

CANADIAN POST~WAR & CONTEMPORARY ART



HEFFEL FINE ART AUCTION HOUSE

SALE THURSDAY, NOVEMBER 22, 2012, TORONTO



CANADIAN POST~WAR & CONTEMPORARY ART

AUCTION

THURSDAY, NOVEMBER 22, 2012

**4 PM, CANADIAN POST~WAR
& CONTEMPORARY ART**

7 PM, FINE CANADIAN ART

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HEFFEL FINE ART AUCTION HOUSE

VANCOUVER • TORONTO • OTTAWA • MONTREAL



HEFFEL FINE ART AUCTION HOUSE

A Division of Heffel Gallery Inc.

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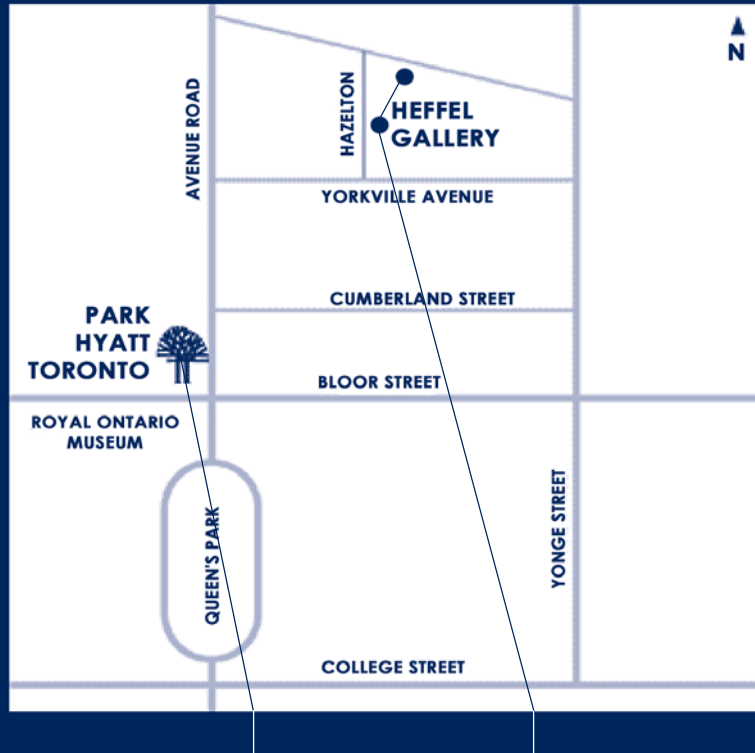
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SELLING AT AUCTION

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

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

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

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

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 114 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

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

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

GENERAL BIDDING INCREMENTS

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

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

FRAMING, CONSERVATION AND SHIPPING

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and restored to enhance its saleability. As a 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 Form for Purchases* on page 113 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 Inc., the client will be refunded the appraisal fee, less incurred "out of pocket" expenses.



HEFFEL FINE ART AUCTION HOUSE

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All Lots can be viewed on our Internet site at:

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

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If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM EST. We do not offer real-time Internet bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 114 of this publication.

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

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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 1.04 US dollar, 0.81 Euro, 0.64 British pound, 82 Japanese yen or 8.07 Hong Kong dollars as of our publication date.

CANADIAN POST~WAR
& CONTEMPORARY ART

CATALOGUE



Featuring Works from
The Estate of James M. Brickley
& other Important Private and Corporate Collections

SALE THURSDAY, NOVEMBER 22, 2012, 4:00 PM, TORONTO



➔ 1 **EDWARD JOHN (E.J.) HUGHES**

BCSFA CGP OC RCA 1913 ~ 2007

Patrol on Kiska in 1943

graphite on card, signed and dated 1944
and on verso titled and titled on the gallery label
and inscribed *Reverse lighting on figures*
19 7/8 x 23 1/4 in, 50.5 x 59 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Montreal

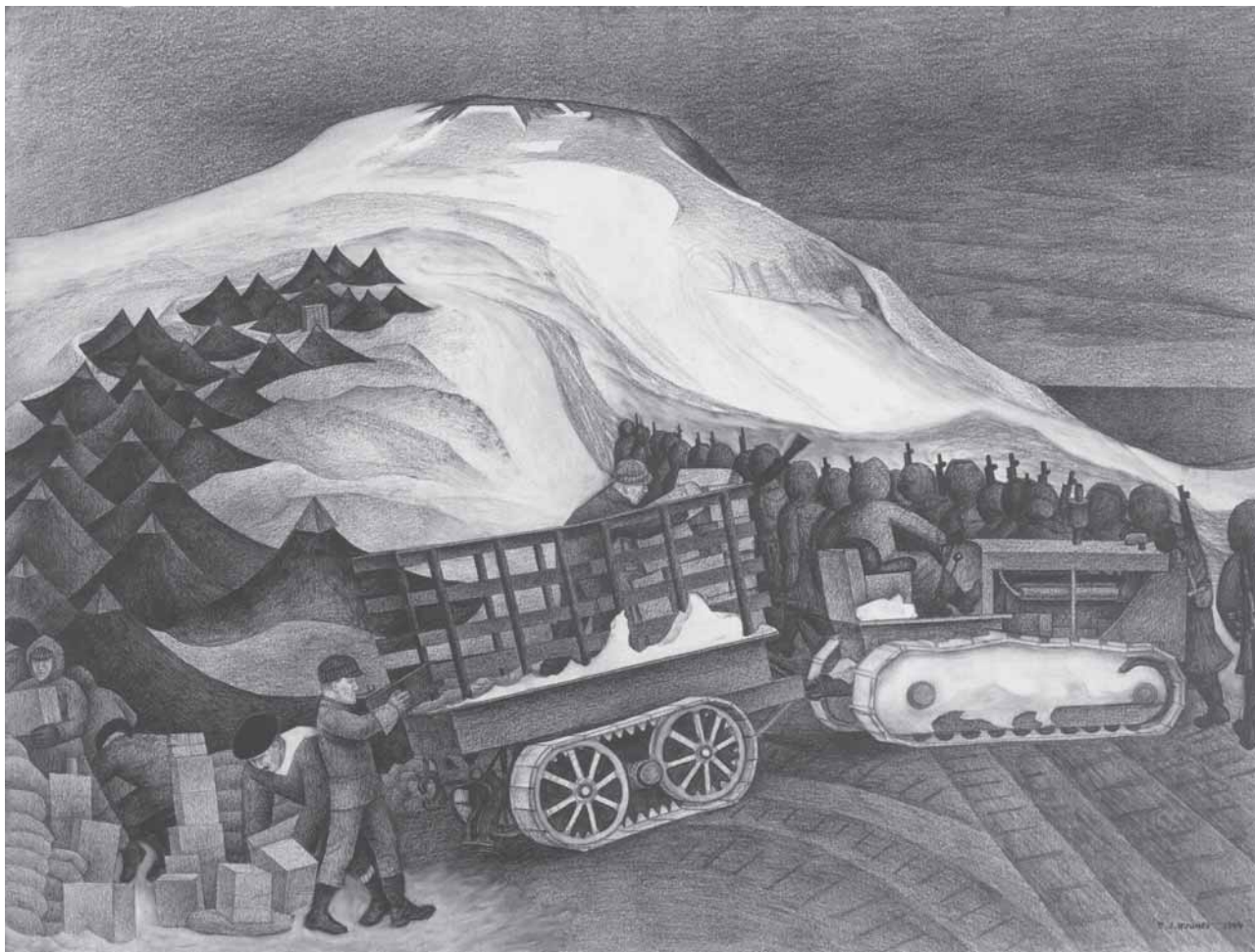


E.J. Hughes, Patrol, Kiska
CWM 19710261 ~ 3877, Beaverbrook Collection of War Art
© Canadian War Museum

As an official war artist during World War II, E.J. Hughes was posted to Kiska, Alaska from 1943 to 1944. Characteristic of Hughes's meticulous attention to detail, here he depicts a group of soldiers with their distinctive gear, including the bowie knife task force arm patch denoting the Kiska Invasion Force ~ the joint US-Canadian force formed to retake Kiska from Japanese forces. Surprisingly, when the invasion force landed in August of 1943, they found the island abandoned; nevertheless, they established their base there. Canadian forces came primarily from the 13th Canadian Infantry Brigade of the 6th Canadian Infantry Division, but also included the Canadian component of the First Special Service Force, also known as the Devil's Brigade, a commando unit. The men march through a striking and stark landscape, the deep snowdrifts indicative of the challenging winter environment. The work is full of light, with detail denoted by fine shading and tonal contrasts that create a strong sense of volume. Most of Hughes's war work is in the collection of the Canadian War Museum, making this fine cartoon drawing rare to the market. In their collection is Hughes's 1945 canvas from this drawing entitled *Patrol, Kiska* (reproduced above).

The preliminary 1943 ink drawing for this cartoon entitled *Sketch for Patrol, Kiska* was donated to the Canadian War Museum in 2012 by David and Robert Heffel.

ESTIMATE: \$25,000 ~ 35,000



2

2 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 - 2007

Unloading Supplies, Kiska 1943

graphite on card, signed and dated 1944 and on verso signed, titled and titled *Unloading Ammunition* on the gallery label, dated and inscribed *Figure with pipe only* 19 1/2 x 26 in, 49.5 x 66 cm

PROVENANCE:

Dominion Gallery, Montreal; Private Collection, Montreal

Having been a cadet in school, E.J. Hughes applied to the army in 1939 to become a war artist, and was accepted in 1940. After postings to Camp Petawawa in Ontario and to Britain, in 1943 Hughes was made a lieutenant and sent back to the West Coast to Kiska in the Aleutian Islands off the coast of Alaska. At this quiet base, Hughes had ample time for his art, and set to documenting the camp and its soldiers. Hughes used the term cartoon for his finely finished graphite drawings, and this large

cartoon work, with its fine texturing and handling of dark and light tonalities, is exceptional. It exhibits Hughes's unique stylization of repeated patterning in the conical tents, tire tracks, stacked boxes of supplies and lines of soldiers with their rifles. The men are intent on their tasks, carried out with order, precision and dedication. Through the contrast of their activities and purpose amid the peaceful environment, Hughes captures a sense of energy held in as the men wait for action. *Unloading Supplies, Kiska 1943* is both a striking image and a fascinating document of life at the Kiska base.

The 1945 canvas derived from this cartoon drawing entitled *Unloading Supplies, Kiska*, is in the collection of the Canadian War Museum (reproduced on page 11).

The preliminary 1943 ink drawing for this cartoon entitled *Unloading Supplies* was donated to the Canadian War Museum in 2012 by David and Robert Heffel.

ESTIMATE: \$25,000 ~ 35,000



E.J. Hughes, Unloading Supplies, Kiska
CWM 19710261~3876, Beaverbrook Collection of War Art
© Canadian War Museum

3 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998

“Boats in the Dusk, Coal Harbour” #2

watercolour on paper, signed
and dated 1946 and on verso titled
and inscribed \$80.00 [crossed out] 70.00
30 x 22 in, 76.2 x 5.1 cm

PROVENANCE:

The Art Emporium, Vancouver, 1978
Private Collection, Toronto

LITERATURE:

Jack Shadbolt, *In Search of Form*, 1968, pages 72 and 75
Jack Shadbolt was an important early modernist, and was keenly interested in the artistic developments in Europe during the 1930s and 1940s. Shadbolt was aware of Paul Cézanne's work and felt what he called “the spell of Cézanne's planular modulations of volume into special progressions.” He also stated, “I have indicated my concern, at this period, for the relationships of angular directional movements across space... When the mind is aware of angles it picks up other angular ideas.” This angularity is definitely part of the particular visual rhythm in this superb full sheet watercolour, in which loosely arranged boards form walkways and diagonal poles prop up boats. Within this haphazard jumble, Shadbolt's awareness of these angularities and the patterns they form integrates the image into a whole.

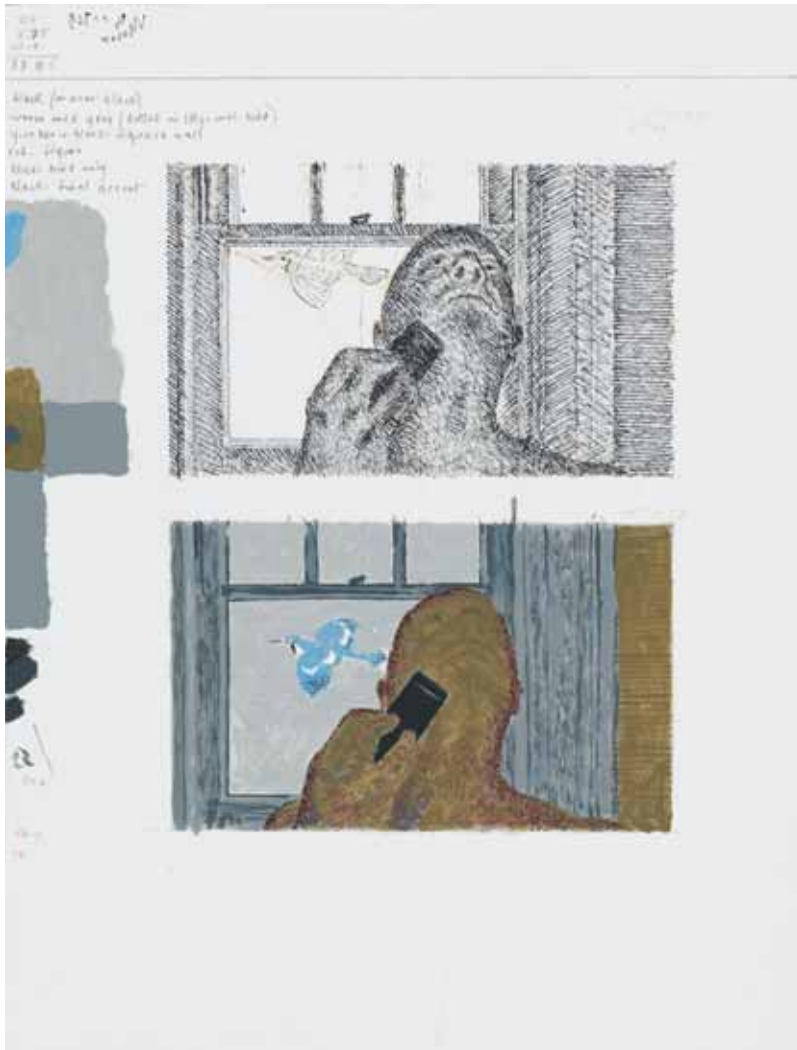
Attracted to boats and harbours, Shadbolt depicted them from Vancouver to the Mediterranean. Here, in Vancouver's historic Coal Harbour, the central boat is emphasized with bright colours in contrast to the moody background and tonalities of grey that surround it, as well as by the board pathway that



3

leads to it from the foreground. This work also reflects Shadbolt's interest in social realism at this time. He had returned to Vancouver in 1945 from England, where he had participated in the Official Canadian Army War Artists Program, and was feeling an affection for his own city and how its structures reflected society as a whole. He depicted industrial sites in False Creek, Marpole Bridge and a gravel mill in Burrard Inlet as well as this makeshift marina with the boats pulled up to be worked on. The raw vitality of such images gave him much visual grist for his ideas, and “*Boats in the Dusk, Coal Harbour*” #2 is an outstanding example of his artistic and societal interests of the time.

ESTIMATE: \$20,000 ~ 30,000



4

4 ALEXANDER COLVILLE

PC CC 1920 ~

Study for Artist and Blue Jay

mixed media on card, dated 5 May 1993, 6 May and 11 May 1993 and inscribed in the margin by the artist with his colour and measurement notes and on verso titled *Two Studies for Artist and Blue Jay* on the gallery label and inscribed *DUG 19093* in graphite 11 1/2 x 8 in, 29.2 x 20.3 cm

PROVENANCE:

Douglas Udell Gallery, Edmonton & Vancouver Private Collection, Toronto

LITERATURE:

Philip Fry, *Alex Colville, Paintings, Prints and Processes 1983 ~ 1994*, The Montreal Museum of Fine Arts, 1994, reproduced page 141, along with 13 other preparatory drawings reproduced pages 141 and 142, five stages of the serigraph reproduced page 143, the 1993 serigraph entitled *Artist and Blue Jay* reproduced page 171 and five additional studies reproduced pages 170 and 172

EXHIBITED:

The Montreal Museum of Fine Arts, *Alex Colville, Paintings, Prints and Processes 1983 ~ 1994*, September 30 ~ January 15, 1995, catalogue #32.14

Alex Colville has often featured animals in his work ~ domesticated animals as well as wild creatures, including birds such as the cormorant, kingfisher, crow and, in this complex mixed media study, the blue jay. Here, the blue jay flies by, unseen by the man ~ Colville himself ~ who is engrossed in his ritual of shaving. The jay, as well, is oblivious to Colville: both are completely absorbed in the patterns of their species; these kinds of contrasting juxtapositions fascinate Colville. In addition, the jay is spatially outside yet appears positioned close to Colville's head; it is acting in a natural manner while Colville, through the act of grooming, controls his natural appearance, symbolically implying the world of instinct versus the rational. Colville's process is to prepare for prints and paintings with preparatory studies, and the outcome of his explorations of this image was the 1993 serigraph *Artist and Blue Jay*. This work is particularly intriguing, as he examines the possibilities of both structure and colour for this image in two stages.

ESTIMATE: \$25,000 ~ 30,000



5

5 ALEXANDER COLVILLE

PC CC 1920 -

Four Women

ink and tempera on paper, signed and dated 10 April 52 and on verso titled 12 1/4 x 18 1/2 in, 31.1 x 47 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Helen J. Dow, *The Art of Alex Colville*, 1972, the 1952 tempera on board entitled *Four Figures on Wharf*, in the collection of the National Gallery of Canada, reproduced page 60

David Burnett, *Colville*, Art Gallery of Ontario, 1983, page 80, the 1952 tempera on board entitled *Four Figures on Wharf*, in the collection of the National Gallery of Canada, reproduced page 74

Tom Smart, *Alex Colville: Return*, Art Gallery of Nova Scotia, 2005, the 1952 tempera on board entitled *Four Figures on Wharf*, in the collection of the National Gallery of Canada, reproduced page 46

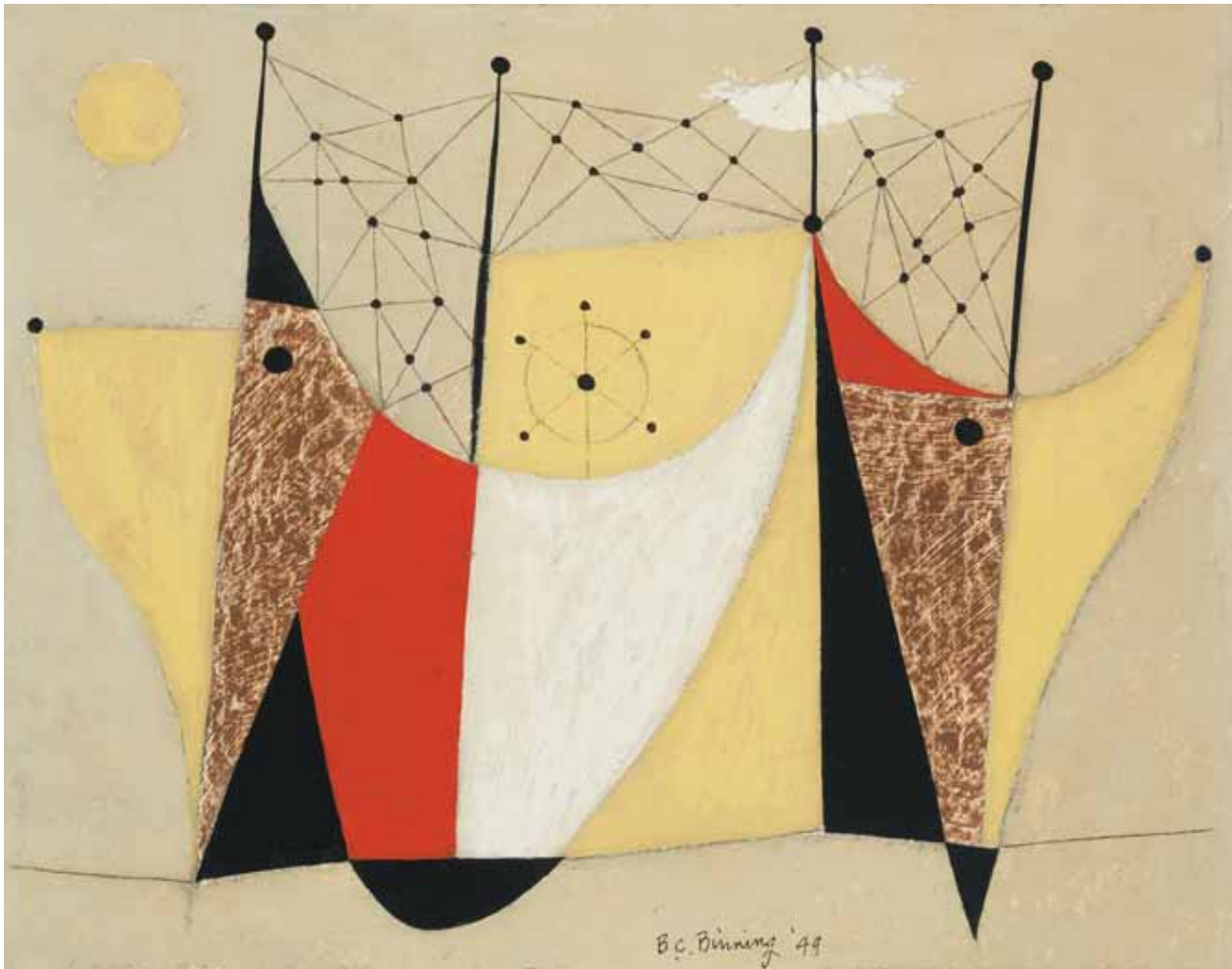
EXHIBITED:

The Art Gallery of Toronto, *Women's Exhibition Committee*, circa 1952 - 1954

The great English sculptor Henry Moore was an artist Alex Colville greatly revered. Colville's *Four Women* contains references to Moore's style in the formal drapery and robust draughtsmanship of the female forms. The impressive 1952 painting *Four Figures on Wharf*, in the collection of the National Gallery of Canada in Ottawa, was based on a number of smaller works including this fine mixed media work. The scholar David Burnett felt that this image refers to Colville's experience of wartime, and was "an abstraction of memory, a reflection of Colville's desire to return home and be reunited with his wife." Of the hauntingly beautiful figures, which are staged on a wharf in the large work, he states, "We cannot identify specific fears and longings in the women; they are anonymous, even in the characterless drapery they wear. We are turned back from them... as if we are standing on the shore, literally and figuratively standing back from these events, creating an idealized image of memory."

