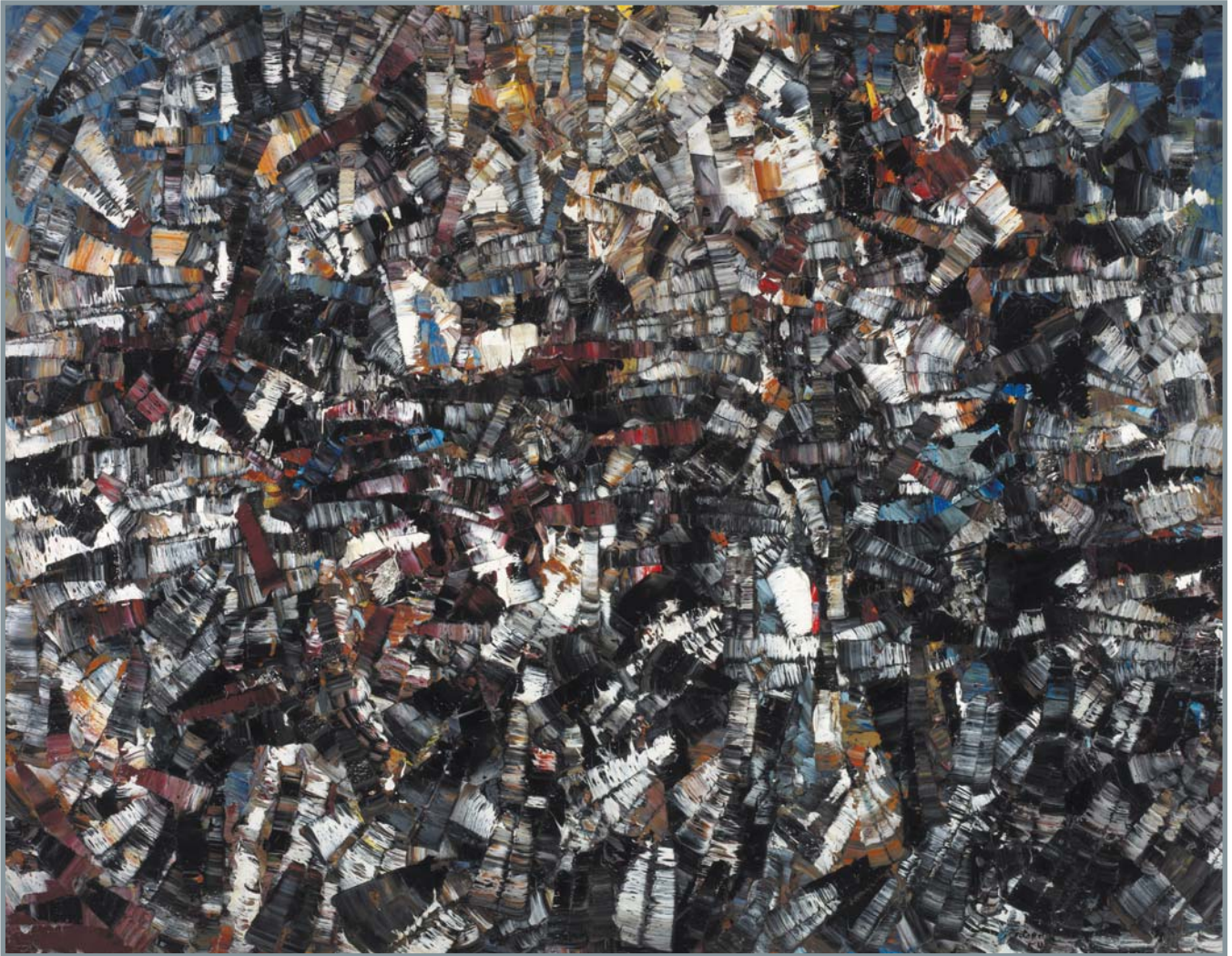
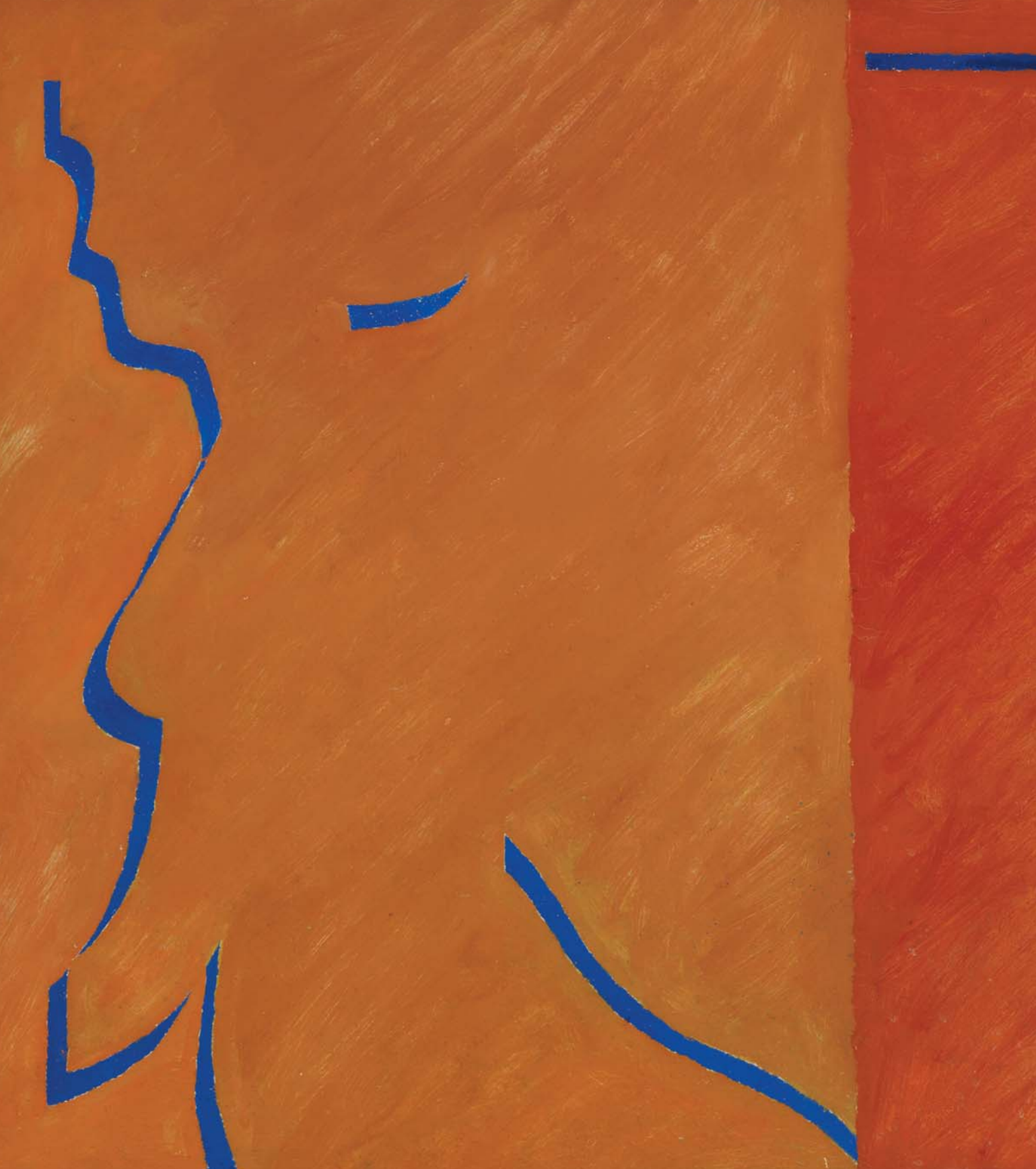


# CANADIAN POST~WAR & CONTEMPORARY ART



**HEFFEL FINE ART AUCTION HOUSE**

*SALE WEDNESDAY, MAY 28, 2014, VANCOUVER*





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# CANADIAN POST~WAR & CONTEMPORARY ART

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## HEFFEL FINE ART AUCTION HOUSE

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\$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
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CANADIAN POST~WAR  
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& other Important Private Collections

**SALE WEDNESDAY, MAY 28, 2014, 4:00 PM, VANCOUVER**



1

**1 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

***Pond***

acrylic on canvas, signed  
30 x 24 in, 76.2 x 61 cm

**PROVENANCE:**

Private Collection, Vancouver

In the 1990s, Gordon Smith began a series of paintings based on forest pools. After he visited Claude Monet's famous home and garden at Giverny in 1995, and inspired by Monet's extraordinary water lily paintings, Smith developed this subject further, producing the lush and

beautiful *Pond* series. Smith's command of expressionist brushwork, textural effects and the transitory effects of light are all at play in this fine example from this series. Smith moves back and forth between abstraction and representation, particularly in the surface of the water, which can be read both as water and as a flat, painterly field. Goldfish read as abstracted streaks of pigment, and the long, trailing stems resemble dripping, a device he often used in earlier landscapes. Such concerns reflect Smith's modernist approach, and illustrate how his awareness of the qualities of paint is just as important as the landscape that he depicts. Lyrical and sensual, *Pond* gives the viewer pleasure not only in its subject, but in its consummate painterly qualities.

**ESTIMATE: \$8,000 ~ 12,000**



2

**2 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

***Forest Scene***

oil on canvas, signed, circa 1960

24 x 30 in, 61 x 76.2 cm

**PROVENANCE:**

Private Collection, Calgary

Living on the West Coast in close proximity to the forest, Gordon Smith acknowledges that nature has pervaded his work. In 1951 he was exposed to American Abstract Expressionists such as Elmer Bischoff while attending the California School of Fine Art in San Francisco, and their work made him acutely aware of the importance of the gesture in painting, as seen in the fluid and expressive brushwork here.

Even when Smith was painting abstract works, he observed that whatever he did, the landscape seeped back in. In *Forest Scene*, he strikes a fine balance between his woods subject and abstraction. Tree trunks become vertical lines of force, branches create horizontal movement, and the screen of the forest moves back and forth between two- and three-dimensionality. Pale tones of white and grey dominate, but are enriched by a palette of both warm and cool colours woven into this forest tapestry, from shades of yellow to rich cobalt and purple. Such masterful playing with form and colour demonstrates why Smith is considered such an important early modernist.

**ESTIMATE: \$10,000 ~ 15,000**





3

**3 RITA LETENDRE**

ARCA OC QMG 1928 -

**Sans titre**

oil on canvas, signed and dated 1961  
and on verso signed  
29 x 25 in, 73.7 x 63.5 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 180

In the late 1940s, Rita Letendre spent just over a year studying figurative painting at the École des beaux-arts de Montréal, but quickly departed after meeting Paul-Émile Borduas in 1950 and discovering the work of

the radical Automatists. Under Borduas's mentorship, Letendre discovered a new freedom of expression and began to transition to bold, non-figurative abstractions. Visits to New York to view the work of the American Abstract Expressionists also greatly inspired Letendre, and by 1961 she had developed her own painterly language of broad, thickly applied paint, bright forms and richly textured surfaces. Her paintings emerged as passionate, inspired and energized, making her work from this period highly sought after. Roald Nasgaard writes that in works from 1961, Letendre created a "sense of turbulent drama...intensified by brighter colours pushing, as if seeking liberation, against masses of black." *Sans titre* captures this fervent, painterly nature and brilliant use of colour; with bright whites gesticulated upwards, framed by fiery reds and anchored by intense blue, it is an electric example from this pivotal, exciting period.

ESTIMATE: \$20,000 ~ 30,000





4

**4 MARCELLE FERRON**

AANFM AUTO CAS QMG RCA SAAVQ SAPO  
1924 – 2001

***La note bleue***

oil on canvas, signed and initialed  
and on verso signed, titled and dated 1959  
10 3/4 x 8 5/8 in, 27.3 x 21.9 cm

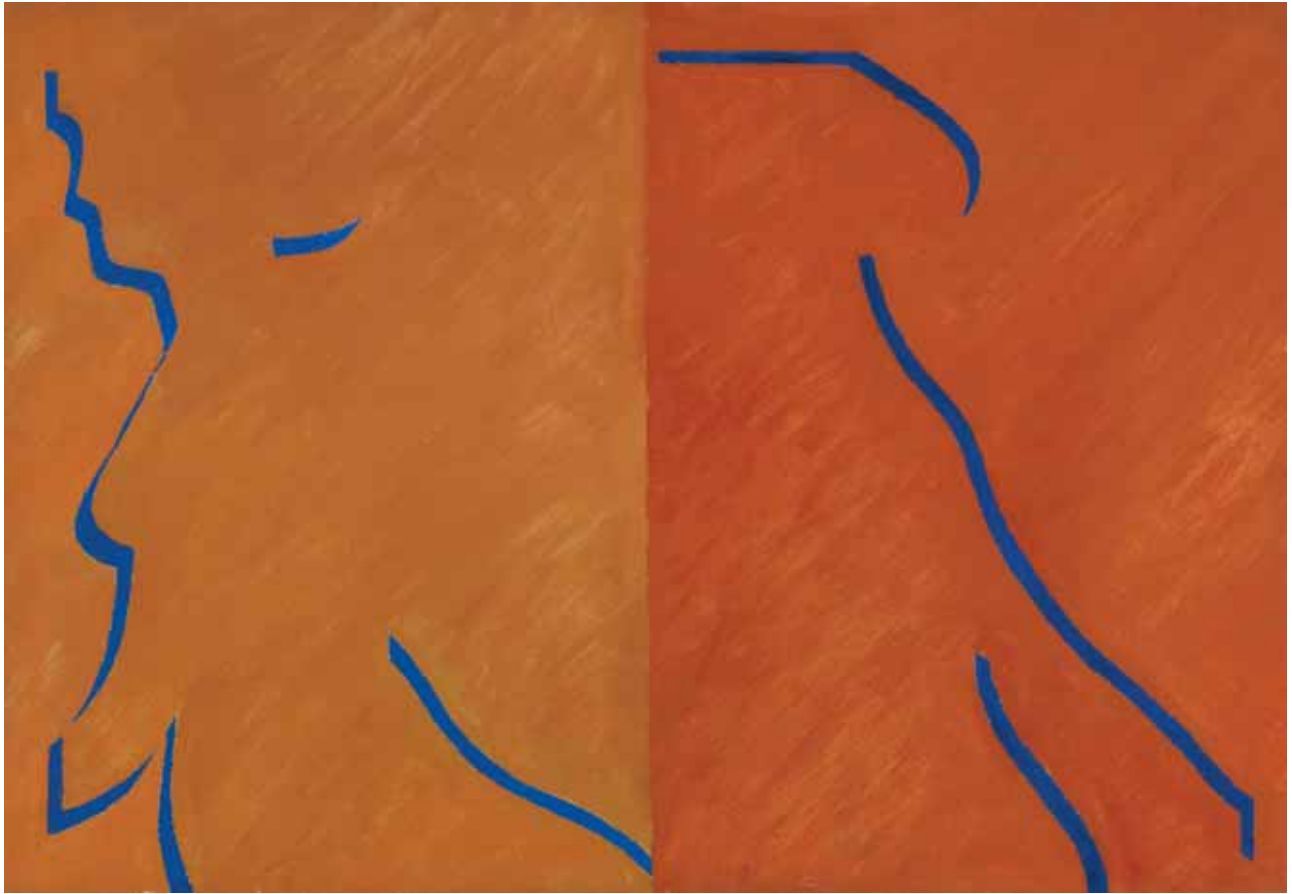
**PROVENANCE:**

Phillips Auction House at The Engineers' Club of Montreal,  
May 1978, lot 41  
Private Collection, Montreal

Marcelle Ferron originally trained in Quebec City under Jean Paul Lemieux, but was expelled from the École des beaux-arts de Montréal as a result of her refusal to adhere to traditional subjects and methods.

Her experimental inclinations resonated much better with those of Paul-Émile Borduas, and she became his student at l'École du meuble. Under Borduas's mentorship, Ferron was able to discover her own personal, vibrant vision that went far beyond the boundaries of conventional representation, and his guidance also led to her signing the historic *Refus global* in 1948. In 1953 Ferron made a radical change in her personal life, separating from her husband, and she left with her three daughters for France, where she settled in the creative hub of Paris for 13 years. This charming work, painted in 1959, is from this inspired Paris period when her work emerged with a new sense of openness and freedom, highlighted by thick swathes of vibrant, tactile colour. *La note bleue* (The Blue Note) delightfully captures Ferron's distinct understanding of the harmonious interaction between colour and light.

ESTIMATE: \$10,000 ~ 15,000



**5 MICHAEL JAMES ALECK SNOW**

OC RCA 1928 ~

**Solar**

oil on canvas, signed and dated 1962  
and on verso signed, titled and dated December 1962  
30 1/2 x 44 in, 77.5 x 111.7 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto  
Private Collection, Toronto

**LITERATURE:**

Robert Enright, "The Lord of Missed Rules: An Interview with Michael Snow," *Border Crossings*, May 2007, page 102

Michael Snow worked exclusively on the *Walking Woman* series from 1961 to 1967, a period when he was in New York City, and the series initiated the extraordinary international reputation that he continues to augment and enjoy today. Even though they were early works by Canada's most acclaimed living artist and one of the great innovators in recent art across a dizzying range of media ~ including painting, sculpture, film and jazz ~ the varying versions of the *Walking Woman* established Snow's breakthrough 50 years ago, and they remain among his most recognizable and inventive creations.

The *Walking Woman* is a simple form with a simple genesis. Snow had been painting in an abstract idiom in the early 1960s and wanted a change of focus. But as he cautioned in a recent interview with Robert Enright, the series "didn't start out with a chosen direction at all. I had made four or five cut-out figures. They were just the figure. The background was the real wall. The one that became the *Walking Woman* was one of those. I decided to repeat it but to always use the original one as the source, so that there wouldn't be any variation on the contours. My rule would be that I would stick with this contour." As he also says, the form was both a "tool and subject", a key to endless invention.

Deploying the *Walking Woman* became a serious game for Snow, from her debut at the Isaacs Gallery in Toronto in 1962 to Expo 67 in Montreal to the form's "retirement" in his 1967 film *Wavelength*. "I make up the rules of a game and I play it. If I seem to be losing, I change the rules," he quipped in the Enright interview. But as *Solar* shows, his timing and delivery were impeccable. The form has never lost its intrigue.

*Solar* was part of the *Walking Woman*'s launch into the heady art world of the early 1960s. The closely valued and symmetrically balanced fields of colour across which the ever-recognizable outline strides are reminiscent of Snow's recent triumphs in thinly washed abstraction and link the new series to that work, yet the painting challenges the conventional distinction between abstraction and figuration. What is abstract here: the monochromatic colour fields or the acutely suggested outlines of the figure? While the hot palette of *Solar*'s double ground suggests the work's title, the walking form itself is registered with the utmost economy, using only a minimal outline in vibrant blue.

Snow explores the idea of image multiplication that his stencil allows. He can reproduce the form at will, but he does not need to reproduce it in full to gain the effects of replication. The left form here is established by those outlines not seen on the right, and vice versa. Yet one side is not required to complete the other ~ Snow has given us just enough information in both outlines to establish the unmistakable identity of the entire form. *Solar* is both a historic painting and newly engaging in its visual and intellectual presence.

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

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



6

**6 BERTRAM CHARLES (B.C.) BINNING**

BCSFA CGP CSGA OC RAIC RCA 1909 – 1976

***Theme Painting No. 2***

oil on board, signed and dated 1953  
and on verso signed, titled and dated  
23 x 35 1/4 in, 58.4 x 89.5 cm

**PROVENANCE:**

Acquired directly from the Artist by Dr. Douglas T. Kenny, former president of the University of British Columbia and friend of the Artist  
By descent to the present Private Collection, Vancouver

**LITERATURE:**

Abraham J. Rogatnick et al., *B.C. Binning*, essay by Ian M. Thom, 2006, page 136

**EXHIBITED:**

The Art Gallery of Toronto, Women's Exhibition Committee,  
*Sale of Canadian Art*

Abstraction was a part of B.C. Binning's paintings of the late 1940s, which included ship forms and nautical symbols. He continued to produce these works in the 1950s, but concurrently, his modernist impulse moved

him to paint fully abstract works with geometric motifs, such as *Theme Painting No. 2*. One could also look back to Binning's design of his West Vancouver house in 1940 and find precedent for this kind of work in the murals that he painted there of abstract shapes. In paintings such as this, Binning strove for a state, as he expressed, of "clarity, elegance, purity, balance, beauty, order, completeness and with that a satisfaction." Although geometric, his forms do not have the mathematical precision or the hardness of Op Art – their shapes are just slightly off-kilter, subtly retaining Binning's dry sense of whimsy. Rich, vibratory colour causes a movement of shapes in and out, creating a dance of dimensionality across the surface of the painting. Playful yet formal, *Theme Painting No. 2* is an impressive work by this prominent and influential early West Coast modernist.

