

CANADIAN POST~WAR  
& CONTEMPORARY ART



HEFFEL FINE ART AUCTION HOUSE

SALE THURSDAY, NOVEMBER 27, 2014, TORONTO



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# CANADIAN POST~WAR & CONTEMPORARY ART

# AUCTION

THURSDAY, NOVEMBER 27, 2014

4 PM, CANADIAN POST~WAR  
& CONTEMPORARY ART

7 PM, FINE CANADIAN ART

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**HEFFEL FINE ART AUCTION HOUSE**

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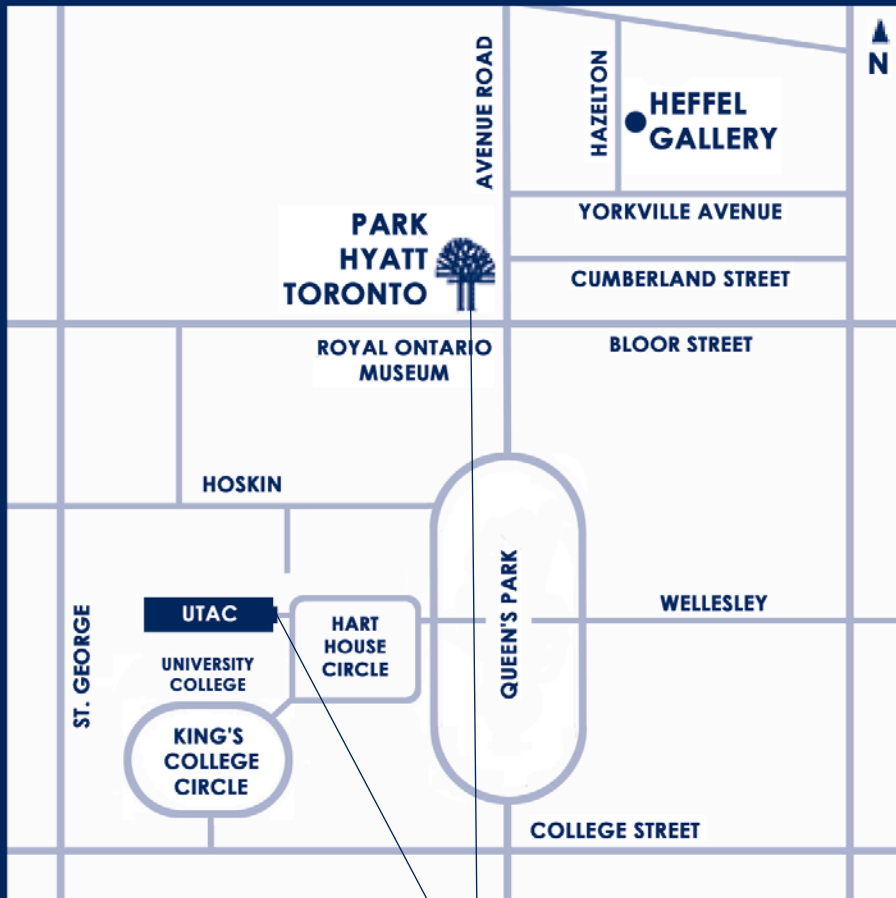


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\$100 ~ 2,000 .....	\$100 INCREMENTS
\$2,000 ~ 5,000 .....	\$250
\$5,000 ~ 10,000 .....	\$500
\$10,000 ~ 20,000 .....	\$1,000
\$20,000 ~ 50,000 .....	\$2,500
\$50,000 ~ 100,000 .....	\$5,000
\$100,000 ~ 300,000 .....	\$10,000
\$300,000 ~ 1,000,000 .....	\$25,000
\$1,000,000 ~ 2,000,000 .....	\$50,000
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## HEFFEL FINE ART AUCTION HOUSE

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CANADIAN POST~WAR  
& CONTEMPORARY ART

CATALOGUE



Featuring Works from  
An Important Corporate Collection, Vancouver  
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& other Important Private Collections

SALE THURSDAY, NOVEMBER 27, 2014, 4:00 PM, TORONTO



1

**1 ALEXANDER COLVILLE**

PC CC 1920 - 2013

***Study for Snowplough***

gouache on paper board, dated Feb. 23, 1967  
and on verso titled *Study for Snow Plough* [sic]  
and dated 1972 [sic] on the gallery label  
7 1/2 x 9 3/4 in, 19 x 24.8 cm

**PROVENANCE:**

Paul Kuhn Gallery, Calgary  
Private Collection, Calgary

**LITERATURE:**

Helen J. Dow, *The Art of Alex Colville*, 1972, the 1967  
serigraph entitled *Snowplough* reproduced page 186  
David Burnett, *Colville*, Art Gallery of Ontario, 1983, page 148,  
the 1967 serigraph entitled *Snowplough* reproduced page 149

This finely finished, richly hued final-stage study by Alex Colville was developed for his 1967 serigraph *Snowplough*. Regarding the figure in the cab, Colville revealed, "In a way the driver of the Snowplough is my friend Charles Forsyth, the United Church Minister who is now [1967] assistant to the Premier of New Brunswick, or he is also Strelniker [sic] in Pasternak's *Dr. Zhivago* in his armoured train." These contradictory references to a real man involved in both religion and government and to the character of Strelnikov (an idealistic reformer who became an infamous Bolshevik commander) give this seemingly everyday scene ambiguous nuances, something Colville was well known for. In the print, but not in this study, the lettering on the snowplough reads, "Department of Public Works, New Brunswick." Without the lettering, this gouache is more mysterious, an effect increased by the hooded figure. Like Colville himself, he is the cool observer of the scene in a winter landscape stripped of all extraneous detail. He is an intriguing archetype whose identity cannot be quite pinned down.

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



2

**2 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 - 1990

***Le soldat***

oil on canvas, signed and dated 1982

16 x 20 in, 40.6 x 50.8 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**Marie Carani, *Jean Paul Lemieux*, Musée du Québec, 1992, titled as *Untitled (Soldat)*, listed page 272 and reproduced page 229**EXHIBITED:**Musée du Québec, *Jean Paul Lemieux*, June 3 ~ November 1, 1992, traveling to The Montreal Museum of Fine Arts, June 17 ~ October 31, 1993, catalogue #103

In *Le soldat*, Jean Paul Lemieux's use of the image of a soldier is an indication of his occupation at the time with the state of the modern world, as well as his uncertainties regarding it. Yet his depiction of a metal combat hat, which resembles the M1, commonly used during World War II, references his awareness of unrest and conflict throughout time. In his 1982 ~ 1983 canvas *Dies Irae*, he portrayed a line of soldiers with the same helmets facing a crowd of demonstrators. In *Le soldat*, the single soldier's form is massive, his enormity dominating the image as if he were a mountain. His lack of features renders him anonymous, making him a symbol of all soldiers throughout time. He is the impassive witness of what is before him ~ the nature of which is uncertain. Is it the fiery orb of the sun or an explosive conflagration? Lemieux's concerns of the time would seem to indicate the latter. Powerful and elemental, *Le soldat* expresses a dangerous ambiguity.

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





3

**3 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 -

***Still Life with Red and Black***

oil on canvas, signed and on verso titled  
on the Jerrold Morris Gallery label, circa 1957  
33 1/4 x 29 1/8 in, 84.4 x 74 cm

**PROVENANCE:**

Jerrold Morris Gallery, Toronto  
Charles E. McFaddin, Toronto  
Private Collection, California  
Sold sale of *Important Canadian Art*, Sotheby's Canada,  
December 3, 1997, lot 71  
Private Collection, Toronto

**LITERATURE:**

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery  
of Nova Scotia, 2007, page 136

As Roald Nasgaard notes, Gordon Smith's 1950s paintings "were about being modern, about accommodating the imperatives of abstraction as they were being issued from far away and about responding to a local environment already shaped by strong commitments to modern architecture and design." The "imperatives of abstraction" that Nasgaard refers to are rooted in works by American Abstract Expressionist painters that Smith saw during his 1951 trip to San Francisco to study at the California School of Fine Arts. As Smith stated, "Abstract Expressionism... taught me the quality of paint." Back in Vancouver, Smith added his ideas to the flourishing modernist milieu inhabited by artists such as B.C. Binning and Jack Shadbolt. Volume, space and colour were the elements Smith was concerned with in this work, in which space pops both two- and three-dimensionally; expressionist, layered brush-strokes define colour fields; and hot reds and inky black contrast with soft pastel hues. *Still Life with Red and Black* is an outstanding example of the potency of Smith's abstract images during the 1950s.

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



4

#### 4 PIERRE GENDRON

AANFM 1934 -

##### *Les dragons*

oil on canvas, signed and dated 1959  
and on verso titled and inscribed #3  
34 1/2 x 45 3/4 in, 87.6 x 116.2 cm

##### PROVENANCE:

Private Collection, Toronto

Born in 1934, Pierre Gendron studied at the École des beaux-arts under Jacques de Tonnancour and Albert Dumouchel. Painted in 1959, this canvas is an outstanding example of the type of work that landed the young artist exhibitions at Montreal's Galerie Agnès Lefort in the same year, and the Montreal Museum of Fine Arts and National Gallery of Canada, Ottawa, in 1960. *Les dragons* is a powerful, energetic painting with forms almost exploding out of the canvas. Crimson pigments

contrasted with white and black are a signature of Gendron's early work, and here he has enriched the effect by layering ivory and yellow into the whites, and blue and green into the blacks. Energy pulsates from the centre of the canvas, with blocks of colour radiating out towards the viewer; yet overall, the image remains evenly balanced between light and dark tones. Gendron is a member of the Non-Figurative Artists' Association of Montreal, and he has exhibited with the Royal Canadian Academy of Arts and the Canadian Group of Painters.

ESTIMATE: \$5,000 ~ 7,000



5

5 **WILLIAM KURELEK**  
ARCA OC OSA 1927 ~ 1977

***A Real Big One!***

mixed media on board, initialed  
and dated 1970 and on verso titled  
11 1/2 x 18 in, 29.2 x 45.7 cm

**PROVENANCE:**

Private Collection, Ontario

William Kurelek's fond recollections of his childhood included many scenes of children at play. Here, on a sunlit winter's day, three are occupied with rolling balls of snow. The two in the near ground struggle with a massive sphere; one boy reaches under it to move it forward, while another peers over the top. Their expressions convey intense

concentration on rolling the snow further to achieve the largest possible form. A deep trench marks the path furrowed out by the snow they have collected, its blue contrasting to the field of white snow. Kurelek painted many winter scenes, and was adept at adding nuances to the whites of snow by accenting it with other colours to capture shadows, hollows, footprints, cart tracks and other marks. Here, he has depicted the shadows thrown by the fence posts and the water pump, as well as the coat of the distant figure ~ who labours with a smaller ball of snow ~ in various shades of blue, tying the whole scene together adeptly.

This work is in the original frame made by Kurelek.

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





6

**6 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***Hauling Hay***

mixed media on board, initialed and dated 1976  
7 3/8 x 7 3/8 in, 18.7 x 18.7 cm

**PROVENANCE:**

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

**LITERATURE:**

William Kurelek, *A Prairie Boy's Winter*, 1973, an earlier related painting entitled *Hauling Hay* reproduced, unpaginated

William Kurelek's depictions of the daily chores that were part of farm life in rural Canada are quintessential - charming and delightful. This winter scene shows two boys loading hay, surrounded by an expanse of white,

with both the wagon and the horses mostly hidden behind the fortress of snow-covered hay. The boy atop the stack has broken the hay free of its winter cocoon, and his laboured breath is clearly visible in the cold air. The eyes of the other boy peer up from beneath his toque, and he stands with his pitchfork at the ready, waiting to ensure the hay lands in the wagon. Kurelek had the ability to draw us deeply into his paintings and thus into the importance of the tasks he depicted. The boys are intent on their work and oblivious to the hare in winter white fleeing across the field behind them with a dog in hot pursuit. The bright colours of the hay, horses and distant buildings make the work sing, with the orange mittens of the boy wearing the green coat sounding an especially fine note.

This work is in the original frame made by Kurelek.

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

**7 JEAN-PHILIPPE DALLAIRE**

QMG 1916 - 1965

***Le musicien***

gouache on card, signed, circa 1950  
13 5/8 x 8 5/8 in, 34.6 x 21.9 cm

**PROVENANCE:**

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

**LITERATURE:**

Paul Duval, *Four Decades: The Canadian Group of Painters and Their Contemporaries, 1930 - 1970*, 1972, page 116

Paul Duval writes that a painting by Jean-Philippe Dallaire "is immediately recognizable, yet each one is utterly different from the next. Neither his fruitful imagination nor his self-respect as a craftsman would permit him to repeat a theme for profit." As is evident when considering *Le musicien*, Dallaire was influenced by the Cubist approach to form, wherein planes of shape are fractured, broken and rearranged. But, as Duval notes, the artist's style varied so considerably from one work to the next, even, as we see here, within a single work, that he defies categorization. While our musician is part analytical-Cubist in the spirit of Pablo Picasso, he also resonates with the enigmatic mood felt in the metaphysical works produced by Giorgio de Chirico in the 1910s and 1920s. De Chirico is considered to have been the most important stylistic inspiration for the Surrealists, and it was the Surrealists who most interested Dallaire. Dallaire's world of the imagination forms a distinctive chapter in Canadian art, one filled with fine draughtsmanship, vivid and varied colour, and whimsical subjects.

ESTIMATE: \$10,000 ~ 15,000



8

**8 SOREL ETROG**

RCA 1933 – 2014

***Noh (Ritual Costume)***

oil on canvas, signed and on verso titled  
and dated 1968 on a label  
21 1/2 x 17 5/8 in, 54.6 x 44.8 cm

**PROVENANCE:**

Private Collection, Toronto

**LITERATURE:**Pierre Restany, *Sorel Etrog*, 2001, page 77

When one thinks of the artist Sorel Etrog, what usually comes to mind first are his bronze sculptures. But those important works, memorable and powerful as they are, comprise only one element of Etrog's brilliant

artistic output. In common with the world's most celebrated sculptors ~ Henry Moore and Alberto Giacometti come to mind ~ his fully realized three-dimensional work has its essential roots in his talent as a graphic artist. In the case of Etrog, his graphite and ink drawings and studies inform his early relief constructions, and the constructions further reveal to us his talent as a colourist. It should come as no surprise, then, that Etrog was as passionate and skilled a painter as he was a sculptor. This fine work dates from the period in which Etrog, inspired by Etruscan sculpture, was in the thrall of his *Links* sculpture works. Etrog wrote, "I continued drawing and painting. I was developing a new anatomy. Based on the tension and articulation of the joints in our body, invisible to the naked eye yet so intensely felt."

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





**9 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

***Winter Forest D***

acrylic on canvas, signed and on verso  
titled and dated 2004 on the gallery label  
60 x 67 in, 152.4 x 170.2 cm

**PROVENANCE:**

Equinox Gallery, Vancouver  
Private Collection, Arizona

**LITERATURE:**

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

Gordon Smith has always been interested in modernist developments, and in 1951 he traveled to San Francisco to attend the California School of Fine Arts to expand his horizons. Here he was exposed to American Abstract Expressionists such as Clyfford Still, Richard Diebenkorn and Elmer Bischoff (his painting instructor), and their work made him acutely aware of the importance of the gesture in painting. For one class, Bischoff directed his students to bring a big canvas and house paint; he then instructed them to put the canvas on the floor and just start painting, without preconception. Smith exclaimed, "It was a real shock treatment. We got into the act of painting...at the time it was absolutely new and a revelation." This was a turning point for Smith, and from then on, the physical qualities of paint took on a greater importance.

But in spite of his inclinations towards the abstract, the landscape always kept seeping back in. Smith could not deny the magnetic pull that nature held for him. He stated, "I do not think of my paintings as devoid of subject matter. My feelings and themes are largely derived from nature, the sea, rocks, trees; the things I live with... Painting should be a re-creation of an experience rather than an illustration of an experience." In fact, the forest is something that surrounds Smith in his studio and home on Vancouver's North Shore. For decades, he has drawn imagery from West Coast forests, from the Queen Charlotte Islands to his own backyard.

Works based on close-up views of the forest floor, trees, ponds and patterns of more delicate tree trunks and branches began to appear in the 1990s. Particularly exquisite are the winter scenes incorporating snow. *Winter Forest D* is an extraordinary large-scale work from this ongoing meditation. Smith effortlessly shifts from representation to abstraction, with the patches of snow creating a field that pulls to the front of the picture plane, while the pattern of criss-crossing branches brings us back to the reality of the scene. Smith builds his image by layering, and here fields of black and dark blue form the forest floor. As well as creating an all-over plane, the softly painted white, showing the underlayers, gives the illusion of the kind of snow that stands in fluffy soft clumps on top of organic matter. This overlay of white on the dark background causes the visual field to move in and out, creating a vibrant visual experience. The movements of short, expressionist brush-strokes add to the visual energy.

Characteristic of these winter works, what first seems to be a study in white and black on closer contemplation reveals a surface full of colour - from the more evident dark blues and mauves in the upper right to notes of green, orange, ochre and light blue throughout. Slender branches create a tracery of vertical, horizontal and diagonal lines, existing both as a pattern of marks and as a three-dimensional representation of nature. There is no impression of any directional light source - the light seems to emerge from the paint itself.

Smith's masterful handling of all these dimensions in this exceptional work - the refined brushwork, the fluid ease with which he moves between the abstract and representational, and the sheer sensual pleasure of the handling of the paint - is ample proof of his considerable reputation as one of Canada's most important modernists.

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



10

**10 RITA LETENDRE**

ARCA OC QMG 1928 -

***Bachanale***

oil on canvas, signed and dated 1961 and on verso

signed, titled, dated and inscribed 210

16 x 20 in, 40.6 x 50.8 cm

**PROVENANCE:**

Private Collection, Toronto

**LITERATURE:**Sandra Paikowsky, *Rita Letendre: The Montreal Years, 1953 ~ 1963*,  
Concordia Art Gallery, 1989, page 30

Rita Letendre's paintings from the early 1960s are known for their dramatic use of thick black paint. *Bachanale* is no exception: its deep crimsons and fiery oranges blend with the black in places, creating a new

palette of darkness upon which to layer the bright strokes of white and orange. Then the wave-like layer of green, dancing across the bottom of the canvas, thick and thin, blended and pure, draws us out of the depths and back to nature. Although it was abstract, Letendre stated that her work of the early 1960s came from a need to "express...the expansion of natural growth." In the 1950s, following the dispersal of the Automatists, Letendre was challenged with establishing herself and her artwork in the sea of abstract painters in Montreal. With the mentorship of Paul-Émile Borduas fresh in her mind, yet committed to finding her own artistic voice, she continued her strong and steady artistic output. She participated in many solo and group exhibitions during this period, securing her position as a powerful and unique presence in Canadian abstraction.

