



FINE  
ART  
AUCTION  
HOUSE

**Heffel**

# POST-WAR & CONTEMPORARY ART

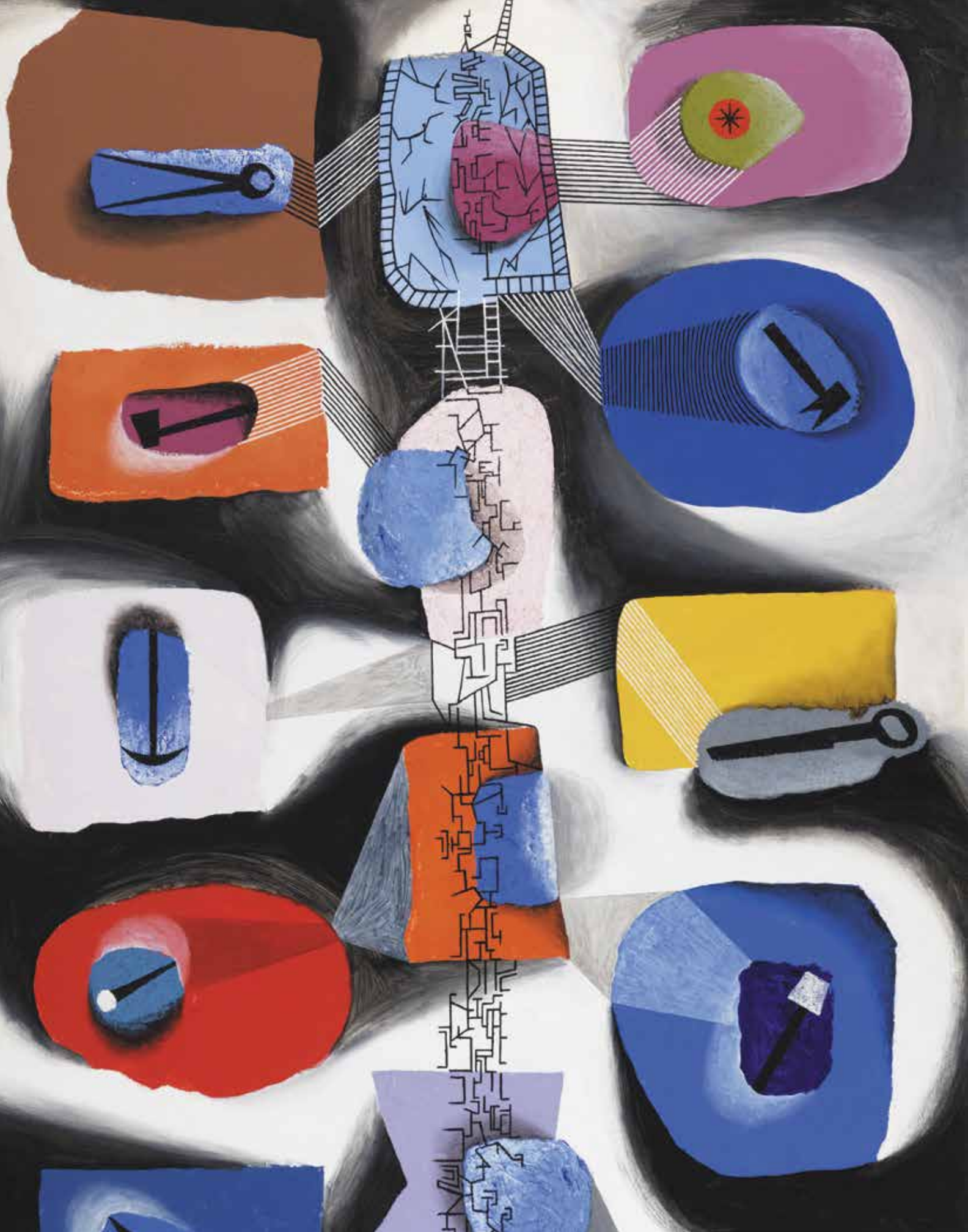
**SALE** THURSDAY, NOVEMBER 26, 2015 · 4 PM · TORONTO











# **POST-WAR & CONTEMPORARY ART**

## **AUCTION**

Thursday, November 26, 2015

4 PM Post-War & Contemporary Art

7 PM Fine Canadian Art

Park Hyatt Hotel, Queen's Park Ballroom

4 Avenue Road, Toronto

## **PREVIEWS**

**Heffel Gallery, Vancouver**

2247 Granville Street

Saturday, October 31 through

Tuesday, November 3, 11 am to 6 pm

**Galerie Heffel, Montreal**

1840 Rue Sherbrooke Ouest

Thursday, November 12 through

Saturday, November 14, 11 am to 6 pm

**University of Toronto Art Centre**

15 King's College Circle

Entrance off Hart House Circle

Saturday, November 21 through

Wednesday, November 25, 10 am to 6 pm

Thursday, November 26, 10 am to noon

## **HEFFEL GALLERY, TORONTO**

13 & 15 Hazelton Avenue, Toronto

Ontario, Canada M5R 2E1

Telephone 416-961-6505

Fax 416-961-4245

Toll Free 1-800-528-9608

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

## Heffel Fine Art Auction House

A Division of Heffel Gallery Inc.

### TORONTO

13 & 15 Hazelton Avenue, Toronto, Ontario M5R 2E1  
Telephone 416-961-6505, Fax 416-961-4245  
E-mail: mail@heffel.com, Internet: www.heffel.com

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Telephone 514-939-6505, Fax 514-939-1100

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Telephone 604-732-6505, Fax 604-732-4245

### OTTAWA

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

### CALGARY

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237 4th Avenue SW, Room 34015, Calgary, Alberta T2P 3M9  
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### CORPORATE BANK

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consignments@heffel.com

### APPRAISALS

appraisals@heffel.com

### ABSENTEE AND TELEPHONE BIDDING

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### SHIPPING

shipping@heffel.com

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Heffel Fine Art Auction House and Heffel Gallery Inc. regularly publish a variety of materials beneficial to the art collector. An Annual Subscription entitles you to receive our Auction Catalogues and Auction Result Sheets. Our Annual Subscription Form can be found on page 120 of this catalogue.

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Julia Balazs, Marie-Hélène Busque, Mark Cheetham, Lisa Christensen, Melissa Cole, Gilles Daigneault, Gary Dufour, François-Marc Gagnon, François Hudon, Melina Rymberg, Judith Scolnik, Rosalin Te Omra and Elizabeth Went—Essay Contributors  
Brian Goble—Director of Digital Imaging  
Kate Galicz, David Heffel, Robert Heffel, Naomi Pauls and Rosalin Te Omra—Text Editing, Catalogue Production  
Jasmin D'Aigle and Martie Giefert—Digital Imaging  
Jill Meredith and Kirbi Pitt—Catalogue Layout and Production  
Peter Cocking—Catalogue Design

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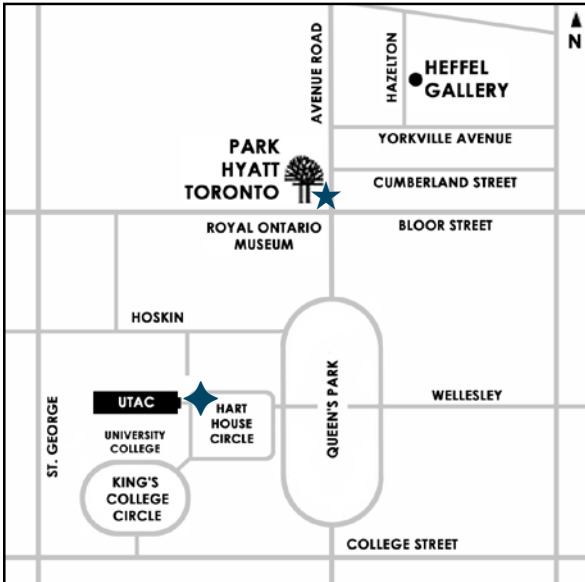
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# PREVIEW AND AUCTION LOCATIONS



## Auction ★

### PARK HYATT HOTEL

Queen's Park Ballroom  
4 Avenue Road, Toronto  
Hotel Telephone 416-925-1234  
Saleroom Cell 1-888-418-6505

## Preview Location ◆

### UNIVERSITY OF TORONTO ART CENTRE

15 King's College Circle, Toronto  
Entrance off Hart House Circle  
Telephone 416-961-6505  
Fax 416-961-4245  
Toll Free 1-800-528-9608

## Auction Notice

The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 112 through 122 of this publication.

All Lots can be viewed on our website at:

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

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

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

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM EST. We do not offer real-time Internet bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 122 of this publication.

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

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

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.79 US dollar, 0.69 Euro, 0.50 British pound, 95 Japanese yen or 6.32 Hong Kong dollars as of our publication date.



# AUCTION DETAILS

## Selling at Auction

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful Hammer Price for each Lot sold for \$7,501 and over; 15% for Lots sold for \$2,501 to \$7,500; and 25% for Lots sold up to \$2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks. Heffel Fine Art Auction House charges no Seller's penalties for artworks that do not achieve their *Reserve* price.

## Buying at Auction

All items that are offered and sold by Heffel Fine Art Auction House are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel Fine Art Auction House charges a *Buyer's Premium* calculated on the Hammer Price as follows: a rate of 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.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 122 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

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

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

## General Bidding Increments

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

\$500-2,000	\$100 increments
\$2,000-5,000	\$250
\$5,000-10,000	\$500
\$10,000-20,000	\$1,000
\$20,000-50,000	\$2,500
\$50,000-100,000	\$5,000
\$100,000-300,000	\$10,000
\$300,000-1,000,000	\$25,000
\$1,000,000-2,000,000	\$50,000
\$2,000,000-3,000,000	\$100,000
\$3,000,000-10,000,000	\$250,000

## Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and restored to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Form for Purchases* on page 121 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our *Shipping Form* is required prior to purchases being released by Heffel.

## Written Valuations and Appraisals

Written valuations and appraisals for probate, insurance, family division and other purposes can be carried out in our offices or at your premises. Appraisal fees vary according to circumstances. If, within five years of the appraisal, valued or appraised artwork is consigned and sold through either Heffel Fine Art Auction House or Heffel Gallery, the client will be refunded the appraisal fee, less incurred "out of pocket" expenses.



**SALE** THURSDAY, NOVEMBER 26, 2015 · 4 PM · TORONTO

**POST-WAR &  
CONTEMPORARY  
ART**  
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**FEATURING WORKS FROM**

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## 1 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

### Strange Forms

oil on canvas, signed  
and on verso titled, circa 1962  
30 x 24 in, 76.2 x 61 cm

#### PROVENANCE

By descent to the present Private  
Collection, Vancouver

IN 1960 GORDON Smith was awarded a Canada Council Senior Fellowship, which enabled him to travel to New York, England and Europe. During this trip Smith was drawn to paintings that focused on colour, mood and light to convey their artistic message, and on his return to Vancouver in 1961, he plunged into a brighter palette. In this early 1960s period, Smith produced a group of works in which biomorphic shapes, placed in a central cluster, float on fields of colour, and *Strange Forms* is a boldly expressive work from this group. His brushwork is vigorous, resulting in paint surfaces that are textured and rich. Smith's use of colour in these paintings was vivid—and here, cobalt, magenta, hot orange and lime green make a vibratory visual statement. Smith's forms in these works suggest the vegetal, and some even suggest the internal-organ shapes used by Arshile Gorky, whose retrospective Smith viewed in San Francisco in the 1950s. Gorgeous in colour and freely expressive in its use of paint, *Strange Forms* draws and compels the eye of the viewer.

**ESTIMATE: \$10,000 – 15,000**



## 2 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

### Painting

oil on board, signed and on verso signed, titled and inscribed *B.C. Society* on a label, circa 1955  
22  $\frac{3}{4}$  x 39  $\frac{3}{4}$  in, 57.8 x 101 cm

### PROVENANCE

By descent to the present Private Collection, Vancouver

THE POST-WAR PERIOD in Vancouver was an exciting time for the arts community as a whole, a time when artists, architects, writers and theatre people often worked in collaboration. Gordon Smith felt that the Vancouver art community, with its experimentation with new ideas and abstraction, was at the forefront in Canada. In addition to being stimulated by this ferment of modernist ideas in his own environment, Smith had traveled to San Francisco in 1951, where he was excited to encounter American Abstract Expressionists, including his teacher Elmer Bischoff and other artists, such as Clyfford Still and Richard Diebenkorn. This trip was a liberating experience for him, as he experimented with the physicality of new ways of painting. In *Painting*, Smith's use of gesture and the fluid creation of space dominate. Although this work could contain subtle references to landscape, which he never completely abandoned, *Painting* is really about the abstract qualities of form, space and colour, which Smith handles with assured ease.

**ESTIMATE: \$12,000 – 16,000**



### 3 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

#### Sand Heads

acrylic on canvas, signed and on verso

signed, titled and dated 1973

36 x 44 in, 91.4 x 111.7 cm

#### PROVENANCE

Marlborough-Godard, Montreal

Private Collection, Montreal

#### LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 40

IN THE EARLY 1970s, pioneer West Coast modernist Gordon Smith was transitioning from hard-edge abstraction back into landscape. While working his way through this change, he was

influenced by the paintings of American Abstract Expressionist artist Richard Diebenkorn, whose landscapes were divided into loose geometric planes, such as in his *Ocean Park* series. Smith's work evolved into a series of semi-abstracted landscapes characterized by grid-like colour bands put down with brushy paint work. Smith glazed his pigments in layers, allowing the underpaint to show through, creating a rich surface. In response to Smith's 1973 Bau-Xi Gallery exhibition in Vancouver, critic Joan Lowndes described works from this period as "tenderly lyrical, semi-abstract versions of the sea and shore of West Vancouver." *Sand Heads*, with its planes of glowing green and rich cobalt contrasting with pale sand and its delicate atmospheres of a partially clouded pale blue sky, is an outstanding example of this period of his work, in which he explored the vital relationship between colour and form.

**ESTIMATE: \$10,000 – 15,000**





#### 4 Takao Tanabe

oc. 1926 –

##### **Goletas Channel 2/87 Near Duval Point**

acrylic on canvas, signed and on verso signed,  
titled, dated 1987 and inscribed *Errington B.C.* and *acrylic*  
26 x 60 in, 66 x 152.4 cm

##### **PROVENANCE**

Dominion Gallery, Montreal  
The Montreal Museum of Fine Arts, Art Sales & Rental Gallery  
Mira Godard Gallery, Toronto  
Private Collection, Montreal

AFTER TRAINING IN New York and London, Takao Tanabe experimented with abstraction before shifting to landscape in the early 1970s. While head of the art program at the Banff School of Fine Arts, Tanabe was inspired by the panoramic vistas of the Prairies and began a series entitled *The Land*. When he returned to British Columbia in 1980, he settled at Errington, on the east coast of Vancouver Island, to devote himself to his art. His new surroundings again informed his subject matter, and his commitment to coastal landscapes began. In this fine work, Tanabe has captured a bright and sunny winter's day near the north end of Vancouver Island. Airy white clouds break up the brilliant blue of the sky, their reflection rippled on the waves of the ocean below. In the distance, the snowy Coast Mountains are visible through the atmospheric haze, punctuated by a grassy knoll and a rocky outcrop extending into the centre of the composition. Perfectly balanced and portrayed with great sensitivity to atmosphere, *Goletas Channel 2/87 Near Duval Point* is a superb example from one of Tanabe's most desirable series.

**ESTIMATE: \$20,000 – 30,000**



## 5 Takao Tanabe

oc 1926 -

### Mountain Shadow

oil on canvas, signed and dated 1960 and on verso titled 38 x 25 ¾ in, 96.5 x 65.4 cm

#### PROVENANCE

By descent to the present Private Collection, Vancouver

#### LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery, 2005, essay by Roald Nasgaard, page 26

IN 1950 TAKAO Tanabe headed to New York to investigate the exciting innovations of the Abstract Expressionist artists there. He took classes from the influential Hans Hofmann and frequented the Cedar Bar, where the Expressionists gathered to share ideas. The power of the abstract was strong among serious painters at that time, and Tanabe said he felt that “I couldn’t paint landscape if I wanted to be a painter.” Back in Vancouver in 1952, Tanabe continued working through various approaches to abstraction. In the 1950s, lyrical abstraction rooted in landscape was a hallmark of other Vancouver modernists such as Jack Shadbolt and Gordon Smith. For Tanabe, the landscape, which would later dominate his work, began to infiltrate his paintings. *Mountain Shadow*, based on landscape-like motifs, is a fine example of Tanabe’s lyrical abstraction from 1960. The dramatic contrast between white and dark blue, and the horizontal slashes of white, orange and green give the work visual impact. Although the painting can be read as a purely abstract work, it could also be seen as a mountain looming over something at its base: a most stimulating visual double life.

**ESTIMATE: \$10,000 – 15,000**



## 6 Takao Tanabe

OC 1926 -

### A Landscape of Rocks

oil on canvas, signed and dated 1958  
and on verso signed, titled and dated  
26 x 60 in, 66 x 152.4 cm

#### PROVENANCE

Mira Godard Gallery, Toronto  
Private Collection, Toronto

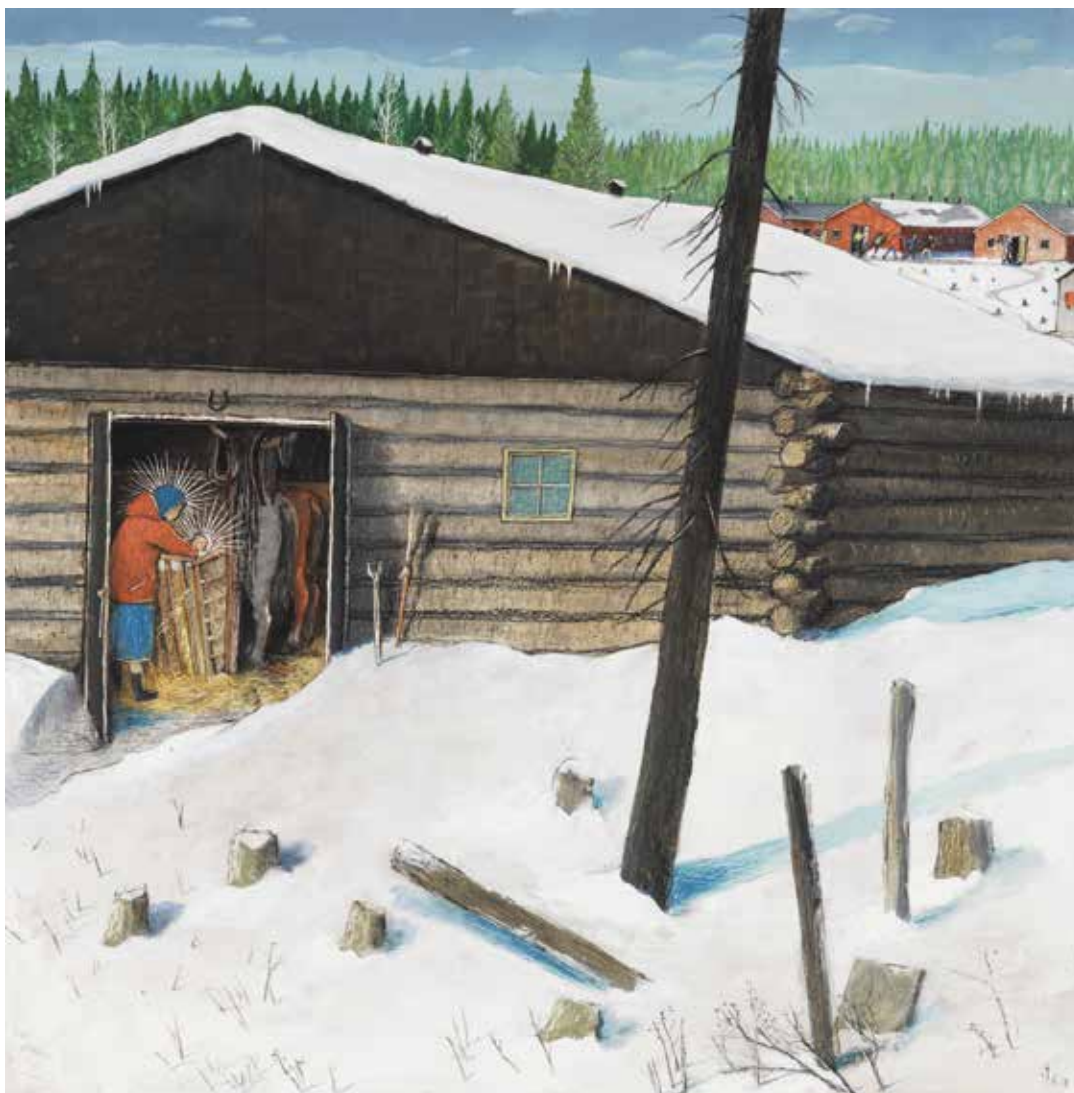
#### LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery,  
2005, page 37

IN 1950 TAKAO Tanabe traveled to New York, and in 1951 took classes there with Hans Hofmann and at the Brooklyn Museum Art School. Consequently he was influenced by Abstract Expressionism, which dominated the art scene there at the time. Back in Canada, and as the 1950s progressed, Tanabe evolved an expressionist style with gestures that were calligraphic in nature—a distinctive language of gestural form that he described as a “kind of writing hieroglyphics.” Like the works of other West Coast modernists in the 1950s, such as Jack Shadbolt and Gordon Smith, Tanabe’s paintings could be described as lyrical abstraction that incorporated natural forms. For four or five years, until 1958, Tanabe worked on his *White Painting* series, which, like this bold and expressive canvas, incorporated landscape motifs with abstraction, and which he gave titles referring to landscape. Of these works, artist Joe Plaskett wrote, “I like to think that these landscapes emerged out of the strokes and fragments of colour, that they were spontaneously generated and came with complete naturalness and inevitability, as everything that is good must come.”

