



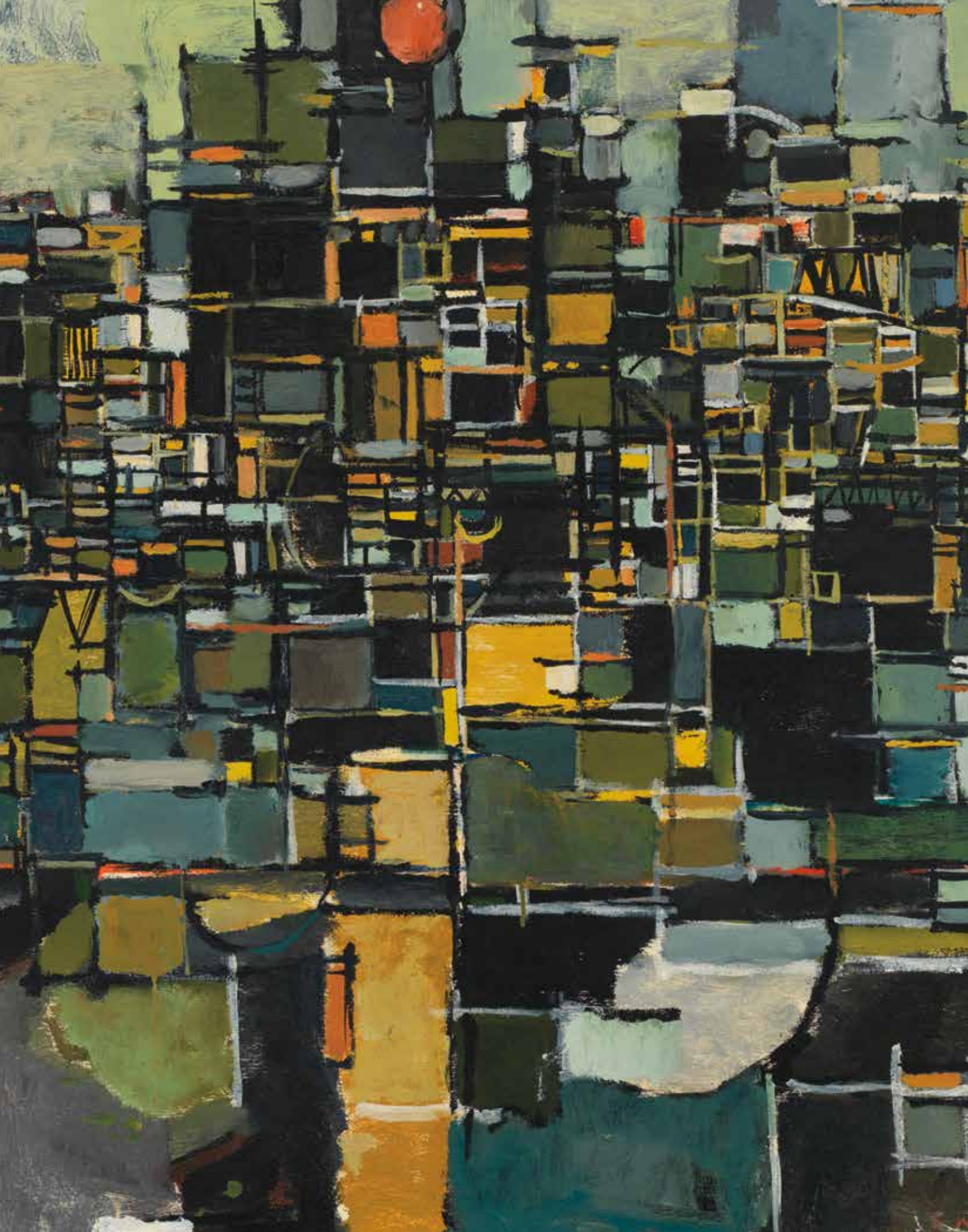
FINE  
ART  
AUCTION  
HOUSE

**Heffel**

**POST-WAR &  
CONTEMPORARY ART**

**SALE** WEDNESDAY, MAY 24, 2017 · 4 PM · TORONTO









## **POST-WAR & CONTEMPORARY ART**

### **AUCTION**

Wednesday, May 24, 2017

4 PM Post-War & Contemporary Art

7 PM Fine Canadian Art

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

### **PREVIEWS**

**Heffel Gallery, Vancouver**

2247 Granville Street

Saturday, April 29 through

Tuesday, May 2, 11 am to 6 pm

**Galerie Heffel, Montreal**

1840 rue Sherbrooke Ouest

Thursday, May 11 through

Saturday, May 13, 11 am to 6 pm

**Design Exchange, Toronto**

The Exhibition Hall (3rd floor), 234 Bay Street

Located within TD Centre

Saturday, May 20 through

Tuesday, May 23, 10 am to 6 pm

Wednesday, May 24, 10 am to noon

### **HEFFEL GALLERY, TORONTO**

13 Hazelton Avenue, Toronto

Ontario, Canada M5R 2E1

Telephone 416-961-6505

Fax 416-961-4245

Toll Free 1-800-528-9608

[www.heffel.com](http://www.heffel.com)

## Heffel Fine Art Auction House

A Division of Heffel Gallery Limited

### TORONTO

13 Hazelton Avenue, Toronto, Ontario M5R 2E1  
Telephone 416-961-6505, Fax 416-961-4245  
E-mail: mail@heffel.com, Internet: www.heffel.com

### OTTAWA

451 Daly Avenue, Ottawa, Ontario K1N 6H6  
Telephone 613-230-6505, Fax 613-230-8884

### MONTREAL

1840 rue Sherbrooke Ouest, Montreal, Quebec H3H 1E4  
Telephone 514-939-6505, Fax 514-939-1100

### VANCOUVER

2247 Granville Street, Vancouver, British Columbia V6H 3G1  
Telephone 604-732-6505, Fax 604-732-4245

### CALGARY

888 4th Avenue SW, Unit 609, Calgary, Alberta T2P 0V2  
Telephone 403-238-6505, Fax 403-265-4225

### CORPORATE BANK

Royal Bank of Canada, 1497 West Broadway  
Vancouver, British Columbia V6H 1H7  
Telephone 604-665-5710, 1-800-769-2520  
Account #05680 003: 133 503 3  
Swift Code: ROYCCAT2

Incoming wires are required to be sent in Canadian funds and must include: Heffel Gallery Limited, 2247 Granville Street, Vancouver, British Columbia V6H 3G1 as beneficiary.

### BOARD OF DIRECTORS

Chairman In Memoriam—Kenneth Grant Heffel  
President—David Kenneth John Heffel  
Auctioneer License T83-3364318 and V16-104172  
Vice-President—Robert Campbell Scott Heffel  
Auctioneer License T83-3365303 and V16-104171

Printed in Canada by Friesens  
ISBN: 978-1-927031-26-1

## Heffel.com Departments

### CONSIGNMENTS

consignments@heffel.com

### APPRAISALS

appraisals@heffel.com

### ABSENTEE AND TELEPHONE BIDDING

bids@heffel.com

### SHIPPING

shipping@heffel.com

### SUBSCRIPTIONS

subscriptions@heffel.com

### CATALOGUE SUBSCRIPTIONS

Heffel Fine Art Auction House and Heffel Gallery Limited regularly publish a variety of materials beneficial to the art collector. An Annual Subscription entitles you to receive our Auction Catalogues and Auction Result Sheets. Our Annual Subscription Form can be found on page 106 of this catalogue.

### CATALOGUE PRODUCTION

Julia Balazs, Marie-Hélène Busque, Mark Cheetham, Lisa Christensen, François-Marc Gagnon, Lauren Kratzer, Rebecca Rykiss, Judith Scolnik, and Rosalin Te Omra—Essay Contributors  
Martie Giefert—Director of Digital Imaging  
Kate Galicz, David Heffel, Robert Heffel, Naomi Pauls and Rosalin Te Omra—Text Editing, Catalogue Production  
Ward Bastian, Jasmin Daigle and Jared Tiller—Digital Imaging  
Kirbi Pitt and Clara Wong—Catalogue Layout and Production  
Peter Cocking—Catalogue Design

### COPYRIGHT

No part of this publication may be reproduced, stored in retrieval systems or transmitted in any form or by any means, digital, photocopy, electronic, mechanical, recorded or otherwise, without the prior written consent of Heffel Gallery Limited.

Follow us @HeffelAuction:



# CONTENTS

4	Preview and Auction Location
5	Auction Details
	Selling at Auction
	Buying at Auction
	General Bidding Increments
	Framing, Conservation and Shipping
	Written Valuations and Appraisals
7	Post-War & Contemporary Art
96	Heffel Specialists
98	Terms and Conditions of Business
103	Property Collection Notice
104	Catalogue Abbreviations and Symbols
105	Catalogue Terms
105	Heffel's Code of Business Conduct, Ethics and Practices
106	Annual Subscription Form
106	Collector Profile Form
107	Shipping Authorization Form for Property
108	Absentee Bid Form
109	Notice for Collectors
110	Index of Artists by Lot

# PREVIEW AND AUCTION LOCATION



## Auction and Preview Location

**DESIGN EXCHANGE** 

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

Saleroom Cell 1-888-418-6505 or 604-418-6505

## Auction Notice

The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 98 through 105 of this publication.

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

[www.heffel.com/auction/lotsbypreview\\_E.aspx](http://www.heffel.com/auction/lotsbypreview_E.aspx)

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:30 PM ET. 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 108 of this publication.

We recommend that you test your streaming video setup 30 minutes prior to our sale at:

[www.heffel.tv](http://www.heffel.tv)

All lots and additional images depicting the frame and verso are available at:

[www.heffel.com](http://www.heffel.com)

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 0.77 US dollar, 0.73 euro, 0.63 British pound, 0.78 Swiss franc, 89 Japanese yen or 6.2 Hong Kong dollars as of our publication date.



# AUCTION DETAILS

## Selling at Auction

Heffel Fine Art Auction House is a division of Heffel Gallery Limited. 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 front and verso 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 and promote works and complete any required work such as re-framing, cleaning or conservation. 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* is the amount paid by the Consignor to the Auction House on the sale of a Lot, which is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the *Consignment Agreement*, plus applicable Sales Tax. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

## Buying at Auction

All items that are offered and sold by Heffel Fine Art Auction House are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel Fine Art Auction House charges a *Buyer's Premium* calculated on the Hammer Price as follows: a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 108 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 the Auction House's account, b) Certified Cheque or Bank Draft or

c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card and only by VISA or MasterCard for purchases. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if you are providing your Credit Card details by fax or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2. In all circumstances, the Auction House prefers payment by Bank Wire transfer.

## General Bidding Increments

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

\$500-2,000	\$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
\$2,000,000-3,000,000	\$100,000
\$3,000,000-5,000,000	\$250,000
\$5,000,000-10,000,000	\$500,000
\$10,000,000+	\$1,000,000

## Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, 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. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 107 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. Full completion of our shipping form is required prior to purchases being released by Heffel.

## Written Valuations and Appraisals

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, the client will be refunded the appraisal fee, less incurred "out of pocket" expenses.



**SALE** WEDNESDAY, MAY 24, 2017 · 4 PM · TORONTO

**POST-WAR &  
CONTEMPORARY  
ART**  
CATALOGUE

**FEATURING WORKS FROM**

Jacques Barbeau

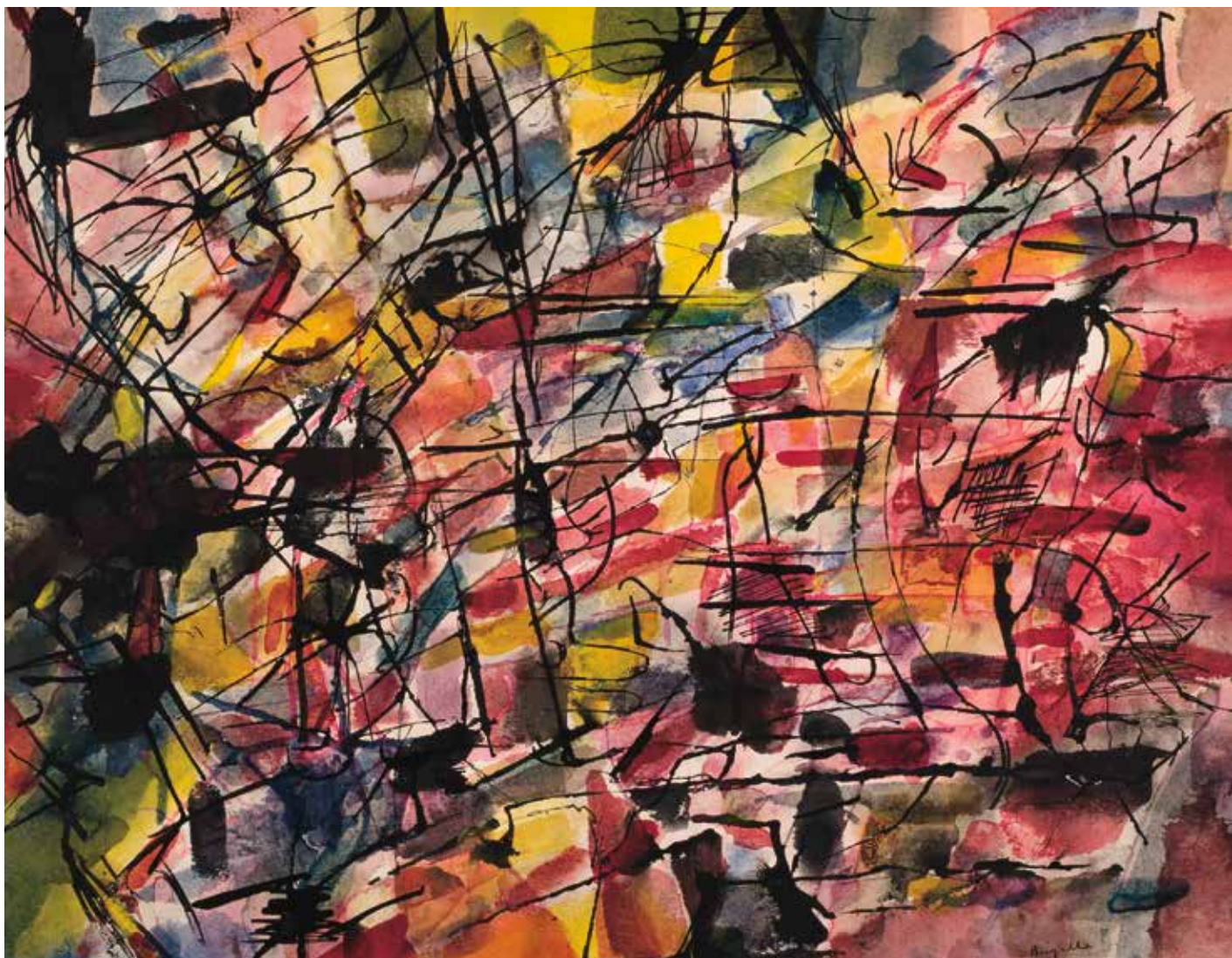
Estate of Rodolphe (Jauran) de Repentigny

Dr. William and Mona Goldman

Fondation Guido Molinari / Guido Molinari Foundation

Xerox Canada

& other Important Private and Corporate Collections



## 1 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Sans titre

watercolour and ink on paper, signed, circa 1953  
13 x 16 1/8 in, 33 x 41 cm

#### PROVENANCE

Acquired directly from the Artist in Paris  
By descent to the present Private Collection, USA

EXECUTED IN 1953, this watercolour is emblematic of Jean Paul Riopelle's exhilarating early 1950s period. During that time, he joined prominent galleries such as Galerie Pierre Loeb in Paris and the Pierre Matisse Gallery in New York, and he befriended artists such as Alberto Giacometti, Georges Mathieu, Zao Wou-Ki and Jacques Germain. Perfectly in tune with the artistic *Zeitgeist* of the post-World War II era, Riopelle created highly rhythmic and effervescent works during that period, and this piece is no

exception. *Sans titre* is a shimmering and kaleidoscopic watercolour. The surface of the work is entirely covered with a vibrant palette of pomegranate red, yellow, navy, grey and amethyst. A complex web-like network of sharp, calligraphic black lines is arranged atop this colourful background, resulting in an organic and dynamic whole. The pictorial surface of the work is remarkably expressive and invites our eye to dance across it. The artist's energy is palpable in his confident strokes and tangled colours and lines. Throughout his career, Riopelle exhibited his works both nationally and internationally, and he received many awards and recognitions, including the UNESCO prize in 1962 and the Order of Canada in 1969.

This work is included as an addendum in Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca>.

**ESTIMATE: \$25,000 – 35,000**



## 2 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Sans titre (Série Bridgehampton)

watercolour and ink on paper, signed  
and inscribed 12, 1960

16 x 20 in, 40.6 x 50.8 cm

#### PROVENANCE

Gallery Moos Ltd., Toronto

Galerie d'arts contemporains, Montreal

Private Collection, Calgary

Sold sale of *Fine Canadian Art*, Heffel Fine Art

Auction House, May 25, 2006, lot 166

Private Collection, Vancouver

#### LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
*Volume 3, 1960 – 1965*, 2009, reproduced page 243,  
catalogue #1960.020P.1960

#### EXHIBITED

Prince Arthur Fine Arts, Toronto, 2001

Elliott Louis Gallery, Vancouver, *Riopelle*, 2004

**ESTIMATE: \$25,000 – 35,000**



### 3 William Kurelek

ARCA OC OSA 1927 – 1977

#### Section Foreman's Home, Southern Alberta

mixed media on board, initialed and dated 1971

and on verso signed and titled

11 x 23 ½ in, 27.9 x 59.7 cm

#### PROVENANCE

Private Collection, Toronto

BORN AND RAISED on the prairies in Alberta and Manitoba, William Kurelek documented every aspect of life in the region in all seasons. Portrayed in this charming work is the home of the section foreman, a subject that the artist returned to more than once. This railway worker's role was key to Prairie life, and Kurelek found the subject of the foreman's family fascinating—clearly it was something that resonated with him from his upbringing.

A quintessential Kurelek, *Section Foreman's Home, Southern Alberta* includes all of the elements one would want to have in a winter scene by the artist—an expansive snowy landscape with a picturesque horizon, children playing on the snowbanks and a mother hanging clothes to dry on a line, as well as other representations of daily life on the Prairies—making it a poignant and personal example of his work. While it is unusual to see a train in one of his landscapes, here it adds a significant detail to the prairie narrative, in the only place where one would be able to see the entire length of the oncoming train and the smoke trail above it.

This work is in the original frame made by Kurelek.

**ESTIMATE: \$50,000 – 70,000**



#### 4 William Kurelek

ARCA OC OSA 1927 – 1977

##### **Snow Drifted into Arctic Rocks**

mixed media on board, initialed and on verso titled and dated 1968 on the Isaacs Gallery label  
13 x 16 in, 33 x 40.6 cm

##### **PROVENANCE**

The Isaacs Gallery Ltd., Toronto  
Galerie Walter Klinkhoff Inc., Montreal, 1978  
Private Collection, British Columbia

##### **LITERATURE**

Joan Murray and William Kurelek, *Kurelek's Vision of Canada*,  
Robert McLaughlin Gallery, 1983, page 75

##### **EXHIBITED**

Art Gallery of Ontario, Toronto, *William Kurelek: A Point of View*,  
*Cape Dorset, Baffin Island, Northwest Territories*, 1969

REGARDING THE TIME he spent working in the Canadian Arctic, William Kurelek said: “The first problem was painting in the sun. It’s hard to paint the sun, specially here... The glare is so strong, all the landscape—sky, as well as snowhills—are a blinding white and if I look through sunglasses the elements regain their distinction but then the colour values are knocked askew.” Kurelek’s words describe the difficulty of capturing the essence and feel of this all-white landscape. In this particular work, he has solved the problem skilfully by placing a bright orange mitten on the hillside in contrast. The footprints, pressed deeply into the drifted snow, the brilliant spot of colour at the centre of the scene, and the inspired addition of what may be Kurelek’s own shadow cast on the snow allow “the elements [to] regain their distinction” against the subtle varieties of white and blue that his keenly observant artist’s eye wished to accurately capture.

**ESTIMATE: \$25,000 – 35,000**

## 5 John Graham Coughtry

AOCA CGP OSA 1931 – 1999

### Bather

mixed media on canvas, on verso signed, titled, dated March – April 1988 and inscribed *Hawkins*  
56 x 48 in, 142.2 x 121.9 cm

#### PROVENANCE

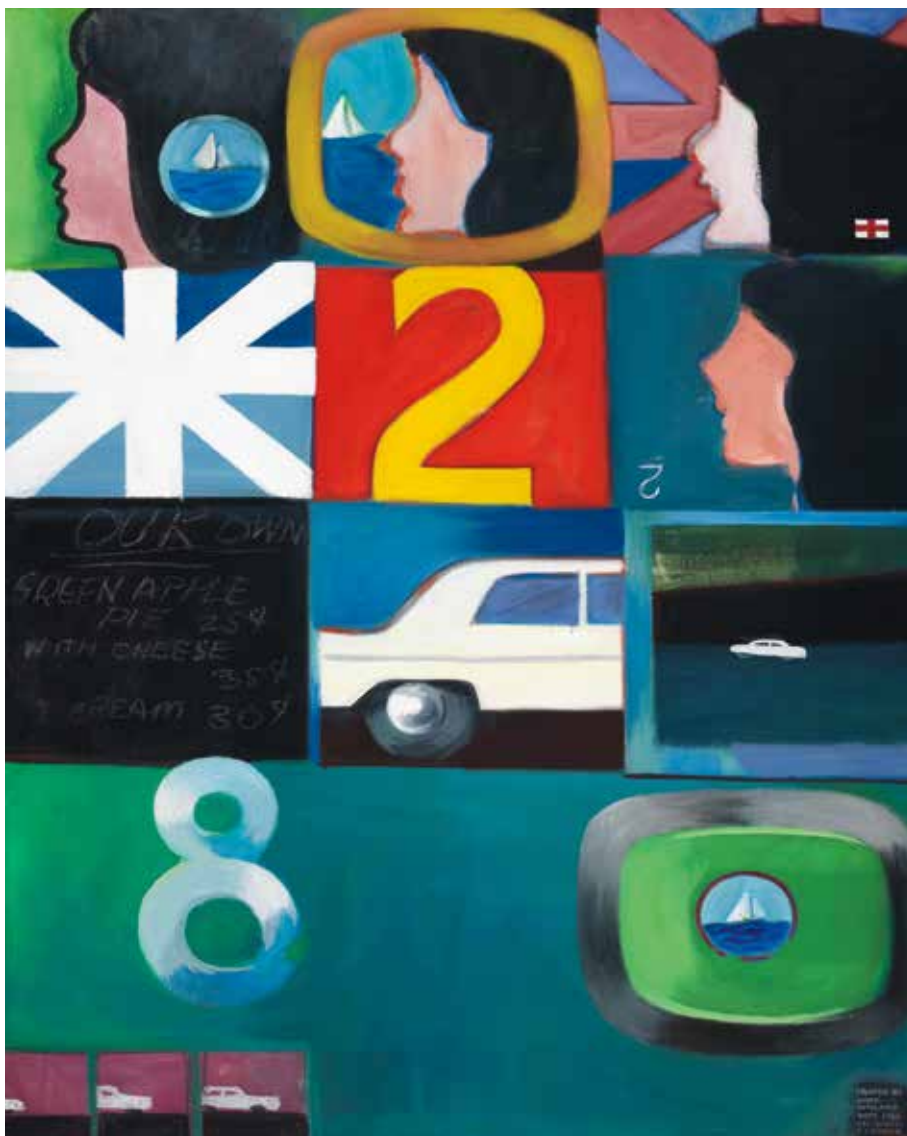
Collection of the Weaver Hawkins family,  
Australia  
Private Collection, Australia

*BATHER IS EVIDENCE* of Graham Coughtry's dedication to the enduring themes he explored throughout his career—the concept of water as a source of human life, power and sexual energy as well as the allure and romance of the nude figure. His ideas were informed as much by a love of classical poetry and mythology as by his awe of the body in motion, as exemplified in the photography of Eadweard Muybridge, or by the experience of watching a child at play in the ocean. Along with Dennis Burton, Richard Gorman and John Meredith, he had the good fortune to have studied at the Ontario College of Art under the pivotal tutelage of Jock Macdonald. By the mid-1950s, that same group of young artists had joined the Isaacs Gallery. What they also had in common while they were striving to establish themselves as distinctive style-setters was their commitment to post-war abstraction. For Coughtry, it was the work of Willem de Kooning, a star of the New York art scene, that validated the inclusion of the human figure within the bounds of pure abstraction.

