

OCTOBER 2017 ONLINE SALE CATALOGUE



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Estimated closing time: 26-Oct-2017 02:00:00 PM
(with 3 minutes extension until no further bids received)

Viewing: All works can be viewed on the Internet at www.heffel.com and at Heffel Gallery, 2247 Granville Street, Vancouver, BC, or at Heffel Fine Art Auction House, 13 Hazelton Avenue, Toronto, ON, or at Galerie Heffel, 1840 rue Sherbrooke Ouest, Montreal, QC, Canada

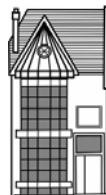
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001

BERNARD BUFFET

1928 - 1999 French

Melun, la Seine, automne

oil on canvas

signed and dated 1974 and on verso titled and inscribed "(S et M)", "AH 17" and "F"
35 1/4 x 51 1/4 inches 89.5 x 130.2 centimeters

Provenance: Galerie Martal Ltée., Montreal
Private Collection, USA

Exhibited:

Literature:

Born in 1928, in Paris's Batignolles neighbourhood - an area known for its famous residents, such as poets Paul Verlaine and Stéphane Mallarmé, and writer Émile Zola - Bernard Buffet was a fairly precocious artist. In an interview in *Modern Painters Magazine*, Buffet admits "I cannot remember ever not liking art [...] I was so fascinated by painting." At only fifteen years old, he was admitted to the École nationale des Beaux-Arts (Paris) and five years later, was represented by art dealers Emmanuel David and Maurice Garnier. Buffet worked in a variety of mediums - painting, watercolour, drawing, lithography and engraving - and a number of different subjects - portraits, nudes, still-lives, landscapes and cityscapes. His work has been exhibited internationally, namely at the Institut Français in Berlin (1958), the Hermitage Museum in St. Petersburg (1991) and in Kassel at the Documenta-Halle (1994). The Musée Bernard Buffet in Higashino, Japan, is dedicated to his work.

Depicted amid a sunny fall day, Melun is a Parisian suburb located approximately 40 km southeast of the centre of Paris. This large work is a fine example of Buffet's mastery of geometric composition. The strong vertical lines created by the stylized trees frame the Seine River that unhurriedly runs diagonally into the distance. With a soft earthy palette and expert handling of light, Buffet captures with great sensitivity the sun's warmth during a brisk autumnal day and the tranquility suffusing the scene. The authenticity of this lot has been confirmed by Galerie Maurice Garnier, Paris. A certificate can be delivered by the Galerie Maurice Garnier upon request of the buyer. Please note: the certificate is not included with this lot.

Please note the book "Bernard Buffet, Bateaux" published in 1973 by Galerie Garnier in Paris accompanies this lot.

Starting Bid: \$95,000 CDN

Estimate: \$125,000 ~ \$175,000 CDN

Preview at: Heffel Montreal



002

BERNARD BUFFET

1928 - 1999 French

Village

oil on board

signed and on verso titled and titled "Le village" on the gallery label and inscribed "80E"
9 1/2 x 16 1/8 inches 24.1 x 41 centimeters

Provenance: Galerie Martal Ltée., Montreal
Private Collection, USA

Exhibited:

Literature:

This elegant oil on board is a stunning example of Buffet's unique graphic style. His expressive and angular brushstrokes add great dynamism to the piece's overall vertical composition and contrasts boldly with the palette of pastel colors. In *Village*, as with most of his works, Buffet moves away from realistic representation towards a highly stylized and individual interpretation of cityscapes. *Village* epitomizes Buffet's uniquely graphic style through its sharp brushstrokes and distinct color palette. The authenticity of this lot has been confirmed by Galerie Maurice Garnier, Paris. A certificate can be delivered by the Galerie Maurice Garnier upon request of the buyer. Please note: the certificate is not included with this lot.

Starting Bid: \$22,500 CDN

Estimate: \$30,000 ~ \$50,000 CDN

Preview at: Heffel Montreal



003

BERNARD BUFFET

1928 - 1999 French

Album San Francisco

lithograph

signed and editioned 118/150 and on verso inscribed "67-2"

18 1/2 x 26 1/2 inches 47 x 67.3 centimeters

Provenance: Art Gallery Yumi, Tokyo
Private Collection, USA

Exhibited:

Literature: Charles Sorlier, Bernard Buffet Lithographe, 1979, reproduced pages 78-79,
catalogue #87

Please note: the full paper sheet size is 21 x 29 inches.

Starting Bid: \$1,000 CDN

Estimate: \$1,500 ~ \$2,500 CDN

Preview at: Heffel Montreal



004

BERNARD BUFFET

1928 - 1999 French

Bouquet de soucis

lithograph

signed and editioned E.A.

18 1/2 x 26 inches 47 x 66 centimeters

Provenance: Art Gallery Yumi, Tokyo
Private Collection, USA

Exhibited:

Literature: Charles Sorlier, Bernard Buffet Lithographe, 1979, reproduced page 158, catalogue
#230

Please note: the full paper sheet size is 22 x 25 5/8 inches.

Starting Bid: \$1,000 CDN

Estimate: \$1,500 ~ \$2,500 CDN

Preview at: Heffel Montreal



101

JIM DINE

1935 - American

2 Hearts (The Donut)

lithograph printed on two sheets of J. Whatman paper

signed and editioned A/P and on verso titled and dated 1970 on the gallery label

54 x 64 inches 137.2 x 162.6 centimeters

Provenance: Douglas Udell Gallery, Edmonton
Private Collection, Vancouver

Exhibited:

Literature:

Jim Dine is a major post-war artist who, although often associated with both Pop Art and Abstract Expressionism, did not identify with a specific artistic movement. His early debut on the New York art scene can be attributed to the "Happenings" stage performances of the 1960s, which Dine pioneered with fellow artists such as Claes Oldenburg.