**ESTIMATE: \$20,000 – 30,000**





## 7 William Kurelek

ARCA OC OSA 1927 – 1977

### A New Brunswick Manger Scene

mixed media on board, initialed and dated 1975 and on verso titled and dated and inscribed 3 and *Nativity Series* on the gallery labels  
24 x 24 in, 61 x 61 cm

#### PROVENANCE

The Isaacs Gallery Ltd., Toronto  
Equinox Gallery, Vancouver  
Sold sale of *Important Canadian Art*, Sotheby's Canada,  
November 10, 1987, lot 159  
Private Collection

#### EXHIBITED

MacLaren Art Centre, Barrie, Ontario, *The Collectors*,  
September 22 – December 10, 1995

AFTER HIS CONVERSION to Catholicism in 1957, William Kurelek sought to emulate the example of Christ in his own life. He turned away from his own personal problems and torments, images that had occupied his work for some years, and sought to better the lives of others through painting. Here, Kurelek has taken an authentic Canadian scene and placed it in a biblical context, and through his sincerity of message, it is fully convincing. The figure who represents Mary is dressed in clothing typical of Manitoba's Ukrainian farm women—right down to her gumboots. These details add to the authenticity of the scene. The stumps indicate that this is a logging camp—Kurelek had worked as a logger himself. The loggers in the distance rush hungrily into the cookhouse, oblivious to the scene unfolding in the barn a short distance away.

This work is in the original frame made by Kurelek.

**ESTIMATE: \$60,000 – 80,000**



## 8 William Kurelek 📧

ARCA OC OSA 1927 – 1977

### Hay Rack Tow

mixed media on board, on verso titled  
8 x 8 in, 20.3 x 20.3 cm

#### PROVENANCE

Private Collection, Ontario

IN THIS DELIGHTFUL winter scene by William Kurelek, we see three youngsters being pulled on skis behind an empty hay rack as it heads down a road deep in snow. Kurelek's childhood memories are on full display here, and the authenticity of the scene is palpable. The skier behind the hay rack is in a classic tucked position, his posterior facing humorously our way. The others slalom between the fence posts, the snow (one hopes!) being deep enough to hide any barbed wire that runs between them. What

fun they are having on the still, cold day, on what are likely to be homemade wooden skis. The skiers' parkas, pants and mittens are sparks of colour in the vast sea of white, and the colours are echoed here and there in the wind-drifts, tracks and hoofprints that mar the snow's otherwise untrodden surface. Kurelek's composition gives viewers the feeling of being right behind the skiers, so that we too share the thrill of careening through the snow.

This work is in the original frame made by Kurelek.

**ESTIMATE: \$20,000 – 25,000**

## 9 William Kurelek

ARCA OC OSA 1927 – 1977

### Our Carolers in Western Canada

mixed media on board, initialed and dated 1973  
and on verso titled in Cyrillic and inscribed with  
a dedication in Cyrillic  
23 ½ x 38 in, 59.7 x 96.5 cm

#### PROVENANCE

By descent to the present Private Collection, Toronto

#### LITERATURE

William Kurelek, *Kurelek's Canada*, 1975, page 112

WILLIAM KURELEK'S paintings of the traditional Christmas celebrations of his childhood provide a window back to his youth and to life on the Canadian prairies in a time when many immigrant communities were tightly knit groups dominated by one unifying faith. Hard-working people who often faced discrimination and hardships, they celebrated the traditions of their European past and made every effort to raise their families in a manner that carried on the teachings of their parents and grandparents.

Holidays and times of religious celebration were opportunities when these traditions could be emphasized, and the joy that came with them would reinforce their importance. In Kurelek's life, he often commented on the changes that the Ukrainian Orthodox Church was undergoing, writing in 1975, "They are caught in the midst of a cultural transition which becomes more difficult with each generation. There is often a conflict: Should religious services be conducted in English or Ukrainian? Should they be shortened from three hours to a length more in keeping with the North American patterns of worship? And so forth."

Here, we see Ukrainian carolers on what is clearly a freezing day. Wrapped in blankets and warmly dressed, they are packed tightly into the back of a horse-drawn wagon. One child, reaching over to tuck a blanket around another caroler, holds a decoration

representing the Star of Bethlehem above them. Caroling was often associated with collecting donations for the poor and usually took place after Sviatyy Vechir, or the Holy Supper, the Christmas Eve celebration. These carolers, shown during the daytime, might be on their way to a Christmas Day service, as we see the church in the distance up the road. Their faces tell us how much fun they are having, and their frosted breath tells us how cold it is. Kurelek recalled, "When my father sent me and my brother John to high school in Winnipeg, we also went to Ukrainian night school. In the process of retaining our heritage, we became better acquainted with the beauty of Ukrainian carols. At Christmas, in accordance with custom, we were divided into groups and sent out carolling."

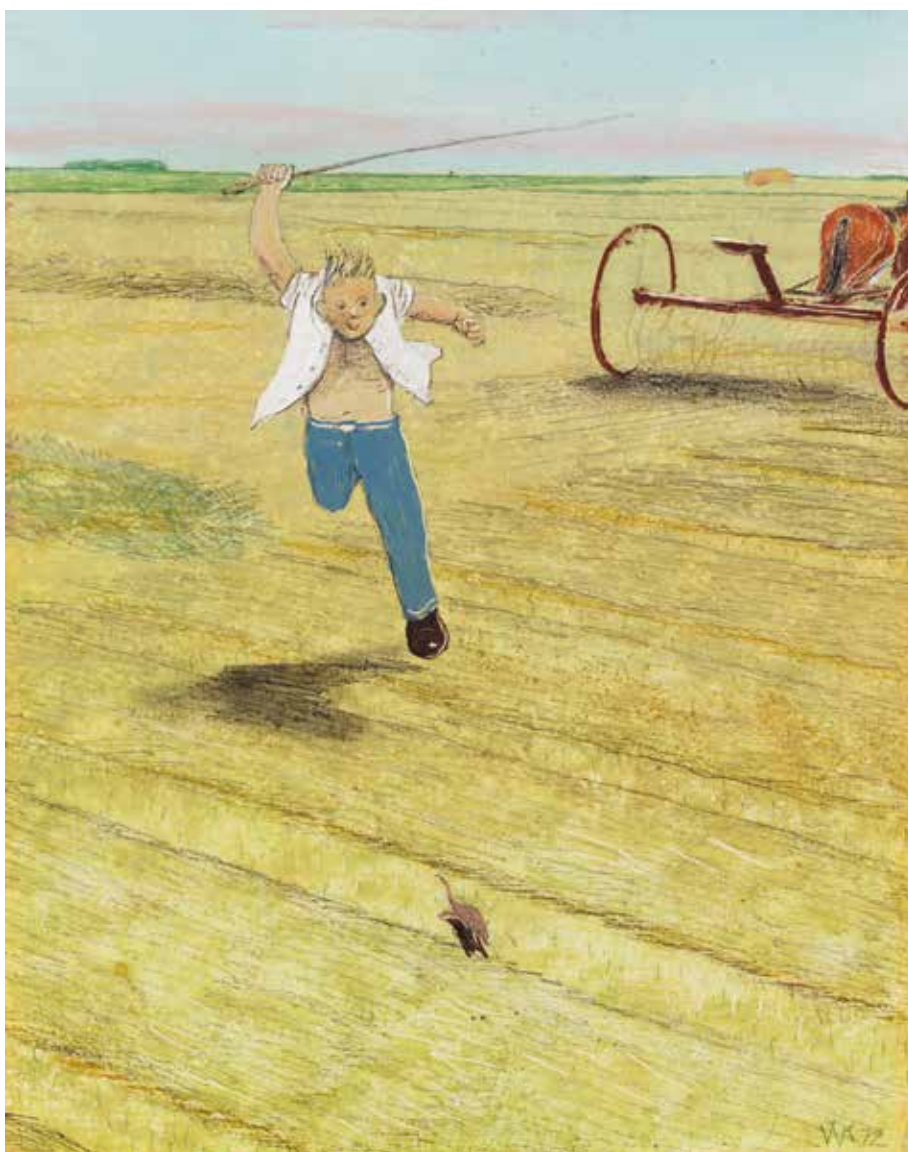
Kurelek painted several different depictions of Christmas carolers, and the subject clearly gave him joy as an adult. The perspective in the scene draws us into the work so that we feel we could be following the carolers down the snowy road, perhaps through the scenery of Kurelek's childhood farm. Their bright clothing and the colours of the distant buildings contrast brilliantly with the snow, creating a joyful, engaging scene, which we cannot help but smile in response to. After a period of atheism and his eventual conversion from Ukrainian Orthodoxy to Roman Catholicism, Kurelek often placed symbols of his faith in his works, both overt and more subtle. The row of telephone poles might represent the Cross, an image that was such a strong symbol for him that he turned the letter *W* of his initialed signature into a cross in most of his mature works. Yet they also might be just what they are, a row of telephone poles, connecting a community together as does the activity of caroling on a cold Christmas in a Manitoba winter. At the end of his life Kurelek understood that joy that came from faith, any faith, could be universal, and in his works that return to the happy scenes of his childhood, he has come full circle.

This work is in the original frame made by Kurelek.

**ESTIMATE: \$90,000 – 120,000**







## 10 William Kurelek

ARCA OC OSA 1927 – 1977

### Mouse in the Hayfield

mixed media on board, initialed and dated 1972  
and on verso titled and inscribed 70  
10 x 7 ¾ in, 25.4 x 19.7 cm

#### PROVENANCE

The Isaacs Gallery Ltd., Toronto  
Private Collection, Toronto

WILLIAM KURELEK'S MEMORIES of his childhood and youth spent on the family farm gave him volumes of rich material to use as subjects in his art. These scenes, especially the playful ones such as *Mouse in the Hayfield*, often bring smiles of shared delight to the faces of viewers who have similar memories of their own. Indeed, it is hard not to grin when one looks at the gleeful expression on the face of the young man in this painting, who pursues the mouse with a horse switch as his only weapon at hand. Hair flying, shirt open, he bolts across the golden field, while the horses, indifferent to why they have stopped pulling, are halted at the edge of the work. The young man's balled fist echoes his intent, and while it seems unlikely that one can eliminate a mouse with a switch, his determination seems such that the mouse could soon meet its end.

This work is in the original frame made by Kurelek.

**ESTIMATE: \$15,000 – 20,000**



## 11 William Kurelek

ARCA OC OSA 1927 – 1977

### Copper Eskimo Cod Fishing

mixed media on board, initialed and dated 1975  
and on verso titled on a label  
12 x 9  $\frac{7}{8}$  in, 30.5 x 25.1 cm

#### PROVENANCE

Christopher Ondaatje, Toronto  
James H. Henwood xx Century Fine Art, Montreal, 1978  
Private Collection, Victoria

#### LITERATURE

William Kurelek, *The Last of the Arctic*, 1976, page 82,  
reproduced page 83

IN THE LATTER part of his career, William Kurelek undertook to chronicle the different ethnic groups within Canada in several series of works. One of these focused on the Inuit, referred to as Eskimos at the time. In this fascinating scene, we see a single fisherman standing alone at a hole cut through the ice. Kurelek wrote, “After the cod has its flesh eaten, its soul will return to the lake, and enter the body of another fish, prepared to be caught again. The fisherman also believes that if he lays the fish in a circle around him, heads toward the hole, then he will always be in the midst of a school of fish.” The image is serene, the feeling it evokes almost spiritual, and the composition and treatment of the figure recall the religious themes often found in Kurelek’s work. The overall white and grey palette is accented beautifully by the colour of the fisherman’s parka and conveys a feeling of reverence, uplifting the fisherman from his state of cold loneliness to a state of dignified serenity.

**ESTIMATE: \$25,000 – 35,000**



## 12 Roy Lichtenstein

1923 – 1997 American

### Modern Room

lithograph, woodcut and screenprint in colours

on Museum Board, signed, editioned 56/60 and dated 1990

50 x 74 in, 127 x 187.9 cm

#### PROVENANCE

Gemini G.E.L., Los Angeles

Equinox Gallery, Vancouver

Private Collection, Vancouver, acquired from the above in 1991

#### LITERATURE

Mary Lee Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948 – 1993*, National Gallery of Art, Washington, DC, 1994, pages 13 and 14, reproduced page 232, catalogue #252

Roy Lichtenstein, Robert Fitzpatrick and Dorothy Lichtenstein, *Roy Lichtenstein: Interiors*, Museum of Contemporary Art, Chicago, 1999, listed page 98, reproduced page 91

Gemini G.E.L. *Online Catalogue Raisonné*, National Gallery of Art, <http://www.nga.gov/fcgi-bin/gemini.pl>, accessed September 12, 2015, catalogue #1504

#### EXHIBITED

Equinox Gallery, Vancouver, 1991

Museum of Contemporary Art, Chicago, *Roy Lichtenstein:*

*Interiors*, July 24 – October 10, 1999, same image,

catalogue #22

ROY LICHTENSTEIN ROSE TO FAME during the 1960s, becoming a Pop Art icon with his images taken from comic books, such as the dynamic 1963 painting *Whaam!*, based on an image from DC Comics, in the collection of the Tate Modern in London. An important part of his oeuvre was his work in printmaking. He made his first prints in 1948, and beginning in 1962, he made his first Pop Art print. Pop Art, featuring the use of images from advertising and news media, elevated the everyday into the realm of fine art, and Lichtenstein's *Interior* series embodies these tenets.

Lichtenstein's interest in images of interiors arose in the early 1960s, and he saw the subject with an ironic eye in the context of Pop Art. Robert Fitzpatrick wrote that Lichtenstein's images could "also be understood in relation to British Pop artist Richard Hamilton's collage spoofing the ideal modern interiors of the 1950s, *Just what is it that makes today's homes so different, so appealing?* often regarded as the image that ushered in Pop Art as a major international movement." Hamilton's collage was a contradictory mix of points of view that included a reverence for the modern and yet acted as a droll parody of it.

Lichtenstein often found his images in commercial art, and the images in his *Interior* series are based on advertisements for furniture, found mostly in the Yellow Pages of telephone directories. Using an opaque projector, he enlarged them, traced them, then extensively reworked them. These images, edited to absolute simplicity, are cool, sophisticated and contemporary, each element carefully placed as if arranged as a still life for an *Architectural Digest* photo shoot. Fitzpatrick writes: "The interiors were settings in which Lichtenstein's imagination could reinvent the world around him in his particular style and with his brand of humor. For example, the pristine, ultracool interiors that Lichtenstein painted stood in sharp contrast to the cluttered, lived-in spaces of his studio... Solitary and un-lived in, the interiors represent domestic settings in which daily life and private acts can only be imagined."

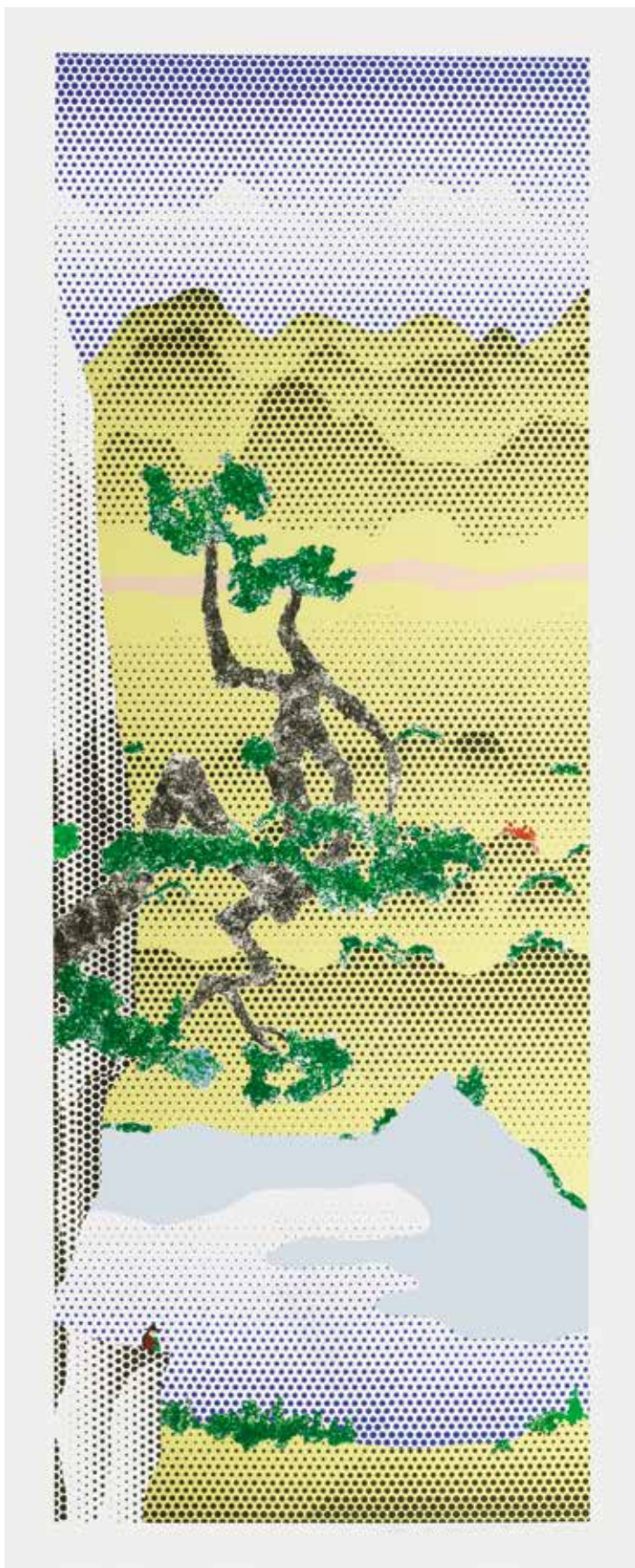
In *Modern Room*, Lichtenstein uses the visual language he was so well known for—Ben-Day dots, stripes, black outlines and flat fields. In this series, Lichtenstein often included his own works, one of which hangs in *Modern Room*, next to an image of *Mao* by Andy Warhol, making reference to Lichtenstein's own place in the art world. The inclusion of these images makes this work even more of a Pop Art icon. The shelving unit, with its geometric perfection and primary colours with black outlines, resembles a work by Piet Mondrian, an artist who interested Lichtenstein so much that he produced works based on his linear grid-like paintings. *Modern Room* is superbly balanced in all its elements, and its black outlines give the image a bold, graphic quality that packs a visual punch.

This work was published by Gemini G.E.L., Los Angeles, in 1991, and is Gemini catalogue raisonné #1504. In a complex process incorporating lithography, woodcut and silkscreen, it was produced in 12 colours in 12 runs, from two aluminum plates, five Baltic birch woodblocks and five screens. With its large-scale, *tour de force* printmaking methods and striking Pop Art imagery, Lichtenstein's *Modern Room* is a highly sought-after work from the *Interior* series.

The sheet size of this work is 56 × 81 inches. This work bears a blindstamp, lower right: copyright symbol, publication date, artist's initials, and Gemini G.E.L. chop.

**ESTIMATE: \$60,000 – 80,000**





### 13 Roy Lichtenstein

1923 – 1997 American

#### Landscape with Poet

16-colour lithograph and screenprint,  
signed, editioned 4/60 and dated 1996  
84 x 30 in, 213.3 x 76.2 cm

#### PROVENANCE

Gemini G.E.L., Los Angeles  
Fine Art & Artists Inc., Washington, DC  
Acquired from the above by the present  
Private Collection, Vancouver, 1998

#### LITERATURE

*Gemini G.E.L. Online Catalogue Raisonné*,  
National Gallery of Art, <http://www.nga.gov/cgi-bin/gemini.pl>, accessed  
September 12, 2015, catalogue #1673  
Mary Lee Corlett, *The Prints of Roy  
Lichtenstein: A Catalogue Raisonné*,  
1948 – 1997, National Gallery of Art,  
Washington, DC, 2002, catalogue #303

ROY LICHTENSTEIN ROCKETED to prominence in the 1960s with his Pop Art images taken from comic book panels. But he also had a fascination with traditional Chinese landscape, which began while he was a student at Ohio State University in the 1940s. This interest entered his imagery in the last three years of his career. Lichtenstein had collected books from several major exhibitions of Chinese art, and they were the direct source of inspiration for a series based on landscapes from the Song dynasty (AD 960 to 1279). In *Landscape with Poet*, Lichtenstein combines one of the important devices of his Pop Art images—the use of Ben-Day dots, derived from commercial screenprinting—with the classic motifs of Chinese painting, seen here in the artfully gnarled tree and the lone figure contemplating a stunning view of distant mountains. This overlay of dots adds an ironic note of modernity, contrasting with the fine art traditions of China, known for their exquisite use of brushwork.