**ESTIMATE: \$30,000 – 50,000**







## 6 Joyce Wieland

OC RCA 1931 – 1998

### The Battery

oil on canvas, signed, dated September 1963 and inscribed *Greenwich / 8 Fulton St* and on verso signed, titled and inscribed *191 Greenwich St. New York 7*  
32 x 24 in, 81.3 x 61 cm

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

Johanne Sloan, *Joyce Wieland: Life & Work*, Art Canada Institute, 2014, page 6, reproduced page 17

JOYCE WIELAND is regarded as one of Canada's first feminist artists, and her retrospective at the National Gallery in 1971 was the first one for a female artist. She was well known for her consideration of issues of feminism and Canadian national identity, and called herself a "cultural activist." In 1962, Wieland and her husband, artist Michael Snow, relocated from Toronto to New York, where they would stay until 1971. This was an exciting time of experimentation for Wieland, and in addition to painting, she became involved with the underground filmmaking community there. Johanne Sloan writes that, "Wieland's work from these years shows how responsive she was to the period's key artistic currents, such as Pop art and Conceptual art, though her interpretations of them were always original and idiosyncratic." *The Battery* (possibly a reference to the tip of Manhattan Island), which incorporates signs, text and film-like sequences of images, is an outstanding work from this period. The repetition of the woman's head in the work could also be seen as a reference to Snow's iconic *Walking Woman* series, in which he used repetition of figures and parts of figures.

ESTIMATE: \$10,000 – 15,000



## 7 Mary Frances Pratt

CC OC RCA 1935 –

### Waiting in the Sun in Salmonier

oil on canvas, signed and dated 2002 and on verso  
titled and dated on the gallery label  
24 x 36 in, 61 x 91.4 cm

#### PROVENANCE

Equinox Gallery, Vancouver, 2003  
Private Collection, Vancouver

#### LITERATURE

Tom Smart, *The Art of Mary Pratt: The Substance of Light*,  
Beaverbrook Art Gallery, 1995, page 48  
Mireille Eagon et al., *Mary Pratt*, The Rooms and Art Gallery  
of Nova Scotia, 2013, page 17

MARY PRATT MOVED with her family to Salmonier, a small  
outport community in Newfoundland on the Salmonier River,

in 1963. From the beginning, she would set up her easel and paint in this “pretty acre of a garden with rhododendrons,” as she described it. She considered her approach in the 1960s as impressionist, but later her work evolved into the realism that we see here. Consistent throughout her oeuvre is her depiction and elevation of everyday domestic objects and activities—here an inviting bowl of fruit is placed on a table, and empty chairs wait for unseen people. In quotidian scenes such as this, as Pratt wrote, lay “stories, flickering like sun on the grass, while underneath, cool as the turf, lay the meaning. I considered the meaning.” Another central concern for Pratt is light—and her technical ability to depict its qualities is prodigious. Here we see the effects of brilliant sunlight contrasted with deep shadows across the lawn and more subtle shadowing across the chairs and tablecloth. Particularly exquisite are the delicate cool and warm pastel tints in the chairs that emphasize sun and shade.

**ESTIMATE: \$40,000 – 60,000**



## 8 Mary Frances Pratt

CC OC RCA 1935 –

### Preparing to Dress a Chicken

oil on canvas, signed and dated 2003 and on verso titled and dated on the gallery label  
18 x 24 in, 45.7 x 61 cm

#### PROVENANCE

Equinox Gallery, Vancouver, 2003  
Private Collection, Vancouver

#### LITERATURE

Mireille Eagon et al., *Mary Pratt*, The Rooms and Art Gallery of Nova Scotia, 2013, pages 17–18 and 41

MARY PRATT IS one of Canada's most important Realist painters, and her work is in the collections of museums across the country. She is known for her sensitive and technically masterful

depictions of everyday objects, such as tea services, fish fillets on tinfoil or glass jelly jars—the “stuff of life ... that everyone touches every day,” as she described it. This scene of domestic food preparation is a showcase of light, shadow and reflections on surfaces—from the brilliant sheen of light on the metal bowl to the ethereal reflections in the window and on the sill; even the knife has striped reflections. Pratt stated, “To me, the surface is the given reality—the thin skin that shapes and holds those objects, which we recognize as symbols. The fact of their place in the order of our lives is what I find most interesting.” Pratt looks closely and finds the beauty in what is close at hand, illuminates it and reveals the sensuality in its texture, colour and shape, and ultimately challenges us to look more closely ourselves at what is around us.

**ESTIMATE: \$30,000 – 40,000**



## 9 Takao Tanabe

oc 1926 –

### Q.C. Is. 6/95 Marble Island

acrylic on canvas, signed and on verso signed, titled, dated January – February 1995 and inscribed *Errington* and *Marble Island*  
43 x 84 in, 106.7 x 243.8 cm

#### PROVENANCE

Mira Godard Gallery, Toronto  
Private Collection, Toronto

TAKAO TANABE WAS born in Prince Rupert, and in 1980 he returned to British Columbia from Alberta, where he was teaching at the Banff School of Fine Arts. He settled at Errington on the east side of Vancouver Island, and his painting approach evolved

into a reductive realism. Marble Island, off the coast of Haida Gwaii, is the most westerly land in Canada, and is known for the rough and dangerous waters that roll in to its shores from the open Pacific. It has an interesting history—during World War II, a military radar surveillance station was established there, and it once had a thriving Haida settlement. But in Tanabe's transcendent painting, the narrative is simply ocean, land and sky, and the moody atmosphere is extraordinary. The sea is liquid steel—its choppy waves conveying powerful movement—while delicate mists and clouds cloak the headlands of the island, which become increasingly shadowy as they move into the distance. In *Q.C. Is. 6/95 Marble Island*, Tanabe distills a Zen-like essence of time and space—the quintessential West Coast.

**ESTIMATE: \$30,000 – 40,000**



## 10 Takao Tanabe

oc 1926 –

### Foothills Looking West

acrylic on canvas, signed and on verso signed, titled *Foothills / Looking West* and titled on the gallery labels, dated May 1982 and inscribed *Acrylic* 55 x 75 in, 139.7 x 190.5 cm

#### PROVENANCE

Mira Godard Gallery, Toronto  
Xerox Canada, Toronto

#### LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery, 2005, essay by Nancy Tousley, pages 87 and 88

WHAT COULD BE more emblematic of Alberta than the foothills, those “sensuous undulating swells south and west of Drumheller, and the gently rolling almost flat stretches east of Red Deer,” in

the words of Nancy Tousley. In regard to his series of prairie paintings, Takao Tanabe revealed, “What I think about the prairie is perhaps romantic but it is an enormously simple-looking space and within all that simplicity it’s very, very rich, very subtle.” In comparison to *The Land*, lot 58 in this sale, which is almost abstract, *Foothills Looking West* shows an evolution to more specific elements, although pared to their essentials. The stained approach to his paint surface is still there, and Tanabe uses delicate gradations in the golden brown of the land to give spatial definition. The sky, so important on the prairie as a generator of action and change across the open, receiving landscape, dominates here. In *Foothills Looking West*, Tanabe makes us aware of transience—capturing light, weather and a moment in time in what Tousley describes as “a vision more metaphysical than material, one that melds Zen and the Sublime Void.”

**ESTIMATE: \$15,000 – 20,000**



## 11 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

### Sans titre

oil on board, signed and on verso signed and inscribed  
*À Rinda et Jean pour leurs amours*, circa 1960  
9 7/8 x 27 1/2 in, 25.1 x 69.8 cm

### PROVENANCE

Acquired directly from the Artist, Paris  
By descent to the present Private Collection, France

### LITERATURE

Robert Enright, *Marcelle Ferron: Monograph*, Galerie Simon  
Blais, 2008, page 13

MARCELLE FERRON was a signatory of the 1948 *Refus global* manifesto and one of the leading figures of the Automatist movement. Her work was in important group shows such as the *77th Annual Spring Exhibition* at the Montreal Museum of Fine Arts in 1960 and the *Bienal de São Paulo* in 1961. This elegant oil on board was a gift from Ferron to a friend during her stay in Paris (1953 – 1966). In *Sans titre*, her classic swathes of paint stretch across the board horizontally, a unique format in the artist's oeuvre, and in her palette, warm browns and corals are balanced by luminous whites and cool turquoise. Using her palette knife, Ferron arranged her colours in overlapping layers that reveal the grainy texture of the paint, and her planes of colour fold and unfold in fluid, wavelike movements. To use art critic Robert Enright's words, her paintings "have an irresistible physical presence and an equally compelling rhythm." Indeed, the composition is dynamic and restless, yet quite soft and delicate. This exquisite work is a quintessential example from the artist's best and most coveted period.

**ESTIMATE: \$15,000 – 25,000**



## 12 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

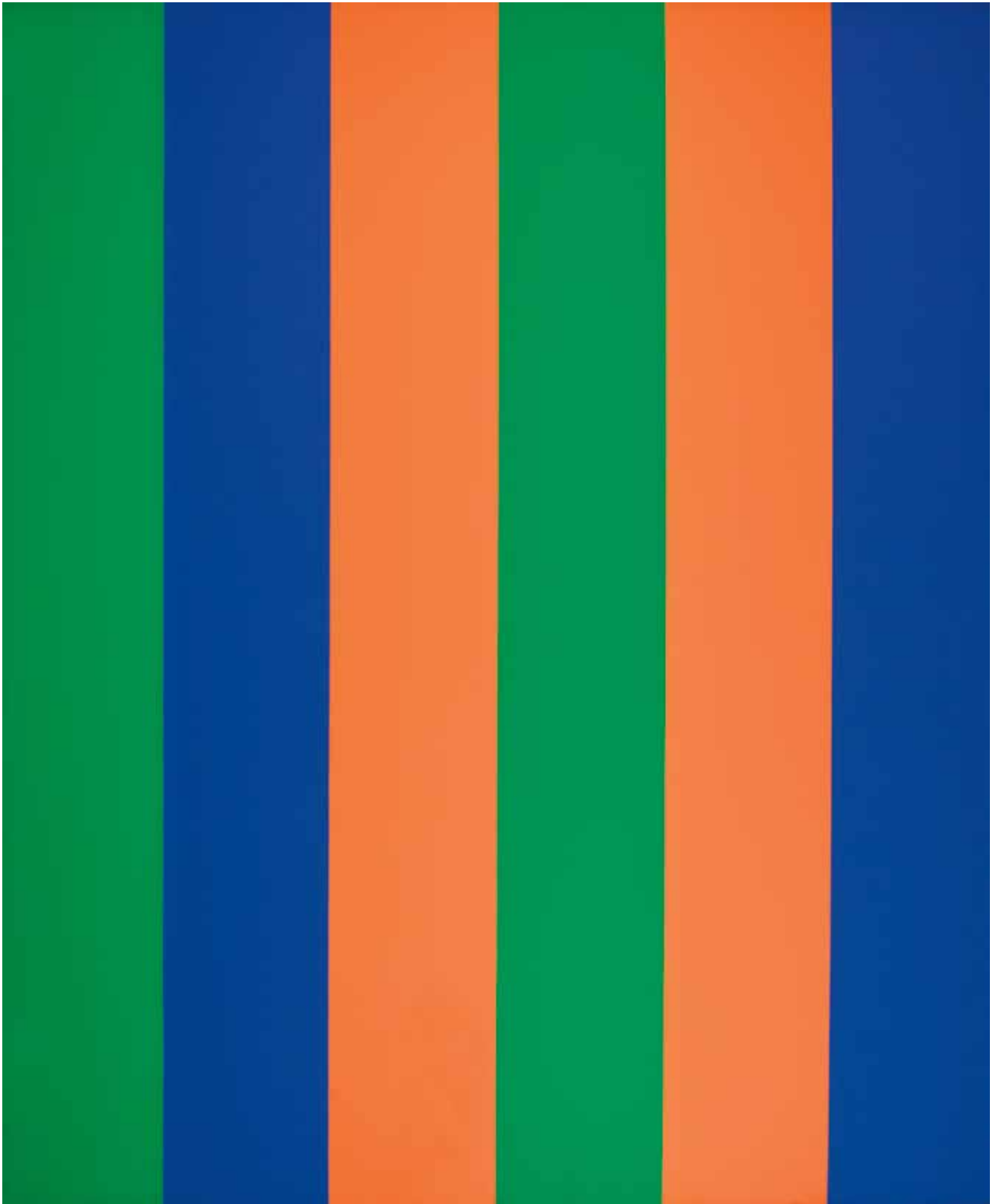
### Sans titre

oil on board, signed and on verso signed, dated 1953  
and inscribed 5 and 2284 and indistinctly *réservé*  
8 ¾ x 14 ¾ in, 22.2 x 36.5 cm

### PROVENANCE

Galerie Mena'sen, Montreal  
Private Collection, Quebec

**ESTIMATE: \$12,000 – 16,000**





## 13 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

### Sériel bleu-vert athématique

acrylic on canvas, on verso signed, titled on labels,  
dated 3/69 and inscribed *G.M.-T-1969-12*  
72 x 60 in, 182.9 x 152.4 cm

#### PROVENANCE

Fondation Guido Molinari / Guido Molinari Foundation,  
Montreal

#### EXHIBITED

*Bienal de Arte Coltejer*, Medellín, Colombia,  
May 1 – June 20, 1970

GUIDO MOLINARI JOINED the avant-garde group Les Plasticiens in 1956. Dedicated to exploring the profundities of abstract art in ever more refined ways, he and the other Plasticiens reacted against the Expressionist and Surrealist influence that they found in Quebec's earlier movement dedicated to abstraction, Les Automatistes. As art historian Roald Nasgaard has pointed out, the relationship between the two groups in Quebec parallels that in the USA between Clement Greenberg's Post-Painterly Abstraction and earlier American Abstract Expressionism. The paintings of Molinari and his *confrères* are, however, distinct from both their European and their American cousins.

Molinari is much acclaimed in Quebec, across Canada and internationally for the chromatic boldness yet abiding subtlety of his paintings. *Sériel bleu-vert athématique* is a classic example of one of his most important series, the so-called stripe paintings of the 1960s. This example builds on Molinari's experiments in abstraction from the 1950s, when he opened the Galerie l'Actuelle in Montreal (the first in Canada dedicated to abstract art) and was active in both Les Plasticiens and the Non-Figurative Artists' Association of Montreal.

Rigorous rather than rigid, Molinari sought to rid painting of lingering Cubist space, the sense of objects placed in a three-dimensional container. The six vertical stripes here are of the same width and saturation; they cover the entire surface of the work, leaving no room for the perception of depth or formal juxtapositions in space. Molinari believed that his removal of illusion served to heighten colour and to intensify the optical interaction of the colour bands in our perception.

*Sériel bleu-vert athématique* is a powerful invitation to perceptual experience. Our eyes find seemingly endless movement as they react to the strong colours and assertive shapes. We inevitably seek a pattern or system. For example, if we perceive the stripes individually, we see a six-part, left-to-right sequence of green/blue/orange, green/orange/blue. Taking the vertical bands as pairs, we find green/blue, orange/green, orange/blue. Perceived as triplets, we can construe two rhythms, green/blue/orange and green/orange/blue. Many other permutations are possible, but it is important to note that none of these patterns repeat. Molinari's point and the effect of the painting is that there is no one "correct" resting place.

The *bleu-vert* of his title orients us to the work's "root" (*athématique*) or key relationship but does not restrict our experience of the painting. Neither does it necessarily predict what would happen if the canvas were to expand. Stimulating as the immediate perceptual experience of this painting is, however, for Molinari there is always a larger, metaphysical point to make. Following the scientific theories of Alfred Korzybski via the analyses of Fernande Saint-Martin, the polymathic writer and cultural innovator whom Molinari met in 1953 and married in 1958, he did not seek a fixed essence through his painting, but rather a way to convey reality's constant dynamism and complexity.

Molinari was a noted teacher at Concordia University. Through his many exhibitions, his writings, and indeed this painting, he tirelessly circulated new ideas about abstract art well beyond the classroom and his home province. As the label on the back of this painting shows, *Sériel bleu-vert athématique* was exhibited in 1970 in the short-lived but influential *Bienal de Arte Coltejer*, in Medellín, Colombia.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Postmodernism: Trends in Canadian Art, 1970 – 1990*, for contributing the above essay.

The consignor sale proceeds of this lot will benefit the Fondation Guido Molinari / Guido Molinari Foundation.

**ESTIMATE: \$90,000 – 120,000**



## 14 Jean Albert McEwen

AANFM RCA 1923 – 1999

### Les contes arabes #3

oil on canvas, signed and dated 1964 and on verso signed, titled, dated and stamped Gallery Moos, 138 Yorkville Avenue, Toronto  
20 x 18 in, 50.8 x 45.7 cm

#### PROVENANCE

Gallery Moos Ltd., Toronto, 1964  
Private Collection, Ontario

#### LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 177

*LES CONTES ARABES #3* displays the complexity and sophistication of Jean McEwen's brushwork and his distinctive approach to colour. The artist sets layer upon layer of lustrous oil paint all over

the canvas, building up a mottled surface of delicate tonal variation. Roald Nasgaard wrote: "His continuous coloured textures are built out of strata of superimposed paint layers, sometimes as many as a dozen. Their ever more variegated hues and tones lie in ambiguous depths, sometimes opaque and other times transparent and luminous." Here, different cells of marbled colours are arranged in a cruciform. The central vertical poppy red, saffron yellow and brown column is bordered by L-shapes of the same palette. The four corners of the canvas are accentuated by blue and mustard squares. Each cell is delineated by glossy black lines and two horizontal bands, which appear from the underlayers of the work. With its rich medley of colour and McEwen's unique paint-handling technique, this canvas is intensely vibrant; each form is imbued with its own texture, resulting in an elaborate tapestry.

**ESTIMATE: \$30,000 – 50,000**



## 15 Jean Albert McEwen

AANFM RCA 1923 – 1999

### Élégie criblée de gris no. 6

oil on canvas, signed and on verso signed,  
titled and dated 1986  
60 x 120 in, 152.4 x 304.8 cm

#### PROVENANCE

Waddington & Gorce Inc., Montreal  
Private Collection, Montreal  
Sold sale of *Canadian Post-War & Contemporary Art*,  
Heffel Fine Art Auction House, May 17, 2011, lot 21  
Private Collection, Vancouver

#### LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,  
Montreal Museum of Fine Arts, 1987, page 49

JEAN MCEWEN'S PAINTINGS illustrate that colour cannot be read as a two-dimensional element, as exemplified in *Élégie criblée de gris no. 6*. This fine work is from his *Élégie* series, which he began in 1986. McEwen dedicated his career to exploring the qualities of colour. As seen in this work, with its double-depth effect, McEwen strove to provide a structure for his colours as a means of exposing the intensity intrinsic to the colours themselves. Constance Naubert-Riser states that McEwen's works



detail 15

“contain effects of depth that push the possibilities offered by the medium to their very limits.” To create his paintings, McEwen would coat successive layers of opaque pigment on top of one another, which blended together seamlessly to create a sense of chromatic beauty. His layers of paint stretch almost to the edges of the canvas and pull back slightly in the corners to reveal the depth embedded within the colour fields.

**ESTIMATE: \$25,000 – 35,000**



## 16 Léon Bellefleur

AANFM CAS PY QMG 1910 – 2007

### Mer du sud

oil on linen, signed and dated 1974 and on verso signed,  
titled, dated and inscribed *huile 40F*  
32 ¼ x 40 ¼ in, 81.9 x 102.2 cm

#### PROVENANCE

Acquired from Claus E. Damkjar Galleries Ltd., Burlington,  
by the present Private Collection, Ontario

#### LITERATURE

Guy Robert, *Bellefleur: The Fervour of the Quest*, 1988, page 15

It's like dreaming—in technicolor, of course!  
Painting is like making music, poetry, films; they all go so  
far beyond sounds, words and images, and it's what goes  
beyond that counts the most.

—LÉON BELLEFLEUR

IN 1948, LÉON BELLEFLEUR signed the manifesto of *Prisme d'Yeux*, a group of freedom-seeking Quebec artists led by Alfred Pellán. Bellefleur was interested in Surrealism and its exploration of the unconscious, and he was also influenced by Wassily Kandinsky and Joan Miró. Bellefleur traveled to Paris in 1954, and he spent a decade traveling through Europe, including the South of France, returning to Quebec permanently in 1966. By the 1970s the market for his works had grown, and he was able to travel more—including to France once again, which is possibly the inspirational source of this work's title. In *Mer du sud*, Bellefleur painted with layers of rich pigments. Triangular and square shapes float across the centre, breaking up to show the paint beneath. Bright splashes of colour further enliven the surface of this sumptuous canvas, Bellefleur's expression of, in his words, "chance and mystery."

**ESTIMATE: \$15,000 – 20,000**



## 17 Jean Albert McEwen

AANFM RCA 1923 – 1999

### Ovodaesque noire

oil on canvas, signed and on verso signed,  
titled and dated 1964  
40 x 36 in, 101.6 x 91.4 cm

#### PROVENANCE

Private Collection, Montreal

*OVODALESQUE NOIRE* is a hypnotic work that captivates the viewer with its elegant palette and its rich, tempestuous surface. As our eye travels across the composition, the interactions between colours reveal different textures. Inspired by works from Colour Field painters such as Mark Rothko and Barnett Newman, Jean McEwen laid down his pigments in layered veils with varying thicknesses, creating dazzling effects of transparency. Marbled coats of cobalt, mustard and chartreuse reveal underlying

touches of chocolate brown and black. The chromatic intensity of *Ovodaesque noire* demonstrates the artist's innate understanding of colour.

McEwen has received many awards and distinctions for his works, such as the Victor Martyn Lynch-Staunton Award from the Canada Council of the Arts in 1977 and the Paul-Émile Borduas award in 1998. In 1969 he became a member of the Royal Canadian Academy. Important retrospectives of his works have been held at the Musée d'art contemporain de Montréal in 1973 and at the Montreal Museum of Fine Arts in 1987.