The National Gallery acquired several other important Colville canvases during this decade, including *Child and Dog* and *Woman, Man and Boat*.

ESTIMATE: \$15,000 ~ 20,000



6

6 BERTRAM CHARLES (B.C.) BINNING

BCSFA CGP CSGA OC RAIC RCA 1909 - 1976

Little Red & Yellow Ships

oil on board, signed and dated 1949 and on verso signed, titled and inscribed \$35.00 on the artist's label
8 5/8 x 10 1/2 in, 21.9 x 26.7 cm

PROVENANCE:

Private Collection, USA

B.C. Binning was a catalyst in the cultural community of Vancouver. He established the Fine Arts Department at the University of British Columbia and, as its head, involved himself in many cultural events and activities. Binning had a great love of the sea, and explored the waters around Vancouver in his sailboat. These experiences led to his use of nautical images - the tall hulls depicted here being inspired by a sighting

of towering World War II ships anchored in a cove in Indian Arm. This delightful oil contains Binning's classic and eloquent motifs of semi-abstracted rigging, masts and tall triangular hulls of ships, also featured in such stunning paintings as the 1948 oil *Ships at Quiet Anchor* and the 1949 canvas *Fairweather Signals*, both in the collection of the Vancouver Art Gallery, as well as the 1950 canvas *Seaside Facade*, in the collection of the National Gallery of Canada in Ottawa. *Little Red & Yellow Ships* strikes the fine balance between formality and lyrical playfulness found in the most sought-after work of this pioneer West Coast modernist.

ESTIMATE: \$20,000 ~ 30,000



7

7 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 ~

Abstract

oil on canvas, signed and on verso
inscribed *Betty E. Paul*, circa 1960 ~ 1962
40 x 43 3/4 in, 101.6 x 111.1 cm

PROVENANCE:

Acquired directly from the Artist by Betty E. Paul
Private Collection, Oregon

LITERATURE:

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, page 30

The year 1960 brought an important break in Gordon Smith's career.
He was chosen to represent Canada at the *Bienal de São Paulo* and was

awarded a Canada Council fellowship, allowing him to take a year off from teaching in order to travel. He went to Europe and England (including a period in Cornwall), and one of the highlights of this trip was his revisiting of the work of J.M.W. Turner. As Ian Thom writes, "The singular effects of light, atmosphere and colour in Turner's work all became fodder for Smith's own creative processes." In this period, Smith produced paintings such as this that included loosely defined central forms surrounded by pale, abstracted atmospheric fields. There is the suggestion of landscape in this peaceful, ambient work, but it is not definitive of a specific place, but rather conveys the contemplative feeling one has in gazing upon a beautiful scene. The handling of paint is soft and brushy, creating a dreamy, romantic atmosphere, and the light pouring from the creamy colour fields around the central form adds to the evocative effect.

ESTIMATE: \$20,000 ~ 30,000



**8 GUIDO MOLINARI**

AANFM LP QMG RCA SAPQ 1933 ~ 2004

Untitled ~ Black & White

duco on canvas, on verso signed, titled
on the gallery label and with the inventory
#MOL~119 and dated 1955
26 x 30 in, 66 x 76.2 cm

PROVENANCE:

Collection of the Artist, Montreal
Paul Kuhn Gallery, Calgary
Private Collection, Calgary

LITERATURE:

David Sylvester, "Interview with Franz Kline", *Living Arts*, Spring, 1963, reproduced in Barbara Rose, *Readings in American Art Since 1900, A Documentary Survey*, 1968, page 155

This is an intriguing painting for those who associate Guido Molinari with hard-edge vertical bands of colour. Two things must be taken into consideration here: first, the date of 1955, and second, the medium of duco on canvas. Under the Duco brand, DuPont Company introduced the first quick-drying multi-colour line of nitrocellulose lacquers made especially for the automotive industry. This medium was also used in paintings by the American artist Jackson Pollock. In January 1955, Molinari made a short trip to New York City. He took advantage of his trip to see some paintings that especially interested him, such as the Wassily Kandinsky at the Museum of Non-Objective Painting, which Solomon R. Guggenheim and Hilla Rebay, his personal curator and the museum's first director, opened on East 54th Street in Manhattan in 1939, and the Piet Mondrian at the Museum of Modern Art. We know that he was also interested in other recent American painters such as Pollock – he named him in his article "L'espace tachiste ou situation de l'automatisme". During the months that followed, he experimented in "drippings". One of these experiments was presented from November 12 to 30, under the title of *Abstraction No. 1*, 1955 (in a private collection), in an exhibition organized by Robert Parizeau and Rolande Sainte-Marie at the business school of the Université de Montreal (known as the École des Hautes Études Commerciales).

What our painting suggests is that Franz Kline could have been another American painter discovered by Molinari during his trip. Our *Untitled ~ Black & White* is a strong black and white painting, in which the black is thickly painted over a background stained off-white and streaked with grey. Annoyed by the comparison made between his painting and Japanese calligraphy, Kline said in his interview with David Sylvester, "You don't make the letter 'C' and then fill the white in the circle." Similarly, Molinari succeeded in giving as much presence to the off-white as to the black in his painting. The fact that everything is brought to the surface, that we feel only a suggestion of depth, and that the presence of the painter is felt all over the surface, makes this work stand as a definitively "American type painting", quite far from the European refinement of the Plasticiens, admirers of Mondrian and Auguste Herbin, as well as the Surrealist feel of Automatist works. This difference was brought to the attention of the public by a polemic created by derogatory remarks made by Paul-Émile Borduas, who came from New York to visit the exhibition *Espace 55* about the same time. He thought that the Post-Automatist trend revealed at this exhibition was "dépassé (out of fashion)". Molinari replied in the text mentioned above by saying that it was the "tachist espace" advocated by Borduas that was "dépassé". It was now the time for a completely non-referential painting, proud of its flatness and of its complete break from what he called the Euclidian cube of the Renaissance, meaning a painting reflecting the three dimensions, including depth! Soon Molinari would be tempted by a more geometric and hard-edge style. But he kept to the black and white opposition for a while, as we see in the year after our painting was produced, when he presented his *Black and White* show from April 30 to May 14, 1956 at L'Actuelle, a gallery he had founded in Montreal with the financial backing of Fernande Saint-Martin the year before.

It is interesting to note that the first paintings by Borduas from his famous *Black and White* series were made in Paris the year after our Molinari painting, which is a rare museum quality painting.

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

ESTIMATE: \$70,000 ~ 90,000



9

9 RITA LETENDRE

ARCA OC QMG 1928 ~

Danse saturnale

oil on canvas, on verso
signed and dated 1961
18 1/2 x 20 1/2 in, 47 x 52.1 cm

PROVENANCE:

Private Collection, Montreal

Rita Letendre's work from the 1960s is gestural, vibrant and expressive. Her titles add further life to this expressiveness, *Danse saturnale* being a perfect example. Her palette is often dark and she is especially adept at

using black with other colours in a manner that blends the two colours dramatically, opening up the black and allowing us to see deeply into it, into the place where hidden layers of colour lie. She has done so here with two bursts of flame-like red ~ a red that is orange in places and hot carmine in others ~ which is seen through the swathed-on black paint as if it is burning its way off of the surface of the work. Letendre worked with a palette knife ~ a method she learned as a young Automatist ~ and her surfaces have a palpable sense of drama and energy that came into her work at the time of this highly influential movement.

ESTIMATE: \$15,000 ~ 20,000



10

10 MARCELLE FERRON

AANFM AUTO CAS QMG RCA SAAVO SAPO
1924 - 2001

Sans titre

oil on canvas on board, signed and on verso
signed, dated 1956 and inscribed indistinctly
21 1/2 x 19 in, 54.6 x 48.3 cm

PROVENANCE:

Collection of Léon Bellefleur

By descent to the present Private Collection, England

Marcelle Ferron trained under Paul-Émile Borduas and was a signatory to both the critical open letter to the Spring Salon of The Montreal Museum of Fine Arts and to the *Refus global* when they were written in 1948. Ferron

struggled for the acceptance of her work in Canada. In October of 1953, she inherited a modest sum of money that allowed her to move to France where, with an open-minded community of artists around her, she painted works of joyous freedom and pure, exhilarating colour. Ferron ground her pigments by hand and mixed them with poppy-seed oil, resulting in vibrant hues and glowing colours. She used a palette knife to work, mixing her colours directly on the canvas. The beauty and richness of these works is heightened by their lovely tactile surfaces. Bands of colour take on the appearance of lichen or crusted stone, and have an earthy, organic quality to them. Ferron also trained as a glassmaker, a skill which shows in her works, as they can seem ~ as is the case with *Sans titre* ~ to be lit from within.

ESTIMATE: \$15,000 ~ 20,000



11

11 WILLIAM KURELEK

ARCA OC OSA 1927 - 1977

Feathering Bee

mixed media on board, initialed and dated 1966
and on verso titled on the gallery label
diameter 15 1/2 in, 39.4 cm

PROVENANCE:

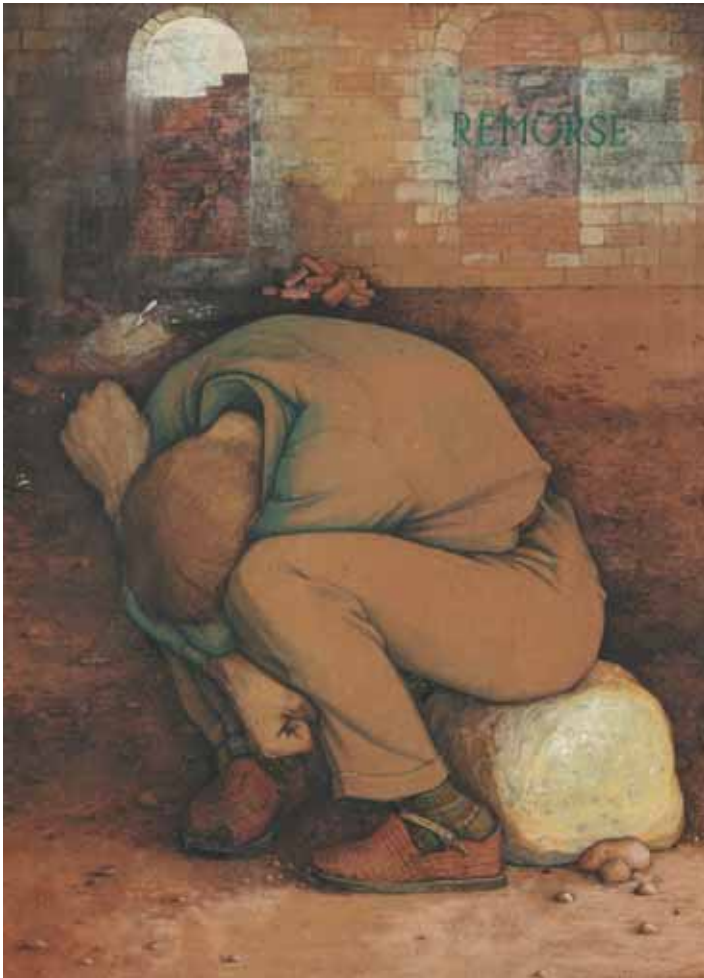
The Isaacs Gallery Ltd., Toronto
Private Collection, Toronto

William Kurelek's fascinating works are often filled with hidden meaning, allegorical messages and religious imagery. In this intimate depiction of nine women cleaning feathers, we are struck by the arrangement of the women at the table; they could be the disciples or apostles of the central figure at the head of the table, who looks upwards and is illuminated by the lamp directly in front of her. Further, the three at the head of the table

are surrounded by shadows, similar in form to the golden halos of medieval icons. It is an absorbing scene, beautifully detailed and rich. We also see that the position of each figure is unique, as if her particular posture has a message for us. Especially intriguing is the woman with the braided hair ~ we assume that her hands hold feathers, but they also mimic a position of supplication or prayer. The women range in age from young to old, and in their dress from modern to traditional, a further, subtler allegory in that the apostles also varied in age. Finally, the tiny cross atop the first initial of Kurelek's signature reminds us again of his devotion to Catholicism.

This painting is in its original frame, which was made by the artist.

ESTIMATE: \$35,000 ~ 45,000



12

12 WILLIAM KURELEK

ARCA OC OSA 1927 - 1977

Remorse

mixed media on board, signed and titled and on verso
titled and dated 1953 on the gallery label
24 3/8 x 18 1/2 in, 61.9 x 47 cm

PROVENANCE:

The Isaacs Gallery Ltd., Toronto

By descent to the present Private Collection, Montreal

LITERATURE:

William Kurelek, *Someone With Me*, 1980, page 12

Patricia Morley, *Kurelek, A Biography*, 1986, detail reproduced page 84

In 1952, William Kurelek voluntarily entered into care at the Maudsley Psychiatric Hospital in London, England. Depressed and plagued with chronic eye pain, he desperately sought help. He found a friend in a fellow

patient there, Ken Staunton, an intellectual Marxist. Staunton was discharged and soon married (Kurelek was his best man) and after Kurelek's release, they kept in close touch. Despite ongoing treatment as an outpatient, Kurelek's mental health continued to deteriorate, and when he was readmitted to Maudsley, Staunton attempted to have Kurelek gain readmission for himself as well. Kurelek wrote, "when I failed to do so I felt strangely guilt-stricken. I did a painting of this feeling at the time which I titled *Remorse*". The bricked-off windows excluding light, the fetal position of the figure with his tightly closed fists, the sombre palette and bleak setting speak volumes about Kurelek's mental state at this time. Yet despite the sadness of the scene, it is a beautifully painted work, with intricate stripes on the figure's socks, very fine and detailed shading in his clothing and a powerful sense of emotion being conveyed through the masterfully rendered hands.

ESTIMATE: \$20,000 ~ 30,000



13

13 CHRISTOPHER PRATT

ARCA CSGA OC 1935 -

Atlantic: North North~East

oil on board, signed and dated 2007 and on verso signed, titled and dated November 2007
19 1/2 x 26 1/2 in, 49.5 x 67.3 cm

PROVENANCE:

Private Collection, Nova Scotia

Christopher Pratt draws inspiration from his environment in Newfoundland ~ landscapes, architecture, interiors, figures and, as seen in *Atlantic: North North~East*, the coast. He infuses his geographical surroundings with his own personal accounts. Pratt is both a painter and an editor, selecting, adding and removing elements to craft a striking and personal reflection of reality. The infinite horizon is a familiar subject for Pratt, and has appeared throughout his work, such as in his serigraphs from the 1970s and 1980s of coastal horizons. Here, however, illustrative details such as waves or boats found in previous works are removed, resulting in a flattened and more abstracted composition. Only the barest essential elements ~ water, sky and light ~ are included, which makes the

viewer question what other details were removed and, more importantly, why. The title clearly indicates the direction, but this infinite horizon could be anywhere. This is a universal scene that all viewers can identify with and thus is an excellent example from Pratt's fruitful career, notably created two years after his significant exhibition at the National Gallery of Canada.

ESTIMATE: \$40,000 ~ 60,000

14 CHRISTOPHER PRATT

ARCA CSGA OC 1935 -

Rosemary in 1971

mixed media and collage on primed plywood, signed and dated 2010 and on verso signed, titled and dated
7 7/8 x 11 3/8 in, 20 x 28.9 cm

PROVENANCE:

Douglas Udell Gallery, Vancouver
Estate of James M. Brickley, Vancouver



14

LITERATURE:

David P. Silcox and Meriké Weiler, *Christopher Pratt*, 1982, page 130, the 1971 graphite drawing entitled *Woman in Black* reproduced page 131
Joyce Zemans, *Christopher Pratt: A Retrospective*, Vancouver Art Gallery, 1985, the 1971 graphite drawing entitled *Woman in Black* reproduced page 52 and listed page 93

Josée Drouin-Brisebois, *Christopher Pratt: All My Own Work*, National Gallery of Canada, 2005, the 1972 / 1989 canvas entitled *Woman Wearing Black* reproduced page 45, listed page 129

EXHIBITED:

Vancouver Art Gallery, *Christopher Pratt: A Retrospective*, November 23, 1985 ~ January 26, 1986, traveling to the Art Gallery of Ontario, Toronto, February 21 ~ April 20, 1986, the related drawing entitled *Woman in Black* was exhibited

National Gallery of Canada, Ottawa, *Christopher Pratt: All My Own Work*, September 30, 2005 ~ January 8, 2006, the related 1972 / 1989 canvas entitled *Woman Wearing Black* was exhibited

Christopher Pratt began portraying the female figure around 1964. These were often idealized figures absorbed in natural everyday activities,

frequently shown with their backs to the viewer. Pratt found his models in the small neighbouring communities of Mount Carmel and St. Catherines in Newfoundland. From 1971 to 1973, he did not have a regular model, and revealed about this one, "This is a true-to-life drawing of a friend of ours. I only drew her once. She was much bigger physically and infinitely more confident and matter of fact than most of my models. She came from my own world." This intriguing image engaged him over decades, from the 1971 drawing to two canvases, one from 1989, the other 1972 / 1989, to this polished 2010 mixed media work. Distilled to its most essential details, this image has a refined and elegant sensuality, and contains a subtle surreal edge, in that the woman on the mattress seems suspended in the pale blue ground, an abstract space like that of the realm of a dreamer.

ESTIMATE: \$8,000 ~ 12,000



15

15 CHRISTOPHER PRATT

ARCA CSGA OC 1935 ~

June 1949: The Way We Were

mixed media on paper, signed and dated
June 2009 and on verso signed, titled
and inscribed *June 2009 ~ sixty years on*
22 1/4 x 43 in, 56.5 x 109.2 cm

PROVENANCE:

Douglas Udell Gallery, Vancouver
Estate of James M. Brickley, Vancouver

The history of Newfoundland is deeply embedded in the work of Christopher Pratt. The inscription on verso of this work reads: "For my parents ~ Emily Christina Dawe, a Newfoundlander of (at least) five generations and John Kerr Pratt who, through his Grandmother, Fanny

Pitts Knight, was a Newfoundlander of (at least) six generations. They voted against Confederation." A former colony of the United Kingdom, Newfoundland became the tenth province to enter the Canadian confederation on March 31, 1949. This followed a lengthy and intense debate, which obviously resulted in an adverse conclusion for the Pratts. *June 1949: The Way We Were* therefore acts as a historical yet incredibly personal painting. Given the inscription, we can assume that the two boats symbolize Pratt's parents and their defiantly independent political views on the future of Newfoundland. The Canadian Red Ensign flag is at half-mast, casting a reflective and sombre shadow on the work. Characteristic of Pratt's work, the forms are refined and, above all, poignant. Distilled works such as this demonstrate Pratt's firm standing as one of Canada's most important contemporary artists.

ESTIMATE: \$15,000 ~ 20,000



16

16 TAKAO TANABE

OC 1926 ~

***West Coast 2/06: Dawn, Pacific Ocean,
at Brooks Peninsula***

acrylic on canvas, signed and on verso
signed, titled twice and dated 2006
38 x 120 in, 96.5 x 304.8 cm

PROVENANCE:

Mira Godard Gallery, Toronto
Estate of James M. Brickley, Vancouver

In 1980, Takao Tanabe returned to British Columbia and built a studio in Errington, near Parksville on Vancouver Island. While on the ferry from Vancouver Island to the mainland, Tanabe became entranced with the stunning vistas of ocean, islands and solid land. Slowly he turned from

the more formalist treatment of his previous abstracted Prairie landscapes to a more realistic approach to the landscape ~ one which is site-specific, depicted with a natural use of perspective and space. With these works he joined the company of other fine atmospheric West Coast painters such as Toni Onley and Gordon Smith. As seen in this transcendent view of the Pacific Ocean, Tanabe used long horizontal panoramic views, enabling the depiction of an expansive play of weather effects progressing across sky, land and water. He selected a reductive palette based on the cool tonalities of the coast. Delicate haze, distant clouds rising on the horizon and the sun's sparkling path across the rippling ocean make this a consummate work by this poet of West Coast atmospheres.

ESTIMATE: \$20,000 ~ 30,000



17

17 WILLIAM KURELEK

ARCA OC OSA 1927 - 1977

A Sketch for the Poem, Pacem in Terris

mixed media on paper on board,
initialed and dated 1970 and on verso titled
14 3/4 x 20 in, 37.5 x 50.8 cm

PROVENANCE:

A gift from the Artist to a Private Collector, Ontario
Uptown Gallery, Toronto
Private Collection, Toronto

This sketch was originally intended to be part of the *Pacem in Terris* or *Peace on Earth* series, inspired by a poem written by Father Murray Abraham, who was a friend of William Kurelek's and who operated a school near Darjeeling, India. Kurelek traveled to India in 1970, where he was overwhelmed by the poverty and human strife that he saw.

He produced a series of drawings based on these Indian themes, and a film of the same name was produced in 1971.

Here, Kurelek brings his theme closer to home by dwelling on an annual Canadian ritual. Reminiscent of his early *trompe l'oeil* paintings, it is a cornucopia of minute details. Christmas shoppers pack Eaton's department store under an array of decorations and amid the season's offerings. According to the original owners, it is Kurelek himself who inspects a book in the foreground, while a child cries as his mother pulls him away from a display of toy guns. It is at once both a joyous depiction of Christmas shopping and an ironic comment on affluence and prosperity.

ESTIMATE: \$50,000 ~ 70,000



18

18 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 – 1998

Stanley Park Causeway, Vancouver

watercolour on paper, signed indistinctly
and on verso titled and inscribed *use any vertical
section for proportion of cover*, circa 1946
22 3/4 x 21 in, 57.8 x 53.3 cm

PROVENANCE:

Private Collection, Sechelt

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

Auction House, November 9, 2000, lot 212

Private Collection, USA

In the 1930s and 1940s, Jack Shadbolt was interested in social realism, painting street scenes of Victoria and Vancouver, as well as images relating to World War II. Shadbolt's early watercolours of Vancouver are highly regarded. Reflections of the essence of their time, full of vitality and often

finely detailed, they range from downtown street scenes to this engaging depiction of leisurely strollers in Stanley Park. This bridge with its distinctive decorative lamps is still in existence today, leading between the Rose Garden and the seawall on Coal Harbour. Shadbolt's acute powers of observation are fully manifest here, as he depicts a colourful crowd of diverse individuals, including a man in uniform – a reference to the war – and wandering among them, bold seagulls from the unseen shore. It is an interesting feature of this bridge that, from this view, it seems to drop off into the trees – one cannot see the path beyond – so that the crowd seems to exist only on the bridge itself, their entry and exit unseen. It is an intriguing and striking watercolour, an outstanding work from this time.