From an early stage, Dine's work was characterised by an obsession with everyday objects, but differs from the impersonal nature of Pop Art in the sense that the objects he chose to represent held significant importance to him. In the early 1970s we see recurring themes of hearts, bathrobes, and tools. Notably, 2 Hearts (The Donut) incorporates aspects of all three of these themes that Dine recreated time after time. There are the obvious outlines of the mirrored hearts, but on a closer look, you see tools, such as pliers and a paintbrush in the background, and then painterly aspects that relate to the bathrobe with drops and splatters of paint mimicking the act of water dripping. The themes represented in this lithograph make it a classic and recognized Jim Dine image.

Dine's work is in major museums around the world, including the Museum of Modern Art, New York (who have a print from this edition in their permanent collection), the Metropolitan Museum of Art, New York, Tate Modern, London, Tokyo Metropolitan Art Museum, Tokyo and many more.

This work is one of four artist's proofs (aside from the edition of 17).

Starting Bid: \$20,000 CDN

Estimate: \$25,000 ~ \$35,000 CDN

Preview at: Heffel Vancouver



102

DAVID HOCKNEY

1937 - British

Big Celia Print #2

lithograph on Arches paper

signed, editioned AP VII/XX, dated 1981 and stamped with the Gemini G.E.L. blindstamp

52 1/2 x 57 1/2 inches 133.4 x 146.1 centimeters

Provenance: Private Collection, Ontario

Exhibited:

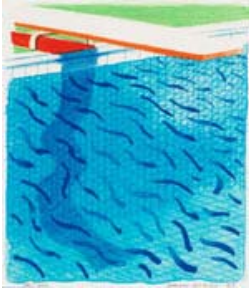
Literature:

This work was published by Gemini G.E.L., Los Angeles, and was produced in an edition of 100 plus 20 AP, RTP, PPII, 4 SP, 3 GEL, NGA, C.

Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Heffel Toronto



103

DAVID HOCKNEY

1937 - British

Pool Made with Paper and Blue Ink

lithograph

signed, editioned 186/1000 and dated 1980

10 1/2 x 9 inches 26.7 x 22.9 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

This lithograph was printed by Tyler Graphics and is from the book Paper Pools.

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$15,000 CDN

Preview at: Heffel Toronto



104

DAVID HOCKNEY

1937 - British

Tulips

etching on paper

signed, editioned 19/75 and dated 1973

27 x 21 1/3 inches 68.6 x 54.2 centimeters

Provenance: By descent to the present Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Heffel Vancouver



105

JOAN MIRÓ

1893 - 1983 Spanish

Sobreteixims

colour lithograph

signed and editioned 5/40

63 x 47 inches 160 x 119.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature: Maeght Éditeur, Joan Miró: Lithographs V, 1972 - 1975, 1992, reproduced page 57, catalogue #920

Starting Bid: \$8,000 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Heffel Toronto



106

ROBERT MOTHERWELL

1915 - 1991 American

Dance I

etching and aquatint

initialed, editioned 18/30 and stamped with the Robert Motherwell Editions stamp
9 3/4 x 23 5/8 inches 24.8 x 60 centimeters

Provenance: By descent to the present Private Collection, Vancouver

Exhibited: The William Benton Museum of Art, Connecticut, Robert Motherwell & Black, March 19 - June 3, 1979, same image, catalogue #93

Literature: Stephanie Terenzio, Robert Motherwell & Black, The William Benton Museum of Art, 1980, same image, reproduced front cover and page 49
H.H. Arnason, Robert Motherwell, 1982, same image, reproduced page 205

The following books in which this work is reproduced are included with this lot: Robert Motherwell & Black by Stephanie Terenzio, and Robert Motherwell by H.H. Arnason.

Starting Bid: \$4,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



107

PABLO PICASSO

1881 - 1973 Spanish

La visite ou Deux femmes assises avec un livre

etching

signed and editioned 5/25

9 x 12 1/2 inches 22.9 x 31.8 centimeters

Provenance: Galerie Louise Leiris, Paris
Private Collection, Montreal

Exhibited:

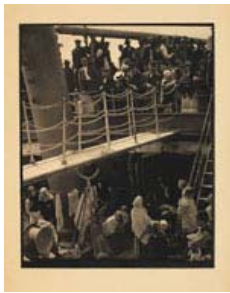
Literature:

Full sheet dimensions : 15 3/4 x 19 1/2 in.

Starting Bid: \$1,500 CDN

Estimate: \$3,000 ~ \$5,000 CDN

Preview at: Heffel Montreal



108

ALFRED STIEGLITZ

1864 - 1946 American

The Steerage

photogravure

13 x 10 3/16 inches 33 x 25.9 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

The Steerage was first published in the 1911 issue of Camera Work, published by Alfred Stieglitz. It featured his own work, and placed the photographic medium on a par with original works of art by the leading European and American artists he was exhibiting in his gallery at 291 Fifth Avenue. In 1915, he reprinted The Steerage in a larger size photogravure for inclusion in 291, his magazine that was published from 1915 to 1916.

Please note that this work is archivally matted but unframed, and is accompanied by the original 291 folio.

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel Toronto

109

LILL TSCHUDI

1911 - 2001 Swiss

Life Class

colour linocut

signed twice, titled, editioned 15/50 and inscribed "USA"

10 1/4 x 12 inches 26 x 30.5 centimeters

Provenance: Private Collection

Exhibited: Birmingham Museum and Art Gallery, Exhibition of Modern Lino-cuts, March 30 - April 19, 1939, same image, catalogue #135

Literature: Stephen Coppel, Linocuts of the Machine Age, 1995, reproduced page 39, plate 26 and page 145, catalogue #LT 64

Iain MacNab opened The Grosvenor School of Modern Art in 1925 at 33 Warwick Square. Claude Flight, who had recently completed a publication on the process of linocut printmaking, was invited to instruct at the newly formed school. Cyril Power, a respected architect, joined the faculty shortly after as a lecturer and Sybil Andrews was hired as the school secretary.

