to breach any provisions of the Consignment Agreement; or

(iv) any other just cause exists.

(c) In the event of a withdrawal pursuant to Condition C.1.b.(ii) or C.1.b.(iii), the Consignor shall pay a charge to the Auction House, as provided in Condition C.8.

2 Warranties and Indemnities

(a) The Consignor warrants to the Auction House and to the Purchaser that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims;

(b) The Consignor shall indemnify the Auction House, its employees and agents and the Purchaser against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;

(c) The Consignor shall indemnify the Auction House, its employees and agents and the Purchaser against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these terms and Conditions of Business; and,

(d) The Consignor shall reimburse the Auction House in full and on demand for all Expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Consignor of C.2.a and/or C.2.c above.

3 Reserves

The Auction House is authorized by the Consignor to Knock Down a Lot at less than the Reserve, provided that, for the purposes of calculating the Proceeds of Sale due to the Consignor, the Hammer Price shall be deemed to be the full amount of the agreed Reserve established by the Auction House and the Consignor.

4 Commission and Expenses

(a) The Consignor authorizes the Auction House to deduct the Consignor's Commission and Expenses from the Hammer Price and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall retain the Buyer's Premium;

(b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon; and,

(c) The charge for illustrating a Lot in the live auction sale catalogue shall be a flat fee paid by the Consignor of $500 for a large size reproduction and $275 for a small reproduction, per item in each Lot, together with any Sales Tax chargeable thereon. The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs. The charge for online digital photography, cataloguing and internet posting is a flat fee of $100 per Lot.

5 Insurance

(a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the consignor so authorizes;

(b) The rate of insurance premium payable by the Consignor is $15 per $1,000 (01.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;

(c) If the Consignor instructs the Auction House not to insure a Lot, it shall at all times remain at the risk of the Consignor who hereby undertakes to:

(i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;

(ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and,

(iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business;

(d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and,

(e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with sub~clause C.4.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

6 Payment of Proceeds of Sale

(a) The Auction House shall pay the Proceeds of Sale to the Consignor thirty~five (35) days after the date of sale, if the Auction House has been paid the Purchase Price in full by the Purchaser;

(b) If the Auction House has not received the Purchase Price from the Purchaser within the time period specified, then the Auction House will pay the Proceeds of Sale within seven (7) working days following receipt of the Purchase Price from the Purchaser; and,

(c) If before the Purchase Price is paid in full by the Purchaser, the Auction House pays the Consignor an amount equal to the Proceeds of Sale, title to the property in the Lot shall pass to the Auction House.

7 Collection of the Purchase Price

If the Purchaser fails to pay to the Auction House the Purchase Price within thirty (30) days after the date of sale, the Auction House will endeavour to take the Consignor's instructions as to the appropriate course of action to be taken and, so far as in the Auction House's opinion such instructions are practicable, will assist the Consignor in recovering the Purchase Price from the Purchaser, save that the Auction House shall not be obligated to issue judicial proceedings against the Purchaser in its own name. Notwithstanding the foregoing, the Auction House reserves the right and is hereby authorized at the Consignor's expense, and in each case at the absolute discretion of the Auction House, to agree to special terms for payment of the Purchase Price, to remove, store and insure the Lot sold, to settle claims made by or against the Purchaser on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Purchaser to the Consignor and, if appropriate, to set aside the sale and refund money to the Purchaser.

8 Charges for Withdrawn Lots

The Consignor may not withdraw a Lot prior to the auction sale without the consent of the Auction House. In the event that such consent is given, or in the event of a withdrawal pursuant to Condition C.1.b.(ii) or (iii), a charge of, whichever is greater, twenty~five percent (25%) of the high pre~sale estimate or the insured value, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of property.

9 Unsold Lots

(a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House. Upon the expiration of such a period, the Auction House shall have the right to sell such Lots by public or private sale and on such terms as it thinks fit and to deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before

remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;

(b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and,

(c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of 90 days following the auction to sell such Lot privately for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Auction House Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction.