**ESTIMATE: \$50,000 – 70,000**



## 18 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Green Sleeves

acrylic on canvas, on verso signed, titled, dated April 1976  
and inscribed *Acrylic Polymer W.B. and Toronto*  
53 x 56 ¾ in, 134.6 x 144.1 cm

#### PROVENANCE

Theo Waddington Gallery, Montreal  
Private Collection, Toronto

#### LITERATURE

Marc Mayer and Sarah Stanners, *Jack Bush*, National  
Gallery of Canada, 2014, page 31

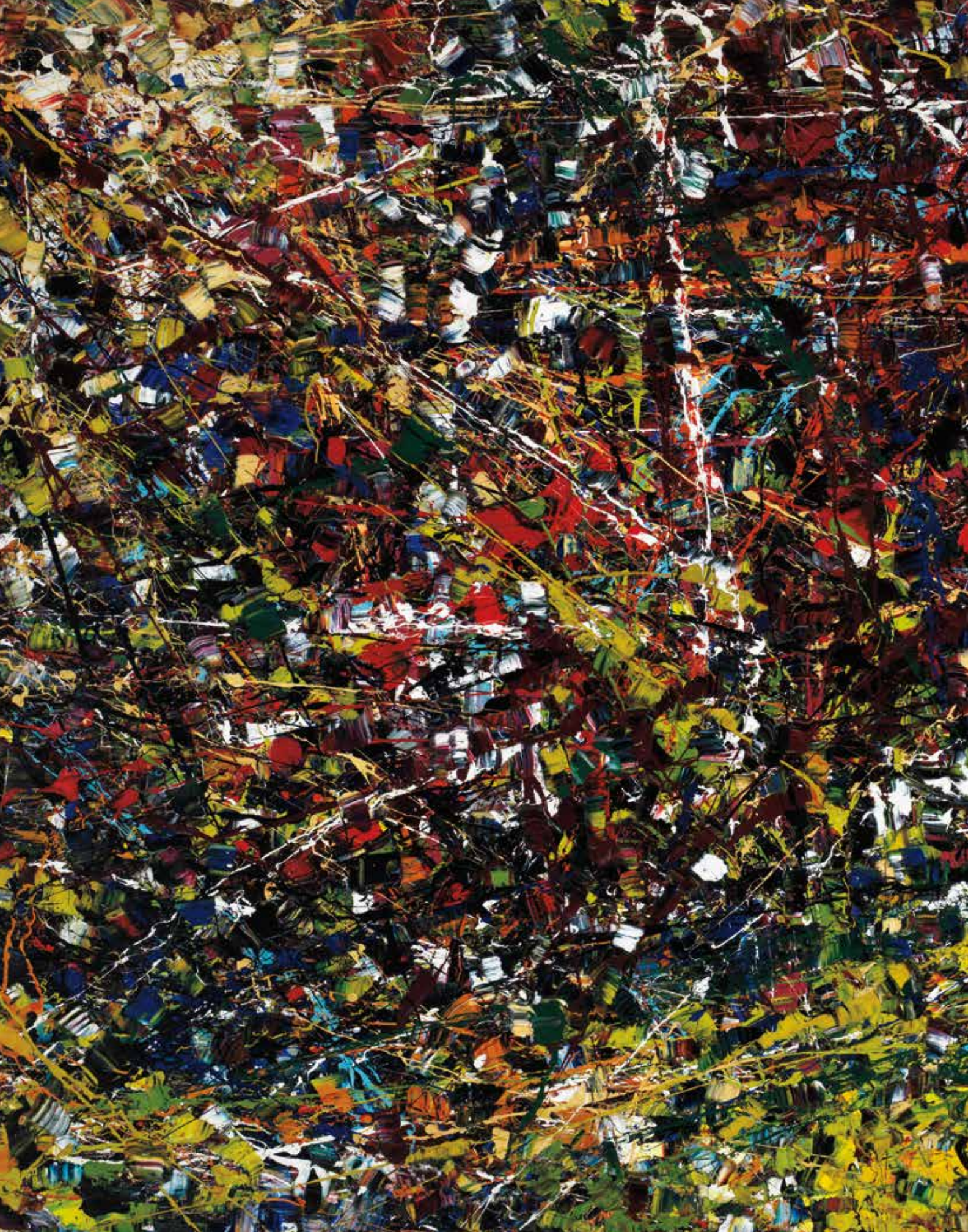
#### EXHIBITED

Theo Waddington Gallery, Montreal, *Jack Bush: Recent  
Paintings*, 1976

ONCE JACK BUSH resigned from being a commercial artist in 1968, his self-confidence seemed to grow along with his achievements. The musically inspired works he created between 1974 and 1977, such as our *Green Sleeves* and *Salmon Concerto*, in the collection of the Art Gallery of Ontario, have a playfulness and freedom not seen in previous works. During these years, an exhibition of Bush's work opened the new Contemporary wing at the Museum of Fine Arts in Boston (a major coup for a Canadian artist) and he had a traveling retrospective, organized by the Art Gallery of Ontario. In addition to being lyrically titled, *Green Sleeves* can also be categorized as part of the *Strokes* series of works, wherein both the background and the shapes floating above are gestural and lively, in contrast to the mottled or opaque backgrounds and hard-edged lines seen in previous works. The bands of bright colour that sit atop this canvas feel free and expressive, and as Marc Mayer writes: "The strokes are untethered but rhythmically synchronized as they merrily animate the picture plane."

This work will be included in Sarah Stanners's forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

**ESTIMATE: \$175,000 – 225,000**







n. j. rell

## 19 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Vent du nord

oil on canvas, signed and on verso signed, 1952–1953

51 x 76 ¾ in, 129.5 x 194.9 cm

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,

*Volume 1, 1939–1953*, 1999, reproduced page 379,

catalogue #1952.O22H.1952-1953

#### ESSAY BY MARK CHEETHAM

JEAN PAUL RIOPELLE'S dramatic work from the 1950s provides endless adventures for the eye. *Vent du nord*'s formidable size, its endless threads of gesture and explosions of tactility are captivating on first sight and handsomely repay extended looking. It is a classic, an example of an artist confidently in control of his medium and unique style.

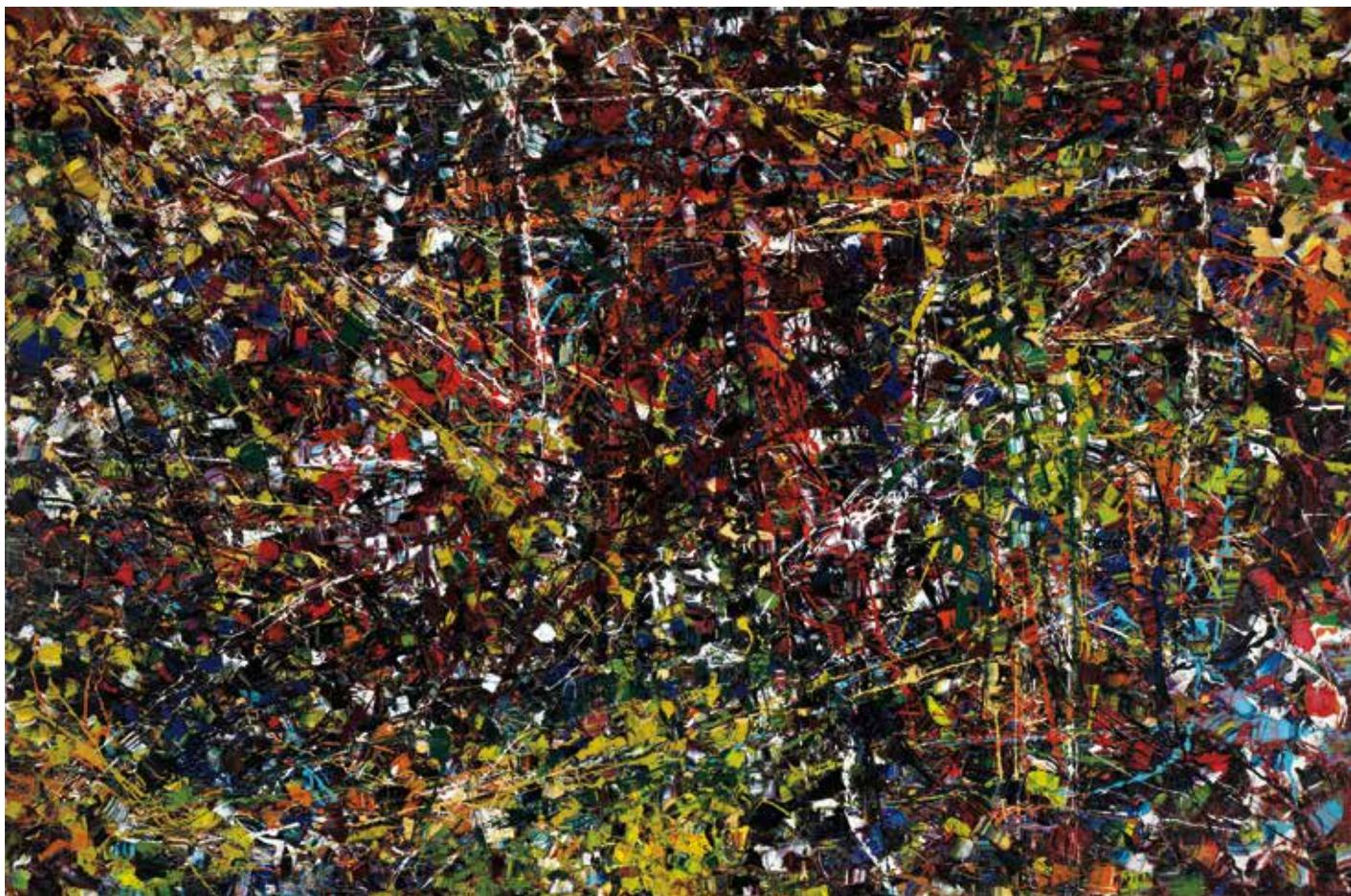
Riopelle was the most internationally acclaimed Canadian artist of his generation. He was a prominent member of the pivotal Quebec avant-garde group Les Automatistes before moving to France in 1947. There he became part of the Surrealist circle, the only Canadian to exhibit with them in a landmark 1947 exhibition at the Galerie Maeght in Paris. Paintings such as *Vent du nord* subsequently confirmed Riopelle's reputation as a leading artist of French Lyrical Abstraction, of *tachisme*, *informel*, and most generally, of the École de Paris, all descriptions that opposed the expressive, unbridled freedom of painterly expression that we see here to the hard-edged, geometrical tendencies increasingly prevalent in both American colour field painting of the time and the generations of Montreal abstractionists known as the Plasticiens. Riopelle's wide recognition included participation in the *Bienal de São Paulo* in 1951 and 1955 and the *Venice Biennale* in 1954 and 1962.

Historically, Riopelle is important because his work was a focal point for debates about the increasingly wide and fractious gap between post-World War II European and American abstract painting. In Europe and the USA, he was seen as much as a French and specifically a Parisian artist as Canadian, yet by showing with the Pierre Matisse Gallery in New York City from 1954 on, Riopelle promoted that gallery's explicit mandate to reintroduce then-contemporary European art to a newly dominant



Jean Paul Riopelle, 1953

Photo: Denise Colomb (1902 – 2004) © Denise Colomb – RMN  
Courtesy of Ministère de la Culture / Médiathèque du Patrimoine  
Dist. RMN / Art Resource, NY





Jean Paul Riopelle, 1953  
Photo: Denise Colomb (1902 – 2004) © Denise Colomb – RMN  
Courtesy of Ministère de la Culture / Médiathèque du Patrimoine  
Dist. RMN / Art Resource, NY

American context. He returned to Quebec in 1972 and remained active until his death in 2002.

*Vent du nord* is a painting to be enjoyed in the abstract “narratives” that we can trace—or imagine—across its complexly built-up surface. We might, for example, follow the skeins of yellow or white pigment that are thrown diagonally across the painting. Fixed in the final work yet still dynamic, these lines frequently connect and interact with more rectilinear and contained forms that Riopelle has laid down with his palette knife. Some areas of the painting are denser than others, suggesting multiple centres for our attention.

But no work of art exists completely in a world of its own making. What other reference points might help us to understand and enjoy this work? We might be tempted to interpret the painting through its evocation by an expatriate of *nord* as a specifically Canadian or Québécois reference. After all, Riopelle used the term in other works at this time (*Lumière du nord*, 1957), and he was dedicated to winter and northerly landscapes in his later work. Yet most of his canvases from this time are untitled. More promising as a guide is Riopelle’s often-expressed admiration for Claude Monet’s late paintings of water lilies. We would not confuse *Vent du nord* with Monet’s evanescent visions of water, plants, reflections and hue from his pond in Giverny, yet Riopelle’s painting extends nature’s procreative forces into a dynamic but ultimately clear whole. Like Monet, Riopelle was a painter of light.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Postmodernism: Trends in Canadian Art, 1970 – 1990*, for contributing the above essay.

#### ESSAY BY FRANÇOIS-MARC GAGNON

AT FIRST SIGHT, *Vent du nord* by Jean Paul Riopelle gives the impression of an all-over American-type painting, as the famous critic Clement Greenberg would have said. In an all-over painting, there are no points of focalization and no hierarchy between the elements. We can illustrate these concepts by contrast—consider a typical Paul Cézanne still life. Right away, when you look at it, the eye is attracted by the fruits, or the bottle of wine, or the knife on the table—these are the points of focalization in the painting. On the contrary, in an all-over approach, there is no part of the painting that attracts the eye’s attention more than another. As well, in the Cézanne still life, there is a hierarchy in the elements. The fruits are more important than the plate they are on. In an all-over painting, by contrast, no part is given more importance

than another. It is often said that an all-over work could expand beyond its frame, in all directions. It is not astonishing that Riopelle's early 1950s works, like *Vent du nord*, were perceived as typically American when shown for the first time at the Pierre Matisse Gallery in New York. Some critics even made comparisons with the paintings of Jackson Pollock.

But was this well observed and close to Riopelle's intention? One has to first notice the white lines literally thrown on the mosaic of dabs of colour applied by the painting knife. These lines have nothing in common with Pollock's lines. Riopelle did not put his canvas on the floor to "drip" black lines from above, like Pollock did. On the contrary, Riopelle had his canvas placed vertically on an easel in front of him and threw his lines from a stick dipped first in white paint—that explains the straightness of the lines. There are no curved lines in the Riopelle as there are in Pollock's work. Moreover, Riopelle's lines are not neutral—they inscribe a direction and a movement in the entire painting. They are like one big arrow pointing towards the bottom of the canvas on the left and another pointing towards the top right from the bottom left. The moment we are conscious of this, the title *Vent du nord* (North Wind) makes sense. The lines in Riopelle are not "energy made visible," as it was said of Pollock's lines (as in *Pollock: Energy Made Visible*, the title of a famous book by B.H. Friedman), but visual elements imprinting movement and direction to a whole background of small marks done with the painting knife.

If we then consider the whole field of coloured marks of paint, it is interesting to note the centripetal direction of their application. As in Paul-Émile Borduas's painting, they are applied from the edge and towards the centre of the pictorial area. Not only do they not suggest an infinite expansion outside the frame, but even further, they suggest a clear awareness of the limit of the canvas. Also, Riopelle remained faithful to the landscape format, which belonged to his European upbringing, if I may say so. Of course, here the painting is completely abstract, but the format adopted is that of a landscape. That Riopelle thought of putting this mass in motion in *Vent du nord* is coherent with this suggestion.

As we can see, Riopelle was not conforming to New York painting, but kept his own personal approach, derived as much from the Automatist movement as from the painting he had been exposed to in Europe. It is only a superficial reading that tied his painting to what was done in America at the time, and by Pollock in particular. It is not surprising that Riopelle said that he felt no special affinities to his painting—meaning Pollock's. But it will take some time for the American critics to realize this.

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

**ESTIMATE: \$1,000,000 – 1,500,000**



detail 19



detail 19



## 20 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Chante mon oiseau si bavard

oil on canvas, signed and dated 1962 and on verso  
signed, titled and inscribed 7147 / L / Riopelle / 4OF  
32 x 39 ¼ in, 81.3 x 99.7 cm

#### PROVENANCE

Galerie Jacques Dubourg, Paris  
Arthur Tooth & Sons, London  
By descent to the present Private Collection, Toronto

#### LITERATURE

*Jean Paul Riopelle: Recent Paintings*, Arthur Tooth & Sons, 1963,  
reproduced

#### EXHIBITED

Arthur Tooth & Sons, London, *Jean Paul Riopelle: Recent Paintings*,  
1963, catalogue #10

AS OF 1957, Jean Paul Riopelle's dense strokes that were typical of his mosaic period became elongated and looser. *Chante mon oiseau si bavard* is an impeccable example of this. Painted in 1962, this work is intensely dynamic. The pictorial space is meticulously organized, yet the gesture remains intuitive and unrestrained. As well as using his quintessential palette knife work, the artist integrates a variety of shapes, such as cedilla-like black lines and squares in the upper central area, created by the longer drags of the palette knife. Riopelle ploughs through layers of paint with his thin metal blade to create an organic and coherent whole. Rich, saturated colors undulate over the surface of the canvas. The left-hand side is dominated by warm tones, such as bright orange, crimson and pale pink. On the right side, shades of blue and sea-green melt into chocolate browns and pale yellows. These two contrasting halves compel our eyes to move from left to right. Bustling with movement and energy, this painting captures Riopelle's expressive gesture and complete mastery of his medium.

This work is included as an addendum in Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca>.

**ESTIMATE: \$125,000 – 175,000**



## 21 Jean Albert McEwen

AANFM RCA 1923 – 1999

### Le temps épanoui

oil on canvas, signed and dated 1980 and on verso  
signed, titled, dated and inscribed *no. 2A*  
50 x 70 in, 127 x 177.8 cm

#### PROVENANCE

Marlborough-Godard, Toronto  
Private Collection, Toronto

#### LITERATURE

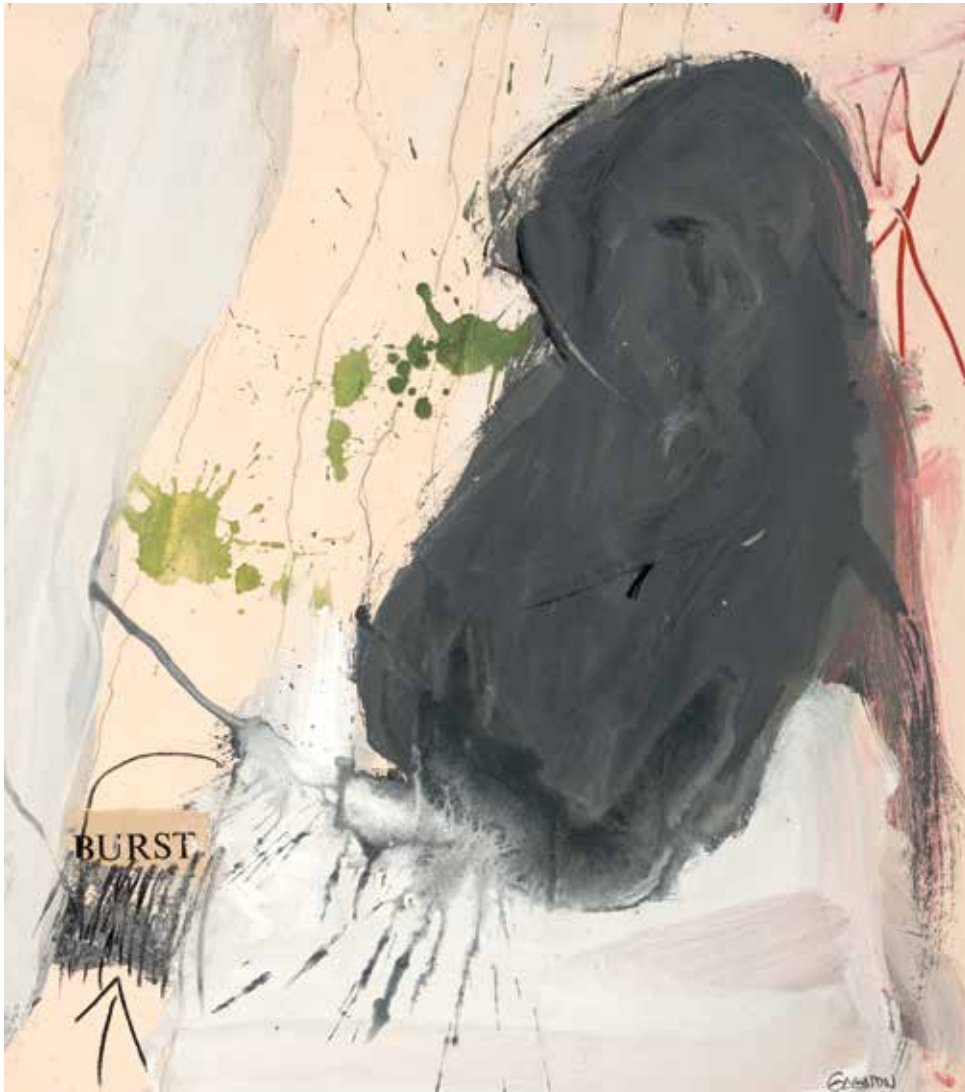
Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,  
Montreal Museum of Fine Arts, 1987, page 49

*LE TEMPS ÉPANOUI* was painted in 1980, near the culmination of Jean McEwen's "examination of the opalescence of white," as described by Constance Naubert-Riser. Similar to *Les champs colorés No. 2*, reproduced on page 114 of *Jean McEwen: Colour in*

*Depth*, here the opalescent effect is foggy and elusive, bleeding in from the margins and below the surface. The central vertical, which we also see in past works, opens like a valley in the middle of the canvas, flanked by side panels underpainted in a deep teal. As with many of McEwen's works, *Le temps épanoui* explores the materiality of the paint itself by successively layering opaque and translucent pigments. McEwen's process was to apply multiple layers of paint by brush and to pour the paint directly onto the surface of the work, mixing the colours with a palette knife. However, by the time this canvas was painted, he had abandoned the palette knife completely, choosing instead to work directly with his hands.

**ESTIMATE: \$25,000 – 35,000**





## 22 Charles Gagnon

ARCA 1934 – 2003

### Burst

casein, pencil and collage on paper, signed and on verso titled and dated 1961 on the exhibition label

16 ½ x 13 ¾ in, 41.9 x 34.9 cm

#### PROVENANCE

Estate of the Artist  
Private Collection, Montreal

#### LITERATURE

Philip Fry, *Charles Gagnon*, Montreal Museum of Fine Arts, 1978, page 71, reproduced page 140

#### EXHIBITED

Montreal Museum of Fine Arts, *Charles Gagnon*, traveling to the National Gallery of Canada, Ottawa; Vancouver Art Gallery; Art Gallery of Ontario, Toronto; and the Winnipeg Art Gallery, 1978–1980, catalogue #22

CHARLES GAGNON'S *BURST* from 1961 encapsulates the strength and enduring significance of his oeuvre. Introduced into the work by a collaged element, the title, as described by Philip Fry, "suggests the passage from contained to the released, from fullness to emptiness, from inside to outside." With its charcoal grey ovoid shape, overlapping touches of soft pink and chartreuse green splashes, *Burst* is emblematic of Gagnon's work in the early 1960s, when he returned to Montreal from New York after studying at the Parsons School of Design and the New York School of Interior Design. This exhilarating period is felt in the artist's painterly energy—he covers the surface of the piece with a variety of brushwork, while deftly handling pictorial space. The composition is carefully constructed, yet never contrived. Gagnon produced few works in each decade, but his painting was a purposeful act—nothing was left to chance—resulting in an extremely coherent and powerful oeuvre. *Burst* was included in Gagnon's retrospective held at the Montreal Museum of Fine Arts in 1978, which traveled across Canada the following year.

ESTIMATE: \$14,000 – 18,000



## 23 William Ronald

P11 RCA 1926 – 1998

### My Garden

oil on canvas, signed and on verso titled  
and dated 1953 on various labels  
35 x 57 in, 88.9 x 144.8 cm

#### PROVENANCE

The Isaacs Gallery Ltd., Toronto  
Christopher Cutts Gallery, Toronto  
Private Collection, Toronto

#### LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, 2010, page 66, the similar 1953 painting entitled *Slow Movement* reproduced page 68

#### EXHIBITED

Royal Canadian Academy of Arts, *74th Annual Exhibition*, 1953, catalogue #74

THIS REMARKABLE WORK by William Ronald bears a striking resemblance to the widely exhibited painting *Slow Movement* from 1953, in the collection of the Robert McLaughlin Gallery. Also painted in 1953, *My Garden* is a somewhat smaller work on canvas and is more restrained; essentially, the thin black lines which dance from form to form in *Slow Movement* are absent here, creating a serene yet visually stunning abstract vista. Painted in the same year Painters Eleven was officially formed, *My Garden* retains a few visual references to representation, such as the orange horizon line and organic shapes, yet it also feels fresh and spontaneous. In 1952, Ronald spent time in New York studying with Hans Hofmann and no doubt also learned a great deal from the New York arts scene, where he saw works by Abstract Expressionist artists such as Franz Kline and Adolph Gottlieb. *My Garden* perfectly captures Hofmann's advice to Ronald: "Don't try to do everything in one painting. Let the next painting finish it."

ESTIMATE: \$40,000 – 60,000



## 24 William Ronald

P11 RCA 1926 – 1998

### Altar

oil on canvas, signed and dated 1970 and on verso signed, titled, dated November 23, 1970 and inscribed *Toronto*  
78 x 60 in, 198.1 x 152.4 cm

#### PROVENANCE

Private Collection, USA  
Private Collection, Toronto

#### LITERATURE

Robert Belton, *The Theatre of the Self: The Life and Art of William Ronald*, 1999, pages xv, 27 and 78, reproduced page 71

WILLIAM RONALD was a part of Toronto's Painters Eleven group, formed in 1953. As Ronald stated, "We were all highly individualistic, egotistical, ambitious, and hungry for recognition." Ronald was known for his dramatic and outspoken personality—as he once declared, "I am the theatre of myself"—and his passion infused his work. In 1970, Ronald was hosting the CBC program *As It Happens*, and his painting was going through an evolution. Writer Robert Belton felt that Surrealist automatism was having an effect on Ronald's work in the early 1970s. He also stated, "Ronald had set out to find an alternative to the hard-edge style. The deliberation and dispassionate execution required were alien to his passionate personality, which clearly ranged from the lyrically sensuous to the downright volatile." *Altar*, with its vivid colour palette and expressive, energized forms, is an outstanding example of the "lyrically sensuous."