ESTIMATE: \$15,000 ~ 25,000



19 JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

Bluebird

acrylic on canvas, on verso signed,
titled, dated July 1973 and inscribed *Toronto*
79 x 47 1/2 in, 200.6 x 120.6 cm

PROVENANCE:

André Emmerich Gallery, New York
Private Collection, Toronto

LITERATURE:

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 120

Jack Bush was arguably the best-known Canadian painter of the 1960s and 1970s. Central to the group Painters Eleven in the 1950s and its focus on abstraction, he pulled gradually away from what he came to see as the confines of traditional Anglo-Canadian art. Bush became a highly celebrated innovator in abstract painting, praised and promoted most famously by the influential New York art critic Clement Greenberg, who visited Bush's studio in Toronto in 1957. Like many prominent Canadian painters, Bush also had a career as a commercial artist. This he suspended only in 1968 after many achievements, including his first solo exhibit in New York City in 1962, participation in Greenberg's landmark *Post-Painterly Abstraction* exhibition in the USA in 1964, and representing Canada at the *Bienal de São Paulo* in 1967.

The qualities that so many revere in Bush's painting are on full display in *Bluebird*. Against a textured, rolled-on ground of brownish-grey pigment stand four totemic forms, each in a different vibrant hue. Bush's ability with colour remains unique, however much he was inspired by old masters such as Henri Matisse and Joan Miró, or by contemporaries Kenneth Noland and Morris Louis. His colour choices are unusual and memorable. Bush was equally concerned with form; typical of his seemingly spontaneous compositions, the shapes in this painting remain dynamic, like music. The highly varied surface has three visible planes ~ the canvas on the left exposed at the edges, the loosely applied ground on which the forms play and the four shapes themselves. As in a scale, there is a clear movement upwards from the green figure at the bottom, to the simple but immediately recognizable bird's silhouette that gives the canvas its name, to a yellow and then a red circle.

Bluebird was painted with acrylic pigment. While there was nothing unusual about this medium by the 1970s, it is important to recall that Bush was early in its adoption. He was using acrylic paints by 1966, not least because his friend, the American painter Louis, died of lung cancer in 1962; many attributed his illness to fumes in the studio. Because they can be diluted and cleaned with water rather than turpentine, acrylics are much safer than oils. Acrylics lend themselves to dilution, to the use of thin washes. An accomplished watercolourist, Bush adapted readily to such techniques and explored them fruitfully on a large scale.

Despite his affinity to progressive American painting in the 1960s and 1970s, Bush was never a doctrinaire abstractionist or one to adhere to

a program. He himself noted that in group exhibitions his work always looked different ~ it had personality. He stated, "There it was: not like everybody else's. The difference was Bush, and I just couldn't get rid of it...fortunately." In the 1970s generally, as in *Bluebird*, he freely combined abstract motifs with figuration. He moved from theme to theme, sometimes painting several works in one mode, but then changing his motifs. Here, too, he was inspired by great abstract artists who avoided "pure" abstraction, such as Paul Klee, Matisse and Miró. In concert with these predecessors ~ and in contrast to many of his American fellow travelers in abstraction ~ Bush's painting is, above all, playful. This quality we see in his whimsical inclusion of the bird form in this painting.

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

ESTIMATE: \$80,000 ~ 100,000



**20 WILLIAM RONALD**

P11 RCA 1926 – 1998

The Fisherman

oil on canvas, signed and on verso signed, titled, dated December 20, 1970 and inscribed *Toronto* and #701
78 x 60 in, 198.1 x 152.4 cm

PROVENANCE:

Collection of the Artist

Acquired from the above by the present Private Collection, Toronto

By the late 1960s, William Ronald was almost better known as a Canadian broadcaster than as a visual artist due to his stints on CBC Television's *The Umbrella* (1966 ~ 1967) and CBC Radio's *As It Happens* (1969 ~ 1972).

Partly as an attempt to re-emphasize his reputation as a painter, he undertook a major commission in the form of an enormous mural for the National Arts Centre in Ottawa (1969), as well as an exhibition of large, stylistically similar paintings at the Dunkelman Gallery in Toronto (1970). What characterized these very large works was a turn away from splashy, overwrought emotion towards multi-coloured, free-flowing ribbons executed with uncharacteristic, peaceful deliberation and almost hard-edged precision. The ribbons look like stylized draperies blowing laterally across the canvas, like psychedelic laundry in the breeze. They were intended to serve as a kind of cool counterpart to Ronald's over-the-top, forceful personality, which occasionally led him into on-air conflicts with interviewees. In fact, the *Toronto Star* had called him "The Most Hated Man on Canadian Television" on October 25, 1969.

The Fisherman is exactly contemporary with these more objective works, but it is more of a synthesis of the windblown ribbons with the strong central image of his first signature style. An indeterminate figure in greens and strong blues stands against a backdrop of atmospheric, washy blues and whites, while ribbons of brown, yellow and turquoise flutter around the figure, as if in a strong gust of wind from an implied sea. In a kind of cartouche, outlined in blue just left of the central green form, is a curious shape reminiscent of a boxing glove. While it is well known that Ronald was a great aficionado of boxing, it is not clear why he would use this motif in a painting entitled *The Fisherman*. But then, we remind ourselves of the career of one-time Canadian middleweight champion Yvon Durelle, a boxer nicknamed "The Fighting Fisherman".

Durelle's career was very well known to Canadian boxing fans. He was said to have been a split-second away from becoming the world champion in Montreal in 1958 when he lost to Archie Moore, who made a surprising comeback from several near knockouts at the hands of The Fisherman. It thus comes as no surprise that Ronald, who was a voracious sports reader, would know of him and dedicate a work to him. The real question is, does it really mean anything?

The answer is: possibly. Durelle was called The Fisherman because of his work on a fishing boat and in a fishery in his youth. Despite his professional meanderings, he remained emotionally attached to Baie-St-Anne, the modest Acadian fishing village that was his childhood home, for his whole life. On June 19, 1959, almost three dozen fishermen were lost at sea during a terrifying storm that sank nearly two

dozen vessels. It is said that this loss of friends and family caused him such despair that he never quite recovered his boxing prowess. He even turned to professional wrestling for a time in an attempt to recreate himself.

It is conceivable that Ronald was trying to convey in this painting a similar feeling of despair. Certainly the figure in the image turns in on itself in a way suggestive of self-comfort, recoiling from the winds all around. More broadly, it suggests that Ronald was thinking of and identifying with *The Fisherman* as a metaphor of his own experience. Somewhere between his "old" expressionistic exuberance and the fluttering ribbons of his "New Cool" is the real Ronald ~ a boxer in the wind trying to redefine himself.

We thank Robert Belton, author of *The Theatre of the Self: The Life and Art of William Ronald* and Professor of Art History at the University of British Columbia Okanagan, for contributing the above essay.

ESTIMATE: \$15,000 ~ 20,000



21 JEAN ALBERT MCEWEN

AANFM RCA 1923 – 1999

Rupture lumineuse

oil on canvas, signed and dated 1960 and on verso signed, titled on a label and titled *Rupture Lumineux [sic]* on the gallery label and dated 20~3~61
82 1/4 x 54 1/4 in, 208.9 x 137.8 cm

PROVENANCE:

Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE:

Jean McEwen, "Their Objective Is Non~Objective", *Weekend Magazine*, 1956, Volume 6, #36, page 15

Jean McEwen stated, "There are two ways to judge a painting... One is based on criteria and theories of art. The second is based on the sensations we get before a picture. I paint the second way." If we use McEwen's criterion to judge this work, we would find it wonderfully hot, perhaps reminiscent of the inside of a beehive, the layers of yellow colours melting through one another like wax, while the vertical line of rusty red and the darker canvas borders contain the frenzy of the hive. His interests lay in spatial relations described through colour, and in this he was a master, blending layers of analogous colours in such subtle and rich layers that the resulting works are alive with pattern, texture and lyricism.

McEwen's career was in full~flight in the 1960s. He continued to be included in the biennial exhibitions at the National Gallery of Canada and had won first prize in several important painting competitions in Quebec. He received a Canada Council Grant and held his first one~man show at Gallery Moos in Toronto, where the arresting presence of his work was noted by critics. *Rupture lumineuse* is fantastically rich, resonant and present. Its tones of gold, yellow and red evoke gold leafed frescos, ancient ruins and medieval manuscripts.

ESTIMATE: \$60,000 ~ 80,000



22

22 JEAN PAUL LEMIEUX

CC QMG RCA 1904 – 1990

Madeleine, Fort Lauderdale

ink on paper, signed and titled
11 x 13 5/8 in, 27.9 x 34.6 cm

PROVENANCE:

A.K. Prakash, Toronto
Galerie d'art Michel Bigué, Quebec
Private Collection, Montreal

In 1937, Jean Paul Lemieux married Madeleine Desrosiers, whom he had met when she was an art student at the École des beaux~arts in Montreal. Portraits of Madeleine can be found in his oeuvre as early as 1935. In this simple and elegant line drawing, rather than including her in one of his simplified landscapes, Lemieux's approach is personal, full of the charming details of her surroundings as she reposes on the verandah.

ESTIMATE: \$6,000 ~ 8,000

23 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

Montréal l'hiver

oil on canvas, signed, dated 1965 and inscribed *M* and on verso titled *L'hiver à Montréal* on the tacking edge and *Montréal l'hiver* on the exhibition labels
12 3/4 x 61 1/2 in, 32.4 x 156.2 cm

PROVENANCE:

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

LITERATURE:

Anne Hébert, *Jean Paul Lemieux*, Ministère des Affaires culturelles du Québec, 1974, reproduced page 47
Guy Robert, *Lemieux*, 1975, reproduced page 182

EXHIBITED:

Musée du Québec, *Jean Paul Lemieux*, 1974, traveling to Moscow, Leningrad, Prague and Paris, 1974 ~ 1975, catalogue #33

At first sight, *Montréal l'hiver* (Winter in Montreal) seems like a very unusual Lemieux painting. Instead of his customary scene with an isolated person in the foreground before a vast country landscape, or a faraway city ("la ville lointaine"), we are in the middle of a city with a multitude of people, as if some unexpected event has forced everyone down into the street. Lemieux, who said that he was fascinated by the idea of "a completely deserted city", seems here to be attracted by the exact opposite: a city so populated that it leaves no room for cars, buses or other means of transportation. This is a city where buildings and walls are reduced to a simple background without doors or windows; a city which consists of a crowd of warmly dressed people who are not communicating with each other but are just standing there, with just a few walking in one direction or the other. There is even the feeling of a snapshot in the image ~ such as in the device of a person leaving the frame on the extreme right. Certainly the title suggests a specific place ~ Montreal ~ and a specific time ~ the winter season. But we could be in any great northern city such as Moscow or Leningrad (now Saint Petersburg), where the painting was shown in 1974. We are brought together with people of all ages ~ for instance, a young boy stands in the middle foreground with an old lady on his left, and to his right a woman who could be his mother. But on the other hand, all these faces are rather expressionless, each one lost in their own inner world.

The more you look at the painting, the more you are struck by the constructed nature of the whole scene, as if Lemieux had proceeded by addition. Starting with an image of an isolated child standing in front of an undifferentiated background (a typical Lemieux tableau), he seemed compelled little by little to fill the empty surroundings with one more person, then another and another... and ended up with this crowd. Lemieux is always more comfortable depicting a specific time than a place, and there is no doubt that the overcast sky that we see far in the background is a winter sky. Similarly, Lemieux is more at ease in suggesting the age of his people rather than their expression. We are, in fact, in front of an abstraction which is less a particular city than a



detail 23

generalized city; rather than recognizable buildings, it is like a backdrop; rather than real people interacting among themselves, it is more like a crowd of random juxtaposed people.

The very elongated format (more than a metre and a half long), the subtle range of colours (grey, brick red, ochre and brown) and the suggestion of near and far spaces bring us even more into abstraction, at least in a purely formal sense. The paradox is that Lemieux is never more abstract than when he seems anecdotal; never more timeless than when he seems instantaneous; never more universal than when he claims to depict a specific place and a specific time. These formal qualities were certainly responsible in the middle of the sixties ~ a period particularly strong for abstract painting in Quebec ~ for the intense attraction his painting exerted at the time. Those same qualities also explain why his paintings can still speak to us today. Their timelessness and their universality give them a peculiar power. They are haunting, like a scene seen in a dream but without being nightmarish, real and unreal at the same time, their ultimate significance as mysterious as their appearance. Clearly, the uniqueness of *Montréal l'hiver* is more apparent than real; the essential characteristics of Lemieux's work are all there, and the work resonates in our consciousness.

This important canvas was part of a groundbreaking Musée du Québec exhibition that toured Europe and Russia in 1974 and is a superb work from his prime 1960s period.

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

ESTIMATE: \$250,000 ~ 350,000





Lemieux retrospective in Leningrad, August 1974



Jean Paul Lemieux, circa 1962



24

24 ANTONY (TONY) SCHERMAN
1950 ~

Still Life (Peaches)

encaustic on canvas, on verso signed,
titled on the gallery label and dated 2000
40 x 40 in, 101.6 x 101.6 cm

PROVENANCE:

Galerie Haas & Fuchs GmbH, Berlin, Germany
Private Collection, Montreal

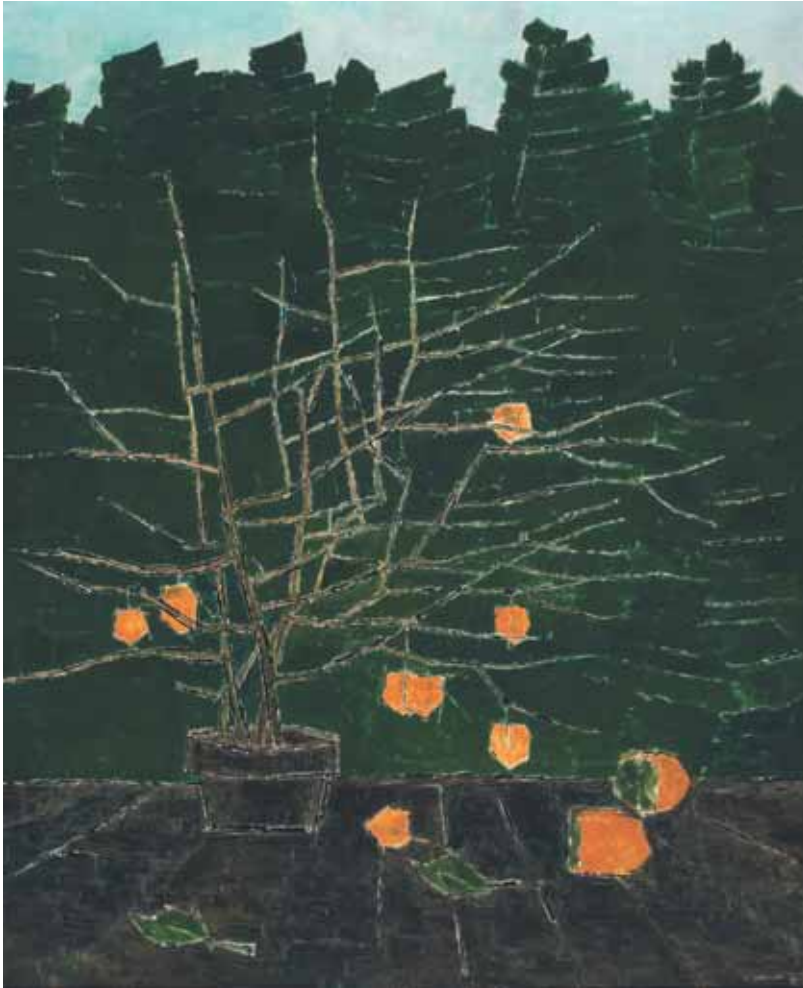
LITERATURE:

Robert Enright, "The Art of Downside Narrative: An Interview with
Tony Scherman", *Border Crossings*, August 2007, pages 69 ~ 77

Tony Scherman said in an interview: "If I'm out on the street or I'm in the
subway and my eyes gaze over people, I can tell you that there is no

period of time when my eye does not rest on something I find absolutely
beautiful. It could be somebody's tie, a hand, a view, it could be a
woman's face." Such appreciation for universal beauty is evident in this
stunning still life. Scherman has remained interested in still lifes
throughout his oeuvre, using everyday and historic objects and turning
them into reflective and contemplative paintings. In this work, the
peaches are preserved in their most perfect state ~ colourful, ripe and
impeccably round. As a master in the medium of encaustic, Scherman's
subjects are illustrated with a rich vitality, both luminous and textural.
He is also very well versed in art history, mythology and philosophy,
often including references to such discourses in his work. As a result,
this is far from a traditional still life ~ it is imposing in scale, incredibly
physical in execution and rooted in both philosophy and theory.

ESTIMATE: \$12,000 ~ 16,000



25

25 KAZUO NAKAMURA

CGP CSGA CSPWC P11 1926 - 2002

Autumn: Still Life

oil on board, signed and dated 1957
and on verso titled on the gallery label
29 x 24 in, 73.7 x 61 cm

PROVENANCE:

The George Waddington Galleries, Montreal
Private Collection, Montreal

Kazuo Nakamura was the quietest member of the boisterous Painters Eleven, and *Autumn: Still Life* echoes his subtle confidence. This work was painted in 1957, and is from the Painters Eleven time period that brought Nakamura great international exposure ~ notably at the *Canadian Abstract Painting* exhibition organized by the National Gallery of Canada,

which toured from 1956 to 1958. This attractive still life is transformed beyond realism through Nakamura's favoured linear abstraction that he used primarily in the mid-1950s. Potted plants were also a recurring motif, often with their leaves littered on the ground as seen here. The branches on this plant are starkly bare, but the work is full of rich fall colours; the deep orange leaves and saturated green trees are highlighted by the crisp blue sky. *Autumn: Still Life* reflects Nakamura's quiet abstract sensitivities and thus the essence of his own distinct contribution to the beginning stages of Canadian abstract painting. A work of this subject matter in a repeated motif entitled *Four Plants* is in the collection of the Art Gallery of Ontario.

ESTIMATE: \$12,000 ~ 16,000



26

26 WILLIAM KURELEK

ARCA OC OSA 1927 - 1977

King of the Mountain

mixed media on board, initialed and dated 1973
39 x 72 1/4 in, 99 x 183.5 cm

PROVENANCE:

Acquired directly from the Artist by Dr. James Maas
Private Collection, New York

LITERATURE / FILM:

Jeremy Adamson et al, *Canadian Art, The Thomson Collection at the Art Gallery of Ontario*, Art Gallery of Ontario, 2008, the related 1968 painting entitled *Reminiscences of Youth* reproduced page 155, catalogue #7
Tobi Bruce, Mary Jo Hughes, Andrew Kear et al, *William Kurelek / The Messenger*, Winnipeg Art Gallery, 2011, a related 1968 - 1969 gouache and watercolour entitled *King of the Castle* reproduced page 34, catalogue #11, and the related 1968 painting entitled *Reminiscences of Youth*, in *The Thomson Collection at the Art Gallery of Ontario*, reproduced pages 164 - 165, catalogue #71

The Maze, Robert M. Young and David Grubin, 2012, <http://www.themazemovie.com/about-the-film/> (accessed September 19, 2012)

William Kurelek is one of Canada's most interesting painters, and a complex and fascinating study as a person. In his work, much of which was created in a windowless, cramped studio in the basement of his Toronto home, we find the visual evidence of his difficult childhood in the cultural ephemera of his Ukrainian Orthodox heritage and the intricate symbols and signs of Roman Catholicism as interpreted through his art. Kurelek was raised in a hard-working, strict and rather intolerant farm family. The circumstances of his severe upbringing are what make his artwork so fascinating - while he could paint darkly emotional, even paranoid, subjects, he could also be joyous and tender.

In *King of the Mountain*, we have a scene painted from this literal, unfettered viewpoint. Likely drawn from one of Kurelek's own memories, a large stook of hay is shown covered in a blanket of snow forming a small hill, one that would have been mountainous to a Prairie child. The hill has been cut away - or perhaps has collapsed - on one side. Two cows graze in

this newfound bounty, leaving dark holes where they have taken large mouthfuls of hay, while a small herd watches in the distance. Atop the hill, three boys, back-to-back to guard their positions, have claimed possession of the mountain crest, with their cohorts fighting off any would-be rivals. Some of the children ignore them, happy to sled and play instead, but most of them attempt to overtake the kingship, fighting and clawing their way to the top. While at first our attention is taken by this rambunctious, intense rivalry of children in all of its innocent playful fun, if we look long enough, our attention will eventually come to rest on a simple, white church at the right in the distance with striking, cross-like motifs in the window panes, and, at the left of the mountain, on a Christ-like figure sparsely penciled against the white of the scene and partly hidden from our view. Subtle symbols and comments on human frailties such as greed and avarice, gluttony and the abuse of power are expressed through the actions of the children and the division of the cattle, while the buildings (perhaps expressive of home), the Christ-like figure and the church are minute in comparison to the intense struggle for the hilltop. Votives, Madonnas, nativities and other symbols were often used by Kurelek to express ideas of peace, enlightenment, a state of grace or the human good. Even the colour white, so predominant in this work, can be understood as a symbol of purity. A child intent on building a wall of snow, which at first glance is just a boy having fun, can be understood as meaning something entirely different when painted by Kurelek in a context such as this.

This superb work is the largest format painting by Kurelek that Heffel has ever offered at auction, and generally it is rare to find a Kurelek of this scale. *King of the Mountain* is the subject most sought after in his work ~ a complex and compelling Prairie scene involving Kurelek's memories of childhood events, balancing a subtle current of loving nostalgia with a penetrating eye for all the facets of human (and animal) nature.

Dr. James B. Maas is a Stephen H. Weiss Presidential Fellow and retired professor of psychology at Cornell University in Ithaca, New York. His encouragement led to the writing of Kurelek's autobiography *Someone With Me*. Maas also worked closely with Kurelek during the 1969 production of *The Maze*, a film about Kurelek's art.