**ESTIMATE: \$30,000 ~ 50,000**





7

**7 LISE GERVAIS**

QMG 1933 ~ 1998

***Sans titre***

oil on canvas, signed and dated 1963  
and on verso inscribed *Gervais* and *C 319*  
41 1/8 x 41 1/8 in, 104.4 x 104.4 cm

**PROVENANCE:**

Private Collection, Montreal

Lise Gervais's bold, gestural works are born of the seeds of Automatism. Freely applied and joyously generous amounts of paint load each of her canvases. They are exciting, energized and wild. Gervais also worked as

a sculptor, a practice that aligns with the seeming three-dimensionality of her two-dimensional works. Her colours visually link together and seem to lift up and off the canvas to float freely in space, as if they are strung up in a kinetic mobile or by some other invisible support. It is the colours themselves that seem so alive with movement, vibrating with a molecular energy that keeps them constantly at a distance from one another and yet draws them close together at the same time. In this work, the action of black, blue and brown against one another in a sea of creamy white is quite stunning – the result of careful colour selection based on the rational and logical understanding of our visual responses to their values and degree of saturation.

**ESTIMATE: \$15,000 ~ 20,000**



**8 JEAN ALBERT MCEWEN**

AANFM RCA 1923 – 1999

***Le plaisir du rouge***

oil on canvas, on verso signed, titled  
on the Gallery Moos label and dated 1963  
30 x 30 in, 76.2 x 76.2 cm

**PROVENANCE:**

Gallery Moos Ltd., Toronto  
Private Collection, Toronto

**LITERATURE:**

Wassily Kandinsky, *Du spirituel dans l'art et dans la peinture en particulier*, 1969, page 85  
Vincent van Gogh, *Lettres à son frère Théo*, 1988,  
letter 531 F, page 402

The early 1960s represented a time of great achievement for Jean McEwen. He had already defined his technique and his style, and was exploring different variations within a common structure. In this group of paintings, *Le plaisir du rouge* is a particularly satisfying work. Not only does it retain the symmetry of presentation, but it introduces “cells” or “windows” at its edges that show the black of the background. These “windows” are not symmetrical but play on the natural imbalance of our right and left fields of vision – they seem to answer each other, without disturbing the balance of the whole painting.

One of the main factors that make McEwen's paintings so attractive, and *Le plaisir du rouge* in particular, is that the emotive content spontaneously associated with the colour red is not toned down, as could be by a hard-edge presentation. Lines in McEwen's paintings are not geometrically defined, and the surface is not reduced to a thin film of colour such as we find in the work of the Plasticiens. On the contrary, the red has been applied in many layers, often directly by hand, and here and there lets the black background appear underneath. We can really speak, as my colleague Constance Naubert-Riser did, of “la profondeur de la couleur” (the depth of colour) in the case of McEwen, not only because of his effect of stratifying one colour above the other, but also because of the emotional appeal a colour has when treated in itself, as it has been here.

Many painters were conscious of that dimension – for instance, the letters of Vincent van Gogh are full of references to the psychological impact of colour. In a letter to his brother Theo, van Gogh imagined that he could express the love of two people by using complementary colours, such as yellow and blue! James Abbott McNeill Whistler not only referred to colour in the titles of his portraits, but associated colour with music, emphasizing the emotional content, such as *Arrangement in Grey and Black No. 1*, 1871 (the famous portrait of his mother) or *Symphonie in*

*White No. 1: The White Girl*, 1862. Wassily Kandinsky, in *Du spirituel dans l'art*, 1912, devotes a whole chapter to the “action of the colour” and affirms that “warm red has an exciting action,” because it resembles blood. This is not completely scientific, since all painters who speak of colours do not agree on their significance. But that colour has an impact, and that it is an emotional one, does not seem to be in doubt. The Canadian painter Guido Molinari, a great master of colour, spoke of the “energetic” quality one finds in colour. He was convinced that it was the reason why critics and historians preferred to speak of figure, form, space and movement rather than colour, precisely because of the uneasiness that colour seems to introduce in their approach. For example, to speak of pleasure produced by the colour red seems inappropriate in a serious discourse about art. However, collectors and appreciators of art should not pay too much attention to these kinds of reservations and just give way to “the pleasure of the red”, as McEwen suggests – they will be in good company.

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

ESTIMATE: \$50,000 ~ 70,000



detail 9

**9 LISE GERVAIS**

OMG 1933 – 1998

***Les travaux et les jours***

oil on canvas, on verso signed and titled

on various labels, circa 1960

77 1/4 x 13 3/4 in, 196.2 x 34.9 cm

**PROVENANCE:**

Private Collection, Montreal

**EXHIBITED:**The Montreal Museum of Fine Arts, *The 78th Annual Spring Exhibition*,

April 8 ~ May 7, 1961

In 1958 Lise Gervais traveled to Europe and, like many Canadian artists before her, found great inspiration abroad. However, it was the effervescent Post~Automatist decade in Quebec that profoundly shaped Gervais's work. Executed in the early 1960s, the striking *Les travaux et les jours* is steeped in Paul~Émile Borduas's non~figurative influence, notably through its gestural forms of unblended colour and strong textural landscape. The early 1960s also brought Gervais great recognition and success, and by 1961 she began to participate in many exhibitions, including her first solo show at the Galerie Denyse Delrue in Montreal, as well as in *The 78th Annual Spring Exhibition* at the Montreal Museum of Fine Arts, in which this work was exhibited. Interestingly, *Les travaux et les jours* translates to Works and Days, the title of a didactic poem written by ancient Greek poet Hesiod around 700 BC. *Les travaux et les jours* is a fire of pure colour, the swathes of mustard, red and black burning up the tall canvas with great energy and vigour, making it an exciting example from Gervais's most inspired period.

**ESTIMATE: \$20,000 ~ 30,000**



**10 LISE GERVAIS**

OMG 1933 – 1998

***Leffusion***

oil on canvas, signed and on verso  
titled and inscribed #19 and #52  
60 x 20 in, 152.4 x 50.8 cm

**PROVENANCE:**

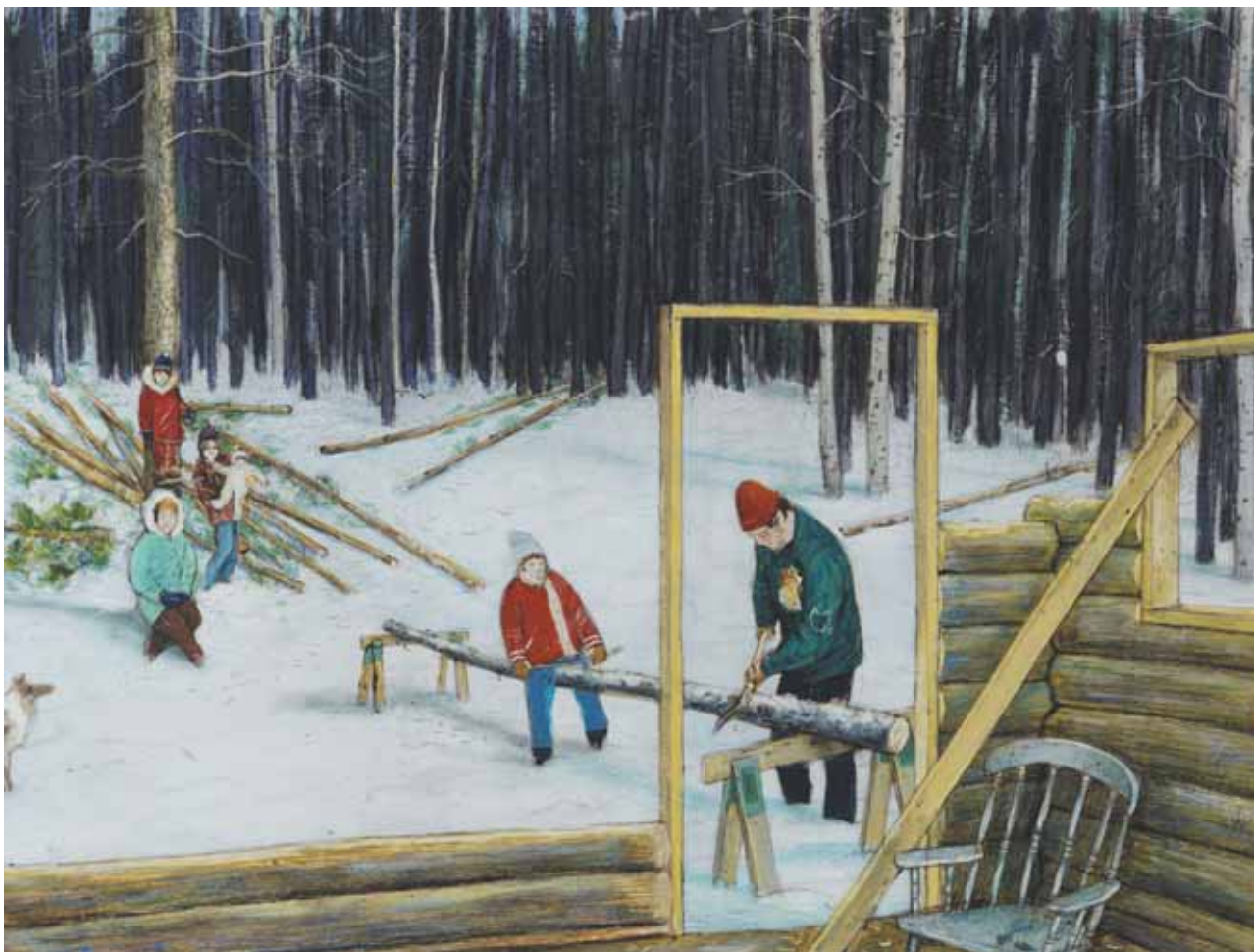
Kaspar Gallery, Toronto  
Private Collection, Toronto

**LITERATURE:**

Colin S. MacDonald, *A Dictionary of Canadian Artists*,  
Volume 2, 1968, page 270

Lise Gervais's richly painted works, as Dorothy Pfeiffer eloquently wrote in the *Montreal Gazette* in 1964, "suggest dimensions of space, depth, transparency, texture, and movement. . . Colourful, stencil-like paintings climb like exotic vines, or else soar like flights of birds of paradise. Everything moves, flies, rises, or flaps loudly in Gervais' paintings. But nothing – absolutely nothing – flutters." Gervais's canvases are loaded with paint, yet have a feeling of lightness and energy to them that belies their construction. A stylistic heir to the Automatist movement, Gervais was trained under Jacques de Tonnancour and Stanley Cosgrove at the École des beaux-arts in Montreal. *Leffusion* is a lovely example of her work, wherein knifed-on slashes of pure, bold colour seem to be caught in an attempt to arrange themselves within a sea of delicious cream. The colour slashes are reminiscent of the pen-and-ink characters found in Oriental script, and the vertical format of the work furthers this effect, while Gervais's selection of perfectly balanced colour brings punch and presence to the work.

ESTIMATE: \$15,000 ~ 20,000



11

**11 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***The Shaw Cabin***

mixed media on board, initialed and dated 1976  
and on verso signed and dated January 1976  
13 x 18 in, 33 x 45.7 cm

**PROVENANCE:**

Acquired directly from the Artist by Mr. and Mrs. Shaw, Ontario  
By descent to the present Private Collection, Ontario

This work by William Kurelek depicts the building of the Shaw family cabin in 1976 at Kenogamissi Lake, south of Timmins. The Shaws commissioned Kurelek to paint a scene depicting this momentous occasion, clearly a time of happy anticipation. Kurelek has cleverly set Mr. Shaw in the frame of the unfinished cabin's doorway, establishing him as the patriarch of the project. We look out from what will be the inside of

the structure, a comfortable chair ready at hand. Against the backdrop of the forest the artist includes the rest of the Shaw family, all clad in colourful winter parkas. Kurelek himself peeks out from the trees - sketched in the faintest form. It is a scene filled with the joy of family life; one child straddles the log that his father is working on, another balances the weight of a snowsuit-clad baby on her hip, while yet another child gets a better look from the stump of a felled tree, standing tall behind a smiling Mrs. Shaw.

This painting is in the original frame made by Kurelek.

ESTIMATE: \$40,000 ~ 60,000



12

## 12 JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 -

### *St. Henry, Montreal*

oil on board, signed, titled and dated 1952  
and on verso titled on the Watson Art Galleries label  
24 x 30 in, 61 x 76.2 cm

#### PROVENANCE:

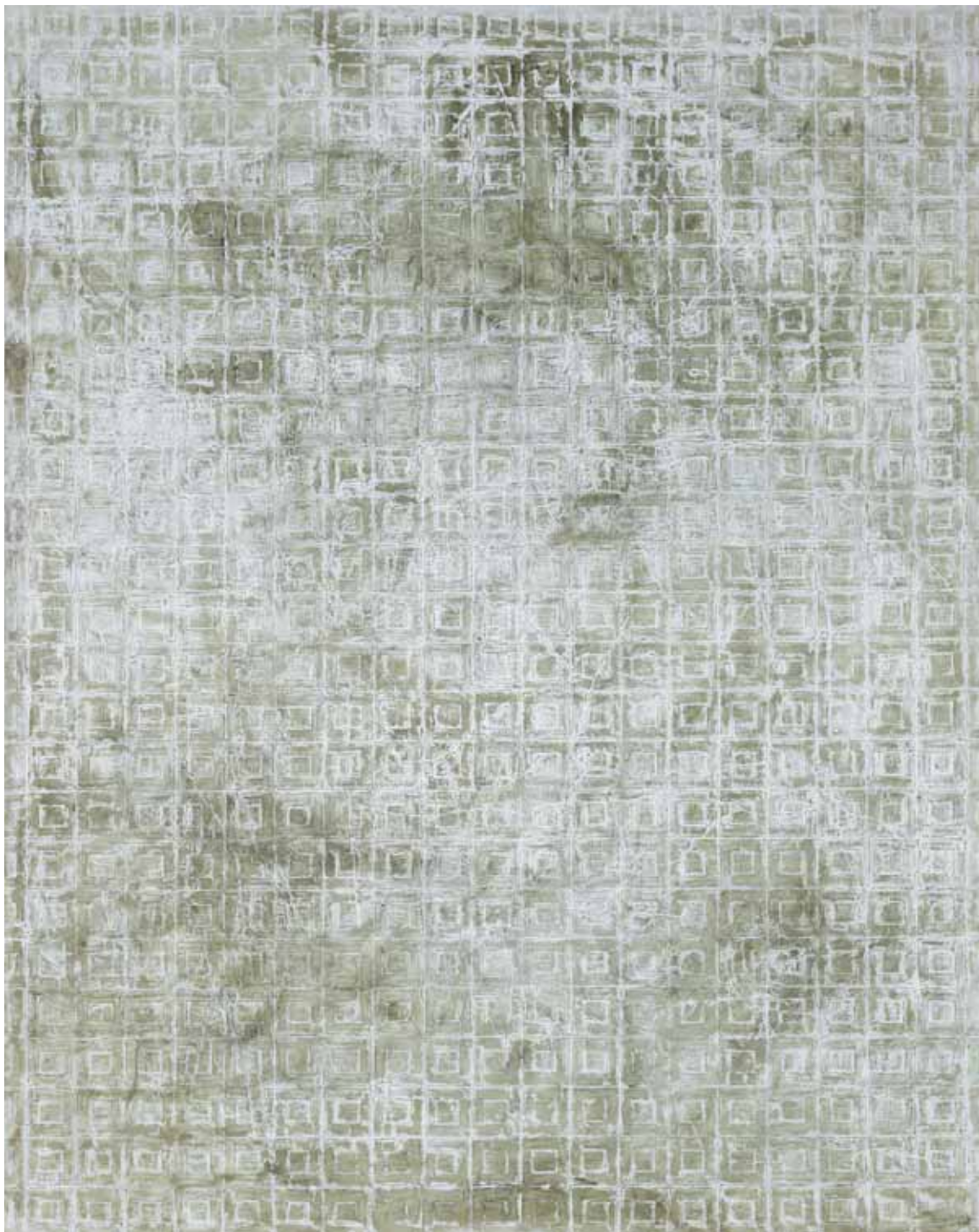
Watson Art Galleries, Montreal  
Private Collection, USA

When this panoramic winter scene of the Montreal neighbourhood of Saint-Henri was produced in 1952, John Little was working in his father's architectural firm, Luke & Little, which sparked his strong interest in Montreal's historic buildings. This working-class neighbourhood in the city's southeast was once known as Les Tanneries for the leather-tanning

and artisan shops that were there, and its current name derives from the Saint-Henri Church and the square Place Saint-Henri that it overlooked. This vital neighbourhood was the subject of two National Film Board of Canada documentaries, and the lives of its people were the subject of the novel *The Tin Flute*, by Gabrielle Roy. As well as depicting its architectural details, such as gabled windows, outside staircases and unique roofs, Little captures its atmosphere, from the activities of the people to the haze of smoke rising from its chimneys. Little was keenly aware of the loss of Montreal's unique buildings through modernization, and *St. Henry, Montreal* is a fascinating nostalgic record of this distinctive neighbourhood in the 1950s.

ESTIMATE: \$15,000 ~ 20,000







**13 KAZUO NAKAMURA**

CGP CSGA CSPWC P11 1926 ~ 2002

***Square Infinity***

oil on canvas, signed and dated 1964  
and on verso signed, titled on the Royal  
Canadian Academy of Arts label and dated  
50 1/4 x 40 in, 127.6 x 101.6 cm

**PROVENANCE:**

C.I.L. Collection, Montreal  
Sold sale of *Canadian Art*, Sotheby Parke Bernet (Canada) Inc.,  
October 21, 1974, lot 151  
Private Collection, Ontario

**LITERATURE:**

*85th Annual Exhibition*, Royal Canadian Academy of Arts,  
The Montreal Museum of Fine Arts, 1964, listed, unpaginated  
J. Russell Harper, *Painting in Canada: A History*, 1966, reproduced  
page 411, catalogue #376  
Barrie Hale and Dennis Reid, *Toronto Painting: 1953 ~ 1965*,  
National Gallery of Canada, 1972, a related work entitled *Square  
Infinity*, collection of the National Gallery of Canada, listed and  
reproduced page 47  
Collection of the National Gallery of Canada, a similar 1964 painting  
entitled *Square Infinity*, [http://www.gallery.ca/en/see/collections/  
searchResults.php?artist=Nakamura&title=&type=&culture=&  
accession=&datefrom=&dateto=&category=&submit=](http://www.gallery.ca/en/see/collections/searchResults.php?artist=Nakamura&title=&type=&culture=&accession=&datefrom=&dateto=&category=&submit=), accessed  
January 21, 2014

**EXHIBITED:**

The Montreal Museum of Fine Arts, *85th Annual Exhibition*, Royal  
Canadian Academy of Arts, November 6 ~ 29, 1964, traveling to the  
Sarnia Public Library Art Gallery, January 8 ~ 30, 1965, catalogue #42

Kazuo Nakamura is one of Canada's most admired painters. Though he was a founding member of Painters Eleven in 1953, in the loose collection of individual spirits that made up this influential group of Ontario abstract painters, Nakamura was the most singular. His delicate, systematic abstract paintings were perennially unique within the expressionist context of Painters Eleven. Nakamura was famously compelled by mathematics as the foundation of, and link to, the world that we see. He was fascinated by numbers, by systems, by repetition across a surface, because he believed that these fundamentals not only suggested but also embodied a higher reality that we can experience. While his approach to painting was not understood by Clement Greenberg, the powerful American critic who supported Painters Eleven members William Ronald and Jack Bush especially, Nakamura's work has readily outlasted the immediate controversies of the 1950s and 1960s to become classic.