Lill Tschudi, a talented Swiss artist, enrolled in the Grosvenor School of Modern Art in 1929 at the age of 18. Encouraged by Flight, Tschudi took up the linocut technique, which became her preferred medium. Eventually, through revenue from the sales of her prints, Tschudi left London to further her schooling at the Academie André Lhote in Paris. Tschudi studied life drawing with the Cubist painter Lhote, which perhaps was the inspiration for this work. Tschudi maintained a close relationship with Flight and continued to exhibit with the Grosvenor School group and contribute to the annual exhibitions of British linocuts.

In a letter dated 5 July, 1938, Flight commented to Tschudi about this print, "In the Life Class I think you have got away with the subject better than anyone has with this particular subject before, it is [sic] nice colour & balance & your whites are very well managed."

Following the inaugural exhibition of British linocuts in 1929 at the Redfern Gallery in London, the 1930s were the most productive and important period for the Grosvenor School artists. Tschudi produced 65 linocuts in the period between 1930 and 1939. This exceptional example of her mature work, dated 1938, is rare to the market and has only been available at public auction twice in the past decade. Please note: this work is archivally matted but is unframed.

Starting Bid: \$20,000 CDN

Estimate: \$25,000 ~ \$35,000 CDN

Preview at: Heffel Vancouver





110

VICTOR VASARELY

1906 - 1997 French

Lapidaire.2.II

collage

signed and dated 1978 and on verso titled and inscribed "C" / "B"
9 x 6 inches 22.9 x 15.2 centimeters

Provenance: Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$1,200 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Heffel Vancouver



111

ANDY WARHOL

1928 - 1987 American

Cheddar Cheese, from Campbell's Soup II (F. & S. II.63)

colour screenprint

on verso signed in ballpoint pen and editioned 118/250 with a rubber stamp
35 x 23 inches 88.9 x 58.4 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature: Frayda Feldman and Jörg Schellman, *Andy Warhol Prints: A Catalogue Raisonné* 1962 - 1987, Fourth Edition, 2003, reproduced page 75, catalogue #11.63

Starting Bid: \$25,000 CDN

Estimate: \$25,000 ~ \$35,000 CDN

Preview at: Heffel Toronto



112

ANDY WARHOL

1928 - 1987 American

Chicken 'N Dumplings, from Campbell's Soup II (F. & S. II.58)

colour screenprint

on verso signed in ballpoint pen and editioned 203/250 with a rubber stamp
35 x 23 inches 88.9 x 58.4 centimeters

Provenance: Stewart Galleries, Seattle
Acquired from the above in the early 1980s by the present Private Collection, Vancouver

Exhibited:

Literature: Frayda Feldman and Jörg Schellman, *Andy Warhol Prints: A Catalogue Raisonné* 1962 - 1987, Fourth Edition, 2003, reproduced page 75, catalogue #11.58

Starting Bid: \$25,000 CDN

Estimate: \$25,000 ~ \$35,000 CDN

Preview at: Heffel Vancouver



113

ANDY WARHOL

1928 - 1987 American

Karen Kain (F.&S. II.236)

screenprint with diamond dust on Lenox Museum board

signed and signed by Karen Kain and editioned 34/200 and on verso stamped stamped H.P. Publications, Ltd., © Andy Warhol 1980

40 x 32 inches 101.6 x 81.3 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature: Frayda Feldman and Jörg Schellman, *Andy Warhol Prints: A Catalogue Raisonné 1962 - 1987, Fourth Edition, 2003*, reproduced page 114, catalogue #11.236

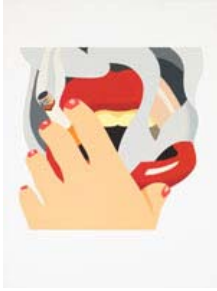
The catalogue raisonné states that this print was published in an edition of 200, 30 AP, 5 PP, and 25 TP by William Hechter, Toronto and printed in New York by Rupert Jasen Smith. The edition of 200 is also signed in pencil by Karen Kain.

Please note: this work is unframed, and is hinged in all four corners to an archival mat.

Starting Bid: \$27,500 CDN

Estimate: \$30,000 ~ \$40,000 CDN

Preview at: Heffel Toronto



114

TOM WESSELMANN

1931 - 2004 American

Smoker (from An American Portrait)

colour screenprint on museum board

signed, editioned 124/175 and stamped with the Transworld Art blindstamp and on verso titled and editioned on the gallery label

16 1/2 x 16 1/2 inches 41.9 x 41.9 centimeters

Provenance: Galerie Royale, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Vancouver



201

RAFAEL CORONEL

1932 - Mexican

La Abuelita

oil on board

signed and on verso titled on a label and inscribed "#280"

29 1/2 x 25 1/2 inches 74.9 x 64.8 centimeters

Provenance: Estate of Carolyn Brown Negley
Sold at the House Sale, Christies, New York, March 8, 2007, lot 218
Private Collection, Vancouver

Exhibited:

Literature:

Rafael Coronel is a Latin American artist from Mexico who specializes in renaissance style portraits with a modern flare. Throughout his life, he was surrounded by artists in his family - he is the younger brother of Pedro Coronel and the son-in-law of the acclaimed Diego Rivera. After marrying Ruth Rivera in 1960, Coronel worked in Diego's studio for years, and he attributes his greatest works to this period. La Abuelita (The Grandmother) epitomizes Coronel's dark and dramatic style of portraiture, which was influenced by artists such as Francisco Goya. This piece was originally part of the estate of Carolyn Brown Negley from Texas.