ESTIMATE: \$15,000 – 25,000



## 25 Ronald Langley Bloore

OC R5 RSC 1925 - 2009

### Painting

oil on board diptych, on verso titled on the exhibition labels and inscribed *JM / 68 / IXB* and on the other panel *JM / 68 / XIA / Loft*  
96 x 76 in, 243.8 x 193 cm

### PROVENANCE

Jerrold Morris Gallery, Toronto  
Acquired from the above by the present Private Collection,  
Ontario, 1968

### EXHIBITED

Art Gallery of Windsor, *R.L. Bloore—Sixteen Years: 1958 - 1974*, traveling to the London Art Gallery; the Agnes Etherington Art Centre, Kingston; Musée d'art contemporain, Montreal; the Winnipeg Art Gallery; the Vancouver Art Gallery; and the Norman Mackenzie Art Gallery, Regina, February - November 1975, catalogue #35

RONALD BLOORE'S SIGNATURE white-on-white paintings began in 1963, after his travels to Greece, Turkey, Egypt and Spain. By that time, Bloore had attained considerable success as a founding member of the Regina Five, as director of the Norman Mackenzie Art Gallery at Regina College and as an exhibiting artist at the *Bienal de São Paulo* in Brazil. The National Gallery of Canada had purchased one of his works, and in 1962 Dorothy Cameron's Here and Now Gallery in Toronto hosted his first solo exhibition. Though Bloore's distinctive paintings were carefully thought out prior to execution and he attempted to complete the works as he envisioned them without changing anything, the preparatory drawings and sketches were created in a quick and automatic fashion. To complete a painting, Bloore transferred his sketches via grid to his board support, and he repeatedly built up and sanded down layers of paint applied in varying lines, geometric shapes or motifs. This large-scale diptych, showcasing shallow reliefs of square and triangular shapes, is a fine example from Bloore's impressive career.

Each panel of this diptych measures 96 x 38 inches.

**ESTIMATE: \$40,000 - 60,000**



## 26 Fernand Leduc

AANFM AUTO CAS LP QMG 1916 – 2014

### Fête à la mosquée

oil on canvas board, signed and dated 1955 and on verso inscribed *Les surindépendants, Fernand Leduc, 21 rue St-Louis, Versailles* on a label and *F. Jobin* and stamped Lycée Pierre Corneille, 8619 rue St-Denis and Hôtel des encans, Vente G. Corbeil de Montréal  
24 x 20 in, 61 x 50.8 cm

#### PROVENANCE

Galerie Gilles Corbeil, Montreal  
Hôtel des encans, Montreal  
Collection of Guido Molinari, Montreal  
Fondation Guido Molinari / Guido Molinari Foundation,  
Montreal

#### LITERATURE

Serge Bréhal, *La Réforme*, April 19, 1955, reproduced in the article

#### EXHIBITED

Lycée Pierre Corneille, Rouen, France, 1955  
Trépanier Baer, Calgary, *Jean Paul Riopelle and the Montreal School*,  
October 12 – November 17, 2012

The consignors sale proceeds of this lot will benefit the Fondation Guido Molinari / Guido Molinari Foundation.

**ESTIMATE: \$10,000 – 15,000**



## 27 Ivan Kenneth Eyre

RCA 1935 –

### White Path

acrylic on canvas, signed and on verso signed, titled, dated 2003 and inscribed *Acrylic, unvarnished* and *1158 Rio Tinto Alcan*  
45 x 39 in, 114.3 x 99.1 cm

#### PROVENANCE

Loch Gallery, Toronto  
Collection of Rio Tinto Alcan, Montreal  
Private Collection, Montreal

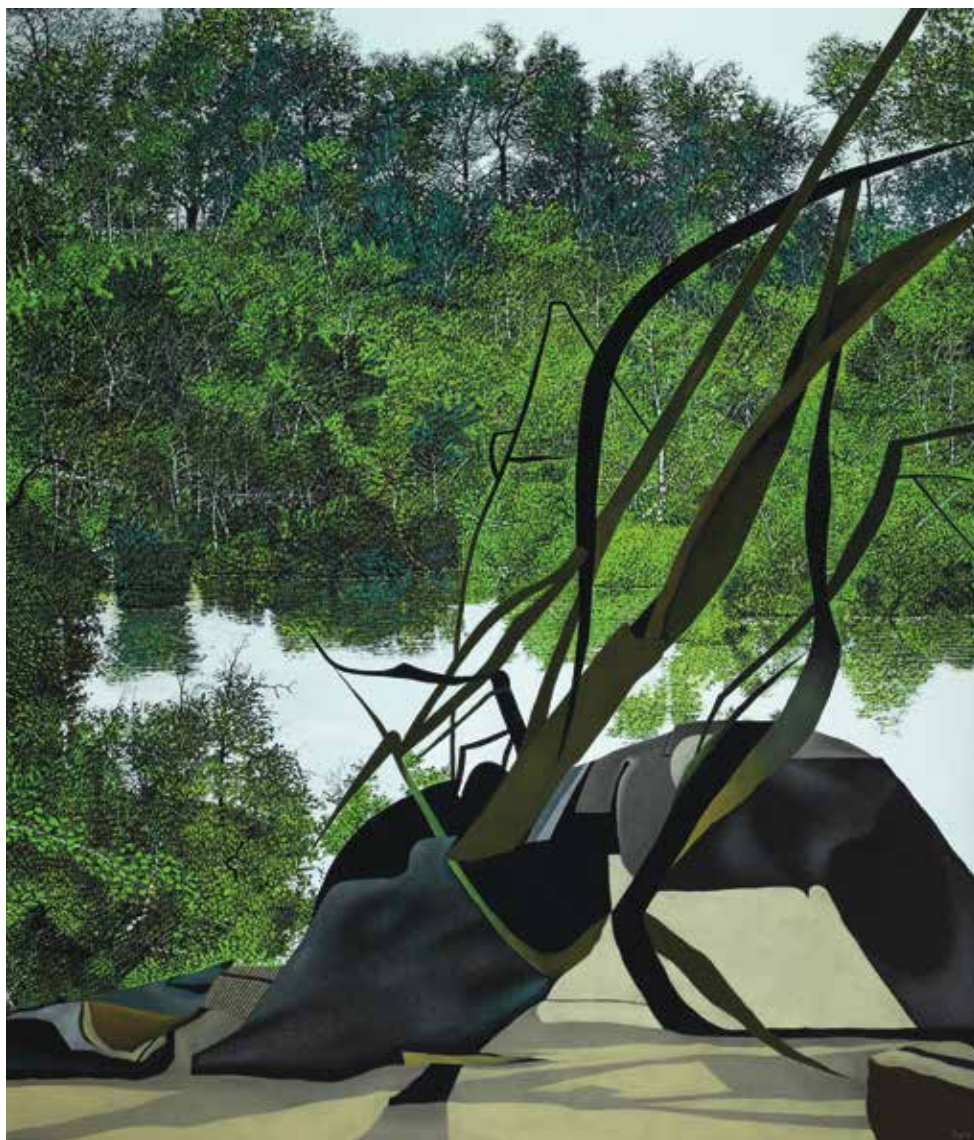
#### LITERATURE

Joan Murray, *Ivan Eyre: Exposition*, Robert McLaughlin Gallery, 1980, page 9

IVAN EYRE HAS described his landscapes as “geographies of the spirit.” He lives on the south edge of Winnipeg, and although

his landscapes are informed by his prairie environment, they are not necessarily of a specific geographic place, but are more distilled from memory—resulting in images that could represent many locales. Even though Eyre may refer to particular places in his titles, he stated that this really indicates a poetic connection for him. The stillness of his landscapes is palpable, and they possess a strong sense of patterned detail and carefully ordered planes of space. In *White Path*, sections of land are harmoniously linked, folding into each other and rolling downwards into the far distance, intersected and connected by what our eyes read as a winding, snowy path. Consistent with Eyre’s “geographies of the spirit” philosophy, *White Path* has a crystallized, heightened quality, and his use of colour, such as cobalt blue, further removes his image from the natural. In paintings such as this, Eyre’s vision of the silently majestic prairie becomes a serene experience of the majesty of all nature.

**ESTIMATE: \$40,000 – 60,000**



## 28 Ivan Kenneth Eyre

RCA 1935 –

### Rainy River

acrylic on canvas, signed and on verso signed,  
titled and inscribed 231, 1978  
77 ¼ x 66 ½ in, 196.2 x 168.9 cm

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

Joan Murray, *Ivan Eyre: Exposition*, Robert McLaughlin Gallery,  
1980, page 11  
George Woodcock, *Ivan Eyre*, 1981, page 176, reproduced  
page 127

IN THE 1970S, Ivan Eyre built a new home / studio on the edge of Winnipeg, set back into woods sloping to the banks of the

La Salle River, bringing him closer to nature. *Rainy River* amalgamates two separate realities—a glowing green landscape with a river reflecting the light of a pale sky and a dark, monochromatic sculptural “still life” sitting on a window ledge. Eyre assembled mysterious twisting and undulating forms like this from plant forms or objects around him, such as pieces of metal, and situated them on a window ledge in the foreground. Joan Murray wrote, “He often uses windows to give his composition ‘insides’ and ‘outsides’ ... A picture exists within a picture, and successive realities unfold.” Eyre juxtaposes two worlds—the man-made and the natural, contrasting the tension present in the strongly defined lines of the sculptural forms with the stillness and soft patterning of the landscape, resulting in a feeling of anticipation. In *Rainy River*, Eyre created an enigmatic and compelling image that has the clarity and surreal quality of a lucid dream.

**ESTIMATE: \$40,000 – 60,000**





## 29 Gershon Iskowitz

CSGA RCA 1921 – 1988

### Summer

oil on canvas, on verso signed, titled and dated 1972  
90 x 75 in, 228.6 x 190.5 cm

#### PROVENANCE

Gallery Moos Ltd., Toronto  
Private Collection, Ontario

NO MATTER HOW familiar we are with great painting, whether the images be figurative or abstract, most viewers appreciate having a guide from the artist that informs us of the maker's thoughts, to assure us that we clearly understand what we see before our eyes. That guide is commonly in the form of a title, one which reads as a clue to the artist's subject, state of mind or creative intention. Accustomed as we are to that tradition, the word "untitled" may leave us mystified or perhaps just insecure about our own perceptions. In the case of paintings by Gershon Iskowitz, true to his nature, he kindly provided us with these clues, particularly in his beautiful series of paintings that focus on the four seasons of the year, a subject that inspired him and that is so common to our Canadian experience. But this artist need not have taken the trouble to do so since, as with this shimmering canvas, *Summer*, Iskowitz's painting does what it is meant to do—that is, speak for itself by offering us the essence of the season that inspired it.

Such celebratory images belie the dire experiences of the artist's life before his arrival in Toronto in 1949. Iskowitz was a Holocaust survivor, and his paintings and drawings of the 1950s and early 1960s understandably reflected that terrible past. When he first began to explore and depict the landscape of southern Ontario, his palette remained subdued, almost monochromatic, still mired in those traumatic memories. It was after receiving a Canada Council grant in 1967 that Iskowitz was able to travel farther afield and, while visiting Churchill, Manitoba, had the opportunity to take several helicopter rides that were to forever alter his perspective in both a literal and spiritual way. While his images from the early to mid-1960s typically featured semi-abstract tree-like forms rendered in ochre, grey and neutral, earthy tones, by the early 1970s, those forms had become free-floating explosions of brilliant colour. The sombre aspects of the earlier images had been transformed—as though by a sudden sunny opening in the clouds of the past—into optimistic, joyful expressions of Iskowitz's unbridled pleasure in painting.

In *Summer* we have a glowing image, clearly communicating warmth and humidity, the impression of vegetation in full flower coated in dappled light, and a delight in the kind of summer's day that invites us to be lazy and just stretch out on a blanket beneath the shade of the trees.

**ESTIMATE: \$50,000 – 70,000**



### 30 Gershon Iskowitz

CSGA RCA 1921 – 1988

#### Untitled

oil on canvas, on verso signed and dated 1976

45 x 55 in, 114.3 x 139.7 cm

#### PROVENANCE

The family of the Artist, California

Sold sale of *Canadian Post-War & Contemporary Art*,

Heffel Fine Art Auction House, May 28, 2014, lot 17

Private Collection, Victoria

#### LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982, pages 5 and 12

IN WORKS SUCH as this, Gershon Iskowitz transformed his impressions of the land into brilliant patches of colour in

abstract paintings that were challenging to categorize. As Adele Freedman wrote, “In a single decade, the seventies, reviewers called him a colour-field painter, an impressionist, and an abstract expressionist.” However, Iskowitz refuted such classifications, stating, “I don’t believe any of it... I just paint. I paint what I know. I always try to get endless spaces that won’t block the eye looking through, so that you wonder what is happening behind the paint. Art is like a mystery.” In the 1970s, Iskowitz continued to evolve, and in 1976, the year this animated painting was produced, he simplified his paintings further. In contrast to *Summer* from 1972, lot 29 in this sale, which is a flurry of marks, he reduced the dabs and patches of paint on his surface, allowing more space around them. His pale blue background radiates light, and pushes forward the deep blue and bright orange patches, which dance up to the surface. In *Untitled*, Iskowitz’s vibrant vision of colour and space electrifies the eye.

**ESTIMATE: \$25,000 – 35,000**



### 31 **Fernand Leduc**

AANFM AUTO CAS LP QMG 1916 – 2014

#### **Méandres**

oil on canvas, signed and dated 1957 and on verso

signed, titled and dated

39 x 25 ½ in, 99.1 x 64.8 cm

#### **PROVENANCE**

Acquired directly from the Artist by the present  
Private Collection, Montreal

#### **LITERATURE**

*Four Canadians: Léon Bellefleur, Fernand Leduc, Jean Paul Lemieux, Claude Picher*, Art Gallery of Toronto, 1957, listed page 3

#### **EXHIBITED:**

Art Gallery of Toronto, *Four Canadians: Léon Bellefleur, Fernand Leduc, Jean Paul Lemieux, Claude Picher*, November 1 – December 1, 1957, catalogue #6

WITH ITS VARIOUS intricately organized shapes, this lively 1957 oil on canvas is a testament to Fernand Leduc's masterful understanding of form and colour. The artist started focusing his practice on geometrical abstraction beginning in 1954, and this allowed him to explore rhythm and chromatic relations and tensions. *Méandres* is a great example of this focus—while it is rigorously constructed, the composition is remarkably fluid. Solid planes of brightly saturated orange, red and green vibrate together, making the eye dance from one shape to another. Leduc was one of the signatories of the 1948 *Refus global* manifesto, a historic document that signaled an important cultural shift in Quebec. He was the president and founding member of the Association des artistes non-figuratifs de Montréal. His works have been included in solo and group shows in major institutions such as the Musée du Québec in Quebec City, the Canadian Cultural Centre in Paris, and the Musée d'art contemporain de Montréal.

**ESTIMATE: \$30,000 – 50,000**



## 32 William Ronald

P11 RCA 1926 – 1998

### Gypsy

oil on canvas, signed and signed faintly and dated 1959  
and on verso signed, titled, dated 20/11/59 and inscribed  
R-153 and #6  
70 x 60 in, 177.8 x 152.4 cm

#### PROVENANCE

Kootz Gallery, New York  
Acquired from the above by the present Private Collection,  
Ontario, 1962

#### LITERATURE

Dennis Reid, *Toronto Painting: 1953 – 1965*, National Gallery  
of Canada, 1972, reproduced on the front cover and inside,  
unpaginated

Barry Callaghan and Kay Woods, *Ronald: 25 Years*, Robert  
McLaughlin Gallery, 1975, listed, unpaginated

Evelyn Blakeman, "Descriptions Suit Artist and His Work,"  
*The Edmonton Journal*, December 20, 1975, reproduced,  
unpaginated

Joan Lowndes, "Ronald Rides His Wave," *The Vancouver Sun*,  
February 16, 1976, reproduced page 19

#### EXHIBITED

Laing Galleries, Toronto, *William Ronald, New Paintings*,  
March 26 – April 9, 1960

Art Gallery of Toronto, *Toronto Collects*, 1961

National Gallery of Canada, Ottawa, *Toronto Painting:  
1953 – 1965*, traveling to the Art Gallery of Ontario,  
Toronto, 1972, catalogue #24

Robert McLaughlin Gallery, Oshawa, *Ronald: 25 Years*, traveling  
to the Musée d'art contemporain, Montreal; Rodman Hall Arts  
Centre, St. Catharines; Beaverbrook Art Gallery, Fredericton;  
Confederation Centre Art Gallery & Museum, Charlottetown;  
Edmonton Art Gallery; Burnaby Art Gallery; and the Art  
Gallery of Windsor, 1975 – 1976

THOUGH WILLIAM RONALD was a member of the Toronto-based abstractionist group Painters Eleven, he lived in New York from 1955 to 1965 and formally broke with the group in 1957. That same year he had his first exhibition at the legendary Kootz Gallery in New York, a gallery that represented renowned artists Hans Hofmann, Franz Kline, Mark Rothko and Helen Frankenthaler. Ronald's New York paintings are typically characterized by a strong central image, such as the record-setting painting *Drumbeat*, sold by Heffel in 2008. *Gypsy*, painted in 1959, continues with the central image theme Ronald was becoming known for, while also transitioning to the use of more circular imagery, which would continue throughout his career and most notably in the *Prime Ministers* series. This extraordinary work was chosen to represent the important exhibition *Toronto Painting: 1953 – 1965* on the cover of the show's catalogue. Organized by the National Gallery of Canada and traveling to the Art Gallery of Ontario, this show included over 90 of Toronto's best works from that period, curated by Dennis Reid.

**ESTIMATE: \$60,000 – 80,000**

### 33 William Ronald

P11 RCA 1926 – 1998

#### Vision

oil on canvas, signed and dated 1961  
and on verso titled and inscribed R-269  
67 x 49 ½ in, 170.2 x 125.7 cm

#### PROVENANCE

Kootz Gallery, New York,  
Acquired from the above by the present  
Private Collection, Ontario, 1962

#### LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones  
of Canadian Art*, 2011, page 70

WILLIAM RONALD'S *VISION* continues the evolution of his paintings with central forms, which began when he moved to New York in 1955. By the end of the 1950s, Ronald had begun experimenting with circular imagery and amorphous shapes, and he would come back to these forms in subsequent decades. Discussing this change in Ronald's "powerful compositions," Iris Nowell notes that Ronald felt compelled to be unique in an era in which Willem de Kooning was "the greatest man... that all the other artists were copying." Beginning in 1957, the renowned Kootz Gallery in New York had Ronald on a retainer, requiring him to paint 18 canvases per year, which he easily completed. His exhibitions with Kootz and other galleries were widely and favourably reviewed, and his works were purchased by the Museum of Modern Art, the Solomon R. Guggenheim Museum, the Art Institute of Chicago and the Albright-Knox Art Gallery in Buffalo. *Vision* is an excellent example from Ronald's important New York years.

**ESTIMATE: \$30,000 – 50,000**





34 **William Hodd (Bill) McElcheran**

RCA 1927 – 1999

**Career Woman**

bronze sculpture, initialed, editioned 1/9 and dated 1995

28 ½ x 7 ¼ x 10 in, 72.4 x 17.8 x 25.4 cm

**PROVENANCE**

Private Collection, Vancouver

WILLIAM MCELCHERAN is well known for his bronze businessmen, but here we have a rare businesswoman. With his businessmen, McElcheran took a satirical view, showing them bustling through their world, their round volumetric bodies clothed in the conventional business costume, the essence of “the Everyman, the ubiquitous non-hero,” as he put it. But with *Career Woman*, we sense a more empathetic point of view; he presents her through her stance and expression as poised, positive, yet determined—a true modern woman. Like the businessmen, she wears the uniform of her world—sleek raincoat, briefcase and high heels—but is elegant and stylish. McElcheran’s abilities in bronze were exceptional. In 1975 he moved to Pietrasanta, Italy, to be close to a foundry there and artisans skilled in bronze casting. He lived there for a number of years, exhibiting in Pietrasanta’s *International Sculpture Exhibition* in 1977. In *Career Woman*, McElcheran’s interest in classical sculpture shows in his sure handling of the folds of her coat in the back, which swing with the movement of her confident stride.

The bronze base measures 10 ¼ x 10 ½ x 1 inches.

**ESTIMATE: \$15,000 – 20,000**





## 35 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Two Road Marks

acrylic on canvas, on verso signed, titled, dated February 1970  
and inscribed *Toronto* and *acrylic polymer W.B.*  
59 ½ x 37 ¾ in, 151.1 x 95.9 cm

#### PROVENANCE

David Mirvish Gallery, Toronto  
Private Collection, Toronto

#### LITERATURE

Charles Millard, "Jack Bush," *The Hudson Review*, vol. 24, no. 1,  
Spring 1971, pages 149 and 150, reproduced page 150  
Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of  
Canada, 2014, *Irish Rock #1* reproduced page 210 and *Irish  
Rock #2* reproduced page 211

IN MARCH OF 1969, Jack Bush traveled to Ireland, where he was inspired by highway markings and road signs. In *Two Road Marks*, Bush breaks apart the intersection imagery seen in his works *Irish Rock #1* and *Irish Rock #2* into floating rectilinear shapes reminiscent of T-junction or side road symbols. In addition to being one of the first works in which Bush used his mottled ground technique, *Two Road Marks* is an early example wherein Bush experiments with freeing his coloured stripes from one another and the edge of the canvas so that they, along with the road marks, float atop the canvas. Discussing the highway markings, Charles Millard wrote, "In almost every case, the conventionalized simplicity of these signs has provided him a ready-made image more powerful and less ambiguous than freely-created forms would be." As he had recently retired as a commercial artist to devote himself full time to painting and had received an alarming angina diagnosis, perhaps Bush felt as though he was at a crossroads in his life and work, making the road sign imagery all the more poignant.

This work will be included in Sarah Stanners's forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

**ESTIMATE: \$150,000 – 250,000**



## 36 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

### The Raven

oil on canvas, signed and on verso signed,  
titled and dated circa 1954 on a label  
29 ¾ x 33 in, 75.6 x 83.8 cm

#### PROVENANCE

Acquired directly from the Artist by Dr. William and Mona  
Goldman, Vancouver

#### LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of  
Painting*, Vancouver Art Gallery, 1997, listed page 156

#### EXHIBITED

Vancouver Art Gallery, *Gordon Smith: The Act of Painting*, 1997

AS IN EMILY CARR'S 1931 painting *Big Raven*, Gordon Smith's  
raven dominates the picture plane. An important figure in

Northwest Coast First Nations mythology, Raven is seen as mischievous and curious, a magician who was an active participant in the transformation of the world. In the natural world, the raven is a strong and crafty bird—intelligent and playful. Smith communicates this in the raven's confident stance and through its large and penetrating eye, expressive of its acute powers of observation. The abstracted background is typical of Smith's work in the 1950s. In 1951 he made a trip to San Francisco to take classes at the California School of Fine Arts, and while there, he was influenced by the work of American Abstract Expressionists. In *The Raven*, the central paler configuration of planes of orange, grey and ochre serves to emphasize and spatially push forward the dark figure of the bird. The treatment of paint is also important; the brushwork is textural and boldly rough, which further expresses the life force of his subject, the bold trickster of legend and real life.

On verso is an unfinished abstract painting.