*Square Infinity* of 1964 is an endlessly subtle painting. Always the master of refined surface effects, here Nakamura presents a tightly controlled grid of squares within squares, a systematic painting that nonetheless appears free and open to interpretation. Several qualities and techniques

make this achievement possible. One is that the squares are clearly handmade. Built up with a surprising depth of pigment, they are consistent in size and shape, but never mechanical. Variation among these forms is what one notices. Where their outlines are regular, the hue and saturation of individual square forms ~ and indeed, entire areas of the canvas ~ diverge considerably. The overall pattern coalesces into a stable structure, yet it is one that moves and shifts before us.

Nakamura creates a cosmic perspective in this grid painting. Looking closely, we note that the squares on the left and right margins are only partly visible, that they move out into space infinitely, as his title ~ *Square Infinity* ~ suggests. As we stand back from the painting, however, such details of the carefully worked surface are transformed into a remarkably three-dimensional and surprisingly gestural image. The individual squares recede and a different mood takes over the painting. The variance between light and dark in the individual green-gold squares that we see up close in fact creates a sense of swirling action ~ a mist in which the squares seem to float. In all its materiality, Nakamura's painting encourages us to perceive nothing less than the calligraphy of a cosmic consciousness.

Nakamura's economical title for this work should give us pause, not least because it is a description he also used for its fraternal twin, in the collection of the National Gallery of Canada. *Square Infinity* does not literally describe the canvas as a whole, which is rectangular. It refers instead to the individual forms within the frame and to their infinite potential for reduplication through the activity of squaring, a mathematical function. In this way, Nakamura attends to the language of the grid and to the necessity of framing yet also escapes the limitations of both formats.

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

**ESTIMATE: \$30,000 ~ 50,000**



14

**14 KAZUO NAKAMURA**

CGP CSGA CSPWC P11 1926 - 2002

***Green Landscape***

oil on canvas, signed and dated 1966  
and on verso signed, titled on the gallery label,  
dated and inscribed *Toronto*  
36 7/8 x 47 3/4 in, 93.7 x 121.3 cm

**PROVENANCE:**

Waddington Galleries, Montreal  
Private Collection, Montreal

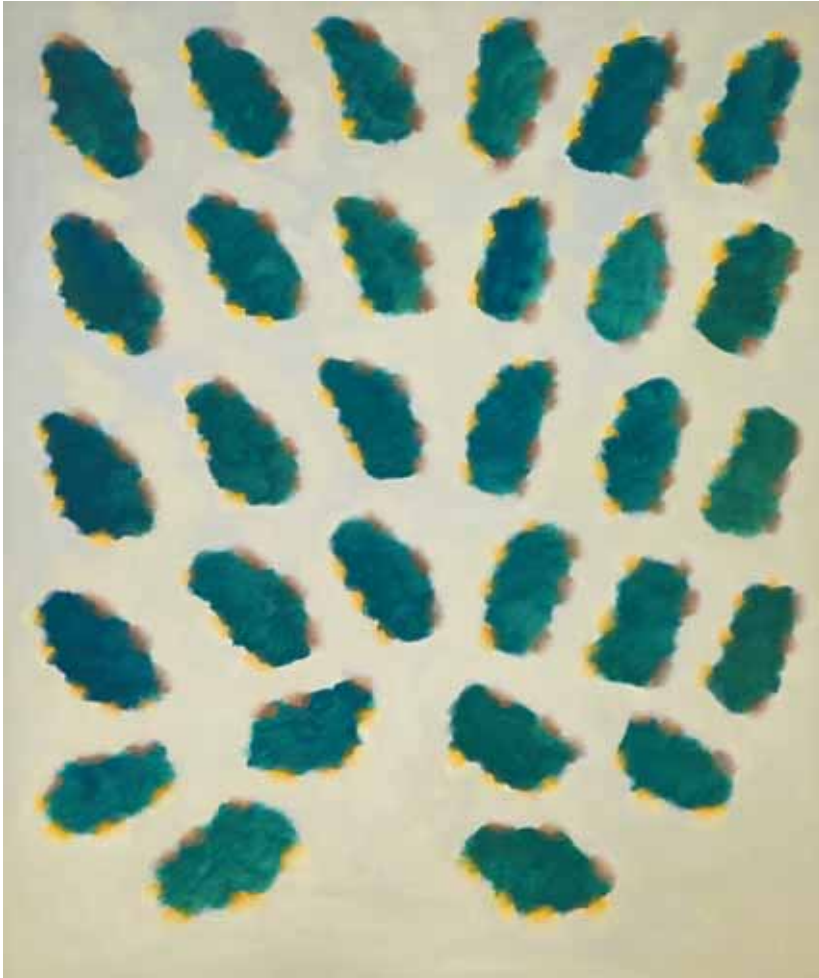
**LITERATURE:**

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,  
2010, page 301

Kazuo Nakamura was born in Vancouver and met Jock Macdonald while studying drafting at the Technical High School there. Macdonald took

him on as a private student for painting and drawing, and when they met again, it was in Toronto as fellow members of Painters Eleven. Nakamura loved the green life of the natural world and worked primarily in landscape until the 1950s, when his work, which had always had a quality of soft, ethereal purity, began to dissolve into linear abstraction. *Green Landscape*, however, still retains Nakamura's connection to the landscape in its imagery. Distilled to its basic elements, Nakamura's work was described by art historian Dennis Reid as "profound" and "radically simple". In his life as in his art, Nakamura was gentle and restrained, and it is fascinating to consider his association with a disparate, varying group tagged as "the wild ones of Canadian art." Their influence on his work is perhaps found in his desire to experiment within a framework of primarily one colour, to consider texture and surface and rhythm, and with all of these to mesmerize and tantalize his audience, as he did in *Green Landscape*.

**ESTIMATE: \$20,000 ~ 30,000**



15

**15 GERSHON ISKOWITZ**

CSGA RCA 1921 - 1988

***Summer Landscape #2***

oil on canvas, on verso  
signed, titled and dated 1967  
60 x 50 in, 152.4 x 127 cm

**PROVENANCE:**

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

**LITERATURE:**

Dorothy Cameron, "Gershon Iskowitz," *Canadian Art Magazine*,  
April 1966, page 59

"This is an artist who paints to tell us what he feels: the horror he remembers, the serenity he has sought, the inner renaissance he has achieved. Painting for him is an affirmation of life." These words

were written in 1966 by Dorothy Cameron, the art dealer who gave Gershon Iskowitz his debut solo exhibition at her Here and Now Gallery in Toronto in 1960. In her article, Cameron celebrates *Autumn Reflections* from Iskowitz's exuberant *Parry Sound Variations* series, the group of paintings and watercolours that immediately preceded his spring, summer and autumn landscapes of 1967. Several stylistic changes occurred in these 1967 paintings. Most notably, Iskowitz has eliminated any reference to a horizon line ~ his desired visual perspective now being as if he were above, looking down. His former extended shafts of colour are now leaf-like shapes ~ turquoise and dark green, signifying summer ~ their edges dappled with yellows and tans that make these shapes seem to shimmer and vibrate in relation to the more subdued hues of the background.

ESTIMATE: \$35,000 ~ 45,000





**16 KEN (KENNETH) EDISON DANBY**

RCA 1940 ~ 2007

***Kimono***

oil on canvas, signed and dated 1987 ~ 1988  
60 x 88 in, 152.4 x 223.5 cm

**PROVENANCE:**

Acquired directly from the Artist  
by the present Private Collector, Hong Kong

**LITERATURE:**

Paul Duval, *Ken Danby*, 1976, page 175  
*Ken Danby: New Oil Paintings*, Gallery Moos Ltd., 1989,  
reproduced, unpaginated

**EXHIBITED:**

Gallery Moos Ltd., New York, *Ken Danby: New Oil Paintings*,  
April 6 ~ May 4, 1989

Ken Danby is one of Canada's foremost Realist painters. Danby grew up in Sault Ste. Marie in Ontario and initially took studies in architecture at Sault Collegiate. He then studied art at the Ontario College of Art, where painter Jock Macdonald was a valued influence. In 1965 Danby established his home and studio in Guelph, on the site of an old mill.

The early 1970s were a time of emergence for Danby, and his mastery of the challenging medium of egg tempera was manifested in strong works such as *Pancho* (1973), a penetrating portrait of his neighbour. Danby also became well known for sporting images, such as his 1972 painting *The Crease*, of an eerily masked hockey goalkeeper, and paintings of yachts competing for the America's Cup in Rhode Island. In 1972 and 1973, he had success in the United States, with one-man exhibitions at the William Zierler Gallery in New York and the acquisition of his 1971 work *Early Autumn* by the Museum of Modern Art.

Regarding his classification as a Realist painter, Danby stated, "While I acknowledge that my work is considered to be relevant to the various

'realisms,' I am not consciously attempting to work within any school of art, nor any particular genre of painting, be it termed 'magic realism,' 'high realism,' [or] 'super realism.'" Danby used photographs to gather visual information and to assist in the placement of elements in his composition, and his cool, objective view of his subject seems entirely in sync with this medium. But when viewed up close, the work clearly shows the painterly articulation of the elements.

Danby often included people in his work ~ usually a single figure, whether in the landscape or indoors. His figures, immersed in their normal everyday activities or in quiet reflection, are always natural and unselfconscious. For the most part, as in *Kimono*, Danby's figures do not face the viewer, emphasizing their interaction with their environment and their private, reflective experience. The subject of this stunning painting, set at Kuta Beach on the island of Bali in Indonesia, is Danby's wife Gillian, often a model in his paintings. Clothed in a graceful kimono decorated with bamboo (which grows throughout Bali), she pauses, examining what is likely a shell. Danby did a number of large-scale beachscapes in this exotic setting. He found this lush, tropical island, known for its vibrant traditions of both Hindu and pagan spiritualism, intriguing.

*Kimono* is a *tour de force* of Danby's technical virtuosity. His realist depiction of this scene shows an exquisite awareness of light and the translucence of water in the delicate reflections in wet sand, foam on wave crests and thin layers of water swirling over the beach. Viewers easily slip into the feeling that they are there ~ imagining the tactile sensations of warm sun, of bare feet on wet sand, and the anticipation of the outer edge of a gentle wave of cooling, salty water about to lap over their feet. The large scale of this work also contributes to the feeling that the viewer could enter into the scene. The impact of the painting is immediately tranquil and inspiring. In this transitory moment on a tropical beach, Danby captures a transcendent mood through his acute awareness of space and light, and his subject's harmonious experience with nature.

**ESTIMATE: \$70,000 ~ 90,000**



17

**17 GERSHON ISKOWITZ**

CSGA RCA 1921 - 1988

***Untitled***

oil on canvas, on verso signed and dated 1976  
45 x 55 in, 114.3 x 139.7 cm

**PROVENANCE:**

The family of the Artist, California

Born in Poland, Gershon Iskowitz lost his freedom when Germany overran that country in 1939. After surviving years of confinement at German concentration camps during World War II, Iskowitz immigrated to Canada in 1949 and set up a studio in Toronto. When he received a Canada Council travel grant in 1967, Iskowitz's artistic approach took a dramatic departure from his earlier, muted landscapes. Using the grant

money, he hired a helicopter to fly him from Winnipeg to Churchill, Manitoba. His exposure to the Canadian terrain as seen from the air greatly affected his understanding of the land, and what resulted was a new, abstract approach to painting using large patches of bright colour. By the time he produced this fine work, Iskowitz had already established his artistic vision, emphasizing a picture plane dappled with vibrant and intense pigment. It is a powerful example of his dazzling use of colour and joyful expression. However, Iskowitz maintained the idea that his paintings, although abstract, contained very real subject matter and alluded to landscape. He painted Canada as he experienced it: optimistic and vibrant.

**ESTIMATE: \$25,000 ~ 35,000**



18

**18 YVES GAUCHER**

ARCA 1934 – 2000

**24~T~71**

acrylic on canvas, on verso  
signed, titled and dated 1971  
36 x 48 in, 91.4 x 121.9 cm

**PROVENANCE:**

Marlborough-Godard, Toronto  
Private Collection, Toronto

**LITERATURE:**

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia,  
2007, page 199

The painting *24~T~71* falls into an interesting period after Yves Gaucher's *Grey on Grey* series and at the beginning of his *Colour Band* works. In his *Grey on Grey* series, Gaucher created expansive grey canvases with thin

lines running parallel to the top and bottom edges of the painting. Roald Nasgaard described these works as evasive, with “no self-asserting details, no expressive relationships, no spatial certainties...” Following the great success of this series, Gaucher began his artistic experiments that would eventually develop into his *Colour Band* paintings. *24~T~71* reveals an intersection between these two periods, when Gaucher used a subtle monochromatic palette, but expressed differently. He divided the painting into two kinds of bands: those made up of grey tonalities and those made of thin white lines. When accented by the thin white lines, the grey expanses of paint appear luminous; the white lines reveal the subtle, faint blues hidden within the deceptively simple grey paint. The interplay between the bands results in a contemplative and delicate stillness, offering a visual experience unlike any other.

**ESTIMATE: \$25,000 ~ 35,000**





19

**19 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 - 2002

***Pleine saison***

oil on canvas, signed and dated 1954  
and on verso titled on a label  
51 1/8 x 63 3/4 in, 129.8 x 161.9 cm

**PROVENANCE:**

Galerie Jean Fournier, Paris  
Private Collection, Montreal

**LITERATURE:**

Pierre Schneider, *Jean Paul Riopelle*, Musée d'Art et d'Industrie de Saint-Étienne, 1980, reproduced page 19  
Gilbert Érouart, *Riopelle in Conversation*, translator Donald Winkler, 1995, page 79

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume II, 1954 ~ 1959*, 2004, reproduced page 190, catalogue #1954.089H.1954

**EXHIBITED:**

Musée d'Art et d'Industrie de Saint-Étienne, France, *Jean Paul Riopelle*, 1980, catalogue #6  
Musée des beaux-arts de Nancy, France, *Riopelle à Nancy*, December 8, 1980 - February 5, 1981

The most internationally acclaimed Canadian artist of his generation, Jean Paul Riopelle was a central figure in Quebec and Canada by the time he moved to France in 1947. A pupil of Paul-Émile Borduas and party to the manifesto *Refus global* in 1948, he had a total commitment to abstract painting as a vehicle that gave access to and vividly recorded the profundities of unconscious creativity. Riopelle extended his early interest in Surrealism when he arrived in France; André Breton and



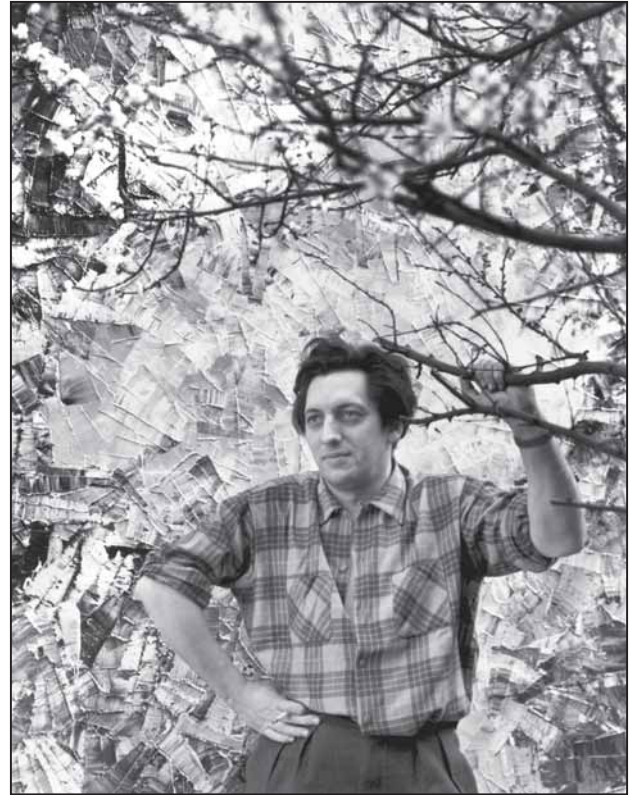
Marcel Duchamp included him in the landmark sixth *International Exhibition of Surrealism* at the Galerie Maeght in Paris in 1947 (Riopelle was the only Canadian). Access to the creativity of the unconscious remained important for Riopelle, but his signature work moved away from the look of abstract Surrealism.

Even in Riopelle's long and distinguished career, it was the 1950s, when *Pleine saison* was painted, that were central and made him one of the best known and most admired painters in Europe, as well as securing him gallery representation in New York with the prominent Pierre Matisse Gallery. Riopelle's work from this defining period was central to the Lyrical Abstraction movement developing in France in the 1950s. His wide recognition included his presence at the *Bienal de São Paulo* in 1951 and 1955, as well as the *Venice Biennale* in 1954 and 1962. It is not difficult to understand this acclaim ~ it was in 1954 that he began the large "mosaic" canvases such as *Pleine saison*, paintings that for many define his entire oeuvre.

*Pleine saison* is a *tour de force* of technique and painterly insight. The large surface is almost unimaginably dynamic. Applied dramatically with a palette knife, skeins of paint resolve to kinetic, fan-like forms. Forms and hues overlap, meld with and abut one another. While the surface displays stained-glass window-like flashes of red, yellow, orange, blue and green, its robust structure is largely controlled by gestures in black and white. This choice means that the most extreme contrasts in tone form what we might think of as the skeleton of the work. Wedges of white paint dominate in the centre third of the surface because they often stand in marked contrast to black forms. While Riopelle works black and white oils into one another throughout, he does so less often in the physical centre of his canvas. This emphasis on white gives the whole a temporary focus and allows us to enjoy the constant mutation of colour from one side of the work to the other. On the right, for example, pure white gives way to greater admixtures of black. Here the effect is of a quieter and spatially receding zone dominated by grey.

It is often claimed that Riopelle embraced risk with this, his signature technique. What might this mean? It is a heroic term when applied to his aesthetic, but it is borne out in *Pleine saison*. Riopelle could not have planned the final appearance of this work, yet he and others of the same mind found the contemporary emphasis on the "automatic", totally unconscious nature of such expression to be wide of the mark too. Whether minute or broad, every move of the knife, every application of colour was purposeful, yet guided by the unconscious. Such decisions required extraordinary skill and experience, but they happened far too quickly to be conscious. For Riopelle, the risk of ruining the composition was controlled: "For example, I never begin a painting without having ready to hand all the colours I need," he stated. He planned carefully so that he could paint freely, often working for up to 20 hours straight to achieve the breathtaking effects we see in a work such as *Pleine saison*. We thank Mark Cheetham, Professor of Art History at the University of Toronto, for contributing the above essay.

ESTIMATE: \$400,000 ~ 600,000



Jean Paul Riopelle, *Vanves studio (suburb of Paris), 1955*  
Photographer unknown, Archives Yseult Riopelle





20

**20 LÉON BELLEFLEUR**

CAS PY QMG 1910 – 2007

***Les Alpilles***

oil on canvas, signed and dated 1959  
and on verso initialed, titled, dated  
and inscribed *Aix-en-Provence*  
19 3/4 x 23 3/4 in, 50.2 x 60.3 cm

**PROVENANCE:**

Collection of Mrs. H. Allister, Montreal  
Private Collection, Montreal

**EXHIBITED:**

Art Gallery of Hamilton, *Eleventh Annual Winter Exhibition*,  
February 1960, catalogue #9

After meeting Alfred Pellán in 1942, Montreal-based abstractionist Léon Bellefleur was introduced to the Automatists, and through them became interested in the work of the Surrealists. He was a signatory of the *Prisme d'yeux* manifesto and participated in their first show, in 1948. In 1958 Bellefleur traveled to France on a Canada Council grant and, while there, further explored the work of the Surrealists and the creative unconscious as a source of inspiration. In the spring of 1959, Bellefleur traveled to Provence in the South of France, the location of the Alpilles, the small range of mountains that this work is named after. Although Bellefleur's work is abstract, he gave his works improvised titles that provided associations in an oblique way, like poetry. After 1957 Bellefleur began using the spatula as a tool, bringing sliding effects and paint relief to his work, seen here in the central shapes. Complex, textured and richly hued, *Les Alpilles* is an inspired expression of Bellefleur's spontaneous and potent imagination.