10 Consignor's Sales Tax Status

The Consignor shall give to the Auction House all relevant information as to his Sales Tax status with regard to the Lot to be sold, which he warrants is and will be correct and upon which the Auction House shall be entitled to rely.

11 Photographs and Illustrations

In consideration of the Auction House's services to the Consignor, the Consignor hereby warrants and represents to the Auction House that it has the right to grant to the Auction House, and the Consignor does hereby grant to the Auction House, a non~exclusive, perpetual, fully paid~up, royalty free and non~revocable right and permission to:

(a) reproduce (by illustration, photograph, electronic reproduction, or any other form or medium whether presently known or hereinafter devised) any work within any Lot given to the Auction House for sale by the Consignor; and

(b) use and publish such illustration, photograph or other reproduction in connection with the public exhibition, promotion and sale of the Lot in question and otherwise in connection with the operation of the Auction House's business, including without limitation by including the illustration, photograph or other reproduction in promotional catalogues, compilations, the Auction House's Art Index, and other publications and materials distributed to the public, and by communicating the illustration, photograph or other reproduction to the public by telecommunication via an Internet website operated by or affiliated with the Auction House ("Permission"). Moreover, the Consignor makes the same warranty and representation and grants the same Permission to the Auction House in respect of any illustrations, photographs or other reproductions of any work provided to the Auction House by the Consignor. The Consignor agrees to fully indemnify the Auction House and hold it harmless from any damages caused to the Auction House by reason of any breach by the Consignor of this warranty and representation.

D GENERAL CONDITIONS:

1 The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the Purchaser.

2 The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.

3 The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again.

4 Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given; and the Auction House shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.

5 Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee within three (3) business days.

6 The copyright for all illustrations and written matter relating to the Lots shall be and will remain at all times the absolute property of the Auction House and shall not, without the prior written consent of the Auction House, be used by any other person.

7 This Agreement shall be governed by and construed in accordance with British Columbia law and the laws of Canada applicable therein and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.

8 Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.

9 All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word "person" shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.

The Purchaser and the Consignor are hereby advised to read fully the Agreement which sets out and establishes the rights and obligations of the Auction House, the Purchaser and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.

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CATALOGUE ABBREVIATIONS AND SYMBOLS:

AAM	Art Association of Montreal *founded in 1860*
AANFM	Association des artistes non~figuratifs de Montréal
AAP	Association des arts plastiques
ACM	Arts Club of Montreal
AGA	Art Guild America
AGQ	Association des graveurs du Québec
AHSA	Art, Historical and Scientific Association of Vancouver
ALC	Arts and Letters Club
AOCA	Associate Ontario College of Art
ARCA	Associate Member Royal Canadian Academy of Arts
ASA	Alberta Society of Artists
ASPWC	American Society of Painters in Water Colors
ASQ	Association des sculpteurs du Québec
AUTO	Les Automatistes
AWCS	American Watercolor Society
BCSFA	British Columbia Society of Fine Arts *founded in 1909*
BCSA	British Columbia Society of Artists
BHHG	Beaver Hall Hill Group, Montreal *1920~1922*
CAC	Canadian Art Club
CAS	Contemporary Arts Society
CC	Companion of the Order of Canada
CGP	Canadian Group of Painters *1933~1969*
CH	Companion of Honour *Commonwealth*
CPE	Canadian Painters~Etchers' Society
CSAA	Canadian Society of Applied Art
CSGA	Canadian Society of Graphic Artists *founded in 1905*
CSMA	Canadian Society of Marine Artists
CSPWC	Canadian Society of Painters in Water Colour *founded in 1925*
EGP	Eastern Group of Painters
FBA	Federation of British Artists
FCA	Federation of Canadian Artists
FRSA	Fellow of the Royal Society of Arts
G7	Group of Seven *1920~1933*
IAF	Institut des arts figuratifs
IWCA	Institute of Western Canadian Artists
LP	Les Plasticiens
MSA	Montreal Society of Arts
NAD	National Academy of Design
NEAC	New English Art Club
NSSA	Nova Scotia Society of Artists
OC	Order of Canada
OIP	Ontario Institute of Painters
OM	Order of Merit *British*
OSA	Ontario Society of Artists *founded 1872*
P11	Painters Eleven *1953~1960*
PDCC	Print and Drawing Council of Canada
POSA	President Ontario Society of Artists
PPCM	Pen and Pencil Club, Montreal
PRCA	President Royal Canadian Academy of Arts
PSA	Pastel Society of America
PSC	Pastel Society of Canada
PY	Prisme d'yeux
QM	Quebec Modern Group
R5	Regina Five *1961~1964*
RA	Royal Academy
RAAV	Regroupement des artistes en arts visuels du Québec
RAIC	Royal Architects Institute of Canada
RBA	Royal Society of British Artists
RCA	Royal Canadian Academy of Arts *founded 1880*
RI	Royal Institute of Painters in Watercolour
RMS	Royal Miniature Society
ROI	Royal Institute of Oil Painters
RPS	Royal Photographic Society
RSA	Royal Scottish Academy
RSC	Royal Society of Canada
RSMA	Royal Society of Marine Artists
RSPP	Royal Society of Portrait Painters
RWS	Royal Watercolour Society
SAA	Society of American Artists
SAAVQ	Société des artistes en arts visuels du Québec
SAP	Société des arts plastiques
SAPQ	Société des artistes professionnels du Québec
SC	The Studio Club
SCA	Society of Canadian Artists *1867~1872*
SCPEE	Society of Canadian Painters, Etchers and Engravers
SSC	Sculptors' Society of Canada
SWAA	Saskatchewan Women Artists' Association
TCC	Toronto Camera Club
WAAC	Women's Art Association of Canada
WIAC	Women's International Art Club
YR	Young Romantics
φ	Indicates the Heffel Gallery owns an equity interest in the Lot
	Denotes that additional information on this lot can be found on our website at *www.heffel.com*

CATALOGUE TERMS:

These catalogue terms are provided for your guidance:

Cornelius David Krieghoff
In our best judgment, a work by the artist.

Attributed to Cornelius David Krieghoff
In our best judgment, a work executed in whole or in part by the named artist.

Studio of Cornelius David Krieghoff
In our best judgment, a work by an unknown hand in the studio of the artist, possibly executed under the supervision of the named artist.

Circle of Cornelius David Krieghoff
In our best judgment, a work of the period of the artist, closely related to the style of the named artist.

Manner of Cornelius David Krieghoff
In our best judgment, a work in the style of the named artist and of a later date.

After Cornelius David Krieghoff
In our best judgment, a copy of a known work of the named artist.

Dimensions
Measurements are given height before width in both inches and centimetres.

Signed / Titled / Dated
In our best judgment, the work has been signed/titled/dated by the artist. If we state "dated 1856" then the artist has inscribed the date when the work was produced. If the artist has not inscribed the date and we state "1856", then it is known the work was produced in 1856, based on independent research. If the artist has not inscribed the date and there is no independent date reference, then the use of "circa" approximates the date based on style and period.

Bears Signature / Bears Date
In our best judgment, the signature/date is by a hand other than that of the artist.

Provenance
Is intended to indicate previous collections or owners.

Certificates / Literature / Exhibited
Any reference to certificates, literature or exhibition history represents the best judgment of the authority or authors named.

Estimate
Our Estimates are intended as a statement of our best judgment only, and represent a conservative appraisal of the expected Hammer Price.