ESTIMATE: \$250,000 ~ 350,000



William Kurelek during the filming of *The Maze*, 1969



27

27 JOSEPH HECTOR YVON (JOE) FAFARD

OC RCA 1942 -

Waylon

bronze sculpture, signed,
editioned A/P 1 and dated 2010
31 x 47 1/2 x 9 in, 78.7 x 120.6 x 22.9 cm

PROVENANCE:

Douglas Udell Gallery, Vancouver
Estate of James M. Brickley, Vancouver

LITERATURE:

Terrence Heath, *Joe Fafard*, National Gallery of Canada and the
MacKenzie Art Gallery, 2007, page 188

Joe Fafard and sculptures of animals have become synonymous with each other over the last few decades. His iconic sculptures can be found across Canada through many important public commissions and are greatly

renowned for their animation and unique personalities. Since 2001, Fafard has focused on the horse more than any other animal as his subject. He stated, "When one makes sculptures of horses, one remembers all of that great relationship that humans had with them... Even today one raises horses only for dressage, the races, for the pleasure of horseback riding. It has become an animal of romance, an animal of pleasure which has lost its utility in the West." *Waylon* is a majestic example of the domestic horse with his muscular physique ~ he trots easily forward, his carefully groomed coat gleaming with health. His expression is comfortable ~ his eyes are quietly alert, one ear is cocked to the side ~ and his tail softly streams into the wind. Fafard often plays with scale, and *Waylon's* smaller size makes this work more personal and accessible, while retaining a distinct playfulness.

ESTIMATE: \$20,000 ~ 30,000



28

28 JOSEPH HECTOR YVON (JOE) FAFARD

OC RCA 1942 -

Dominugues

bronze sculpture, signed,
editioned 1/7 and dated 2005
17 1/2 x 22 x 10 1/2 in, 44.4 x 55.9 x 26.7 cm

PROVENANCE:

Douglas Udell Gallery, Vancouver
Estate of James M. Brickley, Vancouver

Joe Fafard began to cast in bronze in 1985, and acquired and renovated his own foundry in Pense, Saskatchewan to have the ultimate freedom to create in this medium. He works on both large-scale commissions and small editions, in themes ranging from political figures and artists to

animals, both domestic and wild. Fafard is known for his expert and varied patinas ~ in this work, the warm browns and oranges of his coyote subject. Fafard has an uncanny ability to imbue his sculptures with a living presence ~ whether his model is human or animal ~ and individuality, as defined by the coyote's name. *Dominugues's* piercing yellow eyes and alert stance, as if the animal's gaze has just been caught by something of great interest, gives the impression that its movement has stopped for only a moment, as in a snapshot. In *Dominugues*, Fafard has caught the inscrutable essence of this wily and elusive animal. Fafard is one of Canada's most renowned sculptors, and was honoured in 2008 with a major touring exhibition at the National Gallery of Canada.

ESTIMATE: \$10,000 ~ 15,000



29

29 WILLIAM KURELEK

ARCA OC OSA 1927 – 1977

The Rational and Irrational

mixed media on board, initialed and dated 1970
and on verso titled and inscribed *From
William Kurelek to Prof. J. Maas*
21 1/4 x 25 1/4 in, 54 x 64.1 cm

PROVENANCE:

Acquired directly from the Artist by Dr. James Maas
Private Collection, New York

LITERATURE / FILM:

The Maze, Robert M. Young and David Grubin, 2012, <http://www.themazemovie.com/about-the-film/> (accessed September 19, 2012)

Evidence of William Kurelek's ongoing struggles with his mental health often surfaces as themes and references in his art. In this mixed media work we have a collage of sorts, wherein the various stages of his life and his corresponding psychological mind-set are depicted. A story or journal entry, some words of which are discernable, forms the background, while coloured stars, reminiscent of the glue-backed stars that would have been licked and applied to school work by an approving teacher, dot the scene. The work is partly autobiographical, yet it also has a certain universality, depicting moments of rational and irrational behaviour common in our society. The disobedient child being punished, the portrait of the disillusioned artist, the happy adult and the interview subject of a biographical film all represent Kurelek. The overall execution of the work is superb, with fine handling and attention to detail, precise lines and balanced colour.

ESTIMATE: \$20,000 ~ 30,000



30

30 WILLIAM KURELEK

ARCA OC OSA 1927 - 1977

***Patients Working in the Boiler Room of
Netherne Psychiatric Hospital, England***

watercolour and graphite on paper,
initialed and titled, circa 1954
19 3/4 x 24 in, 50.2 x 61 cm

PROVENANCE:

Acquired directly from the Artist by Dr. James Maas
Private Collection, New York

LITERATURE:

William Kurelek, *Someone With Me*, 1980, page 25

In 1952, William Kurelek voluntarily entered into care at the Maudsley
Psychiatric Hospital in London, where he was treated for eighteen

months. After some time as an outpatient, he was readmitted and transferred to the Netherne Psychiatric Hospital in Surrey. As part of his therapy he was encouraged to draw and paint. He used his fellow patients as subjects, and states in his autobiography, "I had a small, sunny room for my studio, all my materials were supplied and I was free to work as much as ten or twelve hours a day... What more could a dedicated artist ask for?" This work comes from that time, and clearly shows us Kurelek's skill as a draughtsman. In its balance of architectural detail against figurative forms, the precisely rendered wheels and pipes, and the three distinct depths of field in the work, we can see the talent in Kurelek that would come to full flower upon his return to Canada.

ESTIMATE: \$12,000 ~ 16,000



31

31 JEAN~PAUL ARMAND MOUSSEAU

AANFM AUTO CAS QMG 1927 - 1991

Bleu-éclats

oil on canvas, signed and dated 1955 and on verso
inscribed 583-57-8 and R14 24 244

48 x 30 in, 121.9 x 76.2 cm

PROVENANCE:

Acquired directly from the Artist
by a Private Collector, Quebec
Private Collection, Toronto

LITERATURE:

Claude Roubillard, *Panorama of Montreal Painting*, City of Montreal Parks Department, 1956, listed page 6
Norman Jeffrey, "Blue Explosion' Highlight of St. Helen's Isle Show", *The Gazette*, June 5, 1956, page 23, reproduced page 23
"Local Art on View at St. Helen's Isle", *The Montreal Star*, June 5, 1956, reproduced page 8
Rodolphe de Repentigny, "Aperçus de notre galerie d'été", *La Presse*, June 30, 1956
Pierre Landry, Francine Couture and François-Marc Gagnon, *Jean-Paul Mousseau*, Musée d'art contemporain de Montréal, 1996, essay by François-Marc Gagnon, page 36

EXHIBITED:

City of Montreal Parks Department, Restaurant Hélène-de-Champlain, Montreal, *Panorama de la peinture montréalaise / Panorama of Montreal Painting*, June 4 ~ September 3, 1956, catalogue #47

This spectacular 1955 oil on canvas by Jean-Paul Mousseau boldly exemplifies the quest for freedom and autonomy which characterized the social and artistic history of Quebec leading up to the Quiet Revolution. In describing this work, Mousseau related that he assigned the work a descriptive title, but stated, "I wasn't thinking of an explosion when I did it... It has a feeling, it is a matter of form and colour and movement. But as to its meaning ~ even me, I do not know what it is. It is a free expression of colour, light and form."

In a Post-Automatist manner, the forms of his composition had become more structured without becoming strongly geometrical. Mousseau was the youngest member of the Automatists, and his work stems from these roots, but he went beyond Paul-Émile Borduas's "codes" of spontaneity. Mousseau remained very grateful for the crucial lessons he learned from Automatists Borduas and Fernand Leduc; however, as François-Marc Gagnon notes, "Mousseau fut souvent, et par la force des choses, un automatiste réfractaire. (Mousseau was often, from necessity, a refractory Automatist.)"

We thank the Musée d'art contemporain de Montréal for information obtained from the Jean-Paul Mousseau Fonds.

ESTIMATE: \$30,000 ~ 40,000

**32 ROBERT BURNS HEDRICK**

ARCA 1930 -

Altitude

oil on canvas, on verso signed,
titled and dated 1961
84 x 48 in, 213.3 x 121.9 cm

PROVENANCE:

Gallery Moos Ltd., Toronto
Private Collection, Toronto

LITERATURE:

Robert Fulford, *Toronto Daily Star*, April 16, 1960

Although he had previously shown his work to favourable reviews in other venues, Robert Hedrick's first notable solo exhibition took place in 1960 at The Isaacs Gallery in Toronto. Robert Fulford wrote glowingly of those paintings: "They never betray the loose, romantic, slapdash approach which paralyzes so much art of this kind... they are carried off with consistency and discipline, the painter carrying the same thrusting stroke and the same colours insistently across the canvas, in time with confident inner rhythm." Hedrick became an active member of The Isaacs Gallery's stable of artists which included, among others, Michael Snow, Gordon Rayner, Harold Town, Graham Coughtry, John Meredith and Joyce Wieland, all of whose works were shown alongside those by members of Painters Eleven in *Toronto Painting: 1953 ~ 1965*, the landmark 1972 exhibition at the National Gallery of Canada organized by a young curator named Dennis Reid. *Altitude*, like the four large canvases included in that exhibition, is a beautiful and engaging example of Hedrick's signature approach to abstract painting.

ESTIMATE: \$12,000 ~ 15,000



33

33 JEAN-PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 - 2002

Sans titre

watercolour and ink on paper on board,
signed and dated 1955
12 1/8 x 29 1/2 in, 30.8 x 74.9 cm

PROVENANCE:

A wedding gift from the Artist to his sister-in-law
By descent to the present Private Collection, Ontario

LITERATURE:

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume II, 1954 - 1959*, 2004, reproduced and listed page 371, catalogue #1955.056P.1955

The mid-1950s was an extremely fruitful period for Jean-Paul Riopelle: his international status was solidified in 1954 through his first exhibition with the Pierre Matisse Gallery in New York and also by his representation

at the *Venice Biennale*. His world-wide exposure continued at the *Bienal de São Paulo*, Brazil, in 1955, which further established him as one of Canada's most important Abstract Expressionists. During this period, Riopelle continued to work in watercolour, a medium he had painted with since 1946. He was searching for a painting technique that would correspond to a poet's use of automatic writing, like a visual poem. Riopelle's watercolours from this period included the tools of writers: paper and black ink. In this outstanding example from 1955, black ink dances across the horizontal plane, floating against the watercolour wash beneath. The daubs and drips of black ink allow the underlying colours to breathe through, providing the work with the surprising vitality for which Riopelle was internationally recognized.

This radiant watercolour was a wedding gift from Riopelle to his sister-in-law who had looked after his daughter Yseult when he was in France around this time.

ESTIMATE: \$30,000 ~ 40,000



34

34 JEAN-PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

Vent d'ouest

oil on paper on canvas,
on verso signed and titled, 1958
19 3/4 x 25 5/8 in, 50.2 x 65.1 cm

PROVENANCE:

Galerie Jacques Dubourg, Paris
Svensk-Franska Konstgalleriet, Stockholm
Acquired from the above in the 1960s
by a Private Collection, Switzerland

LITERATURE:

Riopelle 1949 ~ 1959, Svensk-Franska Konstgalleriet, 1959,
listed page 10

EXHIBITED:

Svensk-Franska Konstgalleriet, Stockholm, *Riopelle 1949 ~ 1959*,
1959, catalogue #41

Vent d'ouest was acquired from the important Svensk-Franska Konstgalleriet, a Stockholm gallery that was influential in introducing artists such as Paul Cézanne, Pablo Picasso and Henri Matisse to a Swedish audience. The gallery held an exhibition of Jean-Paul Riopelle's work in 1959, and this exhibition, in addition to his representation at Pierre Matisse Gallery in New York, further solidified Riopelle's presence on the international stage. This work demonstrates Riopelle's transition away from the densely harnessed energy found in his mosaics of the mid-1950s and his shift towards broader, gestural strokes. Typical of works of this period, bold streaks of white highlight the composition and allow more space to emerge. However, in distinct Riopelle fashion, each broad stroke of contrasting colour is intensely physical and energetic. Riopelle drew inspiration for his titles from various facets of his life ~ friends, landscapes, memories and poetry, to name a few. *Vent d'ouest* ~ which translates as West Wind ~ is evocative of Riopelle's Canadian roots, whimsically creating a tie to our national iconic images.

This work will be included as an addendum to Volume II in Yseult Riopelle's catalogue raisonné on the artist's work.

ESTIMATE: \$25,000 ~ 35,000



35

35 LISE GERVAIS

OMG 1933 – 1998

Souvenir de Persépolis

oil on canvas, signed and dated 1963
and on verso dated and inscribed 69-6
36 1/4 x 36 in, 92.1 x 91.4 cm

PROVENANCE:

Galerie de Montréal
Private Collection, Ontario

Souvenir de Persépolis highlights two separate and distinct environments. Directly, the title refers to the ancient capital of the First Persian Empire. Now a UNESCO World Heritage Site in Iran, Persepolis was the ceremonial capital of the Achaemenid Empire and is believed to have been built as a place to celebrate special and symbolic occasions.

Indirectly, through Lise Gervais's adept understanding of painterly abstraction, the work also reflects the effervescent Post-Automatist decade in Quebec. During the 1960s, Gervais was dedicated to abstraction and chose pure, unblended colour pigments. Executed in 1963, this work is steeped in Paul-Émile Borduas's non-figurative influence, notably through its tremendously textural landscape. Although Gervais traveled to Europe in 1958, there is no record of her traveling to Persepolis. However, she successfully captures the celebratory nature of the site through the energetic swathes of bold, contrasting colours. Gervais created great movement with her palette knife and, as seen here, the colours are flooding inwards, engulfing the brilliant white pigment. Thus, *Souvenir de Persépolis* is a great dance of colour, texture, movement and, above all, inspiration.

ESTIMATE: \$12,000 ~ 15,000



36

36 WILLIAM RONALD

P11 RCA 1926 - 1998

Untitled

oil on canvas, signed and dated 1959 and on verso inscribed to *Darby Merry Christmas from Suzanne 1959*
24 x 20 in, 61 x 50.8 cm

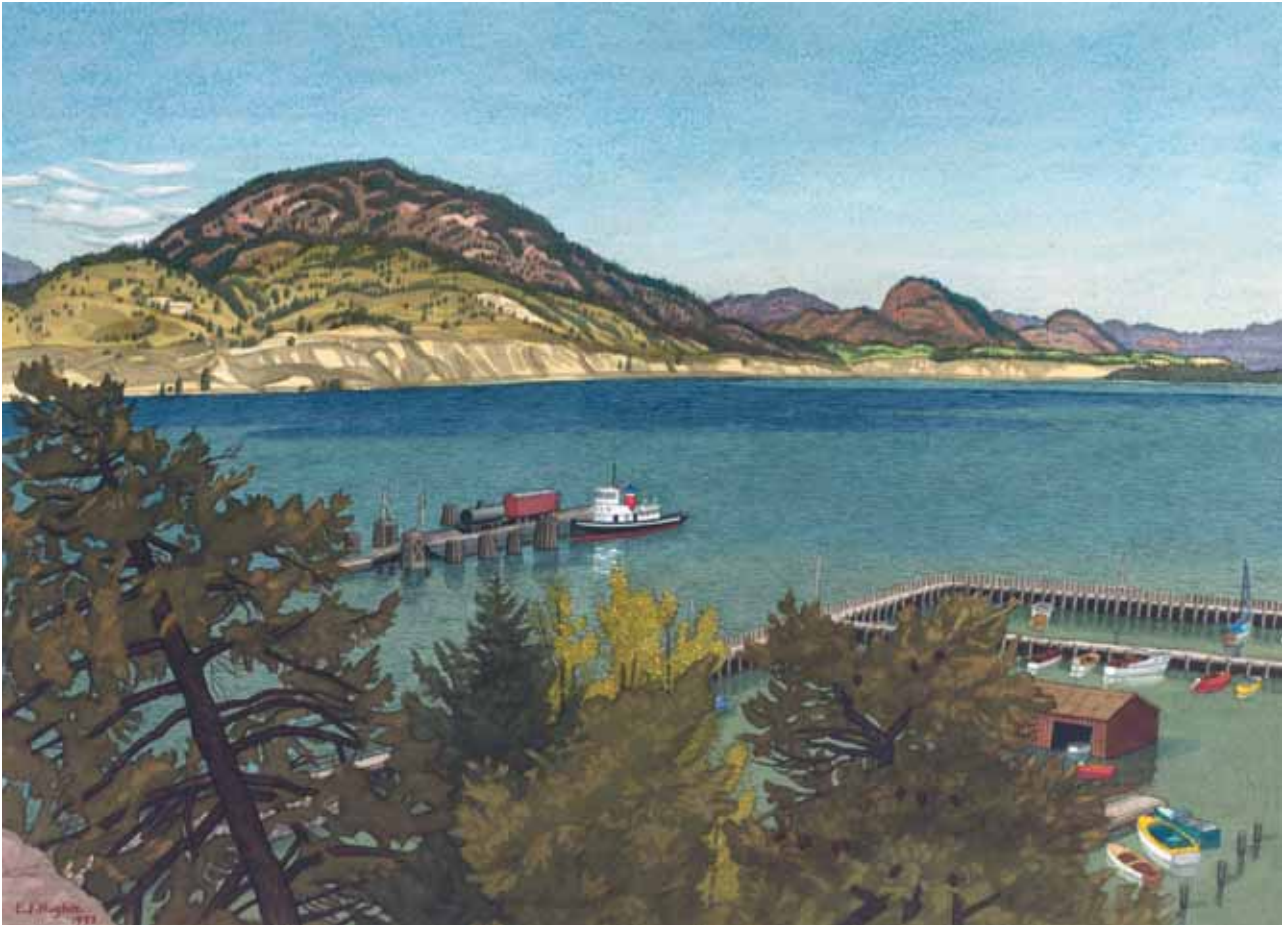
PROVENANCE:

A gift from the Artist to the present Private Collection, Miami

Despite the gaining momentum of Painters Eleven in Toronto during the mid-1950s, William Ronald was eager to move to the electric artistic atmosphere of New York. He did so in 1955 and resigned from Painters Eleven two years later. Soon after arriving in New York, Ronald met the important art dealer Sam Kootz, and this relationship was pivotal in

establishing Ronald in the competitive New York art world. Kootz had a fine-tuned eye for Abstract Expressionism, and invited Ronald to join his impressive stable of artists, which included the most influential artists of the time ~ Willem de Kooning, Hans Hofmann, Mark Rothko and Jackson Pollock, among others. By 1959 Ronald was indisputably at the high point of his career, and it was at this time that he became friends with the consignor of this work. Ronald was living in Kingston, New Jersey with his wife Helen and their young daughter Suzanne. The consignor lived nearby, and enjoyed playing with Suzanne. For Christmas 1959, Ronald gave this painting to the consignor as a gift, whimsically inscribing it as being from Suzanne.

ESTIMATE: \$12,000 ~ 15,000



37

37 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

Okanagan Lake at Penticton

watercolour on paper, signed and dated 1992 and on verso titled and dated 18 x 24 in, 45.7 x 61 cm

PROVENANCE:

Dominion Gallery, Montreal

Private Collection, Toronto

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 24, 2005, Lot 158

Private Collection, Vancouver

LITERATURE:

Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, page 41, the related 1958 drawing entitled *Okanagan Lake at Penticton* reproduced page 52 and the related 1961 canvas entitled *Okanagan Lake at Penticton* reproduced page 54

Ian Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 139

E.J. Hughes produced the sketch for this scene during a two-week trip in June 1958 to Penticton on Okanagan Lake, an area known for its picturesque beauty. Ian Thom writes, "Hughes's Canada Council fellowship in 1958 had enabled him to make sketching trips to the interior of the province..." Hughes used his 1958 sketch for the compositions of his 1961 oil painting and this exquisite 1992 watercolour. This watercolour captures the sun-drenched hills, the graceful shapes of the ponderosa pines indigenous to the area, and the expansiveness of the 80 mile long lake. As with his coastal scenes, Hughes focuses his foreground on colourful boats at dock. The magnificence of Hughes's landscape scenes of British Columbia's Interior shows that he grasped the sublime essence and beauty of British Columbia. His Interior landscapes were featured by the Kamloops Art Gallery in a 1994 solo exhibition entitled *The Vast and Beautiful Interior*.

ESTIMATE: \$40,000 ~ 50,000



38

38 JEAN PAUL LEMIEUX

CC QMG RCA 1904 - 1990

La plage

mixed media on board, signed and on verso signed, dated 1977 and inscribed *À Marthe et Maurice, avec mon amitié*
14 1/4 x 22 1/2 in, 36.2 x 57.1 cm

PROVENANCE:

A gift from the Artist

By descent to the present Private Collection, Montreal

LITERATURE:

Guy Robert, *Lemieux*, 1975, page 180

Bodies of water and beaches were particularly attractive to Jean Paul Lemieux, containing as they do the feeling of connection with unseen places and wide expanses. Guy Robert wrote, "The realm of 'elsewhere' as explored by Lemieux often contains more than a hint of the sea. . ." *La plage* exhibits the ideal Lemieux staging ~ a simplified landscape of sand, sea and sky. The relationship between the figures and their setting shows that nature, through the element of the fiercely blowing wind, is dominant. Lemieux increases the sense of aerodynamic tension by positioning the figures in the bottom left, braced to hold the taut lines that

create a diagonal to the triangular kites flying in the upper right. Less austere than his work executed in the 1950s and 1960s, *La plage* contains softly textural, expressionist brushwork. Delicate pastels contrasted with the gold and red of the kites add warmth to this fresh and dynamic summer scene. Man's place in the universe is always an underlying theme of Lemieux's work, and here the relationship of the figures to the wild wind has an elemental vitality.