**ESTIMATE: \$30,000 – 40,000**



### 37 **Gordon Appelle Smith**

BCSFA CGP CPE OC RCA 1919 –

#### **Cityscape with Red Sun**

oil on canvas, signed, circa 1955

29 ½ x 33 ¼ in, 74.9 x 84.5 cm

#### **PROVENANCE**

Acquired directly from the Artist, circa 1955

By descent to the present Private Collection, Vancouver

#### **LITERATURE**

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 23, a similar 1955 canvas entitled *Structure with Red Sun*, in the collection of the National Gallery of Canada, reproduced page 21

A VERY SIMILAR canvas from 1955, *Structure with Red Sun*, is in the collection of the National Gallery of Canada. That canvas put Gordon Smith on the national stage when it won the purchase

prize at the National Gallery's 1955 exhibition *First Biennial of Canadian Painting*. It, and our *Cityscape with Red Sun*, represent the culmination of Smith's modernist explorations in abstraction in this decade, which began during his 1951 trip to San Francisco, where he studied with American artist Elmer Bischoff.

This confident and emphatic work embodies Smith's push-pull between abstraction and the real city—likely Vancouver—in which he breaks up its structures, such as high-rises and bridges, into a strong linear pattern. Ian Thom's statement about *Structure with Red Sun* also applies to this strong painting: "Smith had absorbed Bischoff's lesson that the painting itself must come before all else. There is a maturity... a singularity of vision, which places Smith in the foremost ranks of Canadian painters."

*Cityscape with Red Sun* was acquired directly from Smith by the consignor's father, who made frames for local artists, including the frame on this painting.

**ESTIMATE: \$30,000 – 40,000**



### 38 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

#### Coast Indian

acrylic on canvas, signed and dated 1984  
and on verso titled

48 ½ x 68 ½ in, 123.2 x 174 cm

#### PROVENANCE

Bau-Xi Gallery, Toronto  
Private Collection, Ontario

#### LITERATURE

Marjorie M. Halpin, *Jack Shadbolt and the Coastal Indian Image*,  
UBC Museum of Anthropology, 1986, page 26

JACK SHADBOLT'S FASCINATION with First Nations art began in the 1930s, when he drew native artifacts in the British Columbia Provincial Museum in Victoria and sketched on the reserve land of the Cowichan people. These images recurred throughout

his oeuvre, and between 1982 and 1986, Shadbolt produced a powerful body of work focused on West Coast First Nations art that was showcased in a 1986 exhibition at the UBC Museum of Anthropology. Shadbolt was inspired by native artists' deep identification with the objects they created, and he revealed, "I found myself in complete sympathy with the Kwakiutl psychologically transformational decorative inventiveness on the one hand and with the moody monumentality of the Haida sculpture on the other and, in addition, something of the demonic ferocity of the occasional Tlingit mask... Their imprint is on my mind." In *Coast Indian*, Shadbolt deconstructs his subject into a free and inventive association of ovoid forms and motifs taken from totems or masks. Liberated through his modernist aesthetic, these elements tumble through abstract space, but still radiate the spirit of their source.

**ESTIMATE: \$40,000 – 60,000**



## 39 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

### Cypress Forest

acrylic on canvas, signed and on verso titled and dated 1993  
67 x 60 in, 170.2 x 152.4 cm

#### PROVENANCE

Equinox Gallery, Vancouver  
Private Collection, Vancouver

#### LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 50

THROUGHOUT THE 1990S, Gordon Smith continued to move back and forth between abstraction and the landscape. As his

fellow Vancouver modernist painter Jack Shadbolt commented, Smith had found his “true lyric territory.” Smith’s inspiration was coming from landscapes he found close at hand, such as the subject of this magnificent painting, Cypress Mountain, which is not far from his North Shore studio. In it we can make out a rock, a stream, tree trunks and the green of the inner forest. But what is of equal importance here is what surpasses our immediate observation of the elements of the subject. Smith’s handling of paint and his impressions of the forest come to the fore.

Taken as a whole, *Cypress Forest* is an exceptionally fine West Coast modernist work in its treatment of space and the qualities of paint itself.

**ESTIMATE: \$40,000 – 60,000**



#### 40 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

##### Cumshewa Inlet, Queen Charlotte Islands

acrylic on canvas, signed and dated 1990 and on verso signed, titled, dated, inscribed *Acrylic* and stamped with the Dominion Gallery stamp

25 x 32 in, 63.5 x 81.3 cm

##### PROVENANCE

Dominion Gallery, Montreal

Acquired directly from the Artist by Jacques Barbeau, Vancouver

##### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 197, reproduced page 202

Jacques Barbeau, *A Journey with E.J. Hughes: One Collector's Odyssey*, 2005, reproduced page 24

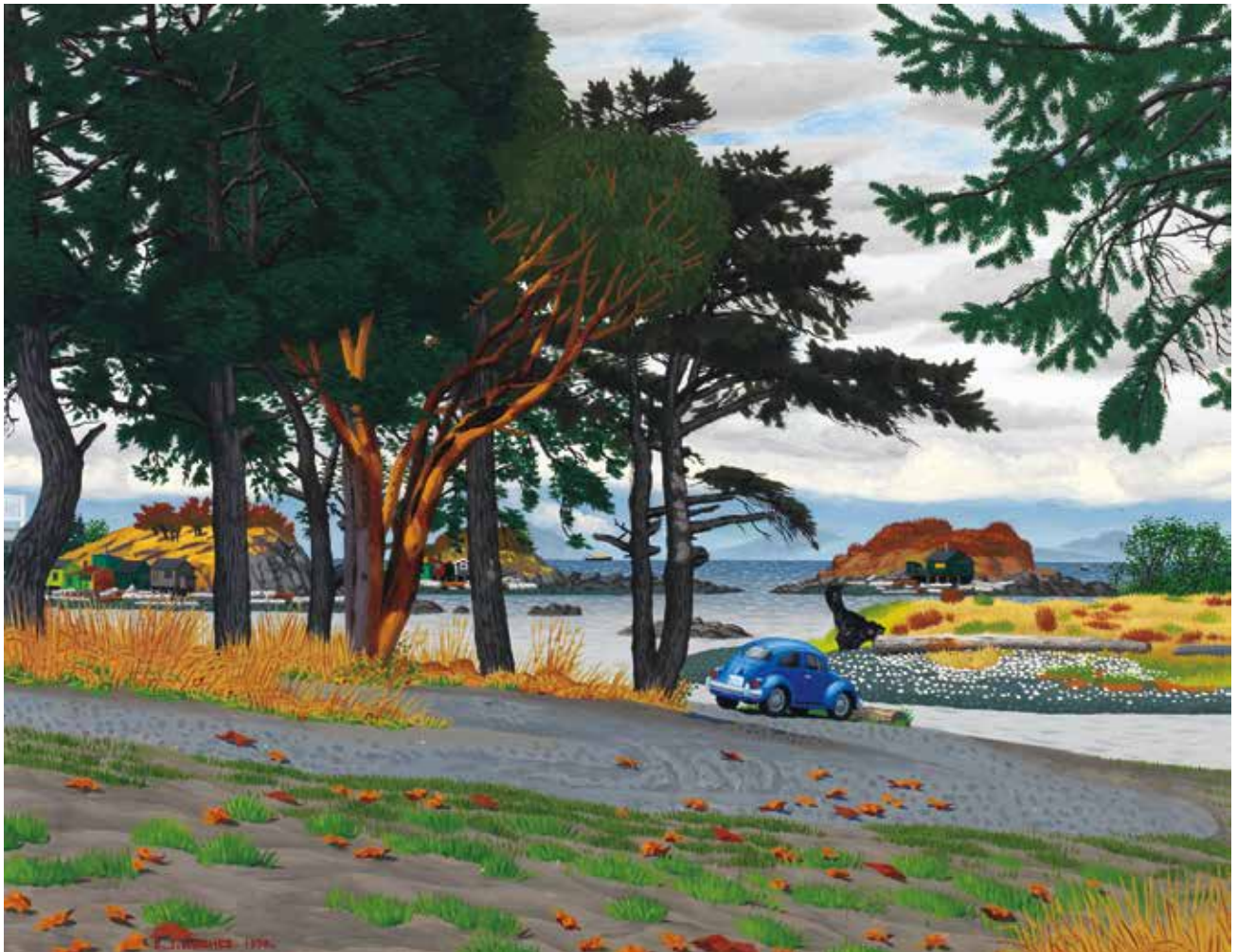
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 86

##### EXHIBITED

Vancouver Art Gallery, *E.J. Hughes*, 2003, traveling to the McMichael Canadian Art Collection, Kleinburg, and the Art Gallery of Greater Victoria, 2003 – 2004

BY 1990, E.J. HUGHES had a long history of sketching, and he sometimes returned to subjects that attracted him. On verso Hughes's handwritten inscription reveals, "This painting was produced from an old pencil sketch obtained in 1953 during my sketching trip up the coast of B.C. on an Imperial Oil tanker. In 1968, from a detail of the above pencil sketch, I produced an 18 x 24" oil painting entitled 'The Green Tugboat.' Sometimes it is a welcome change to paint from an old sketch like this as most of my recent sketches are of Vancouver Island." Regarding *Cumshewa Inlet, Queen Charlotte Islands*, Ian Thom wrote, "This work recalls the oils that Hughes produced in the 1950s and illustrates how important his initial colour notes are to his working process. Almost forty years after he visited Cumshewa Inlet, his use of colour is as vivid as his initial impressions." In this masterful composition, Hughes draws us into the heart of the scene through his use of foreshortening in the logs and ramp, where we linger over every fascinating nautical detail of the ships and their dock in this classic coastal harbour view.

ESTIMATE: \$100,000 – 150,000



## 41 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### Hammond Bay

oil on canvas, signed and dated 1970 and on verso signed, titled, dated and stamped with the Dominion Gallery stamp  
30 ¼ x 40 ¼ in, 76.8 x 102.2 cm

#### PROVENANCE

Dominion Gallery, Montreal, 1971  
By descent to the present Private Collection, Ottawa

#### LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 55

THIS STUNNING E.J. HUGHES painting is a view of Pipers Lagoon Park, north of Nanaimo on the east side of Vancouver Island. We look towards Shack Island, with its historic rustic cabins, built by fishermen in the 1930s who would row to Nanaimo

to sell their catch, as the road was not yet built. In the centre of the painting is a jaunty, bright blue Volkswagen Beetle, a modern contrast to the primitive shacks, which did not have electricity or running water. Hughes was a car enthusiast, and his inclusion of the classic Beetle is a connection between his love for cars and the landscape. His car allowed him to access his sketching places, and he was known to sometimes work in the comfort of his car, undisturbed and focused. Hughes's fine eye for detail makes us aware of patterns in nature in the leaves casually scattered across the foreground, the sun-whitened logs tossed up on the beaches and the white rocks on the steel grey shore across from the car. Hughes includes iconic images of the West Coast—the arbutus tree with its gracefully curved branches and trunk and, in the distance, the majestic mountain range on the mainland, its peaks shrouded in cloud. The painting has a crystalline clarity of atmosphere that makes every detail stand out, and an authenticity of place that entices us to enter into the scene and explore it.

**ESTIMATE: \$100,000 – 150,000**





## 42 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 – 1970

### LSH 89B

oil on canvas, on verso stamped Lawren Harris,  
LSH Holdings Ltd. #89, circa 1937  
39 7/8 x 32 in, 101.3 x 81.3 cm

#### PROVENANCE

Acquired from the Estate of the Artist, Vancouver  
by the present Private Collection, Ontario

#### LITERATURE

Dennis Reid, *Atma Buddhi Manas: The Later Work of Lawren S. Harris*, Art Gallery of Ontario, 1985, pages 26 and 27

IN 1934 LAWREN HARRIS left Toronto and moved to New Hampshire, where he became artist-in-residence at Dartmouth College in Hanover (his uncle was the head of the German department there). Harris's marriage had collapsed and he was now involved with Bess Housser, and he needed to break from the past in his painting. In his Lake Superior, Rocky Mountain and Arctic landscape works of the 1920s and early 1930s, Harris had already stripped his scenes of unessential details to focus on the primary forms and infused his work with states of transcendence based on his spiritual experiences in nature, but he wanted to take this further. At Dartmouth, where the spirit of modernist inquiry prevailed, he could make a new start. Harris had already formed connections in the United States—he had exhibited there, traveled there to take in exhibitions, and he was paying close attention to modernist trends in architecture, design and art. In 1927 he had played an instrumental role in bringing the abstract *International Exhibition of Modern Art*, organized by New York's Société Anonyme, to the Art Gallery of Toronto.

Although initially in Hanover, Harris still worked in a landscape format, he soon embarked on the abstract period of his oeuvre. In 1937 Harris explained his evolution to Emily Carr, writing, "I became more and more convinced that non-representational painting contains the possibility of expressing everything. It takes the expression away from the specific, the incidental, and can lift it into another place, where the experience is enhanced."

In 1935 Harris received his visa for permanent residence in the United States, and by 1938 he had moved to Sante Fe, New Mexico, where he found a sophisticated and congenial artistic community. He became involved with the Transcendental Painting Group, which included such artists as Emil Bisttram. Harris was not unknown to artists there—Transcendental Group painter Raymond Jonson related that he was delighted to meet Harris "as I had seen an exhibition of his work at the Roerich Museum in New York in late 1931 or 1932." This vital group was interested in the higher levels of intellectual and spiritual experience, and in working with new concepts of light, space and design. This was a mandate that Harris, with his interest in Theosophy, was entirely in tune with.

This majestic abstract work from Harris's American period is dominated by a powerful central image of interlocking geometrical forms and lines, and it shows his mastery of balance, depth and harmony. Although the primary form is anchored at the bottom of the canvas, it pops forward from its background, hovering in space. With its central triangular shape and impression of a sky-like background, this work could have lingering connections to abstracted landscape. It could also reflect Harris's interest in modernist architecture and industrial design, as it echoes a shape found in his circa 1937 work *Abstract LSH 62 (March Bridge)*. Its rich, glowing golden and blue tones reflect Harris's belief that colours such as this were indications of higher states of being. In *LSH 89B*, Harris has infused his forms with a penetrating clarity and an ethereal spirituality, creating a work of commanding presence, and fulfilled his intention of elevating the viewer to a higher plane of awareness.

In 1940 the Harrises decided to return to Canada as Canadian funds could not be sent to the United States because of the war. They settled in Vancouver, where Harris continued to pursue abstraction and became a key figure in the developing modernist art scene there.

**ESTIMATE: \$200,000 – 300,000**



## 43 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

### Sous la mer (Nature morte au poisson)

oil on canvas, signed and dated 1945 and on verso titled *Nature-morte au poisson* on the gallery labels  
32 x 43 in, 81.3 x 109.2 cm

#### PROVENANCE

Line Larocque  
A.M. Valentin, Montreal  
Galerie L'Art Français Ltée., Montreal  
Mira Godard Gallery, Toronto, 1981  
Private Collection, Ontario

#### LITERATURE

Claude Jasmin, "Du lyrisme incandescent à la tragédie classique," *Arts et Lettres, La Presse*, January 20, 1962, page 5  
François-Marc Gagnon, "La Cité absurde: Analyse structurale d'un tableau de Borduas," *Critère*, no. 18, spring 1977, page 192  
Guy Robert, *La peinture au Québec depuis ses origines*, 1978, page 94  
François-Marc Gagnon, *Paul-Émile Borduas (1905-1960): Biographie critique et analyse de l'oeuvre*, 1978, reproduced figure 40, mentioned pages 167, 173, 174, 193, 305, 330, 478, 485 and 528  
Guy Robert, *La peinture au Québec depuis ses origines*, 1978, reproduced page 94, titled as *Improvisation*

André Bourassa, "Refus Global: Current Interpretation," *Arts-canada*, vol. 35, no. 224 – 225, December 1978 – January 1979, reproduced

André Beaudet, *La désespérante expérience Borduas*, 1981, page 60

François-Marc Gagnon, *Paul-Émile Borduas*, catalogue d'exposition, Musée des beaux-arts de Montréal, 1988, page 188, reproduced figure 40

André-G. Bourassa and Gilles Lapointe, éditeurs, *Paul-Émile Borduas: Écrits II, tome 1: 1923 – 1953*, 1997, page 437

Laurier Lacroix et al., *Leduc, Borduas, Le sage et le rebelle: L'empreinte de deux grands artistes*, Société d'histoire de Beloeil—Mont-Saint-Hilaire et Musée d'art de Mont-Saint-Hilaire, 2005, page 34

François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*, 2013, reproduced page 167, mentioned pages 168, 291 and 314

#### EXHIBITED

Henry Morgan & Company, Montreal, *Oeuvres de Paul-Émile Borduas*, April 23 – May 4, 1946

Montreal Museum of Fine Arts, Federation of Canadian Artists, *Contemporary Artists and Collectors*, April 7 – 22, 1951, titled as *L'attente* or *Sous la mer*

Montreal Museum of Fine Arts, Montreal Festivals, *Some Modern Canadian Artists / Peinture moderne canadienne*, August 1953

Montreal Museum of Fine Arts, *Paul-Émile Borduas, 1905 – 1960*, January 11 – February 11, 1962, traveling to the National Gallery of Canada, Ottawa; the Art Gallery of Toronto; and the Musée du Québec, Quebec City, 1962 – 1963, catalogue #43

Musée des beaux-arts de Montréal, *Paul-Émile Borduas*, May 6 – August 7, 1988, catalogue #25

Musée d'art de Mont-Saint-Hilaire, Quebec, *Leduc, Borduas, Le sage et le rebelle: L'empreinte de deux grands artistes*, October 2, 2005 – January 29, 2006

IT SEEMS THAT there is much confusion about the title of this painting. In a letter to Line Larocque dated March 9, 1951, Paul-Émile Borduas, who had always titled the painting *Sous la mer*, expressed the desire to call it *L'attente* in *Écrits II*. Larocque was the first collector of this painting, and Borduas wanted to borrow it for an exhibition organized by the Federation of Canadian Artists, which took place at the Montreal Museum of Fine Arts from April 7 to 22 of that same year. The exhibition, which was called *Contemporary Artists and Collectors*, was intended as a homage to collectors, and also an occasion for the artists to meet new collectors. As Borduas explained to Larocque, the rule was that each artist would show one painting that was already sold and one available for sale. *Sous la mer* was the sold one. The other painting was 9.48 or *Morning Candelabra*, which unfortunately remained unsold on this occasion, but would later, at the suggestion of New York gallery owner Georgette Passedoit, be donated to the Museum of Modern Art, where it is still part of that collection.

Why Borduas wanted to call his painting *L'attente* (The

Expectation) is hard to guess, since as much as the title *Sous la mer* makes sense, *L'attente* does not seem to apply here. I suspect that in 1951, a difficult time financially for Borduas, three years after the publication of the manifesto *Refus global* and his dismissal from his teaching position at the École du meuble, and one year before the separation from his wife, many things were "en attente" in his life at that moment...including selling a painting. As a matter of fact, when Borduas exhibited the painting in 1951 he gave it a double title: *L'attente (ou Sous la mer)*. All the other titles given to this painting, like *Nature morte au poisson* or *Improvisation*, are not from Borduas, but from gallery owners who had the painting for sale, or, in the case of *Improvisation*, a pure invention by Guy Robert in his 1978 book on Quebec art. The title of the painting should be 2.45 or *Sous la mer* (Under the Sea). It was titled as such in Borduas's first presentation in April 1946 in Montreal at Henry Morgan & Company, as a photo with a caption of this painting in his papers clearly attests.

In 1944, a year before this work was painted, Borduas had begun to give two titles to each of his paintings: a numbered one (here 2.45) and a literary one, as with *Sous la mer*. The first title corresponded to a date, as with this painting, "February 1945," and the second to a reading of the abstract image of this painting belonging to his Automatist period. *Sous la mer* is indeed a good reading of this image. In many paintings of this period, there is a clear distinction between a background and the different "objects" floating in front of it, which seem to recede infinitely behind. The colour here suggests that this background could be the bottom of the sea and the objects in the foreground some mysterious sea creatures. The year 1945 would be in fact a short break in the abstractionism of Borduas. He would make a brief return to figuration (as in 2.45 or *L'île enchantée* or in 3.45 or *La femme au bijou*, for instance). We could say that *Sous la mer* announces this return to figuration with the inclusion of the sea creatures. In the letter to Larocque quoted above, Borduas wrote that he saw this beautiful painting as his "great composition in gold and brown."

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

This work is included in François-Marc Gagnon's online catalogue raisonné on the artist's work at <http://www.borduas.concordia.ca>, catalogue #2005-0118.

**ESTIMATE: \$90,000 – 120,000**



## 44 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Sainte Marguerite

oil on canvas, signed and dated 1966 and on verso signed,  
titled *Ste-M.* and *Ste-Marguerite* on the labels and dated  
35 x 45 ¾ in, 88.9 x 116.2 cm

#### PROVENANCE

Galerie Maeght, Paris  
Evelyn Aimis Fine Art, Toronto  
Sold sale of *Post-War & Contemporary Art*, Christie's  
New York, May 9, 2012, lot 222  
Galerie Lacerte, Quebec  
Private Collection, Quebec

#### LITERATURE

Jean-Louis Prat, Gilles Vigneault et al., *Jean-Paul Riopelle*,  
Montreal Museum of Fine Arts, 1991, page 34  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
*Volume 4, 1966 - 1971*, 2014, reproduced page 93,  
catalogue #1966.030H.1966

#### EXHIBITED

Palais des beaux-arts de Charleroi, Belgium, *Jean Paul Riopelle*  
1946 - 1970, January 9 - February 7, 1971, catalogue #16  
Galerie d'art du Vieux-Palais, Saint-Jérôme, Quebec, *Parcours*  
*à travers l'oeuvre d'artistes des Laurentides*, 1985

*SAINTE MARGUERITE* is an iconic example of Jean Paul Riopelle's 1960s works, when his strokes became looser and his compositions more spacious. As Herta Wescher wrote, "The dense mosaics characteristic of his paintings of ten years ago have been broken up, allowing space to enter from all sides. Now, order and chaos intermingle, diagonals, curves and sharp hooks attach the verticals, voids are trapped at the heart of incredibly crowded centres." In a series of centrifugal movements, Riopelle drags his spatula through white, green and grey paint, melding them into each other. The luminous frame-like edges bleed into the tumultuous central composition. Blacks, charcoals, blues, ruby reds and browns are slashed and swept by the artist's palette knife at the heart of the canvas, creating a push and pull effect towards the borders of the work. Throughout the central "void," slivers of white paint appear, either applied in thick impastos or revealed under layers of blue or grey. *Sainte Marguerite* refers to Sainte-Marguerite-du-Lac-Masson, a town in the Laurentians where the artist would later establish his studio upon his return to Canada from France.

**ESTIMATE: \$150,000 – 250,000**



## 45 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002 Canadian

### Confins

oil on canvas, signed and on verso signed, titled, dated 1958 and inscribed *Pour Suède / s2* and variously and with Jacques Dubourg's inventory #59266 on a label  
21 ¼ x 25 ½ in, 54 x 64.8 cm

#### PROVENANCE

Galerie Jacques Dubourg, Paris  
Sold sale of Ienesco Auction, Neuilly, France,  
May 10, 1990, lot 77  
Miriam Shiell Fine Art, Toronto  
Mira Godard Gallery, Toronto  
Private Collection, Vancouver

#### LITERATURE

*Maîtres québécois*, Waddington and Gorce Gallery, 1989,  
reproduced on the invitation  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 - 1959*, 2004, reproduced page 302, catalogue  
#1958.073H.1958  
Robert Miller Gallery, *Jean Paul Riopelle*, 2005, reproduced  
unpaginated

#### EXHIBITED

Waddington and Gorce Gallery, Montreal, *Maîtres québécois*, 1989  
Robert Miller Gallery, New York, *Jean Paul Riopelle*, March 31 –  
April 30, 2005

THE 1950S WERE a remarkable and important period for Jean Paul Riopelle—it was a decade fueled by his immersion in the feverish Parisian art scene, which ignited his brilliant international career. This exceptional palette-knife work, *Confins*, is from this significant period, and the passion of that artistic environment is visibly reflected in the work with its tight, compressed knife strokes pushing, pulling and dancing across the surface. *Confins* is a powerful storm of colours—strokes of white, black and blue are punctuated with bright slashes of cobalt and mustard in the centre, cornered by the fiery red in the upper right, which is subtly woven throughout the rest of the work. The title *Confins* translates to Borders, a very fitting title for a work by an artist who transcended international boundaries throughout his acclaimed career. The provenance of this work also speaks to his worldly nature, as it was once sold by Jacques Dubourg, a well-known art dealer in Paris that also represented Sam Francis, Joan Mitchell and Georges Mathieu, among others. *Confins* is a painting that we are privileged to have on Canadian soil.