**ESTIMATE: \$9,000 ~ 12,000**





21

**21 RITA LETENDRE**

ARCA OC QMG 1928 -

***Le chemin de l'angoisse***

oil on canvas, signed and dated 1959  
and on verso signed, dated and titled on the frame  
16 5/8 x 13 in, 42.2 x 33 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**

Colin S. MacDonald, *A Dictionary of Canadian Artists*,  
Volume 3, 1971, page 822

Regarding her work in the early 1960s, Rita Letendre said, "The conception is mass and force in action, provoking new, continuous action ~ before, now and after action. The force of life is marvellous to me. We see

the same force in the seas, the sun, all around us. It is the same strength that makes us human beings dream ~ to want to go to the moon, to accomplish the impossible." Indeed her work conveys all these things, these "marvellous" forces of life, whether they are the forces of organic growth and decay, or the beautiful formation of crystals in rock. She has painted this work with a particular intensity ~ there is a sense of real urgency, wherein the work's powerful presence is conveyed through bold, almost violent bands of green and black paint accented with yellow and orange, laid down with a sweeping gesture that clamours for our attention. The relatively restful swathes of cream paint work to settle the rest of the composition down, restraining it long enough for us to look, consider and become a part of Letendre's "new, continuous action".

**ESTIMATE: \$10,000 ~ 15,000**





**22 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

***Neige d'automne***

oil on canvas, signed and on verso signed, titled on the Dominion Gallery label, dated 1956, inscribed with the Dominion Gallery inventory #B2452 and stamped Dominion Gallery, Montreal  
18 x 14 1/2 in, 45.7 x 36.8 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Toronto

This fine small painting by Jean Paul Riopelle was first exhibited at the Dominion Gallery in Montreal in 1956, which is the date of its production. Dr. Max Stern, then director of the Dominion Gallery, was in Paris in the summer of 1956 and visited an exhibition of some recent works by Riopelle at the Galerie Jacques Dubourg, 126 boulevard Haussman. He also took advantage of his Parisian visit to meet Paul-Émile Borduas in his studio, and brought back a few works from both painters, which were exhibited at his gallery in Montreal. *Neige d'automne* (Autumn Snow), which is inscribed with the Dominion Gallery inventory number #B2452, was probably one of the paintings exhibited by Riopelle at Galerie Dubourg – the list is unknown – or at least seen by Stern on that occasion.

We often associate Riopelle with large-scale paintings such as the ones we see in museums, but it is important to realize that he painted much smaller works, not only on paper but also in oil on canvas, as is the case here. This question of size is not unimportant. One knows that Jackson Pollock and many other American Abstract Expressionist painters after him were tempted by a size that was somewhere between easel and mural paintings, perceiving that their paintings were best served in a museum context. Smaller-scale works, on the other hand, made more sense for the private homes of art collectors ~ but not every painter is able to pass from one scale to the other and keep the same intensity. It is hard, for instance, to imagine John Lyman or Jean Paul Lemieux making mural paintings! Riopelle, on the contrary, was at ease in any size, including the gigantic, as demonstrated in his 1992 painting *Hommage à Rosa Luxemburg*.

Riopelle's small paintings gain by being lit properly, particularly because, in these works, one becomes aware of how gloss plays a crucial role. Riopelle painted with heavy impasto, and although he never varnished his paintings, some of the pigments that he used had a gloss to them. This makes the lighting of his paintings challenging. Properly lit, small paintings such as this become the jewels of the collections they are in. *Neige d'automne* ~ the title reminds me of Borduas's title, *Neige d'octobre*, 1953, in the collection of the Musée d'art contemporain in Montreal ~ is a good example. If one follows the white strokes of colour, one has the feeling of a falling movement from the top to the bottom. The red-brown, the ochre, the yellow and the black hues are easily interpreted as the colours of autumn.

Riopelle was never keen on giving titles to his paintings ~ attested to by the innumerable *Sans titres* and *Peintures* ~ but here, his title is quite

suitable. Even when a painter gets rid of the figure and paints abstractly, he often cannot completely free himself from Nature. It is especially true in Riopelle's case, as he is reported to have said: "Abstract means to come from Nature... I would rather say that what I want is to go towards Nature." He was always very critical of the opposition made by art critics between figurative and non-figurative art, and passed from one to the other easily. Much later, he finally reached Nature exclusively with his series on *Owls* or *Canada Geese*, not to mention his extensive *Bestiary*. As I suggested before, *Neige d'automne* is a gem ~ it is the kind of painting one can live with for a long time.

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

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

ESTIMATE: \$90,000 ~ 120,000



23

**23 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***Kiev District Cemetery***

mixed media on board, initialed and dated 1972

and on verso titled and dated

19 x 24 in, 48.3 x 61 cm

**PROVENANCE:**

Wynick / Tuck Gallery, Toronto

Private Collection, Ontario

**LITERATURE:**Tobi Bruce, Mary Jo Hughes, Andrew Kear et al., *William Kurelek:**The Messenger*, Winnipeg Art Gallery, 2011, page 104

William Kurelek was exposed to the cultural traditions of the Ukrainian people throughout his life and captured them in his art with scrupulous

detail. He devoted entire exhibitions and series of works to Ukrainian themes, and he took two trips to the Soviet Ukraine, in 1970 and 1977. He was deeply conscious of his ethnic roots and even after his conversion to Catholicism, continued to use Ukrainian Orthodox subjects in his art, although he stated that "One's Culture [sic] or nationality or ethnic origin is not the most important thing... Accordingly put God first, your ethnic origin second." In *Kiev District Cemetery*, we see a fresh grave decorated with sheaves of flowers from which black ribbons trail. A table nearby holds a dish, probably filled with water and left there for the soul of the deceased to refresh itself. The detail of the surrounding graveyard is exceedingly fine ~ from the metal crosses to the star atop a grave marker, Kurelek renders each symbol of his culture with careful, exacting respect.

**ESTIMATE: \$30,000 ~ 40,000**



24

**24 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***Solar Heating on the Prairies***

mixed media on board, initialed  
and dated 1973 and on verso titled  
6 x 6 3/4 in, 15.2 x 17.1 cm

**PROVENANCE:**

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

In *Solar Heating on the Prairies*, William Kurelek depicts a boy enjoying the heat emanating from a haystack. The look of delight on the boy's face as he leans back into the golden stack is one of utter bliss. Hay can spontaneously combust, and ironically, the consignors of this work came to own it after acting quickly to douse a small fire in Kurelek's basement

studio. In gratitude, Kurelek allowed them to choose a painting. The artist's characteristic attention to detail is apparent here in the finely incised lines of the hay, the chevron pattern on the boy's mitten and scarf, and the variety of whites used to depict the snow. The boy's wooden skis (which were following in some tracks) have been happily abandoned, and their tips point towards a building that glows in the same winter sun that illuminates the hay. The building appears to be either a school or a barn, which leads us to wonder whether the boy, caught in his moment of bliss, has forgotten his chores or will be late for class.

**ESTIMATE: \$12,000 ~ 15,000**





25

**25 DOROTHY KNOWLES**

1927 ~

***Spruce River Reservoir***

oil on canvas, on verso signed, titled  
and dated October 4 and July 1987  
30 x 70 in, 76.2 x 177.8 cm

**PROVENANCE:**

Waddington & Gorce Inc., Montreal, 1987  
Private Collection, North Carolina

**LITERATURE:**

*Dorothy Knowles: Recent Landscapes*, Waddington & Gorce Inc.,  
1987, reproduced on the cover  
Colleen Skidmore, "The Art of Dorothy Knowles: Greenbergian  
Femininity," *Woman's Art Journal*, Volume 13, Spring/Summer 1992,  
page 104

**EXHIBITED:**

Waddington & Gorce Inc., Montreal, *Dorothy Knowles: Recent  
Landscapes*, October 24 ~ November 14, 1987

For Saskatchewan artist Dorothy Knowles, the founding in 1955 of the Emma Lake Artists' Workshops near Saskatoon was an exciting development. This school was a hotbed of modernism, and Knowles took workshops with Joe Plaskett, Will Barnet, Herman Cherry, Kenneth Noland, Jules Olitski and the influential American formalist critic Clement Greenberg. In a 1963 *Arts Canada* article, Greenberg wrote that Knowles "was the only landscape painter I came across in prairie Canada whose work tended towards the monumental in an authentic way." Surprisingly, he encouraged her evolution away from abstraction and towards nature. The challenge in painting the Prairies can be defining features in its flatness, and in this beautiful painting, Knowles took her pictorial elements from the lush vegetation at the river's edges, through which we see a long view to rolling land beyond. Typical of her work is the brushy handling of paint and soft colour washes that loosely define form. *Spruce River Reservoir* illustrates why Knowles's extraordinary vision of the Prairies has influenced many painters of the region and made her one of Canada's most prominent landscape painters.

**ESTIMATE: \$20,000 ~ 30,000**



26

**26 JOSEPH HECTOR YVON (JOE) FAFARD**

OC RCA 1942 -

**Boxer Table**

bronze, patina and glass sculpture, signed,  
editioned 1/3, dated 1986 and inscribed JA / PL  
15 1/4 x 30 1/4 x 30 1/4 in, 38.7 x 76.8 x 76.8 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**

Pierre Théberge, The Montreal Museum of Fine Arts, *Joe Fafard: The Bronze Years*, 1996, reproduced page 93, listed page 118  
Terrence Heath, *Joe Fafard*, 2007, page 169, reproduced pages 136 and 219, listed page 219

**EXHIBITED:**

The Montreal Museum of Fine Arts, *Joe Fafard: The Bronze Years*, November 21, 1996 ~ February 16, 1997, catalogue #78  
MacKenzie Art Gallery, Regina, *Joe Fafard*, September 29, 2007 ~ January 6, 2008, traveling to the National Gallery of Canada, Ottawa;  
the McMichael Canadian Art Collection, Kleinburg; the Art Gallery of Nova Scotia; the Glenbow Museum, Calgary; and the Winnipeg Art Gallery, 2007 ~ 2009, catalogue #33

Joe Fafard's work in furniture is a unique and delightful chapter in his oeuvre. In the words of Terrence Heath, "The tables in particular are small exhibition spaces, domestic galleries. They are like rooms with sides and tops; within are exhibited pieces of sculpture, which are also part of the structure of the space itself." Here, Fafard cleverly sets a boxing ring under a glass tabletop, using thinly cast ropes of bronze to support the boxers and spectators, who stand and sit, respectively, in balanced harmony on the ropes. While the outside supporting braces of bronze mimic the ropes of the boxing ring and the crossed braces at the bottom of the table cleverly support the figures, the actual table legs both support and contain the whole. The viewer, looking down on the table while standing or sitting near it, feels as if they too are in the stadium, and thus become part of the crowd of spectators. *Boxer Table* is a whimsical and complex example of Fafard's ability to draw in bronze, wherein problems of perspective and relative size are cleverly handled.

**ESTIMATE: \$30,000 ~ 40,000**



27

**27 JOSEPH HECTOR YVON (JOE) FAFARD**

OC RCA 1942 -

***Isabelle***

bronze sculpture, signed, editioned 4/7 and dated 2002  
25 1/2 x 35 1/2 x 7 in, 64.8 x 90.2 x 17.8 cm

**PROVENANCE:**

Private Collection, Vancouver

**LITERATURE:**

Terrence Heath, *Joe Fafard*, 2007, page 188

Joe Fafard stated, "When one makes sculptures of horses, one remembers all of that great relationship that humans had with them, with the horse... It has become the animal of romance, of pleasure."

Fafard's bronze horses capture the unique character of each individual subject he portrays. Sometimes humorous, sometimes quirky, they

always evoke his unique aesthetic. His mastery of bronze in all of its aspects, from form to scale to patina, allows him to arrange each subject's body in such a manner so as to define the viewer's relationship with it. Here, the horse is much smaller than us, and has an at-ease, restful stance, with downcast eyes and ears forward. Fafard has arranged the horse's weight a certain way ~ one hoof might be ready to lift off the ground and move, while the tail could perhaps be about to flick. As portrait painters seek to depict the character of their subjects through nuance, colour, glance and posture, so too Fafard creates portraits in his bronze animals and infuses them with the life, character and beauty of each unique subject.

**ESTIMATE: \$15,000 ~ 20,000**





28

**28 JOSEPH HECTOR YVON (JOE) FAFARD**

OC RCA 1942 -

***Valen***

bronze sculpture, signed, editioned 7/9 and dated 2002  
19 1/2 x 20 x 10 in, 49.5 x 50.8 x 25.4 cm

**PROVENANCE:**

Private Collection, British Columbia

**LITERATURE:**

*Joe Fafard: "Valentina"*, Douglas Udell Gallery, 2002,  
reproduced, unpaginated

**EXHIBITED:**

Douglas Udell Gallery, Vancouver, *Joe Fafard: "Valentina"*,  
May 4 ~ 18, 2002, traveling in 2002 to Douglas Udell Gallery,  
Edmonton, same image

Joe Fafard's passion for depicting animals stems from his childhood experiences growing up on a farm. Of all the animals there, he found horses the most exciting, and they were the subject of his earliest drawings. After an extended period in the artist's career when he focused on cows and bulls, the 2001 commission of five life-size galloping steel horses ~ *The Bayshore Horses* ~ renewed the horse as Fafard's muse. Throughout his career, Fafard has been interested with how the scale of a work, when altered, changes the perception of the subject itself. *Valen*, with his strong physique and coat gleaming with vigorous chestnut and brown tones, originated from a smaller sculpture entitled *Val*, and was also developed into larger, related sculptures entitled *Valentin* and *Valentina*. *Valen's* short tail and compact composition indicate that he is still growing, yet his expression is confident, and his eyes and ears are quietly alert. His physical likeness is exquisitely rendered, but it is his personal and individual essence that is so exceptionally captured.

ESTIMATE: \$10,000 ~ 15,000



29

**29 ALEXANDER COLVILLE**

PC CC 1920 - 2013

***Crow and Sheep***

acrylic polymer emulsion on rag board,  
on verso signed, titled and dated 1976  
diameter 12 in, 30.5 cm

**PROVENANCE:**

Fischer Fine Art Limited, London  
Manuge Galleries Ltd., Halifax  
Equinox Gallery, Vancouver  
Private Collection, Vancouver

**LITERATURE:**

Marina Vaizey, *Alex Colville: Paintings and Drawings, 1970 - 1977*,  
Fischer Fine Art Limited, 1977, reproduced page 26  
David Burnett, *Colville*, Art Gallery of Ontario, 1983, page 157,  
reproduced page 183

**EXHIBITED:**

Fischer Fine Art Limited, London,  
*Alex Colville: Paintings and Drawings, 1970 - 1977*, June 9 - July 8, 1977,  
and Städtische Kunsthalle, Dusseldorf,  
April 19 - May 22, 1977, catalogue #16  
Art Gallery of Ontario, Toronto, *Colville*,  
1983, traveling to Museum Ludwig,  
Cologne; Dalhousie University Art  
Gallery, Halifax; Staatliche Kunsthalle,  
Berlin; The Montreal Museum of Fine  
Arts; and the Vancouver Art Gallery,  
1983 - 1984, catalogue #47

Animals were often subjects for Alex Colville's paintings. Colville stated, "to me the presence of animals seems absolutely necessary. I feel that without animals everything is incomplete." Colville often depicted domestic animals as well as wild birds, and here he shows an intriguing scene of a crow perching on a sheep. Under the surface of Colville's images, to either a greater or lesser extent, more is going on than just the realistic elements of the scene. The grazing sheep tranquilly tolerates the bright, watchful crow, which regards something that we cannot see. Crows are often seen as portents, and Colville contrasted the crow's awareness of its surroundings with the sheep's innocence and vulnerability. The soft pointillist treatment of grasses and the sheep's coat creates a dream-like atmosphere in the work. Indicative of Colville's early strong international profile, this work was exhibited in 1977 by the well-known London gallery Fischer Fine Art in a show that traveled to Germany, as did a later show originating at the Art Gallery of Ontario that finished at Museum Ludwig in Cologne.

**ESTIMATE: \$50,000 ~ 70,000**



30

**30 JOSEPH HECTOR YVON (JOE) FAFARD**

OC RCA 1942 -

**Ayrshire**

bronze sculpture, signed, editioned 3/5,  
dated 1993 and inscribed JA / PL  
10 x 27 x 12 in, 25.4 x 68.6 x 30.5 cm

**PROVENANCE:**

Private Collection, Vancouver

**LITERATURE:**

Terrence Heath, *Joe Fafard*, 2007, pages 174 and 178

In 1995 Joe Fafard purchased a 72-acre farm northwest of Regina. This farm would allow him to reconnect with his roots and, in his art, with the farmyard subjects of his childhood. "I needed a source of inspiration,

something that would feed me... I feel like me when I hear the sounds on the land ~ the crickets, the quiet, no motors." The farm was and continues to be a rich source of inspiration. Fafard sees great beauty in his land and the animals that live on it, and strives to convey this through his sculpture. He stated, "My work is just about the beauty of the piece. I am not interested in subject matter as such. I am interested in just practicing my craft." In the craft of bronze casting, Fafard's ability to depict beauty in the form of a languid, resting cow is profound. Her flank is as sensuous as that of a human nude, her lashes are coquettish and her gaze demure. Even her hooves seem as dainty as toes, lying neatly beside her as she rests.

**ESTIMATE: \$12,000 ~ 16,000**





PROPERTY FROM THE ESTATE OF ALEX S. GRAYDON



**31 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 ~ 1990

***La Québécoise***

oil on canvas, signed and dated 1960  
and on verso titled  
36 x 24 in, 91.4 x 61 cm

**PROVENANCE:**

Roberts Gallery, Toronto  
The Estate of Alex S. Graydon, Ontario

**LITERATURE:**

André Malraux, *Les voix du silence*, La Galerie de la Pléiade,  
1951, page 276

Jean Alazard, *The Florentine Portrait*, 1968, page 30

We are all prone, I suppose, to agree with Jean Paul Lemieux that this is the true depiction of the typical Québécoise! She is portrayed with a slightly upturned nose, a half-smile, a confident gaze, in clothing well adapted to the snowy winter landscape, and placed in front of a grey sky. But I am not sure that this general opinion is the best way to understand Lemieux's painting. As André Malraux wrote in *Les voix du silence*, "De même qu'un musicien aime la musique et non les rossignols, un poète les vers et non les couchers de soleil, un peintre n'est pas d'abord un homme qui aime les figures et les paysages: c'est d'abord un homme qui aime les tableaux. (For the same reason that a musician likes music rather than nightingales, or a poet likes verses rather than sunsets, so a painter is not first a man who likes figures or landscapes ~ he is first a man who likes paintings.)"

In short, art comes less from life than from art, and this applies to our Lemieux painting. For instance, the choice of a profile view, which we have seen in other paintings sold at Heffel, such as with two of the figures in *1910 Remembered*, 1962, one in *Les Voyageurs*, 1964, and one in *Dimanche*, 1966. Their compositions are very similar to *La Québécoise*, and all are derived from Lemieux's admiration for the Italian Renaissance paintings in which this profile view was explored. Paolo Uccello, Alessio Baldovinetti and Antonio del Pollaiuolo, to name the most famous, all explored the pure profile of the ladies they depicted as a means to create a likeness. Pollaiuolo's *Portrait of a Young Woman*, which is in the collection of the Museo Poldi Pezzoli in Milan, could have been the direct inspiration for Lemieux's painting.

One could ask, where did the Renaissance painters find their inspiration? The answer is clear: from profiles depicted on medals or coins. For instance, Pisanello was as great a medallist as he was a painter, and it has been written that his portraits were, as Jean Alazard wrote, "simply coloured translations of his medals." This is the hidden context of Lemieux's *La Québécoise*. That he created a type is also true ~ but he could not have succeeded in doing this without leaning on a pictorial tradition. The landscape in front of which our Québécoise stands is so familiar in Lemieux's paintings that we are tempted not to pay too much attention to it. In fact, the grey sky here is not simply a way to be true to nature.

This type of lighting, which is so common in Quebec winters, has the advantage of not introducing ceaseless variations of illumination on the subject depicted. It is what attracted painters like Henri Matisse to Morocco or Tunisia: the sky does not change significantly, giving the painter control of the construction of his motif. Claude Monet, on the other hand, wanted to create ~ in the *Meules* series, for instance ~ the idea of instantaneity, while also suggesting lighting that varied according to the moments of the day or to the seasons. Lemieux shares with Matisse the need to rigorously construct his image, and the grey sky of the Canadian winter was an ally in his endeavour; he did not have to play with shadows or brightly illuminated areas. The form of the figure was more crucial than the play of sunrays on its surface.