ESTIMATE: \$20,000 ~ 30,000



39 WILLIAM KURELEK

ARCA OC OSA 1927 ~ 1977

After Achievement, What?

mixed media on board, initialed
and dated 1969 and on verso titled
24 x 30 1/2 in, 61 x 77.5 cm

PROVENANCE:

Galerie Agnès Lefort, Montreal
Private Collection, British Columbia

For the majority of his adult life as an artist, William Kurelek worked in a studio in the basement of his Toronto home. In this small, windowless, meticulously organized space, he worked flat on a table rather than at an easel. When we look at his finely detailed style of painting, with its incised lines, neat divisions of space and repeating yet varied patterns, it is easy to compare him to a thirteenth century illuminator or panel painter. Even his colours, bordered in pencil and luminous, seem to glow as if they are enameled or leafed with gold. Further, when we consider the symbolism, allusion and implied meaning in his subjects, the comparison becomes stronger and we can read his works in the same way. Here in this portrait of a wealthy yet contemplative farmer ~ the original owner stated that he was told by Kurelek that this was the artist's father ~ everything in the scene is filled with meaning. The new combine loads a truck with grain ~ it has been a successful harvest. A freshly paved road busy with vehicles borders the field. Everything about the scene indicates prosperity and success; there is even a runway with a small plane in front of the shining granaries and neat homes in the distance. We see wealth and satisfaction ~ until we look at the graveyard scene, a modern day memento mori, where a resting gravedigger sits atop a freshly filled grave amidst headstones, while another is at work digging.

A piece of paper attached to the back of the work reads (the artist's spelling and grammatical idiosyncrasies have been retained), "Now at last we have the old farmer near Winnipeg satisfied at having made it materially: his farming operations are going efficiently and profitable. He even flies his own plane. He's put on weight too because his labour saving machines do most of the heavy work for him. While in town with his truck he hears one of his neighbors died and now as finishes combining the field adjacent to the local cemetery he sees the grave digger at work for the funeral tomorrow. He stands by the fence pretending to survey another crop but in reality meditating 'When will my turn come?' My neighbor had even more property but he couldn't take a bit of it with him. What was the use of all his years of labour and striving to him now? Am I going into a hole in the ground too and that's the end? Or will I have to meet God and give an accounting for my life?"

Kurelek's relationship with his Orthodox father was very strained ~ he saw him as a hard man without affection, concerned only with work. Being a farmer, he did not support his son's ambitions as an artist, and was dismissive of Kurelek's ongoing mental health issues. Yet this portrait is sympathetic and understanding ~ he sees his father as a mortal like any other, contemplating the fact that death eventually comes to us all. The final touch, the paper, pen and pencil neatly tucked into the farmer's shirt pocket, can be read in so many ways; as an accounting of one's life, as a sign of his constant attention to his farm and the myriad details that needed addressing in order to sustain it, or simply as symbols of the habits of a neat, organized, successful man.

This painting is in its original frame, which was made by the artist.

ESTIMATE: \$40,000 ~ 60,000



**40 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 ~ 1990

Les enfants de la ville

oil on canvas, signed
and dated 1965 and on verso titled
26 x 44 in, 66 x 111.7 cm

PROVENANCE:

Galerie Gilles Corbeil, Montreal
Private Collection, Montreal
By descent to the present Private Collection, British Columbia

LITERATURE:

Guy Robert, *Lemieux*, 1975, page 132

In this fine painting, Jean Paul Lemieux combined two subjects he was interested in: the city seen from far away and the two children facing us in the foreground. In previous works such as *La ville lointaine*, 1956, *La ville illuminée*, 1961, or *Ville enneigée*, 1963, not to mention *Le croisement*, 1963, sold by Heffel recently, Lemieux had already painted the city from a great distance, proposing a perfect opposite to the *veduta* (cityscape) where, according to tradition, the painter set his easel on a sidewalk and painted the street, the passersby and the façades of houses or churches in front of him.

Guy Robert, who wrote an important monograph on Lemieux, quoted him as saying, "Les villes me fascinent. Je les vois vidées, et j'aimerais peindre une grande ville entièrement déserte. (I am fascinated by the cities. I see them as completely empty and I would like to paint a big city totally deserted.)" At the end of his career, this phantasm of an empty city would take on political overtones and he would be drawn to the subject of cities annihilated by nuclear attack.

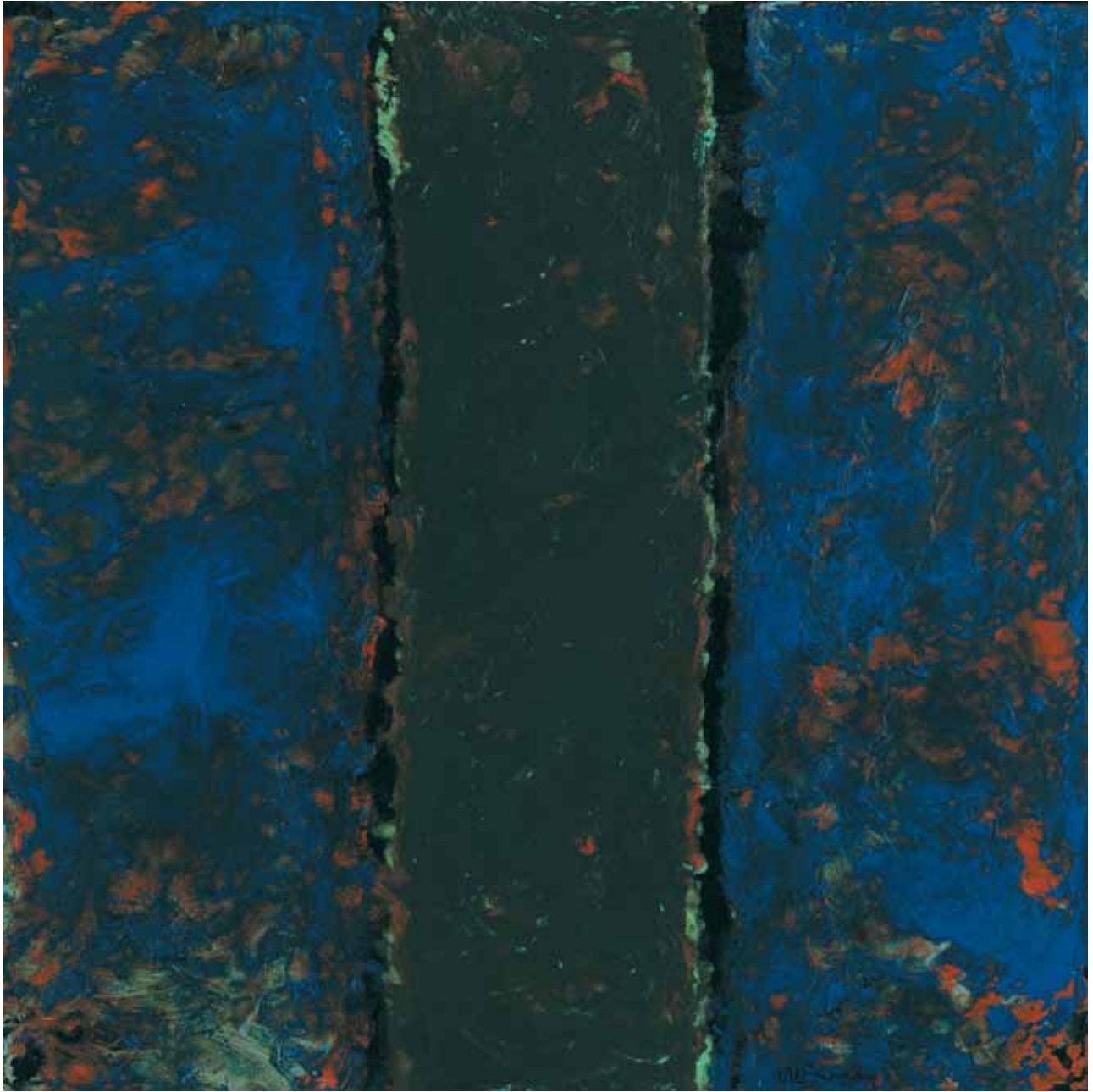
In *Les enfants de la ville*, the faraway vista of the city becomes just a background of another fascination of Lemieux ~ children. In his representations of them, he makes no concession to the sweetness of the subject. They are not smiling, they are not trying to engage with each other or with the onlooker. They are simply standing there in their winter garments, seemingly without the slightest anxiety for their situation ~ in

the middle of nowhere, far from the city to which they belong (as the title announces, *The Children of the City*) ~ and to which they even turn their backs! But for all this lack of realism, we are not in a conceptual world. The snow is real. The red cheeks, the toques, the tightly fastened collars around the necks of the children... all this is real, as real as the distant city with its high-rise buildings, churches and more modest homes. On one hand, we are confronted with an idea, a concept, and on the other, with a scene. I think it is the combination of spirit and concrete existence that is so fascinating in Lemieux's works. It is not surprising that we are tempted to make a philosophical reading of this painting when we contemplate the children, simply being present in the empty landscape, and the city in the distance, defined only by its architectural profile, puny when compared to the cosmos.

This painting was acquired by its first collectors from Galerie Gilles Corbeil on Crescent Street, which was, for a period of more than 15 years (1969 ~ 1985), an important gallery in Montreal. This gallery was always a pleasure to visit because of the quality of the works presented and because the owner, Gilles Corbeil (1920 ~ 1986), was one of the most refined art critics I have ever met. He knew very well the latest developments in art in both France and Canada, and could speak as much about John Lyman as about Paul-Émile Borduas, having been a long-time friend of both. He was interested in music and poetry and was, through his mother Gertrude Nelligan, a nephew of the famous Quebec poet Émile Nelligan. He created the Émile Nelligan Foundation in 1979, which brings us to another connection with Lemieux. We know about the *Hommage à Nelligan* that Lemieux painted in 1971, which is in the collection of the Université de Montréal. In contrast to the views of distant cities mentioned above, the homage is a real *veduta*, since Nelligan, whose home faced Saint-Louis Square, is shown standing in it. Needless to say, all these references were familiar to Lemieux.

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

ESTIMATE: \$200,000 ~ 300,000



**41 JEAN ALBERT MCEWEN**

AANFM RCA 1923 – 1999

Tableau de la Nuit de Noël

oil on canvas, signed and on verso
signed, titled *Tableau de la Nuit de Noël* [sic]
and dated 1970
20 x 20 in, 50.8 x 50.8 cm

PROVENANCE:

Private Collection, Toronto

What are we to make of the title of this gorgeous little painting? There it is, written in the artist's hand on the back of the painting, *Tableau de la Nuit de Noël*; and once we know that, a gamut of Christmas associations fill our memories – of family celebrations, of Père Noël and present giving, of carol singing, Midnight Mass and the joyful elevation of the spirit. But titles are not necessarily reliable guides to the subject matter when it comes to abstract art, and abstract painters mostly avoid them. Jean McEwen, however, rarely shied away from titles. Sometimes he applied them merely as formal descriptions, naming the colours or pointing to some structural feature. But just as often he seems to want to evoke a more specific kind of content, consciously predisposing our perceptions and interpretations of a painting's visual appearance and emotional resonances.

But what do these almost automatically triggered romantic Christmas nostalgias really have to do with McEwen's painting? After all, is *Tableau de la Nuit de Noël* not an abstract painting, or ostensibly so? It is a simple flattened tripartite composition, with a centrally placed column whose somber brownish green has been starkly contrasted to the swirling, patchy all-over colour patterns that fill the flanking fields. These are dominated by a smoldering rich orange-red and a sumptuous cobalt blue whose opulence is emboldened by the darkness at the painting's centre. The paint surface itself is quite palpable, stirring touch as much as sight. The painting is, and remains, a tangible object. But within the swirls and smears and beds of its layers of paint, the eye soon conjures forth illusory

and mysterious spaces, with shallows to shun and depths to probe, while searing light shines from behind occluding shadows. Suddenly, prey to some other personal disposition, I wish for a different title – Winter Twilight, perhaps. The central column, densely brownish green and here and there modulated by little dabs of brighter colours, now rises like the roughly barked trunk of a stolid tree. Emanating away from the tree trunk spreads a thicket of intertwining branches through which glows the red light of the late afternoon setting sun. The shadow side of this forest screen, dominating the foreground picture plane, has been blued by the mystical northern twilight.

It is not a fanciful reading. During McEwen's formative year as an abstract painter in Paris, in the company of Jean-Paul Riopelle and the American painter Sam Francis, he had participated in the rediscovery of the almost forgotten late work of Claude Monet from Giverny. For McEwen, it was not so much the water lily paintings that mattered, but Monet's pictures of weeping willow trees. In these, central trunks sprout light-dappled amorphous masses of foliage whose pattern of light and shadow satiate the space and surface of his canvases from edge to edge. In 1973, not that long after the execution of *Tableau de la Nuit de Noël*, McEwen told the critic Fernande Saint-Martin that he had worked out how to express the vibration of colour in his paintings from looking at "the lattice of lights and shadows that formed by the crossing of light through branches and leaves."

Is the title of *Tableau de la Nuit de Noël* best left untranslated? Perhaps it is not literally a "tableau," or a "painting" or a "picture" of Christmas Eve, but instead a painting made on the occasion of la Nuit de Noël. Is it not rather a "tableau", like a "tableau d'autel", an altarpiece – a triptych even – but one in which the artist, instead of telling traditional stories, offers us a resplendent vision of sublime nature as a secular equivalent to the December season's longing for spiritual transcendence?

We thank Roald Nasgaard, author of *Abstract Painting in Canada*, for contributing the above essay.

ESTIMATE: \$25,000 ~ 35,000



42 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

Femme en noir

oil on canvas, signed and dated 1980

and on verso titled

44 1/2 x 24 1/4 in, 113 x 61.6 cm

PROVENANCE:

Kaspar Gallery, Toronto

Private Collection, Montreal

What happened to Jean Paul Lemieux's painting in the 1980s? *Femme en noir* is from 1980 ~ which is why I ask the question. At first, we recognize a typical Lemieux from 20 years previously: a lady standing in front of an empty snowy landscape, facing the spectator, under a grey sky...but then we become aware of some differences. This "Femme" is much closer to us than in the previous paintings. She is no longer lost in an immense empty space, or pushed aside to show her "domain". On the contrary, here her elbows extend beyond the edge of the painting, as does her hat, which extends past the top edge. She fills the painting, and the landscape behind her is reduced to two areas of uniform colour: silver~white and a taupe~grey. And then we are struck by one major innovation: the face and the clutching gesture of the hands are suddenly...expressive. We are not in front of a neutral figure anymore, one that is just there without specific expression one way or the other, which was so noticeable in the previous paintings. On the contrary, the face of this woman is now unmistakably expressing some worry, if not fear or anguish. She is not looking at us ~ she is looking at something in front of her in the distance that we do not see. By looking at her expression we sense that this could be something dangerous, if not ominous.

It is a fact that the last period of Lemieux's painting expressed ecological, even political preoccupations about the fate of our planet, of our civilization and of our culture. Nuclear activities, atomic wars,

destruction of entire cities, armies clashing one against the other with civilians being the victims of their senseless power ~ at the scale not only of Quebec or Canada but of the whole world ~ were clearly on his mind. What we could describe as the detached, philosophical stand of his earlier people ~ what I am tempted to describe as simply "being-there", as *Dasein*, borrowing the term from the German philosopher Martin Heidegger ~ is gone. Now the woman loses her impassibility, her aloofness, and shows concern. This is no longer the time of the Quiet Revolution. Nothing is quiet in what Lemieux sees in the future of humanity. Some critics may have regretted this invasion of politics in Lemieux's later paintings, or rather the passage from an almost abstract painting to a definitely expressionistic one. I think they are wrong. Lemieux was simply being honest in expressing his own anxious perception of the future. What our painting reveals specifically is that the abstract scheme of the composition ~ the woman in front of a snowy landscape ~ elaborated previously in his work, could easily, at least by his master touch, be given a new meaning by almost imperceptible changes in the gaze, the mouth and the bare hand. The look of the woman is especially eloquent here. Lemieux stayed faithful to himself.

This invasion of feelings seen in Lemieux's later figures does not mean that he took a new interest in the individual as such. Note that the title of the painting, *Femme en noir*, is kept at a great level of generality ~ no name is given to the woman. If we had only the title, we would not even know if she is old or young. Lemieux maintains the universal character of his people. They now share less of their physical presence with the land than a community of anguish in facing the future.

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

ESTIMATE: \$125,000 ~ 175,000



43 JEAN ALBERT MCEWEN

AANFM RCA 1923 – 1999

Blason du chevalier jaune

oil on canvas, on verso
signed, titled and dated 1962
39 x 39 in, 99 x 99 cm

PROVENANCE:

Gallery Moos Ltd., Toronto
Private Collection, Montreal

LITERATURE:

Constance Naubert-Riser, *Jean McEwen, Colour in Depth*, The Montreal Museum of Fine Arts, 1987, a similar 1962 oil entitled *Blason du chevalier violet no. 2* reproduced page 78

In 1962, through dealer Walter Moos, who had organized Jean McEwen's first solo show in Toronto, McEwen met prominent New York dealer Martha Jackson. She acquired his works for her gallery and committed to a one man show for the following year. McEwen worked on a number of series in 1962, including *Blason du chevalier*, which translates as "the coat of arms of the knight". Such titles were not meant to be taken literally but, as Constance Naubert-Riser writes, more as "evidence of a poetic attitude..." meant "to spark off poetic images or simply memories." McEwen superimposes layers of colours, both transparent and opaque, whose interaction produces depth. The beauty of his hues is exquisite, with the incandescent gold flickering over the rich chocolate brown background. The line bisecting the picture plane asserts a vertical direction reinforced by the drips at the bottom edge, while the edge of a square on the left is like the edge of a window into the dark, mysterious background. Opulent and radiant, *Blason du chevalier jaune* is an outstanding canvas by this important Montreal abstractionist.

ESTIMATE: \$40,000 ~ 60,000

44 JEAN ALBERT MCEWEN

AANFM RCA 1923 – 1999

La folie conduisant l'amour

oil on canvas, on verso
signed, titled and dated 1967
20 1/8 x 20 1/8 in, 51.1 x 51.1 cm

PROVENANCE:

Galerie Agnès Lefort, Montreal
Private Collection, Montreal



44

Jean McEwen's work in the late 1950s and into the 1960s and 1970s was concerned primarily with colour. His works ranged from white on white paintings to those with multiple layers of surging, saturated colour. His surfaces also ranged in type from those with smooth, thinly applied layers of oil paint to works with thickly vibrating impastos. His interest in colour, space, line and their relation one to the other within the confines of a canvas is completely engaging, and the results are both visually stimulating and enduringly beautiful. In *La folie conduisant l'amour*, we have the added interest of the title, which translates as Madness Leading Love. While at first we might find the powerful contrast of the blackish purple and intense red maddening, in prolonged study of them we are beguiled by the interplay of the two colours. Importantly, they are divided by a thin band of violet, which serves to mediate the two, a chromatic marriage counsellor of sorts, settling the two dominant colours into a delightful harmony.

ESTIMATE: \$6,000 ~ 8,000



45

45 JEAN PAUL LEMIEUX

CC QMG RCA 1904 - 1990

Madeleine

oil on canvas, signed and on verso signed, dated 1980
and inscribed in the artist's hand: *À Madeleine de son mari*
20 x 16 in, 50.8 x 40.6 cm

PROVENANCE:

A gift from the Artist to his wife Madeleine
Estate of Madeleine Lemieux
Private Collection, Toronto

LITERATURE:

Maurice Denis, "Définition du Néo-traditionalisme", *Art et Critique*,
August 30, 1890
Michel Champagne and Daniel Morency Dutil, *Le Silencieux: Jean Paul
Lemieux Chez-Lui*, 1980, reproduced plates 128 and 129, showing the
painting hanging in the Lemieux family home, and plate 130 showing
Madeleine in the family home
Marie Carani, *Jean Paul Lemieux*, Musée du Québec, 1992, the 1935 oil
Portrait de Madeleine reproduced page 66 and the 1937 oil *Les beaux jours*,
collection of the Musée national des beaux-arts du Québec, reproduced
page 67

As the inscription on the back of the painting tells us, this is a portrait of Jean Paul Lemieux's wife, Madeleine, née Desrosiers. In 1980 she was 86 years old, but obviously, in the eyes of the painter, she was much younger. It was not the first time that he had painted his wife. He had produced a more conventional portrait of her in 1935, and she was the main subject of a 1937 painting in the collection of the Musée national des beaux-arts du Québec entitled *Les beaux jours*, in which she is facing the Saint Lawrence River with the small village of Port-au-Persil at her feet. The National Gallery of Canada has two drawings of her by Lemieux, dated 1932, where she is also seen from the back. Our painting, entitled *Madeleine*, is the second portrait of his wife in which she is facing the viewer. Lemieux met her when she was a student at the École des beaux-arts in Montreal, and they were married in 1937. Tempted by painting, Madeleine finally found her true calling as an art educator, teaching drawing to children. I met her briefly the same year this painting was done, when her husband received an *honoris causa* (honorary degree) doctorate from the Université de Montréal.

Many painters have been tempted to use their wives as models. One thinks of poor Madame Hortense Cézanne, having posed 27 times for her husband, and once being told: "Ne bougez pas plus qu'une pomme! (Do not move any more than an apple would!)" One also thinks of Madame Matisse and her 1905 portrait with a green line in the middle of her face, in the collection of the Statens Museum for Kunst in Copenhagen. It is less common to find a portrait as sensible as this one of a mature lady who happens to be the wife of the painter. If we think of another Canadian example, we may cite the portrait of Madame Eustache-Ignace Trottier called *Desrivères*, 1793, by the early Canadian painter François Malepart de Beaucourt (1740 – 1794). The connection is less gratuitous than it seems at first, even though Beaucourt does not represent his wife (he never did) since, in both Lemieux's portrait and the portrait of Madame Trottier, the models wear around their necks a proof of their love and devotion to their husband – in one case a jewel in the shape of a heart, in the other a miniature portrait of her husband in a medallion. It is more than probable that Lemieux knew Beaucourt's painting, which had been in the collection of the Musée national des beaux-arts du Québec since 1956. Did he also know that in 1945 Paul-Émile Borduas had painted *Femme au bijou*, which is in the Art Gallery of Ontario in Toronto? Except for the fact that she also wears a jewel, however, this haunting half-masked figure is in complete contrast to Lemieux's painting. Not only does she hide her face, but her left arm disappears behind a plant-like motif, so there is no way to situate her in space with her blue background.

In his portrait of Madeleine, Lemieux has placed his wife in one of his typical vast landscapes. We only suspect, on the right, the presence of another person. All the attention is concentrated on her face, on the gentleness and seriousness of her look and, maybe, on her slight sense of irony, looking at her husband working on "her" painting. She gives the impression of a woman at peace with herself.