Starting Bid: \$15,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Heffel Vancouver



202

ERIC FISCHL

1948 - American

Who's There

mixed media on paper

signed and dated 1978

34 3/4 x 34 3/4 inches 88.3 x 88.3 centimeters

Provenance: Sable-Castelli Gallery, Toronto
Private Collection, British Columbia

Exhibited:

Literature:

This early work on paper by Eric Fischl, completed in 1978, demonstrates the artist's return to painting through his experimentations on glassine, where the artist painted individual figures on sheets of translucent paper and juxtaposed them together to create meaningful configurations. In a similar fashion, the two silhouetted figures in Who's There appear stitched together in undefined space. However, the hand that crosses over the seam of the paper solidifies the relationship between the two figures in the composition, and demonstrates the artist's deliberate depiction of a scene. Significantly, this work recalls the artist's process, while acting as a precursor to the paintings he completed later in his career.

Starting Bid: \$10,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel Toronto



203

RIUSUKE FUKAHORI

1973 - Japanese

Kingyo-sake Kurea

square sake cup, epoxy resin and acrylic

on verso inscribed "Shibashimo" on a label

2 1/4 x 3 3/8 x 3 1/4 inches 5.7 x 8.6 x 8.3 centimeters

Provenance: ICN Gallery, London
Private Collection, British Columbia

Exhibited:

Literature:

This work is from the Goldfish Salvation 2 series; a video of the artist's process can be viewed at <https://vimeo.com/32967940>.

Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Heffel Vancouver



204

RIUSUKE FUKAHORI

1973 - Japanese

Kingyo-sake

square sake cup, epoxy resin and acrylic

2 1/4 x 3 3/8 x 3 1/4 inches 5.7 x 8.6 x 8.3 centimeters

Provenance: ICN Gallery, London
Private Collection, British Columbia

Exhibited:

Literature:

This work is from the Goldfish Salvation 2 series; a video of the artist's process can be viewed at <https://vimeo.com/32967940>.

Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Heffel Vancouver



205

RIUSUKE FUKAHORI

1973 - Japanese

Hatsukoi

Japanese lacquered bowl, epoxy resin and acrylic

on verso signed and dated 2013

2 x 9 1/2 x 9 1/2 inches 5.1 x 24.1 x 24.1 centimeters

Provenance: ICN Gallery, London
Private Collection, British Columbia

Exhibited:

Literature:

This work is from the Goldfish Salvation 2 series; a video of the artist's process can be viewed at <https://vimeo.com/32967940>.

Starting Bid: \$4,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Vancouver



206

JÖRG IMMENDORFF

1945 - 2007 German

Patriot

mixed media on paper

signed, titled and dated 1984

29 1/8 x 108 1/4 inches 74 x 274.9 centimeters

Provenance: Yarlow / Salzman Gallery, Toronto
Private Collection, British Columbia

Exhibited:

Literature:

This work is a linocut which has been overpainted with acrylic.

Starting Bid: \$4,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Toronto



207

PAUL JENKINS

1923 - 2012 American

Phenomena Silver Mine Vein

acrylic on canvas

on verso signed, titled, dated 1971 and inscribed "Ore Lode Vein" and "#13922"

70 x 84 1/4 inches 177.8 x 214 centimeters

Provenance: Martha Jackson Gallery, New York, 1971
Sold by Sotheby's, circa 1982
Acquired from the above by the present Private Collection, Vancouver

Exhibited: The Butler Institute of American Art, Youngstown Ohio, Midyear Show, 1972

Literature: Albert E. Elsen, Paul Jenkins, 1974, image of the Martha Jackson exhibition "Ore Lode Vein" installation including this work reproduced plate 169

Starting Bid: \$20,000 CDN

Estimate: \$25,000 ~ \$35,000 CDN

Preview at: Heffel Vancouver



208

YANG JIECHANG

1956 - Chinese

Untitled

mixed media on board

on verso signed, dated 1994 and inscribed "No.0451994"

51 1/2 x 74 inches 130.8 x 188 centimeters

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

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Heffel Montreal



209

HERMANN NITSCH

1938 - Austrian

Untitled

oil on burlap

on verso signed and dated 1986 and dated on the stretcher

78 x 118 inches 198.1 x 299.7 centimeters

Provenance: Lonti Ebers Fine Arts Inc., Toronto
Private Collection, British Columbia

Exhibited:

Literature: Susan Jarosi, "Traumatic Subjectivity and the Continuum of History: Hermann Nitsch's Orgies Mysterries Theater," *Art History* 36.4, 2013, pages 834 - 863

For the Austrian artist Hermann Nitsch and his compatriots in Vienna Actionism, art is in no way a mere representation of life or reality but instead an intimate, often violent, part of it. He is best known for his many elaborate "Actions" since the late 1950s, extreme theatrical productions initiated that reached a climax in a six-day performance of the ongoing Orgies Mysterries Theater in 1998. Never passive observers, audience members participated in these events. American "Happenings" guru Allan Kaprow contextualized the purposeful excesses of Nitsch's actions by describing the artist as "the Grünewald of Happenings," a reference to the sixteenth century German master's Isenheim Altarpiece (circa 1512 - 1516), which depicts Christ's suffering during the Passion in grisly, naturalistic detail. Ritual and violence are, for Nitsch, a legacy of Christianity that can be explored in art. Art historian Susan Jarosi elaborates: "In the effort to illuminate and even reanimate the continuum of historical violence prosecuted in the name of institutional power, Nitsch restages and interweaves violent foundational narratives of Western myth and religion and destructive historical events with their successive iterative expressions in a multitude of symbolic forms."