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

**ESTIMATE: \$250,000 ~ 350,000**

## PROPERTY OF A PRIVATE COLLECTOR

**32 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 – 1990

***Communion***oil on canvas, signed and dated 1971  
and on verso titled

18 1/2 x 6 in, 47 x 15.2 cm

**PROVENANCE:**

Roberts Gallery, Toronto

Private Collection, Toronto

In Jean Paul Lemieux's paintings, the rituals and rites of the people of the French-Canadian Catholic Church are observed with clarity and insightful precision. With very little detail and through his spare colour and brushwork, Lemieux captures the essence of pivotal moments in their lives. Here we see a young boy probably about seven or eight, who has reached the age of accountability and is ready for his First Holy Communion. A significant rite of passage in Christianity, the Holy Communion is very important to Catholics, and for the occasion, special clothing is worn. The boy is dressed very finely, and the particulars of his clothes and face describe this moment in his young life with insightful clarity. His knee pants and stockings allude to childhood – now expected to be behind him – and his white shirt, rosette armband and white tie symbolize purity. This moment is his passage to adulthood; it is time for him to be responsible for his own relationship with God. He is a boy of contrasts, beautifully conveyed through Lemieux's simple detailing. Note that his hands, still those of a child, are completely relaxed, and his expression is a direct breathless gaze, as if he has been told to hold still and pose for a photograph that will record this milestone in his life. He is aware of the importance of the day – much preparation and work goes into the Holy Communion in which he is about to partake – or perhaps he just has participated in the sacrament of the Eucharist, but friends and family are around, and he would really rather run off and be with his friends. The slight flush on his face speaks of energy and youth, and he is a fascinating study: a boy becoming an adult through entering into full life in the church – an image of tradition and a symbol of promise.

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



## PROPERTY FROM THE ESTATE OF JAMES C. (CLARENCE) WILSON



33

**33 JEAN~PHILIPPE DALLAIRE**

OMG 1916 ~ 1965

***Woman with a Blue Hat***

oil on board, signed and on verso inscribed  
with the Dominion Gallery inventory #D1696  
24 x 19 3/4 in, 61 x 50.2 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
The Estate of James C. (Clarence) Wilson, Montreal  
By descent to the present Private Collection, Toronto

**EXHIBITED:**

The Montreal Museum of Fine Arts, Galerie l'Étable, *Leur Humour ~  
Jean Dallaire: peintures, Louis Archambault: céramiques*, November 19 ~  
December 13, 1959

Quebec-born Jean-Philippe Dallaire had an exacting method of applying oil paint. He worked in layers, first defining the composition with neutral tones and simple, blocked-in forms. Once this neutral base had fully dried, he would return to the work and mark in outlines, further defining his forms. Then he would add colour, and along with this, texture, to each defined area in the work, maximizing the potential of shadows to emphasize mood while playing colours off one another within the work. This portrait, with its quirky, nonsensical, modernist colour and subtly layered paint, is a classic example of his images. Dallaire's work is international in its absorption of influences, and Amedeo Modigliani, Pablo Picasso and Giorgio de Chirico all seem to hover somewhere nearby when we look at his work. While he references Cubism through the use of fractured form, and Expressionism by mood and presence, Dallaire is something all his own, unique in the larger body of Canadian art.

**ESTIMATE: \$15,000 ~ 20,000**

## PROPERTY OF VARIOUS COLLECTORS



34

**34 JEAN-PHILIPPE DALLAIRE**

OMG 1916 – 1965

***Feu de forêt***

gouache on card, signed, titled and dated 1950  
30 1/4 x 19 1/8 in, 76.8 x 48.6 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Toronto

**LITERATURE:**

Paul Duval, *Four Decades: The Canadian Group of Painters and Their Contemporaries*, 1972, page 116

The majority of our most appreciated Canadian artists fall neatly into categories based on the period in which they worked, or their association with a group of artists who dealt with similar subjects and visual ideas. In the case of Jean-Philippe Dallaire, his highly unique style, his inventive subject matter, his choice of media and the course of his career as a visual artist all defy any simple categorization.

In *Feu de forêt* we see a prime example of a work that fits Paul Duval's summary of Dallaire's oeuvre as "an artistic legacy that combined humour, mystery and eccentricity in equal degrees, as well as a consistently fastidious technique." Although Dallaire painted many larger images in oil, his skill in handling gouache is unparalleled among North American artists. As is evident in this delightful and fascinating work, his use of this more humble, water-based medium did not constrain the artist from producing a composition as painterly as any on canvas. *Feu de forêt* tells us so much about Dallaire's fertile imagination and his intense attention to detail. Here the central figure, which at first glance seems to blend into the surface pattern, soon catches our attention as a sturdy, bearded lumberjack, planted as firmly as one of the trees he aims to cut down with the axe that rests between his legs. The fire of the title is only hinted at by the flames emerging from a cloud of smoke above his head, and the little birdhouse becomes an amusing visual pun.

What sets Dallaire apart may be attributed to the wide range of influences he experienced during his years as an art student during the 1930s: classes at the Hull Technical School; the teachings of artists like Charles Goldhamer at Toronto's Central Technical School; his study of Old Master paintings in Boston; his courses at the École des beaux-arts in Montreal and then in Paris, before he was interned at the beginning of World War II. However, none of that explains how Dallaire was able to produce a body of work that, despite its references to Cubism, Surrealism and other modernist trends, remains immediately recognizable as his alone.

ESTIMATE: \$25,000 ~ 35,000



35

**35 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 – 2002

**Sans titre**

ink and watercolour on paper, signed and dated 1946  
and on verso titled, dated and inscribed with the  
Dominion Gallery inventory #H683  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Mr. and Mrs. Luc Choquette, Montreal  
Private Collection, Toronto

**LITERATURE:**

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume I*, 2004,  
reproduced page 405, catalogue #1946.049P.1946

**EXHIBITED:**

Galeries nationales du Grand Palais, Paris, *Borduas et les  
automatistes, Montreal, 1942 - 1955*, 1971, traveling October 1, 1971 –  
January 16, 1972 to the Musée d'art contemporain de Montréal

Jean Paul Riopelle began working seriously in watercolour in 1946. He was searching for a painting technique that would correspond to the kind of automatic writing produced by poets. This watercolour from 1946 is an early example of the development of his automatic painting technique. In these early years, he combined watercolour with black ink to produce the numerous works that filled the pages of his sketchbooks. In this fluid and dimensional example, thin lines of ink tie the forms of his muted palette together. The delicacy of line and lightness of touch suggest the beginning stages of his experimentation with ink and watercolour that would later blossom into commanding lines and colourful patterning. This watercolour conveys a sense of energy that is characteristic of Riopelle's oeuvre.

**ESTIMATE: \$20,000 ~ 30,000**

36

**36 PAUL VANIER BEAULIEU**

RCA 1910 – 1996

**La cafetière**

oil on canvas, signed and dated 1946  
and on verso titled on the gallery label  
18 x 22 in, 45.7 x 55.9 cm

**PROVENANCE:**

Galerie Michel Bigué, Saint-Sauveur-des-Monts, Quebec  
Private Collection, Montreal

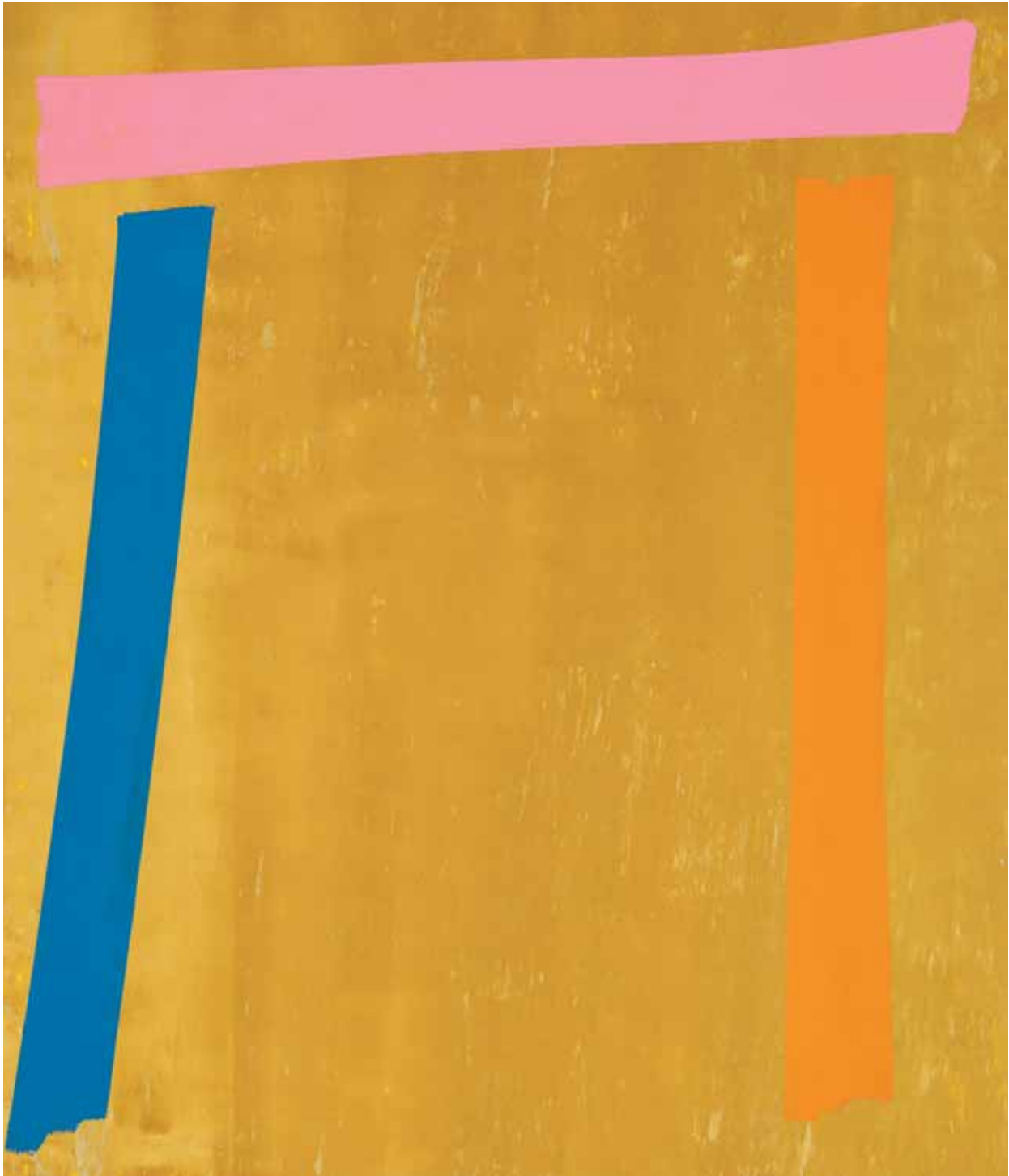
**LITERATURE:**

Michel Beaulieu and Jacques Brault, *P.V. Beaulieu*, 1981,  
reproduced page 19

In 1946 Paul Beaulieu was living in Paris, having survived internment in Saint-Denis by the Nazis during World War II. Beaulieu's keen awareness of European modernism, such as the Cubist works of Pablo Picasso, is clearly evident in still lifes such as the dynamic and colourful *La cafetière*. Beaulieu inventively plays with space by flattening planes and tilting his objects up into unique perspectives.

**ESTIMATE: \$4,000 ~ 6,000**





**37 JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

**Temple**

acrylic polymer emulsion on canvas, on verso signed, titled, dated November 1972, inscribed *Toronto* and *acrylic polymer W.B.* and stamped with the André Emmerich Gallery stamp  
76 x 64 in, 193 x 162.5 cm

**PROVENANCE:**

André Emmerich Gallery, New York, 1973  
Private Collection, Montreal

**LITERATURE:**

Hilton Kramer, "Art Opener in Boston: Jack Bush," *The New York Times*, February 19, 1972, section C, page 26

Mary Joan Waid c/o André Emmerich Gallery to Jack Bush, June 29, 1973, André Emmerich papers, Archives of American Art, box 69, file 29

*Jack Bush: New Paintings*, André Emmerich Gallery, 1973, reproduced on the invitation card

Robert Fulford, "Art on the Edge of Empire," *ARTnews* 73, September 1974, reproduced page 23

**EXHIBITED:**

André Emmerich Gallery, New York, *Jack Bush: New Paintings*, New York, May 17 ~ June 29, 1973

The year 1972 was a great one for Jack Bush. On February 17, 1972, a solo show of his paintings opened at the Boston Museum of Fine Arts, the inaugural exhibition for the new contemporary gallery. In reviewing the exhibition, Hilton Kramer for the *New York Times* noted, "Bush is surely a painter of real distinction, and in mounting the first United States museum exhibition of his work, Boston has scored something of a coup."

Bush had found his stride, and the works that he produced from 1972 until his death in 1977 stand out with bold confidence and the kind of ease that only a mature artist can achieve. From May 17 through June 29, 1973, Bush's long-time dealer in New York, André Emmerich, hosted a solo exhibition entitled *Jack Bush: New Paintings*. *Temple* (1972) was selected as the title piece for the show and was featured on the invitation to the exhibition. On the last day of the show, the registrar for the André Emmerich Gallery wrote to Bush to say, "Congratulations on such a successful show!" The registrar reported that ten paintings had sold to private collectors and that the gallery proposed to buy another five from the artist. *Temple* was one of only two paintings in the exhibition to sell to Canadian collectors. Seven of the other paintings sold to United States-based collectors, and one painting sold to a British collector.

Bush was enjoying the full bloom of his career and his appeal was wide. He painted *Temple* in November of 1972. It is simple and powerful, with three striking bars in blue, pink and orange against a sunny rolled-on ground with only very subtle variations in the range of orange, yellow and cream. The next month, he began to paint *Temple 2*, which he did not

complete until March 1973. *Temple 2* expanded on the audaciously pared-down *Temple* by adding eight bars of colour to the underside of a roof-like bar that rests at the top of the canvas. With two canvases bearing the name *Temple*, and each displaying a sense of architecture with a roof and vertical supports, there is no doubt that the artist's title was not just one of convenience or coincidence. No matter how abstract the work is, a sense of sacred place is evoked.

In fact, just before Bush began to paint primarily in the abstract, it was religious subjects that he grappled with in his representational art. Bush was raised High Anglican, and he in turn raised his own family to abide by the same faith. In 1947, the same year that Bush's psychiatrist recommended that he start to paint in an abstract manner, Wassily Kandinsky's treatise *Concerning the Spiritual in Art* was translated to English by Wittenborn, Schultz, Inc., and authorized by Mme Kandinsky. Kandinsky was born in Moscow in 1866 and has long been considered one of the most important pioneers of abstract painting. For Bush, painting spiritual subjects in the late 1940s and early 1950s helped him to bridge the gap between painting what was manifest in the world and what could only be felt in spirit. By the 1970s, the blank canvas in the studio was his temple.

We thank Dr. Sarah Stanners for contributing the above essay. Stanners is an independent art historian currently directing the Jack Bush catalogue raisonné project. She is also a guest curator with the National Gallery of Canada, where she is co-curating a major Bush retrospective exhibition with the gallery's director, Marc Mayer, which is scheduled to be on view from October 31, 2014, to January 15, 2015. Stanners regularly teaches Canadian art history at the university level and is now affiliated with the Department of Art at the University of Toronto.

*Temple* will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*. For more information on this project, or to submit details of a painting, please go to [www.jackbush.org](http://www.jackbush.org)

An invitation card for the 1973 exhibition at André Emmerich Gallery featuring this work accompanies this lot.

ESTIMATE: \$125,000 ~ 175,000





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

BCSFA CGP OC RCA 1913 ~ 2007

***Looking South over Sooke Harbour***

oil on canvas, signed and dated 1966  
and on verso signed, titled, dated and inscribed  
with the Dominion Gallery inventory #A3556  
24 x 36 in, 61 x 91.4 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Montreal

**LITERATURE:**

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002,  
pages 147 and 158  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings ~ Volume I,  
1932 ~ 1991*, 2011, reproduced page 47

In the 1960s, E.J. Hughes gained much recognition both in British Columbia and across Canada. Dr. Max Stern of the Dominion Gallery in Montreal was handling his work and avidly promoting him. In 1961 the Canadian Broadcasting Corporation included Hughes in *Five BC Painters*, a documentary for television on British Columbia artists, and in 1967 the Vancouver Art Gallery mounted a retrospective of his work. He was awarded a Canada Council fellowship in 1963, which he used for sketching trips on the coast and into the Interior. In 1968 his work was included in the exhibition *Man and His World* in Montreal on the site of Expo 67.

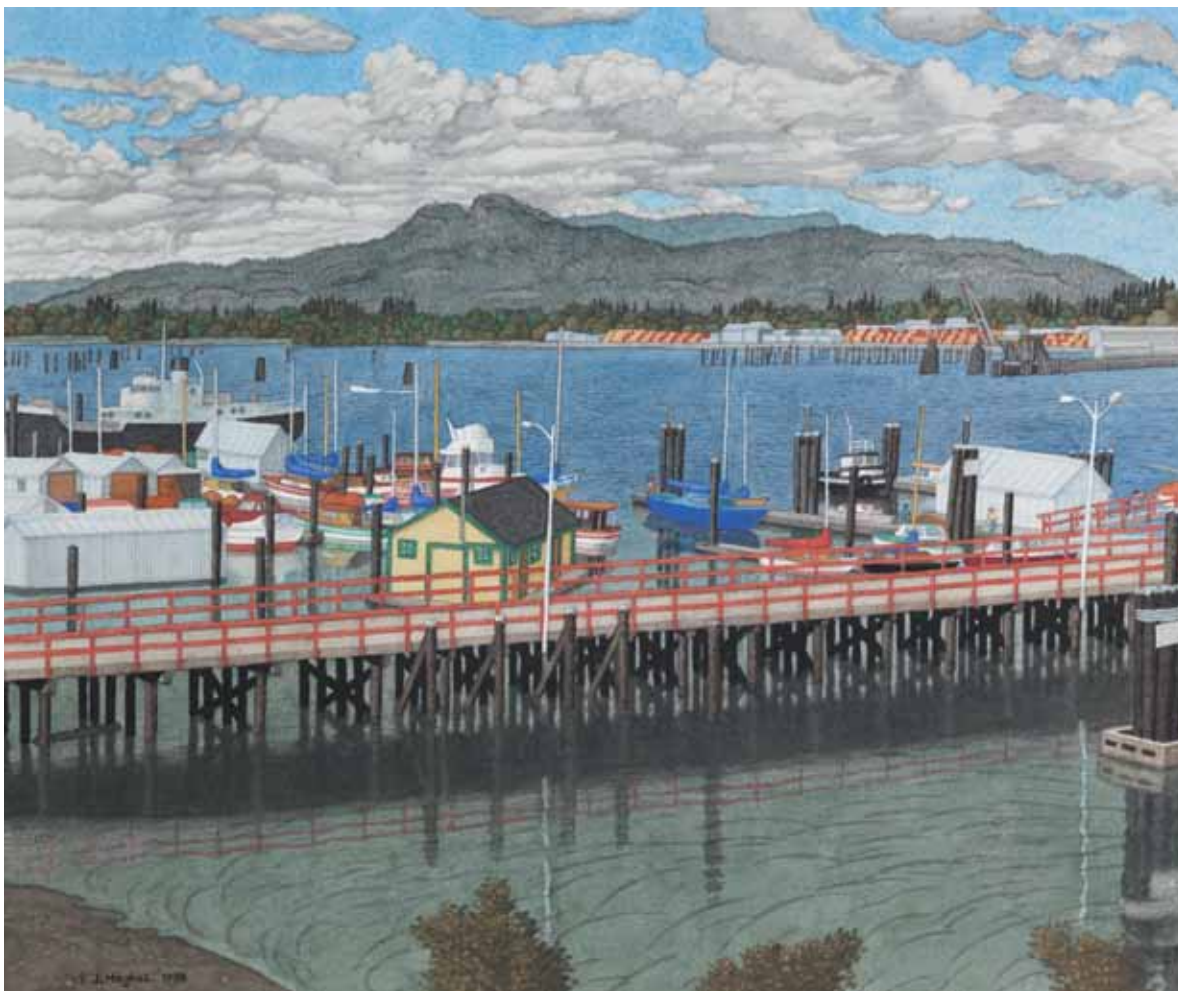
Hughes's work of the 1960s is noted for its intense colouration and strength of composition. His astute powers of observation made him acutely aware of the elements of the scene he was painting, but he did not simply record what he saw. His keen eye was aware of patterns, textures, interesting contrasts and unusual atmospheres, and he chose to heighten these elements in his works. There is also a certain poignancy of feeling in his work, which derives from his great regard for nature. Hughes stated: "One of the main reasons I paint is because I think nature

is so wonderful... I feel that when I am painting, it is a form of worship. I see how wonderful nature is and how wonderful art is... and by trying to produce these works of art, I feel that I am just showing my appreciation of these creations."