**ESTIMATE: \$20,000 ~ 25,000**





11

**11 RITA LETENDRE**

ARCA OC QMG 1928 -

***Maelstrom***

oil on canvas, signed and dated 1963 and on verso  
signed, titled, dated and inscribed *Montreal*  
18 x 20 in, 45.7 x 50.8 cm

**PROVENANCE:**

Galerie Camille Hébert, Montreal  
Private Collection, Montreal

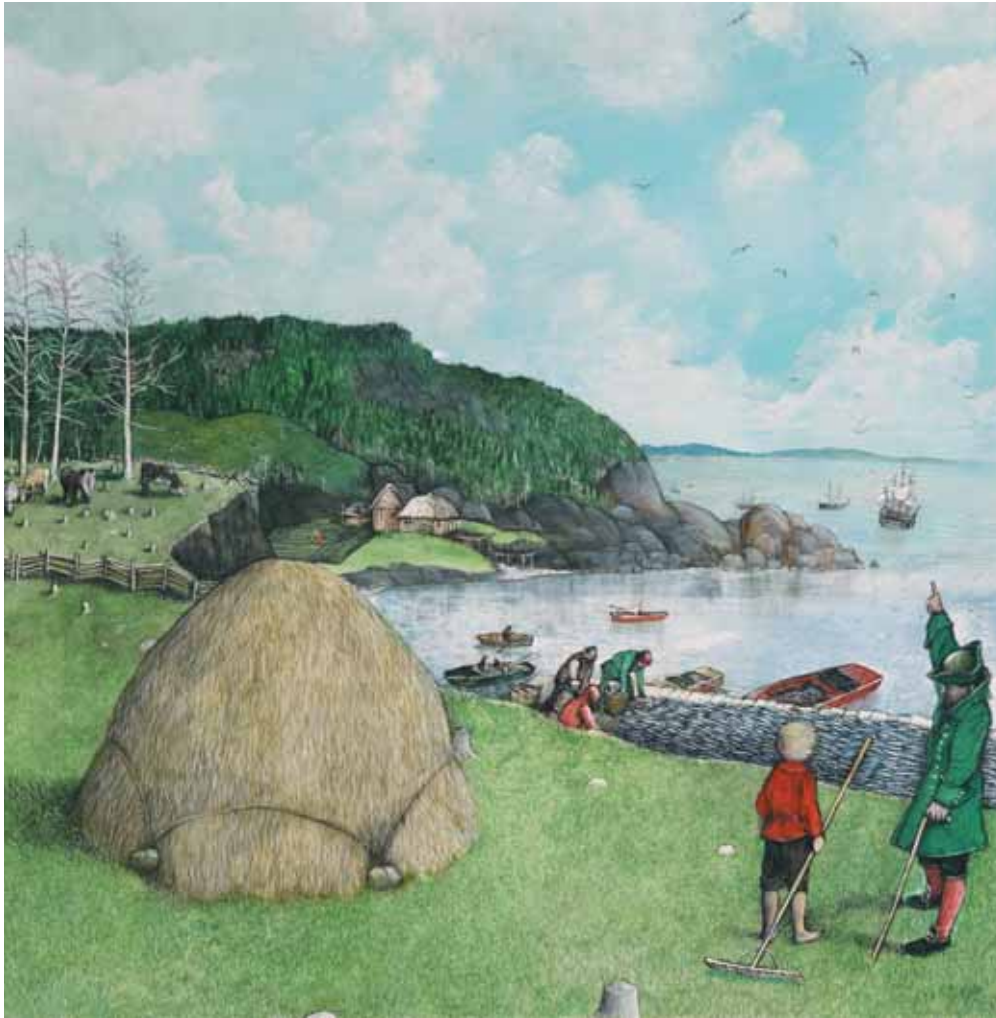
**LITERATURE:**

Sandra Paikowsky, *Rita Letendre: The Montreal Years, 1953 ~ 1963*,  
Concordia Art Gallery, 1989, pages 29 and 30

Rita Letendre was part of the second wave of artists that emerged after the Automatists. Paul-Émile Borduas was an early mentor, and during trips to New York, Letendre was inspired by the American Abstract

Expressionists. In the early 1960s, Letendre's abstract vocabulary was fully developed, and she described her work of this period as "the consummation of power." She wielded her painting knife in forceful expressionist strokes, building her surface with thick impasto. Her colour palette was rich, contrasting bright colours against dark fields ~ as in *Maelstrom's* rich gold and burnt orange against chocolate brown. In her review in *Canadian Art* of the exhibition *Twenty-five Quebec Artists*, Elizabeth Kilbourne wrote, "Letendre's work seems to have emerged from a witch's cauldron, redolent with powerful images and turbulent paint." Although her works do not contain a literal subject, Letendre disclosed that it was her intent "to express the force of living nature." *Maelstrom* (meaning a powerful vortex of water) is an expression of primordial energy. Its dynamism and beauty exemplifies why the artist's works from the 1960s are much sought after.

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



12

**12 WILLIAM KURELEK**

ARCA OC OSA 1927 ~ 1977

***Retired Sea Captain in Newfoundland***

mixed media on board, initialed  
and dated 1976 and on verso titled  
24 x 24 in, 61 x 61 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto

Sold sale of *Canadian Art*, Joyner / Waddington's, June 3, 2003, lot 73  
Private Collection, London, England

In the 1970s, William Kurelek undertook a project to paint scenes depicting each of the ethnic groups present in Canada. He conducted meticulous research into each group, learning about their food, clothing, religious observations and festivals. He sought out photographs of

descendants of original settlers to be as exact to their type as he could. Here he shows us a scene from a small Irish settlement on the Newfoundland shore. A successful catch is being laid out to dry, hay is stacked and tethered against the wind, and a boy and a retired sea captain converse. The captain points to a flock of gulls that circles above, arguing for a free taste of the fishermen's catch. Perhaps he is teaching the boy a lesson in self-reliance. While the scavenging gulls hone in on their potential meal, the boy rests for a moment, still holding a rake, while the wind tosses his hair. We cannot see his face, yet we feel his astonishment at the audacity of the gulls. They have not worked at all for their supper, as the fishermen clearly have.

This work is in the original frame made by Kurelek.

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



13

**13 WILLIAM KURELEK**

ARCA OC OSA 1927 ~ 1977

***The Last Days, Series #4***

mixed media on board, initialed and dated 1971  
and on verso titled and dated on the gallery label  
and inscribed 4 and with an inscription by the artist  
describing the painting

19 1/2 x 20 1/8 in, 49.5 x 51.1 cm

**PROVENANCE:**

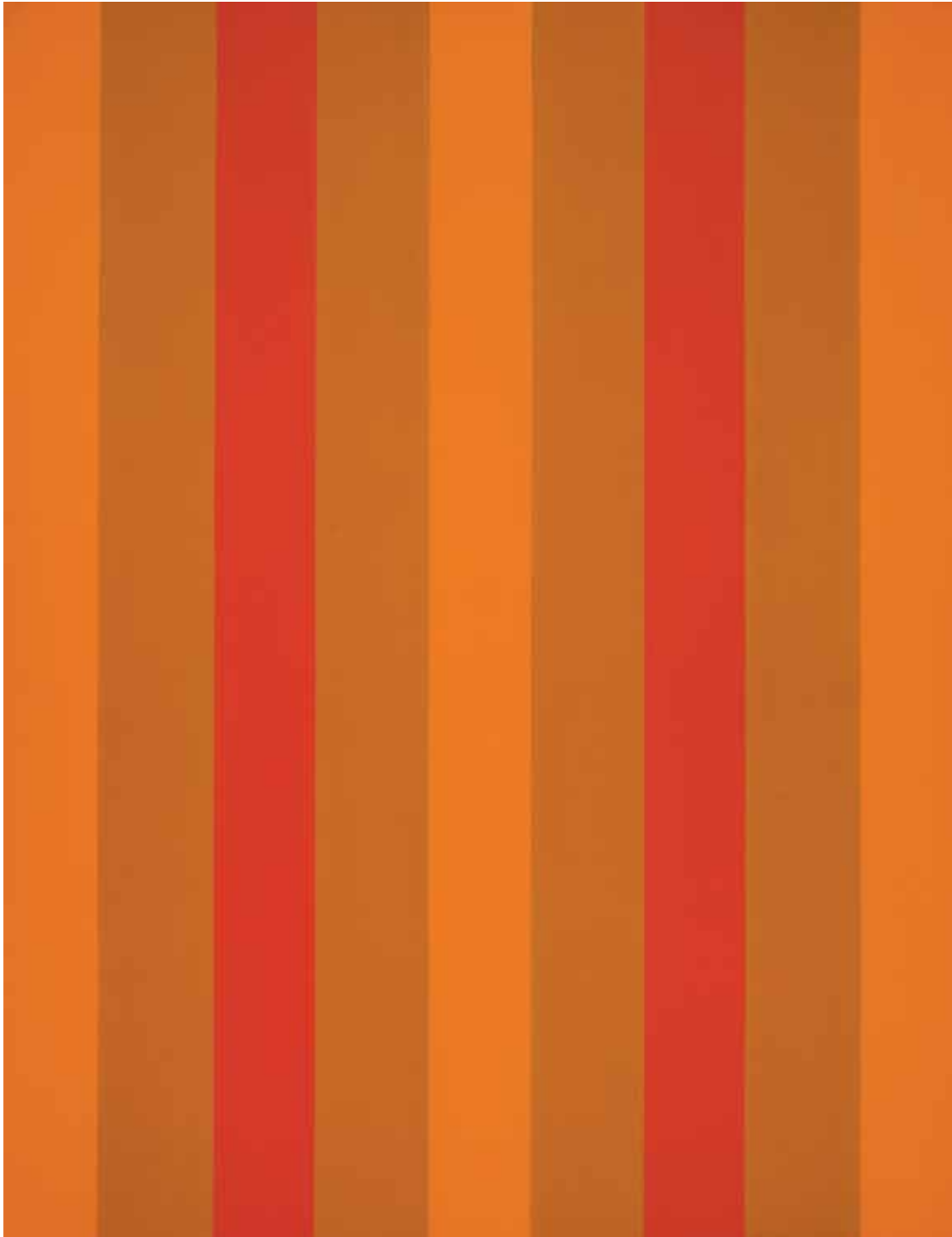
Galerie Agnès Lefort, Montreal  
Private Collection, Montreal

William Kurelek's images depicting memories of his childhood and the concerns of his adult life are fascinating combinations of Prairie farm boy and socially conscious adult. In this self-portrait, the artist sits at the

kitchen table after lunch, and the view out of the south window is of the poplar bush and the woodpile. "I used to build pirate ships in that woodpile," he stated in a note attached to this work. "It was at this table that I used to read the newspaper accounts of the war back in 1939-42." In the painting, his distress at the state of world affairs is clear. Kurelek's father lies on the bench, turned away with eyes closed, taking a catnap after lunch. Kurelek's distress is countered by the figure of his sleeping father, the image on the calendar and the scene out the window. It is July, the sun is shining, the grass is green, and he and his family are in Canada. The result is a complex vignette wherein the innocence of childhood is impinged upon by the woes of the outer world, summed up in an insightful, complex self-portrait.

This work is in the original frame made by Kurelek.

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





**14 GUIDO MOLINARI**

AANFM LP OMG RCA SAPO 1933 ~ 2004

***Espace ocre-rouge***

acrylic on canvas, on verso signed, titled  
and dated 3-64 (March 1964)  
45 x 34 1/2 in, 114.3 x 87.6 cm

**PROVENANCE:**

Galerie d'art Vincent, Ottawa  
Galerie de Bellefeuille, Montreal  
Private Collection, Toronto

**LITERATURE:**

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*,  
Art Gallery of Ontario, 1983, page 67  
Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of  
Nova Scotia, 2007, page 191  
Roald Nasgaard, *The Plasticiens and Beyond: Montreal, 1955 - 1970*,  
2013, page 74

In the mid-1950s, Guido Molinari began to move away from what he felt were the constrictions of geometric abstraction. He stopped painting horizontals and abandoned any reference to the edge of the canvas or to the work being contained or held, and thus restricted to the space within the frame. As a vocal, eloquent and often provocative leader in the Plasticien movement, he would push the concerns of geometric abstraction into those of chromatic abstraction, wherein shape and form were all but lost to the concerns of colour. His 1955 ~ 1956 *Black and White* series was the beginning of this; the works focused on contrasts in tonal values, and were bold and innovative precursors of what was to come in his explorations of colour.

In 1958 Molinari discovered the paintings of American artist Barnett Newman while reading the summer issue of *ARTnews*. He would later write, "In Newman, I found a space of dramatic beauty. It is exactly what I was trying to do in 1956: to say as much as possible with as few elements as possible." The two artists met at the important show *Geometric Abstraction in Canada*, which opened at the Camino Gallery in New York in 1962, and Molinari would later visit Newman's studio. They formed a friendship that lasted many years.

By 1962 Molinari was thoroughly involved with verticals, preparing his canvases with extreme care and putting down his colours with utterly uniform application "as evenly, smoothly, impersonally and perfectly as

possible," as Roald Nasgaard described. Molinari began to work in serial form, executing multiple explorations of the same theme of stripes, exploring how colour behaves when contemplated in and of itself and the changes that occur because of its placement next to or in pattern with another colour. In these works, Molinari is experimenting with the responsiveness of our eye to sequenced colour, and it is indeed a remarkable thing that happens when viewing them. Because of the lack of distraction from colour, our eye loses interest in seeking to determine exactly what the vertical bands are, where they begin and where they end ~ if anywhere at all. Instead we can simply respond to the colours as they relate to one another.

*Espace ocre-rouge* is divided into nine vertical bands of three related colours: red, ochre and orange. They are organized in groupings in the work, with the red bands evenly placed inside the ochre bands that are bordered, each in turn and in pattern, by orange bands. In other works from the *Stripe Series*, Molinari had run repeating patterns across the work, explored breaks in these patterns, interrupted expected patterns with unexpected colours, and so forth. The essence of these works lies in the relationship of each particular viewer to each unique colour scheme and set of chromatic relationships ~ or lack of relationships ~ within it. The wonderful sense of play in this work makes it joyously compelling and gives it the strength to hold and trap our gaze. This is due in part to the particular hues in this work. Molinari used the full spectrum in his colour explorations, thus contrasts and complements occur, but here the closely related hues, all from one quadrant of the colour wheel, get along nicely together. Further, Molinari casts our eye back and forth in the work through the use of grouped bands of colour, but through the orange bands at either edge of the work, also takes us out of it. The painting has a feeling of playful quivering fun, not unlike the Cheshire Cat. However, this is merely one interpretation, and as David Burnett and Marilyn Schiff write: "Within that structure we could describe the relationships between the colours in many different ways, but such attempts at rationally analyzing the picture are overtaken by the dynamics of the colour experience itself: the shifting and mixing, the expansions and contradictions that lie only with the direct perception of the work itself and which exist as a subjective reality transcending the formal structures and the capacity of verbal description."

**ESTIMATE: \$40,000 ~ 50,000**





**15 JEAN ALBERT MCEWEN**

AANFM RCA 1923 – 1999

***Verticale entre parenthèses***

oil on canvas, signed and dated 1961 and on verso  
signed on a label and titled on various labels  
46 x 35 1/4 in, 116.8 x 89.5 cm

**PROVENANCE:**

Gallery Moos Ltd., Toronto  
Galerie Claude Lafitte, Montreal  
Private Collection, Montreal

Jean McEwen emerged from a Montreal art scene that crackled with energy during the rise of abstract painting, championed by influential groups such as the Automatists and the Plasticiens. McEwen was initially affected by the Automatists and their beliefs in spontaneous painting based on the unconscious, in particular the theories and work of Paul-Émile Borduas and Jean Paul Riopelle. Borduas encouraged McEwen to visit Riopelle in Paris, and so McEwen moved to Paris in 1951, and during his time there he was also influenced by the work of Riopelle and American artists Jackson Pollock and Sam Francis. Subsequently, McEwen's work underwent an evolution in the mid-1950s, and he left behind a style influenced by Riopelle, ultimately heading in a highly original direction.

As early as 1955, McEwen experimented with the use of a vertical line in his *Pierres du moulin* series. Although he abandoned it at that time, he returned to his original idea at the turn of the decade. From 1960 to 1963, McEwen's paintings were increasingly dominated by verticals. In the earliest works, McEwen began with a narrow, central vertical element, which then expanded to the width of a band, as in this painting.

If one considers the title, *Verticale entre parenthèses*, which translates as Vertical Between Brackets, it alerts the viewer to an intriguing play on

perception. The two vertical columns “bracket” the central, more narrow vertical, which initially reads as being up on the surface of the work. However, on closer consideration it is revealed to be a darkened part of the background crossed by a horizontal bar. With the back-and-forth action of these verticals against the horizontal, McEwen creates movement in the work. He also established a strong sense of symmetry with his equal divisions of the orange and yellow colour fields, which produced a pleasing sense of balance in the work.

McEwen stated, “There are two ways to judge a painting... One is based on criteria and theories of art. The second is based on the sensations we get before a picture. I paint the second way.” It is true that his work has a tremendous physicality, in that one can be completely absorbed by the “sensations” experienced while viewing a painting such as this. Luminous colour fields generate great beauty and emotive effect, and here the golden and orange-red fields create a hot and sumptuous atmosphere. A buildup of many layers of both opaque and transparent paint produces great complexity and depth. The softly bleeding edges of colour areas give the painting an organic feeling. Orange and yellow generate warmth, and McEwen's tonal variations in their application make these colours appear to glow, further adding to the sensation of “aliveness” in the work. After 1955, McEwen abandoned the use of the palette knife and introduced the technique of manipulating the paint by hand, creating the soft and textural treatment of the surface that we see here. Rich and sensual, *Verticale entre parenthèses* is an exceptional work by this colour field master.

**ESTIMATE: \$60,000 ~ 80,000**



16

**16 PAUL-ÉMILE BORDUAS**

AUTO CAS QMG RCA 1905 - 1960

***Aquarelle no. 6***

watercolour on paper, on verso titled  
on the certificate of authenticity, dated 1954  
on a label and certified by François-Marc Gagnon  
18 x 12 7/8 in, 45.7 x 32.7 cm

**PROVENANCE:**

Given as a gift from the Artist to Mrs. Yvonne Thomas, New York, USA  
Acquired directly from the above by the present  
Private Collection, Montreal

**EXHIBITED:**

Galerie Jean-Pierre Valentin, Montreal, *Paul-Émile Borduas: Exposition rétrospective*, September 11 ~ 25, 2010

Paul-Émile Borduas immigrated to the United States in 1953. His English was never very good, and none of his letters were written in English, even when addressed to curators or gallery owners in Toronto or in the United States. He was happy to have an exhibition in January 1954 at the Passadoit Gallery in New York, whose director was a Frenchwoman, Georgette Passadoit. *Aquarelle no. 6* is an example of his contact with another Frenchwoman in New York – it was given, with a few other works, to Mrs. Yvonne Thomas (1913 ~ 2009), an artist who became friends with Borduas. She was an important contact for Borduas, since



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she had immigrated to the United States in 1925, and had studied at the Cooper Union and the Art Students League. She also studied at the Subject of the Artist school, with Robert Motherwell, Mark Rothko, Barnett Newman, William Baziotis and David Hare. A member of the Artists' Club, she exhibited in the *9th Street Art Exhibition* in 1951. Her style was influenced by American Abstract Expressionism.

Curiously, this beautiful watercolour by Borduas was painted on the back of the title page of William Saroyan's book *Harlem as Seen by Hirschfeld*, published in New York by the Hyperion Press in 1941 in a limited edition. It is not clear what could have been Borduas's (or Mrs. Thomas's) interest in the American caricaturist Albert "Al" Hirschfeld (1903 ~ 2003), best known for his black and white portraits of celebrities and Broadway stars. Maybe the quality of the paper (Canson & Montgolfier) was the main reason he used it for the painting. At any rate, the book, numbered 214/1000, was offered by Borduas to Mrs. Thomas.

*Aquarelle no. 6* (also titled just *No. 6*), although neither signed nor dated, has such a solid provenance that there is no doubt about its authenticity. Nevertheless, it is very different from the watercolours Borduas painted in 1954 in New York, which show some influence of Jackson Pollock or of Franz Kline. Here, on the contrary, Borduas played with flower motifs and a great expanse of blank paper. The colours – blue, green and black – are delicate, gentle even. They recall the flower paintings Borduas was making when a student at the *École des beaux-arts de Montréal*. Then, painting flowers was a way to prepare the students to use floral motifs for decorative purpose. However, in this work, it is nothing of the kind, and it may just suggest some fondness of feeling between Borduas and his friend Mrs. Thomas.

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

This work is included in François-Marc Gagnon's online catalogue raisonné of the artist's work at <http://www.borduas.concordia.ca/en/about/index.php>, catalogue #2005~0778.

Accompanying this lot is the limited edition book *Harlem as Seen by Hirschfeld*, #214/1000, that Borduas gave to Mrs. Thomas.

ESTIMATE: \$12,000 ~ 16,000

## 17 ALEXANDER COLVILLE

PC CC 1920 – 2013

### *Sketch for Backdrop for Vesper Service*

gouache and pencil on paper, signed, dated 1954 and inscribed *seam* twice on the margin  
7 1/4 x 30 1/2 in, 18.4 x 77.5 cm

#### PROVENANCE:

Private Collection, Pennsylvania  
Sold sale of *Important Canadian Art*, Sotheby's Canada,  
November 28, 2011, lot 88  
Private Collection, Toronto

#### LITERATURE:

David Burnett, *Colville*, Art Gallery of Ontario, 1983, the 1954 large-scale casein painting entitled *Backdrop for Vesper Service* reproduced page 166, catalogue raisonné #156

This intriguing image is an advanced preparatory work for the large-scale 1954 casein painting entitled *Backdrop for Vesper Service*. The latter no longer exists, but is documented in the book *Colville*, by David Burnett. It is a rare emergence of Christian imagery in Alex Colville's work – he was brought up in a Roman Catholic family, and the consideration of ethics and morality were a part of him, although he was not known to be overtly religious. Animals were an important subject for Colville. These included cows observed in peaceful existence in their environments, as in *Moon and Cow* (1963), or in harmonious interactions with people, as in *Stop for Cows* (1967). In this work, the cows gaze at the Madonna and Child with rapt attention, seemingly aware of the extraordinary nature of the birth. Colville felt empathy for animals, which he believed existed naturally in goodness and wholeness – thus the intimation here is that they recognized a state of grace in the human world. Colville's exquisite sense of compositional balance and the sought-after 1950s date add to the cachet of this rare work.