ESTIMATE: \$150,000 – 200,000



## 46 Rodolphe (Jauran) de Repentigny

AANFM LP 1926 – 1959

### Sans titre

oil on canvas, on verso dated 1954 on a label  
and inscribed No. 24

17 x 23 7/8 in, 43.2 x 60.6 cm

### PROVENANCE

Estate of the Artist

### LITERATURE

Roald Nasgaard, *Des Plasticiens aux Post-Plasticiens*,  
*Les Plasticiens et les années 1950/60*, Musée national  
des beaux-arts du Québec, 2013, page 26

THIS COMPELLING GEOMETRIC abstraction, a rare work by Rodolphe de Repentigny, who painted under the pseudonym Jauran, comes from the artist's estate. The overlapping assemblage of oblong shapes and polygons at the forefront is laid upon a mosaic of cool greys, lavenders, olive and taupe, creating tension in this dynamic yet solemn composition. This 1954 oil on canvas

hints at the premises of the Plasticien manifesto that Jauran would sign a year later with artists Louis Belzile, Jean-Paul Jérôme and Fernand Toupin. The Plasticiens aimed towards a greater purification of the plastic elements of painting: colour, texture, form and line. Jauran was essentially an autodidact, and his artistic practice was heavily influenced by the late Cubist work of Georges Braque. As well as being at the helm of the Plasticien movement, Jauran was also a respected art critic and wrote in *La Presse*, *L'Autorité* and the first editions of *Vie des Arts*. Although he produced few works, as he died in 1959 at the age of 33 in a mountain climbing accident, his oeuvre had a great impact, which reverberates to this day.

**ESTIMATE: \$12,000 – 16,000**





## 47 William Kurelek

ARCA OC OSA 1927 – 1977

### Frozen Jack Rabbits

mixed media on board, initialed and dated 1977  
and on verso titled and inscribed 23  
24 x 48 in, 61 x 121.9 cm

#### PROVENANCE

The Isaacs Gallery Ltd., Toronto  
Arthur Leggett, Fine Art & Antiques, Toronto  
Private Collection, Toronto

#### LITERATURE

William Kurelek, *William Kurelek: A Retrospective*, Edmonton Art Gallery in association with the Isaacs Gallery, 1970, page 1  
Ramsay Cook, *Kurelek Country: The Art of William Kurelek*, 2002, pages 25 and 127

ART DEALER Avrom Isaacs's first meeting with William Kurelek took place when the artist applied for a job at the Isaacs Gallery, bringing along samples of his own paintings to demonstrate his skill as a framer. Not only was Kurelek hired for the framing job, Isaacs was immediately so taken with Kurelek's paintings that he offered him the opportunity to exhibit his work there. Here was a truly serendipitous beginning—for both dealer and artist—of an outstanding business friendship and a lifelong career for an artist who at that time had modest expectations for his future success. Keep in mind that when Kurelek had his first solo exhibition there in 1960, the Isaacs Gallery's stable featured works by a burgeoning group of young abstract and avant-garde painters that included Michael Snow, Graham Coughtry and William Ronald. Only a few figurative works were on view at Isaacs, and none that in any way resembled what Kurelek was creating, either in subject, style or sensibility. Kurelek's current iconic status among twentieth-century Canadian artists is a tribute not only to his outstanding work, but also to a remarkable dealer who believed in and supported him.

In his introduction to the 1970 retrospective exhibition of William Kurelek's work at the Edmonton Art Gallery, Isaacs marvels at the multitude of subjects the artist depicted in his work and reminds us that he could easily have made his reputation by concentrating on any one of them. Isaacs goes on to state that Kurelek's memories of Prairie life in the 1930s and 1940s are among his most popular themes. He writes: "His concern for detail is almost Flemish. I often find myself examining the minute detail on the horizon with as much interest as the foreground of the work. The horizon line and the barbed wire fences are



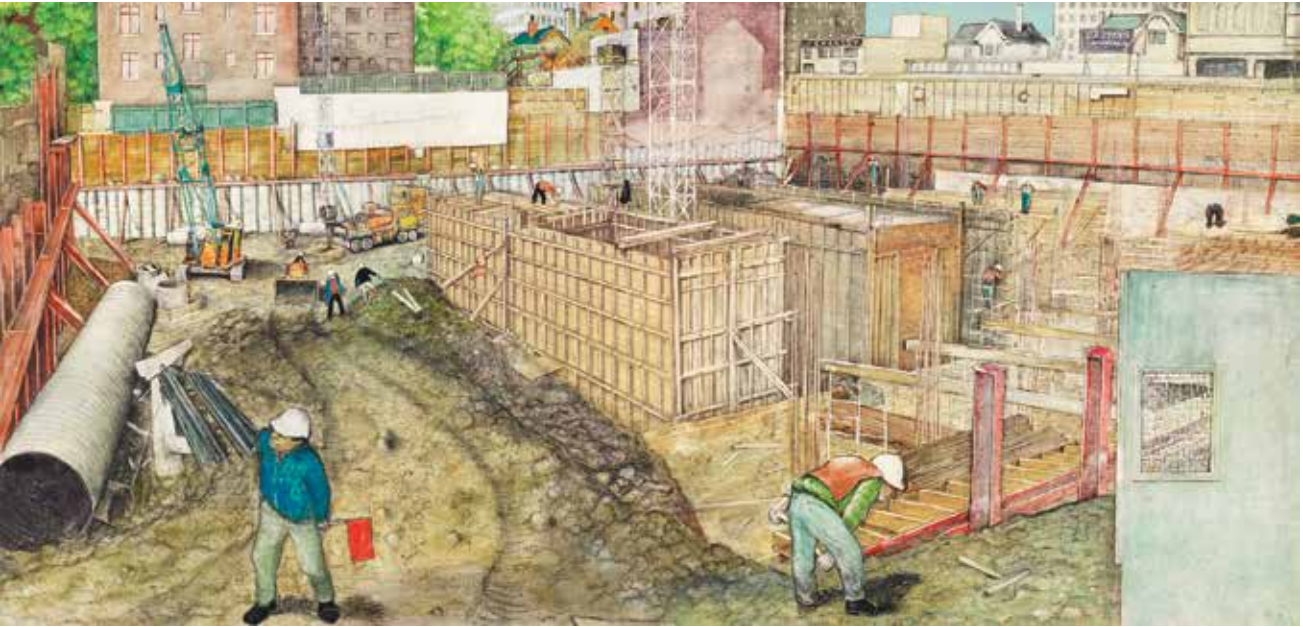
detail 47

particular trademarks... strongly conveying the feel of [a] vast, sparsely populated landscape."

The beauty inherent in *Frozen Jack Rabbits* encompasses Isaacs's eloquent observations about the artist's stunning prairie vistas, whether winter or summer scenes. Here a single figure trudges through frozen fields to arrive home safely and deliver his cargo. With no other living creatures, no trees and not a hint of vegetation in view, the slant of his body is the only clue that he is fighting a strong wind to reach his destination. We can read this subject literally, as one of the childhood memories of Prairie life that were the essence of Kurelek's work throughout his career. The artist would have wanted us to also recognize the underlying spiritual message that permeates his work, for in writing about another work he stated, "I recall how in severe western winters nothing really sheltered man sufficiently except the heated farm house and so I compared it to a person... trying to find comfort in all sorts of places... forgetting that none will permanently shelter him but God."

This work is in the original frame made by Kurelek.

**ESTIMATE: \$250,000 – 350,000**



## 48 William Kurelek

ARCA OC OSA 1927 – 1977

### Construction at Bay and Bloor

mixed media on board, initialed and dated 1970  
and on verso titled on a label  
20 ¼ x 41 ¾ in, 51.4 x 106 cm

#### PROVENANCE

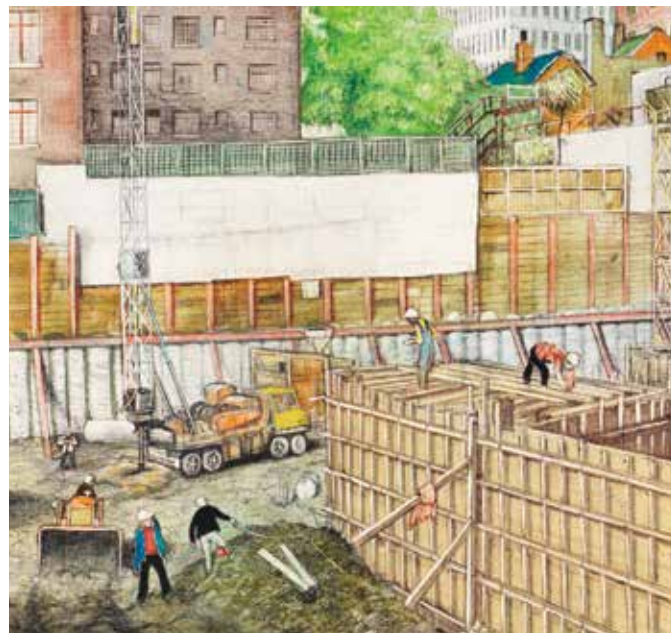
Private Collection, Toronto

#### EXHIBITED

Mississauga Civic Centre, *Artsight, A Show of Works on Loan*, 1994

BROWSING THROUGH THE many monographs and catalogues that contain reproductions of William Kurelek's paintings, one cannot help but be impressed by the artist's wide-ranging perspective and his fascination with the lives and activities of his fellow man. We are also presented with myriad aspects of the artist's persona: sometimes he is an intense yet relatively neutral observer; other times the preacher admonishing us for our sins and lack of moral judgment; then again the memoirist and autobiographer of his childhood and the tribulations of his early years; and often the boyish fellow ready to tease us about our shortcomings. In all of these roles, Kurelek's intention to be true to his vision and honest in his expression is clear, whether the subject is Prairie farming, children at play, the history of Canada's many immigrant settlers, the bustle and stress of urban life, or the majesty of the Canadian landscape from coast to coast.

Who can say that they have never tried to satisfy their curiosity by vying with other passersby for an opening through which to glimpse the action behind the hoardings of a building under construction? We should therefore envy Kurelek for his access to this site, where, in order to accurately capture all the intricate details, he would have had to move freely around the action. *Construction at Bay and Bloor* is a colourful and fascinating record of a subject that most artists would find daunting to portray. This intricately observed scene of construction taking place in the heart of Toronto could as easily reflect that city in 2017 as it does the rapidly growing metropolis of 1970, when this work was produced. The painting specifically depicts the southwest corner of this heavily traveled intersection during construction of the building now housing the TD Canada Trust bank and other offices. Ultimately, Kurelek's chosen point of view would have been from inside the hoardings lining the sidewalk on Bay Street and looking west-northwest towards Bloor Street, where one can see the sign for the long gone but then very popular watering hole the Embassy Tavern, at the corner of Bloor and Bellair.



detail 48

Another significant sign is that of the engineering firm Eastern Construction, a company founded in 1951 during Canada's post-war building boom, and which continues to contribute significant additions to the Toronto skyline.

In common with so many of William Kurelek's most complex images, the viewer begins by taking in the breadth of the subject matter, here enlivened by the bright palette that complements the energy of the scene. However, the liveliness of the site cannot be fully absorbed at one glance, and the intrigued viewer will be unsure as to where to look first. Nonetheless, the artist has artfully tempted us to explore further, so that we soon begin to discover the smaller details. We can almost hear the sounds of the trucks and other machinery, along with the hammering and digging of the construction workers. He has also chosen to highlight individual workers, each concentrating on his own specific task, and in doing so reminds us of how we may take for granted the importance of each participant in this interdependent group effort.

**ESTIMATE: \$250,000 – 350,000**



## 49 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

### Femme au collier et personnage dans la nuit

oil on canvas, signed and on verso titled and dated circa 1980 on the Galerie Valentin label

24 x 20 in, 61 x 50.8 cm

#### PROVENANCE

Galerie Clarence Gagnon, Montreal  
Private Collection, Montreal  
Galerie Jean-Pierre Valentin, Montreal  
Private Collection, Quebec

#### LITERATURE

Guy Robert, *Lemieux*, 1975, page 194

FEW CANADIAN ARTISTS have treated the subject of the night sky as aptly and extensively as Jean Paul Lemieux. In a 1972 interview, he stated, “I know the still of the night well, because I often wake up at night and listen to it. Silence for me is looking at a star-filled sky and hearing only the faint rustling of a few leaves.” Here, Lemieux juxtaposed the infinite firmament with a figure at the forefront. We find the titular *femme au collier*—“lady with a necklace”—standing at the right corner of the painting. Anchored to the border of the canvas, her face is noticeably close to the viewer—so much so that it seems as if we are in direct interlocution with this elegant woman. Dressed in red, with matching necklace and lipstick, she gazes directly ahead, and her short black bob almost melts into the starry dark sky. A figure appears behind her walking down the street, but the face is undefined. Enigmatic and engaging, *Femme au collier et personnage dans la nuit* is a great example of Lemieux’s distinct and poetic oeuvre.

**ESTIMATE: \$50,000 – 70,000**

## 50 Andy Warhol

1928 – 1987 American

### Karen Kain (F.S.IIB.236)

screenprint with diamond dust on Lennox Museum board, signed and editioned

TP 7/25, 1980

40 x 32 in, 101.6 x 81.3 cm

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

Frayda Feldman and Jörg Schellman, editors, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, 2003, this work reproduced page 181, catalogue #IIB.236

WILLIAM HECHTER, a Canadian art and film enthusiast among many other things, was the publisher, along with Andy Warhol, of this iconic portrait of prima ballerina Karen Kain. Hechter was keen to work with Warhol and was compelled to present the idea of a Canadian subject—a first for the artist. Crediting his wife with the proposal of Kain, he explained that convincing the artist was as simple as picking up the phone and dialing Warhol's number at the Factory. "He said he'd love to do it," explained Hechter, "and then I thought I'd better call Karen and ask her!" Warhol spoke of a recent party where he danced with Kain, and he thought the idea was terrific. The rest is history—Hechter and Kain flew to New York to meet Warhol in his studio, where he photographed her with very little lighting, using his legendary Polaroid camera. Once the final image was chosen, Warhol and Hechter together published a series of 200 screen prints. This work is a rare test proof with different colours, and this exact work is reproduced in the catalogue raisonné, making it particularly important.

The catalogue raisonné states that there are 25 TP signed and numbered in pencil at lower right. Each print is unique. *Karen Kain* was published in an edition of 200, 30 AP, 5 PP, and 25 TP by William Hechter, Toronto, and printed in New York by Rupert Jasen Smith.

**ESTIMATE: \$30,000 – 40,000**





## 51 A.R. Penck

1939 – German

### Ende im Osten

dispersion on canvas, signed, titled, dated 1978 and inscribed Y. and on verso titled and dated 1979 on the gallery label  
52 3/8 x 70 1/2 in, 133 x 179 cm

#### PROVENANCE

Galerie Michael Werner, Cologne  
Private Collection, British Columbia

#### LITERATURE

Marion F. Deshmukh, editor, *Cultures in Conflict: Visual Arts in Eastern Germany since 1990*, American Institute for Contemporary German Studies, 1998, pages 2 and 39

A. R. PENCK came to international recognition as a prominent proponent of Neo-expressionist painting in Germany in the 1970s, 1980s and 1990s. Along with Georg Baselitz, Anselm Kiefer, Sigmar Polke and Jörg Immendorf—whose powerful *Café Deutschland* paintings (19 in total, 1977–1983) revolve in part around his café conversations with Penck at this time—Penck revived figurative painting that was personally, politically and socially expressive of the harsh realities of the Cold War and struggles between capitalist and communist ideologies.

A.R. Penck is a pseudonym for Ralf Winkler. He worked in Dresden, in former East Germany, and his work was seen as too radical to exhibit in the GDR. Winkler's strategy to have his work seen was to adopt a pseudonym and to work with the influential art dealer Michael Werner outside the GDR. Winkler borrowed a portentous name, that of Albrecht Penck, a geographer of the Ice Age, which for Winkler became a metaphor of the Cold War: slow, tectonic, brutal. Immendorf's later understanding of these global forces applies to Penck as well: "East Germany and West Germany, as I saw it, were just the bumpers on the two superpower autos, the big East Limo and the big West Limo, and the Wall was the seam, the place where they banged together... In the end,

too, Germany's division was really a metaphor for the schizoid division of humanity—for these grinding contradictions in every one of us." Penck successfully applied to leave East Germany and moved to West Germany in 1980, which explains the exuberant, anticipatory title *Ende im Osten* (End in the East). The theme of liberation in the face of repression is central to his work in this all-important transition. This painting can also be seen as a prototype of Penck's well-known 1981 artist's book of the same title.

*Ende im Osten* is a vivid exemplar of Penck's signature visual vocabulary. He habitually used the male stick figure that we see here, animating this character with expressive line and colour. His forms are self-consciously "primitive," pared to a graphic simplicity that allows a gestural and emotional immediacy. This directness permitted his exploration of the personal and geopolitical trauma of the Cold War era. "What I have in mind is a kind of physics of human society," he said.

Given that Penck was also a jazz musician, it is not fanciful to see these as dancing stick figures. But the three characters—or one actor in different moments of a scenario perhaps—are anything but lighthearted. The largest, to the left, seems to run towards the other two half-sized figures. In his left hand, he displays a triangular form. Is it a megaphone through which he broadcasts his flight from the East? To the right, one figure stands on top of what can be read as a portal, gesturing and holding a large letter H. The other man has toppled over beneath the gate form. Perhaps he has run up against a closed door, a barrier. Penck is graphic in what he shows here but not didactic; he leaves interpretation open, inviting our emotional response to the predicaments of his figures. That he does so with such simplicity is one of the enduring qualities of this generative work.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the 60s*, for contributing the above essay.

**ESTIMATE: \$30,000 – 50,000**





## 52 Eric Fischl

1948 – American

### The Cat's Meow

oil on canvas, on verso signed, titled and dated 1982

36 x 48 in, 91.4 x 121.9 cm

#### PROVENANCE

Edward Thorp Gallery, New York

Sable-Castelli Gallery, Toronto

Private Collection, British Columbia

#### EXHIBITED

Edward Thorp Gallery, New York, *Scenes from a Private Beach,*

*Paintings and Drawings: Eric Fischl*, March 9 – April 3, 1982

Sable-Castelli Gallery, Toronto, *Eric Fischl*, October 2 – 16, 1982

ERIC FISCHL is a leader among American artists who inaugurated Neo-expressionism in the USA in the 1980s. This movement was a return to the medium of painting in its figurative, expressive dimensions and often painterly potencies that ran parallel to Neo-expressionism in Germany and Italy. He remains prominent thanks to his frank, sometimes disturbing visual explorations of middle-class American mores and peccadillos and his unabashed renditions of the nude, both female and male. Fischl has enduring connections to Canada. He taught at the Nova Scotia College of Art and Design from 1974 to 1978, when the school was a fabled hotbed of avant-garde art in North America. While there, he reacted to the dominant Conceptualism of the school with a realist sensibility. His first solo exhibition was curated by Bruce W. Ferguson at the Dalhousie Art Gallery in Halifax in 1975. He was represented by the renowned Sable-Castelli Gallery, Toronto, until Jared Sable's death in 2012 and continues the connection to that city now at Barbara Edwards Contemporary.

Although in Fischl's signature images of the 1980s, which draw on his own childhood and which he categorizes as "early interiors," we often feel like voyeurs to a scene we would rather not witness, the prurience in *The Cat's Meow* is displaced onto the feline in the

first instance. The boldly painted black cat basks like a model consumer in the artificial light of a TV screen. The unnatural green tints of the TV screen reflect across its coat, making the animal both present visually and unreal because of the lighting. This harsh, strange light also washes across the reflective surface of the table on which the cat lies and colours the bowl that completes Fischl's uncanny "still life."

The cat is looking, but what does it see? Its eyes appear narrowed, focused on the female figure on the screen, who, half undressed, dances for herself as far as we can tell. We must assume that the cat is oblivious to the woman's display. But its tail is up, twitching. Its titillation is olfactory and arrives from the nearby fish in the still life. The tip of the cat's nose is tinted in a flesh tone that draws our attention to the sense of smell. We might imagine the stimulation the cat feels, but it is not ours. More interested in TV and people than in still lifes, the woman performs for us, the viewers of Fischl's painting. Key to the considerable psychological power of this painting is its title. "The cat's meow" is a common colloquialism suggesting something that is outstanding and gives pleasure, though again, to people, not cats. While the feline seems content, the phrase is sexualized in a way that refers to the woman whom we, as viewers of the picture within the picture, watch. She is "the cat's meow" for us.

Fischl offers us four interiors in this scene: two are literal—that of the room in which the cat, TV, table and bowl with fish stand, and the more brightly lit and fully decorated domestic interior in which the woman moves. Two are metaphorical but are more important: a sense or question mark about the cat's "inner life," and ultimately, our human self-consciousness about what we are seeing and thinking, especially about the woman on TV who comes to inhabit our consciousness.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Postmodernism: Trends in Canadian Art, 1970 – 1990*, for contributing the above essay.

**ESTIMATE: \$100,000 – 150,000**



## 53 Barbara Hepworth

1903 – 1975 British

### Figure (Chun)

bronze sculpture, editioned 6/8

17 ½ x 8 ½ x 6 in, 44.5 x 21.6 x 15.2 cm

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

Barbara Hepworth, *The Hepworth Estate*,

<http://barbarahepworth.org.uk>, accessed

February 6, 2017

#### EXHIBITED

National Gallery of Canada, Ottawa, *Recent British Sculpture* (an exhibition organized by the British Council), 1961, touring to New Zealand and Australia, 1961–1964, cast #5  
Art Gallery of Toronto, *Exhibition of Work by Barbara Hepworth*, March 1964, cast #3, catalogue #11

*FIGURE (CHUN)* is a quintessential Barbara Hepworth sculpture: intimate in scale yet formidable in its presence. Whereas Henry Moore is by contrast best known for his large public sculptures, Hepworth is at her best when the work embodies her dedication to creating close-up encounters between the object and its viewer. As she put it in an interview in 1959:

Sculpture communicates an immediate sense of life—you can feel the pulse of it. It is perceived, above all, by the sense of touch which is our earliest sensation; and touch gives us a sense of living contact and security... That has nothing to do with the question of perfection, or harmony, or purity, or escapism. It lies far deeper; it is the primitive instinct which allows man to live fully with all his perceptions active and alert, and in the calm acceptance of the balance of life and death. In its insistence on elementary values, sculpture is perhaps more important today than before because life's continuity is threatened and this has given us a sense of unbalance.

The perfection of *Figure (Chun)*'s surface might be taken as an attempt to embody the timelessness of form, but Hepworth has warned us against such an interpretation. The sensuous finish here is indeed tactile and the work's size approachable. The sculpture suggests Hepworth's "elementary values" in this way. Crucial too, however, is that it forges a temporal connection between us in the present and the ancient traditions of carving and monument making that so fascinated and inspired Hepworth. Based in London for the early part of her career and very much part of the European avant-garde, from 1939 on Hepworth lived in Cornwall, in and around St. Ives in the southwest of England. She was inspired by the many ancient monoliths in this region—their form, their longevity, and perhaps especially by the possibility of shaping a connection to their makers in her own abstract sculpture.

Hepworth moved from the fast-paced immediacy of the mid-twentieth-century avant-garde in London to an exploration of extended time in Cornwall. The reference to "Chun" in her title takes us to a prehistoric context, specifically to the Chûn Quoit near Penwith, a mushroom-shaped megalithic structure



made of placed stones that fashioned a sheltered chamber. ("Quoit" is the Cornish name for such forms; this example is thought to date from circa 3000 to 4000 BCE.) Hepworth made a bronze sculpture entitled *Single Form (Chûn Quoit)* in 1961. We can imagine that she also found inspiration in the standing forms found in the ruins of Chûn Castle near Penzance. *Figure (Chun)* translates the enduring presence of such stone forms into the modern language of abstraction and the more recently developed medium of bronze. "What is the meaning of sculpture?" Hepworth has asked. "Today when we are all conscious of the expanding universe, the forms experienced by the sculptor should express not only this consciousness but should, I feel, emphasize also the possibilities of new developments of the human spirit, so that it can affirm and continue life in its highest form." *Figure (Chun)* is both continuous with this past and modern.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Postmodernism: Trends in Canadian Art, 1970–1990*, for contributing the above essay.