This print was published by Gemini G.E.L., Los Angeles, on Lanaquarrelle paper in an edition of 60 with 12 artist's proofs. The sheet size of this work is 91 x 36 inches. This work bears a Gemini G.E.L. blindstamp, lower right.

**ESTIMATE: \$40,000 – 60,000**





## 14 Ivan Kenneth Eyre

RCA 1935 –

### Red Rough

acrylic on canvas, signed and on verso  
signed, titled and dated 1988  
56 x 64 1/8 in, 142.2 x 162.9 cm

#### PROVENANCE

Fletcher Challenge Canada Ltd., Vancouver  
Private Collection, Vancouver

#### LITERATURE

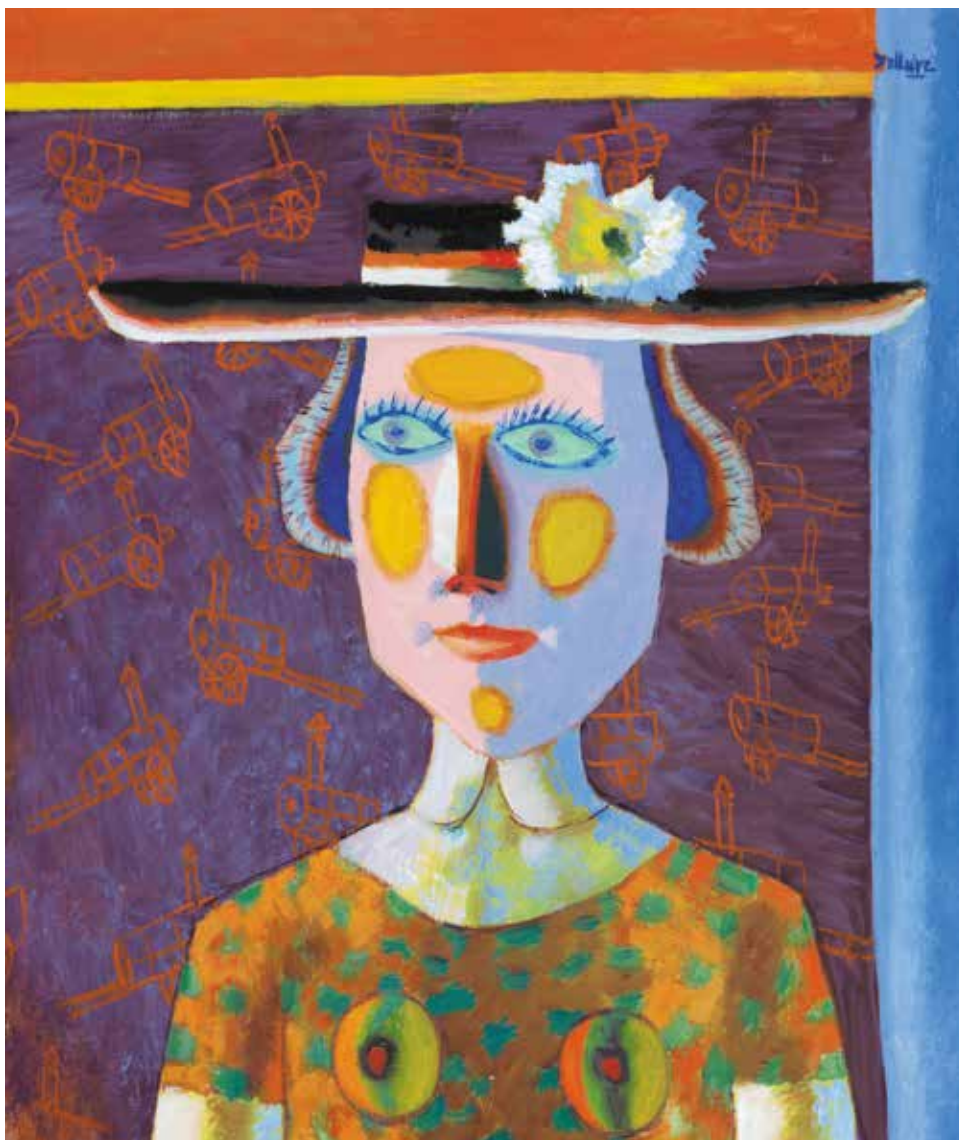
Joan Murray, *Ivan Eyre: Exposition*, The Robert McLaughlin  
Gallery, 1980, pages 9 and 13

“THROUGHOUT MY LIFE, certain locales and images and environs have elicited intense responses in me. Clear spaces, the sensuality of shaded groves, exposed roots in empty stream

beds, summer evening skies luminous with pink light, cloudy fall mornings when leaves and grasses are withered—such experiences have carried me and filled my days...on them I base my work.”—Ivan Eyre

Eyre was born in Saskatchewan and lives in the countryside outside of Winnipeg, and his work is rooted in the Prairies. However, his landscapes are not necessarily depictions of specific places, but are reconstructions of landscape elements. Eyre has described his landscapes as “geographies of the spirit,” and paintings such as *Red Rough* are distillations of his landscape experiences that contain a sense of crystallized, heightened reality. Works like this are tremendously still, as though the land is holding its breath waiting for something—the progression of the season through fall, the possibility of snow, or the distant suggestion of wind. Complex, sombre and majestic, *Red Rough* is a stunning work from the most sought-after part of Eyre’s oeuvre.

**ESTIMATE: \$60,000 – 80,000**



## 15 Jean-Philippe Dallaire

OMG 1916 – 1965

### A Surrealistic Lady

oil on canvas, signed and on verso signed, titled *A Surrealistic* [sic] *Lady* and *A Surrealistic Lady* on the Dominion Gallery label, dated 1964 and inscribed *Vence A.M. France*  
25 ½ x 21 ½ in, 64.8 x 54.6 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection, Montreal

JEAN-PHILIPPE DALLAIRE'S exposure to Cubist and Surrealist works in pre-war Paris was clearly very significant to his artistic development. It should be noted, however, that among the various influences on this artist, none was more important than

that of the French painter and tapestry designer Jean Lurçat (1892 – 1966), under whom Dallaire apprenticed at Aubusson in 1949. In common with so many of his delightful images, *A Surrealistic Lady* catches us off guard: we are struck by the immediacy of the intense and unconventional colour, the piquant simplification of the lady's facial and bodily features... and that hat! The backdrop, too, is reminiscent of the *mille-fleurs* decorative elements in tapestry, even though the design motif is a steam boiler on a wheeled cart, an object that appears in several other works by the artist. Surely such an unconventional image could only have been produced by an artist of great wit, playfulness and with an unabashed confidence in his personal interpretation of the society in which he lived. We are reminded once again of Dallaire's unique place in the pantheon of great Canadian artists.

**ESTIMATE: \$30,000 – 50,000**

## 16 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Green Stripe

acrylic polymer emulsion on canvas,  
on verso signed, titled, dated November  
1967 and inscribed *Toronto, Acrylic  
Polymer W.B. and A 1754*  
21 x 16 ½ in, 53.3 x 41.9 cm

#### PROVENANCE

Leslie Waddington, Waddington  
Galleries, London, England  
James H. Henwood XX Century Fine  
Art, Montreal  
Private Collection, Victoria

#### LITERATURE

Marc Mayer and Sarah Stanners, *Jack  
Bush*, National Gallery of Canada,  
2014, page 26

BY 1964 JACK BUSH'S *Sash* format began to give way to another powerful motif, in works referred to as his *Fringe* paintings. This format, employing stripes and bars, became a major element that Bush continued to use until at least 1970. *Green Stripe*, though not strictly a *Fringe* painting, draws on these common elements. In his insightful analysis of the artist's paintings, Marc Mayer states, "We admire him as a colourist largely on the evidence of his *Fringes* wherein he made a good show of his articulate palette." Articulate indeed, and Bush often takes us by surprise with his fearless and spirited colour associations and his subtleties of composition and technique, only fully appreciated when we allow our gaze to linger. *Green Stripe*'s deceptively simple three vertical bands are not hard-edged stripes but confident, hand-applied staining onto the canvas ground. The title seems deceptive if one expects to see a conventional green rather than this luscious avocado hue, in the company of rich chocolate and smooth aubergine—and what an elegant dish it is!

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

**ESTIMATE: \$25,000 – 35,000**





## 17 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909–1977

### Top Flow

acrylic polymer emulsion on canvas, on verso signed, titled, dated August 1969 and inscribed *Acrylic Polymer W.B.* 28 ½ x 55 ½ in, 72.4 x 141 cm

### PROVENANCE

David Mirvish Gallery, Toronto  
Private Collection, Toronto

### LITERATURE

Terry Fenton, “In Terms of Color: Jack Bush,” *Artforum*, Vol. 7, No. 9, May 1969, pages 36 and 37

AT FIRST GLANCE, you see what might be a Guido Molinari. Or is it a Kenneth Noland? A Frank Stella? As you look closer, small details emerge that trouble these possible identifications: the unusual deployment of colour; the fact that the red and peach bands tilt up towards the right, somewhat rakishly; the uneven edges between various colour bands. You cannot put your finger on why, but the work feels like a Jack Bush. Of course this is a Bush—only Bush would utilize the stylistic elements of late-1960s abstraction just to cheekily undermine them.

In 1966 Bush began using masking tape to delineate colour fields. Unlike other artists who strove for perfectly clean edges, Bush let the bits of paint that had leaked beneath the tape remain. This was an extension of Bush’s paint handling technique: works featured splotches, drips, rubbed-in colour, and patches that suggest overpainting or editing. Rather than erasing these traces of his presence, he allows them to stand as testament to the process of painting. In this work, the bits that bleed between grey and peach, or the places where red and pink intermingle, serve to add textural interest to the work—a surface texture that Bush would later embrace in his mottled-ground works.

Starting in early 1967, Bush began to expand his striped columns and banners across the entire surface of a work, creating fields of stacked stripes that often fold over on themselves or abut other striped groupings. These works bear more than a passing resemblance to the works of other Colour Field or Op Art painters, but they are notably devoid of either black or white—Bush works are pure colour. Indeed, as noted by Terry Fenton, in a Bush

work, “color engenders structure—not the systematic structure of Noland or Stella, but rather... a cluster of interrelated formulas that act as convenient frameworks for color.”

Bush returned to the striped column in his *Fringe* works of 1968, though the colour columns in these works are often narrower, occupying less of the picture plane than in 1965 and 1966 (such as *This Time Yellow* from 1968, in the collection of the Art Gallery of Ontario). These fringes began to expand and mutate slightly in March/April of 1969, when Bush developed angina and translated his chest pains into the gouache series *Spasm*. These works featured dart-like “heart throb” shapes hurtling towards planes of stacked, intense colour.

In his *Spasm* series, Bush utilizes this established vocabulary of stripes to paint a deeply personal experience—one in which tragedy is transmuted into vivid, almost triumphant, colour. The series is at odds with the ostensibly non-referential nature of Colour Field works. In some ways, this represents a perfect Bush moment: expectations of Colour Field disinterestedness are subverted, and instead, lived reality is celebrated through riotous colour.

This invocation of both his own history and that of other Colour Field painters is perhaps why Fenton wrote, in the same article, that he could “think of no other artist who so consistently confounds one’s initial expectations.” Rather than a cool, detached work that only references its own materials, this painting is brimming with Bush’s life, in all its idiosyncratic beauty. Rather than an impersonal, formulaic painting system, we are greeted with a deeply personal and intuitive understanding of how and why colours fit together, and of the ways in which textures can increase the viewer’s experience. Fenton ultimately states, two months before this painting was produced, that “what a painting looks like initially and what it proves itself to be is a continuing critical problem posed by Bush’s art.” This problem is not overt; it necessitates careful scrutiny. In this, as with all Bush works, the reward is there, if only you look for it.

We thank Elizabeth Went, project coordinator and lead research assistant for *Jack Bush Paintings: A Catalogue Raisonné*, for contributing the above essay.

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

**ESTIMATE: \$125,000 – 175,000**





## 18 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Long Green

acrylic polymer emulsion on canvas, on verso signed, titled, dated January 1973, inscribed *Toronto* and *Acrylic Polymer W.B.* and stamped Jack Bush Art Estate on a label  
65 ¾ x 32 ¾ in, 167 x 83.2 cm

#### PROVENANCE

David Mirvish Gallery, Toronto, 1973  
Estate of the Artist  
Miriam Shiell Fine Art, Toronto  
Newzones Gallery of Contemporary Art, Calgary  
Sold sale of *Important Canadian Art*, Sotheby's Canada in association with Ritchie's, November 20, 2006, lot 172  
Private Collection, Montreal

#### LITERATURE

Hilton Kramer, "Boston Gambles with Bush," *The Globe and Mail*, March 2, 1972, page 12  
Kay Kritzweiser, "Sex Is Subtle in Etrog Sculptures," *The Globe and Mail*, December 2, 1972, page 30  
Theodore Allen Heinrich, "Jack Bush: A Retrospective," *ArtsCanada*, Vol. 34, No. 1, March/April 1977, page 8  
Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of Canada, 2014, pages 28 and 40

#### EXHIBITED

Newzones Gallery of Contemporary Art, Calgary, *Jack Bush: Paintings, 1959 – 1973*, October 23 – November 20, 2004

PAINTED SOMETIME BETWEEN the calligraphic works of 1972 and the *Totem* series of spring 1973, this work might initially seem to sit uncertainly within Jack Bush's oeuvre. He only painted in this style, with rectilinear forms pushed to the edges of the mottled canvas ground, from October 1972 to February 1973, making this one of the briefest of Bush's stylistic experiments.

In the 2014 *Jack Bush* exhibition catalogue, Sarah Stanners noted that Bush "aimed to resolve problems, often extending his process of resolution through a series of paintings...because he had found a way out, or a way in, to his satisfaction." The relatively few paintings in this style therefore do not suggest dissatisfaction with the format, but instead suggest Bush resolved whatever issue he had set out to tackle.

In early 1972, Bush opened the Museum of Fine Arts, Boston's new contemporary galleries, to rave reviews by the likes of the *New York Times*'s Hilton Kramer, who called Bush "one of our best living painters." In Canada, his work was selected for the Ontario Society of Artists' 100th-anniversary retrospective, for the National Gallery of Canada's touring show *Toronto Painting: 1953 – 1965*, and featured heavily in Joan Murray's *Painters Eleven* retrospective. These exhibitions allowed Bush to examine the evolution of his work and the place of his practice alongside his Canadian peers. The year 1972 was capped off by a solo show at the David Mirvish Gallery of the verdant calligraphic works of spring/summer 1972. The works in the show were lauded by Kay Kritzweiser as "purely beautiful colour landscapes."

After all this praise and recognition, Bush did what he had so often done in his career: he turned 180 degrees away from what had "worked" towards something new—in this case, an almost radical simplicity of form. In these works, exemplified here by *Long Green*, Bush pulls back from the suggestion of imagery (with titles such as *June Garden* replaced with dates, abstract phrases or descriptors of the works themselves), as well as from the "hand-writing" of loops, splotches and slashes. Instead, he simplifies forms to their logical conclusions: horizontal or vertical bars that echo the edge of the canvas, flattening any sense of illusion created by the speckled grounds while maintaining the figure/ground relationship. Here, Bush seems to be in conversation with his Colour Field peers, especially Jules Olitski, whose sprayed works of the mid-1960s similarly featured stripes or dots of colour near the edges, deployed in an effort to affix the otherwise ethereal colour clouds to the canvas.

Bush's greatest source of inspiration, however, is his own past works. Here we see him liberating the stripes of the 1967 works or 1970s *Series D* works (for comparison, look to 1969's *Juxta*, featured in the recent Bush retrospective in Ottawa), giving each colour band its own space within the picture plane. We see the interplay between these reduced forms and the mottled grounds he began using in late 1969, which Marc Mayer astutely noted "simulate texture, not perspective," here in his trademark palette of blues and greens. This combination both troubles and reaffirms Bush's artistic quest: the work is both non-specific in its "imagery" and idiosyncratic in its rolled ground, both radically simple and infinitely varied, both echoing his peers and uniquely his own. If, as suggested by Georg Wilhelm Hegel, progress is in the synthesis of the thing and its opposite, the thesis and antithesis, then it is no wonder Bush moved on shortly after the completion of this work: he had successfully synthesized some of his previous career highlights and, in so doing, could move forward.

We thank Elizabeth Went, project coordinator and lead research assistant for *Jack Bush Paintings: A Catalogue Raisonné*, for contributing the above essay.

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

**ESTIMATE: \$90,000 – 120,000**





## 19 Barbara Hepworth

1903 – 1975 British

### Three Forms (Three Horizontal Curves)

unique slate sculpture, 1969

15 ¼ x 11 x 9 ¾ in, 38.7 x 27.9 x 24.8 cm

#### PROVENANCE

Marlborough Fine Art, London, England

Galerie Godard Lefort, Montreal

Private Collection, Montreal, October 1, 1970

#### LITERATURE

*Barbara Hepworth, Recent Work: Sculpture, Paintings, Prints,*

Marlborough Fine Art, 1970, reproduced page 25

Alan Bowness, editor, *The Complete Sculpture of Barbara Hepworth,*

1960–69, 1971, reproduced page 199, listed page 222,

catalogue #480

*Barbara Hepworth: Sculpture for a Modern World,* Tate Britain,

[http://www.tate.org.uk/whats-on/tate-britain/exhibition/](http://www.tate.org.uk/whats-on/tate-britain/exhibition/barbara-hepworth-sculpture-modern-world)

[barbara-hepworth-sculpture-modern-world](http://www.tate.org.uk/whats-on/tate-britain/exhibition/barbara-hepworth-sculpture-modern-world), accessed

July 20, 2015

*Quotations from Barbara Hepworth's Writings,* [http://barbara-](http://barbara-hepworth.org.uk/texts)

[hepworth.org.uk/texts](http://barbara-hepworth.org.uk/texts), accessed July 20, 2015

#### EXHIBITED

Marlborough Fine Art, London, England, *Barbara Hepworth,*

*Recent Work: Sculpture, Paintings, Prints,* February – March 1970,

catalogue #17

BARBARA HEPWORTH WAS one of the most acclaimed and beloved sculptors of the twentieth century. Hepworth keeps company with the A-list of innovators in this genre, including Hans Arp, Constantin Brancusi, Alberto Giacometti, Louise Nevelson and especially her countryman Henry Moore. Her work has been exhibited and studied extensively and is the focus of a current retrospective at Tate Britain in London.

While Hepworth's reputation garnered her large public commissions, her inclination was to sculpt on an intimate scale. She was most interested in—and explored profoundly—the interactions that her abstract forms made possible with a specific viewer. Although it is correct to think of Hepworth's sculpture as abstract, her creations were always decidedly of this world, in that they were inspired by familiar forms such as seashells and rocks. Above all, she made reference to the human body. "Sculpture," Hepworth said in a 1959 interview, "communicates an immediate sense of life—you can feel the pulse of it. It is perceived, above all, by the sense of touch which is our earliest sensation; and touch gives us a sense of living contact and security." The all-important sense of touch underlines Hepworth's lifelong praise of carving as the sculptural technique most attuned to its materials and to the corporeality of artist and audience alike.

That sculpture augments our perceptual faculties is joyously evident in *Three Forms (Three Horizontal Curves)*, from 1969. It is a small sculpture whose large presence is assured by several factors. First, refinement of form and technique. Slate is an unusual material for a carved sculpture; we do not see it in lists of stones typically preferred by artists. Hepworth embraces the



Barbara Hepworth in the garden of Trewyn Studio, St. Ives, 1957

Photo: Studio St. Ives © Bowness

challenge of this material, exploiting its potential for tapered forms and a lustrous, matte finish. The presence of *Three Forms* is also realized by the subtlety with which Hepworth articulates and distinguishes its horizontal elements. For example, the exquisitely tapered edges of the middle of the three wing-like forms is especially true to the angularity that we associate with slate, but Hepworth also delicately shows its softer, more malleable side. Thus if we look from an angle where the top form is facing us and the sharply tapered edges of the middle form are most evident, we can easily see and touch the rounded "nose" of the top form, in contrast to the fine edge to the right.

Crucially for our eye and for our sense of touch, each of what we might well see as the three bird-like forms is turned on a different angle on the heavier, grounding base of the sculpture, giving a sense of motion even as we stand still. The base is indeed the ground or the earth. It is assertively square, in contrast to the three upper forms, which read as triangular and, in their relative



*Three Forms (Three Horizontal Curves) in the studio*  
Photo: Studio St. Ives © Bowness



*Three Forms (Three Horizontal Curves) in the studio*  
Photo: Studio St. Ives © Bowness

lightness, as soaring aloft. The sculpture's luxurious surfaces also reflect light in a particularly rich way, with the effect that abstract echoes of the base and the three forms appear as abstract shapes on the bottom edges of each element, darkening these surfaces and adding subtle contrasts to our repertoire of visual experience.

While this captivating sculpture encourages personal reveries, Hepworth's work is never ultimately self-absorbed or solipsistic. Here, as in all her sculptures, the individual context should expand to join with larger considerations. She has asked, "What is the meaning of sculpture? Today when we are all conscious of the expanding universe, the forms experienced by the sculptor should express not only this consciousness but should, I feel, emphasize also the possibilities of new developments of the human spirit, so that it can affirm and continue life in its highest form." That Hepworth expressed this aspiration over 50 years ago does not in any way diminish its relevance today, but instead attests to the enduring nature of her work.