ESTIMATE: \$15,000 ~ 20,000





**18 WILLIAM PATERSON EWEN**

AANFM RCA 1925 – 2002

***Lightning Storm***

acrylic and metal on carved linoleum on board,  
on verso titled on the Art Gallery of Ontario  
and Carmen Lamanna Gallery labels and dated 1971  
12 x 9 in, 30.5 x 22.9 cm

**PROVENANCE:**

Carmen Lamanna Gallery, Toronto  
Walter Moos Collection, Toronto  
Douglas Udell Gallery, Edmonton  
Private Collection, Vancouver, 1991

**LITERATURE:**

Heather Fraser, "Paterson Ewen: The Turn from Non-Figurative to Figurative Painting," *Journal of Canadian Art History/ Annales d'histoire de l'art canadien*, Vol. 13, No. 1, 1990, page 44  
Linda Sawchyn and Bruce Grenville, *Paterson Ewen: Interior Motives*, Mendel Art Gallery, 1993, listed page 12

**EXHIBITED:**

Mendel Art Gallery, Saskatoon, *Paterson Ewen: Interior Motives*,  
July 2 ~ August 30, 1993, catalogue #2

Paterson Ewen is one of the most esteemed painters in Canada. Because his work speaks to us in such a contemporary way, it is salutary to note his birthdate and the era in which he began his long career. His path to the extraordinary "phenomenascapes" that he began in the 1970s with works such as *Lightning Storm* is both unique and compelling. After service in World War II, Ewen followed an interest in geology at McGill University, and a passion for the fundamental phenomena of the natural world never left him. In Montreal he also studied with renowned landscape painters Goodridge Roberts, John Lyman and Group of Seven member Arthur Lismer. However, always receptive to new art and seeking a powerful and personal form of expression, Ewen subsequently moved into abstraction as he became close to Paul-Émile Borduas and the Automatists. Ewen married fellow artist, dancer, and art theorist Françoise Sullivan at this time. He was a founding member of the Non-Figurative Artists' Association of Montreal (1956) and was well known to the next generation of abstract painters in Montreal, such as Claude Tousignant and Guido Molinari, with whom he shared a studio in 1964. Ewen's experience, then, was with both traditional painting and a powerful avant-garde, and he absorbed both.

Nothing in Ewen's biography prepares us for the change that we see in the dramatic and compelling *Lightning Storm*. In 1968 Ewen moved to London, Ontario, after a period of ill health took him to his sister's home in Kitchener. He taught in the prominent art department at H.B. Beal Secondary School before taking up a post at the University of Western Ontario (1972 to 1988), where he influenced many artists. Speaking at Beal in 1969, Ewen claimed that the artist's role was to "act as a model of freedom," which he certainly did. He initially continued to develop his abstract language in London but ~ encouraged by the flourishing regional identity of the eclectic group of artists there, including David and Royden



*Paterson Ewen, 1971*

*Photo credit: courtesy of Mary Alison Handford*

Rabinowitch and Greg Curnoe ~ he felt the need for a change of direction. Thinking of making prints, he experimented with a range of supports: metal, linoleum, and then plywood. He marked these materials in the most directly physical fashion, as we can see in this painting.

Ewen realized that he had discovered nothing less than a new and powerfully evocative idiom. He added pigment ~ here with the loosely washed background and vibrant yellow droplets sitting in their linoleum craters ~ and nailed metal to the surface to create an exceptionally graphic sign of a bolt of lightning as it cracks down from a threateningly low and present cloud. The lightning seems to disorganize the roughly geometrical forms of the painted support and jumps into our space. The result is a direct manifestation of "phenomena," a broader term than "landscape" and one that emphasizes our bodily and emotional responses to the fundamentals of our environment. The storm is not so much represented, as in a more traditional landscape painting, as enacted, made physically present. This unprecedented approach Ewen aptly named a "phenomenascape." One does not forget the experience of this charged painting.

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

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

**PROVENANCE:**

Galerie Godard Lefort, Montreal  
Galerie d'art Vincent, Ottawa  
Private Collection, Toronto

**LITERATURE:**

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*, The Montreal Museum of Fine Arts, 1987, a similar 1976 canvas in the Nova Collection entitled *Les fiançailles no. 5* reproduced page 111

What Constance Naubert-Riser describes as “the examination of the opalescence of white” occurred in Jean McEwen’s series from 1975 to 1977: *Les jardins d’aube* (Gardens of Daybreak), *Temple heureux* (Temple of Bliss) and *Les fiançailles* (The Betrothal). The opaque white that floated in fields over the 1975 series *Gardens of Daybreak* has now taken over the entire canvas in *Les fiançailles no. 8*, asserting the materiality of the painted surface. Here, the “opalescence of white” has an exquisite delicacy. Within the dominant white are pockets and whorls where the background layers, such as soft mauve and green, bleed up to create depth. The effect is like that of swirling cloud banks viewed from an airplane. Gone are McEwen’s previous strong vertical and horizontal lines; instead there are meandering vertical tracteries of line. Concerning the evocative title of this poetic, gossamer work, the association of commitment to love expressed through the purity of white likely relates directly to McEwen’s life, as during 1976, his second marriage took place. The National Gallery of Canada has a 1976 work from this series in its collection.

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

19

**19 JEAN ALBERT MCEWEN**

AANFM RCA 1923 – 1999

***Les fiançailles no. 8***

oil on canvas, signed and dated 1976 and on verso signed, titled, dated, inscribed *McEwen* and stamped with the artist’s stamp  
60 x 40 in, 152.4 x 101.6 cm





20

**20 ALEXANDER COLVILLE**

PC CC 1920 - 2013

***PT "Little Poison" #210***

graphite on paper, signed,  
titled and dated 7 August 1944  
14 x 20 in, 35.6 x 50.8 cm

**PROVENANCE:**

Acquired directly from the Artist as a gift  
By descent through the family to a Private Collection, Halifax  
Zwicker's Gallery, Halifax  
Private Collection, Toronto

**LITERATURE:**

Graham Metson and Cheryl Lean, *Alex Colville: Diary of a War Artist*,  
1981, page 40

During World War II, Alex Colville was chosen to be an official war artist. While in London, he was assigned to the HMCS *Prince David* to go on a landing craft assault operation in July of 1944. The ship sailed to the Mediterranean, where it was to carry out night training manoeuvres. It arrived in Agripoli, in the Gulf of Sorrento, on August 1. Colville kept a diary, and in his entry on the seventh of August he notes, "The French troops came aboard in the morning. The ship is overflowing with French Army officers, French Naval officers, U.S. Army and Navy Officers, Royal Marine officers and so on. There is great activity..." The PT (Patrol Torpedo) boat *Little Poison #210* depicted here was an American vessel ~ small, fast, and armed with torpedoes and depth charges. Typical of Colville's realist approach, his depiction of the PT boat is meticulous, its equipment on deck rendered with an exquisite sense of line. Colville's important contribution as a war artist is documented in the Canadian War Museum, which holds his works in its collection.

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



**21 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

***Ombrages***

oil on canvas, signed and on verso titled in graphite,  
dated 1955 and inscribed in graphite *No. 4 / M4*  
34 1/4 x 57 1/4 in, 87 x 145.4 cm

**PROVENANCE:**

Pierre Matisse Gallery, New York  
Gallery Moos Ltd., Toronto, 1969  
Private Collection, Montreal  
Galerie Samuel Lallouz, Montreal, 1980s  
Private Collection, California

**LITERATURE:**

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 ~ 1959*, 2004, reproduced page 204, catalogue #1955.038H. 1955

*Ombrages* from 1955, a real masterpiece, was first sold at the Pierre Matisse Gallery, situated on the corner of 57th Street and Madison Avenue in New York. It was the first gallery there to represent Jean Paul Riopelle, and it was where he had his first American solo show in January of 1954. At the Pierre Matisse Gallery, one could see all the École de Paris stars, such as Pierre's own father, Henri Matisse, Georges Rouault, André Derain, Alexander Calder, Balthus, Joan Miró, Yves Tanguy, Marc Chagall, Jean Dubuffet, Alberto Giacometti, Roberto Matta, Wifredo Lam and even Zao Wou-Ki. Thus Riopelle was in great company.

His presentation at this New York gallery inspired the critics at the time to compare him to Jackson Pollock. But as this painting clearly demonstrates, Riopelle did not have much in common with Pollock. For instance, one can speak of all-overness apropos both painters, but Pollock did not stretch his canvas on a frame. He put it flat on the floor, and he worked from the middle towards the ill-defined limits of the painting, deciding at the end where it should stop. Riopelle, on the contrary, worked from the edges towards the centre on a stretched canvas placed vertically on an easel or on the wall. In fact, the very format chosen by Riopelle belonged to already well-defined genres such as landscape. For Riopelle, there was never a problem as to where the painting should stop.

Recently I became aware of a particularity, well illustrated here in *Ombrages*, in the way that Riopelle was using his painting knife. Instead of smearing the pigment with the knife, as we often see in Paul-Émile Borduas's paintings, Riopelle seems to have pressed vertically on the oil paint, which he put in great quantity on the canvas, so that what we actually see in each stroke is an imprint in the shape of his painting knife blade. One could say that this does not hold much interest. In fact, an imprint is a very archaic way to obtain a resemblance of something. In prehistoric times, for instance, a similitude of the hand was obtained by pressing the hand, charged with colour, on the wall of a grotto. In that manner, Riopelle introduced a positive anachronism, if we can say so, in the very process of painting. I speak of anachronism, because it seems out of a place in a modernist painting. But it is a positive anachronism, because it challenges the idea of progress in art. In his last period,



detail 21

Riopelle would often use the technique of negative imprint, in which he would spray his paint on an object that could be removed after, leaving only the outline of its absence.

*Ombrages*, dominated by black, blue and white, is similar to *Blue Night*, 1953, the painting that he sent to the 1953 exhibition *Younger European Painters* at the Solomon R. Guggenheim Museum in New York (about the time of his show at the Pierre Matisse Gallery), and plays wonderfully on these associations. When we become aware of Riopelle's techniques, we almost have the impression that it would be easy to paint the canvas ourselves. But of course we could not ~ Riopelle was the consummate master of the complex process of creating his works, giving motion and direction to paint strokes and pressed impressions, harmonizing and contrasting colours. Riopelle complained, tongue-in-cheek, that he had to paint thickly as he kept integrating the new elements of the painting as he worked. If, like other painters influenced by Automatism, Riopelle worked without preconceived idea, this does not mean that he had no control over the outcome. On the contrary, the movement that one feels here over the whole surface is the result of a sure instinct.

We are lucky that this painting, which was in the hands of a California collector, has been allowed to come back to us.

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: \$550,000 ~ 750,000





22

**22 IVAN KENNETH EYRE**

RCA 1935 -

***Uplands***

acrylic on canvas, signed and on verso titled  
56 x 79 in, 142.2 x 200.6 cm

**PROVENANCE:**

An Important Corporate Collection, Vancouver

Ivan Eyre's enigmatic depictions of the prairie landscape are created from memories, from an inner vision and from his own unique manner of looking at the land. Born in Tullymet, Saskatchewan, he trained under Ernest Lindner at the Saskatoon Technical Collegiate and then with Eli Bornstein at the University of Saskatchewan. The prairie has always been a prime visual source for his work, which is usually large, often

mysterious, and always meticulously painted. His prairiescapes convey a sense of the variety of abstract patterns that one can see in the prairie landscape, including segments of differing texture, colour and light that interlock and relate to one another in rhythmic ways. In *Uplands*, we feel both nearness and the wide expanse of distance. There is warm brown stubble, a swathe of greener growth and a swirl of chalky white ground that juts into the middle of the work and leads our eye into the distance, perhaps an exposed patch of salinous earth resisting the erosion of the land around it.

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





23

**23 JOHN HARTMAN**

1950 –

**Keels**

oil on linen, on verso signed,  
titled and dated 2001  
66 x 72 in, 167.6 x 182.9 cm

**PROVENANCE:**

Mira Godard Gallery, Toronto  
Private Collection, Toronto

John Hartman's vivid, delicious paintings combine aerial views of cities and towns and other places of significance to him with calligraphic, often narrative marks that add further layers of meaning and context to the

works. His tricks of perspective are intriguing; we look out onto his scenes and feel as if we are moving over his landscapes as we continue to gaze. They appear as living organisms, pulsating and vibrating with action, conveyed through Hartman's energized brushwork as well as the vivid colour that he uses. His narrative text adds an element of cartography to his scenes, although they are maps unlike any other. *Keels*, the subject of this painting, is a small town in Newfoundland that overlooks the vast expanse of Bonavista Bay. Hartman's 1993 show *Painting the Bay*, held at the McMichael Canadian Art Collection, brought him to the attention of Canada, and his *Big North* project, which toured the country beginning in 1998, further exposed Canadians to his visually stunning work.

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



**24 JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

***Dull Day***

acrylic on canvas, on verso signed, titled,  
dated April 1968 and inscribed *Acrylic Polymer W.B.*  
58 x 36 1/2 in, 147.3 x 92.7 cm

**PROVENANCE:**

Galerie Agnès Lefort, Montreal  
Waddington Galleries, Montreal  
Private Collection, Ontario

**LITERATURE:**

Robert Ayre, "Bush's First One-Man Exhibition Locally,"  
*The Montreal Star*, February 22, 1969  
Dennis Reid, "Jack Bush, Galerie Lefort, Montreal, February ~ March  
1969," *artscanada* 26, no. 130/131, April 1969, reproduced page 42

**EXHIBITED:**

Galerie Godard Lefort, Montreal, *Jack Bush*, February 18 ~ March 8, 1969

So, what is in a title? Or, a harder question: what is in a Jack Bush title?

The three Bush paintings in this sale have challenging titles: *Frightened Child* (lot 53); *Cry Cry* (lot 40); and *Dull Day*. And yet, they are wonderfully authentic. These titles speak of the artist's willingness to be up front, placing his feelings flat against the canvas for all to see and experience.

*Dull Day*, from April 1968, is not the only painting by Bush to bear this title. In February 1947, the artist painted a small oil on paperboard (8 1/2 x 11 inches) depicting a hillside scene by railway tracks, and titled it *Dull Day*. Perhaps as a result of the misreading of the artist's handwriting, the painting went on to be shown and sold through the Grace Borgenicht Gallery in New York with the mistaken title of *Drill Day*.

In the case of the small oil from 1947, the title surely describes the winter scene ~ it is a dull day. More than 20 years later, Bush's 1968 *Dull Day* was painted when the artist was in the full swing of his abstract painting career. His titles from the 1960s are often very matter-of-fact: *Tan Flag*, *Awning*, *Zig Zag* and *Off Centre*, to name a few. He usually titled his work in a pat manner ~ that is, opportunely and in exactly the right way (for example, *Blue Shaft* or *Pink Top Totem*, where the artist selected a part of the painting that is unmistakable for its identification). Whether it was a dress worn by his wife Mabel, new curtains in the bedroom or a sudden bloom in the garden, Bush's titles for abstract paintings sometimes touch on the real world as a point of inspiration, but always spin off into the realm of colour and pure visual delight.

Yet the title for *Dull Day* (1968) is at a remove from what we see: carefully stacked bars of cheerful colours in acrylic, with brave moments of contrast between one colour and the next. The specificity of the title does not rest easily with the presence of so many colours, but perhaps that is the point. Like the material points of reference discussed in the previous paragraph, the artist's mood or initial recognition of the kind of day before him became jumping-off points for titles. He tended to note the weather

at the beginning of each of his diary entries, and this daily routine may have sparked the name *Dull Day* for this painting. However, *Dull Day* remains provocative. Was the artist combating a dull day by employing lots of colour? Was he finding solace from the day in his studio? Or was he just lifting a title from the weather forecast?

An even greater distance from personal invention and association is evident in his titles from around 1975, when the artist regularly turned to a glossary of musical terms to inspire titles for his paintings. Rhythm, spacing and even musical preference are signaled with titles such as *Andante*, *Trio* and *Basie Blues*. In fact, tracing Bush's titles through the arc of his 50-year-long career as a painter is telling. His early landscape paintings usually denote place and subject matter exactly; his paintings from 1947 reflect his feelings and moods as a result of psychotherapy; titles from the 1960s and early 1970s are short and sweet; and the titles of his late works are rife with musical references, frequently using one word alone. Abstraction is often complicated by titles that insinuate too much. Bush's titles insinuate just enough ~ just enough to make you think.

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 November 13, 2014 to February 22, 2015.

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

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



25

**25 JEAN ALBERT MCEWEN**

AANFM RCA 1923 - 1999

***En marge d'un orangé***

acrylic on canvas, on verso signed, titled  
on the gallery labels and dated 4~4-1966  
60 x 60 in, 152.4 x 152.4 cm

**PROVENANCE:**

Gallery Moos Ltd., Toronto  
Galerie Samuel Lallouz, Montreal  
Private Collection, Quebec

**LITERATURE:**

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,  
The Montreal Museum of Fine Arts, 1987, a similar work entitled  
*Je hais le mouvement qui déplace les lignes*, in the collection of the  
Art Gallery of Ontario, reproduced page 94

From 1965 to 1969, Jean McEwen took a new direction in his painting. At that time, hard-edge work was being seen in Montreal and New York, and McEwen was exploring this expression of abstraction. Switching to acrylic paint, he began a group of works in which he laid down a flat, vertical central band with one evenly applied colour. This column was flanked by two margins within which two layers of colour interacted. Although his central column had the flatness that hard-edge painting was known for, within the margins McEwen did not let go of his gestural brush-stroke and tachiste use of irregular forms. Thus he did not entirely commit to the extremes of hard-edge. In these margins, contrasting orange patches dance over mauve beside the brilliant yellow central column edged with black and green, creating strong vibratory visual effects. McEwen's work is always about the power of colour; this compelling hard-edge work affects us with its luminous yellow, its thin quivering lines of peridot green, and the warmth of its glowing orange over luscious mauve.

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





26

**26 RAYMOND JOHN MEAD**

CGP CSGA P11 1921 - 1998

***Yellow Abbey II***

acrylic on canvas, signed and on verso  
signed, titled, dated 1988 and inscribed #2  
and *RM-89004*

56 x 67 in, 142.2 x 170.2 cm

**PROVENANCE:**

Waddington and Shiell Galleries, Toronto  
Granville Fine Art, Vancouver  
Private Collection, Toronto

Ray Mead's early training at the Slade School of Fine Art in London prepared him for a long and successful career in advertising design after he settled in Canada in 1946. Soon after immigrating he connected with the young painters who were to form Painters Eleven and consequently

established himself as an exhibiting artist. Whether in his earliest post-war paintings, his more mellow-hued works from the late 1950s or his images in all media from later periods, Mead's palette is consistently strong and lively, as with the dominant hot yellow in this fine canvas from the late 1980s. While his earlier abstract works were more controlled and often included a suggestion of a horizon line for visual grounding, his mature paintings feature broad, open spaces populated by somewhat familiar shapes and a kind of personal graffiti that gracefully and playfully leads us through the image. Mead was skilled and confident enough to trust that we would find our way.