We thank Dr. Sophie Bowness for providing information in preparing this catalogue entry. Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture, in which this work is included as BH 279.

**ESTIMATE: \$120,000 – 150,000**

## 54 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Shy May

acrylic on canvas, on verso signed, titled, dated May 1972 and inscribed *Acrylic Polymer W.B.* and *Toronto*  
50 x 30 ½ in, 127 x 77.5 cm

#### PROVENANCE

David Mirvish Gallery, Toronto  
Private Collection, Toronto

#### LITERATURE

Kay Kritzwiser, "Sex Is Subtle in Etrog Sculptures,"  
*The Globe and Mail*, December 2, 1972, page 30  
Marc Mayer and Sarah Stanners, *Jack Bush*, National  
Gallery of Canada, 2014, page 28

#### EXHIBITED

David Mirvish Gallery, Toronto, *Jack Bush: New Works*,  
December 2 – 30, 1972

IN THE SPRING and summer of 1972, Jack Bush created a series of vibrant canvases inspired by his garden, a familiar and much-loved source of creativity. *Shy May* is an excellent example from this playful series of works, which were exhibited by David Mirvish Gallery in December of the same year. The painting's title suggests the hesitation of a warmer season and can be read in the cautious, though bright, dabs of indigo and pink pigment, and in the muted tones of the mottled ochre background and sage green stripe. Applied directly with a roller and sometimes mixed with another dry pigment, the stippled background is a distinctive marker of Bush's works from this time period; it serves to create a patterned and textured background on which his colourful shapes can float, drawing attention to the surface of the painting and its inherent two-dimensionality. *Shy May* illustrates Marc Mayer's observation perfectly: "Many of [Bush's] most beautiful and challenging pictures were painted on these prepared grounds, vivid and emphatic compositions that grip the eye and divert the mind."

This work will be included in Sarah Stanners's forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

**ESTIMATE: \$50,000 – 70,000**





## 55 Harold Barling Town

CGP CPE CSGA OC OSA P11 RCA 1924 – 1990

### July

mixed media collage on board, signed and dated 1958 and on verso signed, titled, dated July 1957 on the Art Gallery of Ontario label and 1958 on the *Biennial* label and inscribed (15/14) and *Shown Canadian Biennial* on a label  
71 x 48 in, 180.3 x 121.9 cm

### PROVENANCE

A gift from the Artist to the present Private Collection, Toronto, 1958

### LITERATURE

David Burnett, *Town: A Retrospective*,  
Art Gallery of Ontario, 1986, reproduced page 73, listed page 222

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, 2011, page 164

### EXHIBITED

Art Gallery of Toronto, *Third Biennial of Canadian Art*, 1959

Art Gallery of Ontario, Toronto, *Town: A Retrospective*, May 1986

THE YEAR 1957 was a very good one for Harold Town. Following participation in the *Venice Biennale* and the American Abstract Artists' exhibition in New York in 1956, Town won his first international award at the *Second International Exhibition of Drawings and Prints* in Ljubljana, Yugoslavia, participated in the *Milan Triennale*, and also won the noteworthy Arno Prize for graphic art at the *Bienal de São Paulo* in Brazil. The latter show, said *Canadian Art* magazine at the time, was "the most important exhibition of modern art being held regularly in this hemisphere." This mixed media work was started in this same fruitful year and is a striking example of how Town's experimental energies in collage came to fruition. Town worked in a great variety of media simultaneously—painting, drawing, collage and printmaking—and we can see elements of each combined masterfully in this impressive work.

In the catalogue for *Town*, his retrospective exhibition at the Art Gallery of Ontario in 1986, an image of *July* is reproduced with the date of 1957. In the catalogue listing, David Burnett notes that 1957 was changed to 1958, indicating that Town worked on this colourful collage in both years.

**ESTIMATE: \$30,000 – 40,000**



## 56 Iain Baxter&

oc 1936 -

### Western Landscape, Pacific National Exhibition, Vancouver, BC

duratrans light box, on verso editioned 2/5 and dated 1967  
36 x 48 x 5 ½ in, 91.4 x 121.9 x 14 cm

#### PROVENANCE

Jane Corkin Gallery, Toronto  
Private Collection, Toronto

#### LITERATURE

Sarah Scott, "Iain Baxter&: Mr. Concept," *Canadian Art*, March 6, 2012, <http://canadianart.ca/features/iain-baxter-mr-concept>, accessed March 7, 2017  
Earl Miller, "Iain Baxter&," *Art in America*, September 8, 2012, <http://www.artinamericamagazine.com/reviews/iain-baxter>, accessed March 7, 2017

#### EXHIBITED

Art Gallery of Windsor, *Passing Through: Iain Baxter& Photographs 1958 - 1983*, 2006, traveling to the Morris and Helen Belkin Art Gallery, Vancouver and the Art Gallery of Greater Victoria, 2006 - 2007

IAIN BAXTER& was an early practitioner of conceptual art, and a challenging artist to categorize. In a *Canadian Art* article, Sarah Scott called him an "artistic nomad, a cultural explorer, who skips from one idea to the next." He works in multiple mediums: photography, installation, sculpture and painting, and under various monikers, including N.E. Thing Co., a corporate-style art organization. His activities under this umbrella were regarded as a catalyst and influence for Vancouver photoconceptualism. He was the pioneer of the light box, used for this intriguing and ironic image of a young man and his horse in front of a painted backdrop of a mountain landscape and teepee, with the real mountains behind. In the late 1960s Baxter& received international notice—Earl Miller noted in *Art in America*, "This then-Vancouver-based artist made the cover of *Art in America* (May - June 1969), participated in the seminal Conceptual art survey *Information* at the Museum of Modern Art (1970), and exhibited in projects initiated by New York critic Lucy Lippard and Conceptual art dealer Seth Siegelaub." Baxter& recently came back to the limelight through a major exhibition in 2012 at the Art Gallery of Ontario, *Iain Baxter&: Works 1958 - 2011*.

ESTIMATE: \$50,000 - 70,000



## 57 Dorothy Knowles

oc 1927 –

### Down to the River

oil on canvas, signed and dated 1967 and on verso signed, titled and inscribed in graphite *Liquitex Gloss Varnish*  
57 ¾ x 71 ¼ in, 146.7 x 181 cm

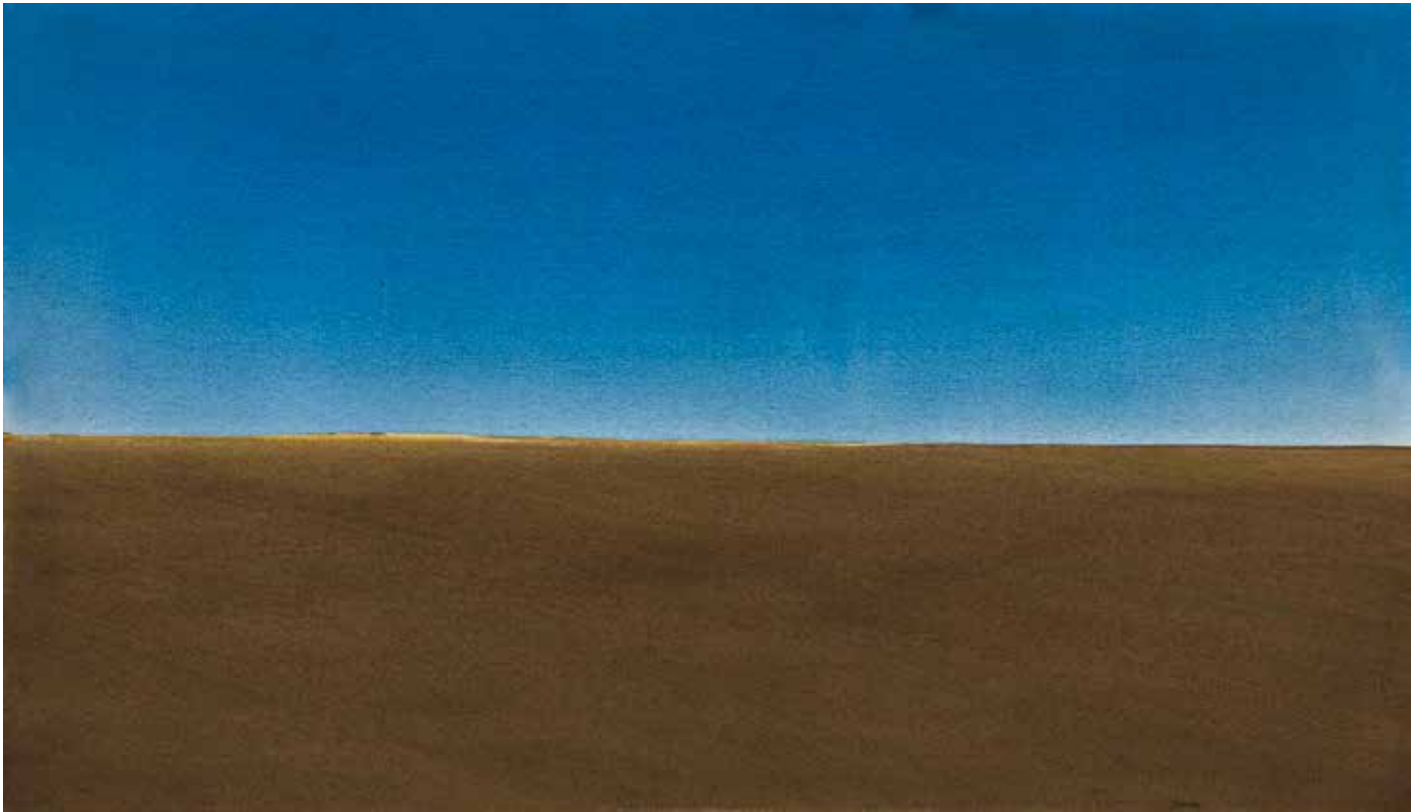
#### PROVENANCE

Waddington Galleries, Montreal  
Private Collection, Ontario

ONE OF CANADA'S most important landscape painters, Dorothy Knowles emerged from a rich art scene in Saskatoon that was well informed regarding modernist trends due to its proximity to the art school at Emma Lake, which attracted prominent painters and critics as teachers. Knowles first attended Emma Lake classes in 1948, followed by workshops in the 1950s and 1960s. Despite the influence of the abstract painters she met there, Knowles remained committed to the landscape—although

it was a comment by abstract artist Kenneth Noland that caused her to reconsider her use of thick paint. She began to dilute her oil paint with turpentine, which gave a transparent appearance to her paintings like watercolour, deftly capturing the light-filled vistas she portrayed. In the 1960s, Knowles often portrayed the countryside near the farms of her husband, artist William Pehudoff, and his brother along the North Saskatchewan River, west of Saskatoon. *Down to the River* displays Knowles's signature style of delicate brushwork, a fresh, light palette, and a fine handling of scale and contour in a stunning panorama of layered, rolling hills and open sky.

**ESTIMATE: \$15,000 – 20,000**



## 58 Takao Tanabe

oc 1926 –

### The Land

acrylic on canvas, signed and on verso signed, titled,  
dated 3/76 and inscribed *Banff and Acrylic*  
32 ¼ x 55 ¾ in, 81.9 x 141.6 cm

#### PROVENANCE

Marlborough-Godard, Toronto  
Private Collection, Montreal

#### LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery, 2005,  
essay by Jeffrey Spalding, page 118

IN 1976 TAKAO TANABE was teaching at the Banff School of Fine Arts and painting landscapes of the open spaces of the Prairies. This spare and transcendental canvas is from the series *The Land*, which Jeffrey Spalding wrote melded “the universal language of formalism with Canadian imagery,” declaring it to be “his most lasting, personal contribution to art.” Tanabe painted without using primer to seal the surface, and his thin washes of acrylic soaked right into the raw canvas. Like drawing with ink, this kind of painting did not allow reworking, and it required rapid and sure brushwork. These landscapes, seen as if at a distance, were simplified into planes, with just the barest of details—as in *The Land*, where subtly modulated planes of radiant blue and velvety brown are separated by slivers of gold along the horizon. There are no details such as roads, telephone lines or grain elevators to interrupt our contemplation of the vista. Subtle works such as this exist on the border between abstraction and representation, expressed through the universal language of formalism, yet grounded in the prairie landscape.

**ESTIMATE: \$15,000 – 25,000**





## 59 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### High Tide at Cherry Point

acrylic on canvas, signed and dated 1991 and on verso  
signed, titled, dated and inscribed *Acrylic*  
24 x 20 in, 61 x 50.8 cm

#### PROVENANCE

Private Collection, British Columbia

#### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 197,  
reproduced page 204

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1,  
1932 – 1991*, 2011, reproduced page 88 and a wider view of this  
scene from 1989 entitled *The Mouth of a Creek, Cherry Point, BC*  
reproduced page 85

THIS IS A rare E.J. Hughes acrylic from 1991, as in that year  
he stopped painting on canvas and switched to watercolours.

Hughes's handwritten inscription on a label on verso states,  
"Cherry Point is on the east coast of Vancouver Island, a few miles  
south of here (Duncan). The dark red trees are not wild, but orna-  
mental trees in the garden of a seaside cottage, which is out of the  
picture to the left. The pencil sketch for this painting must have  
been done at the end of summer as the maples are turning yellow  
and orange." Hughes's close observation of his subject manifests  
in intriguing details such as the driftwood tossed up onshore and  
crows perched on the beach and atop an evergreen. His layered  
vista is at first close and intimate, then lures our eye to more dis-  
tant points of land. Ian Thom acclaims *High Tide at Cherry Point*  
as "a contemplative image, an ode to the beauties of the land-  
scape that Hughes has depicted so faithfully and intensely for  
almost sixty years. Like all of his work, it encourages us to look  
with greater attention and to really *see* the world."

Included with this lot is a drawing by Hughes with his annota-  
tions related to the work. The dimensions of the drawing are  
14 x 11 inches.

**ESTIMATE: \$45,000 – 65,000**



## 60 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

### Passionate Garden

oil on canvas, signed and on verso signed, titled and inscribed \$150 on the tacking margin and *Memory of a Menton Garden* / \$250, circa 1957  
29 x 36 in, 73.7 x 91.4 cm

#### PROVENANCE

By descent to the present Private Collection, Vancouver

#### LITERATURE

Scott Watson, *Jack Shadbolt*, 1990, page 78

IN 1956, JACK SHADBOLT traveled to the Mediterranean for a year on a Canada Council fellowship. Until September 1957 he was based at Menton in the French Riviera, setting up his studio

in a sunny cottage there. The Mediterranean was a revelation to Shadbolt—it provoked a personal transformation through its colour, light and warmth. He declared, “To be given this is the gift of life” and gave himself over to hedonism, plunging into a new and liberated palette. French painter Henri Matisse and his views of the sun-drenched Mediterranean from hotel balconies entered his consciousness, and Shadbolt absorbed his lyricism and sensuality. In *Passionate Garden*, Shadbolt composed his surfaces through luscious light-filled colour, creating a mosaic of shapes plastered on with a palette knife in the lower half of the painting and a golden colour field of sky above, representing his impressions of a garden in Menton. Two columns, possibly palm trees, tower before this rich tapestry, the exotic protagonists of this sensuous Mediterranean scene.

**ESTIMATE: \$20,000 – 30,000**



## 61 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

### Tapestry

oil on canvas, signed and on verso signed, titled and dated 1958  
24 x 30 in, 61 x 76.2 cm

#### PROVENANCE

Laing Galleries, Toronto  
Private Collection, Toronto  
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel  
Fine Art Auction House, November 28, 2013, lot 23  
Private Collection, Vancouver

#### LITERATURE

Jack Shadbolt, *The Canadian Architect*, November 1959

#### EXHIBITED

Art Gallery of Hamilton, *The Women's Committee Fourth Biennial Sale of Fine Arts*, 1961 (label on verso)

WHEN HE RETURNED from spending 1957 in Europe, primarily in the South of France, Jack Shadbolt noted that he began to “fuse the new impacts of colour, light, surface and image-motifs with my former preoccupations here—the dark rituals of the cycle of growth, flowering and dying of natural forms, and their evocation in... earth colours, flashing lights and darks and the seething under-rhythms which express the blind pervasions of growth energy.” Although its composition is reminiscent of Shadbolt’s Mediterranean townscapes, with their clusters of buildings surrounded by fields, *Tapestry*, with its darker, earthier colour palette and organic forms, reflects a return to his West Coast roots. In its richly woven imagery, it also includes intriguing symbols such as the heart form, perhaps included to convey a lyrical sense of joy. He wrote that in his work, “Forms can confront one another, oppose one another, extend one another, pick up one another’s rhythms, dance together... or confer together. The dialogue of interchange is endless.” Shadbolt’s rich interplay of symbols and the expression through his painterly gestures of a seething organic process give *Tapestry* a great sense of vitality.

ESTIMATE: \$20,000 – 30,000



## 62 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

### Vue de Québec

oil on canvas, signed and dated 1964 and on verso titled  
23 x 33 ½ in, 58.4 x 85.1 cm

#### PROVENANCE

Acquired directly from the Artist by a Private Collector,  
Quebec City, 1964

Galerie Jean-Pierre Valentin, Montreal

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction

House, May 9, 2001, lot 339

Private Collection, Vancouver

#### LITERATURE

Guy Robert, *Lemieux*, 1975, page 102

AFTER HIS RETURN from France in 1955, Jean Paul Lemieux had a renewed fascination for his hometown of Québec City and found a new way to portray it. Using a simplified visual language, he made his landscapes more minimal, tending towards the abstract. In *Vue de Québec*, looking north from the shore of Lévis, the city emerges from the St. Lawrence River. Bathed in a warm and gossamer light, buildings are sprinkled atop Cap Diamant in small white specks. The visible brush-strokes add texture to this ethereal piece. In the distance, the provincial capital seems suspended in time, and Lemieux's hazy *sfumato* cloaks the stark landscape in a mysterious aura. Sky and water are almost indistinguishable, sharing the same colour palette of pastel pink, flaxen, robin's egg blue and mint. Touches of different shades melt into each other in an almost impressionistic manner.

Lemieux's work has been exhibited in retrospectives at major institutions such as the Montreal Museum of Fine Arts and the Musée national des beaux-arts du Québec. He was honoured by the Canada Council Medal and became a Companion of the Order of Canada.

**ESTIMATE: \$70,000 – 90,000**



### 63 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

#### Décembre

oil on canvas, signed and dated 1963 indistinctly and on verso titled  
15 x 43 ½ in, 38.1 x 110.5 cm

#### PROVENANCE

Acquired directly from the Artist by a Private Collector, Quebec  
By descent to the present Private Collection, Michigan

#### LITERATURE

Guy Robert, *Lemieux*, 1975, pages 111 and 119

THE SAME YEAR this work was painted, Jean Paul Lemieux revealed his working methods to *La Presse*, explaining that he no longer painted from life, but from memory of the Quebec

landscape, stripping away the details and retaining the essential image. He also stated that in his work, “What haunts me the most is the dimension of time. Space and time.” After a trip to France in 1956, Lemieux developed an elongated horizontal vision in his landscapes. On his return to Quebec he explained, “I had never noticed until then just how horizontal our country is.” In *Décembre* he uses this horizontal format to great effect in an evocative image of a nocturnal winter landscape lit by the whiteness of snow. We feel the expanse of snow keenly, and Lemieux develops the feeling of distance through the horizontal compression of space. Glittering along the horizon are the faraway lights of a town, like a string of jewels or stars. With its poetic contrast between the distant lights of civilization and the vast, empty and snowbound land, *Décembre* is a quintessential Lemieux landscape.

**ESTIMATE: \$50,000 – 70,000**



## 64 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

### Barbours Neptune II leaving Newtown

oil tempera on canvas, signed and dated 2008  
and on verso signed, titled and dated  
50 x 60 in, 127 x 152.4 cm

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

Katharine Lochnan, editor, *Black Ice: David Blackwood, Prints of Newfoundland*, Art Gallery of Ontario, 2011, pages 6 and 9

IN HIS WORK, David Blackwood has chronicled the life of Newfoundlanders and their relationship to the sea in striking images that have imprinted themselves indelibly on our consciousness. As Farley Mowat wrote, men in ships such as this “sallied out... to fling the primordial challenge back to those unyielding

elementals—the roaring sea; the mad and bitter gales... the green, destroying ice.” Blackwood’s subject, the *Neptune II*, was a three-masted schooner built in 1920 and owned by Captain Job Kean Barbour, a merchant from Newtown. The Barbour family was one of the greatest seafaring families of Newfoundland, and Barbour was the subject of Blackwood’s 1979 etching *Captain Job Barbour Dreams*, which includes an image of a schooner. Under full sail, the *Neptune II* is a stunning sight, with flags flying and its sails bright red from soaking in a traditional preservative made by boiling the bark of conifers. Blackwood contrasted the ship against a glowing light field with light rays also radiating in front of it. Reddish wisps of cloud swirling above the ship create a tremendous sense of atmosphere, and the floating iceberg in the distance reminds us of Newfoundland’s proximity to “Iceberg Alley,” the cold current flowing from Labrador that brings icebergs from the Arctic.

ESTIMATE: \$80,000 – 100,000



## 65 Ken (Kenneth) Edison Danby

RCA 1940 – 2007

### Canada One

egg tempera on board, signed  
and dated 1983

38 x 28 in, 96.5 x 71.1 cm

#### PROVENANCE

Acquired directly from the Artist by the  
present Private Collection, Toronto

THROUGHOUT HIS CAREER, Ken Danby chose themes and subjects that celebrate both Canada and the achievements of Canadians. The choice to depict *Canada One* is typical of Danby's particular interest in sporting subjects such as hockey images, like his now famous *In the Crease*, his Olympic sports series, and an earlier group of paintings of competitors in the America's Cup races. This sparkling image of the beautiful racing yacht *Canada One*, which competed in the 1983 race for the Louis Vuitton Cup, well represents several significant aspects of his work. Here, in Danby's depiction of the ocean's surface and the shimmering fabric of the sails, the speed of this sleek vessel and the intensity of the crew members at their tasks, we are reminded, first and foremost, of why Danby's work is justifiably extolled for his outstanding technique as a High Realist painter.

**ESTIMATE: \$20,000 – 30,000**





## 66 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### Going to Court (Village Constable)

oil on canvas, signed and dated 1955 and on verso signed, titled, dated Dec. 1955, inscribed variously and with the Dominion Gallery Inventory #E1628 and stamped Dominion Gallery, Montreal  
20 x 24 in, 50.8 x 61 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection, Vancouver  
Sold sale of *Canadian Post-War & Contemporary Art*,  
Heffel Fine Art Auction House, May 28, 2014, lot 56  
Private Collection, Vancouver

#### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002,  
pages 91, 96 and 98  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings*,  
Volume 1, 1932 – 1991, 2011, a reworked state of the 1955  
painting reproduced page 75

IN RESPONSE TO a 1952 letter from his art dealer Dr. Max Stern of the Dominion Gallery in Montreal regarding an upcoming exhibition in which Stern encouraged a varied approach to his imagery, E.J. Hughes stated, “Regarding figures & still-lives, I am gradually becoming more anxious to do some heads, figures, figures in landscape, and still lives.” In 1954 Stern suggested that Hughes paint a mounted policeman, and Hughes responded: “Regarding birds, animals, Mounted Policemen in paintings, I have wanted to do all these, especially the Mounted Policemen in their well designed uniforms (also the old N.W. Mounted Police) for years.” Of course, during World War II, while Hughes was an official war artist posted to Kiska, Alaska, his extraordinary paintings and drawings were full of troops and officers in uniform going about their activities on base; many of these works are in the Canadian War Museum.

This work has an intriguing history. When Hughes sent the work to Montreal, he informed Stern, “The figure and setting are from imagination, but were suggested by my observation of the constables (we just have one at a time) in Shawnigan Lake Village.” According to Ian Thom, Stern was delighted by the work and asked for another painting including a Mountie, but Hughes did not produce another one. Later, this painting was reworked by Hughes in 1980, and its title of *Village Constable* was changed to *Going to Court*.