Untitled is part of an extensive series of so-called "splatter paintings" begun by Nitsch in the 1980s. Already stapled to its stretcher, the canvas was placed on the floor to activate the performance dimensions of painting. Nitsch would hurl pigment onto the canvas from its perimeter, which yielded a thick buildup of paint in some areas and a splash effect in others. He then instructed assistants to walk across the wet surface in specific ways, making a unique record of the interactions of materials, artist and other participants. At least two pairs of feet and one set of hands are discernable here. Just as the blood red pigment seems to explode outward from the confines of its support, so too the traces of bodies registered by the footprints track through, and by implication well beyond, the canvas.

The splatter paintings are performative in themselves and in their imbrication with Nitsch's more elaborate actions. An active witness to the Orgies Mysterries Theater in 1998 makes the connections between painting and ritual clear: "Audience members were led up the flight of stairs into the dimly lit space and instructed to stand only on the stretcher bars of the canvases on the floor. Working with buckets of blood, brooms, and large brushes, and proceeding briskly but methodically from one end of the hall to the other, Nitsch and several assistants threw, poured, and painted blood over the floor and walls as the audience did its best to dodge both the painters and the splattering blood. As a result, the spectators' movements were very much dictated by the path of the painting action, and we were forced to squeeze ourselves against one wall and then the opposite."

Involved though its creation was with Nitsch's other performances, Untitled can also be considered more immediately. It tests the parameters of abstract painting as a category and challenges a conventional, formal reading of what we see on its surface. While Nitsch's splatter technique consciously makes reference to Action Painting, for example, the traces of the human body that it records make the painting immediately material and corporeal rather than abstract in the sense of being removed from nature. Untitled implores us to question barriers we may want to establish between art and life.

We thank Mark Cheetham, author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure* Since the 60s, for contributing this essay.

Please note: this work is unframed.

Starting Bid: \$35,000 CDN

Estimate: \$40,000 ~ \$60,000 CDN

Preview at: Heffel Toronto



210

HERMANN NITSCH

1938 - Austrian

Wiener Sezession

mixed media on paper

signed, dated 1987 and inscribed indistinctly

33 x 58 inches 83.8 x 147.3 centimeters

Provenance: Lonti Ebers Fine Arts Inc., Toronto
Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Heffel Toronto



211

ANTONIUCCI VOLTI

1915 - 1989 French

Negar

bronze sculpture

signed, editioned E.A. 2 and stamped Art Foundry Toronto

8 1/2 x 6 x 6 inches 21.6 x 15.2 x 15.2 centimeters

Provenance: Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Heffel Vancouver



301

AFTER JOHN JAMES AUDUBON

1785 - 1851 American

Great Esquimaux Curlew (Numenius Hudsonicus, Lath.)

engraving

titled in the plate, editioned No. 48 and Plate CCXXXVII in the plate, dated London, 1835 in the plate and stamped Drawn from nature by J.J. Audubon, F.R.S.F.L.S - Engraved, printed and coloured by R. Havell in the plate

19 3/4 x 25 3/4 inches 50.2 x 65.4 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: the full paper sheet size is 25 x 38 inches.

Starting Bid: \$1,000 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Heffel Montreal



302

AFTER JOHN JAMES AUDUBON

1785 - 1851 American

House Wren (Troglodytes Aedon, Male, 1. Female, 2. Young, 3,4,5.)

engraving

titled in the plate, editioned "No. 17" and "Plate LXXXIII" and inscribed in the plate "Drawn from nature and published by John J. Audubon, F. R. S. F. L. S - Engraved, printed & coloured by R. Havell"

19 3/8 x 12 1/4 inches 49.2 x 31.1 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: the full paper sheet size is 38 1/8 x 25 3/8 inches.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,500 CDN

Preview at: Heffel Montreal



303

ÉMILE ANTOINE BOURDELLE

1861 - 1929 French

L'Offrande

bronze

signed © by Bourdelle, numbered 1 and stamped Susse Fondeur, Paris

20 x 11 1/2 x 10 inches 50.8 x 29.2 x 25.4 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Heffel Toronto



304

MONTAGUE J. DAWSON

FRSA RSMA 1895 - 1973 British

The Flying Cloud

oil on canvas

signed and on verso titled on the gallery label and stamped Made in England
20 x 30 inches 50.8 x 76.2 centimeters

Provenance: Watson Art Galleries, Montreal
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

Montague Dawson was one of the preeminent maritime artists of the twentieth century, which is reflected by the inclusion of his works in the collections of the Royal Naval Museum in Portsmouth and the National Maritime Museum in Greenwich. The artist's prominence is made even more extraordinary as he never received any formal art training. Dawson began drawing as a young child and honed his illustration skills in 1910 at a commercial art studio. His attention to technical detail and his highly realistic style created a strong demand for his seascapes. While occasionally depicting ships from the late seventeenth century, Dawson was best known for his depictions of nineteenth century clipper ships. The Flying Cloud, one of the distinguished American extreme clippers, was built by Donald McKay in 1851 in East Boston and bought by Grinnell, Minturn & Co. of New York for \$90,000. Within six weeks of her launch, The Flying Cloud ran the New York to San Francisco trade route via Cape Horn and on her maiden voyage set a record speed on the route. The voyage usually took more than 200 days to cover 16,000 miles, and The Flying Cloud then bested this on her fourth voyage. She set the world record at 89 days and 8 hours, anchor to anchor, which was a record that stood for 136 years. While the record performance was significant in and of itself, it was even more unique because the navigator was a woman, Eleanor Cressey. Cressey was one of the first navigators to use the course recommended by Matthew Fontaine Maury, the father of modern oceanography, in his Sailing Directions. Due to a lack of cargo, the clipper was out of commission for over two years before being sold to new owners in 1859. Thereafter, she traded out of London, including one tea voyage in 1860 and a charter to return troops home from Hong Kong in 1861 to 1862. In her final years, The Flying Cloud was involved in the timber trade before being wrecked in 1874 on Beacon Island bar, outside St. John's, Newfoundland. In The Flying Cloud, Dawson captures the speed for which extreme clippers were known through his realistic portrayal of the cresting, choppy waves and billowing sails. The Flying Cloud typifies Dawson's attention to detail, right down to the minutia of the crew aboard the deck of the ship.