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



**27 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

***Aventure picaresque***

oil on canvas, signed and dated 1955 and on verso titled on the labels, inscribed *Bonne année maître Corbeil, de Riopelle, Gilles Corbeil, 1582 avenue des Pins, Montréal, and Gilles Corbeil, 41 Maplewood* and numbered 106

39 3/8 x 28 5/8 in, 100 x 72.7 cm

**PROVENANCE:**

Galerie Gilles Corbeil, Montreal  
Private Collection, Montreal

**LITERATURE:**

Noël Lajoie, "Le Salon d'automne," *Le Devoir*, November 19, 1955, page 3  
Noël Lajoie, "Art d'aujourd'hui," *Le Devoir*, February 1, 1956, page 7  
Noël Lajoie, "Confrontations picturales," *Le Devoir*, February 4, 1956, page 8  
Pearl Sheffy, "Jean Paul Riopelle Talks about Art," *The Globe Magazine*, May 9, 1964, pages 6, 7 and 8  
Jacques Michel, "Le retour de Riopelle. Quand l'esprit vient à la ficelle," *Le Monde*, September 1972, page 15  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 ~ 1959*, 2004, reproduced page 209, catalogue #1955.071H.1955

**EXHIBITED:**

École des Hautes Études, Montreal, *Salon d'automne*, 1955  
Galerie L'Actuelle, Montreal, 1956  
Musée d'art contemporain de Montréal, *Panorama de la peinture au Québec 1940 ~ 1966*, May ~ August 1967  
*Borduas et les Automatistes, Montréal, 1942 ~ 1955*, Grand Palais de Paris, October 1 ~ November 14, 1971, traveling to Musée d'art contemporain de Montréal, December 2 ~ January 16, 1972  
Expositions Flammarion de la Place des arts, Montreal

This painting comes from the collection of the late Gilles Corbeil, painter, art critic and owner of an art gallery on Crescent Street in Montreal, as a label on the back of the painting shows. He was the brother of Maurice Corbeil, the famous collector who was a friend and admirer of Paul-Émile Borduas. The title of our painting, *Aventure picaresque*, could apply to every Jean Paul Riopelle painting. The word "picaresque" comes from the Spanish *picaro*, meaning "clever," "adventurer," and is applied to pseudo-autobiographical novels in which the hero tells of his own adventures, and often takes advantage of his story to criticize the customs of his time. Transposed to painting, and especially to Riopelle's painting, the word underlines the fact that in his view, each painting was a new adventure.

Riopelle once said to Pearl Sheffy, "Each painting is brand new. If it's not, then I have failed." Or, as he said to the French journalist Jacques Michel, "A form comes from another one, as a painting comes from the one done just before... and all the others, from my past experience."

In *Aventure picaresque*, what is striking is the division of the work into two clear areas, the upper one dominated by white, and the lower one by



detail 27

black strokes of paint. We do not have any more, as in many paintings of the period, the impression of a space filled to capacity, giving no place for these "voids where thought could move," as the critic Georges Duthuit used to say about Riopelle's early fifties paintings done in Paris. Here, on the contrary, the strong contrast between dark and white zones, somewhat as in *Autriche III*, 1954, the famous painting in the collection of the Montreal Museum of Fine Arts, creates a space in one case of a landscape seen from above and in the other, seen from the ground.

A close inspection of the painting reveals another innovation that is even more surprising. Almost everywhere on the surface, one sees thin lines obtained by what could not be described otherwise than "dripping." Some of those lines are in black, others in pink and others dark red, always very discreet and having nothing to do with the white or black straight lines he was projecting from a stick on his canvases in the early fifties. Technique as such is not crucial – it is what you do with it. But this reference to Jackson Pollock's dripping is intriguing. Riopelle was sure enough of himself to play with this reference, which was noticed by American critics when he exhibited for the first time in New York at the very beginning of 1954 at the Pierre Matisse Gallery.

Here he succeeded in suggesting the anarchy of the lines above the strongly structured "mosaic" of paint strokes applied with the painting knife. However, Pollock, who used to drip his lines on a raw canvas, would not have recognized himself in this Riopelle painting. Riopelle did not make a habit of these thin lines – his work would evolve in other directions. But it is interesting that he was free enough of his past achievements to attempt this new possibility. I am sure that "maître Corbeil," as Riopelle calls him on the back of the painting, was aware of this and liked the painting for that reason.

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: \$400,000 ~ 600,000**





28

**28 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 - 2002

***Respir d'avril***

oil on canvas, signed and on verso titled on the gallery label, inscribed 26 in red with various Dominion Gallery inscriptions and with the Dominion Gallery inventory #D2754 and stamped three times: Dominion Gallery, Montreal, circa 1957

35 x 51 1/4 in, 88.9 x 130.2 cm



**PROVENANCE:**

Collection of the Artist, Paris  
Dominion Gallery, Montreal  
Private Collection, Vancouver, acquired from the above in 1970  
By descent to the present Private Collection, Vancouver

**LITERATURE:**

Jean Paul Riopelle, Fernand Séguin and Gilbert Érouard, *Entretiens avec Jean Paul Riopelle suivis de Fernand Séguin rencontre Riopelle*, 1993, page 67  
Jeffery Spalding, "Immaculate Misconception," in *Riopelle, The Montreal Museum of Fine Arts and Connaissance des arts*, 2002, page 9  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 ~ 1959*, 2004, titled as *Sans titre*, reproduced page 278, catalogue #130H.V1957

**EXHIBITED:**

Dominion Gallery, Montreal, *Georges Mathieu ~ Jean Paul Riopelle*, April 18 ~ 31, 1966

In *Respir d'avril*, Jean Paul Riopelle seemed ready to abandon the system he applied in the mosaic series of the 1950s, where the imprint of the painting knife could be clearly seen in each stroke. Here, on the contrary, the strokes are much more varied, some being quite large, others more in the style we saw in previous paintings. The smearing of the paint on large areas is new. The pigment, especially on the left side, seems to be thinner and on the right, we see curves not seen before. Evidently, Riopelle was looking for a way to escape from repetition, and was not afraid to invent something new.

Nevertheless, the painting is firmly structured by three strong verticals crossing from the whole pictorial area from top to bottom. The contrast between the white and the black is in a dialogue, if I may say so, with the opposition of the blue and the pink creating a rather pleasant effect in a painting that could be seen at first as rather violent and improvised. As Jeffrey Spalding wrote for the catalogue of a 2002 Riopelle show at the Montreal Museum of Fine Arts, "Riopelle made beautiful paintings... Luscious, lavishly generous dollops of exquisite impasto paint applied in dazzling configurations of form and color. Perpetually re-inventing himself, Riopelle transformed his touch, composition and stylistic approach." *Respir d'avril* is proof of this.

Our painting was shown for the first time in 1966 at the Dominion Gallery in Montreal and acquired by a Vancouver collector.

Dr. Max Stern, the owner of the gallery, decided to also exhibit the French painter Georges Mathieu at the same time. Mathieu was known for his improvisations, done in public, from which he could achieve a calligraphic abstract painting in a very short time. This was something Riopelle would never have done, as he hated the idea of being seen while painting. Riopelle knew Mathieu, having met him in Paris at the Pierre Loeb Gallery.

In a famous circa 1951 photo, both of them are present. Riopelle is the one smoking a pipe on the right, and Mathieu is the one with the mustache. To their left is the Portuguese painter Maria Helena Vieira da



From left to right: Maria Helena Vieira da Silva, Jacques Germain, Georges Mathieu, Pierre Loeb, Jean Paul Riopelle and Zao Wou-Ki, circa 1951. Photo credit: Denise Colomb  
© Ministère de la Culture / Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Art Resource, NY

Silva (1908 ~ 1992) and Jacques Germain (1915 ~ 2001), and to their right, Zao Wou-Ki (1920 ~ 2013). Pierre Loeb is in the centre foreground with his cat.

In 1954 Riopelle was not associated with the Surrealists any more, and was seen rather as a member of Abstraction lyrique, a movement from after World War II that was in reaction against the geometrical abstraction represented by the French disciples of Piet Mondrian, such as Auguste Herbin and Jean Gorin as well as Alberto Magnelli, an Italian painter who made his career in France.

Riopelle, in an interview with Gilbert Érouard, said that even though "to work fast and strong" like Mathieu was not his style, he "saw Mathieu all the time. We were acquainted with the same people." Mathieu recognized Riopelle's contribution to the movement in France and was pleased to see him participating in the exhibition *Liminaire*, held in December 1947 at the Galerie du Luxembourg, along with himself, Wols (Alfred Otto Wolfgang Schulze), Camille Bryen, Fernand Leduc, Hans Hartung, Jean-Michel Atlan, Raoul Ubac and Jean Arp. This exhibition is often described as the one that launched the movement of Abstraction lyrique. In the group, it was the Chinese painter Wou-Ki who was closest to Riopelle, and who remained a friend for life. The two painters had in common that they had to deal with a tradition inherited from their origins, while still having to search for their own individuality. For both, Paris was a wonderful liberating milieu.

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: \$200,000 ~ 300,000



**29 PAUL-ÉMILE BORDUAS**

AUTO CAS QMG RCA 1905 ~ 1960

**Sans titre**

oil on canvas, signed and dated 1957  
28 3/4 x 23 1/2 in, 73 x 59.7 cm

**PROVENANCE:**

G. Blair Laing, Toronto (acquired directly from the Artist's studio in Paris, 1958)  
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House, November 1999, lot 93  
Galerie Samuel Lallouz, Montreal  
Private Collection, Montreal

**LITERATURE:**

François-Marc Gagnon and Dennis Young, *Paul-Émile Borduas: Écrits / Writings, 1942 ~ 1958*, Nova Scotia College of Art and Design, 1978, pages 139, 146 and 147

We know that this fine painting was acquired directly from Paul-Émile Borduas's studio in Paris by the art dealer G. Blair Laing. It was then shipped from Paris to Laing's gallery in Toronto at some point by A. Lénars et cie, the fine art shipping firm with which the artist was dealing when living in Paris, as a label on the back of the painting shows.

For people familiar with Borduas's style and his different periods (Automatism, New York, Paris), this *Sans titre* may seem unusual. The year 1957 is when Borduas painted his masterpiece *The Black Star*, in the collection of the Montreal Museum of Fine Arts. In *The Black Star*, one notices the strict distribution of the black and brown patches, which follow a grid of verticals and horizontals. There is even a painting from the same year closer to our *Sans titre*, entitled *Symphony in White Patchwork* or *Symphony 2*, in which Borduas clearly adopted a checkerboard structure. Again the colours chosen are black, brown, white and cream ~ some patches being paler than others. The striking apparition of the blue and pink in our *Sans titre* is what makes it stand out. *Sans titre* adopts the same orthogonal grid in the distribution of the patches. This sudden need for order and geometric construction is surprising, and it is the opposite of his old idea of a non-preconceived painting, inherited from Surrealism and Automatism. Here, on the contrary, everything had to be thought out in advance and nothing could be left to mere improvisation.

A reference to the work of Piet Mondrian can be perceived. And indeed, Mondrian was on Borduas's mind a little before our painting was done. In a text written in New York in February 1955 entitled "Objectivation ultime ou délirante" (Ultimate and delirious creation), Borduas wrote, "Mondrian, set on the way towards ideal depth, perhaps by the Cubist discovery of the luminous 'spatial line' of Cézanne, rarefies the elements of aerial perspective and arrives at a disturbing objectification of the idea of space: a sensation of depth, infinite because it cannot be evaluated." In fact, Borduas's first contact with a real Mondrian goes further back, to when he saw *Composition no. 7*, 1937 ~ 1942, at the exhibition *Five Centuries of Dutch Painting* at the Art Association of

Montreal (March 9 ~ April 9, 1944). Most of these paintings belonged to the Dutch government and were circulating in America for security reasons during the war. Thirty-two Vincent van Gogh paintings, along with a Mondrian, were presented with the Old Masters at this exhibition. Answering questions from Jean-René Ostiguy in April 1956, Borduas was still remembering the impact of this first contact with the Dutch master. He stated, "The first Mondrian that I saw occupied an obscure corner of that hall of unfortunate contemporary Dutch painting, at one of the two exhibitions of masterpieces at the Montreal Museum, during the war. It was rapture! And God knows how ill-prepared I was for the encounter, struggling as I was then against the tyranny of Cubism. I spontaneously recognized the finest light I had ever seen in a painting. And 'light' was then, for me, a synonym for space."

Everything Borduas says in these quotes about Mondrian, about his sense of space and infinite depth, of light, can be applied to our *Sans titre*.

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

This work is included in François-Marc Gagnon's online catalogue raisonné of the artist's work at <http://www.borduas.concordia.ca/en/about/index.php>, catalogue #2005~1292.

ESTIMATE: \$300,000 ~ 400,000



30

**30 WALTER HAWLEY YARWOOD**

ARCA CGP OSA P11 1917 ~ 1996

***Wendigo***

oil on canvas on board, signed  
and dated 1960 indistinctly  
24 x 36 in, 61 x 91.4 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto  
By descent to the present Private Collection, Vancouver

**LITERATURE:**

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,  
2010, page 278

*Wendigo* is an intriguing and mysterious title for this Walter Yarwood canvas. It is an Ojibwa name for a cannibalistic supernatural being with origins in Algonquian myth, embodying gluttony, greed and excess. We cannot be sure of how Yarwood came to hear of this legend ~ perhaps during one of his many outdoor adventures in the Algonquin region ~ and we can only speculate as to the implications of the title. Like many of his

most powerful works, *Wendigo* is distinguished by its intense colour, and features unabashed black brush-strokes encompassing cells of rich pigment that hover and vibrate above the canvas ground. Iris Nowell quotes Joan Murray in the *Painters Eleven in Retrospect* catalogue, "All the group were involved in analyzing and using colour, though perhaps Cahén and later Yarwood were most successful as colourists." Strong, blocky shapes were a signature of Yarwood's paintings and he felt that many of his works incorporated sculptural ideas. His passion for three-dimensional work can be felt in this rich and commanding work, painted in 1960, the year he decided to turn his creative energies towards sculpture.

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





31

**31 WILLIAM RONALD**

P11 RCA 1926 – 1998

***Miraculous Jungle***

oil on canvas, signed and dated 1955  
and on verso signed, titled and inscribed  
*275 St. George St., Toronto*  
47 1/4 x 78 1/2 in, 120 x 199.4 cm

**PROVENANCE:**

Professor and Mrs. Gilbert Bagnani, Toronto  
Estate of Stewart Bagnani, Toronto  
Private Collection, Toronto

**EXHIBITED:**

Art Gallery of Toronto, *Toronto Collects*, 1961

William Ronald's facility with a paintbrush was often mirrored by his talent as a wordsmith, here exemplified by the colourful title for this New York-period work. We may never know whether he was referring to the wondrous tangle of brush-strokes that cover the canvas or to the craziness of the magical city that surrounded him; but there is no denying

the exuberance of the young artist finding his way and aiming to make his mark. Although Ronald's mid-1950s paintings are bold works, defying convention and daring the viewer to respond, the colour palette is, in retrospect, surprisingly controlled. Many of his paintings from this period are in black and white (perhaps in homage to his artistic hero, Franz Kline). In *Miraculous Jungle* the inclusion of red pigment brings a layer of spice and added focus to the stirring movement of the composition. Notably, the first owners of this painting were Gilbert Bagnani, professor of ancient history at the University of Toronto, and his wife, Stewart, an art historian. Not only were they both significant educators and philanthropists, but they were also among the earliest collectors of works by Ronald and his contemporaries.

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



32

**32 LISE GERVAIS**

QMG 1933 - 1998

***Le mur du son***

oil on canvas, signed and dated 1962 and on verso titled and inscribed *Gervais / 633 / 3B / 137* and with the Waddington & Gorce inventory #97  
36 1/4 x 36 1/4 in, 92.1 x 92.1 cm

**PROVENANCE:**

Waddington & Gorce Inc., Montreal  
Private Collection, Toronto

This striking piece by Lise Gervais, dated 1962, was painted in the post-Automatist decade, in which she created some of her best work. *Le mur du son* is a powerful construction of colour, texture and movement.

Every colour is strong in its own right, competing equally against each other on the creamy background. Gervais rarely blended her colours, so the pigments are rich and pure on the canvas. Her palette knife technique layered the paint on thickly, so we are left with dips and valleys of paint across the surface of the work, creating another element in this highly active painting. The movement in this work is thrilling ~ vertical, horizontal and diagonal swaths of paint dance across the canvas, yet the overall feeling is balanced, a true testament to Gervais's achievements in abstraction. Gervais's contribution to Canadian art history is significant, as her work follows the path instigated by her Automatist predecessors, but unquestionably remains distinct and singular. This painting is a fine example of the artist in her most inspired years.

**ESTIMATE: \$18,000 ~ 22,000**



33

**33 RAYMOND JOHN MEAD**

CGP CSGA P11 1921 ~ 1998

***Untitled***

acrylic on canvas, signed and dated 1993

and on verso inscribed 1677 twice

42 x 64 in, 106.7 x 162.5 cm

**PROVENANCE:**

Thielsen Gallery, London, Ontario

Private Collection, Toronto

Black and orange pigments were favoured by Ray Mead for their wide tonal values, and we can see him experimenting with those ranges in this 1993 untitled work. The black is almost a pure black, unusual for Mead, and the orange ovals are light and fresh, barely contained by the black swirling strokes around and inside them while the thick splashes of

cobalt, white and emerald keep the mood of the painting playful. Mead's paintings from the 1980s and 1990s are known for their black and white shapes with coloured highlights, and *Untitled* is a fine example. With the large, dark mass dominating the left edge of the work, Mead balances his composition expertly by creating a space on the right half of the canvas, through which the viewer can enter the work. This structure is a clear illustration of Hans Hofmann's "push and pull" theory at work, passed on to Mead by his friend, mentor and Painters Eleven colleague Hortense Gordon.

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



**34 JOHN MEREDITH**

ARCA 1933 – 2000

***Blue on Violet***

oil on canvas, on verso signed, titled  
and dated October 1966  
72 x 20 in, 182.9 x 50.8 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto  
Kaspar Gallery, Toronto  
Private Collection, Toronto

**LITERATURE:**

*Wieland and Meredith*, National Gallery of Canada, 1967, listed  
William Withrow, *Contemporary Canadian Painting*, 1972,  
pages 145 and 146

**EXHIBITED:**

National Gallery of Canada, Ottawa, *Wieland and Meredith*, 1968, traveling to  
the University of Manitoba; Regina Public Library; Art Gallery of Greater Victoria;  
University of Sherbrooke; Mendel Art Gallery, Saskatoon; Sir George Williams  
University, Montreal; Memorial University of Newfoundland; and the  
Confederation Centre Art Gallery, Charlottetown, catalogue #19  
*John Meredith: A Retrospective, 1955 – 1990*, Kaspar Gallery, Toronto,  
April 27 – May 16, 1991, catalogue #11

In an insightful 1972 essay, William Withrow stated: “Meredith paints from his  
viscera, not from his head.” Most other curators and critics have agreed over the  
years that John Meredith painted instinctively rather than with an intellectual or  
theoretical bent. Despite the encouragement of great teachers like Jock Macdonald  
and Meredith’s admiration for the work of the Automatists, especially Paul-Émile  
Borduas, he remained true to his own visual language. *Blue on Violet* very clearly  
reflects how strongly Meredith’s paintings are anchored in his drawings. Here we  
see how beautifully the artist could transform his small paper notations into larger  
images, in the feathered edges of the blue line born in the drawn impressions of wet  
India ink on paper. Although many of his paintings from this period feature rich  
primary reds and yellows, Meredith could confine his palette to this simple but  
original range of poetic, dreamy hues. The artist, a man of few words, wrote, “Art  
should always be a mystery. It isn’t possible to totally explain any work of art,  
anyways, since it is this mysterious quality which makes art so beautiful.”