This striking scene is a view from the southwest tip of Vancouver Island. *Looking South over Sooke Harbour* possesses the deep colouration that distinguishes Hughes's 1960s works. The forested far shore is depicted as almost black and the mountains beyond purplish-grey and black, making the white patches of snow and ice on the mountains stand out sharply. An eerie green glow above the mountains contrasts with the deep blue sky and reflects in the ocean in the central foreground. Such glows of light are often seen on the horizon at the end of the day in British Columbia. The palette of predominantly blue and green is enlivened by the small red boat and the orange tones in the exposed rocky bluffs on the far shore. Hughes often included the presence of man in his paintings, here suggested by the boat and more indirectly through the floating logs ~ likely escaped from a log boom under tow. Over the scene float strange, fascinating cloud forms ~ another feature of the 1960s work, in which his clouds sometimes have the quality of being sculpted ~ and the central elongated form fascinates the eye. On the coast in British Columbia, scenes in which colouration or lighting seems almost unbelievable are not uncommon, and Hughes's treatment of atmosphere here triggers that feeling of awe that one feels in seeing such unusual light.

At the time of his 1967 retrospective at the Vancouver Art Gallery, curator Doris Shadbolt noted, "His private revelation is of a kind to resist the wearing of time." This was a perceptive comment at the time, as recognition for Hughes's work continues to grow unabated today in appreciation of his unique vision. Hughes's meticulous attention to detail, his choice of striking compositions carefully honed to bring out the essence of the landscape, and his intensity of vision imprint on the viewer's consciousness. *Looking South over Sooke Harbour* embodies these refined qualities and resonates with Hughes's great regard for the beauty of the West Coast.

**ESTIMATE: \$120,000 ~ 150,000**



39

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

BCSFA CGP OC RCA 1913 ~ 2007

***Approach to the Public Wharf,  
Cowichan Bay***

watercolour on paper, signed and dated 1998  
and on verso signed, titled and dated  
20 x 24 in, 50.8 x 61 cm

**PROVENANCE:**

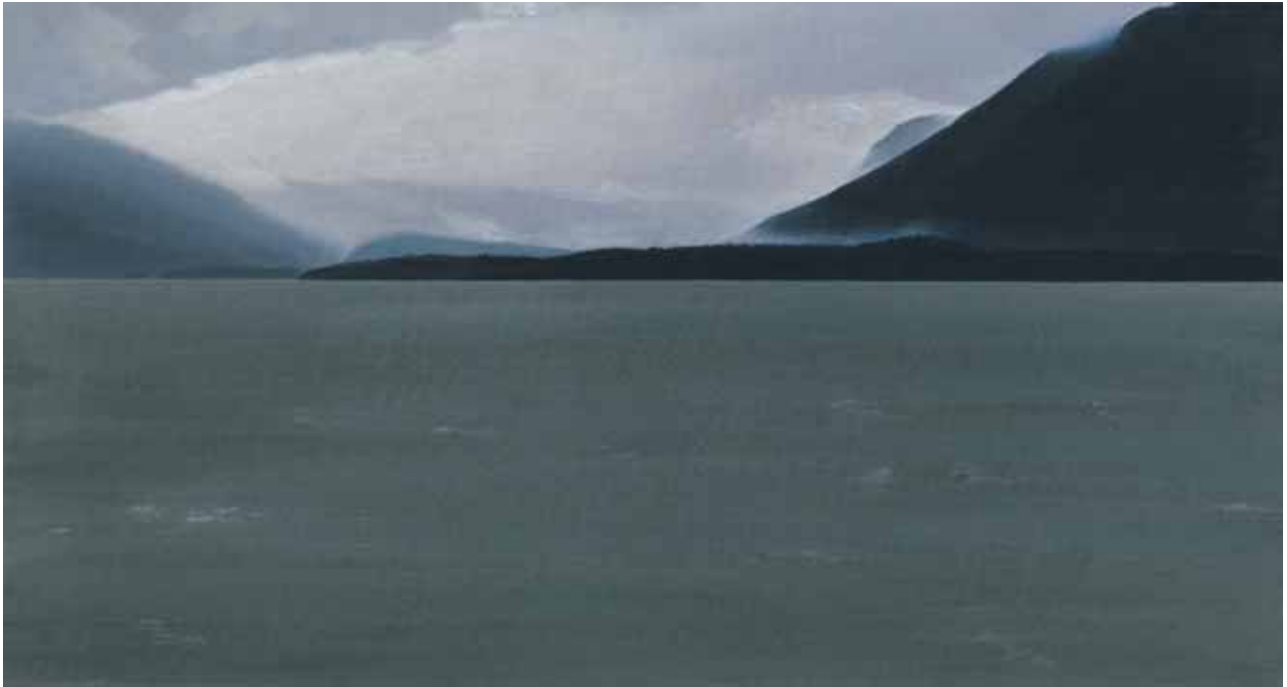
Dominion Gallery, Montreal  
Private Collection, Nanaimo

**LITERATURE:**

Jacques Barbeau, *The E.J. Hughes Album: The Paintings ~ Volume I, 1932 ~ 1991*, 2011, the 1988 painting entitled *Approach to the Public Wharf, Cowichan Bay* reproduced page 84

In the 1990s, E.J. Hughes was working primarily in watercolour, often returning to earlier works for his subjects, and here he revisited a 1988 painting of the same title. This stunning scene is of Cowichan Bay, on the east side of Vancouver Island, a location not far from his home in Duncan. Hughes's mastery of this medium is seen in his handling of the finely finished details of the elements of the dock, boats and buildings, with their reflections in the water. The vivid colours of the dock draw the eye immediately to the foreground, then farther out to the bright orange and red of stacked lumber on the far shore. Hughes was often drawn to patterning, and here, the repeated verticals of masts, lampposts and pilings are balanced against the horizontal railings, bringing a sense of structure to the casual arrangements of maritime life. In his capturing of coastal atmosphere, Hughes was peerless, and in *Approach to the Public Wharf, Cowichan Bay* we have a strong sense of the vitality of this small sea community amidst its magnificent surroundings.

**ESTIMATE: \$30,000 ~ 40,000**



40

#### 40 TAKAO TANABE

OC 1926 ~

##### ***West Coast 2/92: Hesquiat Bay***

acrylic on canvas, on verso signed twice, titled variously, dated 1992 and inscribed *Errington*  
26 x 48 in, 66 x 121.9 cm

##### PROVENANCE:

Equinox Gallery, Vancouver  
Private Collection, British Columbia

##### LITERATURE:

Regina Hago, "Painter of the Hidden Land," *The Hamilton Spectator*,  
October 11, 2012, [http://www.ottawacommunitynews.com/  
whatson-story/2260840-painter-of-the-hidden-land/](http://www.ottawacommunitynews.com/whatson-story/2260840-painter-of-the-hidden-land/),  
accessed March 8, 2014

In 1980 Takao Tanabe left his job as head of the Art Program at the Banff Centre and returned to British Columbia to devote all his time to painting. He settled in Errington on the east shore of Vancouver Island and began a series of extraordinary coastal landscapes. He stated: "What I want is this completely unoccupied, pristine land, as though I'm the first person to see it. It's lonely, it's mysterious, it has wonderful appeal to me. I feel great kinship with it." Tanabe was drawn to the mercurial atmospheres and changing weather of the coast, whether stormy or peaceful, and his depictions of its mists, fogs and low-lying cloud sweeping across the

ocean and enshrouding islands and distant mountain ranges show exquisite subtlety. *West Coast 2/92: Hesquiat Bay*, with its magnificent view across a steely ocean to dark mountains and with its Turner-like treatment of distant clouds, is an outstanding example of his work. The force of Tanabe's vision of the coast in works such as this has made him one of Canada's most pre-eminent landscape painters.

ESTIMATE: \$12,000 ~ 16,000





41

**41 DORIS JEAN MCCARTHY**

CSPWC OC OSA RCA 1910 – 2010

***Mountains #1***

oil on canvas, signed and on verso titled, dated 2005

on the gallery label and inscribed 050415

36 x 48 in, 91.4 x 121.9 cm

**PROVENANCE:**

Estate of the Artist, Toronto

**LITERATURE:**William Moore and Stuart Reid, *Celebrating Life: The Art of Doris McCarthy*, 1999, page 178**EXHIBITED:**Michael Gibson Gallery, London, *Selected Works 1963 ~ 2005*,  
December 1 – 29, 2012

In 1925 Doris McCarthy studied at the Ontario College of Art under Group of Seven painters Arthur Lismer and J.E.H. MacDonald. She became an educator as well as an artist, and was involved with the arts community through the Ontario Society of Artists and the Canadian Society of Painters in Water Colour, becoming president of both these groups at various times in the 1950s and 1960s. Early in her career, her work was clearly influenced by the Group of Seven, and Group member A.J. Casson called McCarthy “a remarkable woman who developed her own vision and stuck to it.” In later years, elements of abstraction entered into her work, although she never abandoned the landscape as a subject. McCarthy traveled widely through Canada, and amongst her oeuvre are striking depictions of the Arctic and mountain ranges. *Mountains #1* is a prime example of McCarthy’s evolution into the use of a more stylized and simplified approach to landscape, as she distills this mountain landscape into planes and flowing curves, showing her awareness of the essence of the landscape.

**ESTIMATE: \$20,000 ~ 30,000**



42

**42 LAWREN STEWART HARRIS**

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

**LSH 43**

oil on board, on verso stamped LSH Holdings Ltd #43  
20 x 36 in, 50.8 x 91.4 cm

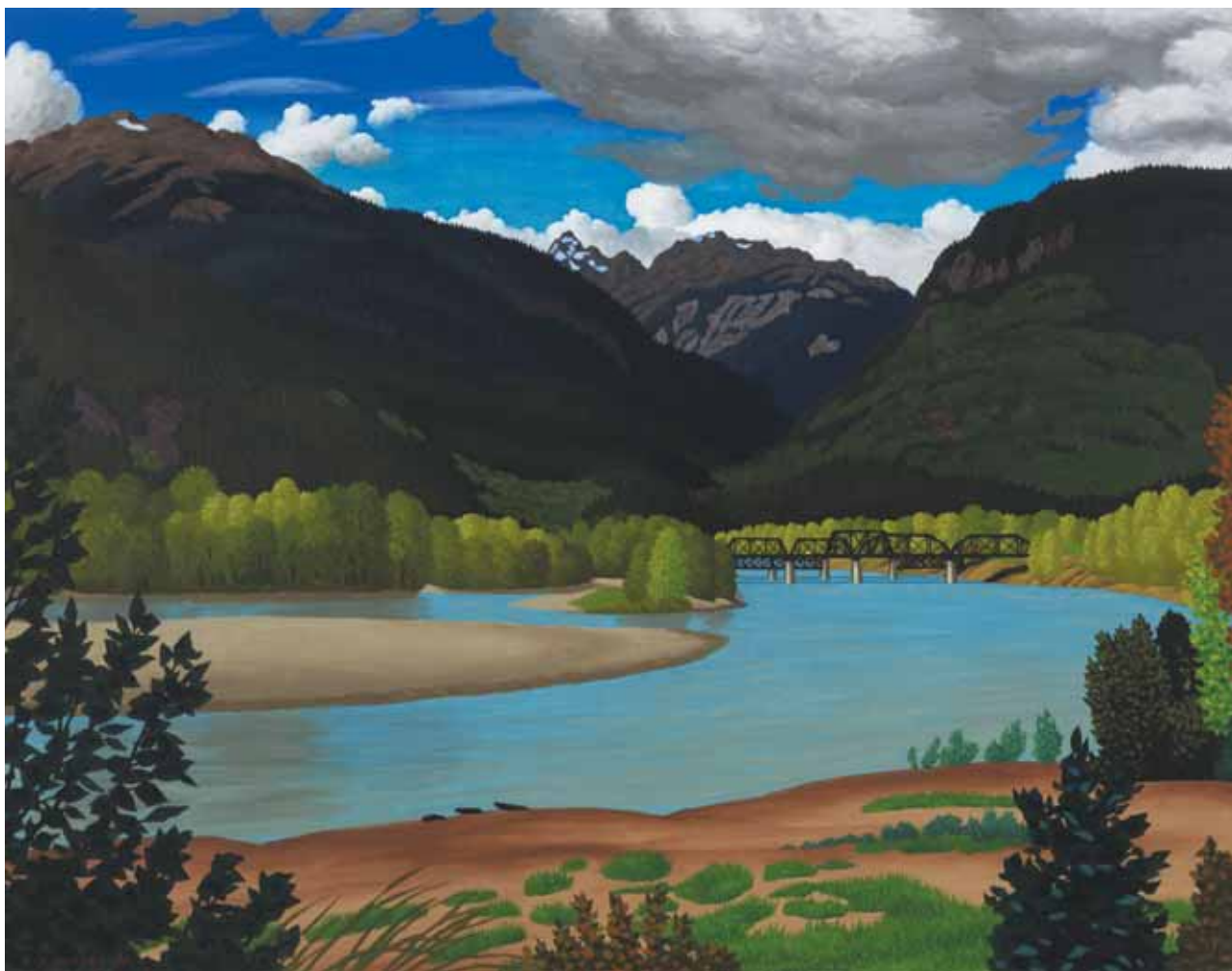
**PROVENANCE:**

Estate of the Artist, Vancouver  
Private Collection, Toronto

Of all the members of the Group of Seven, Lawren Harris had the most transformational artistic path. In his landscapes of the Rocky Mountains and the Arctic, reduced to their essentials and radiant with light, could be seen the beginnings of his leap into abstraction. His journey into abstraction began in earnest after he left Toronto in 1934 for Hanover, New Hampshire, followed by Sante Fe, New Mexico, where he became involved with the Transcendental Painting Group. After returning to Canada in 1940 and settling in Vancouver, his evolution in abstraction continued. Light, indicating transcendental states of being, was an

important component of works such as this, in which lines dance within glowing blue and white fields. For Harris, line was an element of expression, and he used them to evoke feeling. In *LSH 43* line conveys dynamic movement, and through curves and interlocking formations, a sense of rhythm and balance. Harris uses the pure qualities of line, form and paint to transform the viewer with an experience of mystical radiance.

**ESTIMATE: \$20,000 ~ 30,000**





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

BCSFA CGP OC RCA 1913 ~ 2007

***The Columbia River at Revelstoke***

oil on canvas, signed and dated 1961  
and on verso signed, titled, dated and  
stamped Dominion Gallery, Montreal  
24 x 32 in, 61 x 81.3 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Toronto

**LITERATURE:**

Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, page 39  
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, a 1961 canvas of this location entitled *Eagle Pass at Revelstoke* reproduced page 156  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings ~ Volume I, 1932 ~ 1991*, 2011, listed page 36

E.J. Hughes was already well known for his stunning West Coast landscapes when in 1956, sponsored by Vancouver art collector Mrs. Doreen Norton, he took the first of a number of sketching trips to the British Columbia Interior. Hughes was greatly impressed by what he saw and wrote to Norton, "I can understand your enthusiasm in the country up there. The views are really magnificent." He expressed his desire to return, and in 1958, on a Canada Council fellowship, he went to the Okanagan and ~ for the first time ~ to Revelstoke, located northeast of the Okanagan Valley. On this trip, Hughes made detailed graphite sketches with an elaborate system of coded colour notes, which he used to produce watercolours and oils later in his studio at Shawnigan Lake on Vancouver Island. Hughes's last trip to the British Columbia Interior was in 1967, and even into his eighties he returned occasionally to his Interior sketches for his subjects.

Hughes's work of the 1960s is sought after for its heightened colour palette and intensity of image, and *The Columbia River at Revelstoke* is an outstanding example of these qualities. Strong dark and light tonalities

give tremendous visual impact, with the dark mountains, foreground foliage and black bridge providing contrast to the paler, more luminous colours in the landscape. The cloudscape is particularly dramatic, with its brilliant white cumulus and steel-grey storm clouds against a cobalt and azure sky, so crisply delineated and the colours so enhanced as to be slightly surreal. The flowing river, in lighter turquoise, illuminates the foreground with an incandescent glow. Trees, bushes and grasses are depicted in various tones of vivid green, and overall, Hughes's saturated colours give the impression of a vibrant and alive Nature.

In another major 1961 canvas, *Eagle Pass at Revelstoke*, Hughes included the town in his depiction of the scene. In *The Columbia River at Revelstoke*, he excluded the town, choosing his vantage point on the banks of the river, looking up to the towering mountains. The only evidence of man is the distinctive dark bridge in the distance and the tiny cars driving across it. Man dwarfed by the immensity of nature was a theme in Hughes's depictions of this area, and here the scale of the bridge and cars adds to this impression. The effect here results in a sensation of awe at the scale of nature and its stunning beauty.

In 1994 the Kamloops Art Gallery mounted an exhibition of Hughes's Interior paintings entitled *E.J. Hughes: The Vast and Beautiful Interior*, which showcased Hughes's Interior drawings, watercolours and paintings. This show gave evidence of Hughes's scope ~ he could train his observant eye on very different British Columbia landscapes and capture their essence, whether a ferry plying the coastal waters or an Interior mountain scene such as this. Hughes's unique and powerful vision of the landscape has made him one of the most important landscape painters in Canada. *The Columbia River at Revelstoke*, with its majestic panorama, is a stunning canvas and an outstanding work from his Interior trips.

**ESTIMATE: \$100,000 ~ 150,000**



44

**44 DAVID LLOYD  
BLACKWOOD**

CPE CSGA CSPWC OSA RCA  
1941 -

***Ephraim Kelloway's  
June Door***

oil on board, signed and dated 1991  
and on verso initialed, titled and  
inscribed by the artist *Stage one  
completed Jan. 1991 and Reworked Jan.  
1991 - December 1992, completed 1992*  
48 x 32 in, 121.9 x 81.3 cm

**PROVENANCE:**

Heffel Gallery Limited, Vancouver, 1993  
Private Collection, Vancouver

**LITERATURE:**

David Blackwood, *David Blackwood:  
Ephraim Kelloway's Door Paintings  
1985 ~ 1990*, Gallery One, 1990,  
unpaginated

David Blackwood grew up in Wesleyville, Newfoundland, and his portrayal of life in this unique part of Canada through his etchings and paintings has produced a body of work both culturally and artistically important. One of the many narratives in his oeuvre concerns the Kelloway family of Wesleyville. Their house and outbuildings were unpainted and weathered grey, but in the mid-1950s, for several summers, Ephraim Kelloway painted the shed door, transforming it with changing colours up to 50 times. He also attached objects: hinges, a horseshoe, a half model of a boat and cut-out tin. Blackwood was fascinated by this and later acquired the shed, moving it next to his Wesleyville studio building. He stated that he used "the door motif as the vehicle for a personal voyage of exploration and discovery", and he produced an etching and a striking series of paintings based on what he called this "richly painted and decorated icon." *Ephraim Kelloway's June Door* is a particularly stunning work from this series; its colourful, mottled surface reveals shades of paint emerging through weathering that resemble a sumptuous colour field painting.

**ESTIMATE: \$50,000 ~ 70,000**



45

**45 JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977

***Transition (Abstract: Light Thru Darkness)***

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

**PROVENANCE:**

Gavin Henderson Galleries, Toronto  
Private Collection, Vancouver  
Private Collection, Toronto

**LITERATURE:**

*New Paintings by Jack H. Bush*, Gavin Henderson Galleries,  
1949, catalogue #9  
Karen Wilkin, *Jack Bush*, 1984, page 16

**EXHIBITED:**

Gavin Henderson Galleries, Toronto, *New Paintings by  
Jack H. Bush*, October 17 ~ 29, 1949

By the end of World War II, it was evident that Jack Bush was becoming one of the most accomplished painters in Canada. By the mid to late 1940s, his paintings were displaying traits that would stay with his work throughout his career. By 1947 Bush had abandoned figuration in order to focus on painting emotive abstracted works. In 1949 he had a solo exhibition of new works at the Gavin Henderson Galleries in Toronto, and critics were impressed with the progression in his work. Pearl McCarthy, in her review of the show in the *Globe and Mail*, wrote, "While the new paintings tend toward the abstract, the canyons and mysterious figures will thrill even those usually afraid of the abstract." In this magisterial painting, shafts of white illuminate its heart, creating a multi-dimensional "canyon".