Starting Bid: \$45,000 CDN

Estimate: \$50,000 ~ \$75,000 CDN

Preview at: Heffel Toronto



305

SIR JACOB EPSTEIN

1880 - 1959 British

Elsa Lanchester

bronze sculpture

15 1/2 x 12 x 13 inches 39.4 x 30.5 x 33 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature: Evelyn Silber, Jacob Epstein: Sculpture and Drawings, 1987, catalogue #153

Elsa Lanchester was a well-known Hollywood actress with a long career in theatre, film and television. She was married to Charles Laughton, an Academy Award winner. This work was conceived in 1924 and the edition was limited to a maximum of 6.

This sculpture is mounted on a marble base which is 4 inches high.

Starting Bid: \$4,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Toronto



306

JACQUES LIPCHITZ

1891 - 1973 French

Study for Figure: Maquette No. 1 (also known as Sketch for a Figure), Study for Ploumanach and Ploumanach

bronze sculpture

initialed, editioned 1/7 and inscribed "'Cire perdue" / "Busato" / "Paris" and on verso signed and certified by the artist's thumbprint

8 1/2 inches 21.6 x 0 centimeters

Provenance: Marlborough Godard Gallery, Toronto.
Private Collection, Montreal (acquired from the above in 1975)

Exhibited:

Literature: B. Van Bork, Jacques Lipchitz: The Artist at Work, 1966, the terracotta version reproduced page 157
H.H. Amason, Jacques Lipchitz: Sketches in Bronze, 1969, page 14, another cast reproduced page 58, plate 24
A.G. Wilkinson, The Sculpture of Jacques Lipchitz: A Catalogue Raisonné, The Paris Years, 1910 - 1940, vol. I, 1996, another cast reproduced page 77, catalogue #203

Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$25,000 CDN

Preview at: Heffel Montreal



307

FILIPP MALYAVIN

1869 - 1940 Russian

Winter Scene

mixed media on paper

signed and on verso inscribed "Proprietà Enrico Moll" / "Corso Columbo 18" / "Rapallo"
20 x 25 1/2 inches 50.8 x 64.8 centimeters

Provenance: Acquired by Enrico Moll, grandfather of the present Private Collector, British Columbia

Exhibited:

Literature:

Filipp Malyavin was born in 1869 in Kazanka, a small rural town in the Volga region of Russia. Following training as an icon-painter, in 1892 Malyavin was invited to study under Ilya Repin at the Imperial Academy of Arts in St. Petersburg. Malyavin was prolific in his early career, producing large, bold canvases depicting Russian peasants and rural life. These colourful, impressionistic portraits would become the artist's signature style. Upon graduation from the Academy, Malyavin's official debut work, *Laughter* (1899), was awarded a gold medal at the International Exhibition in Paris and *Whirlwind* (1905) earned him a professorship at the Imperial Academy. In 1920, he visited the Kremlin and sketched Lenin, Trotsky and Lunacharsky. Malyavin emigrated to France 1922, and exhibited extensively throughout Europe, including shows in Paris, Berlin, Milan, Nice, Stockholm and London. In 1929, Malyavin exhibited at Galleria Bardi in Milan, where he became acquainted with Enrico Moll. Moll, a prominent Milanese textile merchant and grandfather of the consignor, purchased a number of works by Malyavin. Included in this listing is a portrait of Enrico Moll, executed by Malyavin during his time in Milan in 1929.

The address inscribed on the verso of *Winter Scene* was Moll's address in Rapallo, near Genoa in the Ligurian Riviera, where Moll resided for the later part of his life.

Please note: the sketch of Enrico Moll is not included with the sale of this lot.

A third-party Conservation and Treatment Report is available upon request.

Starting Bid: \$7,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Heffel Vancouver



308

JACOB HENRICUS MARIS

1837 - 1899 Dutch

Pastoral Scene

oil on canvas

signed

20 x 32 inches 50.8 x 81.3 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

Estimate: \$5,000 ~ \$7,000 CDN

Preview at: Heffel Toronto



309

WILLIAM SHAYER SNR.

1788 - 1879 British

Fisher Folk

oil on canvas

signed and on verso titled on the artist label and stamped with various stenciled numbers

17 1/2 x 24 inches 44.5 x 61 centimeters

Provenance: Acquired from Waddington's Auctioners, Toronto in 1981 by the present Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Heffel Toronto



310

WILLIAM SHAYER SNR.

1788 - 1879 British

An English Homestead

oil on canvas

signed and dated 1856

27 x 36 inches 68.6 x 91.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$5,000 CDN

Preview at: Heffel Toronto



311

ALFRED AARON WOLMARK

1877 - 1961 British

Still Life on a Table

oil on board

initialed and on verso titled on the gallery label and inscribed "S.94."