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





35

**35 JACQUES HURTUBISE**

ARCA SAPQ 1939 -

***Pigritte***

acrylic on canvas, signed, titled and dated 1973  
and on verso signed, titled, dated and inscribed  
on each canvas square are numbers 1 to 18,  
indicating the arrangement as intended by the artist  
36 1/4 x 72 1/2 in, 92.1 x 184.1 cm

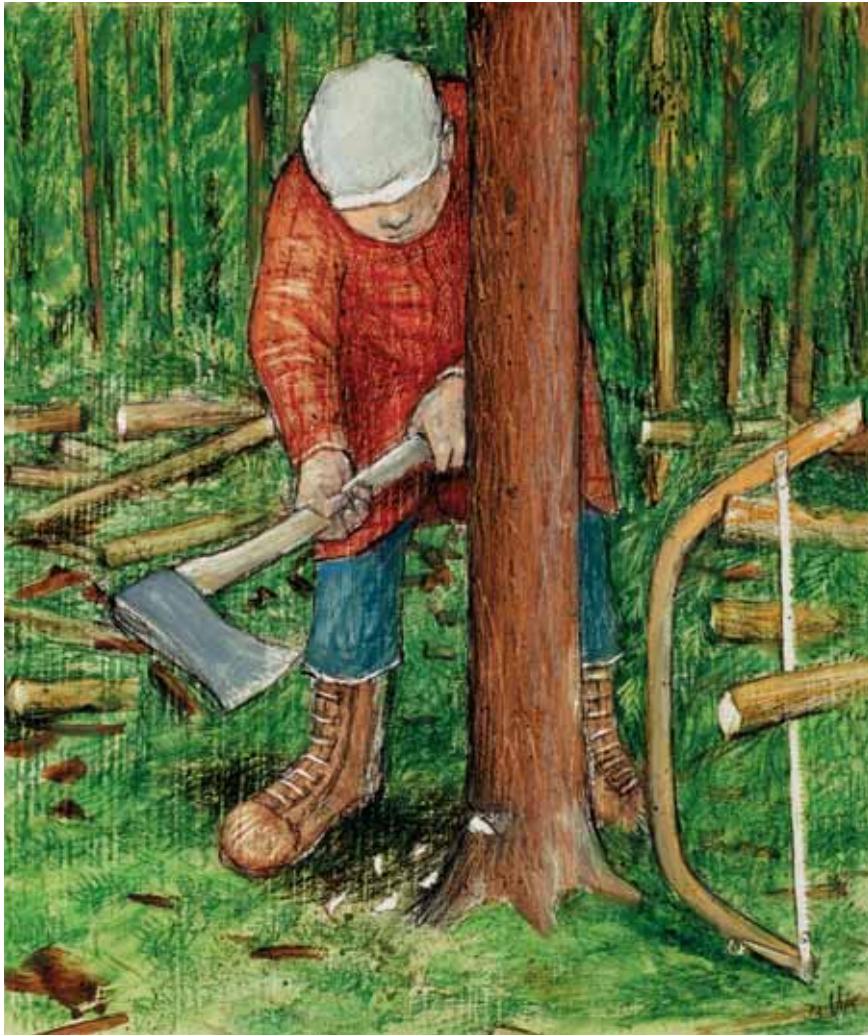
**PROVENANCE:**

Marlborough-Godard Gallery, Toronto  
Private Collection, Montreal

In the 1960s, Jacques Hurtubise spent most of his time in New York, where he kept a studio. There, he voraciously attended exhibitions and vernissages of artists such as Willem de Kooning, Mark Rothko, Robert Motherwell, Cy Twombly and Barnett Newman. In these exhilarating

years, he developed a formal vocabulary of his own, mixing dripping and bursts of paint with hard-edge shapes obtained through the use of stencils and masking tape. In the early 1970s, he began using fluorescent paint along with conventional colours to obtain bold contrasts, as he did in *Pigritte*. At the same time, Hurtubise started painting on small square-shaped canvases, which were considered modules that could later be assembled to create a larger work, allowing him to play with the overall composition. Each of the 18 modules that are part of *Pigritte* are numbered on the back, and some of the numbers have been visibly changed, indicating this creative process. *Pigritte* is an exceptional work from a time when Hurtubise had established himself as a truly original painter on the Canadian post-war artistic scene.

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



36

36 **WILLIAM KURELEK**  
ARCA OC OSA 1927 - 1977

***Notching***

mixed media on board, initialed and dated 1973  
and on verso titled and dated on the gallery label  
8 3/4 x 7 1/2 in, 22.2 x 19 cm

**PROVENANCE:**

Marlborough-Godard, Montreal  
Private Collection, Montreal

**LITERATURE:**

William Kurelek, *Lumberjack*, 1974, listed and reproduced,  
unpaginated, catalogue #8

**EXHIBITED:**

Queen Elizabeth Hotel, courtesy of  
Waterous Limited, *Ontario and Quebec Bush  
Camp Memories, Art Exhibition by William  
Kurelek*, March 19 ~ 21, 1974

William Kurelek spent a summer as a  
lumberjack at Camp 77 in northern  
Ontario. He laboured there for 104 days ~  
after which his train fare would be  
refunded ~ and returned home older and  
wiser, with money of his own and a  
newfound respect for labour. Chores were  
no longer a daily drudgery; instead they  
became symbolic of the honest pursuit of  
self-sufficiency. This work ethic would  
stay with him throughout his life. He spent  
long hours in his studio and had fastidious  
work habits, and his obsessive attention to  
detail and accuracy are hallmarks of his  
work. This scene depicts the task of  
“notching,” whereby a lumberjack cuts  
into a tree at just the right spot, to control  
the direction in which the tree will fall and  
to fell it quickly and with minimum effort.  
A Swede saw is ready at hand for the next  
stage of the job. Kurelek creates a pleasing  
balance in the scene with his use of  
complementary greens and yellow~  
oranges, resulting in an engaging and  
bright depiction of a man hard at work.  
Please note: this work is accompanied by  
a copy of the book *Lumberjack* which is  
inscribed by the artist *To Judy (the  
St-Catherine Ukrainian)*, W. Kurelek WK.  
This work is in the original frame made by  
Kurelek.

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



37

**37 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***Limbing***

mixed media on board, initialed and dated 1975

6 1/8 x 11 1/2 in, 15.6 x 29.2 cm

**PROVENANCE:**

Private Collection, Ontario

In the summers while William Kurelek attended the University of Manitoba, he worked as a lumberman in a bush camp in northern Ontario. Growing up on the family farm had made him strong, and as he was used to hard labour and knew how to handle both an axe and a Swede saw, he found success in this job. Lumbering is a reoccurring theme in Kurelek's paintings, one that he returned to with affection in the latter years of his career. Here we see a man limbing a felled tree, intent on his

work and caught in a flurry of snow. The remains of small firs poke through the snow in the clearing, which has also accumulated on the stumps from previous logging. Kurelek had a deep respect for hard, honest work, depicting simple laborious tasks with humility. The small cross that accents his monogram on this painting, dated after his conversion to Catholicism, adds an additional sense of respectfulness to such scenes. The swirling snow and dense forest are beautifully detailed, with the bright orange shirt of the man adding a note of jaunty colour.

This work is in the original frame made by Kurelek.

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







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

BCSFA CGP OC RCA 1913 ~ 2007

***Roberts Bay, BC***

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

**PROVENANCE:**

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

**LITERATURE:**

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002,  
pages 113 and 213  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1,*  
1932 ~ 1991, 2011, reproduced page 19

This fine painting combines E.J. Hughes's interest in boats and the landscape of British Columbia. Based on a small oil sketch, the work is unusual in that it shows boats pulled up on the shore rather than plying the coastal waters. Hughes has been careful to keep our attention focused on the major subject of the work, the four boats, and has done so by providing a screen of trees at the back of the relatively shallow space. His attention to the various textures of the trees and his ability to work with a range of greens are both clearly seen in this grouping of trees and their differing foliage.

The strong light that illuminates the brightly coloured boats is echoed in the halo-like effect he has created behind the trees. The deliberate awkwardness of the composition, with the log at the right and strangely foreshortened boat in the centre leading us into the space, only serves to strengthen it, suggesting an intensity of observation and a deliberation in its execution that is the hallmark of Hughes's best work. The tilting angles the boats make against each other, with some slanted to show their decks, adds to the visual impact. In spite of being marooned on the shore, the boats look to be in fine condition. A red work shirt has been placed on the rail of the biggest vessel by a man almost out of sight (only the top of his head with a cap is visible), as he likely attends to the boat. Capturing a peaceful moment at the water's edge, this superb painting embodies the essence of coastal nautical life in the 1950s.

Hughes's works from this decade are highly sought after, as he produced some of his finest paintings during this period. He moved to Shawnigan Lake on Vancouver Island in 1951, and his explorations of the countryside and the West Coast oceanfront led to extraordinary paintings focused on

not just landscape but also man's presence there. Ian Thom states, "There is a depth of feeling for nature and our place within it. In his feeling for humans and our works as a complement to or a part of nature, Hughes distinguishes himself from the Canadian artists of his generation."

During the 1950s, Hughes's work was very distinctive – his use of form was somewhat simplified and stylized, sometimes making a visual connection to the work of the brilliant French Post-Impressionist and Primitive painter Henri Rousseau. Hughes's conifers in the background of this work have a spiky look to their branches that is reminiscent of Rousseau. Strong colour, and a sense of intensification and refinement of image, where each element is carefully chosen, are characteristic of this period. While bringing his powers of observation to bear on the scene, Hughes would also use his aesthetic judgment to make alterations to improve his composition. As Thom writes, "It is in this space between observed reality and the imagination that Hughes makes his art."

After 1991, Hughes turned his full attention to watercolour, repainting the subjects of some of his earlier oils in this medium. *Roberts Bay, BC* was one of these, and in 2006, he painted an almost identical version in watercolour, which was sold by Heffel at auction in May of 2012.

Please note the condition report for this work.

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



39

**39 JACQUES HURTUBISE**

ARCA SAPQ 1939 -

***Takakouna***

acrylic on canvas, signed and dated 1976 and on verso  
signed, titled, dated and inscribed © #625 Hur-0912-76  
80 x 64 in, 203.2 x 162.5 cm

**PROVENANCE:**

Private Collection, Montreal

**LITERATURE:**

Lorna Farrell-Ward et al., *Jacques Hurtubise*,  
Vancouver Art Gallery and the Musée d'art  
contemporain de Montréal, 1981,  
unpaginated

In the mid-1970s, Jacques Hurtubise distanced himself from the hard-edge style that had characterized his work until then. His lines became freer, resulting in overall compositions that were more gestural and organic. In an interview he gave in 1981, he said about his newer works, "I paint landscape; landscape that is filtered to make a personal Hurtubise landscape." While deriving from nature, these works nonetheless remain abstract and dominated by formal considerations. In *Takakouna*, Hurtubise paints with what the artist then called "hard-edge splashes." These motifs have the appearance of spontaneous paint splashes, but are in fact skilfully drawn and filled in with layers of a very liquid paint. Throughout this process, paint trickles down the canvas to create an incidental pattern of multicolour drips in the Abstract Expressionist tradition, softening and transforming Hurtubise's "hard-edge" form. Thus the lower half of the painting with its dripping offers a dynamic visual counterweight to the more structured composition created by the splashes in the upper half of the painting. Such museum-calibre paintings are among the most coveted pieces by the artist.

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



40

**40 JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977

**Cry Cry**

watercolour and ink on paper,  
signed and dated 1959  
21 3/4 x 29 7/8 in, 55.2 x 75.9 cm

**PROVENANCE:**

Estate of the Artist  
Private Collection, Toronto

**LITERATURE:**

Karen Wilkin, *Jack Bush*, 1984, page 30

"In Toronto in 1957 anyone who believed that Clement Greenberg had anything of value to say was beleaguered; but the maverick streak that had led Bush to embrace the Painters Eleven idea now set him in pursuit of a simpler, clearer way of painting, in spite of what Toronto critics,

cliques and comrades had to say about it." In his superb contribution to the 1984 Jack Bush monograph, art critic Barrie Hale thus contextualizes the period in which *Cry Cry* was created. Much has been made of the influence of Greenberg, but perhaps the most significant reaction Bush received from him in their first meeting was the New Yorker's positive and encouraging response to a series of watercolours that Bush had put aside in his studio, later stating, "They were so simple . . . that they scared me."

In *Cry Cry* Bush has painted a compelling and moving image with, indeed, the simplest of devices – a cherry-red cloud nestling in an emerald-green sea, both shapes suspended in a silvery mist, suddenly disrupted by a burst of black noise.

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

ESTIMATE: \$15,000 ~ 20,000





**41 GUIDO MOLINARI**

AANFM LP OMG RCA SAPO 1933 ~ 2004

***Quantificateur bleu***

acrylic on canvas, on verso signed  
and dated 1/92 (January 1992)  
50 x 40 in, 127 x 101.6 cm

**PROVENANCE:**

Art Gallery of Ontario Art Rental and Sales Gallery, Toronto  
Wynick/Tuck Gallery, Toronto  
Private Collection, Montreal

From 1975 on, Guido Molinari produced the series of great monochrome paintings that he titled *Quantificateur*. They mark the culmination of a long period of research on the power of colour and the vertical structure exploited in his paintings of the sixties. Then, they were often titled *Mutations*, meaning that they oblige us, when reading the painting, to perceive the changes introduced in each band of colour by the proximity of its neighbours. The *Quantificateur* series borrows its concepts from mathematical logic. A quantifier is a factor which gives the precise measurement of an element, as, for instance, the measurements of the sides of a rectangle (two sides must be shorter than the two others) and the sort of angles we use to get a rectangle (in this case, right angles).

Applied to Molinari's *Quantificateur* paintings, this should make us able to specify that the darker vertical bands vary in width and length. It can even happen that one of the angles would not be a right angle, giving the form of a trapeze to one of the bands. In this painting, Molinari has introduced a series of darker vertical bands, creating a movement in the lighter blue. One notices that the left edge of the central band marks exactly half of the total surface, introducing an asymmetry in the light blue areas, the one on the left of the central darker band being larger than the one on the right. Moreover, if one looks carefully at the last darker band on the right, one notices that it has the shape of an elongated trapeze – its left side is not straight but oblique. If we read the painting from left to right, this asymmetry could even suggest a movement in the same direction. Molinari had already exploited this effect in the great four-panel painting *Danse/Soupir* from 1987, where oblique shapes were also introduced. In other words, a painting that could have been perceived at first sight as a monochrome reveals itself to be more complex and more animated, if I may say so, when given more sustained attention.

It is always surprising to see a photograph of Molinari in his studio, because we do not expect that his paintings, so rigorously hard-edge and neatly done, were executed in such a messy environment! What these photos also reveal is the prevalence of colour in Molinari's paintings.



*Guido Molinari in his studio*  
Photo credit: Richard-Max Tremblay

Colour is everywhere and is the great vehicle of emotion. Molinari had a predilection for pure colours, because they convey more energy than the colours mixed with their complementary tones (for instance, blue with yellow or red with green) or varying in their values (pale or dark).

In *Quantificateur bleu*, the blue has an extraordinarily calming effect. It introduces us to a mental region similar to the night. The slow movement opens the door to reverie, if not dreams. It would be wonderful to live with this hue in front of us, during our troubling times. Art, after all, is there to make the world more bearable; abstract art accomplishes this even more so.

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



**42 JEFF WALL**

OC 1946 ~

**Park Drive**

opaque inkjet print on paper on aluminum, 1994  
47 1/2 x 53 3/4 in, 120.6 x 136.5 cm

**PROVENANCE:**

Collection of the Artist  
Private Collection, Vancouver

**LITERATURE:**

Jeff Wall and Jean-François Chevrier, "Conversation between Jeff Wall and Jean-François Chevrier," *Jeff Wall: Tableaux*, Astrup Fearnley Museet for Moderne Kunst, 2004, page 98

Jeff Wall, "About Making Landscapes," *Jeff Wall: Selected Essays and Interviews*, edited by David Frankel, The Museum of Modern Art, 2007, page 169

Michael Newman, *Jeff Wall: Works and Collected Writings*, 2007, the 1994 transparency in lightbox reproduced page 137

Jeff Wall and David Company, "Jeff Wall Speaks with David Company," *Conversations with Photographers*, Vol. 6, 2009, page 44

Inka Graeve Ingelmann et al., *Jeff Wall in München*, Pinakothek Der Moderne, 2013, the 1994 transparency in lightbox reproduced page 39

**EXHIBITED:**

Pinakothek Der Moderne, Munich, *Jeff Wall in München*, November 7, 2013 ~ March 9, 2014, same image, transparency in lightbox

The most internationally acclaimed Canadian artist of this generation, Jeff Wall is a central figure in the emergence of photography as a dominant influence in contemporary art. On his return to Vancouver after studying art history at the Courtauld Institute of Art in England, Wall became a leading figure almost from his first large-scale back-lit photographic transparency, entitled *The Destroyed Room*, exhibited at Vancouver's Nova Gallery on West 4th Avenue in 1978. This was followed by a solo exhibition in 1979 at the Art Gallery of Greater Victoria. In an era dominated by minimalist abstract art, his interests ran counter to this, and he sought out alternative modes of artistic expression through photography. Wall's photographs move between genres, and his pursuit of landscape photography began before the colour transparencies for which he is now recognized with *Landscape Manual 1969-70*, a small booklet containing black and white photographs of Vancouver taken from the window of a moving car.

Wall's long and distinguished list of solo exhibitions at major art museums on most continents in the past decade includes the Stedelijk Museum, Amsterdam; Museum of Modern Art, New York; Tate Modern, London; as well as museums in Munich, Tel Aviv, Sydney and Brussels. His achievements have been acknowledged through numerous awards, such as Officer of the Order of Canada and the Hasselblad Foundation Award in Photography. It is not difficult to understand this acclaim, as his photographs can be said to have transformed contemporary art.

Landscapes are central throughout Wall's practice. However, like many of the most important artists who made significant contributions to this genre, such as John Constable, Jacob van Ruisdael and Nicolas Poussin, Wall has said his landscapes are pictures of places, "not really landscapes even. They're just little places." Modest, mainly documentary images such as *The Crooked Path* and *Park Drive* equally point to interests beyond the picturesque. What distinguishes his work is the avoidance of common tropes in landscape photography, which usually emphasize either a lack of development, or excessive development, or humans in apparent harmony with nature. As with all of his photographs, Wall's landscapes reveal a moment in the layered stories of urban life and human habitation, in a place one can imaginatively know. Each documents a common, nearly familiar place and stands as a record of the passage of time.

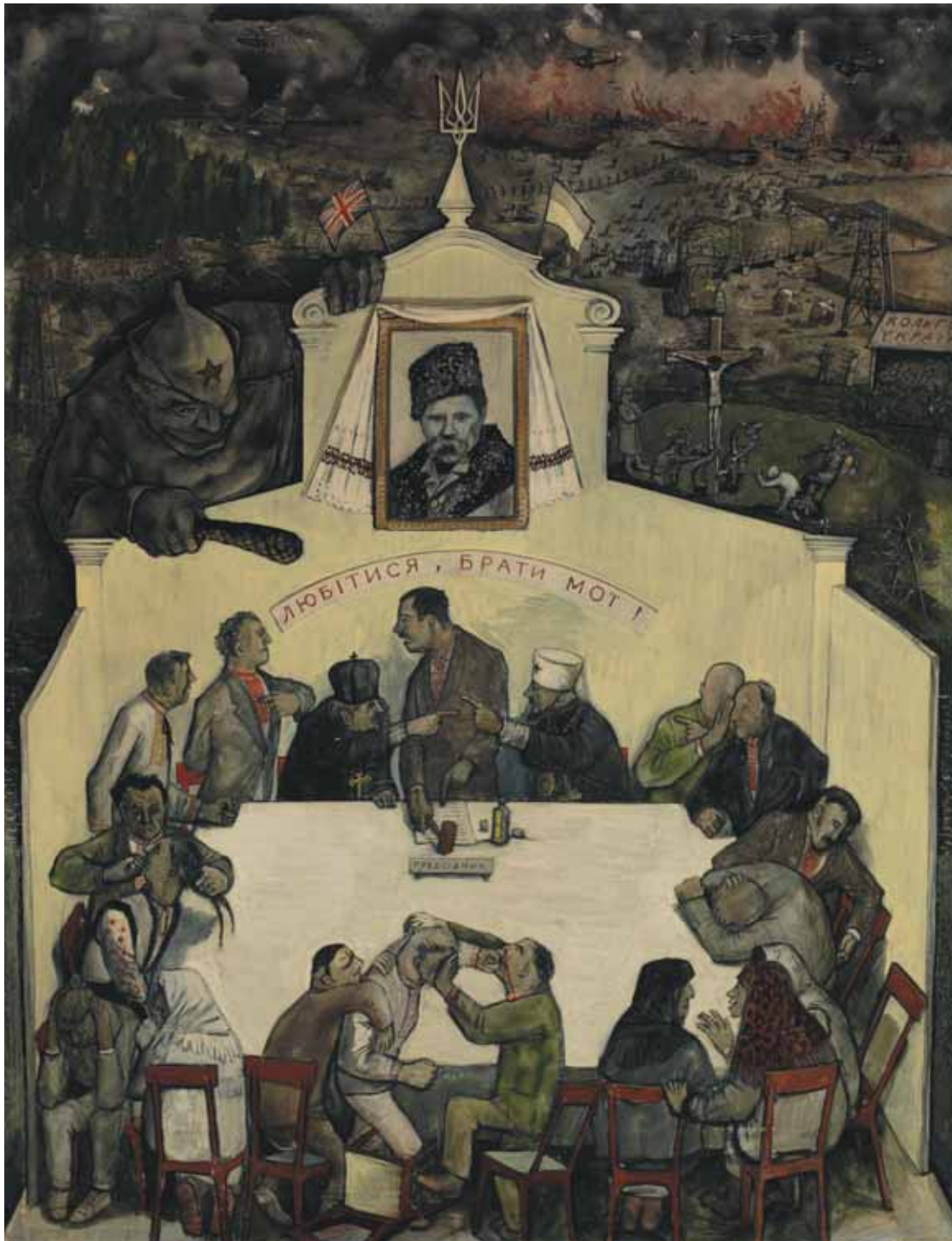
*Park Drive* calls attention to what might be considered banal or even unphotogenic, and like other of his landscape photographs, it features the less observed hinterland on the fringe between a city and its suburbs. A documentary photograph, *Park Drive* is an attentive social observation, a meditation on how habitation and land use are inscribed day by day in almost imperceptible layers on what was once nature. With its gently curving road, this landscape was obviously shaped by humanity; at its edges, autumn leaves have accumulated. The foliage is thicker on the right and noticeably thinner to the left, revealing a pale, overcast and featureless sky. The evergreen trees planted in a more orderly manner tracing the curve of the road are second growth, from after the first pass of logging – which was a common practice in Vancouver's Stanley Park until the 1880s. In the distance is a moving car, an incident on an otherwise unoccupied road that will break this imagined silence and the isolated, fragile stillness of a brief moment – a stillness you can almost hear – and return it to the everyday traffic of commuters in a city.