It is never easy to define the relationship of the painter with his model, even when we can guess that the two had an intimate relationship. Painting, after all, is a process of transforming a person into an object, albeit not into an "apple", as in Cézanne's portraits of Hortense. The



Madeleine, September 1980



Madeleine's room

individual so close to the artist's heart becomes "essentially a flat surface covered with colours assembled in a certain order", to quote Maurice Denis. That something of the spirit of the person is felt is always, as is the case here, a miracle.

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

ESTIMATE: \$125,000 ~ 175,000



46

46 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

View of a Freighter at Crofton, BC

oil on canvas, signed and dated 1976 and on verso signed, titled, dated December 1976, inscribed 24 and with the Dominion Gallery inventory #F6560 and stamped Dominion Gallery
32 x 40 in, 81.3 x 101.6 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Switzerland

LITERATURE:

The E.J. Hughes Album: The Paintings ~ Volume I, 1932 ~ 1991, 2011,
reproduced page 68

E.J. Hughes's acute observation of detail can be perceived in his inscription on verso: "This ship seems to have just arrived at the wharf and has not started to load, as the derricks are all at the same angle, and lumber is not piled on the deck, as it usually is when a ship has been loading. The little car ferry on the right is on its way to the wharf at Crofton village, out of the picture to the right. The ferry has just come from Salt Spring Island, part of which can be seen in the background." Crofton, a mill town north of Duncan on Vancouver Island, was a favourite subject for Hughes, as were the boats that plied the coast ~ steamers, ferries, freighters and pleasure craft. Hughes emphasizes patterning in this scene, contrasting the vertical elements of derricks on the ship and tall lamp posts to the square building blocks in the long horizontal warehouse and the stacked lumber, ends painted bright red. The inclusion of the Crofton ferry is a classic Hughes element in this vital and colourful coastal port scene.

ESTIMATE: \$70,000 ~ 90,000



47

47 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 - 2007

Above Crofton Wharf

oil on canvas, signed and dated 1976 and on verso signed, titled, dated, inscribed 25 and with the Dominion Gallery inventory #C6558 and stamped Dominion Gallery 32 x 40 in, 81.3 x 101.6 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Switzerland

LITERATURE:

The E.J. Hughes Album: The Paintings - Volume I, 1932 - 1991, 2011, reproduced page 66

E.J. Hughes, based in the Cowichan Valley area of Vancouver Island, had explored its coastline extensively. *Above Crofton Wharf* observes the kind

of casual recreational enjoyment of the water so typical of Vancouver Island's east coast, showing cars and trucks scattered by the side of the road, there to use the Crofton Pulp and Paper Company's boat ramp. Hughes's keen eye for detail is evident in the inclusion of atmospheric elements such as the crow perching on the sign, the small boat zooming towards shore and the lighthouse in the distance. Cool silvery blues are contrasted with evergreens and enlivened by the yellow car and truck with their red tail lights and, in the distance, the red highlights on the lighthouse and the pleasure craft. On the right side is the iconic tree of the West Coast - the arbutus, with its brilliant orange bark. More than the sum of its details, *Above Crofton Wharf* captures an atmosphere of freedom and a peacefulness that derives from man's interaction with natural beauty. Hughes's acute vision of British Columbia made him one of Canada's finest landscape painters.

ESTIMATE: \$70,000 ~ 90,000



**48 JACK LEONARD SHADBOLT**

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Guardian Spirit of Owl

acrylic and ink on board, signed twice
and dated 1971 twice and on verso titled
60 x 40 in, 152.4 x 101.6 cm

PROVENANCE:

Bau-Xi Gallery, Vancouver
Private Collection, Vancouver
Private Collection, USA

LITERATURE:

Marjorie M. Halpin, *Jack Shadbolt and the Coastal Indian Image*, UBC Museum of Anthropology, 1986, pages 20, 25 and 26, reproduced page 18 and listed page 49

EXHIBITED:

UBC Museum of Anthropology, Vancouver, *Jack Shadbolt and the Coastal Indian Image*, 1986, figure #22

This important work was shown at the Museum of Anthropology in 1986 in an exhibition of Jack Shadbolt's work that contained native imagery and examined his use of native themes within the greater context of the interest in primitivism in modern art, particularly as it developed in the 1940s in New York.

Shadbolt's interest in native imagery pre-dated World War II, when he drew native artefacts in the Provincial Museum in Victoria and, when he began his first teaching job, sketched on the Cowichan Indian Reserve near Duncan. In a 1985 journal entry, Shadbolt stated that from this experience on the reserve "grew my interest in Indian things; and from then on masks had a special significance for me as a way to get at human states without resort to traditional portraiture." The 1940s saw the rise of interest in primitivism in modern art in New York, and even earlier, in Europe, artists such as Pablo Picasso had become fascinated with primitive African art. Shadbolt, a keen modernist, was aware of this, having been drawn to the symbolic abstraction in Picasso's work seen

during a New York visit in 1948 / 1949. While in New York, he continued to explore his interest in native art by accessing the collection of West Coast First Nations art at the Museum of Natural History. By the late 1940s, his use of native imagery had evolved into a mature and powerful style, such as in the painting *Red Knight* from 1948 that depicts a figure with a native mask. His use of native motifs continued throughout his career, and he stated, "The Indian mode of expressing things from inside out, out of deep interior identification with the spirit of the image portrayed, gave me my inventive impetus."

Guardian Spirit of Owl is an outstanding example of Shadbolt's use of native imagery and his channeling of the intensity of a shaman's vision filtered through his own. Marjorie Halpin in the Museum of Anthropology's catalogue described *Guardian Spirit of Owl* as "A good example of symbolic ambiguity. A mask seems to wear a living owl headdress that seems to be worn by another owl." This image could also be interpreted as a man wearing an elaborate and lifelike mask form standing on the more abstracted essence of the owl spirit. Rather than striving for exact ethnographic authenticity in his representation of tribal symbolism, Shadbolt presented his own visionary interpretation of this guardian spirit. He stated that he was after "a poetic enigma of content. . . I found much of this quality in the Coast Indian legends."

Shadbolt's owl images are highly desirable, and this work, with its native theme of transformation, is particularly significant. When he considered owls independent of native references, Shadbolt often portrayed them in a playful manner, touching on our fascination with them as beautiful and mysterious creatures. But in works like *Guardian Spirit of Owl*, he strikes a deeper chord embodied in native masks with their mythological symbolism. Owls were often seen as protectors and omens or symbols of supernatural danger. Tlingit warriors were said to have used the owl as a protector - they would rush into battle hooting like owls to give themselves confidence, striking fear into their enemies. This remarkable and powerful work exudes this quality of protection, whether from danger from the outside world, or from the supernatural.

ESTIMATE: \$40,000 ~ 60,000



49

49 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 -

Sea Drift IV

acrylic on canvas, signed and on verso
signed, titled and dated 1989
50 x 45 in, 127 x 114.3 cm

PROVENANCE:

Bau-Xi Gallery, Vancouver
Private Collection, Victoria

LITERATURE:

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, page 50, similar 1989 canvases entitled
Sea Drift 13 and *Sea Drift 2* reproduced pages 90 and 91

In 1984, 1986 and 1987 Gordon Smith traveled to the Queen Charlotte
Islands, and his experiences there formed the basis for his *Sea Drift* series

in 1989, a theme based on the seashore. In this series, Smith used free-flowing, expressionist brushwork, creating surfaces in which he layered, scraped, incised and dribbled paint. This approach related back to the 1950s, when Smith connected with the work of American Abstract Expressionists while at the California School of Fine Art in San Francisco. In *Sea Drift IV*, Smith uses a rich, dark palette mixed with the white of foaming tidal waters, brightened by splashes of pink, mauve and blue. This period as the decade turned was a significant period of innovation. Ian Thom wrote, "Smith appeared to have found his 'true lyric territory'. Smith was able to take a series of visual cues from the landscape, his viewing of the world, and build an aesthetic which referred to but surpassed the immediate observations of the eye." *Sea Drift IV* is a dazzling expression of Smith's modernist perspective on West Coast landscape.

ESTIMATE: \$30,000 ~ 40,000



50

50 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 – 1998

The Spit (Buccaneer Bay, BC)

oil on paper on board, signed and dated 1947

and on verso signed, titled and dated

30 x 22 in, 76.2 x 55.9 cm

PROVENANCE:

Private Collection

LITERATURE:

Patricia Ainslie, *Correspondences: Jack Shadbolt*, Glenbow Museum, 1991, the 1947 oil *Near Wreck Beach* reproduced page 54 and the 1947 oil *Image in Cedar Slash* reproduced page 55

Jack Shadbolt's wide-ranging influences included Pablo Picasso, aspects of Surrealism, early Abstract Expressionism and the New York avant-garde. The work of Graham Nash and Gordon Sutherland would

also have a lasting impact on Shadbolt. The greatest influences, however, were the circumstances of his remarkable life. In 1945, he worked in wartime London and witnessed the aftermath of several deadly bomb blasts. These horrors troubled him deeply and, upon his return to Canada, his work underwent a dramatic change wherein he faced man's inhumanity to man. In 1947 he took a sketching trip to Buccaneer Bay, a beautiful remote beach on the southern tip of North Thormanby Island, where he found a respite from the memory of the war. He painted a series of driftwood scenes, finding symbolic images within the tangle of weather-worn logs and seashore rocks, and painted sweeping vistas in subtle shades of blue, mauve and pale, buff browns. *The Spit (Buccaneer Bay, BC)* is closely related to *Image in Cedar Slash* and *Near Wreck Beach*, both from 1947 and included in the 1991 exhibition, *Correspondences: Jack Shadbolt*, held at the Glenbow Museum, Calgary.

ESTIMATE: \$20,000 ~ 30,000



51

51 JEAN PAUL LEMIEUX

CC QMG RCA 1904 - 1990

Sillery

oil on canvas, signed
and on verso titled, circa 1965
7 3/4 x 15 in, 19.7 x 38.1 cm

PROVENANCE:

Acquired directly from the Artist in 1965
by the present Private Collection, Montreal

As E.J. Hughes is synonymous with the British Columbia coastline and William Kurelek with the snow-covered fields of the Prairies, so Jean Paul Lemieux is renowned for his isolated, individual figures portrayed in a distilled Eastern environment. In *Sillery*, Lemieux employs one of his

favoured configurations ~ an anonymous man dressed in a long, dark coat and hat, set against a quiet, overcast winter day. This work was executed in the mid 1960s at a time of transition for Lemieux, as he had retired from teaching at the École des beaux-arts de Québec in 1965 to fully devote himself to painting. He split his time between his summer residence at Isle-aux-Coudres and, in winter, his apartment in Sillery, a posh neighbourhood in the suburbs of Quebec City. There is little activity on this desolate Sillery street, with the exception of the car and figures in the distant background. The man walking towards us is alone, isolated and self-contained within his environment. *Sillery* encapsulates the fundamentals of Lemieux's most celebrated paintings and resonates with the unique silence that Lemieux was so adept at creating.

ESTIMATE: \$40,000 ~ 60,000



52

52 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

L'après-midi serein

oil on canvas, signed and dated 1964 and on verso titled, dated and inscribed by the artist *À nos amis les Blackburn*
6 1/2 x 13 1/2 in, 16.5 x 34.3 cm

PROVENANCE:

A gift from the Artist to Mr. & Mrs. Blackburn
By descent to the present Private Collection, Montreal

LITERATURE:

Guy Robert, *Lemieux*, 1975, page 122
John R. Porter et al, *Homage to Jean Paul Lemieux*, National Gallery of Canada, 2004

Jean Paul Lemieux wrote, "I have often traveled by train, because it gives us the time to see the landscape coming, to let it appear, spread over, and

disappear." Trains appear in his landscapes to evoke a moment in time on a journey with an unknown destination. It is not a specific journey that Lemieux refers to, but a metaphysical one ~ his work concerns the universal human experience. Submerged in the landscape, the train is seen from far away, on a bridge, which adds to the evocative impression of mystery and transformation. The brushy, textural paint treatment is one of his techniques from the early 1960s, as are the simplified planes of the landscape. Typical of Lemieux, a poet of atmosphere, the sky is overcast and the illumination even, producing a unique and moody ambience. Lemieux commented, "What I seek is the feeling of time. I try to do it by space and distance" ~ a sensation well realized in *L'après-midi serein*.

One of Lemieux's best-known paintings featuring a train is *Le train de midi*, in the collection of the National Gallery of Canada.

ESTIMATE: \$12,000 ~ 16,000



53

53 JEAN-PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

Sans titre

oil on canvas, signed, circa 1966 ~ 1967

23 1/2 x 36 1/4 in, 59.7 x 92.1 cm

PROVENANCE:

Private Collection, Toronto

Jean-Paul Riopelle's work after 1950 is often compared with late examples from Claude Monet's *Water Lilies* series, and it seems, in looking at this work, that they shared many concerns. Composed almost entirely from colour, *Sans titre* appears to have two horizon lines, one running through the centre of the work and the other in the distance, marked by a

slash of blues. Edges, understood through the areas with greater amounts of white worked into them, support either side of the work and run across its top edge. There is even a feeling of receding distance conveyed through the greens, yellows and browns of Riopelle's knifed-on paint in the centre of the work, further defined by a single slash of white. The effect is one of looking into and being contained by the work, so that we can focus on the riot of colour therein, where something frosted, fractured and broken is explored with distance, light and edges.

This work will be included in Yseult Riopelle's forthcoming Volume IV of the catalogue raisonné on the artist's work.

ESTIMATE: \$150,000 ~ 180,000



54

54 JEAN-PAUL ARMAND MOUSSEAU

AANFM AUTO CAS QMG 1927 - 1991

Panneau

fibreglass and coloured resin,
signed and dated 1964

48 x 32 x 3 in, 121.9 x 81.3 x 7.6 cm

PROVENANCE:

Acquired directly from the Artist

by a Private Collector, Montreal

By descent to the present Private Collection, Quebec

Jean-Paul Mousseau's significance to the visual culture of Montreal cannot be overestimated. At a time of drastic social change in Quebec, he sought to democratize art by implementing it within the city. One of his many roles was teaching classes on the integration of murals into

architecture at the École des beaux-arts from 1961 to 1964. Executed in 1964, *Panneau* is a maquette for a larger work, and is intended to be mounted to a wall and lit from the back with fluctuating fluorescent lights, similar to his celebrated mural at Hydro-Québec. When illuminated, this work is comparable to a stained glass window through which light passes, perpetually changing and transforming during different times of day. *Panneau* is incredibly textural, with an undulating surface terrain and primarily dark colour palette that varies with the lighting. Therefore, the work is an attractive example of Mousseau's pioneering accomplishments with fibreglass and its infinite possibilities of effects and colours. To celebrate his numerous accomplishments, Mousseau was honoured with a retrospective at the Musée d'art contemporain de Montréal in 1967.

ESTIMATE: \$8,000 ~ 10,000



55

55 YVES GAUCHER

ARCA 1934 – 2000

R ~ M ~ I

acrylic on canvas, on verso
signed, titled and dated 1969
80 x 80 in, 203.2 x 203.2 cm

PROVENANCE:

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

Yves Gaucher began his *Grey on Grey* paintings at the end of 1967. Although he had envisioned perhaps a dozen works, he continued to paint this series until October of 1969. Ultimately, they provide us with a summary of the artist's oeuvre to that point, and became one of his most widely appreciated series, both in Canada and abroad. To describe paintings like *R ~ M ~ I* as subtle or minimalist is clearly an understatement.

Many great paintings appear, at first glance, to be almost obtuse in their simplicity, daring us to plumb their depths. Gaucher's work from all periods, including those where the colour is strong and vibrant, require a patient viewer. Although the prevailing colour in each painting reads as grey, the individual works have underlying grounds of blue-grey, green-grey, and so forth. The horizontal lines are in a range of white hues, barely differentiated in colour; and as with all of Gaucher's work, tonal variations are meant both for the eye and the ear. Gaucher had a deep connection to music, and a 1962 European festival of contemporary music, which included the work of Anton Webern, had a lasting influence on his visual awareness. The delicate hues and tonality of *R ~ M ~ I* invite us to learn the painting's secrets, and the rewards of reading it thoroughly are well worth the effort.

ESTIMATE: \$40,000 ~ 60,000

56 SOREL ETROG

RCA 1933 -

Baluba

painted bronze sculpture, signed
and editioned 2/7, 1972
27 3/4 x 6 x 4 3/4 in, 70.5 x 15.2 x 12.1 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Pierre Restany, *Sorel Etrog*, 2001, page 101, a similar 1972
painted bronze entitled *Bakota*, reproduced page 112

EXHIBITED:

Dominion Gallery, Montreal, 1972
Dunkelman Gallery, Toronto, November ~ December, 1972
Staempfli Gallery, New York, April ~ May, 1972
Galleria Naviglio, Milan, 1973

A series of painted bronze sculptures was produced by Sorel Etrog in the early 1970s, often referred to as his *Screws and Bolts* period. The use of found objects in twentieth century art is not uncommon; Pablo Picasso incorporated objects of all descriptions into his sculpture, Claes Oldenburg blew them up into monumental forms and Andy Warhol drew, painted and silkscreened them. Etrog paid particular homage to humble yet highly useful and significant objects by creating a series of sculptures that magnified and celebrated their shapes, imbuing each work with its own implicit "personality". *Baluba* is particularly reminiscent of the human form, suggesting a soldier standing at attention or perhaps a robot prototype. It is an object both forthright in its stance and witty in its execution, while remaining true to Etrog's aesthetic. In summing up the inspiration for these works, the artist commented, "Some time in 1971, I found an eye-screw in the street that ended up teaching me to see sculpture in a different way... What attracted me... was the challenge of their simplicity, the sensual directness of the shapes."

ESTIMATE: \$15,000 ~ 20,000



**57 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG
1885 – 1970

***The Spirit Settling into the
Heaven World State***

oil on canvas, on verso signed on the stretcher,
titled on the stretcher and on various gallery labels
and inscribed *F16* and *VII XI*, circa 1950
40 x 50 in, 101.6 x 127 cm

PROVENANCE:

Estate of the Artist
Mira Godard Gallery, Toronto
Private Collection, Calgary
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 9, 2000, lot 280
Private Collection, USA

LITERATURE:

Russell Harper, Paul Duval et al, *Lawren Harris Retrospective Exhibition*,
National Gallery of Canada/Vancouver Art Gallery, 1963, listed page 86
Dennis Reid, *Atma Buddhi Manas: The Later Work of Lawren S. Harris*,
Art Gallery of Ontario, 1985, page 56
Peter Larisey, *Light for a Cold Land: Lawren Harris's Work and Life ~ An
Interpretation*, 1993, page 172, reproduced page 155, plate 52

EXHIBITED:

National Gallery of Canada, Ottawa, *Lawren Harris Retrospective
Exhibition*, June 7 ~ September 8, 1963, traveling to the Vancouver Art
Gallery, October 4 ~ 27, 1963, catalogue #74
The Elsie Perrin Williams Memorial Art Museum, London, Ontario
Willistead Art Gallery, Windsor

Lawren Harris was a profoundly spiritual man, a quality which
manifested in his work, from the ethereal use of light in his Lake Superior,
Rocky Mountain and Arctic landscapes to his later abstract work in which
he encapsulated states of consciousness. Peter Larisey, in his description
of this extraordinary painting entitled *The Spirit Settling into the Heaven
World State*, commented, "The explicit title suggests a reference to a
mystical text, which I have not been able to locate." However, it seems
clear that this title is a direct reference to Theosophical texts, which
describe the Heaven World or *devachan* as a state of being into which the
soul passes after death, where it experiences bliss and repose. In this state,
the soul experiences the fulfillment of all its spiritual hopes and yearnings
from its previous incarnation on earth. This state is also described by

Tibetan Buddhists, referred to in Sanskrit as *sukhavati* or the happy place,
the god-land. Harris's involvement with Theosophy is well known, but
around the mid-1950s he was also looking at Tantric Buddhist images
from Tibet. As Dennis Reid comments, "The mid-fifties, then, was a
period of intense looking... and reinforced his sense of the role of art in
elucidating the spiritual path through his study of Eastern mandalas."

The Spirit Settling into the Heaven World State is a superb example of
Harris's work of this period. In the 1940s, Harris's exploration of linear
form had taken a geometrical direction. By the 1950s he was exploring a
more rhythmic, sometimes calligraphic approach to line. Dominant in
this work is a capsule-like form which appears to be an aperture into
another realm ~ the Heaven World. It exudes light around its perimeter,
and at its outer edges are boundary lines that enclose it, although the light
bursts through these boundaries in the upper left and mid-right. The
darker background showing along the edges serves to project the central
image forward. The palette, predominantly shades of golden yellow, pearl
and delicate blue, adds a spiritual light to the work. Harris's handling of
paint and his definition of abstract form are authoritative, and he is
completely aware of the emotive qualities of line and form. In 1954,
Harris's book *A Disquisition on Abstract Painting* was published, in which
he presented his analysis of contemporary trends in modern art, evidence
of how deeply he understood the leading edge of modernism. Not only
had Harris already established himself as one of the masters of landscape
painting within the Group of Seven, but he had continued to evolve in the
most extraordinary way, becoming a pioneer of abstraction in Canada. As
an abstract painter, his lofty spiritual and philosophical ideas were
infused into the purest qualities of line, form and paint itself.

Harris's interest in music was well-known, particularly after he moved to
Vancouver in 1940. He painted to music, and had a large collection of
records, which were played at soirées in his Vancouver home.
Contemporary Canadian composer Stephen Chatman has created three
movements in his *Lawren S. Harris Suite for Piano Quintet*. Each of the
movements was inspired by a different Harris painting, with the final
movement being named for *The Spirit Settling into the Heaven World State*.
During the 2011 exhibition *Painting Canada: Tom Thomson and the Group
of Seven* at the Dulwich Picture Gallery in London, a video was screened
with this music as a soundtrack.

This painting was included in the National Gallery of Canada's 1963
retrospective of Harris's work. Strong and transcendent, *The Spirit Settling
into the Heaven World State* establishes a mystical and unforgettable
presence.