15 1/2 x 20 inches 39.4 x 50.8 centimeters

Provenance: Agnew's, London
Waterhouse & Dodd, London
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$2,000 ~ \$3,000 CDN

Preview at: Heffel Vancouver



401

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

Landscape

watercolour on paper

signed

9 1/2 x 10 3/4 inches 24.1 x 27.3 centimeters

Provenance: The Art Emporium, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$14,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Heffel Vancouver



402

ALFRED JOSEPH (A.J.) CASSON

CGP CSPWC G7 OC POSA PRCA 1898 - 1992 Canadian

Afternoon Sky, Grenville Que.

oil on board

signed and on verso signed, titled and dated 1966

12 x 15 inches 30.5 x 38.1 centimeters

Provenance: Roberts Gallery, Toronto
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$14,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Heffel Vancouver



403

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Alberta Farm

double-sided oil on board

signed and on verso titled on the frame and inscribed S.B. Hamilton

10 5/8 x 13 1/2 inches 27 x 34.3 centimeters

Provenance: Collection of S.B. Hamilton, Toronto
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

The connection between Mr. and Mrs. William A. Hamilton (parents of Mr. S.B. Hamilton) and Jackson was established when the couple resided in the Toronto neighbourhood of Rosedale, close to the Group of Seven's Studio Building at 25 Severn Street. A relationship developed over the years in which Jackson, known by their grandchildren as Uncle Alec, became a close family friend. The Hamiltons owned a vacation property near Bracebridge on Lake Muskoka and would invite Jackson for annual visits. Fittingly, he would lead picnic and painting excursions with the entire clan during these memorable stays. The Hamiltons were great patrons of Jackson who acquired dozens of his works over the course of his career, and they were also gifted several by the artist.

Starting Bid: \$18,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Heffel Toronto



404

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Skootamati [sic] River

oil on board

signed and on verso titled, dated October, 1954 and inscribed Jane Hamilton December 11th, 1954;
(Jane Stewart)

10 1/3 x 13 1/2 inches 26.2 x 34.3 centimeters

Provenance: A gift from the artist to Jane Hamilton, Toronto
By descent to the present Private Collection, Toronto

Exhibited:

Literature:

The Skootamata River is in southern Ontario, about 20 km east of Madoc.

The connection between Mr. and Mrs. William A. Hamilton (parents of Mr. S.B. Hamilton) and Jackson was established when the couple resided in the Toronto neighbourhood of Rosedale, close to the Group of Seven's Studio Building at 25 Severn Street. A relationship developed over the years in which Jackson, known by their grandchildren as Uncle Alec, became a close family friend. The Hamiltons owned a vacation property near Bracebridge on Lake Muskoka and would invite Jackson for annual visits. Fittingly, he would lead picnic and painting excursions with the entire clan during these memorable stays. The Hamiltons were great patrons of Jackson who acquired dozens of his works over the course of his career, and they were also gifted several by the artist.

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$15,000 CDN

Preview at: Heffel Toronto



405

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Onward Ranch, 150 Mile House, BC

oil on board

signed and on verso titled, dated Oct. 1945 and inscribed "D.C. 79 #821" / "Mrs. Cameron - 487 Melrose Ave OR. 8431 3.50 Paid" / "Grey Blue" / "IF2J11"

10 1/4 x 13 1/2 inches 26 x 34.3 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Heffel Vancouver



406

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

A Beaver Lake, Algoma

oil on panel

signed and on verso signed, titled and dated 1921

8 1/4 x 10 1/2 inches 21 x 26.7 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto
Sold sale of Heffel Fine Art Auction House, 28 November, 2009, lot 309
Private Collection, New York

Exhibited:

Literature: Peter Mellen, *The Group of Seven*, 1970, page 136

Algoma was a pivotal painting location for Group of Seven members, beginning with the 1918 and 1919 boxcar trips, both of which included A.Y. Jackson. An Algoma Central Railway car transported deep into the midst of this stunning landscape was their base for painting forays into the surrounding canyons, woods, rivers and lakes. Here, Group members shared their experiences painting on the spot in the landscape, and at night, lively discussions about philosophy and art raged. As Lawren Harris wrote, "In the evening, by lamp or candlelight each showed the others his sketches. This was a time for criticism, encouragement, and discussions, for accounts of our discoveries about painting, for our thoughts about the character of the country." On return to Toronto, there was initial resistance to the exhibition of Algoma works. However, in 1919, Group members banded together and took on the art world in an exhibition at the Art Gallery of Toronto that included Algoma paintings, and broke through to critical success.

In 1921, A.Y. Jackson traveled to Algoma with Harris and Arthur Lismer in both the spring and fall. This classic Group of Seven painting has a layered composition, rich colour and strong, confident brushwork. The view across a lake focuses on a screen of deep green trees accented with areas of autumn colour, reflected back in the still, dark surface of the lake. A deep blue sky with cloud formations over the hill behind adds deeper dimension to this splendid painting.

Starting Bid: \$22,500 CDN

Estimate: \$25,000 ~ \$35,000 CDN

Preview at: Heffel Toronto



407

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

English Wharf, Pictou, NS

watercolour on paper

signed and dated July 1902 and on verso titled
10 1/4 x 14 1/2 inches 26 x 36.8 centimeters

Provenance: A gift from the Artist to his brother Ernest Jackson, Alberta
By descent to Ernest Jackson's grandson, Alberta
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, August 25, 2011, lot 12
Private Collection, British Columbia

Exhibited:

Literature:

English Wharf, Pictou, NS is a strong example of the realistic watercolours A.Y. Jackson produced in his earlier years, which are reflective of his formal art training under Edmond Dyonnet and William Brymner. Jackson spent the summer of 1902 in Nova Scotia with a fellow artist named Billy Ives. Ives's father worked for a coal company on Cape Breton Island and the two artists traveled by boat to Pictou. While exploring the Pictou coastline by bicycle, Jackson was inspired by his surroundings and executed watercolour sketches of the shoreline and the rugged landscape. English Wharf, Pictou, NS is one of Jackson's earliest surviving watercolours and is a rare offering to the auction market.