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

We thank Dr. Sophie Bowness for providing information in preparing this catalogue entry. Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture, in which this work is included, as BH 480.

Consignor proceeds from the sale of this lot will benefit the Montreal Children's Hospital Foundation.

**ESTIMATE: \$200,000 – 300,000**

## 20 Sorel Etrog

RCA 1933 – 2014

### The Couple

bronze sculpture, signed and editioned 4/7, 1964

52 x 12 ½ x 10 in, 132.1 x 31.7 x 25.4 cm

#### PROVENANCE

Gallery Moos Ltd., Toronto

Private Collection

Sold sale of *Contemporary Art*, Sotheby's New York,

March 9, 2011, lot 275

Private Collection, Calgary

#### LITERATURE

Carlo L. Ragghianti, *Sorel Etrog*, 1968, the 16-foot-high version reproduced page 22

THE EVOLUTION OF Sorel Etrog's sculpture took place over a period of more than four decades, dating from his earliest exhibitions in Tel Aviv, in 1957. Soon after immigrating to Canada in 1959, Etrog started a long relationship with Toronto's Gallery Moos, which hosted his first Canadian exhibition, featuring the painted relief works documented in Theodore Heinrich's 1968 monograph. During the many years to follow, his sculptures, paintings and drawings would be exhibited worldwide, and Etrog's monumental bronzes have become permanent and valued additions to the urban landscape and to public collections throughout North America, England, Europe, India, Korea and Israel. Although his three-dimensional works have taken on many and varied formats, it is not beyond imagining that the first sculptural format that comes to mind to those familiar with his work is that of a delicately balanced, tapered column, defying gravity in its upward movement towards a heavier organic shape above. *The Couple* is one such work, an elegant sculpture that celebrates humanity's better instincts.

**ESTIMATE: \$40,000 – 60,000**







## 21 Sorel Etrog

RCA 1933 – 2014

### Night Targets

wood panel sculpture with applied relief,  
on verso signed, dated 1959-60 and inscribed 60  
26 ½ x 29 x 1 ¼ in, 67.3 x 73.7 x 3.2 cm

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

Theodore Allen Heinrich, *The Painted Constructions 1952 - 1960 of Sorel Etrog*, 1968, page 98, reproduced page 99

Michele Becker, *Sorel Etrog: Painted Constructions 1952 - 1960*,  
Buschlen Mowatt Gallery, 2006, reproduced page 19

#### EXHIBITED

Buschlen Mowatt Gallery, Vancouver, *Sorel Etrog:  
Painted Constructions 1952 - 1960*, 2006

SOREL ETROG'S SEMINAL relief constructions are neither strictly paintings nor are they sculpture in the traditional sense. This series of works, produced between 1952 and 1960, demanded the artist's full panoply of technical skill and artistry as a colourist, a designer and a sculptor. Etrog began to experiment with the painted relief format while still living in Israel, incorporating symbols of harbours, music and scaffolding as design elements. He continued to work in this medium soon after coming to North America, adding new elements such as stylized birds and discs, and completed the series that includes *Night Targets* in his New York City studio. In his definitive monograph, Theodore Heinrich relates that by 1959 Etrog's work more often sprang from his personal experiences and emotions. *Night Targets*, the artist told him, was about his fear of New York traffic, represented vividly here by a glowing yellow headlight aimed at a target, the target being Etrog himself.

Included with this lot are copies of the Theodore Allen Heinrich and Michele Becker books cited.

ESTIMATE: \$50,000 – 70,000

## 22 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 –

### Diego

bronze sculpture with patina and acrylic paint,  
signed, editioned AP 1 and dated 2001  
35 x 12 ¼ x 8 in, 88.9 x 31.1 x 20.3 cm

#### PROVENANCE

Private Collection, Calgary

#### LITERATURE

Terrence Heath, *Joe Fafard*, National Gallery of Canada  
and the MacKenzie Art Gallery, 2007, reproduced page 196

#### EXHIBITED

National Gallery of Canada, Ottawa, *Joe Fafard*, February 1 –  
May 4, 2008, traveling to the MacKenzie Art Gallery, Regina;  
the McMichael Canadian Art Collection, Kleinburg; the Art  
Gallery of Nova Scotia, Halifax; the Glenbow Museum,  
Calgary; and the Winnipeg Art Gallery, 2008 – 2009,  
a work from this edition, catalogue #63

IN THE EARLY 1980s, Joe Fafard began to create portraits of well-known artists whom he admired. He executed over 50 sculptures of Vincent van Gogh alone, and has created bronzes depicting Henri Matisse, Auguste Renoir, Emily Carr and Pablo Picasso. Fafard studied the lives of these artists in great detail, wanting not only to achieve their likeness physically, but also to convey something about the artist's work through the way he handled the sculpture. In his portrait of Diego Rivera, Fafard has captured the likeness of the Mexican painter exactly, especially his stance, which we can see in the numerous photographic portraits and films of Rivera. The patination and painted surface of these works is different on each of the bronzes in this small edition, and recalls Rivera's blended brushwork and use of warm colours. It is his gaze that is the most compelling, Rivera looks out into space, caught fully in his own thoughts but still clearly observing something—unaware that we are observing him in a quietly intense moment. Fafard continues to work on his artists series to this day.

**ESTIMATE: \$25,000 – 35,000**





## 23 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Moon Gust

acrylic polymer emulsion on canvas, on verso signed, titled, dated Oct. 1976 and inscribed *Acrylic Polymer W.B. / Toronto* 55 ½ x 78 ½ in, 141 x 199.4 cm

#### PROVENANCE

Estate of the Artist

Theo Waddington Galleries, Toronto, 1981

#### LITERATURE

*Jack Bush: Paintings and Drawings, 1955 – 1976*, Arts Council of Great Britain, 1980, page 13, catalogue #31

Martin Hammer, “Jack Bush,” *Art Monthly* 40, 1980, reproduced page 10

John Russell Taylor, “Edinburgh Festival,” *The Times* (London), August 19, 1980

Hilton Kramer, “A Garden for the Eye: The Paintings of Jack Bush,” *Artscanada*, December 1980 / January 1981, pages 16 and 17

Joan Murray, “Jack Bush in Great Britain,” *Artmagazine*, Vol. 12, No. 52, February/March 1981, page 30

Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of Canada, 2014, essay by Karen Wilkin, page 88

#### EXHIBITED

Talbot Rice Art Centre, University of Edinburgh, Scotland, *Jack Bush: Paintings and Drawings, 1955 – 1976*, August 15 – September 13, 1980, touring in 1980 to the Serpentine Gallery, London, and the Ikon Gallery, Birmingham, catalogue #31

WHEN REVIEWING THE 1980 exhibition *Jack Bush: Paintings and Drawings, 1955 – 1976*, critic Hilton Kramer eulogized Bush while describing his last series of works—aptly titled *Handkerchiefs*—commenting that they “constitute... Bush’s finest work. There is something eerie in the spectacle of all this strength gathering force on the eve of the artist’s death, quite as if he were transferring his vitality to the canvas... This is part of what we mean when we speak of ‘late’ art. There are fine painters who never achieve it—Picasso was one who didn’t—but Bush achieved it triumphantly.” This is a bold assertion about a painter whose work spanned 40 years and who enjoyed almost 20 years of critical acclaim. Perhaps this comment can be best understood through Bush’s own assertion, months before his death, that part of the artist’s job is the management of influences. In this final series of works, we see Bush not just managing, but mastering, so much of what influenced him throughout his career.

As noted by Kramer, one of Bush’s undeniable influences was Henri Matisse. In the *Handkerchiefs* series we see reference to Matisse’s late cut-out works, in particular works in which bits of irregularly cut square and rectangular paper pieces intermingle across an otherwise blank picture plane. This *Handkerchiefs* work demonstrates Bush building upon Matisse’s use of flat, overlapping rectangles by rendering them in scrubbed, almost translucent acrylic paint, and by allowing them to seemingly drift off the edges of the canvas, into the liminal space at its borders.

Critics often speak of Bush’s “love of things,” which is to say, the consistent influence of the natural world on his ostensibly abstract compositions. This is evident in the visual traces of flags in his early abstracts, of garden imagery, or of women’s clothing (in the *Sash* series as well as *Dorothy’s Coat*, from 1972). The “real” world is certainly referenced here, not just in the central moon form, but also in the way in which the shading around this moon suggests a certain recession into a shallow space in which the handkerchief forms float like confetti. This central circular motif appears elsewhere in Bush’s work, but often as a red disc (for example, in both *Day Spin* and *Night Spin* of May 1976, which were given their own room at the 2014 – 2015 retrospective at the National Gallery of Canada in Ottawa). This motif appears in Bush’s work as early as 1947, often in works related to his anxiety, but here, it feels joyous and free, thanks to the abstract handkerchief forms (indeed, this is the only work that features the combination of circular motifs and handkerchiefs).

Bush also references the natural world via the strong influence of jazz music on his compositions. Other works in the *Handkerchiefs* series, such as *Mood Indigo* (1976), owned by the Metropolitan Museum of Art, draw their titles from jazz standards—“Mood Indigo” was a tune written by Duke Ellington and Barney Bigard in 1930. While *Moon Gust* does not derive its title from jazz, it is reminiscent of the song “How High the Moon,” released by the Benny Goodman Sextet in 1947, and something of Goodman’s gentle clarinet and Jimmy Rowles’s syncopated piano find an echo here. Bush’s works speak to a jazz musician’s mentality—a connection discussed by Karen Wilkin in her 2014 retrospective essay, where she likens Bush’s ability to create variations on a theme to the ways in which a jazz musician improvises over familiar tunes. In jazz, too, it is common to “quote” other great musicians’ solos, or bits of famous songs. The ability to improvise is likened to mastery: of the influence of past greats, of theory, but also of personal expression—a mastery that Bush certainly possesses in this late work.

We thank Elizabeth Went, project coordinator and lead research assistant for *Jack Bush Paintings: A Catalogue Raisonné*, for contributing the above essay.

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

**ESTIMATE: \$80,000 – 120,000**



## 24 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

### Mutation rythmique rouge-orange

acrylic on canvas, on verso signed, titled, dated 12/1966 and inscribed *Cat No. 36* on two labels and *G.M.-T-1966*  
90 ¼ x 78 ¼ in, 228.9 x 198.4 cm

#### PROVENANCE

Estate of the Artist

#### LITERATURE

Yves-Gabriel Brunet, “Le peintre Guido Molinari: l’immanence Mallarméenne,” *Le Devoir*, April 8, 1965  
Pierre Théberge, *Guido Molinari*, National Gallery of Canada, 1976, listed page 94

#### EXHIBITED

National Gallery of Canada, Ottawa, *Guido Molinari*, July 2 – September 6, 1976, traveling to The Montreal Museum of Fine Arts, the Art Gallery of Ontario, Toronto, and the Vancouver Art Gallery, 1976 – 1977, catalogue #36

IN 1966, WHEN Guido Molinari displayed his *Rhythmic Mutations* in a gallery in East Hampton, New York, he was only 33 years old, but he had already come a long way. This was his 10th solo exhibition—his third in the United States—and since 1954, he had been giving himself very short deadlines. It was not until 1963 that he discovered the spatial structure that met all his requirements: paintings with vertical stripes of equal width, a pattern that allowed him to speak exclusively of colour, rhythm and energy. He stuck to this single composition until 1969. Furthermore, there was a happy coincidence that occurred in his life: this was the time when Molinari decided to considerably enlarge his workshop through the demolition of a wall in his house in Ville Saint-Laurent, which enabled him to make much larger paintings, more likely to reach the full potential of his new spatial concerns.

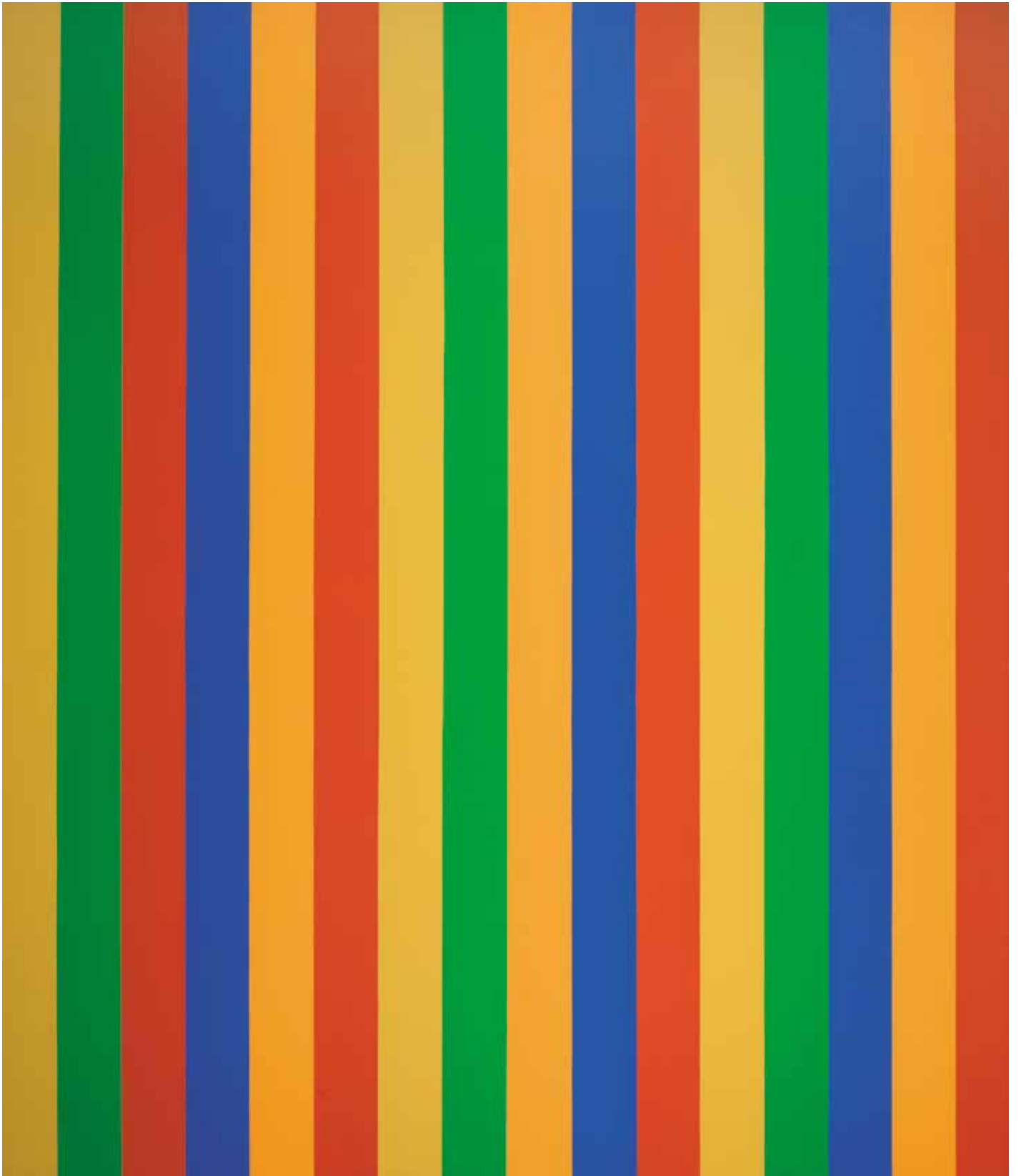
The 1960s were very prestigious for the painter, a decade in which he experienced his most brilliant successes: in 1965, he participated in the important exhibition *The Responsive Eye* at the Museum of Modern Art in New York, and three years later, he represented Canada at the 34th *Venice Biennale*, where he won the coveted David E. Bright Foundation Award. In these years, he also presented a first retrospective of his work in Regina and in Vancouver; he was a grantee of the Guggenheim Foundation and was the laureate at the museum’s *Spring Exhibition* in 1965. In short, he participated in countless events of major importance in Quebec and Canada, but also in the United States and Europe.

This canvas, entitled *Mutation rythmique rouge-orange* (Red-Orange Rhythmic Mutation), was part of the great retrospective organized by the National Gallery of Canada in Ottawa in 1976 and which traveled during the following year to the Montreal Museum of Fine Arts, the Art Gallery of Ontario and the Vancouver Art Gallery. The curator of this show, Pierre Théberge, one of the leading connoisseurs of Molinari’s art, had selected two dozen works from this period, which gave a good idea of the extreme diversity of the work. This section of the National Gallery of Canada’s retrospective paradoxically showed a Molinari crazy for colour, playing with the width and serial repetitions of his stripes as would a musician or a poet. Needless to say, music and poetry entered the head and heart of Molinari at the same time as drawing and painting, and they remained there until the very end (as evidenced by his latest exhibition, inspired by the poem by Stéphane Mallarmé, “Un coup de dés jamais n’abolira le hasard,” and the existence of the Molinari Quartet).

Among the paintings in this series, which never strike the same rhythm with one viewer as with another—and even for one viewer, different rhythms at different times—the compositions with more numerous stripes that are closer together (including *Mutation rythmique rouge-orange* as one of the most complete examples) remain the most enigmatic and polysemic, those which render the most unpredictable interpretations. It was when thinking about this kind of mutation that Molinari wrote, at the time: “Form is infinite, unlimited, it is a constant permutation. Space is a form itself and space is, therefore, an unlimited mutation...”

We thank Gilles Daigneault, executive director of the Guido Molinari Foundation in Montreal, for contributing the above essay.

**ESTIMATE: \$100,000 – 150,000**





## 25 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

### Sans titre

oil on canvas, on verso titled and dated 1955  
on the labels and inscribed 3-3  
20 x 23 3/8 in, 50.8 x 60 cm

#### PROVENANCE

Estate of the Artist

#### LITERATURE

Piet Mondrian, letter to James Johnson Sweeney, fall 1943, published in James Johnson Sweeney, "Mondrian, the Dutch and De Stijl," *Art News*, Summer 1951, page 24

Gary Dufour et al., *Guido Molinari, 1951 - 1961: The Black and White Paintings*, Vancouver Art Gallery, 1989, essay by Guido Molinari, "The 'Blob' Space or The Automatism Situation," 1955, pages 40 - 41, listed page 45

Camille de Singly, *reConnaître Guido Molinari*, Musée de Grenoble, 1998, listed page 47, reproduced page 13

#### EXHIBITED

Vancouver Art Gallery, *Guido Molinari, 1951 - 1961: The Black and White Paintings*, January 25 - March 27, 1989, traveling to the Art Gallery of Windsor and the Art Gallery of Ontario, Toronto, 1989 - 1990, catalogue #15

Musée de Grenoble, France, *Guido Molinari*, October 17 - January 3, 1999, catalogue #6

A DOMINANT FIGURE in the history of abstract painting in Canada for six decades, Guido Molinari was always an original and, most importantly, an innovative artist with an independent voice. Looking back, 1955 was Molinari's breakout year, the year when his work and writing catapulted him to leadership in the art scene in Montreal. The year began with a short trip in January to New York—his first. There he encountered the works of Wassily Kandinsky at the Museum of Non-Objective Painting, Piet Mondrian at the Museum of Modern Art, and he most likely sought out paintings by Kazimir Malevich as well as those of the American Abstract Expressionists. He had a particular interest in Jackson Pollock, an artist he had followed closely since first reading about him in *Life* magazine, and Mondrian, again from an article read in his youth. In New York, Molinari encountered abstract art that was different to the abstraction familiar to him from the Montreal Automatists, and it had a decisive impact. He articulated his thoughts in one of what were to become many, now seminal texts on abstraction: "L'espace tachiste ou Situation de l'automatisme." And then, only a month later, in May, he founded the first gallery in Canada devoted exclusively to abstract art, Galerie l'Actuelle.

*Sans titre* from 1955 can be seen as his direct application of the ideas engendered by this first-hand encounter with abstract art. Molinari began using broad slabs of pure colour, applied thickly with a palette knife. They were both his building blocks and the solution allowing decisive action, "to destroy volume by using the plane, to destroy the plane; and, further to destroy lines through mutual opposition," as he stated. In *Sans titre* Molinari divests the canvas of all traces of illusory space and moves beyond a

compositional structure of figure/ground. He instead sets out blocks of thick paint that in form mimic, echo and mirror each of the other blocks across what remains a single unified surface. He experiments with this chromatic form of abstraction, using a restricted, monochromatic palette of a few pure colours and white. Each colour/form is placed next to another colour/form on the canvas to create a wholly new all-over painterly space.

Molinari has spoken of this field as a dynamic space to be activated by viewers as a new experience. The coloured areas of the painting create equivalences with each other. No single colour sits on or in front of any of the adjacent colour areas. No pictorial depth is invoked, but instead each colour is held in tension by the other blocks of colour. This dynamic tension between space, form and colour relies on the mutual opposition of blocks of colour that share a single surface. In fact, every colour in *Sans titre* is on the same plane, the same surface—any suggestion of depth is a result of the physical abutment of pigments overlapping where the thick slabs of colour meet or where one hue has been applied directly on top of part of an adjoining colour.

Molinari was creating a new painterly space, a robust physical all-over composition. The space in *Sans titre* is not guided by line or any geometry internal to the painting but exists as a dynamic space activated by the perceptions and decisions of each viewer. In a sense Molinari creates a painting event, something temporal, and something chromatic to share with viewers in real time. With *Sans titre*, Molinari achieves a purity of colour and an essential form which already separates his work from those forms of expressive abstraction he felt were an impediment to extending the legacy of abstract art. This small painting from the mid-1950s, together with his achievements in black and white from the following year, prefigure that other building block we see throughout his oeuvre from 1959 onwards, the hallmark vertical slabs of colour and simple forms placed adjacent to each other that quickly became his signature stripe paintings.