In "About Making Landscapes" in 1995, Wall states, "I make landscapes or cityscapes as the case may be, to study the process of settlement as well as to work out myself what the kind of picture (or photograph) we call a 'landscape' is." In *Park Drive* the resilience of nature and a seemingly idyllic natural plenitude remains and is held in balance with the equal or perhaps overpowering presence of the asphalt road. In combination they "produce a gently receding space, a sober, measured kind of poetry typical of classical composition," a phrase Wall used when referring to his admiration of Poussin. This quite urban scene is reminiscent of those artists Wall admires, whose best landscapes, like his own, present the nuances of an inhabited place, depictions of landscapes constantly in flux that connect to experiences common to viewers, then as now.

We thank Gary Dufour for contributing the above essay. Dufour was the curator of the exhibition *Jeff Wall Photographs*, presented in Perth, Melbourne and Sydney in 2012 ~ 2013, as well as *Jeff Wall 1990*, shown at the Vancouver Art Gallery and the Art Gallery of Ontario in 1990.

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







**43 WILLIAM KURELEK**

ARCA OC OSA 1927 ~ 1977

***Love One Another, My Brothers***

tempera on board, signed and dated 1961  
and on verso signed, titled on a label and dated  
26 x 20 in, 66 x 50.8 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto  
Private Collection, Ontario  
By descent to the present Private Collection, Toronto

**LITERATURE:**

Ilse E. Friesen, *Earth, Hell and Heaven in the Art of William Kurelek*,  
1997, pages 36 and 37

William Kurelek was a devout Catholic convert and the offspring of Ukrainian Orthodox immigrant parents. As an adult he became a doomsdayist, and frequently painted works that explored apocalyptic images in minute detail. He also believed that, as a Christian, his faith would enable him to survive the coming apocalypse and that his role as an artist living in the aftermath would be to teach other deserving survivors, as Ilse Friesen writes, "how to rebuild, and continue, their lives as dedicated Christians."

Kurelek was politically aware as well as extremely well-read, and he conducted painstaking research into the subjects he explored in his paintings. This complex work demonstrates all of this. Painted in 1961, *Love One Another, My Brothers* depicts ~ among other things ~ an argument between two priests, one Ukrainian Orthodox, the faith of Kurelek's childhood, and the other Catholic, the faith of Kurelek's adulthood. The interior scene, enclosed by marble walls, has deteriorated into violence, and a huge menacing figure with the red star of Communism on his helmet smiles as he leers over it all. The conflict around the table is pronounced ~ one man bloodies another's nose and is restrained, while other men whisper and point their fingers. Farther around the table another man hangs his head and turns away, while yet another buries his face in the tablecloth. Ears are covered, eyes are closed. A man grabs a woman by her braids and punches her in the jaw, while the chairman at the centre ~ *Predsednik* in Cyrillic lettering ~ stands and bangs a gavel in a vain attempt to restore order. The colour of the men's embroidered shirtfronts echoes the red flames, the blood, the chairs and the lettering in the painting, which itself is largely executed in shades of black and white. The red adds tension and heightens the angry mood.

The portrait hanging above the table depicts Taras Shevchenko, writer, artist, poet, political figure and beloved Ukrainian folklorist. Shevchenko came from humble roots; his parents were serfs, yet he rose to artistic fame and membership in the Imperial Academy of Arts. His work celebrated the life of the common man, and he was hero to the poor and downtrodden. In 1847 Shevchenko was imprisoned and exiled for mocking the tsar and tsarina of Russia in his poetry. Above the portrait and on either side of the Ukrainian coat of arms we see two flags, the Union Jack on the left, and the blue and yellow flag of the Ukrainian People's Republic on the right. The Ukrainian flag is shown here in tones

that are almost black and white, Kurelek's comment on the fact that during Soviet rule this flag, which was brightly coloured, was banned. It was flown covertly, only at night and only by those defiant enough to risk imprisonment. In the distance, the inhabitants of the "Kolibe Ukrain," or Collective Farm of Ukraine, are shown oppressed and under siege. Fires burn and people walk in forced marches with guard towers looming over them; they toil in the scarred fields at night, while trucks carry off the sacks of grain.

Each examination of this work reveals another detail. A man prays ~ and is kicked for doing so ~ at the foot of a cross, while soldiers cut it down. A forest burns, helicopters menace, and barbed wire circles it all. The banner on the marble wall ironically reads, "Love each other, my brothers!" Through this masterful blend of detail, Kurelek is exploring events in the history of the Ukraine, both recent and more distant, as well as those of the Cold War, which were happening during his lifetime. Kurelek's conversion from Ukrainian Orthodoxy to Catholicism outraged his father; no doubt this strained relationship is also reflected in the scene. In this powerful, complex painting, we have the embodiment of the complicated artist Kurelek was. It can be seen, in fact, as a cultural or ethnic self-portrait, and it is a brilliant one. For the Ukrainian people of Canada, Kurelek is a modern-day Shevchenko.

During the height of the Cold War, travel to the Ukraine (then a part of the former Soviet Union) was extremely difficult. Kurelek went to great lengths to obtain an official permit, but in June of 1969 was allowed to spend only four hours in Borivtsi, the birthplace of his father. In 1977 he was granted a permit to visit for three weeks, and according to Friesen, he described the trip as "one of the most memorable events of his entire life."

This work is in the original frame made by Kurelek.

**ESTIMATE: \$15,000 ~ 25,000**



WORKS FROM AN IMPORTANT ESTATE, LOS ANGELES



**44 PAUL-ÉMILE BORDUAS**

AUTO CAS QMG RCA 1905 - 1960

***Gris-gris***

oil on canvas, signed and dated 1955  
and on verso titled, dated on the artist's label  
and inscribed *Laing*  
28 x 36 in, 71.1 x 91.4 cm

**PROVENANCE:**

Laing Galleries, Toronto  
An Important Estate, Los Angeles

**LITERATURE:**

André-G. Bourassa and Gilles Lapointe, *Paul-Émile Borduas: Écrits II*,  
Vol. 2, 1997, page 623, footnote 173  
François-Marc Gagnon, *Paul-Émile Borduas (1905-1960), Biographie  
critique et analyse de l'oeuvre*, 1978, pages 348 and 491

**EXHIBITED:**

Hendler Galleries, Philadelphia, *Borduas*, April 3 ~ 30, 1954, catalogue #1

A fine discovery from Los Angeles ~ a painting whose whereabouts were previously unknown! Paul-Émile Borduas had been in contact with the painter and gallery owner Raymond Hendler from Philadelphia, who, having lived in France, knew Jean Paul Riopelle and was probably fluent in French, always something to consider when we analyze the contacts of Borduas in the United States. Hendler appreciated Borduas's works, but did not succeed in selling his paintings in Philadelphia. In a last attempt, in a letter dated April 8, 1955, Borduas offered to consign three paintings to Hendler's gallery: *Gris-gris*, *Paysannerie* and *Le vent dans les ailes*. Nothing happened ~ definitely, Philadelphia was not ready for Borduas. Three years after, *Gris-gris* reappeared in a dispatch notice to G. Blair Laing, the Toronto gallery owner, dated December 31, 1958, and it was acquired from Laing Galleries and then by descent to an Important American Estate.

A *gris-gris* (sometimes written *grigri*) is a talisman, a Haitian voodoo amulet that is supposed to protect its bearers against the devil and bring them luck. When we know the history of the painting, we can easily imagine that Borduas needed some luck with this painting! Of course, the title could have nothing to do with the painting itself. *Gris-gris* is a

magnificent work done towards the end of Borduas's stay in New York, in which the sweeping movement of the painting knife is going from left to right, without really overshooting the edge of the canvas. The white is dominant, but fine hues of pink, blue and black give animation to the painting, making it a sight of endless contemplation and pleasure.

After a stay of more than two years in New York, Borduas had his own version of all-overness. By definition, in an all-over painting no one element attracts the attention of the viewer more than the other, and there is no hierarchy between these elements. The critic Clement Greenberg made this a tenet of American abstract painting and contrasted it to the European need for a well-organized composition. In Borduas's *Gris-gris*, we find some accents in the black spots, stronger in the centre, but in such a way that they do not create an unbalance, or prevent us from roaming everywhere, so to speak, in the painting. But Borduas was too great an admirer of Paul Cézanne to renounce composition completely. When he moved to Paris soon after, this need of structure was even further affirmed. Because of the high contrast between the *Black and White* series works that he painted there, he had to go back to construction. As it is from the conclusion of his New York period, *Gris-gris* is not yet there and could be defined as a transitional work, moving towards his black and white period in Paris.

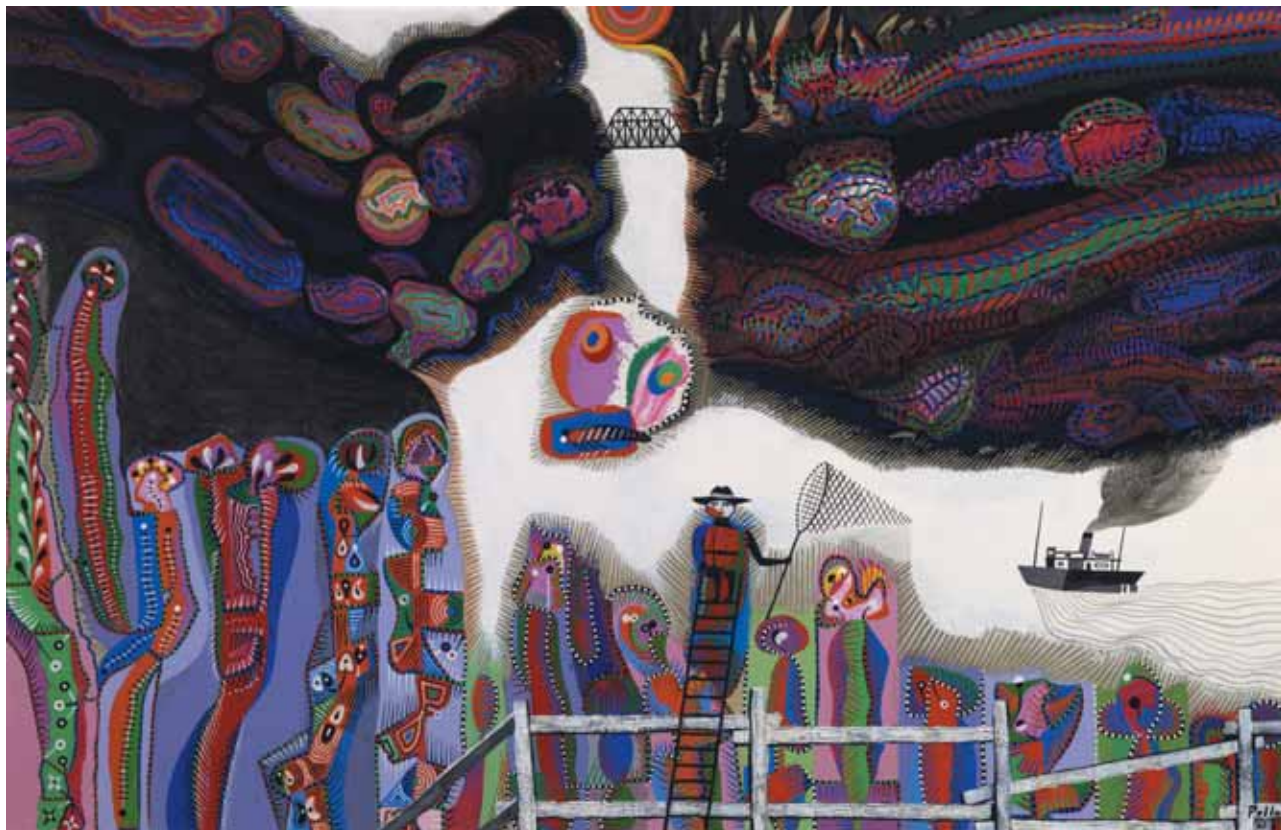
Borduas was never a painter who, having found his style, stayed faithful to the same formula all his life, as was the case of John Lyman or Stanley Cosgrove. He belongs rather to the category of painters, like Jean Paul Riopelle, for instance, who always challenged their past success and were ready to explore something new. You cannot enclose them in one trend or the other, sometimes to the disappointment of gallery owners or of art critics. They escape from the limits of their own previous achievement and renew their vision.

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

This work is included in François-Marc Gagnon's online catalogue raisonné of the artist's work at <http://www.borduas.concordia.ca/en/about/index.php>, catalogue #2005-0971.

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





45

**45 ALFRED PELLAN**

CAS OC PY QMG RCA 1906 – 1988

***Chasse aux papillons***

oil on canvas on board, signed and dated 1961

and on verso signed, titled and inscribed

*No 405 and 649 Cote Ste ~ Rose Est Cte**Laval, P.Q. Canada*

27 x 42 in, 68.6 x 106.7 cm

**PROVENANCE:**

An Important Estate, Los Angeles

Alfred Pellán's intricate, surreal and colourful art spans many media. He worked in book illustration and theatre design and divided his career between Paris, where he had many early successes, and Canada, where the reception for his work was decidedly more cool. In Paris, Pellán was a student at the *École nationale supérieure des Beaux-Arts* and studied

with Lucien Simon. He met Pablo Picasso, Henri Matisse and Salvador Dali, and admired in particular the work of the Surrealists. *Chasse aux papillons*, which translates as Chasing Butterflies, illustrates this by its brilliant colour and dream-like qualities, but Pellán gives us enough information to read the scene. The decorative forms evoke plants, animals and insects, and in the upper part of the work, an underwater landscape unfolds. The child atop the ladder brandishes a large net, while one magical butterfly floats above him, holding his attention while a world of teeming life vibrates and writhes around him. Repeating colours, faceted forms and a Claude Lorraine-like sun permeate *Chasse aux papillons*, giving it a sense of youthful happiness and exuberant joy.

**ESTIMATE: \$80,000 ~ 120,000**





46

**46 JACK LEONARD SHADBOLT**

BCSFA CGP CSPWC OC RCA 1909 - 1998

***Space Between Columns Series (Turquoise)***

oil on canvas, signed and dated 1965 ~ 1969

and on verso signed, titled and dated

48 x 65 1/2 in, 121.9 x 166.3 cm

**PROVENANCE:**

The New Design Gallery, Vancouver

An Important Estate, Los Angeles

**LITERATURE:**Scott Watson, *Jack Shadbolt*, 1990, page 107

In 1965 Jack Shadbolt began a new series of paintings based on his experiences in Greece four years earlier and coming from his work of that same time in the *Northern Emblem* and *Northern Elegy* series. The *Space*

*Between Columns (Classical Theme and Variations)* works use the form of column capitals as the structural element, but they focus, as the series title implies, on what is happening in the spaces in between them. This important series led Shadbolt to write the book *In Search of Form* to further explore (and explain) works like this. Shadbolt continued to mine this theme for many years, and 20 years after the initial explorations, he executed this work. Reflective of his 1980s colour palette, which was brighter and more varied, here Shadbolt has divided the canvas into two sections, which Scott Watson describes as "above" and "below," and has included bisecting lines and more painterly, loosely handled sections of energetic, calligraphic brushwork. It is a vivid and charged example of Shadbolt's lifelong interest in the balance between order and chaos.

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



47

**47 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

***Sans titre***

oil on canvas, signed and dated 1959

31 3/4 x 39 1/4 in, 80.6 x 99.7 cm

**PROVENANCE:**

An Important Estate, Los Angeles

Jean Paul Riopelle explored many methods of applying paint to canvas. He had worked with layers of paint applied with a brush and built up upon one another; he had dripped, poured and spurted paint directly from the paint tube onto the canvas; and he had used brushes and the palette knife as tools to apply and blend his colours. Here we see a

beautiful example of his working method using the palette knife. Holding a fistful of tubes of chosen colours in one hand, Riopelle would slice off their tops and quickly catch the flowing paint on his knife and apply it in a rapid, gestural way. As he worked, the marks he made took shape as the tracks of the knife ~ one might call them knife prints ~ left behind as Riopelle walked the colours over the canvas. As a result, paths of memory appear in the paint, forms that tell the story of the making of the work itself, forms that are gloriously expressive of the complex act of painting.

This work is included as an addendum to Volume 2 (1954 ~ 1959) in Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca/>

**ESTIMATE: \$150,000 ~ 250,000**



## PROPERTY FROM VARIOUS COLLECTIONS



48

**48 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

*Vert d'eau*

oil on canvas, signed and on verso titled and inscribed  
with the Galerie Maeght inventory #16005 and 28143, 1977  
21 1/4 x 28 3/4 in, 54 x 73 cm

## PROVENANCE:

Galerie Maeght, Paris  
Private Collection, Montreal

## LITERATURE:

Roger Bordier, "Les lieux et les rêves de Riopelle," *Cimaise*, No. 140,  
January ~ February 1979, pages 9 ~ 20, reproduced page 10

*Vert d'eau* was painted in 1977, during the period in which Jean Paul Riopelle was dividing his time between his studios in Saint-Cyr-en-Arthies in France and Sainte-Marguerite in Quebec. In this year, Riopelle was thinking about his trip to Baffin Island, and he worked

on his *Iceberg* series in both Quebec and France. The treatment of the white areas in this work, with their broadly scraped chunks of white paint over a black background, are similar to those in his *Iceberg* series. The title, the translation of which makes a connection with water and the colour green or sea green ~ and therefore landscape ~ infuses our reading of the canvas with meaning, a characteristic typical of Riopelle's later works, often categorized as Lyrical Abstraction. And it was at this time that figurative elements were overtly emerging in his work, revealed through titles such as this. *Vert d'eau* is lushly painterly, and the short, staccato-like dabs of emerald pigment, the triangular swathes of scarlet and the large scrapes of black and white demonstrate Riopelle's proficiency with a palette knife and absolute command of his medium. This work will be included in Volume 5 (1972 ~ 1978) of Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca/>

ESTIMATE: \$50,000 ~ 70,000



49

**49 GERSHON ISKOWITZ**

CSGA RCA 1921 ~ 1988

***Orange Green Painting***

oil on canvas, on verso signed, titled and dated 1972  
60 x 48 in, 152.4 x 121.9 cm

**PROVENANCE:**

Private Collection, Ontario

**LITERATURE:**

Theodore A. Heinrich, "The Intimate Cartography of Gershon Iskowitz' Painting," *artscanada*, Vol. 34, No. 2, June 1977, page 12

"There is no denying the maturity, the predictable quality, the touchstone fidelity to underlying truths of the visual experience of nature. The painter's touch is so distinctive that his work can come to seem to the

casual eye always the same (a reassurance to the timid) though this is emphatically untrue." These observations, printed in a sensitive and detailed review of Gershon Iskowitz's 1977 solo exhibition at the Martha Jackson Gallery in New York, ring as true today as they did almost 40 years ago. The year 1972 was an exciting one for the artist, as he had been selected by the National Gallery, along with the sculptor Walter Redinger, to represent Canada at the *Venice Biennale*. By all accounts, Iskowitz revelled in this honour, but after three weeks in Venice he was anxious to return to his Toronto studio, where he could continue to create his unique visions of the landscape of his adopted home. *Orange Green Painting* is a wonderful example of the *Lowlands* group of paintings inspired by his 1971 return trip to the North, where he explored the area around James Bay.