*Transition (Abstract: Light Thru Darkness)* will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*. According to the records in the raisonné, this work was given the two titles listed here. For more information on this project, or to submit details of a painting, please go to [www.jackbush.org](http://www.jackbush.org)

**ESTIMATE: \$15,000 ~ 20,000**





46

**46 MARY FRANCES PRATT**

CC OC RCA 1935 -

***Yellow Pear on a Yellow Plate***

oil on canvas, signed and dated 2006  
and on verso titled on the gallery label  
18 x 27 in, 45.7 x 68.6 cm

**PROVENANCE:**

Mira Godard Gallery, Toronto  
Private Collection, Toronto

**LITERATURE:**

Tom Smart, *The Art of Mary Pratt: The Substance of Light*,  
The Beaverbrook Art Gallery, 1995, page 65

While at Mount Allison University in New Brunswick, Mary Pratt studied with renowned Magic Realist painter Alex Colville. As Pratt's work gained prominence, she was perceived as a New Realist, one of a group of artists who, as Tom Smart writes, "asserted that a purely visual perception of the

world was a valid basis upon which to compose a work of art." Using photographs as a tool, Pratt employs their cool perspective to explore her perception of the world around her. By the use of small cross-hatched brush-strokes, she creates smooth, perfect surfaces, capturing the objects she portrays with great technical virtuosity. More than that, she captures the presence of the scene itself. In *Yellow Pear on a Yellow Plate*, there is an atmosphere of reverence for the perfection of the fruit, softly bathed in warm light, and positioned with care in the harmonious circle of the plate. This extraordinary still life embodies Pratt's acute awareness of light, her sensual approach to her subject and her exquisite compositional elegance.

**ESTIMATE: \$30,000 ~ 40,000**





47

**47 MARY FRANCES PRATT**

CC OC RCA 1935 -

***Drawing for Jelly in Pressed Glass Goblets***

watercolour on paper, signed and dated 2000  
and on verso titled on the gallery label and dated  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Mira Godard Gallery, Toronto  
Private Collection, Toronto

**LITERATURE:**

Tom Smart, *The Art of Mary Pratt: The Substance of Light*,  
The Beaverbrook Art Gallery, 1995, page 101

Domestic scenes involving food and the rituals of its consumption ~ meals set on tables, preparations for tea or picnics ~ form a core part of Mary Pratt's oeuvre. Acutely conscious of light, Pratt has stated that her intention was to "paint in translucent transparency", and this portrayal of goblets of jelly is a visual poem about light. In her hands, the everyday

transforms to the extraordinary due to this awareness. From the tinfoil or mylar sheet on the table and the metal spoon to the glass surfaces and the spoonful of jelly in the plate, light reflections scintillate everywhere. Pratt creates a delightful interplay between the patterning in the clear glass and the reflections off their facades, contrasted by the ruby jelly within. Form is substance, defined by the flickering of light over its surface. Pratt frames her image like a snapshot, pulling us close to this exquisite and sensual experience of light.

In 2000 Pratt also executed a larger mixed media version of this image.

**ESTIMATE: \$10,000 ~ 15,000**

**48 SOREL ETROG**

RCA 1933 - 2014

***Madonna Bust***

bronze sculpture, signed  
and editioned 4/7, 1963 ~ 1966  
22 x 11 1/4 x 8 in, 55.9 x 28.6 x 20.3 cm

**PROVENANCE:**

Gallery Moos Ltd., Toronto  
Private Collection, Toronto

**LITERATURE:**

William Withrow, *Sorel Etrog Sculpture*, 1967, the  
1963 ~ 1966 marble sculpture entitled *Madonna Bust*  
reproduced page 57

Pierre Restany, *Sorel Etrog*, 2001, reproduced page 92

Celebrated for his abstract sculptures, Sorel Etrog has become one of Canada's most acclaimed artists. His work expresses a fascination with industrial themes and machinery. In his multi-faceted career, the 1960s emerge as an exciting period. In 1966 Etrog represented Canada at the *Venice Biennale* alongside established Canadian artists Alex Colville and Yves Gaucher. Etrog's style appears abstract, but also alludes to the human form. The *Madonna Bust* investigates the relationship between the figure and machinery, examining the female body in an industrialized world. Etrog's work has been exhibited extensively in Canada and internationally, including at Gallery Moos in Toronto, the Dominion Gallery in Montreal and the Rose Fried Gallery in New York. His work is included in numerous private and public collections, including the Solomon R. Guggenheim Museum, the Museum of Modern Art in New York, the Tate in London, and the Musée d'art moderne in Paris. The inclusion of Etrog's work in these notable collections is a testament to his international prominence.

**ESTIMATE: \$25,000 ~ 35,000**



49

**49 SOREL ETROG**

RCA 1933 - 2014

***Odalisque***

bronze sculpture, signed and editioned 6/7  
10 x 17 1/2 x 8 in, 25.4 x 44.4 x 20.3 cm

**PROVENANCE:**

Gallery Moos Ltd., Toronto  
Private Collection, Toronto

**LITERATURE:**

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 1*,  
1997, page 689a

Romanian-born Sorel Etrog lived in Israel before coming to Canada in 1959. In Toronto he exhibited at Gallery Moos, where he had four successful shows before 1965. He was enthusiastically reviewed by critic John Bentley Mays, who described his works on paper as “exuberant,

bold drawings [that] seem to turn slowly and twist in an anytime, anywhere void...” His sculptures can be characterized similarly ~ their combination of lyrical, energetic lines and hard-edged geometric shapes gives the works both contrast and harmony. Amalgamating elements of the figure and evoking ideas of youth or age, Etrog’s sculptures are both surreal and familiar. *Odalisque*, with its organic knotted form, seems as if it might untwist itself and become a creature of some sort. Etrog’s work can be seen in numerous public commissions in Canada, and his *Grand Odalisque*, which relates somewhat to this smaller-scale work, can be found in two versions in the city of Toronto alone. His work was the subject of a retrospective at the Art Gallery of Ontario in 2013. Etrog passed away in February of this year.

**ESTIMATE: \$25,000 ~ 35,000**



50

**50 ANTONY (TONY) SCHERMAN**

1950 –

***Untitled***

encaustic on canvas,  
on verso signed and dated 1989  
60 x 72 in, 152.4 x 182.9 cm

**PROVENANCE:**

Gallery Moos Ltd., Toronto  
Private Collection, Calgary  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 5, 1998, lot 16  
Private Collection, Montreal

**EXHIBITED:**

Glenbow Museum, Calgary, *A Passion for Art: Works from Private  
Collections*, December 3, 1994 ~ January 29, 1995

Tony Scherman is a unique contributor to contemporary Canadian art, as he is unsurpassed in the difficult yet alluring medium of encaustic. The technique involves combining melted wax with pigments, an ancient medium once employed by the Greeks and Romans. As relayed by the artist, this work is a hybrid of various sources. The female figure in the lower right is in a traditional academic pose, her arm stoically outstretched – she was inspired by a painting by John Singer Sargent and based on a model known by the artist. The stout male figure behind her is also a fusion of personal anecdotes – his hat is inspired by that of British artist Bill Jacklin (he and Scherman both attended the Royal College of Art in London) and his head is a study of art critic John Bentley Mays. Despite the female figure's extended arm, the male figure looks beyond it, impervious to the gesture and smug in his expression. The result is an intriguing portrait, set against the cool, shimmering blue tones of Lake Simcoe in Ontario.

**ESTIMATE: \$35,000 ~ 55,000**





51

**51 JOYCE WIELAND**

OC RCA 1931 – 1998

***Plane Untitled, New York***

oil on canvas, on verso titled and dated 1963  
10 1/8 x 12 in, 25.7 x 30.5 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto  
Private Collection, Toronto

*Plane Untitled, New York* is an important work from Joyce Wieland's pivotal New York period. It was originally acquired from the Isaacs Gallery in Toronto, a leading gallery at the time for post-war art. Wieland and her husband, artist Michael Snow, moved to New York in 1962, and during this period, Wieland became increasingly attracted to themes concerning disaster, death and loss. At first Wieland attributed her fascination to earlier personal paranoia, but these themes were fostered

by the political and social consciousness present in the United States. While living in New York, Wieland would have been familiar with Andy Warhol's well-known *Death and Disaster* series, which featured repeated images revolving around the theme of death. Like Warhol's, Wieland's work commented on the constant reiteration and sensationalism of images of tragedy in the media. Wieland would become renowned for celebrating Canadian identity through her art, and works such as this remind us of her playful yet ever-powerful contribution. *Plane Untitled, New York* is comparable to Wieland's exceptional 1963 work *Tragedy in the Air or; Plane Crash*, in the collection of the Vancouver Art Gallery.

**ESTIMATE: \$8,000 ~ 10,000**



**52 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

***Wreck Beach***

oil on canvas, signed, 1951  
34 x 48 in, 86.3 x 121.9 cm

**PROVENANCE:**

Acquired directly from the Artist through the Women's Auxiliary exhibition by Jean Martin, Vancouver, 1951  
By descent to the present Private Collection, Washington

**EXHIBITED:**

Vancouver Art Gallery, *Do You Own a Canadian Painting? Fourth Annual Sale and Exhibition of Contemporary Paintings*, organized by the Women's Auxiliary, 1951

Mrs. Jean Martin, who helped establish the Vancouver Art Gallery library and then served as the librarian for over a decade, would have been very familiar with the initiative of the Women's Auxiliary, which began in 1948. A series of exhibitions, originally titled *Do You Own a Canadian Picture?* and later *Do You Own a Canadian Painting?* served as both a fundraising effort and an important opportunity for artists to show and sell their work, at a time when there were few such occasions. *Wreck Beach* was one of three paintings that Gordon Smith exhibited in the 1951 Women's Auxiliary show, from which it was acquired by Mrs. Martin.

Smith's connections with British Columbia are long and deep; they began in 1940 when on a holiday visit to Vancouver he met his future wife, Marion Fleming. After their marriage in 1941, Smith, who had joined the military in 1939, served overseas and was badly wounded in 1943 during the Italian campaign. Following his lengthy convalescence, the Smiths settled in Vancouver. Smith returned to his education, which had been interrupted by the war, and in 1945 he enrolled at the Vancouver School of Art. Smith, who had worked as a commercial artist at Brigden's in Winnipeg and had taken classes at the Winnipeg School of Art, was an advanced student and graduated from the school in 1946. Shortly after

his graduation, he was invited to begin teaching at the Vancouver School of Art. He also began to explore the landscape of the province seriously, both locally and on trips to more remote areas, such as a painting trip he took to Alert Bay in 1947.

Like younger artists of the period, Smith was strongly interested in the exciting developments of Abstract Expressionism, yet he was also deeply drawn to the natural world. In a province that had the enormous legacy of the work of Emily Carr, the problem was how to deal with the landscape in a way that was modern and his own. Smith developed an approach that explored the borders between realism and abstraction, something that has remained an important element of his work to the present day. In a series of paintings begun in 1948, Smith depicted the landscape not far from his home on Balaclava Street, sometimes realistically and sometimes, as in *Wreck Beach*, moving towards abstraction. A moody, almost elegiac image with a wonderful sense of West Coast light, *Wreck Beach* depicts the natural debris of the beach with enough specificity to allow us to see it, but not enough detail for the eye to become distracted. The pattern of the logs on the beach is punctuated by a series of strong verticals, and these, combined with the horizon line and the broad expanse of beach in the foreground, hint at the grids that would emerge in his work over the next two years, such as in *Wet Night*, 1953, in the collection of the Vancouver Art Gallery.

The tangle of debris seen here is a subject that has continued to fascinate Smith, and tangles have been the subject of a number of recent works. This early painting also reveals other aspects of his work that have been leitmotifs in his career: a deep pleasure in and fascination with the properties of paint; a remarkable sensitivity to the subtleties of colour, particularly earth tones and blues; and a deep respect for nature. *Wreck Beach* displays a wonderful tension between order and chaos, realism and abstraction, and ~ more importantly ~ it shows the emergence of Smith's unique vision as a painter.

**ESTIMATE: \$30,000 ~ 40,000**







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

BCSFA CGP OC RCA 1913 ~ 2007

***Looking North over Shawnigan Lake***

acrylic on canvas, signed and dated 1989  
and on verso signed, titled, dated and inscribed  
with the Dominion Gallery inventory #C8334  
38 x 51 in, 96.5 x 129.5 cm

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, British Columbia

**LITERATURE:**

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 88  
Jacques Barbeau, *The E.J. Hughes Album, The Paintings – Volume I, 1932 ~ 1991*, 2011, listed as *Looking North Over Shawnigan Lake*, 1987 [sic], reproduced page 83

In 1950, as he was experiencing financial struggles, E.J. Hughes actually considered returning to the army, in spite of the fact that his work was represented in public collections in Ottawa, Toronto and Vancouver. He and his wife Fern had been running a rooming house in Victoria, purchased with his army discharge pay in 1946 to create income, but the distractions of this situation proved incompatible with his work. Thus in 1951 they moved to Shawnigan Lake, so that Hughes could have a peaceful environment in which to paint. In this same year, a pivotal moment in Hughes's life occurred, when Dr. Max Stern of Dominion Gallery in Montreal came west to search for Hughes's location and finally found him, as he described, "in the wilderness of Vancouver Island at Shawnigan Lake." From Stern's detective work emerged a fine, long-lasting artist-dealer relationship that provided Hughes with the financial support that he needed to devote himself to his work. Hughes lived at Shawnigan Lake from 1951 to 1972, and when he moved he stayed in the area ~ first at Cobble Hill and then Duncan. This was an area rich in imagery for Hughes, from local rivers and lakes such as Shawnigan to the nearby eastern-aspected seacoast and its charming bays and beaches.

In the 1980s, Hughes was experiencing an upswing in recognition for his work, but he remained a very private person, only wishing to pursue his painting. It was a short drive from his home in Duncan to reach stunning locations such as this. From a vantage on the wooded foreground, this fine large-scale painting shows us a striking vista that curves through headlands off into the distance. Hughes's characteristic attention to detail is seen in the foreground wildflowers and leaves turning to fall colours, the houses set into a faraway headland and the small buoy in the lake. His inclusion of touches of human presence in the landscape are warm notes amidst the wild beauty of nature.

The proceeds of the sale of this work will go to Shawnigan Lake School to benefit their students. This school was founded in 1916 by Christopher Windley Lonsdale, built in what was then a secluded rain forest on Shawnigan Lake. It is now the largest boarding school in Canada, set on a 300-acre campus. The school has a fine reputation for scholastic excellence and attracts students from across Canada.

**ESTIMATE: \$125,000 ~ 175,000**



54

**54 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***Tumbleweed***

mixed media on board, initialed and on verso signed, titled, dated 1968 and inscribed *To Mrs. G...a token of appreciation of our favorite looker~after of children and cookie baker; from the Kurelek Family*  
7 x 12 5/8 in, 17.8 x 32.1 cm

**PROVENANCE:**

A gift from the Artist to the family of the present Private Collector, Ontario

William Kurelek's intimate depictions of the Canadian Prairies include vast fields of wheat at harvest time, sheets of ice made from frozen spring runoff, and distant towns, all presented under wide~open skies. Often, Kurelek places solitary figures into these landscapes that symbolize passages from scripture, events in the lives of his family and friends, or ideas that preoccupied his keen mind. The tumbleweed we see here has all the qualities of one of Kurelek's solitary figures. It has character and presence and is intent on its wind~borne movement across the tilled land.

Tumbleweeds ~ which are most likely to be formed of Russian thistle on the Canadian Prairies ~ distribute their seeds by breaking free from their rootstock as they mature and dry out into a ball form. The wind easily moves them from place to place, thus spreading their offspring across the land. The resonance of the tumbleweed with many of Kurelek's preoccupying themes of birth, death, salvation and damnation is both intellectually intriguing and visually arresting, making this a complex painting by one of Canada's most fascinating artists.

This painting is in the original frame made by Kurelek.

**ESTIMATE: \$20,000 ~ 30,000**



55



with frame 55

**55 WILLIAM KURELEK**

ARCA OC OSA 1927 – 1977

***Wind Singing in Telephone Wires***

mixed media on board, initialed and dated 1977  
and on verso titled and inscribed 25  
7 3/4 x 36 in, 19.7 x 91.4 cm

**PROVENANCE:**

Marlborough-Godard, Toronto  
By descent to the present Private Collection, Toronto

**LITERATURE:**

Joan Murray, *The World of William Kurelek*, The Ukrainian Museum,  
1987, reproduced, cover illustration

**EXHIBITED:**

The Ukrainian Museum, New York, *The World of William Kurelek*,  
1987, traveling to the Ukrainian Institute of Modern Art, Chicago,  
and The Robert McLaughlin Gallery, Oshawa, catalogue #30

Nighttime is a common setting in the work of William Kurelek, and  
portrayed as it is here, in a long horizontal format perhaps inspired by the

vast horizons of the Canadian prairie, it presents a delightful theme. A fierce prairie wind, its motion conveyed by the angle of the right-leaning tree silhouettes, plays upon the telephone wires above the figure of a man as he struggles to walk, bent forward and clutching his hat, against the gale. Shrouded in half-light, the treetops and wires themselves become a vast, blue-black landscape, with the single figure and his bright green hat at the centre. The phenomenon of singing wires has serenaded many a Canadian, as our cold weather and few obstructions from the wind on the Prairies create perfect conditions for telephone wire symphonies. In winter, when the wires become increasingly taut, steady hums can be heard even without a wind. As power and telephone cables are increasingly buried, the sound of singing telephone wires has become the music of our past, beautifully captured here by Kurelek for the benefit of our collective cultural memory.

This painting is in the original frame made by Kurelek.

**ESTIMATE: \$30,000 ~ 40,000**



56

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

BCSFA CGP OC RCA 1913 - 2007

***Going to Court (Village Constable)***

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

**PROVENANCE:**

Dominion Gallery, Montreal  
Private Collection, Vancouver

**LITERATURE:**

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, pages 91, 96 and 98

Jacques Barbeau, *The E.J. Hughes Album: The Paintings Volume I, 1932 - 1991*, 2011, a reworked state of the 1955 painting reproduced page 75

In response to a 1952 letter from his art dealer Dr. Max Stern of the Dominion Gallery in Montreal regarding an upcoming exhibition in which Stern encouraged a varied approach to his imagery, E.J. Hughes stated, "Regarding figures & still-lives, I am gradually becoming more anxious to do some heads, figures, figures in landscape, and still lives." In 1954 Stern suggested that Hughes paint a mounted policeman, and



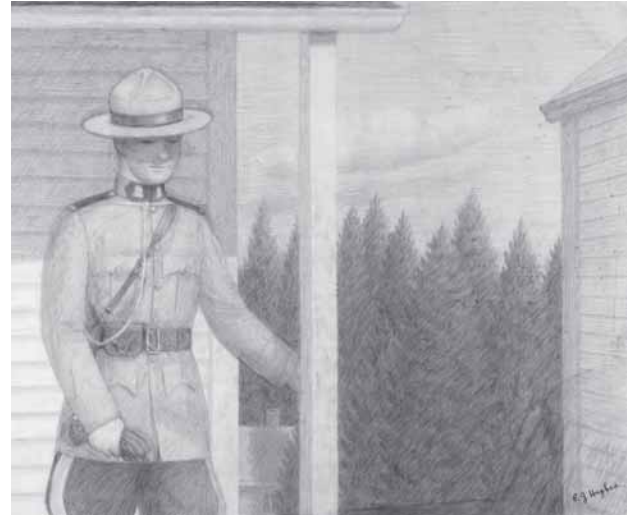


Hughes responded: "Regarding birds, animals, Mounted Policemen in paintings, I have wanted to do all these, especially the Mounted Policemen in their well designed uniforms (also the old N.W. Mounted Police) for years." Of course, during World War II, while Hughes was an official war artist posted to Kiska, Alaska, his extraordinary paintings and drawings were full of troops and officers in uniform going about their activities on base; many of these works are in the Canadian War Museum. This work has an intriguing history. When Hughes sent the work to Montreal, he informed Stern. "The figure and setting are from imagination, but were suggested by my observation of the constables (we just have one at a time) in Shawnigan Lake Village." According to Ian Thom, Stern was delighted by the work and asked for another painting including a Mountie, but Hughes did not produce another one. Later, this painting was reworked by Hughes in 1980, and its title of *Village Constable* was changed to *Going to Court*.