We thank Gary Dufour, Adjunct Associate Professor at the University of Western Australia, who was the curator of the exhibition *Guido Molinari, 1951 - 1961: The Black and White Paintings*, shown at the Vancouver Art Gallery, the Art Gallery of Windsor and the Art Gallery of Ontario in 1989 - 1990, for contributing the above essay.

**ESTIMATE: \$60,000 – 80,000**





## 26 William Paterson Ewen

AANFM RCA 1925 – 2002

### Elongated Rectangles

oil on canvas, initialed and inscribed 60, 1964  
50 x 50 in, 127 x 127 cm

#### PROVENANCE

Acquired directly from the Artist in 1967  
by the present Private Collection, Montreal

#### LITERATURE

Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*,  
Mendel Art Gallery, 1987, dated 1964, listed page 47,  
reproduced page 4

#### EXHIBITED

Mendel Art Gallery, Saskatoon, *Paterson Ewen: The Montreal Years*,  
November 20, 1987 – January 3, 1988, traveling in 1988  
to the London Regional Art Gallery; Art Gallery of Windsor;  
Concordia Art Gallery, Montreal; and Saint Mary's University  
Art Gallery, Halifax, catalogue #73

AS A PUPIL of John Lyman at McGill University and Goodridge Roberts and Group of Seven member Arthur Lismer at the Montreal Museum of Fine Arts, Paterson Ewen had an early training in keeping with the traditional figurative style of painting of the early post-war period. However, the 1950s marked a turning point in Ewen's artistic approach, as his relationships with Paul-Émile Borduas and the Automatists ushered him into the avant-garde world of abstraction. By the 1960s, Ewen transitioned into a style of geometric abstraction influenced by the work of his contemporaries Claude Tousignant and Guido Molinari. *Elongated Rectangles* showcases Ewen's transitional process, as he worked past the figurative approach of his predecessors and experimented in the world of the avant-garde.

Ewen's expert skill at compositional arrangement is manifested in this work as he stacked the three rectangles, creating a structural formation that is rhythmic and optically balanced. He interposed a yellow rectangular form between blocks of complementary blue and orange, creating a vibrant visual effect. This colour palette, which skilfully balances cool and warm hues, reappears in several of his iconic 1970s works on plywood.

**ESTIMATE: \$25,000 – 35,000**



## 27 Ulysse Comtois

1931 – 1999

### Untitled

oil on board, signed and dated April 1964

12 x 10 in, 30.5 x 25.4 cm

#### PROVENANCE

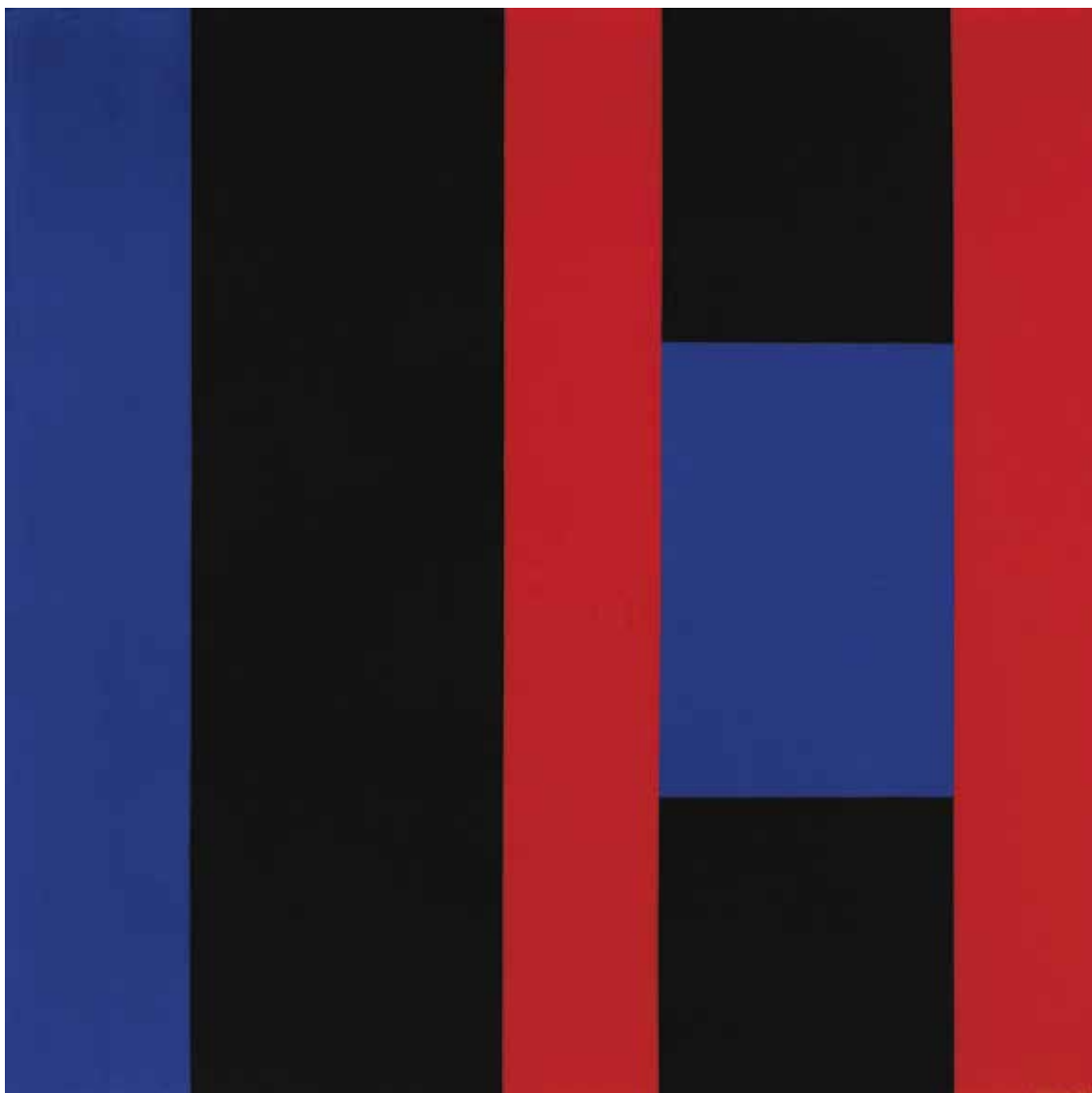
TrépanierBaer Gallery, Calgary

Private Collection, Toronto

THIS VIBRANT OIL on board by Ulysse Comtois reveals the artist's desire to combine aspects of the Automatist and Plasticien movements, displaying the expressive touch of the former as well as the linear structure of the latter. Bold horizontal bands of rich yellow, red, green and black are repeated sequentially,

echoing the works of Plasticien painters such as Fernand Leduc and those associated with them, such as Guido Molinari and Claude Tousignant. However, Comtois's energetic and visible use of the paintbrush adds texture and a distinct Automatist spirit to the overall composition. His refusal to adhere to a single artistic movement is manifest here. Moreover, Comtois rejected the idea of limiting oneself to a single medium, which is why he is known for both his paintings and his sculptural works. Although a distinct endeavour, his sculptures allowed him to research the possibilities of movement and dynamism that were eventually integrated into his paintings. *Untitled* is a fine example of how he transcended the two-dimensional constraint of the canvas to create a highly energetic and engaging painting.

**ESTIMATE: \$7,000 – 9,000**



## 28 Guido Molinari

AANFM LP QMG RCA SAPO 1933 – 2004

### Sans titre

acrylic on canvas, signed and dated 1962

23 x 23 in, 58.4 x 58.4 cm

#### PROVENANCE

Private Collection, New York

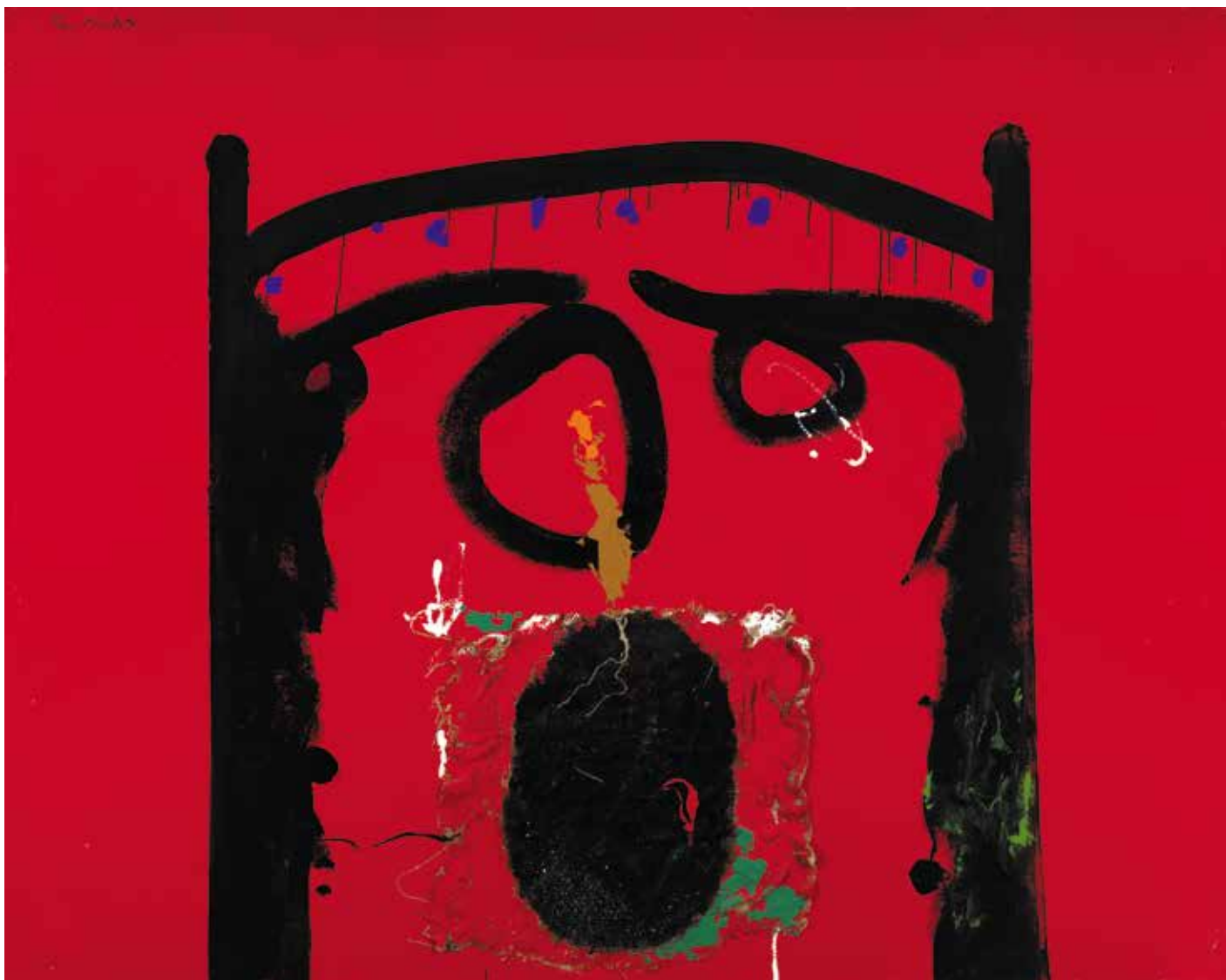
#### LITERATURE

Pierre Théberge, *Guido Molinari*, National Gallery of Canada, 1976, pages 31 and 41

“PAINTING ... SHOULD NEITHER represent nor deal with the object, but on the contrary should attempt to become an object itself... Colour is to painting what the word is to poetry... [It is] the colour which determines the form.”—Guido Molinari

*Sans titre* is an exceptional work from Molinari’s 1960s cycle of abstract works that established their pictorial structure through horizontal and vertical stripes and sections of evenly modulated, contrasting colours. Molinari considered colour to be a form of energy and stated that he used “colour as a structural element, not as light, but as energy.” Molinari’s juxtaposition of colours creates vibratory effects along their intersections, and these colours appear to change when bordered by other colours and when used in different sizes and shapes—as with the blue in *Sans titre*, when bordered by either black or red. Molinari explained that “the same colour would have a different function according to its position in the ‘structure.’” Thus works such as this electric painting are perceived by each individual viewer as an exciting and dynamic visual event.

ESTIMATE: \$25,000 – 35,000



## 29 Raymond John Mead

CGP CSGA P11 1921 – 1998

### Stargazer

acrylic on burlap on canvas, signed and dated 1993  
and on verso titled and dated  
60 x 72 in, 152.4 x 182.9 cm

#### PROVENANCE

Estate of the Artist  
Christopher Cutts Gallery, Toronto  
Private Collection, Montreal  
Private Collection, Toronto

#### LITERATURE

Joan Murray, *Ray Mead: Two Decades*, The Robert McLaughlin  
Gallery, 1982, page 25

**PAINTERS ELEVEN** ARTIST Ray Mead had very strong feelings about colour. Regarding black, he stated, “It’s a colour within a narrow dark range, which gives it power like a drumbeat. It’s like a great wall which stops you.” Indeed, the black gestural lines in *Stargazer* are both powerful and arresting, while also suggesting familiar shapes, such as an arched doorway, a bridge, or the headboard of a bed, and the circular forms are perhaps playful figures. Mead grounds these forms with an approach often seen in his mature works: wide, open expanses of canvas painted in a single hue. In *Stargazer*, the intensity of the fiery red pigment, and the sheer quantity of it on the canvas, is striking. Although the colour appears to be pure, Mead often used layers of underpainting to strengthen his final chosen shade. To keep the mood of the painting from being too serious, Mead tempers his “power” colours with dabs of cobalt dancing along the upper arch, a splash of tangerine and caramel in the centre of the painting, and highlights of green in the lower half of the canvas.

**ESTIMATE: \$10,000 – 15,000**



### 30 Charles Gagnon

ARCA 1934 – 2003

#### Sonde vert étape 2—Feeler Green Stage 2

acrylic on canvas, on verso signed twice, titled in French and English, dated 1966 and inscribed *Montreal*  
40 x 36 in, 101.6 x 91.4 cm

#### PROVENANCE

Galerie Agnès Lefort, Montreal  
Private Collection, Toronto  
Sold sale of *Canadian Post-War & Contemporary Art*,  
Heffel Fine Art Auction House, November 19, 2008, lot 11  
Private Collection, Toronto

#### LITERATURE

Philip Fry, *Charles Gagnon*, The Montreal Museum of  
Fine Arts, 1978, page 109

CHARLES GAGNON STATED, “The real content of a painting has nothing to do with what appears to be the painting... It’s whatever comes out of the process (of painting) which is important... The quality that transcends what we think life is, you know—what is left when nothing is left.” *Sonde vert étape 2—Feeler Green Stage 2* seems to be an exact translation of this thought. Three squares, open on the left side, are seemingly boxed one within the other: a green one, a pale grey one and finally a white one. The white one is painted flat and neutral, as if to make the transition between the painting and the wall. The main event seems to be the pale grey square, which represents “what is left when nothing is left.” Paradoxically, this large expanse is rather soothing to look at, not at all cold or detached, but warm and open. In Gagnon’s painting, a void is never empty. It is always the place of enhanced consciousness, of meditation, if you want. Sometimes he felt the need to write something on it, such as “seuls les éternuements sont éternels—only the sneezes are eternal.” But most of the time, as in this work, they are without text. Then there is the green square that brings us back to reality. It is the colour of a lawn in front of a house, a reminder that Gagnon has always been a keen photographer of suburbia. It is important that one does not lose contact with reality at the very moment when one is tempted by transcendence. So in the middle of contemplation, a “feeler” is sent out to check if you are still with us.

This green square has one more significance. It reminds us of Willem de Kooning’s green, so a “feeler” is also sent into the world of painting, which is, after all, the first reality of the painter, and in the case of Gagnon, a clear indication of his exclusively American training. Gagnon used to say that along with Jacques Hurtubise, Peter Daghish and Henry Saxe, he was a member of the New York School of Montreal. No such school ever existed, of course, as the very diversity of these painters demonstrates. But it is true that they were all in New York for a reasonable amount of time when young artists Robert Rauschenberg and Jasper Johns were detaching themselves from Abstract Expressionism. It is not an exaggeration to say that, within this group, Gagnon was the one most in tune with the New York scene at the time.

The hard-edge quality, the flatness, the frontality of *Sonde vert étape 2—Feeler Green Stage 2* refers to New York painting of the sixties, or to what Clement Greenberg used to call “American-type painting.” However, then one thinks of Elsworth Kelly, who created abstract images from figuration, and one quickly dismisses this easy reference. Geometry in Gagnon’s paintings does not come from simplified nature. What is at work in his painting is rather a reflection of his photography practice and a certain taste for Zen Buddhism; as Gagnon stated, “To me, the most interesting thing about Zen was the idea of the void,” a unique kind of sensibility. From Montreal, it was indeed possible for Gagnon to look at New York with a certain ironic stance.

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

**ESTIMATE: \$40,000 – 60,000**





### 31 Jean Albert McEwen

AANFM RCA 1923 – 1999

#### Élégie criblée de rose #9

oil on canvas, on verso signed, titled and dated 1987

86 x 78 in, 218.4 x 198.1 cm

#### PROVENANCE

Waddington & Gorce Inc., Toronto

Private Collection, Toronto

JEAN MCEWEN'S *Élégie criblée de rose #9*—which loosely translates as Pink-Speckled Elegy—is reminiscent of works from Colour Field painters such as Mark Rothko, Barnett Newman and Clyfford Still. Fostered by these influences, McEwen developed

a distinctive and textured approach to colour. Applied with his energetic and expressive use of the paintbrush, his planes of colour have depth and verve. In this commanding oil on canvas, broad brush-strokes of ecru are laid down in a large rectangle over underlayers of red, deep cobalt, yellow, ochre and pink. At the centre of the painting, a smaller, diaphanous rectangle appears softly in white, and rows of drippings trickle down over the lower portion. It seems as if the painting could continue beyond the canvas. Vibrant and strong, *Élégie criblée de rose #9* is a fine example of McEwen's innovative and influential treatment of colour. A painting from the same series is in the McGill University Visual Arts Collection, donated by prominent collector Roy Heenan.

**ESTIMATE: \$40,000 – 60,000**



### 32 Jean Albert McEwen

AANFM RCA 1923 – 1999

#### Sans titre

acrylic on canvas, signed and dated 1969 and on verso signed  
30 x 30 in, 76.2 x 76.2 cm

#### PROVENANCE

Private Collection, Montreal

#### LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*, The Montreal Museum of Fine Arts, 1987, page 19, a similar work entitled *Je hais le mouvement qui déplace les lignes*, in the collection of the Art Gallery of Ontario, reproduced page 94

BETWEEN 1965 AND 1969, Jean McEwen moved away from his all-over painting style and his use of oil paints, and began experi-

menting with acrylic paint and hard-edge abstraction, which was prevalent at the time in both New York and Montreal. Many canvases from this period, including *Sans titre*, took on a format in which a centrally placed vertical band of solid colour is bordered by two panels of contrasting pigments. By using this format, McEwen was able to explore the possibilities of hard-edge style, while also maintaining his affinity for gesture. Colour, too, was of the utmost importance to McEwen. As Constance Naubert-Riser explains, “McEwen has devoted his entire creative output to exploring the power of colour while providing it with a structure, all with the aim of revealing the qualities of depth inherent to it.” The juxtaposition of *Sans titre*’s intense violet centre, solid and straight as a rail, against the swirling, creamy lilacs and inky blacks dancing alongside it demonstrates his command of colour brilliantly.

ESTIMATE: \$12,000 – 16,000





### 33 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

#### Orbite arbitraire

oil on canvas, on verso signed, titled and dated 1958  
19 x 19 ¾ in, 48.3 x 50.2 cm

#### PROVENANCE

Private Collection, Toronto

MARCELLE FERRON WAS AN important member of the Quebec-based group the Automatists, who became known during the late 1940s by way of the manifesto *Refus global* (lot 65 in this sale) and the international status of their leader, Paul-Émile Borduas. Although she spent most of her life in Quebec, Ferron also lived in Paris, from 1953 to 1966.

This lively work is from that fruitful time in her career, when her canvas size increased and her palette knife strokes grew broader and more confident. Ferron's Parisian period is also known for its use of blue and white pigments, and *Orbite arbitraire's* colour palette is a stunning example of the different shades she was able to achieve with these two base colours. Dark, inky tones draw us straight into the centre of the work, while the teal and navy strokes underneath gradually dissipate into whites highlighted with sapphire. The gestural strokes lead us up and around the canvas, and then back into the blue-black heart of the work, almost as if we are in a spiraling orbit.