ESTIMATE: \$20,000 ~ 30,000





50

**50 FERNAND TOUPIN**

AANFM LP RCA 1930 - 2009

***Sans titre***

oil on canvas, signed and dated 1962 and on verso  
signed, dated and inscribed *Montréal* and *A-39*  
39 3/8 x 32 in, 100 x 81.3 cm

**PROVENANCE:**

Galerie Gilles Corbeil, Montreal  
Private Collection, Montreal

Along with Louis Belzile, Jean-Paul Jérôme and Rodolphe (Jauran) de Repentigny, Fernand Toupin was one of the founding members of the Plasticiens, formed in 1955. The Plasticiens' interest was in geometric abstraction, with a focus on colour, line and contrast. They argued that

they were an alternative to the Automatists, whose principles were rooted in the theory of automatism and in Surrealism, and that theirs was an important next generation of avant-garde ideas. By 1959 Toupin had moved away from the hard-edge style the Plasticiens had been known for and was working in a lyrical form of painting, elegantly expressed by this 1962 canvas. *Sans titre* is typical of Toupin's organic abstractions of the period that explored texture, materials and structure; the canvas is layered with thick and thin masses of paint, which alternate across the surface. But Toupin wisely leaves space amongst the ridges and valleys of pigment so we can catch glimpses of the navy, blacks, crimsons and mustards of the underpainting, breaking up the otherwise ivory palette.

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

51 **WILLIAM HODD (BILL)  
MCELCHERAN**

RCA 1927 - 1999

***Inspired***

bronze sculpture, initialed, editioned 4/9  
and dated 1995

29 x 10 x 15 in, 73.7 x 25.4 x 38.1 cm

**PROVENANCE:**

Private Collection, Vancouver

William McElcheran trained in sculpture at the Ontario College of Art and was also an architectural designer. He started as a woodworker, specializing in art and furniture for churches. He rose to be chief designer for Bruce Brown and Brisely Architects, and worked on designing 23 churches and university buildings. He formed Daedalus Designs in 1973, the purpose of which was integrating sculpture with architecture. His best-known sculpture subject is the iconic businessman, shown caught in the whirl of his corporate life. As in *Inspired*, a quintessential McElcheran work, he depicted these businessmen as robust and self-possessed, constantly in movement. Their conformity is indicated by their classic dress of overcoat, hat, suit and tie, carrying business paraphernalia such as briefcases. His viewpoint was both satirical and compassionate, drawing us to sympathize with them, as urbanites often feel caught in the frantic pace and roles of modern life. McElcheran's businessmen can be seen in many public installations across Canada and in the United States, Germany, Italy and Japan.

Please note: the bronze base measures 14 7/8 x 10 5/8 x 1 1/4 inches.

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



## 52 SOREL ETROG

RCA 1933 – 2014

***Survivors Are Not Heroes***

bronze sculpture, signed and editioned 1/7  
on the base, 1967

74 x 35 x 19 in, 187.9 x 88.9 x 48.3 cm

**PROVENANCE:**

Private Collection, Toronto

**LITERATURE:**

Pierre Restany, *Sorel Etrog*, 2001, page 77, the 1967 large-scale  
bronze reproduced page 91

It is astonishing to contemplate how many fine works of sculpture Sorel Etrog produced throughout his career. During the 1960s alone he created an astounding number of plasters in his studio at the Tip Top Tailors building in Toronto, the majority of which were to become fully realized bronzes. National and international interest in his work was so strong that monumental works entered public collections worldwide, and Etrog was encouraged to cast small maquettes and somewhat larger versions of his most celebrated works for private collectors. In *Survivors Are Not Heroes* we see the influence of his exposure to the Etruscan sculptures he first encountered in Florence in 1963. He wrote: "I saw in them a strong device for connecting and creating tension, mirroring the tension in our very existence..." In this impressive work, Etrog defies his title by marrying dynamic, organic forms in a daring balancing act. The largest versions of this bronze are in the collections of the Ravinia Festival, Chicago, and Hart House at the University of Toronto.

ESTIMATE: \$60,000 ~ 80,000







**53 JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 ~ 1977

***Frightened Child***

oil on canvas, signed and dated 1958  
40 x 50 in, 101.6 x 127 cm

**PROVENANCE:**

Park Gallery, Toronto  
Private Collection, Ontario, circa 1970

**EXHIBITED:**

Park Gallery, Toronto, *Exhibition of New Paintings by Jack Bush*,  
January 14 ~ 31, 1959, catalogue #10

It was psychoanalysis and free association that set Jack Bush on a path towards abstraction, and *Frightened Child*, 1958, suggests a further leap in this context ~ towards dream analysis. Beginning in 1947, the artist sought therapy for the treatment of general anxiety. His psychiatrist, Dr. J. Allan Walters, suggested in September 1947 that Bush try to paint his inner feelings and moods, as freely as possible. Later, in March 1948, the doctor pushed a little further and challenged the artist to paint automatically, with no preconceived notions, in order to emphasize colour, form and content alone. The instructions were significant enough that Bush noted them in his first record book of paintings.

In the years following World War II, analysis became increasingly popular in North America, especially as a result of the writings of Carl Jung, who, as a successor of Sigmund Freud, greatly influenced popular psychology. Bush was not merely following a method devised by Dr. Walters, he was engaging in the spirit of the times. Artists everywhere were embracing new ways to achieve greater creativity and personal originality.

Bush had met and become friends with the New York-based art critic Clement Greenberg in June of 1957 ~ less than one year before making *Frightened Child*. Greenberg, along with his wife Jenny, paid a visit to the Bush family in the third week of January 1958, and the artist chronicled their interactions in his diary. During this visit, Bush told Greenberg about a dream he had had of a painting as well as a title for it ~ *Frightened Child*. They talked about dreams and analysis and discussed the fact that Jackson Pollock owed much of his painting to psychoanalysis. Greenberg was quick to recommend that Bush read a book called *Dreams and Nightmares* by Dr. James Arthur Hadfield, and made a point of giving the artist his own copy of the book at the train station when they exchanged

their farewells. Bush came away with an increased appreciation for looking within himself for creative resources.

*Dreams and Nightmares* was first published by Pelican / Penguin Books Ltd. in 1954. In it, Dr. Hadfield argued that dreams are connected to our biology and, as we would not typically ignore the physical signals that our body gives us, dreams too should not be ignored. The book's emphasis on trusting your intuition must have struck a chord with Bush, who developed arguably the best sense of colour and colour placement in the history of abstract painting in Canada.

On February 22, 1958, about a month after receiving the book on dreams from Greenberg, Bush began to paint *Frightened Child*. He now purposefully aimed to listen to his subconscious, creating the painting he had dreamt about and keeping the title he had essentially devised in his sleep. The results surprised him. He even turned to his family members for their opinion on the painting, yet did not stop painting until his own inner feelings about the work stopped.

*Frightened Child* was a deeply personal painting for Bush as it stemmed from his unconscious, and surfaced ~ along with its title ~ in a dream. The painting is a distinct marker of the artist's trust of his own primal instincts. After 1958 Bush increasingly felt that his artist group associations were not beneficial to him, on the whole. By 1964 he had quit all of these memberships. He had learned that playing the role of the artist was not nearly as important as simply being the artist and painting from his gut.

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 November 13, 2014 to February 22, 2015.

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

ESTIMATE: \$70,000 ~ 90,000

**54 FRITZ BRANDTNER**

CGP CSGA CSPWC QMG 1896 - 1969

***Jeune fille***

oil on canvas, signed and on verso  
titled and titled *Modern Life* on a label  
and inscribed no. 156667  
29 x 15 1/8 in, 73.7 x 38.4 cm

**PROVENANCE:**

Kastel Gallery Inc., Montreal  
Private Collection, Montreal

**LITERATURE:**

Kastel Gallery, *100 Years of Fritz Brandtner, July 28, 1896 ~ November 7, 1969*, 1996, titled as *Modern Life*, reproduced page 16

**EXHIBITED:**

Kastel Gallery, Montreal, *100 Years of Fritz Brandtner, July 28, 1896 ~ November 7, 1969*, 1996

When Fritz Brandtner immigrated to Winnipeg from Germany in 1928, he brought with him a wealth of knowledge about and inspiration from European art and culture. He had seen works by Henri Matisse and Pablo Picasso, learned stained-glass design from Fritz August Pfuhle, and worked as a commercial designer and display decorator before moving to Canada. Winnipeg was not sympathetic to Brandtner's abstract style, preferring a more traditional approach to painting. Encouraged by Lionel Lemoine FitzGerald, Brandtner moved to Montreal in 1934 and found a more receptive reaction to his artwork. He also found artistic peers such as John Lyman and Goodridge Roberts, who shared his modernist style. Brandtner was prolific and painted many subjects, including landscapes, cityscapes, portraits and still lifes. *Jeune fille* is an excellent example of Brandtner's bold style, with its strong, rich colours and sharp black shapes. The stained-glass inspiration is evident, though not overpowering, and the thick black border acts nicely as a frame for the inner shapes. These elements, as well as the balanced composition and harmonious colours, contribute to the success of this fine abstract painting.

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





55

**55 JOYCE WIELAND**

OC RCA 1931 – 1998

***Disaster in Moonlight***

oil on canvas, on verso titled and dated 1963  
indistinctly and on the Isaacs Gallery label  
9 x 9 in, 22.9 x 22.9 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto  
Private Collection, Toronto

In revisiting the body of work produced by Joyce Wieland throughout her career, one cannot help but be struck by how gutsy and unique her concepts were at each stage of development, particularly in her early years. She was already exhibiting her work in group shows by the age

of 26, and had her first solo exhibition of abstract canvases and collages at Dorothy Cameron's Here and Now Gallery in 1960. Many of those fine works were acquired by prescient private and public collections; but it was her move to New York in 1962, with then-husband Michael Snow, that drove Wieland to find her own visual language. *Disaster in Moonlight*, a signature painting from this period, incorporates many of her newly minted stylistic devices. She had created brief 16 mm films as early as 1956, and after encountering an enthusiastic group of experimental Manhattan filmmakers, Wieland began to incorporate patterns of repeated motifs that make reference to images in filmstrips. Whether real or imaginary, the subject of this painting is executed with the artist's inimitable colour, wit and ingenuity.

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



56

**56 ANTONY (TONY) SCHERMAN**

1950 ~

***Apollo: The Seduction of Oedipus***

encaustic on canvas, on verso signed, titled, dated 2003  
and inscribed with the Douglas Udell inventory #S12744  
40 x 45 in, 101.6 x 114.3 cm

**PROVENANCE:**

Douglas Udell Gallery, Edmonton  
Private Collection, Toronto

**LITERATURE:**

Tony Scherman, *Thirteen Notes on "The Seduction of Oedipus,"*  
[http://www.tonyscherman.com/images\\_series/series\\_html/  
Oedipus.html](http://www.tonyscherman.com/images_series/series_html/Oedipus.html), accessed July 31, 2014

Tony Scherman's provocative *Seduction of Oedipus* series features many large-scale close-up portraits such as this one, though a male subject is

rare. Here we are faced with the Greek god of light and music, Apollo ~ who does not traditionally feature in the Oedipus story ~ and whom the artist has said he based on Rolling Stones singer Mick Jagger. Despite this conflation of sources, the lusciousness and sensuality of Jagger / Apollo's lips is clear ~ and can be read as a representation of the sexuality in the Oedipus play. As in previous series such as *Chasing Napoleon*, Scherman closely crops and magnifies his subject, forcing the viewer to interact with the work and form their own interpretation of this historic drama. Painted in encaustic, a challenging medium of pigments mixed into hot wax, the surface is thickly layered and rich with texture. The wax medium mimics the surfaces of human skin, while the deliberate mark-making of drips and scores shows the hand of the artist in this outstanding example from Scherman's oeuvre.

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



57

**57 HORTENSE MATTICE GORDON**

ARCA CSGA P11 1887 - 1961

***Still Life Abstraction***

oil on canvas board, signed and on verso  
signed and titled on various labels and inscribed  
*In Suspension / \$100. / Summer residence, Mrs. J.S.  
Gordon, 534 Commercial St., Provincetown, Mass. /  
Hortense Gordon, 101 Spadina Ave., Hamilton, Ont. \$150.*  
and with various numbers, circa 1948  
24 x 19 1/2 in, 61 x 49.5 cm

**PROVENANCE:**

Private Collection, California

**EXHIBITED:**

Art Club of Hamilton, 1948

The Elsie Perrin Williams Memorial Art Museum, London, Ontario

Hortense Gordon was an important member of Painters Eleven, the group of abstract artists that came together in Toronto in the 1950s. Already an accomplished landscape painter and art instructor, Gordon felt compelled by abstraction after several summers in Paris and a decisive trip to New York's Museum of Modern Art in the early 1930s. She enrolled at Hans Hofmann's esteemed School of Fine Arts in 1946, and returned there in 1949, 1952 and 1954. *Still Life Abstraction* was likely painted during that first summer session, as it was exhibited at the Art Club of Hamilton in 1948 and is inscribed with a Provincetown address on the back of the painting. She has applied Hofmann's technique of "push and pull" in this work, with the hard geometric lines being balanced by the more fluid and rounded shapes. *Still Life Abstraction* could be an interpretation of a still life studio session at the school, as Hofmann taught this subject in depth there. Gordon's brush-strokes and lines are decisive and sure, and elements of musicality and Surrealism infuse this lively and engaging work.

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





58

**58 SAMUEL BORENSTEIN**

CAS QMG 1908 – 1969

***Laurentian Village***

oil on board, signed and dated March 1966  
and on verso titled, dated and inscribed *No. 12*  
11 3/4 x 23 3/4 in, 29.8 x 60.3 cm

**PROVENANCE:**

The Art Emporium, Vancouver  
Private Collection, Ontario

**LITERATURE:**

William Kuhns and Léo Rosshandler, *Sam Borenstein*, 1978, page 103

Sam Borenstein's fiery temperament was given full rein in his wildly expressionist work. The passionate paintings of Vincent van Gogh and Chaïm Soutine aroused his admiration, and he took cues from their uninhibited brushwork. In a *Montreal Star* review in 1952, critic Robert Ayre extolled Borenstein's "sincerity, his human warmth, his almost

furious energy" and noted that the artist could paint with such force that "it just blows up." The Laurentians attracted Borenstein as early as the 1940s, and by the late 1950s, he was living there in an old schoolhouse at Lac Brûlé. The region's towns were often his subject, as in this vivid and energized painting. Long, fluid strokes of paint create a melting look to the road, which leads us through a rural street full of bright houses. Borenstein expresses his feeling for this charming village through his fervent handling of paint and colour.

The year this work was painted, Borenstein received recognition in a retrospective exhibition at Sir George Williams University in Montreal.

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



59

**59 SAMUEL BORENSTEIN**

CAS QMG 1908 - 1969

***Cartierville, Quebec***

oil on board, signed and on verso signed, titled, dated 1942 and inscribed *May 1974, To Brenda: Happy Mother's Day, from Mother, with Love*  
12 x 24 in, 30.5 x 61 cm

**PROVENANCE:**

Acquired directly from the Artist by Harry Handel  
By descent to the present Private Collection, Montreal

**EXHIBITED:**

Galerie Walter Klinkhoff Inc., Montreal, *Sam Borenstein Retrospective Exhibition*, January 1979, catalogue #43

*Cartierville, Quebec* is an early example of Sam Borenstein's well-known Quebec street scenes. Having traveled to Paris in 1939, Borenstein returned to Montreal full of inspiration from European masters such as Maurice Utrillo, Chaim Soutine and Vincent van Gogh.

In the early 1940s, Borenstein began to paint the villages of the Laurentians, and a fresh sense of colour infused his work. In this 1942 painting, we can also see the artist beginning to develop what would become his signature expressionistic style. His brush-strokes are energetic but controlled, and his palette is strong but not wild. The tones of the painting are expertly balanced; ochres are echoed throughout the house in the foreground and picked up across the street, the blue sky is reflected in each of the buildings and rusty red-brown is layered throughout, all highlighted by strokes of white. The large house, its sign *Au petit sweet cap* possibly indicating its identity as a café or restaurant, dominates the work, and epitomizes the charm of this small town.

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





**60 WILLIAM KURELEK**

ARCA OC OSA 1927 ~ 1977

***The Atheist***

mixed media on board, signed and dated 1963  
and on verso titled on the gallery label  
23 1/4 x 48 in, 59 x 121.9 cm

**PROVENANCE:**

Dr. W. Ellis, Ontario  
The Isaacs Gallery Ltd., Toronto  
Private Collection, Toronto  
Sold sale of *Canadian Post-War & Contemporary Art*,  
Heffel Fine Art Auction House, November 25, 2010, lot 51  
Private Collection, Toronto

**LITERATURE:**

William Kurelek, *Someone With Me: The Autobiography of William Kurelek*, 1980, page 154  
Joan Murray, *Kurelek's Vision of Canada*, The Robert McLaughlin Gallery, 1982, reproduced page 23

**EXHIBITED:**

The Robert McLaughlin Gallery, Oshawa, *Kurelek's Vision of Canada*,  
June 14 ~ August 14, 1983, traveling exhibition, catalogue #4

In 1952 William Kurelek checked himself into a psychiatric hospital near London, England. He was in his mid-twenties, painfully lonely and chronically depressed. He had been raised in rural Manitoba, and his life so far had been one of hard work and strict religious observance, overseen by a stern father. There was no affection, no physical contact, and certainly no fatherly encouragement for the aspirations of his artistically inclined son. Kurelek suffered terribly as a result and turned his back on his own religion, becoming an ardent atheist. He persisted with his art despite the unhappiness that this caused in his family relations; he felt he was a constant disappointment to his parents and siblings. He had traveled to England in search of two things ~ good art training and an improvement in his mental health. While in the hospital, Kurelek discovered that a young Catholic nurse was praying for him, which caused him to reconsider ideas of faith and belief. Over the period of his convalescence, he explored the ghosts of his childhood in his paintings. He also explored Catholicism and finally embraced it in 1957, converting fully. This painting, pointedly titled *The Atheist*, is an extremely interesting window into what must have been the most challenging aspect of Kurelek's life: his religious choices.

In his autobiography, written shortly before his death, Kurelek compares his Orthodox father to the person in the parable of the man who climbs a tree in order to reach a great height, and then cuts off the limb that he is



detail 60

sitting on. The painting is multi-layered, referring also to a parable from the life of Jesus, where Jesus admonishes those who do not forgive by likening them to a man who does the same thing: cuts off the branch upon which he sits. Kurelek is referring to many things in this complex painting. The man high in the tree, alone in the prairie, symbolizes his father's inability to see how his actions affected both himself and those around him. The man also stands for the terrible bitterness towards God that Kurelek saw in his father while he was growing up. It was not until late in his life that Kurelek was able to forgive his father. And finally, the self-defeating action of the man relates to how Kurelek felt about his earlier choice to turn his back on his childhood religion and become an atheist.

Kurelek had made a difficult journey from Orthodoxy to atheism, through mental despair that ultimately led to finding religious grace and devout Catholicism. The man in the painting portrays all of this. He climbs tree after tree, reaching a high point, then saws off the branch and falls. Clearly the act has been repeated many times, and will be a time or two more, until there are no more branches, until there is only forgiveness and understanding. The landscape in which the once mature trees stand is barren and stark, and speaks of hard work. The distant white church, to which the man has his back, is barely visible on the far horizon of the work and is of no particular denomination, a symbol of religious faith and how it shaped both situations, for good and for bad.

This work is in the original frame made by Kurelek.