ESTIMATE: \$70,000 ~ 90,000



**58 LAWREN STEWART
HARRIS**

ALC BCSFA CGP FCA G7 OSA
RPS TPG 1885 - 1970

LSH 93

oil on canvas, signed
and on verso stamped Lawren
Harris LSH Holdings Ltd 93
55 x 35 in, 139.7 x 88.9 cm

PROVENANCE:

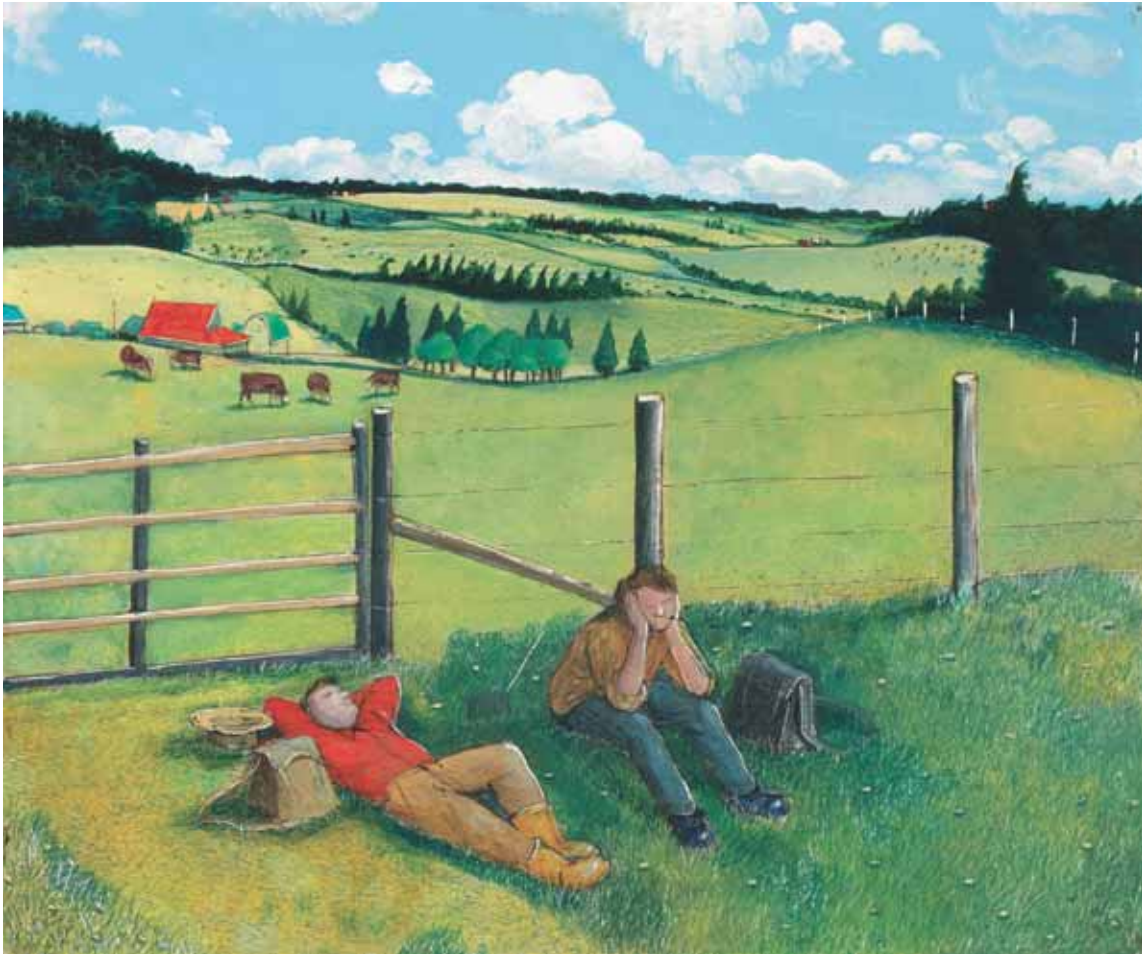
Estate of the Artist
Sold sale of Fine Canadian Art, Heffel Fine Art
Auction House, November 8, 2001, lot 197
Private Collection, USA

EXHIBITED:

Mira Godard Gallery, Toronto

During Lawren Harris's evolution into abstraction, he did not entirely leave behind the expression of the essence of nature. Beginning in the 1930s, he retained references to landscape in his work, sometimes quite visible and sometimes abstracted into geometric or amorphous shapes. In the 1950s, in the midst of his abstract period, Harris was known to have revisited the landscape, painting works that related to earlier oil sketches, but with a flatter sense of space and differences in style. In *LSH 93*, the landscape elements are generalized into shapes, such as in the repeated pattern of the triangles in the foreground trees. Perspective is flattened and his brushwork is light and loose, particularly in the sky with its bands of pale clouds. The bare tree trunks emerging from the green canopy are a reminder of his Lake Superior works. Harris's use of a stippled brush-stroke was typical of his abstractions of the 1950s, and was often used in his softly glowing backgrounds and abstract fields. Light-filled skies such as in this contemplative landscape were indicative of Harris's interest in transcendental experience and the expression of spiritual states.

ESTIMATE: \$30,000 ~ 40,000



59

59 WILLIAM KURELEK

ARCA OC OSA 1927 - 1977

Pastoral

mixed media on board, initialed and dated 1976 and on verso signed, titled, dated and inscribed *Wloch \$1,000*
10 x 11 7/8 in, 25.4 x 30.2 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

William Kurelek, *Kurelek Country*, 1975, page 50, the 1974 mixed media painting entitled *Pastoral Symphony* reproduced page 49

William Kurelek and Joan Murray, *Kurelek's Vision of Canada*, Robert McLaughlin Gallery, 1983, the 1974 mixed media painting entitled *Pastoral Symphony* reproduced page 55

William Kurelek was raised on farms in Alberta and Manitoba, and is renowned for his depictions of rural life. He had a sense of wonder in his

contemplation of the natural world, and he favoured panoramas, as seen here. But just as important to Kurelek was the relationship of people to the land and his use of narrative regarding his depictions of their activities. In reference to his large painting of this exact scene, Kurelek wrote, "*Pastoral Symphony* shows an actual scene near the Hunter River on Prince Edward Island. I saw plenty of such charming settings during my travels through the tiny province. Almost everyone who visits the island falls in love with it... Each summer, thousands of vacationers cross by ferry at Wood Islands or Port Borden and I imagine that these two young hikers in the picture are students who have made their way across the country to Prince Edward Island, lured by accounts of sandy beaches and idyllic pastoral scenes." Rich in colour and detail, and infused with the deliciously indolent atmosphere of summer, *Pastoral* is a superb example of Kurelek's rural works.

ESTIMATE: \$25,000 ~ 35,000



60

60 MAXWELL BENNETT BATES

ASA CGP CSGA OC RCA 1906 - 1980

Garden Cafe at Empress Hotel

oil on canvas, signed and dated 1978 and on verso
titled and inscribed \$600 on the gallery label
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

The Backroom Gallery, Victoria
Private Collection, Victoria
Private Collection, Vancouver

EXHIBITED:

The Backroom Gallery, Victoria, *Maxwell Bates: Oils, Watercolours, Drawings*, October 17 - 28, 1978 (a copy of the exhibition invitation is attached to the verso)

Maxwell Bates was a singular figure in western Canadian art ~ an architect, poet and painter, he was an expressionist who studied in New

York with Max Beckmann and Abraham Rattner. In 1971, he founded the Limners, an artists' group in Victoria that focused on the human figure and the human condition, subjects important to Bates. His most sought-after works are scenes depicting groups of people in socially charged, stage-like settings such as art openings, cocktail parties and restaurant scenes, as in this fine example set in the iconic Empress Hotel in Victoria. In these scenes, people are together, yet apart, each living out their individual drama, emphasized by the strange figure in the background with the mask-like face who turns to face the viewer. In the foreground at the table is Bates himself ~ he was quite sociable, and sometimes positioned himself in his tableaux. Brilliant colouration in the green banquette and the reds and blues of clothing adds to the striking effect of the painting. Complex, intense and enigmatic, Bates's tableaux such as *Garden Cafe at Empress Hotel* are rich and compelling.

ESTIMATE: \$15,000 ~ 20,000



61

61 DAPHNE ODJIG

FCA OC PNIAI RCA WS 1919 -

Friends Rejoicing

acrylic on canvas, signed and on verso

titled and inscribed #A307

48 x 40 in, 121.9 x 101.6 cm

PROVENANCE:

Gallery Phillip, Toronto

Private Collection, Florida

Private Collection, Toronto

Daphne Odjig has long been heralded as the Grand Lady of First Nations art in Canada. She is the only female member of the Woodlands School, and is a founder of the Professional Native Indian Artists Incorporation ~

known colloquially as the Indian Group of Seven. While her work is related stylistically to her First Nations peers, using well-defined areas of uniform colours, flat panes of space and black outlines, her subjects are quite different. Scenes of family life, motherhood, birth and death take precedence. Her work is often joyous, as with this celebratory scene of a group of singers. Compositionally, the figures lean into one another, underscoring the feeling of unity, and the gentle colour harmonies take this unity a step further. Slight texturing in the halo-like shapes above the singers balances the flat planes of colour in the clothing and implies a sense of spirituality. Odjig's work is often optimistic and positive, part of its enduring appeal.

ESTIMATE: \$25,000 ~ 35,000



62

62 SAMUEL BORENSTEIN

CAS QMG 1908 - 1969

Laurentian Scene

oil on canvas, signed
19 x 31 1/8 in, 48.3 x 79 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

William Kuhns and Leo Rosshandler, *Sam Borenstein*, 1978,
pages 39 and 50

After surviving the war years in Lithuania, Sam Borenstein emigrated to Montreal in 1921. While there, he sought artistic direction in the work of European artists that he admired, such as Vincent van Gogh, Maurice Utrillo and Chaim Soutine, whose explosive, chaotic work greatly stirred

him. Borenstein had occasionally visited the Laurentians, but in the early 1940s began to travel there frequently in the summers, painting rural villages. By the late 1950s he had rented an old schoolhouse at Lac Brûlé, and kept a studio there. The Laurentians unleashed Borenstein's palette – he worked in a frenzy of bright colours. His passionate nature is clearly perceived in the slashing, expressionist brush-strokes that threaten to dematerialize these rural houses on a hill. Through his tempestuous and daring technique, the viewer can feel, as William Kuhns writes, “a primal sense of the Laurentians... Borenstein's sense of a world gusting from within.” This energized, richly coloured and textured Laurentians work is the epitome of Borenstein's statement, “How does one control himself when one is so enthusiastic about what one sees?”

ESTIMATE: \$15,000 ~ 20,000



63

63 TAKAO TANABE

OC 1926 -

The Land #25

acrylic wash on canvas, signed and on verso
signed, titled, dated 1972 and inscribed *New York*
40 1/4 x 68 in, 102.2 x 172.7 cm

PROVENANCE:

Marlborough-Godard, Toronto
Tatar Alexander Gallery, Toronto
Private Collection, Toronto

In the late 1960s, when Takao Tanabe was head of the Art Department at the Banff Centre for the Arts, he shifted from abstraction to landscape painting, placing himself in the midst of the dialogue within modernism concerning the relationship between realism and abstraction. He became

fascinated by the flat, open and empty vistas of the Prairies, and his resulting images were informed by his former period of abstraction. Tanabe worked in this series, *The Land*, throughout the 1970s, exploring many possibilities of the Prairie landscape. His surfaces emphasized the properties of raw, unprimed canvas, and he used thin washes of paint that suffuse the surface. Landscape elements were simplified into planes of land and horizon, with areas of soft and dusky stained pigment reminiscent of colour field painting. *The Land #25* is an outstanding work from this important series.

The inscription "New York" recalls Tanabe's connection to New York: in the 1950s he studied with Abstract Expressionist Hans Hofmann at the Brooklyn Museum of Art School and was living there before taking up his teaching post at the Banff Centre.

ESTIMATE: \$12,000 ~ 15,000

**64 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

Yew Lake 1

acrylic on canvas, signed
and on verso signed, titled,
circa 1996
66 x 47 in, 167.6 x 119.4 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 1

Gordon Smith stated: "I feel a painting should be much more than an anecdote or a decoration. Painting should be a re-creation of an experience rather than an illustration of an experience." This statement is manifested in *Yew Lake 1*, as the viewer can feel the energy of the lush environment and Smith's unique interaction with it. *Yew Lake* is situated at the top of Cypress Mountain on Vancouver's North Shore, a region that Smith is inextricably connected to. The landscape is clear, yet still complex, as the forms are on the edge of definition and abstracted through Smith's sensitivities to the qualities of paint itself. His brushwork is spirited ~ thick, thin, dripped and layered ~ and it pulls the eye to all corners of the canvas. However, the reflection of the forest canopy and sky above expands the experience beyond the canvas, ultimately including the viewer in this harmonious painting. This work is from Smith's series of forest pool paintings executed in the early to mid ~1990s.

ESTIMATE: \$40,000 ~ 60,000



65

65 LAWREN STEWART HARRISALC BCSFA CGP FCA G7 OSA RPS TPG
1885 - 1970**LSH 84**oil on board, on verso signed, dated 1958 and
stamped Lawren Harris LSH Holdings Ltd 84
30 1/4 x 20 in, 76.8 x 50.8 cm**PROVENANCE:**Mira Godard Gallery, Toronto
Private Collection, Calgary
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 10, 2000, lot 202
Private Collection, USA

Lawren Harris's journey into abstraction began after he left Toronto for Hanover, New Hampshire and Sante Fe, New Mexico. After returning to Canada in 1940 and settling in Vancouver, his evolution in abstract painting continued. Harris's work from 1958 often showed fields of dancing calligraphic lines, and in *LSH 84* calligraphic symbol-like forms are applied to tall spear-shaped figures. The vertical impulse of these forms recalls the up-reaching shapes of Harris's Rocky Mountains, Arctic icebergs and the heroic bare stumps of Lake Superior. These inscribed shapes have a feeling of text, and the forms in *LSH 84* have a monumental, Stonehenge-like presence. The use of shapes in a symbolic manner was embedded in Harris's imagery - his interest indicated by one of the books in his library, Carl Jung's *Man and His Symbols*. Rich hues of blue inscribed with subtle lines create a sky-like background that echoes the vertical forms, while the warm yellows and golds of the calligraphic shapes pop forward, imprinting themselves upon our consciousness like a mysterious and evocative ancient language.

ESTIMATE: \$20,000 ~ 30,000



66

66 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998

Indian Village, BC

watercolour on paper, signed and dated 1946
and on verso signed, titled and inscribed
885 Thurlow St., PA 4996 and \$100 each, \$165 for pair
27 x 23 in, 68.6 x 58.4 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Scott Watson, *Jack Shadbolt*, 1990, pages 6 and 7

During his time teaching in Duncan on Vancouver Island from 1928 to 1930, Jack Shadbolt came into contact with Emily Carr. He saw her show at the Crystal Gardens in Victoria in February 1930, was introduced to her that summer, and subsequently visited her studio numerous times. He stated, "I never forgot those canvases." Shadbolt sketched on the native reserve near Duncan. As Scott Watson writes, "Carr's interest in the art of the Northwest Coast Indians was also a guide to local, appropriate subject matter."

Throughout the 1930s, Shadbolt made sketching visits to the provincial museum, fascinated with native artefacts. After the war, he returned to British Columbia landscapes and was once again working with native images, as seen in this superb watercolour of a First Nations village with its striking totem, which evokes Carr's watercolours executed on her trips up the coast. It is clear that Shadbolt understood the power of First Nations art, as he stated, "If the West Coast of Canada is going to produce any art forms at all, it must begin where the Indian left off."

ESTIMATE: \$20,000 ~ 30,000



67

67 WILLIAM RONALD (BILL) REID

1920 – 1998

Haida Art

gold bracelet, on verso signed
and titled, 23 grams, circa 1960
6 1/2 x 3/4 in, 16.5 x 1.9 cm

PROVENANCE:

Acquired early 1960s by the present Private Collection, Alaska

LITERATURE:

Karen Duffek, *Bill Reid: Beyond the Essential Form*, UBC Museum of Anthropology, 1986, page 40

Bill Reid's standards of craftsmanship in his sculptural jewellery were of the highest. Already skilled in silversmithing since the 1950s, in 1968 he went to London, England, to refine his goldsmithing techniques at the Central School of Design. After his return to Vancouver from Montreal in

1972, he shared workspace with the Swiss jeweller / designer Toni Cavelti, and through this association further expanded his knowledge of fine European metalworking techniques. Reid's work in gold is superb ~ his technical skill and use of Haida motifs shows absolute mastery. Karen Duffek wrote, "It is in his bracelets that Reid's contribution to extending Haida tradition in flat and sculptural design is most strikingly apparent." Reid's maternal grandfather was the renowned Haida artist Charles Edenshaw, whose work profoundly affected him. Reid carved his surfaces with traditional motifs, but in a modern style, and was one of the artists directly responsible for the rebirth of Haida art. This beautiful beaver motif bracelet showcases Reid's techniques of fine cross-hatching and delicate carving, and is an outstanding example of his work in gold.

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

ESTIMATE: \$15,000 ~ 20,000



68

68 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998

Layered Find

acrylic on canvas, signed and dated 1995
and on verso signed, titled and dated on the stretcher
49 x 66 in, 124.4 x 167.6 cm

PROVENANCE:

Bau-Xi Gallery, Vancouver
Private Collection, Victoria

Jack Shadbolt came from the second generation of modernists in British Columbia, and was an artist who existed in a constant explosion of creative ideas. His strong position in the Vancouver artistic community was established after World War II, as he emerged as a leader in the modernist community of artists, architects and planners. Throughout his career, his use of biomorphic form was an important aspect of his work. From the life he perceived above and below the soil, he extracted and

abstracted vital organic shapes that asserted themselves in his paintings through a complex and rich formal language. In *Layered Find*, the variety of shapes is fascinating to the eye, giving the impression of looking into a kind of aquarium with various emblematic shapes and organic forms floating, mingling, pushing and pulling, their juxtapositions creating pure visual exuberance. Colour also drives this ebullience, with brilliant yellow and red contrasted with accents of rich purple, turquoise and peridot green. Through Shadbolt's bold approach to colour and form, *Layered Find* asserts its presence as a painting passionately alive.

ESTIMATE: \$15,000 ~ 20,000



69

69 ANTONY (TONY) SCHERMAN

1950 ~

Peaches

encaustic on canvas, on verso
signed, titled and dated 04~5
36 x 48 in, 91.4 x 121.9 cm

PROVENANCE:

Private Collection, Montreal

Over the last few decades, Toronto-based Tony Scherman has garnered an international reputation. This work was executed in 2004 to 2005, a period that brought Scherman solo exhibitions in Berlin, New York and Munich, in addition to participation in group shows in Paris and Italy. Scherman is renowned for transforming historical and political figures, pop culture icons and everyday subjects into seductive encaustic fields, using the medium of hot wax mixed with pigment to create a fluid and transparent effect. The challenging medium of encaustic allows

Scherman to mimic and manipulate the surface of his subjects, including their bumps and flaws. A light-filled palette illuminates this work, and the peaches are nestled within a luscious leafy green background. However, typical of Scherman's practice, the environment is unspecific and any narrative or context is visually disconnected. The magnified objects and shimmering energy have a direct impact on the viewer. *Peaches* is a powerful example of Scherman's celebrated still lifes.

ESTIMATE: \$12,000 ~ 16,000



70

70 TED HARRISON

OC SCA 1926 ~

Yukon Township

acrylic on canvas, signed and on verso
signed, titled and dated 2005
40 x 60 in, 101.6 x 152.4 cm

PROVENANCE:

Winchester Galleries, Victoria
Estate of James M. Brickley, Vancouver

LITERATURE:

Katherine Gibson, *Ted Harrison: Painting Paradise*, 2009,
reproduced page 187

Together with the ever-present dogs, and often ravens, eagles, wolves and other animals of the North, Ted Harrison's figures exist within the brilliant colour of his compositions with a sense of joy and rapture. Harrison's

works also feel as if they are quivering with motion, in part a result of the hot, almost electric colours he uses, and in part due to the way in which these colours are applied. His scenes are often composed to either radiate out from a central image ~ often a sun, a lake, or a building ~ or to run across the surface of the work as a wavy line, where the motion of the figures is in synchronicity with the movement of the composition. In *Yukon Township* we have some of both; the bands of colour in the sun and the bands of movement in the snow serve to give the work a feeling of vibrant life. Especially appealing is the manner in which the colour bands in the land have been repeated in the sun.

ESTIMATE: \$20,000 ~ 30,000



71

71 TED HARRISON

OC SCA 1926 -

Windy Lake

acrylic on canvas, signed and on verso
signed, titled and dated 1984
48 x 36 in, 121.9 x 91.4 cm

PROVENANCE:

Private Collection, Montreal

Ted Harrison's work has a unique appeal and has been widely illustrated; as a result, he is one of Canada's most collected artists. Known to children through his numerous illustrated books, and to adults for his fine, graphic canvases, Harrison paints the Land of the Midnight Sun in a vivid array of

colour and motion, capturing through the rhythm of his compositions the vast open spaces of the North. *Windy Lake* draws on a full palette of colour to convey the sunset, mountains in the distance and the small group of buildings in the foreground below a hill. The hair on the figures is blowing out behind them as they head home, presumably at day's end. Harrison's charm lies in part in the gentle, straightforward way he depicts the people of the north. They, their pets and the other animals that live there are shown simply going about their daily lives. In *Windy Lake*, Harrison's treatment of the sun's reflections in the lake water is especially fine, radiating out from the centre in shades of electric yellow.