**ESTIMATE: \$25,000 – 35,000**



### 34 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

#### Caprican

oil on canvas, signed and dated 1959 and on verso  
signed, titled and dated  
9 ½ x 7 ½ in, 24.1 x 19 cm

#### PROVENANCE

Private Collection, Montreal

#### LITERATURE

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

THIS OIL ON canvas by Marcelle Ferron is a testament to her understanding of rhythm and composition. Strokes of bright

yellow, blue, purple, red and black are offset by large planes of white in this compelling structure of colour. *Caprican* was painted in 1959, during her Parisian period (1953 to 1966), when she began experimenting with the very materiality of her medium. Laid down in thick swoops, her impastos reveal the grainy texture of the paint that she would mix herself from pure pigments. In art critic Robert Enright's words, her paintings "have an irresistible physical presence and an equally compelling rhythm." Highly dynamic and engaging, *Caprican* is an emblematic piece from her best and most coveted period. Ferron was a signatory of the 1948 *Refus global* manifesto and one of the leading figures of the Automatist movement. Throughout her education, she worked under some of the most significant artists in Canadian art history, such as Jean Paul Lemieux and Paul-Émile Borduas.

**ESTIMATE: \$10,000 – 15,000**





### 35 Léon Bellefleur

CAS PY QMG 1910 – 2007

#### Pont de l'Arc

oil on canvas, signed and dated 1960  
and on verso initialed, titled and dated  
18 x 14 ½ in, 45.7 x 36.8 cm

#### PROVENANCE

Galerie Jean-Pierre Valentin, Montreal  
Private Collection, Toronto

IN 1960 AND 1961, Montreal-based abstractionist Léon Bellefleur was living in France, thanks to a contract with Galerie Dresdner in Montreal. He had spent time in Europe previously, exploring his interest in the work of the Surrealists and the creative subconscious as a source of inspiration. By the time

*Pont de l'Arc* was painted, Bellefleur was participating frequently in exhibitions both in Canada and internationally, including the *Bienal de São Paulo* in 1951 and 1953, and the *Guggenheim International Exhibition* in New York in 1960. He switched from using a brush to a spatula in 1957, and *Pont de l'Arc* beautifully illustrates the “faceted style” of painting that arose from this change: a new visual language of rectangular shapes and hard lines, sliding effects and a linear organization of the composition. Bellefleur’s fascination with automatism and its use of the gesture generated from the unconscious can still be seen within this organized construction in the spontaneous patches of colour, both applied and revealed by the spatula. The resulting image is a delightful balance between improvisation and structure.

**ESTIMATE: \$10,000 – 15,000**



### 36 Rita Letendre

ARCA OC QMG 1928 -

#### Quidam

oil on linen, signed and dated 1959  
and on verso signed twice, titled and dated  
20 x 32 in, 50.8 x 81.3 cm

#### PROVENANCE

Private Collection, Montreal  
By descent to a Private Collection, Ontario  
Private Collection, Toronto

RITA LETENDRE WAS first introduced to Paul-Émile Borduas and the Automatists while still a student at l'École des beaux-arts in Montreal. Although advised by her professors that the Automatists were troublemakers and abstraction was inconsequential, Letendre was intrigued by their philosophies and began bringing canvases to Borduas to be critiqued. Disillusioned with the traditional methods of teaching, she soon dropped out of art school and began painting and exhibiting with the Automatists. By 1959, she was fully dedicated to abstraction and was producing dynamic and self-assured canvases. With a fervent handling of the painting knife and a simple palette, Letendre has created in *Quidam* a lyrical composition that is both tactile and expressive. Letendre's forms struggle between the foreground and the background; tensions are built amid space and movement. It was compositions such as *Quidam* that earned an invitation for Letendre to exhibit in the 1959 *Canadian Biennial*. Held at the National Gallery of Canada, this exhibition solidified Letendre's reputation as an artist who was current and innovative.

ESTIMATE: \$30,000 - 50,000



### 37 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

#### La petite fille

oil on canvas, signed and dated 1970  
and on verso signed and titled  
48 x 27 ¾ in, 121.9 x 70.5 cm

#### PROVENANCE

Galerie Dresdnere, Toronto, 1986

#### LITERATURE

Guy Robert, *Lemieux*, 1975, page 240

I paint because I like to paint. I have no theories. I try to express in my landscapes and characters the solitude in which we all live and, in every painting, the inner world of my memories. The surroundings in which I find myself are only of interest because they allow me to paint my inner world.

—JEAN PAUL LEMIEUX, 1967

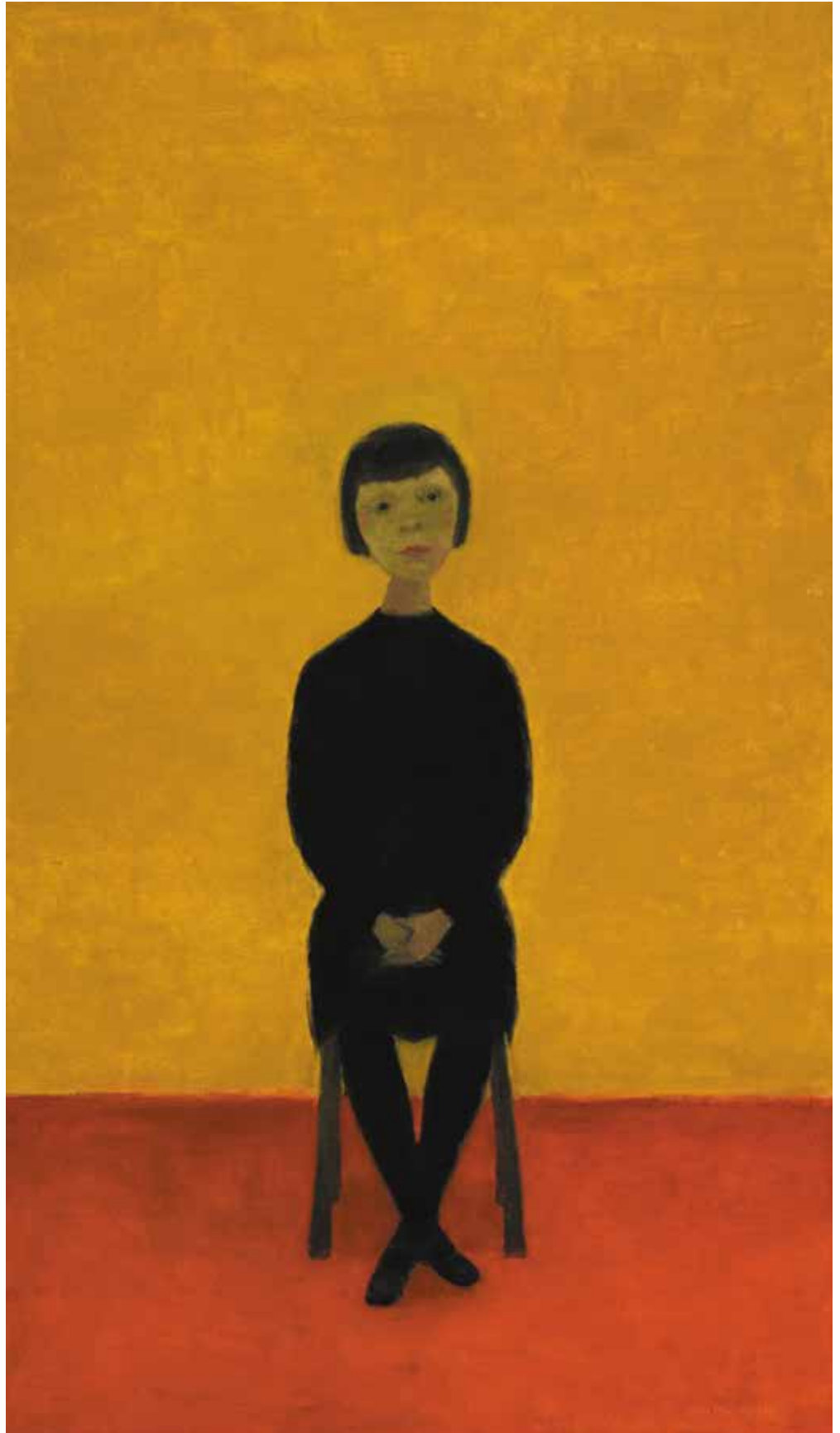
*LA PETITE FILLE* is a classic canvas from Lemieux's body of work dealing with a single figure either in a landscape background or, as here, in a simplified interior. Essentially these figures are symbolic of the human being's place in the universe, and are replete with psychological implications. Lemieux scrutinizes each subject with a penetrating eye. He reduced the bodies of his people to simple shapes, and their faces to the most basic details of their features. He did not go in for the emotionally demonstrative, but took a detached view and searched for subtleties. The experience of solitude is a recurring theme—the kind of solitude that contains in it an affirmation of individuality. Lemieux did not reveal too much about this young girl, keeping a certain intriguing ambiguity. She appears self-possessed, sitting patiently for the artist, and her crossed hands and feet show a demure demeanour. Her simple and well groomed appearance and direct gaze show confidence, yet in her face are subtle tones of vulnerability and, emphasized by her very slender, delicate neck, vulnerability.

Lemieux's work was generally known for its subtle colour tonalities, but *La petite fille* is radiantly colourful, making quite an impact with its rich golden yellow and red backdrop. His surfaces are rich and modulated, with the layering of the brushwork in the yellow revealing different tones, adding to the glowing effect. The dark dress of the figure strongly contrasts with the hot hues of floor and wall, which act to propel the figure forward. Formally, the figure is a flattened vertical against two horizontal colour-field planes.

*La petite fille* is dated 1970, a time when Lemieux's prominence in the art world was well established. In 1966 he was in the group show *Chefs-d'oeuvre de Montréal*, which toured seven American cities, and the Art Gallery of London, Ontario, mounted his first retrospective. The following year he was included in the National Gallery of Canada's important exhibition *Three Hundred Years of Canadian Art*, and a retrospective began at the Montreal Museum of Fine Arts that traveled to the Musée du Québec and the National Gallery of Canada. The accolades continued with inclusions in museum shows, the publication of books and a 1969 National Film Board documentary, *Québec en silence*.

Lemieux's paintings emerged from a time in Quebec when the art world had become increasingly polarized between the figurative and the abstract. Lemieux chose the figurative, and when he transitioned into a more simplified expression of the figure and landscape in the 1950s, he became renowned for his unique and compelling imagery. His works are a singular expression of his region and its people, but in their penetrating consideration of the human condition, they are universal. *La petite fille*, with its delicate psychological atmospheres and painterly prowess, is a prime example of this.

**ESTIMATE: \$100,000 – 150,000**





### 38 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

#### Sans titre

oil on board, signed and on verso  
certified by Galerie Valentin, #A20212  
35 7/8 x 42 1/4 in, 91.1 x 107.3 cm

#### PROVENANCE

Private Collection, Montreal

JEAN PAUL LEMIEUX is known for his solitary figures, often placed in front of immense, horizontal landscapes. In this painting, a woman stands in front of a wintry backdrop, bundled in a heavy woolen coat and a toque. The slight blush on her cold cheeks and her red sweater add the only colours that break the monochrome of the winter landscape. Unlike the passive figures in Lemieux's earlier paintings, this woman meets the viewer's eyes with a subtle expression of resignation, perhaps directed towards the long winter. Despite this, her position in the foreground makes her appear to pull forward from the landscape and encroach into the viewer's space. Is she attempting to draw us in? Or is she warning us against the chill of a Canadian winter? Like many of Lemieux's works—and the man himself—this painting is sensitive and contemplative and, perhaps, a touch melancholic. She is a solitary being in a large world, watching the movement of time—in effect, a portrait of Lemieux's inner self.

**ESTIMATE: \$60,000 – 80,000**



### 39 Jean-Philippe Dallaire

OMG 1916 – 1965

#### Portrait de femme

oil on canvas, signed and dated 1962 and on verso signed, titled, dated and inscribed *Vence AM*  
28 ¾ x 23 ½ in, 73 x 59.7 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Galerie Bernard Desroches, Montreal  
Private Collection, Montreal

#### LITERATURE

*Jean Dallaire*, Musée d'art contemporain and Musée du Québec, 1979, a similar work entitled *L'institutrice*, in the collection of the Musée d'art contemporain de Montréal, listed catalogue #17, reproduced, unpaginated  
Guy Robert, *Dallaire ou l'oeil panique*, 1980, listed page 251, reproduced page 141

JEAN-PHILIPPE DALLAIRE had a diverse education and career, which is perhaps why his art is so unique and difficult to categorize. He studied at the Central Technical School in Toronto, the École des beaux-arts de Montréal, and the Ateliers d'art sacré and Académie André Lhote in Paris, among others. Professionally, he worked as a mural painter, draughtsman, film-strip illustrator, teacher and tapestry designer.

*Portrait de femme* is a delightful example from Dallaire's final years, when he was living in Vence, France. His portraits from this period are often characterized by their flattened planes, fractured Cubist elements and simplified backgrounds. Less Picasso-esque in its influence than *L'institutrice*, a similar work in the collection of the Musée d'art contemporain de Montréal, *Portrait de femme* depicts an elegant beauty with her elongated neck, teardrop earrings and shapely, organic surroundings. The soft, muted colours enhance her stately presence in the centre of the canvas, which is carefully balanced on each side by vertical contours.

**ESTIMATE: \$35,000 – 55,000**





#### 40 Alfred Pellán

CAS OC PY QMG RCA 1906 – 1988

##### Figurative Abstraction

mixed media on paper, signed and dated 1942 and on verso signed, dated September 1942 and inscribed *Montreal / essai pour murale [sic] / d'après un surréaliste / 3914 Jeanne Mance*  
9 1/8 x 13 in, 23.2 x 33 cm

##### PROVENANCE

Galerie L'Harmattan Inc., Baie-Saint-Paul, Quebec  
Private Collection, Toronto

THIS RARE WORK dated 1942 is a fine example of the still lifes inspired by Cubism and Surrealism made by prominent Canadian painter Alfred Pellán in the 1930s and early 1940s. *Figurative Abstraction*, a seemingly contradictory title, affirms the artist's iconoclastic approach to painting, one that combined elements of originality and tradition. Pellán overtly condemned academism and rejected its dogmas. Preoccupied with preserving his own artistic individuality, he rejected the constraints imposed by a strict obedience to contemporary schools or movements. While undoubtedly modern, he never embraced the radical idea of *tabula rasa* and always conceived his artistic production in line with a larger pictorial tradition. His artistic ideal was the refusal of all limitations.

A number of similar still lifes were included in an important exhibition held at the Musée de la Province de Québec and the Montreal Art Association in 1940. These works challenged the conservative taste of numerous visitors, but were well received by informed commentators and artists, who found in them a much welcomed input of modern ideas into the local artistic scene.

ESTIMATE: \$10,000 – 15,000



## 41 Oscar Cahén

CGP CSGA CSPWC OSA P11 1915 – 1956

### Machine

watercolour and ink on paper, signed and dated 1952  
22 ½ x 37 ¾ in, 57.1 x 95.9 cm

#### PROVENANCE

Cahén Archives, Vancouver  
Drabinsky Gallery, Toronto  
Granville Fine Art, Vancouver  
Private Collection, Calgary

#### LITERATURE

David Burnett, *Oscar Cahén*, Art Gallery of Ontario, 1983,  
reproduced page 49  
Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,  
2011, page 136

#### EXHIBITED

Art Gallery of Ontario, Toronto, *Oscar Cahén*, December 16,  
1983 – February 12, 1984, traveling in 1984 to the Memorial  
University Art Gallery, St. John's; the Art Gallery of Windsor;  
the Edmonton Art Gallery; and the Winnipeg Art Gallery

OSCAR CAHÉN'S IMPORTANCE as an illustrator in the history of Canada's graphic arts cannot be overstated. Iris Nowell wrote, "His illustrations were admired for their sophistication, *joie de vivre*, power and humour. More potently, they introduced a new standard of illustration in Canada." His success in advertising, combined with his background at the Dresden Art Academy and the Rotter School of Advertising Art in Prague, was the foundation of the works for which he is best known, those completed between 1950 and his untimely death in 1956. *Machine* is a powerful image from Cahén's pre-Painters Eleven oeuvre. Shapes and forms that would become predominant in his paintings—crescents, ovals and talons—are beginning to emerge. A heart of pink-red, a colour favoured by Cahén, radiates on the left, almost encased by inky forms. Thin crescent-like spines separate the painting into thirds, each beautifully balanced by similar shapes echoed throughout the work. Cahén was proficient in a variety of media, and this large work on paper is an excellent example of his skill and technique using watercolour and ink; his talent as an illustrator shines through.

ESTIMATE: \$20,000 – 30,000





## 42 Lise Gervais

OMG 1933 – 1998

### Un éclair a jailli

oil on canvas, signed and dated 1975  
and on verso signed, titled and dated  
22 x 22 in, 55.9 x 55.9 cm

#### PROVENANCE

Private Collection, Toronto

ALTHOUGH TOO YOUNG to be a signatory of their 1948 *Refus global* manifesto, Lise Gervais was an ardent devotee of the Automatists. This group's expressive and instinctive use of brushstrokes especially appealed to her personal affinity for texture and materiality. This 1975 oil on canvas is a fine example of this

kind of experimentation. Her swathes of colour—black, white, saffron and burgundy—are carefully constructed using a palette knife and in many places reveal the texture of the canvas. Gervais manipulates these vibrant colours expertly in smooth impastos to create a highly dynamic composition. Gestural sweeps of red, yellow and black radiate from an off-centre point, as if erupting from the canvas, and the brilliant white planes bring the whole composition together. Gervais's rapid ascent in the Canadian art scene led her to teaching positions at Montreal's École des beaux-arts, Concordia University and l'Université du Québec à Montreal. Examples of her work can be found in the collections of major institutions such as the Montreal Museum of Fine Arts, the National Gallery of Canada and the University of Toronto.

**ESTIMATE: \$12,000 – 16,000**



### 43 Rita Letendre

ARCA OC QMG 1928 –

#### Sirius

oil on canvas, signed and dated 1963 and on verso  
signed, titled, dated and inscribed *Paris*  
18 x 21  $\frac{3}{4}$  in, 45.7 x 55.2 cm

#### PROVENANCE

Galerie Camille Hébert, Montreal  
Private Collection, Montreal  
Private Collection, Toronto

#### LITERATURE

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

RITA LETENDRE SPENT most of 1962 and 1963 traveling  
in Rome, Israel and Paris, returning to Montreal in the fall of  
1963. *Sirius* was completed during this Parisian sojourn and is

characteristic of her paintings from the early 1960s. Dominated  
by thick black knife strokes, the hot mustard pigment enters as a  
relief, surging into the darkness and creating a beak-like form in  
its wake. As Roald Nasgaard explains, Letendre created a “sense  
of turbulent drama...intensified by brighter colours pushing, as if  
seeking liberation, against masses of black.” *Sirius* is energized by  
the broad, confident swathes of paint dancing across the surface  
and into each corner of the canvas, expressing Letendre’s unique  
painterly language. Mentored by Paul-Émile Borduas in the  
1950s and associated with the revolutionary Quebec group the  
Automatists, Letendre quickly found a passion for bold, expres-  
sionist abstraction. Developing her skills and focusing her ardour  
for painting throughout this decade, by 1960 Letendre had  
established herself as a unique and self-assured artist. *Sirius*  
is a powerful example from this highly sought-after period  
in Letendre’s oeuvre.

**ESTIMATE: \$15,000 – 20,000**





#### 44 Lise Gervais

QMG 1933 – 1998

##### Puck

oil on canvas, signed and dated 1965  
and on verso signed and titled on the gallery label  
18 x 20 in, 45.7 x 50.8 cm

##### PROVENANCE

Galerie de Montréal  
Private Collection, Montreal

THE YOUNG AND REMARKABLY talented abstract painter Lise Gervais found herself at the forefront of the Post-Automatist artistic scene when she received a prestigious award at the 1961 *Annual Spring Exhibition* of the Montreal Museum of Fine Arts.

Her work was acclaimed by critics and handled by prestigious dealers such as Denyse Delrue in Montreal and Walter Moos in Toronto. *Puck* was painted in 1965, at the height of Gervais's career. The composition is divided into large interlocking fields of richly textured paint, and the palette of colours—which features different hues of yellow with orange in contrast with black—makes this work an iconic example of some of the best paintings produced by the artist in this exhilarating decade. This exceptional piece was first acquired from a solo exhibition held in 1970 at Galerie de Montréal, a gallery that Gervais and her then partner Yves Lasnier had opened two years earlier on Mackay Street near the corner of Sherbrooke Street West, and is now being offered at auction for the first time.

**ESTIMATE: \$8,000 – 10,000**



## 45 Raymond John Mead

CGP CSGA P11 1921 – 1998

### Melville Island

oil on canvas, signed and dated 1960  
and on verso titled and inscribed PS  
50 x 48 in, 127 x 121.9 cm

#### PROVENANCE

By descent to the present Private Collection, Hamilton

FROM EARLY CHILDHOOD Ray Mead exhibited a natural talent for visual art and, encouraged by his family, he attended the Slade School of Fine Art in London, graduating at the age of 18. Shortly thereafter he joined the Royal Air Force, and an injury from a crash landing during his service in World War II led to his

assignment as a flying instructor, headquartered in Hamilton, Ontario, for the war's duration. His misfortune became Canada's good fortune when, after the war ended, he chose to settle in Ontario permanently. With the mentorship of his friend and fellow Hamiltonian Hortense Gordon, Mead began to participate in the Art Gallery of Hamilton's annual exhibitions after 1947, and he joined the group of artists who became known as Painters Eleven. It is not often that a Mead painting from the period in which *Melville Island* was created comes to light. Consistent with his earliest abstract works, Mead's starting point is the landscape, and his palette and bold brush-strokes are suggestive of organic growth, accented, if we dare to imagine it, by a glowing red maple leaf.