Starting Bid: \$6,500 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Heffel Vancouver



408

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Saw Mill, Gatineau

oil on board

signed and on verso signed, titled indistinctly in red crayon and inscribed "Charles Jeffrey"
8 1/2 x 10 1/2 inches 21.6 x 26.7 centimeters

Provenance: A gift from the Artist to the present Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$18,000 CDN

Estimate: \$20,000 ~ \$25,000 CDN

Preview at: Heffel Toronto



409

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

St-Hilarion, Charlevoix, Quebec

graphite on paper

inscribed "St. Hilarion" and on verso titled, dated circa 1933 on the gallery label, inscribed "reserve" / "XIII 9" and certified by the Naomi Jackson Groves Inventory #147

8 1/2 x 11 inches 21.6 x 27.9 centimeters

Provenance: Private Collection, USA
Masters Gallery Ltd., Calgary
Private Collection, British Columbia

Exhibited:

Literature:

This work is related to the graphite drawing Saint-Hilarion, County Charlevoix, 1933, in the collection of the National Gallery of Canada.

Starting Bid: \$3,750 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Heffel Vancouver



410

ALEXANDER YOUNG (A.Y.) JACKSON

ALC CGP G7 OSA RCA RSA 1882 - 1974 Canadian

Monument Channel

oil on board

signed indistinctly and on verso signed, titled and titled on the gallery label, dated July 1955 and inscribed "Georgian Bay"

10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: Roberts Gallery, Toronto
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Heffel Toronto



411

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

The Quiet Bay, Penetanguishene

oil on board

signed and on verso signed, titled and titled on the gallery label and inscribed "painted on the road North-west of Penetanguishene, Oct, 32" on the gallery label

16 x 18 3/4 inches 40.6 x 47.6 centimeters

Provenance: J. Merritt Malloney Gallery, Toronto
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$7,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Heffel Toronto



412

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Northern Morn

oil on board

signed and on verso signed and titled

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: J. Merritt Malloney, Toronto
Private Collection, Ontario

Exhibited: Galleries of J. Merritt Malloney, Toronto, Franz Johnston: Canada's Painter of the North, December 1937

Literature:

Accompanying this lot is a handwritten, signed receipt from Franz Johnston on the verso of the exhibition invitation card. A small pamphlet also accompanies this lot, which includes a biography by J.E. Middleton and comments on Johnston's work by various media sources, critics and artists.

Starting Bid: \$5,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Toronto



413

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Snow in the North (Ont.)

oil on board

signed and on verso signed, titled and inscribed "A.R.C.A" / "O.S.A" / "\$250" / "#36"
14 x 20 inches 35.6 x 50.8 centimeters

Provenance: Private Collection, New Zealand

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Heffel Vancouver



414

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Mount Assiniboine with Lake Magog

tempera on illustration board

signed

14 x 21 inches 35.6 x 53.3 centimeters

Provenance: Acquired directly from the Artist
By descent to the present Private Collection

Exhibited:

Literature:

Starting Bid: \$8,500 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Heffel Toronto



415

FRANK HANS (FRANZ) JOHNSTON

ARCA CSPWC G7 OSA 1888 - 1949 Canadian

The Rock Elm

tempera on illustration board

signed

21 x 14 inches 53.3 x 35.6 centimeters

Provenance: Acquired directly from the Artist
By descent to the present Private Collection

Exhibited:

Literature:

Starting Bid: \$8,500 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Heffel Toronto



416

FRANK HANS (FRANZ) JOHNSTON
ARCA CSPWC G7 OSA 1888 - 1949 Canadian

The Warm Light of Spring

oil on board

signed and on verso signed and titled on the artist's label
20 1/8 x 24 inches 51.1 x 61 centimeters

Provenance: Sold sale of Important Canadian Art, Joyner Fine Art, November 23, 1993, lot 26
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Heffel Toronto



417

FRANK HANS (FRANZ) JOHNSTON
ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Crossfault Lake, Great Bear Lake, NWT

oil on board

signed and on verso signed, titled and inscribed "3/5" and faintly in pencil
12 x 14 inches 30.5 x 35.6 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Heffel Toronto



418

FRANK HANS (FRANZ) JOHNSTON
ARCA CSPWC G7 OSA 1888 - 1949 Canadian

Land of the Habitant

oil on board

signed and on verso titled on the artist label
16 x 20 inches 40.6 x 50.8 centimeters

Provenance: The Art Emporium, Vancouver
Private Collection, Calgary

Exhibited:

Literature:

Starting Bid: \$9,000 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Heffel Calgary



419

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

The Studio Window, Montreal

oil on board

signed and on verso titled and dated circa 1950 on the gallery label, inscribed variously and stamped with the Lismer Estate stamp

12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Galerie Walter Klinkhoff Inc., Montreal
Sold sale of Fine Canadian Art, Heffel Fine Canadian Art, November 24, 2005, lot 208
Private Collection, Kingston

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Heffel Vancouver



420

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Outport, Newfoundland

oil on canvas

signed and dated 1959 and on verso signed, titled, dated and inscribed "O" (circled) and "Price \$350" / "Ladies Comm"

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Sold sale of Fine Canadian Art, Sotheby's Canada, October 30, 1990, lot 84
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Heffel Toronto



421

ARTHUR LISMER

AAM CGP CSGA CSPWC G7 OSA RCA 1885 - 1969 Canadian

Edge of the Forest, BC

oil on canvas board

signed and dated 1963 and on verso titled and dated twice, inscribed "Bush Tangle" and numbered 407

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$20,000 CDN

Estimate: \$25,000 ~ \$35,000 CDN

Preview at: Heffel Toronto



422

MANLY EDWARD MACDONALD

ARCA OIP OSA RCA 1889 - 1971 Canadian

Ship at Sea

oil on canvas

signed

20 x 24 inches 50.8 x 61 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$5,000 CDN

Preview at: Heffel Toronto