This iconic Canadian image is a rare example of Hughes’s paintings that prominently feature figures. Hughes ultimately kept the composition simple to emphasize the figure, surrounding him with the horizontal slats of the buildings, and in the



**EDWARD JOHN (E.J.) HUGHES**

**Village Policeman**

graphite on paper, 1956  
14 ½ x 17 ¾ in, 36.8 x 44.1 cm

background a screen of trees and a single cloud in the sky. The vibrant red of the uniform also draws the eye straight to the figure. The immaculately dressed Mountie has a pleasant expression—perhaps experiencing pleasure at the beautiful day in the small community of Shawnigan Lake in which his duties did not involve any difficult policing, just a day at court in which he would be acting to carry out justice. *Going to Court* is not only an image of this rural community in the South Cowichan Valley that meant so much to Hughes, but is also an iconic image of Canada in the eyes of the world.

Accompanying this lot is a related detailed 1956 graphite drawing titled *Village Policeman*. The drawing exhibits a number of differences from the 1955 painting: a light tracery of a car in the lower right and a different version of the policeman’s right hand, which grips his gloves. As it was dated a year after the original work, it may have been produced as a way of working out some different ideas about elements of the 1955 image. It is a fascinating document of Hughes’s process of creating his images. To be able to offer the canvas and the drawing together provides a fine opportunity for a collector to acquire these related works.

**ESTIMATE: \$35,000 – 45,000**



## 67 John Geoffrey Caruthers Little

ARCA 1928 –

### McTavish Street, Montreal

oil on board, signed and on verso titled, inscribed 15830 and certified by William R. Watson on the Watson Art Galleries label, circa 1955  
24 x 30 in, 61 x 76.2 cm

#### PROVENANCE

Watson Art Galleries, Montreal, 1956  
By descent to the present Private Collection, Vancouver

#### LITERATURE

“John Little Shows Varied Subjects,” *The Gazette* (Montreal), November 30, 1957, page 37, <https://news.google.com/newspapers?nid=Fr8DH2VBP9sC&dat=19571130&printsec=frontpage&hl=en>, accessed February 25, 2017

THIS FINE PAINTING looking south on McTavish Street in Montreal was painted by John Little in the mid-1950s. Little’s

interest in architecture was an integral part of his oeuvre, and he had a great fondness for Montreal’s historic buildings and neighbourhoods. The view portrayed here is an autumn scene, with a charming red building on the left (sadly no longer standing), and behind it the Presbyterian College of Montreal, which is now Morrice Hall at McGill University. In the distance, the towering Sun Life Building dominates the skyline—completed in 1933, the 26-storey building became a Montreal landmark. Little exhibited with the prestigious Watson Art Galleries in Montreal, one of the pioneer supporters of Canadian artists such as Maurice Cullen. Little’s vision of the city brought him great acclaim. Reviewing a solo exhibition of Little’s work at Watson Art Galleries in 1957, the *Montreal Gazette* noted that the artist “reveals zest, industry and not a little endurance in the generous collection of his paintings of Old Montreal and Quebec streets, houses and countryside.” *McTavish Street, Montreal* is a fine example from the early years of Little’s illustrious career.

**ESTIMATE: \$15,000 – 25,000**



## 68 William Kurelek

ARCA OC OSA 1927 – 1977

### Heart of Light: Charismatics in Laval

mixed media on board, initialed and dated 1975 and on verso titled and dated on the gallery label and inscribed #11 and (crossed out) *Charismatic Prayer Group, Montreal*  
10 x 16 in, 25.4 x 40.6 cm

#### PROVENANCE

Marlborough-Godard, Toronto  
Private Collection, Montreal

THE CHARISMATIC MOVEMENT of the Catholic Church was part of an international trend towards increased Pentecostalism within many Christian groups in the middle of the twentieth century in Canada. This movement allowed groups of believers to come together and share their spiritual experiences as a community of equals. Prayer ceremonies, healing ceremonies and gatherings to receive the Holy Spirit—sometimes evidenced by speaking in tongues—were becoming increasingly mainstream, as we see in this depiction of a group in Laval, Quebec. The

worshippers stand in a circle with raised, clasped hands, with a man in a white suit at the centre of the group. He contrasts smartly with the priest in black and seems to be the focus of the ceremony. Joy is evident on the faces of the participants; they might be singing, as one person plays the guitar, chanting, or experiencing glossolalia—we cannot be sure—but what is certain is that William Kurelek is expressing, through this scene, the happiness his own religious conversion brought him.

This work is in the original frame made by Kurelek.

**ESTIMATE: \$15,000 – 25,000**

---

Thank you for attending our sale of *Post-War & Contemporary Art*. Our *Fine Canadian Art* Auction will commence at 7:00 pm. Please view additional lots in our May Online Auction of *Fine Canadian Art* at [www.heffel.com](http://www.heffel.com), which closes Saturday, May 27, 2017. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot preview locations are noted with each item in our online catalogue.

# FINE ART SPECIALISTS

*With the largest and most experienced team of fine art specialists in Canada, it is our mission to provide transparent and superior client service to sellers and buyers of fine art globally.*



**DAVID K.J. HEFFEL**  
President



**ROBERT C.S. HEFFEL**  
Vice-President

## TORONTO



**JUDITH SCOLNIK**  
Director of Toronto  
Office, Consignment  
Specialist



**ALISON MEREDITH**  
Director of  
Consignments



**MARTIE GIEFERT**  
Director of Digital  
Imaging



**REBECCA RYKISS**  
Director of Public  
Relations and  
Communications



**LINDSAY JACKSON**  
Director of Appraisals,  
Eastern Division,  
Consignment Specialist



**AUDRA BRANIGAN**  
Manager of Online  
Auctions, Consignment  
Specialist



**ANDERS OINONEN**  
Internal Logistics



**MELINA RYMBERG**  
Manager of Toronto  
Office

**MONTREAL**



**TANIA POGGIONE**  
Director of Montreal  
Office, Consignment  
Specialist



**MARIE-HÉLÈNE  
BUSQUE**  
Art Research and  
Client Services



**JASMIN DAIGLE**  
Digital Imaging



**FRANÇOIS HUDON**  
Manager of Online  
Auctions, Consignment  
Specialist



**JOHN MACLEAN**  
Internal Logistics



**ANDREW GIBBS**  
Ottawa Representative,  
Consignment Specialist

**VANCOUVER**



**MARTIN BURIAN**  
Chief Financial Officer



**KATE GALICZ**  
Director of Vancouver  
Office, Consignment  
Specialist



**PATSY KIM HEFFEL**  
Director of Accounting



**LAUREN KRATZER**  
Director of Online  
Auctions, Consignment  
Specialist



**BOBBY MA**  
Internal Logistics



**KIRBI PITT**  
Director of Marketing,  
Consignment Specialist



**ROSALIN TE OMRA**  
Director of Fine  
Canadian Art Research



**GORAN UROSEVIC**  
Director of Information  
Services



**JULIA BALAZS**  
Art Research and Client  
Services, Consignment  
Specialist



**WARD BASTIAN**  
Digital Imaging and  
Internal Logistics



**THIBAUT BENNETT**  
Internal Logistics



**NORBERT MA**  
Accountant

**CALGARY**



**MEREDITH SYKES**  
Senior Administrator



**MOLLY TONKEN**  
Client Services and  
Administration



**CLARA WONG**  
Art Research and  
Client Services



**JARED TILLER**  
Calgary Representative

## 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 Buyer. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Buyer 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. Auction House

The Auction House is Heffel Fine Art Auction House, a division of Heffel Gallery Limited, or an affiliated entity;

#### 2. Consignor

The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction;

#### 3. Seller's Commission

The Seller's Commission is the amount paid by the Consignor to the Auction House on the sale of a Lot, that is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the Consignment Agreement Form, plus applicable Sales Tax;

#### 4. Property

The Property is 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" or "Lot");

#### 5. Reserve

The Reserve is a confidential minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House. The Reserve will not exceed the low estimate;

#### 6. Knocked Down

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

#### 7. Expenses

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

#### 8. Hammer Price

The Hammer Price is the price at which the Auctioneer has Knocked Down the Lot to the Buyer;

#### 9. Buyer

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

#### 10. Purchase Price

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

#### 11. Buyer's Premium

The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, that is calculated on the Hammer Price as follows: a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax;

#### 12. Sales Tax

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

#### 13. Registered Bidder

A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;

#### 14. Proceeds of Sale

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

#### 15. 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 BUYER

#### 1. The Auction House

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

#### 2. The Buyer

- a) The highest Registered 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 Registered 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) The Buyer acknowledges that invoices generated during the sale or shortly after may not be error free, and therefore are subject to review;
- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least twenty-four (24) hours prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
- g) Every Registered Bidder shall fully complete the registration process and provide the required information to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. 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;
- h) Every Registered Bidder acknowledges that once a bid is made with his Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in his sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on his bid, he is bound to purchase the Lot for the Purchase Price.

### 3. Buyer's Price

The Buyer shall pay the Purchase Price (inclusive of the Buyer's Premium) to the Auction House. The Buyer acknowledges and agrees that the Auction House may also receive a Seller's Commission.

### 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 Buyer'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 Buyer 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 by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card or by Credit Card limited to VISA or MasterCard. Credit Card payments are subject to acceptance and approval by the Auction House and to a maximum of \$5,000 if the Buyer is providing his Credit Card details by fax, or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. In all circumstances, the Auction House prefers payment by Bank 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 Buyer 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. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- 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 them from 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;
- d) The prospective Buyer 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 Buyer 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 Buyer. Although the Auction House takes great care in executing such condition reports in both written and verbal format, condition reports are only matters of opinion, are non-exhaustive, and the Buyer agrees that the Auction House shall not be held responsible for any errors or omissions contained within. The

Buyer shall be responsible for ascertaining the condition of the Lot; and

- e) The Auction House makes no representations or warranties to the Buyer that the Buyer of a Lot will acquire any copyright or other reproduction right in any purchased Lot.

#### **7. Purchased Lot**

- a) The Buyer shall collect the Lot from the Auction House by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, after which date the Buyer shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- b) All packing, handling and shipping of any Lot by the Auction House is undertaken solely as a courtesy service to the Buyer, and will only be undertaken at the discretion of the Auction House and at the Buyer's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed Shipping Form and payment in full of all purchases; 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 Buyer's risk. The Buyer may arrange insurance coverage through the Auction House at the then prevailing rates and subject to the then existing policy; and
- 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 Buyer fails either to pay for or to take away any Lot by 4:30 p.m. on the seventh (7th) day following 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 Buyer and without prejudice to any other rights or remedies the Auction House may have:

- a) To issue judicial proceedings against the Buyer 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 Lot(s) sold to the Buyer;
- 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 Buyer and any surplus, after Expenses, to be delivered to the Buyer;
- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;

- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month 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 Buyer 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 Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer which is in the Auction House's possession for any purpose;
- h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or his agent, whether express or implied; and
- i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House.

#### **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 Buyer**

- a) Prospective Buyers 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 Buyers 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 Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.



## 12. Export Permits

Without limitation, the Buyer 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 Buyer.

## 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 Conditions 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 Buyer 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 Buyer 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 Buyer 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 Conditions 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 Seller'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 charge and 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 Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

### 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 (1.5%) 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 Condition C.5.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 Buyer;
- b) If the Auction House has not received the Purchase Price from the Buyer 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 Buyer; and
- c) If before the Purchase Price is paid in full by the Buyer, 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 Buyer 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 Buyer, save that the Auction House shall not be obligated to issue judicial proceedings against the Buyer 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 Buyer on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Buyer to the Consignor and, if appropriate, to set aside the sale and refund money to the Buyer.

## 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 C.1.b (iii), a charge of twenty-five percent (25%) of the high presale estimate, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of the 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 that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or thirdparty storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall 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 ninety (90) days following the auction to sell such Lot by

private sale or auction sale 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 Seller's 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. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said period of ninety (90) days, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

## 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 the Consignor 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 nonexclusive, perpetual, fully paidup, 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 Buyer.
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. At no time shall a Registered Bidder retract or withdraw his bid.
4. The Auctioneer may open the bidding on any Lot below the Reserve by placing a bid on behalf of the Auction House. The Auctioneer, on behalf of the Auction House, may continue to bid up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other bidders.
5. For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Seller's Commission is calculated on the Hammer Price.
6. 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.
7. 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.
8. 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.
9. The Auction House will not accept any liability for any errors that may occur in the operation of any video or digital representations produced and/or broadcasted during an auction sale.
10. 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.
11. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
12. 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.
13. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

The Buyer 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 Buyer and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.

## PROPERTY COLLECTION NOTICE

HEFFEL FINE ART Auction House maintains a strict Property Collection Notice policy that governs the Property collection terms between the Auction House and the Consignor, Buyer and Clients being provided professional services from the Auction House. The Collection Notice is pursuant to the Auction House's published Terms and Conditions of Business with specific reference to Conditions B.7, B.9, B.12, C.5, C.9 and D.9.

### A. PROPERTY COLLECTION REQUIREMENT

1. Buyer
  - a) Sold Property must be collected or have a completed and signed *Shipping Authorization Form for Property* submitted to the Auction House within seven (7) days post auction sale date and a shipping dispatch date not greater than thirty (30) days post auction sale date;
2. Consignor
  - a) Unsold Property must be collected by the Consignor within ninety (90) days post auction sale date;
3. Client being provided additional professional services
  - a) Property delivered and deposited with the Auction House by the Client for the purpose of appraisal, assessment, research, consultancy, photography, framing, conservation or for other purpose must be collected within thirty (30) days after delivery receipt of the Property to the Auction House.

### B. TREATMENT OF PROPERTY COLLECTION NOTICE DEFAULT AND OF UNCLAIMED PROPERTY

1. All Property in default to the Property Collection Notice, as defined in Condition A, will be resolved as follows:
  - a) Property in default of the Property Collection Notice will require a completed and signed Auction House or third party Storage Agreement for Property submitted to the Auction House within seven (7) days of default.
  - b) Property listed in the signed and completed Storage Agreement for Property may be moved off-site from the Auction House offices or preview galleries to warehouse storage at the Property Owner's expense.
  - c) Remaining unclaimed Property will be subject to the Unclaimed Property Act (British Columbia) [SBC 1999] 1999-48-19 to 32 and consequential amendments and repeal.

These Property Collection Notice terms shall supersede and take precedence over any previously agreed terms.

## CATALOGUE ABBREVIATIONS AND SYMBOLS

AAM	Art Association of Montreal <i>founded in 1860</i>	PSA	Pastel Society of America
AANFM	Association des artistes non-figuratifs de Montréal	PSC	Pastel Society of Canada
AAP	Association des arts plastiques	PY	Prisme d'yeux
ACM	Arts Club of Montreal	QMG	Quebec Modern Group
AGA	Art Guild America	R5	Regina Five 1961 - 1964
AGQ	Association des graveurs du Québec	RA	Royal Academy
AHSA	Art, Historical and Scientific Association of Vancouver	RAAV	Regroupement des artistes en arts visuels du Québec
ALC	Arts and Letters Club	RAIC	Royal Architects Institute of Canada
AOCA	Associate Ontario College of Art	RBA	Royal Society of British Artists
ARCA	Associate Member Royal Canadian Academy of Arts	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
ASA	Alberta Society of Artists	RI	Royal Institute of Painters in Watercolour
ASPWC	American Society of Painters in Water Colors	RMS	Royal Miniature Society
ASQ	Association des sculpteurs du Québec	ROI	Royal Institute of Oil Painters
AUTO	Les Automatistes	RPS	Royal Photographic Society
AWCS	American Watercolor Society	RSA	Royal Scottish Academy
BCSA	British Columbia Society of Artists	RSC	Royal Society of Canada
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	RSMA	Royal Society of Marine Artists
BHG	Beaver Hall Group, Montreal 1920 - 1922	RSPP	Royal Society of Portrait Painters
CAC	Canadian Art Club	RWS	Royal Watercolour Society
CAS	Contemporary Arts Society	SA	Society of American Artists
CC	Companion of the Order of Canada	SAAVQ	Société des artistes en arts visuels du Québec
CGP	Canadian Group of Painters 1933 - 1969	SAP	Société des arts plastiques
CH	Companion of Honour Commonwealth	SAPQ	Société des artistes professionnels du Québec
CPE	Canadian Painters-Etchers' Society	SC	The Studio Club
CSAA	Canadian Society of Applied Art	SCA	Society of Canadian Artists 1867 - 1872
CSGA	Canadian Society of Graphic Artists <i>founded in 1905</i>	SCPEE	Society of Canadian Painters, Etchers and Engravers
CSMA	Canadian Society of Marine Artists	SSC	Sculptors' Society of Canada
CSPWC	Canadian Society of Painters in Water Colour <i>founded in 1925</i>	SWAA	Saskatchewan Women Artists' Association
EGP	Eastern Group of Painters	TCC	Toronto Camera Club
FBA	Federation of British Artists	TPG	Transcendental Painting Group 1938 - 1942
FCA	Federation of Canadian Artists	WAAC	Women's Art Association of Canada
FRSA	Fellow of the Royal Society of Arts	WIAC	Women's International Art Club
G7	Group of Seven 1920 - 1933	WS	Woodlands School
IAF	Institut des arts figuratifs	YR	Young Romantics
IWCA	Institute of Western Canadian Artists	φ	Indicates that Heffel Gallery owns an equity interest in the Lot
LP	Les Plasticiens	📄	Denotes that additional information on this lot can be found on our website at <a href="http://www.heffel.com">www.heffel.com</a>
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 <i>founded in 1872</i>		
P11	Painters Eleven 1953 - 1960		
PDCC	Print and Drawing Council of Canada		
PNIAI	Professional Native Indian Artists Incorporation		
POSA	President Ontario Society of Artists		
PPCM	Pen and Pencil Club, Montreal		
PRCA	President Royal Canadian Academy of Arts		

## 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 possibly 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.

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

### **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.

### **DIMENSIONS**

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

### **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. Literature citations may be to references cited in our Lot essay. These references may also pertain to generic statements and may not be direct literary references to the Lot being sold.

### **ESTIMATE**

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

## HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

HEFFEL 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 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, 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](http://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 has flourished through more than three decades of change, proof that our hard work, commitment, philosophy, honour and ethics in all that we do serve 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.)

## ANNUAL SUBSCRIPTION FORM

Please complete this Annual Subscription Form to receive our twice-yearly *Auction Catalogues* and *Auction Result Sheet*.

To order, return a copy of this form with a cheque payable to:  
Heffel Gallery Limited, 2247 Granville Street  
Vancouver, BC, Canada V6H 3G1  
Tel: 604-732-6505 · Fax: 604-732-4245 · Toll free: 1-800-528-9608  
mail@heffel.com · www.heffel.com

### Catalogue Subscriptions—tax included

#### DELIVERED IN CANADA

- One Year (four catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$80
- Two Years (eight catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$130

#### DELIVERED TO THE UNITED STATES AND OVERSEAS

- One Year (four catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$90
- Two Years (eight catalogues)  
*Fine Canadian Art / Post-War & Contemporary Art* \$150

### Canadian Art at Auction Index Online—tax included

Please contact Heffel Gallery to set up

- One-Block of 25 Search Results \$50
- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

### Billing Information

NAME

ADDRESS

CITY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

SIGNATURE

DATE

- I agree to receive e-mails from Heffel Fine Art Auction House. You can withdraw consent at any time. Your consent is sought by Heffel Gallery Limited, on its own behalf and on behalf of Galerie Heffel Québec Ltée.

## COLLECTOR PROFILE FORM

Please complete our Collector Profile Form to assist us in our ability to offer you our finest service.

### 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 \_\_\_\_\_



# ABSENTEE BID FORM

SALE DATE \_\_\_\_\_

BILLING NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ PROVINCE/STATE, COUNTRY \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ E-MAIL ADDRESS \_\_\_\_\_

DAYTIME TELEPHONE \_\_\_\_\_ EVENING TELEPHONE \_\_\_\_\_

FAX \_\_\_\_\_ CELLULAR \_\_\_\_\_

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 the Buyer's Premium calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. 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.

I agree to receive e-mails from Heffel Fine Art Auction House. You can withdraw consent at any time. Your consent is sought by Heffel Gallery Limited, on its own behalf and on behalf of Galerie Heffel Québec Ltée.

SIGNATURE \_\_\_\_\_ DATE \_\_\_\_\_

DATE RECEIVED (FOR OFFICE USE ONLY) \_\_\_\_\_

CONFIRMED (FOR OFFICE USE ONLY) \_\_\_\_\_

Please view our *General Bidding Increments* as published by Heffel.

Lot Number	Lot Description	Maximum Bid
numerical order	artist	Hammer Price \$ CAD (excluding Buyer's Premium)

- 1 \_\_\_\_\_
- 2 \_\_\_\_\_
- 3 \_\_\_\_\_
- 4 \_\_\_\_\_
- 5 \_\_\_\_\_
- 6 \_\_\_\_\_
- 7 \_\_\_\_\_
- 8 \_\_\_\_\_

To be sure that bids will be accepted and delivery of lots not delayed, bidders not yet known to Heffel Fine Art Auction House should supply a bank reference. All Absentee Bidders must supply a valid MasterCard or VISA # and expiry date.

MASTERCARD OR VISA # \_\_\_\_\_ EXPIRY DATE \_\_\_\_\_

NAME OF BANK \_\_\_\_\_ BRANCH \_\_\_\_\_

ADDRESS OF BANK \_\_\_\_\_

NAME OF ACCOUNT OFFICER \_\_\_\_\_ TELEPHONE \_\_\_\_\_

To allow time for processing, Absentee Bids should be received at least 24 hours before the sale begins. Heffel Fine Art Auction House will confirm by telephone or e-mail all bids received. If you have not received our confirmation within one business day, please re-submit your bids or contact us at:

**HEFFEL FINE ART AUCTION HOUSE**  
 13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
 Tel: 416-961-6505 · Fax: 416-961-4245  
 mail@heffel.com · www.heffel.com





**Alexander Colville**

**Harbour**

acrylic polymer emulsion on board  
13 ½ x 21 ½ in, 34.3 x 54.6 cm

**SOLD FOR A  
RECORD \$1,888,000**

## INVITATION TO CONSIGN

We are now accepting consignments  
for our Fall Live Auction of:

**Post-War & Contemporary Art  
Fine Canadian Art**

# Heffel

**FINE ART AUCTION HOUSE**

WWW.HEFFEL.COM • 1 800 528 9608 • MAIL@HEFFEL.COM

## INDEX OF ARTISTS BY LOT

### A–B

Baxter&, Iain 56  
Bellefleur, Léon 16  
Blackwood, David Lloyd 64  
Bloore, Ronald Langley 25  
Borduas, Paul-Émile 43  
Bush, Jack Hamilton 18, 35, 54

### C–D

Coughtry, John Graham 5  
Danby, Ken (Kenneth) Edison 65  
de Repentigny, Rodolphe (Jauran) 46

### E–G

Eyre, Ivan Kenneth 27, 28  
Ferron, Marcelle 11, 12  
Fischl, Eric 52  
Gagnon, Charles 22

### H–K

Harris, Lawren Stewart 42  
Hepworth, Barbara 53  
Hughes, Edward John (E.J.) 40, 41, 59, 66  
Iskowitz, Gershon 29, 30  
Knowles, Dorothy 57  
Kurelek, William 3, 4, 47, 48, 68

### L

Leduc, Fernand 26, 31  
Lemieux, Jean Paul 49, 62, 63  
Little, John Geoffrey Caruthers 67

### M–O

McElcheran, William Hodd (Bill) 34  
McEwen, Jean Albert 14, 15, 17, 21  
Molinari, Guido 13

### P–R

Penck, A.R. 51  
Pratt, Mary Frances 7, 8  
Riopelle, Jean Paul 1, 2, 19, 20, 44, 45  
Ronald, William 23, 24, 32, 33

### S–Z

Shadbolt, Jack Leonard 38, 60, 61  
Smith, Gordon Appelbe 36, 37, 39  
Tanabe, Takao 9, 10, 58  
Town, Harold Barling 55  
Warhol, Andy 50  
Wieland, Joyce 6





FINE  
ART  
AUCTION  
HOUSE

Heffel