ESTIMATE: \$30,000 – 50,000



## 46 Sir Terry Frost

1915 – 2003 British

### Untitled

acrylic and collage on canvas, on verso dated September 1975, March 1976, and March 1977 and inscribed *Hang on diamond*  
57 ¼ x 57 ¼ in, 145.4 x 145.4 cm

#### LITERATURE

*Sir Terry Frost*, Tate Museum, <http://www.tate.org.uk/art/artists/sir-terry-frost-1126>, accessed August 15, 2015

A VIRTUAL STROLL through the 62 works of art by Sir Terry Frost in the collection of Britain's Tate Museum provides us with an overview of this influential painter's output from the early 1950s until the late 1990s. Ironically, his first formal studies began when, as a prisoner of war in 1943, he met artist Adrian

Heath, a fellow POW. After returning to England, Frost made the fortunate choice of moving to St. Ives in Cornwall, where many of England's most celebrated twentieth-century artists spent residencies. There and at the Camberwell School of Arts and Crafts, in London, Frost studied under and was encouraged by major artists of the post-war era, including Victor Pasmore, Ben Nicholson, Patrick Heron and sculptor Barbara Hepworth, for whom he was a studio assistant in 1951. His first solo exhibition, at the Leicester Galleries, London, in 1952, was the beginning of a long and successful career, culminating with a retrospective at the Royal Academy of Arts in 2000. Exuberant and joyful, this untitled work is typical of Frost's paintings from the 1970s, incorporating the half-moon motifs and brilliant colour range for which he is best recognized.

**ESTIMATE: \$12,000 – 16,000**



## 47 William Ronald

P11 RCA 1926 – 1998

### The Baron

oil on canvas, signed and dated 1961  
and on verso titled and inscribed #614 / R-272  
48 x 50 in, 121.9 x 127 cm

#### PROVENANCE

Private Collection, Toronto  
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine  
Art Auction House, September 29, 2007, lot 44  
Private Collection, Toronto

#### LITERATURE

Dennis Reid, *Toronto Painting: 1953 – 1965*, National Gallery of  
Canada, 1972, similar works *Gypsy* reproduced front cover and  
*Jungle* reproduced catalogue #43  
Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of  
Nova Scotia, 2007, page 109

THE YOUNGEST MEMBER of Toronto's Painters Eleven group, William Ronald dived into the passion and turbulence of the New York scene when he moved there in 1954. He met established Abstract Expressionist painters such as Franz Kline and made connections with important figures in the art world. In an *ARTnews* review of a Painters Eleven exhibition at the Riverside Museum in 1956, Lawrence Campbell called Ronald "the most sensational of the group." This work's title of *The Baron* seems an apt choice, as it exemplifies the strength and solidity of the artist's abstract images from the early 1960s. A fine example of Ronald's concentration on an emphatic central focus, this painting, with its rich reds, striking blue and darker contrasting hues, displays a more subtle play of textures and forms than do his more expressionist canvases of the mid-1950s. *The Baron* is reminiscent of two works in the 1972 National Gallery of Canada exhibition *Toronto Painting: 1953 – 1965: Gypsy* (1959), the catalogue's cover piece, and *Jungle* (1961), in the collection of the Montreal Museum of Fine Arts.

**ESTIMATE: \$25,000 – 35,000**



## 48 Alfred Pellán

CAS OC PY QMG RCA 1906 – 1988

### La tour de Babel

mixed media on board, signed and dated 1959

and on verso signed, titled and inscribed

No 361 and 41 = pounds / livres

56 x 38 in, 142.2 x 96.5 cm

#### PROVENANCE

Private Collection

#### LITERATURE

Harry Torczyner, *Magritte: Ideas and Images*, 1979, page 71

IT IS WRITTEN in Genesis 11:1–4 that “At first, the people of the whole world had only one language and used the same words... They said to one another...: let’s build a city with a tower that reaches the sky, so that we can make a name for ourselves and not be scattered all over the earth.” But, as it is well known, God was not pleased by what he heard them say, as stated in Genesis 11:6: “Soon they will be able to do anything they want! Let us go down and mix up their language so that they will not understand each other.”

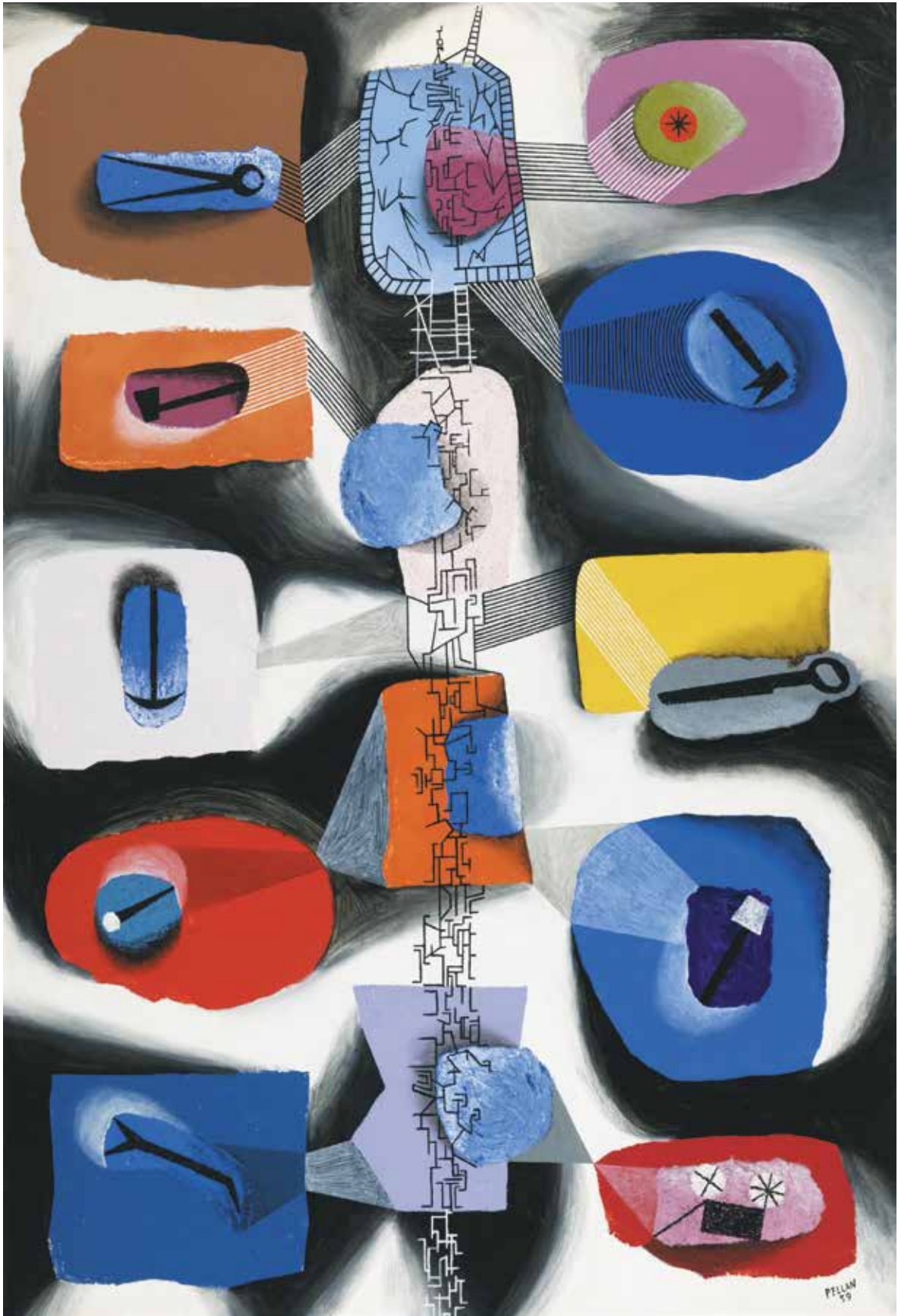
Alfred Pellán’s 1959 painting *La tour de Babel* (The Tower of Babel) is not a direct illustration of this famous Bible text, but it certainly conveys the idea expressed in these famous verses. First, the verticality of the painting and its central motif in black lines clearly suggest the ascension of the tower towards a summit. In the centre, the right angles of the ascending lines give way to lines which look more like cracks in a wall than pure geometric progression. On each side of the “tower” one sees in a cartouche some tools, such as a key, a hammer, pliers, an axe, a pick and a crowbar, evidently to suggest the instruments used by the builders of the tower. In Babel, these names became confused or unintelligible between one worker and the other—somebody would ask for pliers and get an axe instead!

One is reminded of famous paintings by René Magritte in which you see things depicted in a frame, but subtitled with a word that makes you doubt the identity of what you see. The most famous example is probably *Ceci n’est pas une pipe*. The real title of the painting is *La trahison des images* (The Treachery of Images, 1928 – 1929), written below an unequivocal representation of a pipe. Of course, Magritte was often reproached for this. He defended himself, saying, “Could you stuff my pipe? No, it’s just a representation, is it not? So if I had written on my picture ‘This is a pipe,’ I’d have been lying!” But, closer to Pellán’s presentation and intention, I believe, one should think, for instance, of another Magritte painting, *La cléf des songes* from 1927, where the image of a bag is accompanied with the phrase *le ciel*; of a penknife, with the word *l’oiseau*; and of a leaf, with the words *la table*. Only the image of the sponge is subtitled *l’éponge*. If such a linguistic system was applied in real life, it is clear that such a tower, or anything else for that matter, could not be built!

In 1959, when Pellán painted *La tour de Babel*, he had been back in Canada for a few years. He had made an attempt to live in France from 1953 to 1955, remembering the best experiences of his first sojourn of 14 years in France before the war. But Europe after the Second World War was no longer the open and free place he had known during that time. The economic situation was bad, and competitiveness between artists spoiled the possibility of contacts. No common language was developing—therefore it is not surprising that Pellán was attracted to a subject like *La tour de Babel*. Even in Quebec, the competition between the Automatists and other painters of the avant-garde like him was not producing a harmonious development of modern art, of what used to be called *l’art vivant*. Could we say then that there is a note of nostalgia in this beautiful Pellán painting?

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: \$90,000 – 120,000**



PELLAN  
59



## 49 Mary Frances Pratt

CC OC RCA 1935 –

### Foiled in Gold

oil on canvas, signed and dated 2007  
and on verso titled on the gallery label  
20 x 30 in, 50.8 x 76.2 cm

#### PROVENANCE

Equinox Gallery, Vancouver  
Private Collection, Vancouver, acquired from the above in 2008

#### LITERATURE

Roy Cronin et al., *Mary Pratt*, Art Gallery of Nova Scotia and  
The Rooms, 2013, reproduced page 112, listed page 155  
Murray Whyte, “Mary Pratt: A World of Small Things,”  
Visual Arts, *The Toronto Star*, January 17, 2014, [http://www.thestar.com/entertainment/visualarts/2014/01/17/mary\\_pratt\\_a\\_world\\_of\\_small\\_things.html](http://www.thestar.com/entertainment/visualarts/2014/01/17/mary_pratt_a_world_of_small_things.html), accessed August 7, 2015

#### EXHIBITED

The Rooms, St. John’s, *Mary Pratt*, May – September 2013, and  
the Art Gallery of Nova Scotia, Halifax, September 2014 –  
January 2015, traveling to the Art Gallery of Windsor; the  
McMichael Canadian Art Collection, Kleinburg; and the  
MacKenzie Art Gallery, Regina, 2013 – 2015

MARY PRATT IS known for sensual and colourful depictions of her everyday world. As a mother and wife she was happy to perform the traditional duties of caring for her family, but she did not consider that a reason to cease creating. In moments of solitude—when the children slept or her then husband, Christopher Pratt, was in his studio—Mary painted the simple beauty of her domestic surroundings, rendering ordinary objects in an extraordinary way, as in *Foiled in Gold*. She stated, “I always managed to think whatever experience I was having was worth something wonderful.” This can be seen in the simple joy she takes through observing and painting the quotidian. Contemplating the dragonfruit placed on a piece of foil, we are struck by the luminous quality of the golden light that transforms the fruit into a luxurious food to be savoured and cherished. Pratt’s photorealism lets us feel the warmth of the light in the kitchen and imagine the taste of the dragonfruit’s juice on the tongue.

The National Gallery of Canada is currently holding an exhibition of Mary Pratt’s work entitled *Mary Pratt: This Little Painting, Masterpiece in Focus*, on now through January 4, 2016.

**ESTIMATE: \$50,000 – 70,000**





## 50 Mary Frances Pratt

CC OC RCA 1935 –

### The Florentine

oil on board, signed and dated 1971 and on verso signed, titled and dated on the gallery label and inscribed 36  
13 x 21 in, 33 x 53.3 cm

#### PROVENANCE

Collection of the Artist's mother  
Equinox Gallery, Vancouver  
Private Collection, Vancouver

#### LITERATURE

Roy Cronin et al., *Mary Pratt*, Art Gallery of Nova Scotia and The Rooms, 2013, page 99, reproduced page 101

*THE FLORENTINE* WAS painted during the years Mary Pratt lived at Salmonier, on the Avalon Peninsula in Newfoundland, with artist Christopher Pratt and their family. She juggled being an artist with being a wife and mother—and often turned her artistic attention to domestic imagery close at hand, such as the preparation and presentation of food. Pratt commented, “My strength is finding something where most people would find nothing.” She found beauty in the glistening light bouncing off a fish fillet lying on tinfoil, in light reflecting through jam jars or a glass bowl containing fruit. Here squares of sunlight illuminate an exquisite tea setting of Florentine Turquoise Wedgwood bone china, strikingly contrasted with the dark table and even darker background. Although no one is present, the setting collected on a tray is evidence of the timeless ceremony of two people meeting over tea. The immediate impact of works such as *The Florentine* lies in their meticulous Realist style, but on a deeper level, comes from the human dynamic resonating from such everyday scenes, that ephemeral “something” that Pratt searched for.

The National Gallery of Canada is currently holding an exhibition of Mary Pratt's work entitled *Mary Pratt: This Little Painting, Masterpiece in Focus*, on now through January 4, 2016.

ESTIMATE: \$50,000 – 60,000



## 51 Alexander Colville

PC CC 1920 – 2013

### Harbour

acrylic polymer emulsion on board,  
on verso signed, titled and dated 1975  
13 ½ x 21 ½ in, 33.4 x 54.6 cm

#### PROVENANCE

Galerie Pudelko, Bonn, 1976  
By descent to the present Private Collection, Germany

#### LITERATURE

Virgil G. Hammock, “Alex Colville: la perfection dans le réalisme / Alex Colville: Perfection and Reality,” *Vie des Arts*, Vol. 21, No. 84, 1976, page 87, reproduced page 17  
Marina Vaizey, *Alex Colville: Paintings and Drawings, 1970 – 1977*, Städtische Kunsthalle and Fischer Fine Art Limited, 1977, listed page 31 and reproduced page 20  
David Burnett, *Colville*, Art Gallery of Ontario, 1983, reproduced page 197, listed page 250, catalogue raisonné #105  
Mark A. Cheetham, *Alex Colville: The Observer Observed*, 1994, page 12

#### EXHIBITED

Gemeentemuseum, Arnhem, *Alex Colville: Paintings and Drawings, 1970 – 1977*, March 7 – April 10, 1977, traveling in 1977 to Städtische Kunsthalle, Düsseldorf and Fischer Fine Art Limited, London, catalogue #13  
Art Gallery of Ontario, Toronto, *Alex Colville, A Retrospective*, July 22 – September 18, 1983, traveling to Museum Ludwig, Cologne; Dalhousie Art Gallery, Halifax; Staatliche Kunsthalle, Berlin; The Montreal Museum of Fine Arts; and the Vancouver Art Gallery, 1983 – 1984, catalogue #105

BY ANY MEASURE—critical acclaim, national and international recognition, work in prominent collections, economic achievement—Alex Colville was one of the most successful and widely admired artists ever to work in Canada. His posthumous retrospective at the Art Gallery of Ontario and the National Gallery of Canada (2014 – 2015) witnessed the enduring popularity and integrity of his work. It is in part because Colville kept himself consciously apart from the major movements in the art world since the 1950s that his paintings are readily accessible. While they may seem simple, even local and unpretentious, they are the product of rigorous planning and skill. Colville’s gift, then, was to let us into his work easily but also to ask us to reflect on its intricacies and through them, ultimately return to existential questions that are more about ourselves in the world than about his art. “An artist constructs a world in each work,” he said to a university audience in 1988. “It is a constructive, and in some sense carpentered and imagined [process], and in a certain sense an unreal world. When a person looks at it, the receiving of it involves yet another construction.”

*Harbour* brilliantly shows both the directness and mystery typical of Colville’s strongest compositions. A response to



Alex Colville and Shasta on the balcony of his apartment in Berlin, 1971  
Photo: © The Colville Estate

everyday experiences—being intrigued by the freighter he saw in Halifax Harbour in 1975 and wanting to paint his own Land Rover (“something that I have been wanting to do since I bought the car,” he reported)—the work is not content to have us rest on the precisely rendered surfaces that we are invited to contemplate. Meticulously composed on geometrical principles of harmony and balance, it is rendered with Colville’s characteristically precise Pointillist technique. But Colville is always a rigorous editor, showing us just enough to create questions in our minds. For example, while the family dog Shasta’s coat is rendered in full and loving detail, we cannot read the gauges on the Land Rover’s dash. Colville loved cars. He provides full detail about this one’s exterior, perhaps so that we can compare it with the technology of the nearby boat. The visual detail at the bow of this ship suggests waves and thus movement. But is the car moving or still? We do not know.

While Colville’s paintings typically circle around the quotidian experiences that he believed were the most important in our lives, he was careful not to make them too personal or idiosyncratic, not to reveal much about himself. The driver here is clearly based on Colville’s appearance, but *Harbour* is not a self-portrait in the conventional sense. The dog’s gaze in the direction of the freighter that we as viewers are invited to look at appears in sharp and enigmatic contrast to the driver’s pointed stare towards us. Here Colville wants us to think beyond the surfaces of his painting, beyond its obvious details, so that we may reflect on large, existential questions such as the nature of human versus animal perception or the relationships we have with the machines we build. It is on this plane that we discover the magic in his Realism.

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

This work is in the original frame made by Colville.

**ESTIMATE: \$500,000 – 700,000**





## 52 Alexander Colville

PC CC 1920 – 2013

### Study for The River Spree

acrylic polymer emulsion and pen and ink on paper,  
signed and dated 1971 and on verso titled on a gallery label  
11 7/8 x 6 3/4 in, 30.2 x 17.1 cm

#### PROVENANCE

Galerie Pudelko, Bonn, 1977

By descent to the present Private Collection, Germany

#### LITERATURE

Marina Vaizey, *Alex Colville: Paintings and Drawings, 1970 - 1977*,  
Städtische Kunsthalle and Fischer Fine Art Limited, 1977,  
listed page 32 and reproduced page 16

David Burnett, *Colville*, Art Gallery of Ontario, 1983, the 1971  
acrylic in the collection of the Museum moderner Kunst,  
Vienna, reproduced page 172, and studies for this painting  
reproduced pages 171 and 218

Mark A. Cheetham, *Alex Colville: The Observer Observed*,  
1994, page 104

#### EXHIBITED

Gemeentemuseum, Arnhem, *Alex Colville: Paintings and Draw-  
ings, 1970 - 1977*, March 7 - April 10, 1977, traveling in 1977 to  
Städtische Kunsthalle, Düsseldorf and Fischer Fine Art Limited,  
London, catalogue #25

THIS FINE MIXED media work is a study for the 1971 acrylic painting *The River Spree* in the collection of the Museum moderner Kunst in Vienna, produced during Alex Colville's 1971 stay in Berlin. The artist's works often depicted the relationship between animals and people, and in this image Colville's wife Rhoda walks their terrier Shasta along the river's edge. The River Spree cut through what was then East and West Berlin, and the Berlin Wall, still in place in 1971, ran along its bank. Colville's work often contains undercurrents of potent meaning. In reference to the acrylic *The River Spree*, Mark Cheetham writes that "Colville, who we know, dislikes apolitical people, trusts that we will catch the drift of the painting, the sense that apparent calm and quotidian activity may mask a volatile political situation." Colville saw animals as inherently pure and good, and in this close-up study of woman and dog, Shasta embodies an innocence that contrasts with the charged situation in Berlin at the time.