ESTIMATE: \$15,000 ~ 20,000



72

72 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

Looking North from a Patio, Shawnigan Lake

watercolour on paper, signed and dated 1994

and on verso signed, titled and dated

20 x 24 in, 50.8 x 61 cm

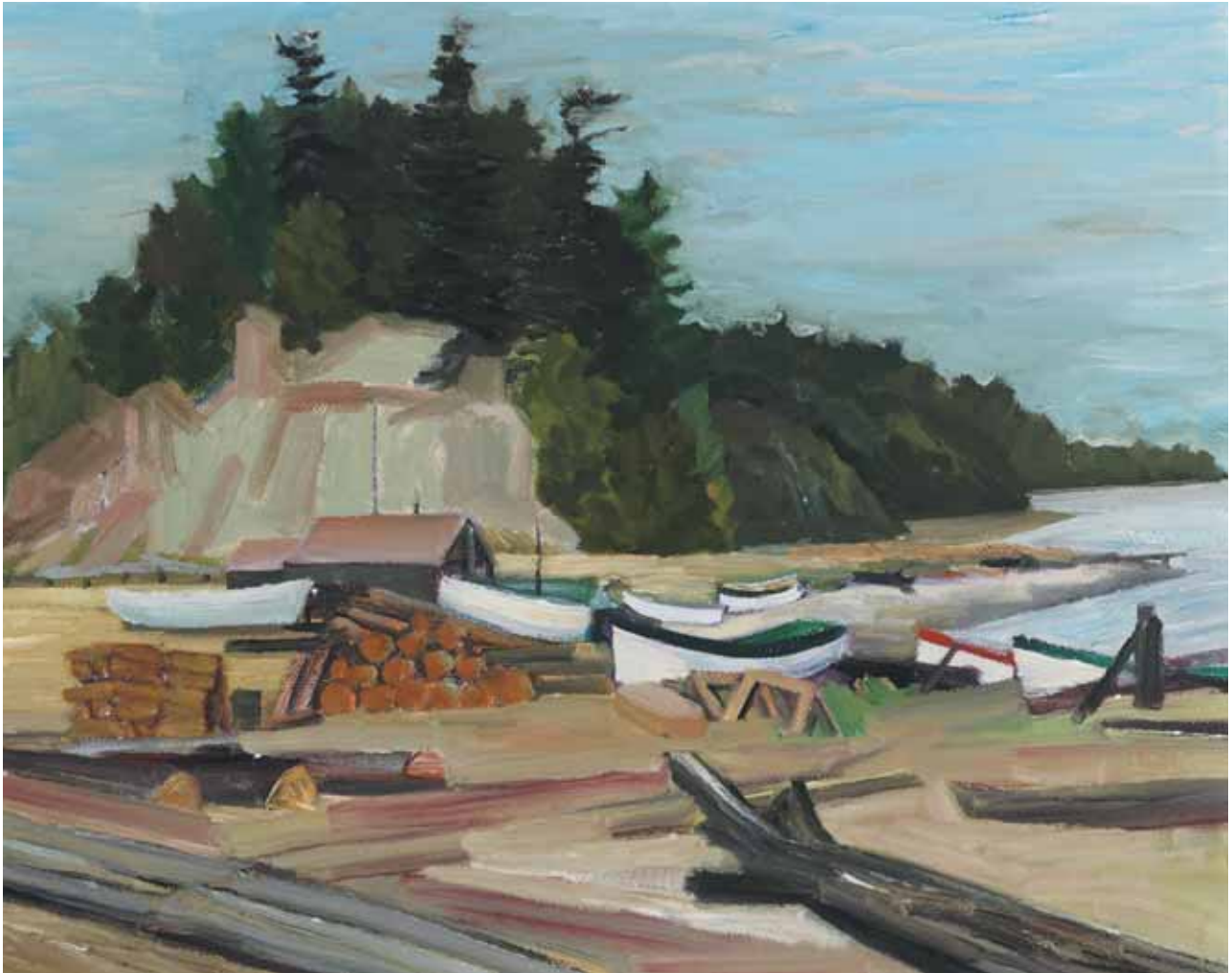
PROVENANCE:

Acquired from the Artist through
his friend Pat Salmon by a Private Collector, Alberta
Private Collection, Vancouver

E.J. Hughes was a superb watercolourist, and from 1991 stopped painting oils on canvas in order to concentrate on this medium. The same attention to detail and feeling for the West Coast atmosphere found in his oils manifests in his watercolours, clearly seen in *Looking North from a*

Patio, Shawnigan Lake. A warm note is struck in Hughes's depiction of the intimacy with which people live with nature on Vancouver Island, and the idyllic sensation that comes from being able to take just a few steps beyond the well-tended patio to the water's edge to enjoy recreational water activities, indicated by the diving board and red canoe. As often seen in Hughes's work, there are small touches of man's presence in the distant land. Houses are tucked into the trees ~ small glimmers of red and white amid the green ~ while between the islands, a tiny rowboat makes its way to the opposite shore. Hughes's personal affection for the area also infuses the scene ~ he and his wife Fern lived on Shawnigan Lake from 1951 to 1972. Richly coloured, finely detailed and replete with Island atmosphere, this is a delightful Hughes watercolour.

ESTIMATE: \$20,000 ~ 30,000



73

73 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 – 1998

Riggs Island, Buccaneer Bay

oil on board, on verso signed and titled, circa 1947
19 x 24 in, 48.3 x 61 cm

PROVENANCE:

Equinox Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:

Jack Shadbolt, *In Search of Form*, 1968, page 68

In June of 1947 Jack Shadbolt traveled to Buccaneer Bay on the southern tip of North Thormanby Island. After the intensity and anxiety of his war images and scenes depicted from a social realist viewpoint, he longed to

submerge himself in the British Columbia landscape. Shadbolt admitted his interest in the Group of Seven at that time, particularly their boldness of composition and their commitment to working on location. He wrote, "It was a great relief...after a period overseas, to go once more on a summer sketching trip." Shadbolt relished the island vistas, writing, "Of such stuff was life in the Gulf Islands; and with its freshening of the senses my spontaneous response to the landscape rhythms projected me immediately back into my rhythmic drawing continuity." *Riggs Island, Buccaneer Bay* has a strong sense of three-dimensional space and a deliberate building of rhythm in its placement of horizontal elements of logs and boats against verticals of the island's rock face and trees. Visceral and atmospheric, it is a splendid example of Shadbolt's work at this West Coast location.

ESTIMATE: \$15,000 ~ 20,000



74

74 JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 -

McTavish Street, Montreal

oil on canvas, signed and dated 1962

and on verso signed, titled and dated March 1962

24 x 30 in, 61 x 76.2 cm

PROVENANCE:

Private Collection, Montreal

John Little's great affection for Montreal's historic buildings and neighbourhoods is clear in this finely detailed depiction of McTavish Street's detailed facades, period lamp post and church spire at the end of the street. Over time, such neighbourhoods were subject to the ravages of change, and Little's paintings preserved their memory. His interest in

architecture dated to his early involvement as a draughtsman in his father's architectural firm Luke & Little in 1951, following his studies at the Montreal Museum of Art and in New York at the Art Students League. This fine painting is redolent of the atmosphere of late winter with its overcast sky and streets covered by pliable, mushy snow that reflects the light. Little's distinctive winter palette is dominated by cream, olive, ochre, grey and brown, their delicate tonalities enlivened by the orange of a woman's coat and a distant building, as well as the green car. This painting is a particularly appealing view - the wide street is full of the activities of people and cars, evocative of the lively spirit of 1960s Montreal.

ESTIMATE: \$12,000 ~ 16,000



75

75 JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 -

Rue Prince Arthur, Montréal

oil on canvas, signed and on verso

signed, titled and dated 1968

12 x 16 in, 30.5 x 40.6 cm

PROVENANCE:

Galerie Walter Klinkhoff Inc., Montreal

Private Collection, Toronto

John Little had a keen interest in Montreal neighbourhoods, and this appealing close-up of Prince Arthur Street is a vista rich in character. This street in the 1960s was known for its funky atmosphere, even being described as a hippie haven at its zenith in 1968; the neighbourhood is

still known for its lively atmosphere, with abundant restaurants and cafes. Certainly, one gathers that the main character in this work ~ the walking woman ~ is stylish with her bouffant hair, short ochre coat and what appears to be high boots. Little's ability to portray snow in an urban setting is in full power here ~ snow trampled into dark mush underfoot, pure white in the piles on either side textured by bumps and footprints as well as streaky, partially melted slush on the streets. Architectural detail, of such great interest to Little, is emphasized by ridges of snow. Little has an extraordinary ability to capture winter light and palpable cold contrasted with the warmth and character of the neighbourhood and its people.

ESTIMATE: \$10,000 ~ 15,000

**76 SOREL ETROG**

RCA 1933 -

Confession

bronze sculpture, signed
and editioned 4/10, 1960
13 x 3 1/2 x 2 1/2 in, 33 x 8.9 x 6.3 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:Pierre Restany, *Sorel Etrog*, 2001, page 61

Flush from his first successful solo exhibition of wall relief works at Toronto's Gallery Moos in 1959, SoREL ETROG then concentrated his efforts on the free-standing sculptures he had already begun to produce in his New York studio. With the support and encouragement of his great patrons, Sam and Ayala Zacks, he was afforded, at the age of 27, the resources needed to maintain his studio. Etrog's sculpture of the early 1960s is consistently sensuous and energetic. Whether of monumental or more modest dimensions, there is a free and sinuously choreographed movement of the main elements in each work, belying the solidity and weight of the bronze cast. *Confession* is a fine illustration of the artist's own words: "I wanted the figure to soar from the base like the trunk of a tree... leaving the drama for the top." Here the drama is present in the tight embrace of two entwined figures, with only a sliver of space between them; and it is for the viewer to speculate which one is the confessor.

This image was also produced in a 36 inch size in 1960/1961, in an edition of 7.

ESTIMATE: \$10,000 ~ 15,000

77 JEAN~PAUL ARMAND MOUSSEAU

AANFM AUTO CAS QMG 1927 ~ 1991

Suspended Lamp

fibreglass and coloured resin

light fixture, signed and dated 1964

31 1/4 x 7 1/2 x 7 in, 79.4 x 19 x 17.8 cm

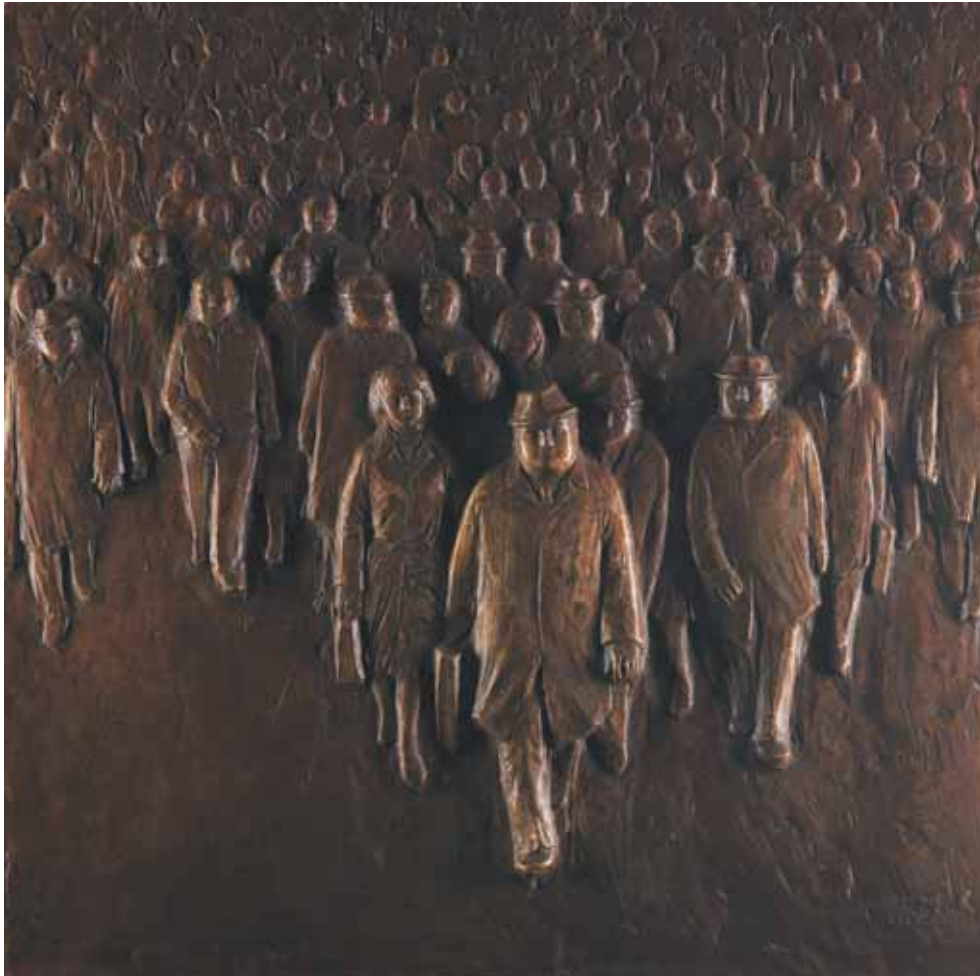
PROVENANCE:

Acquired directly from the Artist

By descent to the present Private Collection, Quebec

Jean~Paul Mousseau was a signatory to the influential *Refus global* manifesto in 1948. However, it was his later experimentation with various mediums ~ ceramics, lighting materials, painted fabric and architecture, among others ~ that solidified his artistic importance in Montreal. Throughout his diverse projects, Mousseau focused on assimilating his artwork into the surrounding environment and being a part of the generation of a communal visual culture in Montreal. He was particularly talented with fibreglass, which led to developing commissions for Hydro~Québec, the *Montreal Star* newspaper and the Drummondville courthouse in the 1960s. *Suspended Lamp* is from this productive period and is an excellent example of his skill in the fibreglass medium. This luminous piece was designed to be integrated into its environment, yet still function as a working light fixture, thus allowing the viewer to interact with the work. *Suspended Lamp* is a merger of technical and aesthetic merits, and not only exemplifies Mousseau's important role as an innovator, but also reflects his distinct contribution to the art and architecture of Montreal.

ESTIMATE: \$8,000 ~ 10,000



78

78 WILLIAM HODD (BILL) MCELCHERAN

RCA 1927 - 1999

The Crowd

bronze relief plaque, initialed,
editioned A/P 2/3 and dated 1981
17 x 17 x 3 in, 43.2 x 43.2 x 7.6 cm

PROVENANCE:

Private Collection, Vancouver

William McElcheran is well known for his iconic businessman images, portrayed individually, in small groups or in a crowd, as in this refined wall relief. He portrayed crowds in small-scale three-dimensional groups, editioned bronze wall reliefs or large-scale works such as the ceramic wall relief in the Dundas subway station in Toronto. McElcheran was a strong proponent of the integration of sculpture into architecture,

and another crowd scene, a free-standing bronze relief, is installed at Toronto's John M. Kelly Library. Following a 1971 exhibition at Roberts Gallery that included relief works, a reviewer noted that McElcheran had studied Assyrian bas-reliefs, in which the position in society of the people portrayed was indicated by their clothing and posture. In *The Crowd*, the foreground figures are finely detailed, both men and women in their classic uniform of business, while in the background, detailing is indistinct and the figures anonymous. They march forward together, a symbol of progress and determination, radiating a quietly heroic stance in contrast to their conformity.

Included with this lot is a plexiglass stand that measures 42 1/2 x 19 x 16 1/2 inches.

ESTIMATE: \$6,000 ~ 8,000



79

79 WILLIAM HODD (BILL) MCELCHERAN

RCA 1927 - 1999

Preoccupied

bronze sculpture, initialed,
editioned 8/9 and dated 1995
28 x 10 3/4 x 20 in, 71.1 x 27.3 x 50.8 cm

PROVENANCE:

Private Collection, Vancouver

William McElcheran regarded the businessmen that he so often portrayed in his work from a viewpoint both satirical and compassionate. Always attired in classic, tailored business suits and hats, his businessmen heroically carry on in their corporate world, bustling on their way to their next appointment. McElcheran imbues these archetypal figures with the irony and paradox of modern life, but, although they are robust figures full of vitality, there is something touching in their complete absorption in the rat-race of modern life that we can identify with.

ESTIMATE: \$14,000 ~ 18,000



➤ **80 JOSEPH HECTOR YVON (JOE) FAFARD**

OC RCA 1942 -

Timber

bronze sculpture, signed,
editioned 1/9 and dated 2008
12 1/2 x 20 x 5 in, 31.7 x 50.8 x 12.7 cm

PROVENANCE:

Mira Godard Gallery, Toronto
Estate of James M. Brickley, Vancouver

Among Joe Fafard's pantheon of animals that he has cast in bronze is the wolf. In a number of sculptures ~ the 2002 bronze *Le loup Dempsey*, exhibited in his 2008 National Gallery of Canada exhibition and his 2008 sculptures *Small Timber*, *Wall Timber* and *Timber* ~ Fafard has sympathetically rendered the mystery and keen awareness of the wolf. In *Timber*, captured on the run, Fafard portrays the grace, agility and intense focus of this fierce creature.

ESTIMATE: \$4,000 ~ 6,000

Thank you for attending our sale of *Canadian Post-War & Contemporary Art*. Our *Fine Canadian Art* auction will commence at 7:00 PM. After tonight's sale, please view our *Third Session ~ November Online Auction of Fine Canadian Art* featuring historical and contemporary Canadian art at www.heffel.com, closing on Thursday, November 29, 2012. Lots can be independently viewed at one of our galleries in Vancouver, Toronto or Montreal, as specified in our online catalogue.

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ZAO WOU-KI, 5.11.62
oil on canvas, 32 x 46 in, 81.3 x 116.8 cm
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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 Inc., or an affiliated entity;
- 2 CONSIGNOR**
The Consignor is the person named in the Consignment Agreement as the person from which the Property or Lot has been received for auction;
- 3 CONSIGNOR'S COMMISSION**
The Consignor'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 minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House;
- 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, at the rate of seventeen percent (17%) of the Hammer Price of the Lot, 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 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 hours (24) 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 Consignor'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, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Buyer's bank which will guarantee the amount of the cheque (release of Lot subject to clearance of cheque). 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 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 other circumstances, the Auction House accepts payment by wire transfer.

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

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

4 COMMISSION AND EXPENSES

- (a) The Consignor authorizes the Auction House to deduct the Consignor's Commission and Expenses from the Hammer Price and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall 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 charge for illustrating a Lot in the live auction sale catalogue shall be a flat fee paid by the Consignor of \$500 for a large size reproduction and \$275 for a small reproduction, per item in each Lot, together with any Sales Tax chargeable thereon. The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs. The charge for online digital photography, cataloguing and Internet posting is a flat fee of \$100 per Lot.

5 INSURANCE

- (a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- (b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (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 pre-sale 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 third party 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 Auction House Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said ninety (90) day period, 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 he warrants is and will be correct and upon which the Auction House shall be entitled to rely.

11 PHOTOGRAPHS AND ILLUSTRATIONS

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



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

D GENERAL CONDITIONS:

- 1 The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the 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 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 Consignor's Commission is calculated on the Hammer Price.
- 5 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.
- 6 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.
- 7 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.
- 8 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.
- 9 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.
- 10 Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
- 11 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.
- 12 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.

CATALOGUE ABBREVIATIONS AND SYMBOLS:

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

**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.

DIMENSIONS

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

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

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): *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, serves our Clients well.

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

David K.J. Heffel

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

Robert C.S. Heffel

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



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_____ Residence Telephone Business Telephone

_____ Fax Cellular

_____ VISA # or MasterCard # Expiry Date

_____ Signature Date

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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) _____



SHIPPING FORM FOR PURCHASES

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

Sale Date _____

Please indicate your preferred method of shipping below

All Charges are Collect for Settlement by the Purchaser

SHIPPING OPTIONS

Please have my purchases forwarded by:

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Consolidated Ground Shipment to (when available):

[] Heffel Vancouver [] Heffel Montreal

CARRIER OF CHOICE

Please have my purchases couriered by:

[] FedEx [] Other _____

Carrier Account Number _____

OPTIONAL INSURANCE

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

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

SHIPPING QUOTATION

[] YES, please send me a quotation for the shipping options selected above.

[] NO shipping quotation necessary, please forward my purchases as indicated above. (Please note: packing charges may apply in addition to shipping charges.)

Purchaser's Name as invoiced

Shipping Address

City Province, Country

Postal Code E-mail Address

Residence Telephone Business Telephone

Fax Cellular Telephone

Credit Card Number Expiry Date

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

LOT NUMBER LOT DESCRIPTION
in numerical order *artist*

- 1) _____
- 2) _____
- 3) _____
- 4) _____

AUTHORIZATION FOR COLLECTION

[] My purchase will be collected on my behalf

Individual or company to collect on my behalf

Date of collection/pick-up

Signed with agreement to the above Date

Heffel Fine Art Auction House
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ABSENTEE BID FORM

Sale Date

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

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 <i>in numerical order</i>	LOT DESCRIPTION <i>artist</i>	MAXIMUM BID <i>Hammer Price \$ CAD (excluding Buyer's Premium)</i>
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:

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Ontario, Canada M5R 2E1
Telephone 416 961-6505, Fax 416 961-4245
E-mail: mail@heffel.com; Internet: http://www.heffel.com



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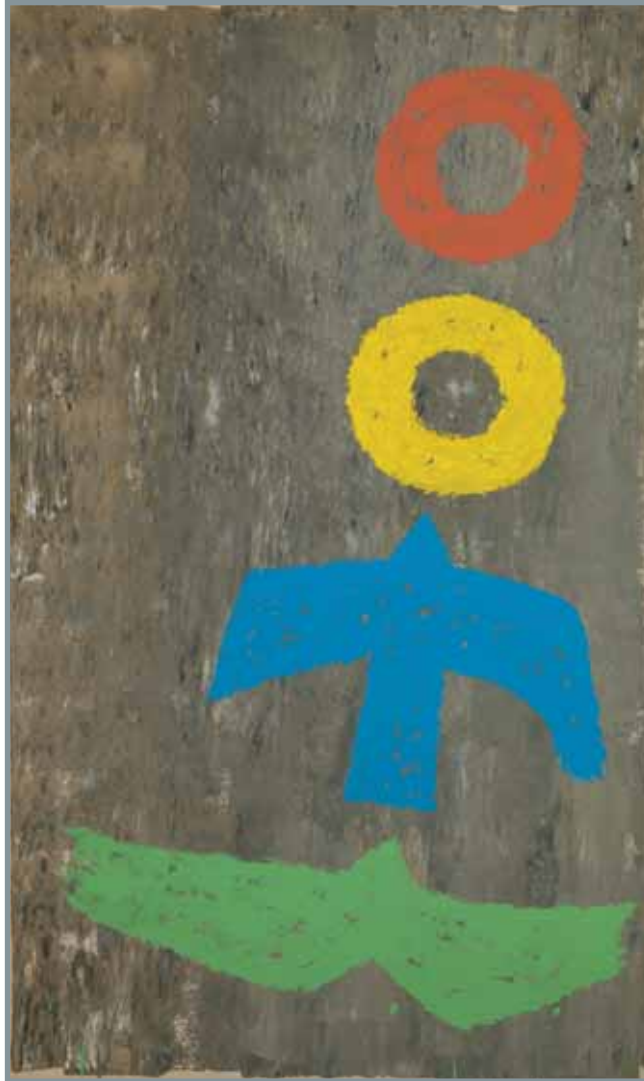
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