This iconic Canadian image is a rare example of Hughes's paintings that prominently feature figures. Hughes ultimately kept the composition simple to emphasize the figure, surrounding him with the horizontal slats of the buildings, and in the background a screen of trees and a single cloud in the sky. The vibrant red of the uniform also draws the eye straight to the figure. The immaculately dressed Mountie has a pleasant expression – perhaps experiencing pleasure at the beautiful day in the small community of Shawnigan Lake in which his duties did not involve any difficult policing, just a day at court in which he would be acting to carry out justice. *Going to Court* is not only an image of this rural community in the South Cowichan Valley that meant so much to Hughes, but is also an iconic image of Canada in the eyes of the world.

Also in the sale, lot 57 is a detailed 1956 graphite drawing related to *Going to Court*. It exhibits a number of differences from the 1955 painting: a light tracery of a car in the lower right and a different version of the policeman's right hand, which grips his gloves. As it was dated a year after the original work, it may have been produced as a way of working out some different ideas about elements of the 1955 image. It is a fascinating document of Hughes's process of creating his images. To be able to offer these works in the same sale provides a fine opportunity for a collector to potentially acquire both these related images.

ESTIMATE: \$20,000 ~ 30,000



57

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

BCSFA CGP OC RCA 1913 – 2007

***Village Policeman***

graphite on paper, signed and on verso  
signed, titled, dated 1956 and inscribed *E4034*  
14 1/2 x 17 3/8 in, 36.8 x 44.1 cm

**PROVENANCE:**

Private Collection, Vancouver

**ESTIMATE: \$4,000 ~ 6,000**



58

**58 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 - 2002

**Champêtre**

oil on canvas, signed and on verso signed and titled, 1962  
23 1/2 x 23 1/2 in, 59.7 x 59.7 cm

**PROVENANCE:**

Pierre Matisse Gallery, New York  
Private Collection, Edmonton  
Private Collection, Montreal

**LITERATURE:**

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume III, 1960 - 1965*, 2009, reproduced page 146, catalogue #1962.013H.1962

A poignant and most fitting memorial to the artist is the Jean Paul Riopelle Nature Reserve in Pointe-aux-Pins, Quebec, not far from his Quebec residence. The website for this site employs the very apt phrase, "Where

nature meets culture". Throughout his career Riopelle celebrated the landscape, whether verdant summer or frozen Arctic, as well as wildlife, from the stillness of owls to the vivid migrations of wild geese. This painting's title, *Champêtre* (Country), suggests a pastoral scene. But typically, through Riopelle's eyes, the ground does not stand still but is in constant upheaval. As in his paintings and watercolours of all periods, the viewer is struck by Riopelle's primal response to a world of growing organisms: trees and flowers in motion, birds in flight, sunlight penetrating dense forest, earth and sky wrestling on the horizon. Supporting this ebullient vision is the artist's fearless brush-stroke and instinctive application of colour. Once again we are reminded of how intensely Riopelle's work was inspired by his direct experiences in, and enjoyment of, the natural world.

This work is accompanied by a photograph certificate of authenticity from Yseult Riopelle.

**ESTIMATE: \$70,000 ~ 90,000**



59

**59 MARCELLE FERRON**

AANFM AUTO CAS QMG RCA SAAVO SAPO  
1924 - 2001

***Sans titre***

oil on canvas, signed and on verso  
signed and inscribed *MIC 5117*,  
*8 rue Louis Dupont, Clamart Seine*  
10 1/2 x 8 1/2 in, 26.7 x 21.6 cm

**PROVENANCE:**

Private Collection, Montreal

Although Marcelle Ferron resided in Quebec for the majority of her life, a 13-year period in Paris proved to be a pivotal chapter in her life and artistic career. The inscription on verso of this lively, petite work reveals

that it was painted during Ferron's tenancy at 8 rue Louis Dupont in Clamart, a suburb of Paris. Ferron was both inspired and energized by the creative ferment of post-war Paris and, as a result, this period was productive - it subsequently led to various successful exhibitions throughout Europe, the *Bienal de São Paulo* in Brazil, and shows in Canada. While abroad, Ferron also made important connections with her Canadian contemporaries, such as Jean Paul Riopelle and Léon Bellefleur, and by the time she returned to Quebec in 1966, she was an internationally known artist. In *Sans titre*, the bold purple geometric panels lifting off the brilliant white are classic Parisian Ferron - luminous, vibrant and charged with energy. The work demonstrates her great accomplishments with the palette knife, creating a small surface that is not only muscular and sculpted, but immensely visually satisfying.

**ESTIMATE: \$10,000 ~ 15,000**





60

**60 JEAN ALBERT MCEWEN**

AANFM RCA 1923 ~ 1999

***Les continents fleuris no. 9***

oil on canvas, on verso signed, titled on a label  
and on the gallery label, dated 1974 and stamped  
with the artist's stamp  
70 x 50 in, 177.8 x 127 cm

**PROVENANCE:**

Marlborough-Godard, Toronto  
Private Collection, Florida

**LITERATURE:**

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*, The Montreal Museum of Fine Arts, 1987, page 37, a similar 1974 canvas entitled *Les continents fleuris no. 3* reproduced page 104

Jean McEwen was a master of colour field painting, and his works exude passion and sensuality. For McEwen, colour was a language of its own – generating light and emotion and defining space. In this incandescent painting, areas of pale, luminous yellow, like dancing flames, flicker over the darker orange and brown underpaint. Dark lines and cracks emerge, waver and disappear through the shimmering yellow, creating depth. At the bottom edge, the dripping characteristic of this series gives a palpable sense of the painterly process. *Les continents fleuris*, which translates as The Flowering Continents, is the title of a 1974 series. McEwen's titles are small poems that indicate, as Constance Naubert-Riser writes, the "subtle relationship that exists between the artist and his works, any of which is liable to spark off poetic images or simply memories." As well as using a painting knife and brushes, McEwen painted directly on the canvas with his hands, resulting in a unique kind of texture in his surfaces. Rich and sensual, *Les continents fleuris no. 9* is a luxuriant experience of colour and light.

**ESTIMATE: \$50,000 ~ 70,000**





61

**61 JEAN ALBERT MCEWEN**

AANFM RCA 1923 - 1999

***Les cages d'îles #19***

oil on canvas, signed and dated 1974  
and on verso signed, titled, inscribed *MG*  
and stamped with the artist's stamp  
40 x 60 in, 101.6 x 152.4 cm

**PROVENANCE:**

Marlborough-Godard, Montreal and Toronto  
Waddington & Gorce Inc., Toronto  
Private Collection, Montreal

In surveying the work of Jean McEwen, it becomes clear that the inspiration for his work grew out of his love of poetry. A published poet while still in his twenties, McEwen remained devoted to that literary form throughout his life, as evinced by his 1975 publication *Les îles réunies*, a group of serigraphs with poetic text. His *Les cages d'îles* (The Island Cages)

series was painted in the midst of one of McEwen's most celebrated periods, following his 1973 *Compagnons de silence* series and just before (or perhaps concurrent with) his *Les continents fleuris* paintings of 1974. The artist's decision to abandon acrylic pigments and return to working exclusively in oils after 1970 allowed him to recapture and rework many of the strongest elements of his paintings of the 1950s and 1960s, while continuing to emphasize the relationships between colour and texture that were his passion. In this "island cage", underlying tones of copper and bronze are partially obscured by a mass of off-white cloud formations that animate the surface, hovering over the dark drips that spill over small fields of glowing green and gold.

**ESTIMATE: \$30,000 ~ 40,000**



62

**62 JOHN GEOFFREY CARUTHERS LITTLE**

ARCA 1928 -

***Van Horne Residence on Sherbrooke Street***

oil on canvas, signed and on verso

titled on the gallery label, circa 1965 ~ 1969

24 x 30 in, 61 x 76.2 cm

**PROVENANCE:**

Theo Waddington Inc., Montreal

A prominent Private Collection, Montreal

John Little is known for his great sensitivity to Montreal's architectural heritage. In the late 1960s, while Montreal was undergoing an unprecedented wave of urban development, Little often painted buildings threatened by demolition. It is not uncommon to find inscriptions on the back of his paintings that reflect his concerns on the matter. The house represented on the right of this scene was the opulent mansion of Sir William Van Horne (1843 ~ 1915), located in the area known as the Golden Square Mile. Van Horne had built one of the greatest fortunes in the country. The lavish interior decoration of this property was the work of renowned Art Nouveau designer Edward Colonna, and was considered one of the earliest examples of that style in Canada. Despite attempts to save the mansion, it was demolished overnight in 1973.

The dramatic loss of this grand building is regarded as a turning point in the attitude of Montrealers towards historical landmarks. This painting is a very fine example of Little's talent as an urban landscape painter and of his commitment to Montreal's architectural history.

**ESTIMATE: \$12,000 ~ 16,000**

*Van Horne residence on Sherbrooke Street West, Montreal  
circa 1900, © Musée McCord, MP-0000.27.38*



63

**63 MOLLY JOAN LAMB BOBAK**

BCSFA CGP CPE CSGA CSPWC RCA 1922 – 2014

***Street at Twilight***

oil on canvas, signed and on verso titled, 1979

30 x 48 in, 76.2 x 121.9 cm

**PROVENANCE:**Roberts Gallery, Toronto  
Private Collection, Toronto**LITERATURE:**Cindy Richmond and Brian Foss, *Molly Lamb Bobak: A Retrospective*,  
Mackenzie Art Gallery, 1993, listed**EXHIBITED:**Mackenzie Art Gallery, Regina, *Molly Lamb Bobak: A Retrospective*,  
November 19, 1993 – February 20, 1994

Born in Vancouver, Molly Lamb Bobak studied with Jack Shadbolt and Charles H. Scott at the Vancouver School of Art. During World War II, she was the first woman to be appointed a Canadian war artist. She was also an educator, and taught at the Vancouver School of Art and the University of British Columbia. When she moved to Fredericton, New Brunswick in 1960, she taught at the University of New Brunswick Art Centre from

1960 to 1977. Bobak was known for her inclusion of groups of people in her work, as she did in this evocative town scene. Her use of the backlight of a luminous pale blue twilight with orange-tinted clouds creates a striking contrast to the darkening buildings and trees, while bright splashes of red add sparks to the grey and brown palette of the streets. Soft, expressionist brush-strokes give the street a watery, reflective quality, adding an intriguing spatial dimension. An atmosphere of warmth and humanity pervades *Street at Twilight*, as Bobak captures the bustle of the townspeople at the end of their day.

**ESTIMATE: \$15,000 ~ 20,000**

Thank you for attending our sale of *Canadian Post-War & Contemporary Art*. Our *Fine Canadian Art* auction will commence at 7:00 p.m. After tonight's sale, please view our *Third Session ~ May Online Auction of Fine Canadian Art* at [www.heffel.com](http://www.heffel.com), closing on Saturday, May 31, 2014. 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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- a) The Buyer shall:
  - (i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and

- (ii) Payment must be made by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card and only by VISA or MasterCard for purchases. Credit Card payments are subject to acceptance and approval by the Auction House and to a maximum of \$5,000 if the Buyer is providing his Credit Card details by fax, or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. In all circumstances, the Auction House prefers payment by Bank Wire transfer.

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

### 6. DESCRIPTIONS OF LOT

- a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report, as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot, are statements of opinion only. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;
- c) Many Lots are of an age or nature which precludes them from being in pristine condition. Some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects, nor does any reference to particular defects imply the absence of others;
- d) The prospective Buyer must satisfy himself as to all matters referred to in a), b) and c) of this paragraph by inspection, other investigation or otherwise prior to the sale of the Lot. If the prospective Buyer is unable to personally view any Lot, the Auction House may, upon request, e-mail or fax a condition report describing the Lot to the prospective Buyer. Although the Auction House takes great care in executing such condition reports in both written and verbal format, condition reports are only matters of opinion, are non-exhaustive, and the Buyer agrees that the Auction House shall not be held responsible for any errors or omissions





contained within. The Buyer shall be responsible for ascertaining the condition of the Lot; and

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

#### **7. PURCHASED LOT**

- a) The Buyer shall collect the Lot from the Auction House by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, after which date the Buyer shall be responsible for all Expenses until the date the Lot is removed from the offices of the Auction House;
- b) All packing, handling and shipping of any Lot by the Auction House is undertaken solely as a courtesy service to the Buyer, and will only be undertaken at the discretion of the Auction House and at the Buyer's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed Shipping Form and payment in full of all purchases; and
- c) The Auction House shall not be liable for any damage to glass or frames of the Lot and shall not be liable for any errors or omissions or damage caused by packers and shippers, whether or not such agent was recommended by the Auction House.

#### **8. RISK**

- a) The purchased Lot shall be at the Consignor's risk in all respects for seven (7) days after the auction sale, after which the Lot will be at the Buyer's risk. The Buyer may arrange insurance coverage through the Auction House at the then prevailing rates and subject to the then existing policy.
- b) Neither the Auction House nor its employees nor its agents shall be liable for any loss or damage of any kind to the Lot, whether caused by negligence or otherwise, while any Lot is in or under the custody or control of the Auction House.

#### **9. NON-PAYMENT AND FAILURE TO COLLECT LOT(S)**

If the Buyer fails either to pay for or to take away any Lot by 4:30 p.m. on the seventh (7th) day following the date of the auction sale, the Auction House may in its absolute discretion be entitled to one or more of the following remedies without providing further notice to the Buyer and without prejudice to any other rights or remedies the Auction House may have:

- a) To issue judicial proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- b) To rescind the sale of that or any other Lot(s) sold to the Buyer;
- c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to be claimed from the Buyer and any surplus, after Expenses, to be delivered to the Buyer;

- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;
- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- f) To retain that or any other Lot sold to the Buyer at the same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;
- g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer which is in the Auction House's possession for any purpose;
- h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or his agent, whether express or implied; and
- i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House.

#### **10. GUARANTEE**

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

#### **11. ATTENDANCE BY BUYER**

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) Prospective Buyers are advised to personally attend the sale. However, if they are unable to attend, the Auction House will execute bids on their behalf subject to completion of the proper Absentee Bid Form, duly signed and delivered to the Auction House forty-eight (48) hours before the start of the auction sale. The Auction House shall not be responsible nor liable in the making of any such bid by its employees or agents;
- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that



Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and

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

## 12. EXPORT PERMITS

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

## C. THE CONSIGNOR:

### 1. THE AUCTION HOUSE

- a) The Auction House shall have absolute discretion as to whether the Lot is suitable for sale, the particular auction sale for the Lot, the date of the auction sale, the manner in which the auction sale is conducted, the catalogue descriptions of the Lot, and any other matters related to the sale of the Lot at the auction sale;
- b) The Auction House reserves the right to withdraw any Lot at any time prior to the auction sale if, in the sole discretion of the Auction House:
- (i) there is doubt as to its authenticity;
  - (ii) there is doubt as to the accuracy of any of the Consignor's representations or warranties;
  - (iii) the Consignor has breached or is about to breach any provisions of the Consignment Agreement; or
  - (iv) any other just cause exists.
- c) In the event of a withdrawal pursuant to Conditions C.1.b (ii) or C.1.b (iii), the Consignor shall pay a charge to the Auction House, as provided in Condition C.8.

### 2. WARRANTIES AND INDEMNITIES

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims;
- b) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- c) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these Terms and Conditions of Business; and

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

### 3. RESERVES

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

### 4. COMMISSION AND EXPENSES

- a) The Consignor authorizes the Auction House to deduct the 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
BCSA	British Columbia Society of Artists	RCA	Royal Canadian Academy of Arts <i>founded in 1880</i>
BCSFA	British Columbia Society of Fine Arts <i>founded in 1909</i>	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 <a href="http://www.heffel.com">www.heffel.com</a>
OM	Order of Merit <i>British</i>		
OSA	Ontario Society of Artists <i>founded in 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](http://www.heffel.com)): *Heffel's Corporate Constitutional Values* and *Heffel's Code of Business Conduct, Ethics and Practices*. We believe the values and ethics set out in these documents will lay in stone our moral compass. Heffel has flourished through more than three decades of change, proof that our hard work, commitment, philosophy, honour and ethics in all that we do serve our Clients well.

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

**David K.J. Heffel**

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

**Robert C.S. Heffel**

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





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 Export and Import Act (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:

- Air  Surface or

Consolidated Ground Shipment to (when available):

- Heffel Toronto  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 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

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**ABSENTEE BID FORM**

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Sale Date

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Billing Name

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I request Heffel Fine Art Auction House to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus a Buyer's Premium of eighteen percent (18%) 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

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Date Received - for office use only

\_\_\_\_\_  
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<i>in numerical order</i>	<i>artist</i>	<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

\_\_\_\_\_  
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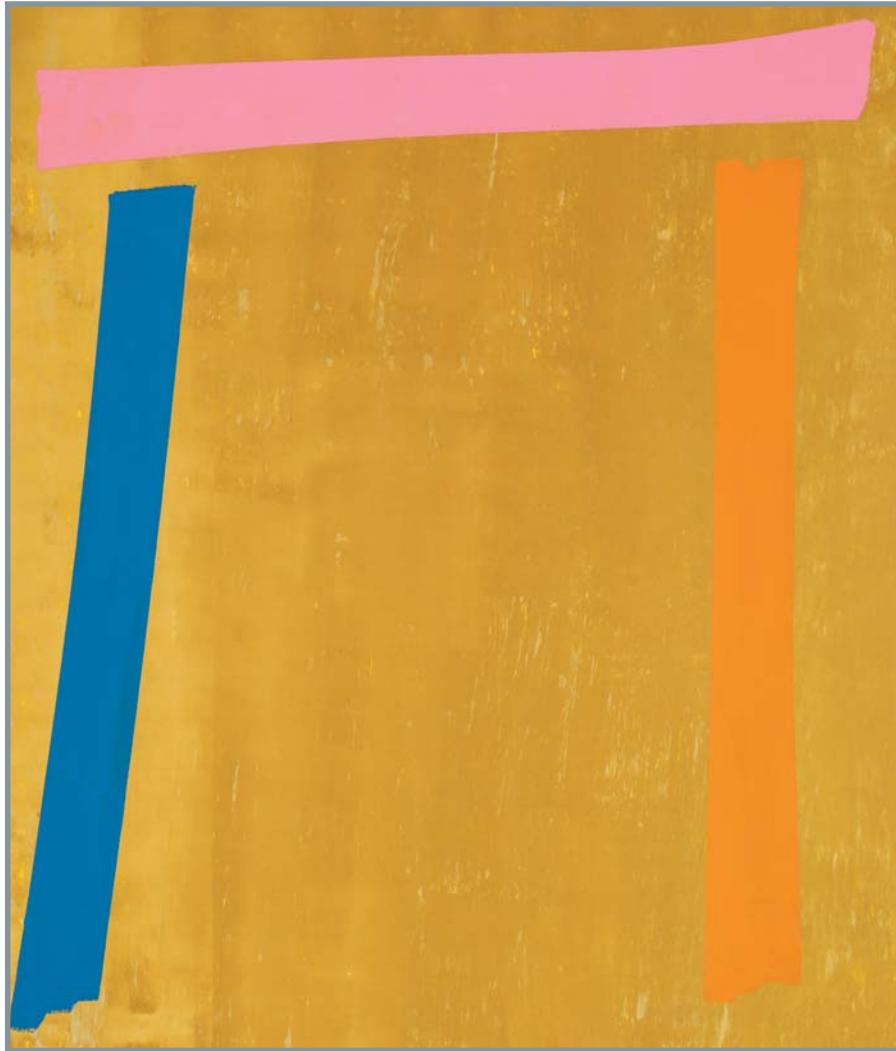
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