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HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

Heffel's takes great pride in being the leader in the Canadian fine art auction industry, and has an unparalleled track record. We are proud to have been the dominant auction house in the Canadian art market from 2004 to the present. Our firm's growth and success has been built on hard work and innovation, our commitment to our Clients and our deep respect for the fine art we offer. At Heffel's we treat our consignments with great care and respect, and consider it an honour to have them pass through our hands. We are fully cognizant of the historical value of the works we handle, and their place in art history.

Heffel's, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second~generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website *www.heffel.com*): *Heffel's Corporate Constitutional Values* and *Heffel's Code of Business Conduct, Ethics and Practices*. We believe the values and ethics set out in these documents will lay in stone our moral compass. Heffel's has flourished through more than three decades of change, proof that our hard work, commitment, philosophy, honour and ethics in all that we do, serves our Clients well.

Heffel's Employees and Shareholders are committed to *Heffel's Code of Business Conduct, Ethics and Practices*, together with *Heffel's Corporate Constitutional Values*, our *Terms and Conditions of Business* and related corporate policies, all as amended from time to time, with respect to our Clients, and look forward to continued shared success in this auction season and ongoing.

David K.J. Heffel
President, Director
and Shareholder (through Heffel Investments Ltd.)

Robert C.S. Heffel
Vice~President, Director
and Shareholder (through R.C.S.H. Investments Ltd.)

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Artists of Particular Interest in Purchasing

1)
2)
3)
4)
5)
6)
7)
8)
9)

Artists of Particular Interest in Selling

1)
2)
3)
4)
5)
6)
7)
8)
9)

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SHIPPING FORM FOR PURCHASES

Heffel Fine Art Auction House will arrange to have Property purchased at the auction sale packed, insured and forwarded to the Purchaser at the Purchaser's expense and risk pursuant to the Terms and Conditions of Business set out in the Auction Sale Catalogue. The Purchaser is aware and accepts that Heffel Fine Art Auction House does not operate a professional packing service and shall provide such assistance for the convenience only of the Purchaser. Your signature on this form releases Heffel Fine Art Auction House from any liability that may result from damage sustained by artwork during packing and shipping. All such works are packed at the Purchaser's risk and then transported by a carrier chosen at the discretion of Heffel Fine Art Auction House. Works purchased may be subject to the *Cultural Property Import and Export Act of Canada*, and compliance with the provisions of the said Act is the sole responsibility of the Purchaser.

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Please have my purchases couriered by:

☐ FedEx ☐ Other _____

Carrier Account Number _____

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☐ **YES,** please insure my purchases at full sale value while in transit. *Heffel's does not insure frames or glass.* (Please note: works under glass and some ground shipments cannot be insured while in transit)

☐ **NO**, I do not require insurance for the purchases listed on this form. (I accept full responsibility for any loss or damage to my purchases while in transit)

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Postal Code E~mail Address

Residence Telephone Business Telephone

Fax Cellular Telephone

Credit Card Number Expiry Date

Social Security Number for U.S. Customs (U.S. Residents Only)

Lot Number *in numerical order*	Lot Description *artist*
1)	
2)	
3)	
4)	

Authorization for Collection

☐ My purchase will be collected on my behalf

Individual or company to collect on my behalf

Date of collection/pick~up

Signed with agreement to the above **Date**

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I request Heffel Fine Art Auction House to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus a Buyer's Premium of seventeen percent (17%) of the Hammer Price of each Lot, and applicable GST/HST and PST. I understand that Heffel Fine Art Auction House executes absentee bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel Fine Art Auction House will try to purchase these Lots for the lowest possible price, taking into account the reserve and other bids. If identical absentee bids are received, Heffel Fine Art Auction House will give precedence to the Absentee Bid Form received first. I understand and acknowledge all successful bids are subject to the Terms and Conditions of Business printed in the Heffel Fine Art Auction House catalogue.

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Date Received ~ *for office use only*

Confirmed ~ *for office use only*

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1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		

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MasterCard or VISA # | Expiry Date

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