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



61

**61 VICTOR CICANSKY**

OC 1935 -

***Garden Secrets***

glazed ceramic sculpture,  
on verso signed and dated 1988  
17 x 18 1/2 x 16 in, 43.2 x 47 x 40.6 cm

**PROVENANCE:**

Private Collection, Vancouver

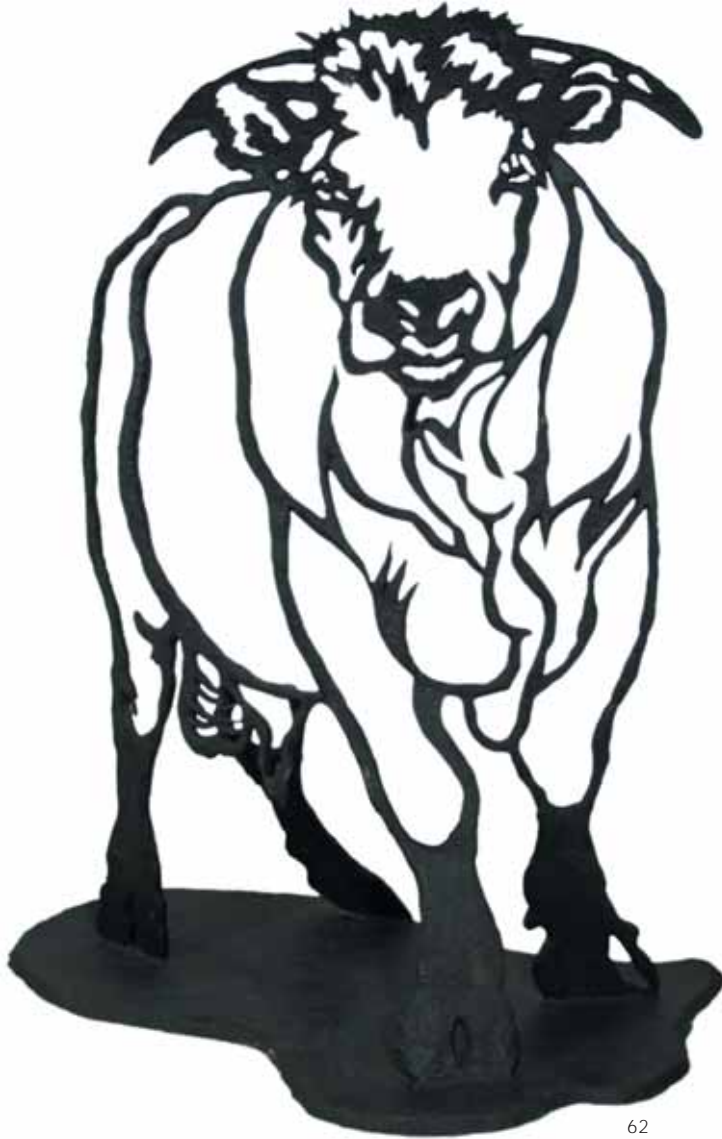
**LITERATURE:**

Victor Cicansky, <http://www.cicansky.ca/community/index.htm>,  
accessed August 13, 2014

While studying at the University of Saskatchewan, Victor Cicansky became interested in ceramics, gravitating to classes with teachers Beth Hone and Jack Sures. In the late 1960s, Regina ceramicists were aware of

an eccentric group of Californian ceramic sculptors - a movement known as Funk - which worked to raise the ceramic medium above the utilitarian. Cicansky was receptive to their innovations, and he met Funk ceramicists during a 1967 workshop in Maine and later at the University of California. Cicansky's work glorifies everyday objects and people, and his personal narratives weave through his imagery. He grew up in a large Romanian family in Regina's Garlic Flats and has vivid memories of tending the large garden his family planted. He recalls his grandmother, a skillful gardener, sitting cabbages and other vegetables on chairs beside the house. Cicansky stated, "My work is about the backyard garden. It's about what I have seen, what I have remembered, what I have dreamt about and experienced as a gardener." Richly coloured, fanciful, and exploding with the bounty of the earth, *Garden Secrets* is a classic Cicansky sculpture.

**ESTIMATE: \$6,000 ~ 8,000**



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

OC RCA 1942 -

***Ulmer***

bronze sculpture, signed, editioned 1/2  
and dated 1997

59 x 37 x 21 in, 149.8 x 94 x 53.3 cm

**PROVENANCE:**

Douglas Udell Gallery, Edmonton  
Private Collection, Calgary

**LITERATURE:**

Terrence Heath, *Joe Fafard*, 2007, page 163

In the 1990s, Joe Fafard explored the possibilities of using Styrofoam as a support for the large sculptural moulds he used to produce lost-wax bronzes. He was interested in the malleability of this unique material and the unusual surface that it could produce when melted. *Ulmer* is the wonderful result of Fafard's continued interest in pushing the boundaries of sculpting bronze. The bull's swaggering form was carved directly from Styrofoam, which was then smoothed, refined, and finally softened with a blowtorch. It was then encased in sand to produce a mould into which bronze was poured. Once cooled, the sand housing was cracked apart, and if it remained intact, it was reused. Thus sculptures made in this manner, being unpredictable, were cast in very small editions, usually just one or two. They have a tactile surface and airy, hand-drawn quality. With all the subtlety and feeling of a drawing, they look very much like the kind of marks made by charcoal, and as Terrence Heath states, are considered to be among "the most striking and original developments in sculpture of the twentieth century." The dimensions of the base, which is part of the sculpture, are 45 x 24 inches.

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





63

**63 JACQUES GODEFROY DE TONNANCOUR**

ARCA CAS CGP PY QMG 1917 - 2005

***La butte***

oil on board, signed and dated 1958  
24 x 32 in, 61 x 81.3 cm

**PROVENANCE:**

Galerie Denyse Delrue, Quebec  
Galerie Walter Klinkhoff Inc., Montreal  
Private Collection, Montreal  
Private Collection, Toronto

**LITERATURE:**

M. Ebbitt Cutler, "Jacques de Tonnancour," *Canadian Art*, January / February 1965, page 37

**EXHIBITED:**

The Elsie Perrin Williams Memorial Art Museum, London, Ontario  
Willistead Art Gallery, Windsor

A 1965 interview, in which Jacques de Tonnancour talks about his techniques and goals as a visual artist, reveals as much about his unique, uncompromising character as it does about his process. Although already established in his teaching career at Montreal's École des beaux-arts by 1950, de Tonnancour did not produce any paintings for four years, stating that he felt "gagged" by the influence of Pablo Picasso. Asked how he returned to painting in 1955, he replied: "I went back to the Laurentians for a week and just bathed in the landscape... I [later] saw the muskeg landscape of northern Ontario. It gave me such a shock. That desolate empty space with just dead black spruces cutting against it in a graphic, very incisive way." During the next five years, de Tonnancour would produce a body of paintings, of which *La butte* is a fine example, as he said "not from sketches, not from an actual vision of the place, but from a refreshing feeling of having been in it."

**ESTIMATE: \$15,000 ~ 25,000**



64

**64 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 ~ 1990

***À la brunante***

oil on canvas, signed and on verso titled,  
dated 1970 and inscribed *À Madeleine*  
9 1/2 x 13 1/8 in, 24.1 x 33.3 cm

**PROVENANCE:**

Galerie d'art Michel Bigué, Quebec  
Private Collection, Montreal

"At dusk" is the English translation of the title for this evocative 1970 canvas by Jean Paul Lemieux, who hinted subtly at the setting sun with a wash of warm yellow pigment above the horizon and to the right of the figure in the distance. The large expanse of black contrasted with the cool taupe colouration of the road recalls Lemieux's images of winter nights and blankets of snow. However, in this painting the colours are reversed, and the extreme darkness of the land punctuated by a lone figure creates

a sense of mystery. Typical of Lemieux's landscape works, a feeling of immense distance is created by the road on the right edge of the canvas snaking through the landscape and fading into the background. At the same time, a sense of closeness is experienced through the placement of the road in the foreground. The inscription on verso, *À Madeleine*, suggests Lemieux painted the work for his wife, Madeleine Desrosiers, and that perhaps the solitary figure in this landscape is her.

**ESTIMATE: \$18,000 ~ 22,000**



65

**65 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***And Yet the Heavenly Father Feeds Them***

mixed media on board, initialed and dated 1965  
and on verso titled on the Isaacs Gallery label  
14 x 22 3/4 in, 35.6 x 57.8 cm

**PROVENANCE:**

The Isaacs Gallery Ltd., Toronto  
Private Collection

In Matthew 6:26, Jesus asks the multitude to "Behold the fowls of the air: for they sow not, neither do they reap, nor gather into barns; yet your heavenly Father feedeth them. Are ye not much better than they?"

William Kurelek's observation of the Catholic faith plays a strong role in

his paintings. Here, the birds of the air bathe and drink from a prairie slough. His message is both an admonishment to those without faith (who have polluted the water with discarded pails, an old trough and a wagon wheel) and a reference to the Sermon on the Mount, from which this Bible passage comes. Kurelek's complex message is best explained by a further transcription from Matthew 6:31-33 (KJV), "Therefore take no thought, saying, what shall we eat? or, What shall we drink? or, Wherewithal shall we be clothed?...for your heavenly Father knoweth that ye have need of all these things. But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you."

This work is in the original frame made by Kurelek.

ESTIMATE: \$20,000 ~ 30,000





66

**66 WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977

***Farmer Stoking Fire at 5 a.m.***

mixed media on board, initialed and dated 1974

12 1/4 x 9 in, 31.1 x 22.9 cm

**PROVENANCE:**

Private Collection, Ontario

Through his fastidious attention to detail and careful observation of Canadian farm life, William Kurelek was able to render subjects such as this early-morning scene of a farmer stoking a stove with such telling accuracy that we can almost hear the scrape of the cast-iron stove lid

against the stovetop and feel the heat of the sparks as they leap upwards. The hands of the farmer are strong, and he clutches the poker and lid handle with determination as he undertakes this first of the morning chores. As a child, this perspective would have been Kurelek's view, looking up from below as his father stoked the stove. Such observations of moments in his rural youth often became important subjects for Kurelek when he was older, and in them he was obsessive about detail, authenticity and mood. The energy felt in this depiction of a fleeting 5 a.m. moment is as hot as the coals burning within the stove.

This work is in the original frame made by Kurelek.

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



67

**67 MOLLY JOAN LAMB BOBAK**

BCSFA CGP CPE CSGA CSPWC RCA 1922 - 2014

***Arrival, City Hall***

oil on canvas, signed and on verso titled, circa 1976  
48 x 40 in, 121.9 x 101.6 cm

**PROVENANCE:**

Kastel Gallery, Montreal  
Private Collection, Calgary

**EXHIBITED:**

Beaverbrook Art Gallery, Fredericton, *The Queen Comes to New Brunswick: Paintings and Drawings by Molly Lamb Bobak*, September 27 to October 30, 1977, traveling 1977 ~ 1979, catalogue #19

After time spent abroad as an official war artist during World War II followed by a decade in Vancouver, Molly Lamb Bobak moved to New

Brunswick in 1960. A recognized educator as well as an artist, Bobak taught at the University of New Brunswick Art Centre until 1977. She was known for her animated cityscapes, and this work captures the energy and excitement in Fredericton's town square during a rare visit from Queen Elizabeth in 1976. This event must have inspired Bobak immensely, as the Beaverbrook Art Gallery hosted a solo exhibition the following year entitled *The Queen Comes to New Brunswick*. The imposing exterior of City Hall dominates the backdrop of this joyous occasion, its ruddy brick facade echoed by the pops of crimson from Canadian flags throughout the crowd and flying above them. In this lively painting, Bobak demonstrates her fine painterly abilities in the expressionistic brush-strokes in the silvery sky and her expert handling of the square's architectural details and the dense and colourful crowd.

ESTIMATE: \$15,000 ~ 20,000



68

**68 JOHN GEOFFREY CARUTHERS LITTLE**

ARCA 1928 -

***Quebec Village, Winter***

oil on board, signed, circa 1955  
18 x 24 in, 45.7 x 61 cm

**PROVENANCE:**

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

In this colourful and charming village scene, John Little deftly depicts a sunny day during a winter thaw. Touches of ochre paint applied lightly to the tree branches suggest the coming spring, as does the clear street and receding snowbanks in front of the houses ~ though the hills in the background are still blanketed with snow. A horse-drawn cart sits outside one of the houses, suggesting that this could be an earlier work, or perhaps just depicts a small village rooted in tradition. Little's focus,

though, is on the row of houses, their architecture with gabled windows and sloping roofs typical of Quebec, each house a different colour. Known for painting Montreal's houses and buildings, Little had an interest in architecture that stemmed from his experience working in his father's architectural firm, Luke & Little, from 1948 to 1953. This work is another strong example of Little's fine abilities in depicting both urban and village street scenes.

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





69

**69 JOHN GEOFFREY CARUTHERS LITTLE**

ARCA 1928 -

***Old Viger Railway Station  
and Hotel Le Relais***

oil on board, signed and dated 1956

18 x 24 in, 45.7 x 61 cm

**PROVENANCE:**

Acquired directly from the Artist

by the present Private Collection, Ontario

When the Viger railway station opened in 1898 on the edge of Old Montreal, it sat in the heart of the city's francophone upper-class neighbourhood. The top levels of the station housed an elegant hotel ~ however, the economic depression of the 1930s caused it to close in 1935, with the station following suit in 1951. When John Little painted the building, seen here in grey tones on the right, it would have been in use as office space. With his interest in historic buildings and neighbourhoods, there is little doubt that Little wanted to preserve this grand building's

memory in this bustling street scene. What also draws our attention is the juxtaposition of the horse and cart in the foreground and the streetcar stopped outside of Hotel Le Relais ~ there would not have been many years that those two modes of transportation coexisted. The artist reminds us of the changes occurring in Montreal at the time by referencing four different modes of transportation, all in varying states of use, in this outstanding cityscape.

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



70

**70 JOHN GEOFFREY CARUTHERS LITTLE**

ARCA 1928 ~

***Old Houses Facing River on  
Champlain Road, Near Quebec***

oil on canvas board, signed and on verso  
titled, dated 1960 and inscribed variously by the artist  
12 x 16 in, 30.5 x 40.6 cm

**PROVENANCE:**

Private Collection

In his street scenes of Quebec, John Little captures specific moments in time and through them creates charming vignettes of Canadian history. Here, we have a scene that looks to be the aftermath of a sudden cloudburst. The street is slickly wet, shining with a sheet of water that reflects the scene above. Tracks cut through the sheen, marring its reflected surface. The sky of puffy white clouds gives way to breaking patches of brilliant blue ~ the unsettled after-effects of a storm. Little employs energetic brushwork and repetitive mark-making that further

the feeling of rain ~ indeed, much of the work seems to be running with water. The yellow cart, drawn by a horse in a matching blanket, adds a bright note that is echoed in the colours of the building next to it, and the laundry hanging to dry above echoes the white of the clouds. The forms of the telephone poles ~ a motif largely absent in our cityscapes today ~ add to the nostalgia of this work.

**ESTIMATE: \$7,000 ~ 9,000**

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 ~ November Online Auction of Fine Canadian Art* at [www.heffel.com](http://www.heffel.com), closing on Saturday, November 29, 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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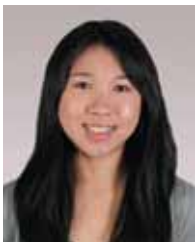


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## TERMS AND CONDITIONS OF BUSINESS

*These Terms and Conditions of Business represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Buyer. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Buyer on behalf of the Consignor,*

*and shall supersede and take precedence over any previously agreed Terms and Conditions of Business. These Terms and Conditions of Business are hereby incorporated into and form part of the Consignment Agreement entered into by the Auction House and the Consignor.*

### A. DEFINED TERMS:

#### 1. AUCTION HOUSE

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

#### 2. CONSIGNOR

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

#### 3. SELLER'S COMMISSION

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

#### 4. PROPERTY

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

#### 5. RESERVE

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

#### 6. KNOCKED DOWN

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

#### 7. EXPENSES

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

#### 8. HAMMER PRICE

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

#### 9. BUYER

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

#### 10. PURCHASE PRICE

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

#### 11. BUYER'S PREMIUM

The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, that is calculated on the Hammer Price as follows: a rate of eighteen percent (18%) of the Hammer Price of the Lot \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500, plus applicable Sales Tax;

#### 12. SALES TAX

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

#### 13. REGISTERED BIDDER

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

#### 14. PROCEEDS OF SALE

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

#### 15. LIVE AND ONLINE AUCTIONS

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

### B. THE BUYER:

#### 1. THE AUCTION HOUSE

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

#### 2. THE BUYER

- a) The highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;
- b) The Auctioneer has the right, at his sole discretion, to reopen a Lot if he has inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of his intent to Bid;
- c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals he considers appropriate for the Lot in question;



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

### 3. BUYER'S PRICE

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

### 4. SALES TAX EXEMPTION

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered or otherwise removed from the jurisdiction of sale of the Lot. It is the Buyer's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House and appropriate delivery documentation is provided, in advance, to the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot.

### 5. PAYMENT OF THE PURCHASE PRICE

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

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

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

### 6. DESCRIPTIONS OF LOT

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





shall not be held responsible for any errors or omissions contained within. The Buyer shall be responsible for ascertaining the condition of the Lot; and

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

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

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

#### **8. RISK**

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

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

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

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

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

#### **10. GUARANTEE**

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

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

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



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

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

## 12. EXPORT PERMITS

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

## C. THE CONSIGNOR:

### 1. THE AUCTION HOUSE

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

### 2. WARRANTIES AND INDEMNITIES

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

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

### 3. RESERVES

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

### 4. COMMISSION AND EXPENSES

- a) The Consignor authorizes the Auction House to deduct the Seller's Commission and Expenses from the Hammer Price and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall charge and retain the Buyer's Premium;
- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon; and
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

### 5. INSURANCE

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, it shall at all times remain at the risk of the Consignor, who hereby undertakes to:
  - (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
  - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and
  - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.



- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and
- e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

#### **6. PAYMENT OF PROCEEDS OF SALE**

- a) The Auction House shall pay the Proceeds of Sale to the Consignor thirty-five (35) days after the date of sale, if the Auction House has been paid the Purchase Price in full by the Buyer;
- b) If the Auction House has not received the Purchase Price from the Buyer within the time period specified, then the Auction House will pay the Proceeds of Sale within seven (7) working days following receipt of the Purchase Price from the Buyer; and
- c) If before the Purchase Price is paid in full by the Buyer, the Auction House pays the Consignor an amount equal to the Proceeds of Sale, title to the property in the Lot shall pass to the Auction House.

#### **7. COLLECTION OF THE PURCHASE PRICE**

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

#### **8. CHARGES FOR WITHDRAWN LOTS**

The Consignor may not withdraw a Lot prior to the auction sale without the consent of the Auction House. In the event that such consent is given, or in the event of a withdrawal pursuant to Condition C.1.b (ii) or C.1.b (iii), a charge of twenty-five percent (25%) of the high 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 Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said 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 Seller'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.)





**ANNUAL SUBSCRIPTION FORM**

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

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

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Please contact Heffel Gallery to set up

- One Block of 25 Search Results \$50.00
- One Year Subscription (35 searches per month) \$250.00
- Two Year Subscription (35 searches per month) \$350.00

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
Postal Code                      E-mail Address

\_\_\_\_\_  
Residence Telephone              Business Telephone

\_\_\_\_\_  
VISA or MasterCard #              Expiry Date

\_\_\_\_\_  
Signature                              Date

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

**COLLECTOR PROFILE FORM**

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

**ARTISTS OF PARTICULAR INTEREST IN PURCHASING**

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

**ARTISTS OF PARTICULAR INTEREST IN SELLING**

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



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 Vancouver [ ] Heffel Montreal

CARRIER OF CHOICE

Please have my purchases couriered by:

[ ] FedEx [ ] Other \_\_\_\_\_

Carrier Account Number \_\_\_\_\_

OPTIONAL INSURANCE

[ ] YES, please insure my purchases at full sale value while in transit. Heffel does not insure works valued under \$2,000, ceramics, 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

Credit Card Number Expiry Date

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

LOT NUMBER LOT DESCRIPTION
in numerical order artist

1)

2)

3)

4)

AUTHORIZATION FOR COLLECTION

[ ] My purchase will be collected on my behalf

Individual or company to collect on my behalf

Date of collection/pick-up

Signed with agreement to the above Date

Heffel Fine Art Auction House
13 Hazelton Avenue, Toronto
Ontario, Canada M5R 2E1
Telephone 416 961-6505, Fax 416 961-4245
E-mail: mail@heffel.com, www.heffel.com



ABSENTEE BID FORM

Sale Date

Billing Name

Address

City Province, Country

Postal Code E-mail Address

Daytime Telephone Evening Telephone

Fax Cellular

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

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

Signature Date

Date Received - for office use only

Confirmed - for office use only

Please view our General Bidding Increments as published by Heffel.

LOT NUMBER <i>in numerical order</i>	LOT DESCRIPTION <i>artist</i>	MAXIMUM BID <i>Hammer Price \$ CAD (excluding Buyer's Premium)</i>
1)		
2)		
3)		
4)		
5)		
6)		
7)		
8)		

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

MasterCard or VISA # Expiry Date

Name of Bank Branch

Address of Bank

Name of Account Officer Telephone

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

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





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# Fall Live Auction Highlight Previews

VANCOUVER AND MONTREAL



## Vancouver Preview

Saturday, November 1 through Tuesday, November 4, 11:00 AM to 6:00 PM



## Montreal Preview

Thursday, November 13 through Saturday, November 15, 11:00 AM to 6:00 PM

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Resolva  
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