**ESTIMATE: \$20,000 – 30,000**



## 53 Christopher Pratt

ARCA CSGA OC 1935 –

### Sheep, Argentia #1

mixed media on paper, signed and dated 1993  
and on verso titled on the gallery labels  
6 ¾ x 10 ⅝ in, 17.1 x 27 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Mira Godard Gallery, Toronto  
Estate of Michel Moreault, Montreal

#### LITERATURE

Christopher Pratt, *Christopher Pratt: Personal Reflections on a Life in Art*, 1995, page 69  
Josée Drouin-Brisebois, *Christopher Pratt: All My Own Work*, National Gallery of Canada, 2005, page 56

THE ART OF Christopher Pratt, a quintessential Newfoundland artist, reflects the land and the people of that place. Although we are accustomed to his vast landscapes and scenes of coastal life, depictions of animals are rare in Pratt's oeuvre. Referring to his 1971 silkscreen *The Sheep*, Pratt stated, "Sheep are omnipresent on the Southern Avalon: they wander the headlands and graze in meadows on the river flats; they lie by fences and against small red barns ... to me they mean St. Mary's Bay." Contrary to this description, this later work, *Sheep, Argentia #1*, shows an ewe in a grey interior—perhaps an abandoned army bunker—facing to the side with a steady gaze. Argentia, on the southern Avalon Peninsula near St. Mary's Bay, was a US military base from 1941 to 1994. When the Americans arrived, the residents of the town were forced to relocate, and the base had what Pratt described as an "almost ghetto-like" atmosphere, with an "indifference to human values." Perhaps the recumbent sheep, no longer grazing in the untamed landscape of the peninsula, represents the artist's comment on this situation.

**ESTIMATE: \$4,000 – 6,000**





## 54 Alexander Colville

PC CC 1920 – 2013

### Study for After Swimming

ink and watercolour on paper, signed and dated 18 June 1955

12 ¼ x 7 ¼ in, 31.1 x 18.4 cm

#### PROVENANCE

Private Collection

#### LITERATURE

Helen J. Dow, *The Art of Alex Colville*, 1972, the 1955 serigraph *After Swimming* reproduced page 74

David Burnett, *Colville*, Art Gallery of Ontario, 1983, page 193, the 1955 serigraph *After Swimming* reproduced page 195

THIS EVOCATIVE WORK is the study for the 1955 serigraph *After Swimming*, which was produced in a small edition of 27. It is one of a group of images characterized by their minimal details and settings, their subject a man and a woman. David Burnett writes, “In these works the sense of communication is brought about through a subtle and gentle stating of events, bearing on the intimate elements of a relationship. Their expressive capacity is found in the warmth and gentleness of slight gestures and in an openness and familiarity that relies on mutual trust and respect.” In *Study for After Swimming*, the bathers are Alex Colville and his wife Rhoda, whose loving relationship embodied the values that formed the core of his life. In this fine study, Colville emphasized the volumetric solidity of the figures. His reduction of the scene to its primary elements—sky, water, sand and the couple—gives it more impact, and draws our attention to the tenderness of Colville’s gesture in drawing the towel over Rhoda’s shoulders. It is a rare and classic 1950s image from Colville’s oeuvre.

**ESTIMATE: \$10,000 – 15,000**



## 55 Betty Roodish Goodwin

CPE 1923 – 2008

### Swimmer

mixed media on vellum paper, signed and dated 1984  
and on verso titled and dated on the gallery label  
16 ¼ x 22 ¼ in, 41.3 x 56.5 cm

#### PROVENANCE

Galerie René Blouin, Montreal  
Estate of Michel Moreault, Montreal

#### LITERATURE

Sandra Paikowsky, *Betty Goodwin: Passages*, Concordia Art  
Gallery, 1986, page 5

BETTY GOODWIN'S ELEGANT images are instantly recognizable as hers alone, being unlike those of any other Canadian artist of her generation. Goodwin was self-taught, and her conventional early still lifes and paintings of Montreal scenes do not hint at the contemplative, profound and moving art maker that she would become by the late 1960s. Her work began to evolve under the expert tutelage of Yves Gaucher, then teaching printmaking at Sir George Williams University (Concordia University). Later her admiration for the work of German sculptor Joseph Beuys, whom she met in the mid-1970s, made her increasingly conscious of the power and significance of materials usage, and she began to produce large mixed media works as well as a significant body of etchings and sculpture. Goodwin's *Swimmers* series was a major preoccupation throughout the 1980s, in both small and monumental formats. Sandra Paikowsky's comments apply well to this sensitive drawing on a semi-transparent Mylar ground: "Her ability to coax and cosset an aesthetic meaning from the surface is paramount... It is her exquisite sensibility to the tactile that gives her work its classical and paradoxical tension."

**ESTIMATE: \$4,000 – 6,000**



## 56 Christopher Pratt

ARCA CSGA OC 1935 –

### In the Heat of Summer

oil on board, signed and dated 1990 and on verso signed, titled and dated September 1990 and titled and dated on the National Gallery of Canada label 40 x 90 in, 101.6 x 228.6 cm

#### PROVENANCE

Mira Godard Gallery, Toronto

#### LITERATURE

Christopher Pratt, *Christopher Pratt: Personal Reflections on a Life in Art*, 1995, reproduced page 179

Josée Drouin-Brisebois, *Christopher Pratt: All My Own Work*, National Gallery of Canada, 2005, listed page 130 and reproduced page 25

Tom Smart, *Christopher Pratt: Six Decades*, Art Gallery of Sudbury, 2013, reproduced page 83

#### EXHIBITED

National Gallery of Canada, Ottawa, *Christopher Pratt: All My Own Work*, September 30, 2005 – January 8, 2006, traveling to the Art Gallery of Nova Scotia, Halifax; The Rooms, St. John's; the Winnipeg Art Gallery; and the Musée national des beaux-arts du Québec, Quebec City, 2006 – 2007

CHRISTOPHER PRATT IS one of Canada's most honoured and admired artists. The comprehensive exhibition of his paintings, drawings and prints that toured Canada in 2005 – 2007—marking the artist's 70th birthday—was testimony to the ongoing importance of his work and to his continuing creativity. The paintings *In the Heat of Summer* and *The Island* were included in that exhibition. Here again we have the opportunity to see one of these magnificent works and to ponder its evolution from preparatory studies.

Pratt's work is systematic, as precise in its rendering as the artist is in observing his signature themes, especially the simple architectural forms of his native Newfoundland. For Pratt, buildings like the ones we see here are imbued with personality and emotion. They are, in effect, human. He reports in an interview conducted by the National Gallery of Canada that “buildings have personalities that resonate with me,” adding, “I tend to remember incidents in my life in terms of where they happened.” Characteristically direct as such statements are, we should never assume that Pratt's paintings or drawings are as simple as they seem. Seeing studies and a final work together allows us to draw out the visual intricacies and mysteries of Pratt's memorable view of architecture.

*In the Heat of Summer*, *Summer Veranda—Study for In the Heat of Summer* (lot 57) and *Night Veranda—Study for The Island* (lot 58), explore one of Pratt's favourite subjects, the outsides or the faces of buildings. He works from memory rather than from photographs. In fact, we might say that his work is anti-photographic in the sense that he excludes much more than he conveys visually. While we might be tempted to say that these three works have the same subject, the subtle differences that we can observe across the paintings are of greater import and are closer to what Pratt aims to convey.

For example, think of scale. *In the Heat of Summer* is very large, which magnifies its visual impact and thus allows it to deliver a different range of feelings than do the smaller works. Yet all three are delicately and subtly rendered. Think too of colour: seen on its own, *In the Heat of Summer* mirrors its title with its saturated reds, purples and browns. The shadows are bold, suggesting a strong sun. In the study for this large painting, however, Pratt withholds colour to focus on light and shade. In *Night Veranda*, the “same” building still “speaks” in these bold contrasts, suggesting that it is the play of shadows, rather than the time of day, that is for Pratt most characteristic of this structure and spot.



57



58

The apparent simplicity of Pratt's paintings leads to their enigmatic qualities. Though clearly close relatives, the three works here do differ in the fullness of visual content that Pratt provides. *In the Heat of Summer* has a more fully realized personality, one suggested by the inclusion of a light socket over the prominent doorway, a socket that, we notice, has no bulb.

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

**ESTIMATE: \$125,000 – 175,000**

## 57 Christopher Pratt

ARCA CSGA OC 1935 –

### Summer Veranda—Study for In the Heat of Summer

watercolour and coloured pencil on paper, signed and dated 4, 1989 and on verso titled and dated on the gallery label 5 x 11 ¼ in, 12.7 x 28.6 cm

#### PROVENANCE

Mira Godard Gallery, Toronto

**ESTIMATE: \$4,000 – 6,000**

## 58 Christopher Pratt

ARCA CSGA OC 1935 –

### Night Veranda—Study for The Island

watercolour and coloured pencil on paper, signed and dated 4, 1989 and on verso titled and dated 1990 on the gallery label 5 x 11 ¼ in, 12.7 x 28.6 cm

#### PROVENANCE

Mira Godard Gallery, Toronto

#### LITERATURE

Josée Drouin-Brisebois, *Christopher Pratt: All My Own Work*, National Gallery of Canada, 2005, the 1989 oil on canvas entitled *The Island* reproduced page 24

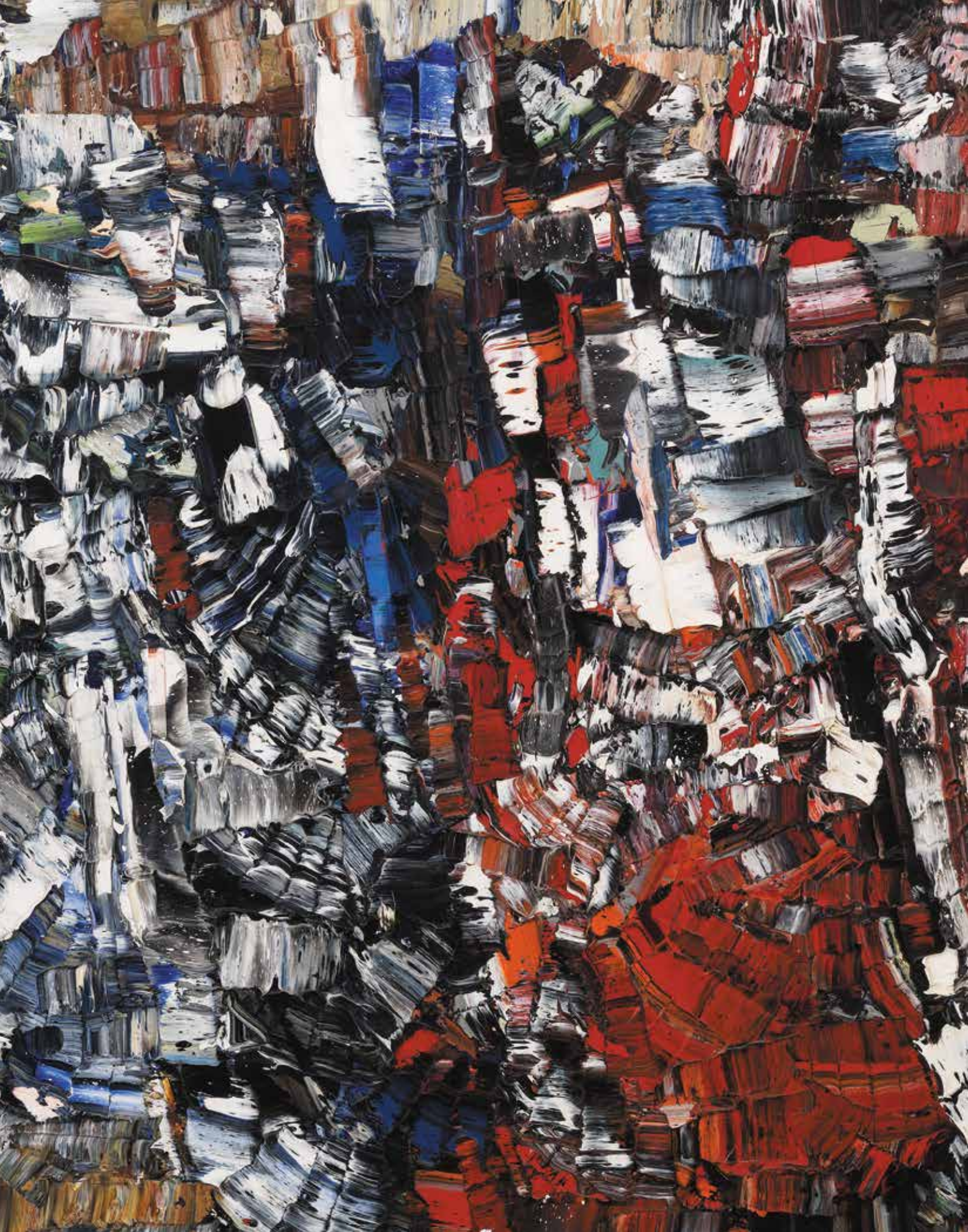
Tom Smart, *Christopher Pratt: Six Decades*, Art Gallery of Sudbury, 2013, the 1989 oil on canvas entitled *The Island* reproduced page 82

**ESTIMATE: \$4,000 – 6,000**













## 59 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Sans titre

oil on canvas, signed and on verso signed, dated circa 1956  
on various labels, inscribed with the Laing Inventory #1459 twice  
and *Laing* indistinctly on a partial Arthur Lénars & Cie, Agents en  
douane, Paris, shipping label and stamped Jules Loeb Collection  
No. 71 and with the Douane (customs) stamp, 1956  
36 x 78 7/8 in, 91.4 x 200.3 cm

### PROVENANCE

Acquired directly from the Artist in Paris by G. Blair Laing,  
Laing Galleries, Toronto, April 1959  
Mr. & Mrs. Jules Loeb, Lucerne, Quebec, acquired from  
the above June 29, 1959, then moving to Toronto  
Marlborough-Godard, Toronto, 1979

### LITERATURE

*The Mr. and Mrs. Jules Loeb Collection*, National Gallery  
of Canada, 1970  
Gilles Deleuze and Félix Guattari, *Milles plateaux*, 1980,  
page 616  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
Volume 4, 1966 – 1971, 2014, reproduced pages 66 – 67,  
catalogue #1956.124H.1956

### EXHIBITED

National Gallery of Canada, Ottawa, *The Mr. and Mrs.*  
*Jules Loeb Collection*, September 1, 1970 – October 15,  
1971, catalogue #40  
Glenbow Museum, Calgary, *Riopelle: The Glory of Abstraction*,  
May 15 – August 2, 2010

THE PROVENANCE FOR *Sans titre*, painted in 1956, indicates it was part of the collection of Mr. & Mrs. Jules Loeb. Jules and Fay Loeb were exceptional collectors of Canadian art. They acquired the works of Canadian artists, from Cornelius Krieghoff to Jean Paul Riopelle. The collection attracted the attention of Pierre Théberge, then director of the National Gallery of Canada, and in 1970, he put together an exhibition featuring works from the renowned Loeb collection that traveled to major galleries across Canada.

The Riopelle painting we are featuring now at Heffel was an important part of that exhibition and shows Riopelle at the peak of his creative power. The format first attracts the viewer's attention—it is elongated, but not too narrow, a little bit as a marine composition would be. A marine, as one knows, is a particular type of landscape that depicts the water's edge, or a seascape with boats, or anything else related to the ocean and maritime life. A view of the beach with houses or people facing the sea is often elongated like this painting by Riopelle.

But on the other hand, *Sans titre*, bearing no suggestion of depth, seems to contradict the very idea of landscape. Here everything is on a flat plane and has a rather tactile feeling instead of an optic one—meaning that we are inclined to touch what he has put in front of us. The French philosopher Gilles Deleuze and the psychotherapist Félix Guattari proposed to contrast what they called a “haptic space,” which can be visual and tactile at the same time, to an “optic space,” which is exclusively visual. The word “haptic” comes from the Greek, *haptikos*—able to grasp or perceive; from *haptain*—to grasp, sense, perceive. The idea of a haptic space applies very well to our Riopelle painting. One can follow the movement of a curve here and there on the surface, as if he had tried to contain the dynamic of the strokes of the palette knife inside the area of the painting. But one cannot read any hint of a view in perspective, as we would do in a figurative painting depicting a marine scene.

It is this double feature of format and tactility that defines Riopelle's painting of the 1950s, rather than the “mosaic” shallow spatial aspect due to the juxtaposition of the strokes of the palette knife. And it is these two features that separate Riopelle from the American painting of the same period, which was much more visual and not bound by a specific format issued from the European tradition. One would not think to define the lines in a Jackson Pollock painting as “tactile.” On the contrary, they are “energy made visible.” Pollock, even though he was looking for an intermediary between easel painting and the mural, was not bound to any specific format.

One could also say that these two features also detach Riopelle from the Automatist tradition, which was attached to the idea of a three-dimensional space and to the format of regular landscape, especially in Paul-Émile Borduas's works of the 1940s. Even if he did not like to be defined that way, Riopelle revealed himself as much more “abstract” than many of his colleagues in the Automatist group. In that sense, one could say that *Sans titre* is closer to music than many non-figurative paintings, in that it includes movement and time in the very act of looking at the painting.

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

This work is included as an addendum to Volume 2 (1954 – 1959) in Yseult Riopelle's online catalogue raisonné on the artist's work at [www.riopelle.ca](http://www.riopelle.ca), catalogue #1956.124H.1956.

**ESTIMATE: \$500,000 – 700,000**



## 60 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Jour de fêtes

oil on canvas, signed and dated 1958  
and on verso titled and dated on a gallery label  
31 ½ x 38 ¾ in, 80 x 98.1 cm

#### PROVENANCE

Galerie Jacques Dubourg, Paris  
A Corporate Collection, Toronto  
Sold sale of *Canadian Art*, Joyner/Waddington's,  
December 2, 2003, lot 73  
Private Collection, Calgary

#### LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
*Volume 2, 1954 - 1959*, 2004, reproduced pages 296  
and 492, catalogue #1958.056H.1958  
Jacques Derrida, *Penser à ne pas voir: écrits sur les arts*  
*du visible, 1979 - 2004*, 2013, page 61

#### EXHIBITED

Svensk-Franska Konstgalleriet, Stockholm,  
*Riopelle 1949 - 1959*, 1959

TOWARDS THE END of the 1950s, Jean Paul Riopelle used the palette knife with a greater freedom. There are still strokes that show the shape of his tool, as in the blue and yellow in the upper right of this painting or in the white on the left and right, as was his manner since 1949, when he decided to abandon the brush and exclusively use the palette knife. But we also see here strokes which seem freer, and which were obtained in smearing the paint in longer stretches than before. Nevertheless, the palette knife seems to have maintained its role of occlusion during the process of painting. You are never sure what the final result will be when you apply the knife to the paint medium squeezed from the tube onto the canvas. There is always an element of surprise here—an element of indetermination—which creates a challenge for the next stroke. It is clear that Riopelle enjoyed the process, and that it was not by chance that he titled this painting *Jour de fêtes*. All his paintings had to be a “feast,” otherwise they were destroyed by the artist himself.

It is important to understand why Riopelle decided to abandon the brush. The palette knife is not just a tool that could reproduce (maybe less well!) what the brush was doing. A completely different concept is at play in both instruments. A brush, especially a thin brush, gives to the painter perfect visual control of the form he is painting. For instance, the thin outline that he creates between figure and background can reduce the contour of the form to almost nothing, and it then appears to detach from the background. On the contrary, the palette knife hides what the brush keeps under visual control. For a moment, the painter does not see what is happening under the knife. The palette knife introduced into the world of modern painting what Jacques Derrida used to recommend: “penser à ne pas voir” (to think at not seeing). Why? Because, that way, some adventures are made possible. Derrida gave the example of an *événement* (event, occurrence, happening). To be a real event, what is coming towards us has to be irruptive, inaugural and singular and something we do not see coming. An event that we see coming, that we anticipate, that we can predict, is not a real event. It is an event whose essential character of eventuality has been neutralized, stopped by anticipation. By introducing an element of invisibility, of unpredictability in the very process of painting with a palette knife, Riopelle creates an event with each stroke of his painting.

The onlooker sees the result, but can participate in the “event,” if he takes pleasure in following each stroke of painting and discovers their movements, their strength, their superposition or juxtaposition, their colour, their contrast, etc. There is no need to look here for a hidden figurative image. The “feast” mentioned in the title is a “fête pour les yeux” (a feast for the eyes) and has nothing to do with an abstract transposition of a scene witnessed by the artist or imagined by him. The need to look for subject matter—“it reminds me of this...or that...”—in an abstract painting is a bad habit. What is so great about abstraction in painting is that it has freed us from ideological programming, whether it be religious or political. As Paul-Émile Borduas used to say, “Place aux mystères objectifs!” (Make way for objective mysteries!)

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: \$150,000 – 250,000**







## 61 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

### Sans titre

oil on paper, signed and inscribed *Aux Vermette*, circa 1960

6 x 10 in, 15.2 x 25.4 cm

### PROVENANCE

Collection of Mariette Rousseau-Vermette and Claude Vermette  
By descent to the present Private Collection, Montreal

THIS ELEGANT OIL on paper was a gift from Marcelle Ferron to ceramicist Claude Vermette and his wife, textile artist Mariette Rousseau-Vermette, as indicated by the dedication *Aux Vermette* on the work. Both Claude and Mariette produced significant public installations, and they were important forerunners of modernism in Quebec from the 1950s and onwards. This composition is strong and dynamic. Ferron counterbalances the black and deep crimson in the background with large, luminous swatches of white in which faint touches of light grey and soft pink appear in transparency. Here, her use of the palette knife is lively and creates strong diagonals. Paint strokes are arranged freely—either juxtaposed or superimposed—making the eye move continually. Ferron created this piece during her time in Paris (1953 to 1966), which is regarded as her best and most coveted period. During this time she participated in group shows in Paris—in *Antagonisme* at the Louvre in 1960 and at the Musée d'art moderne in 1962 and 1965. She won the silver medal at the *Bienal de São Paulo* in 1961, making her the first Québécoise to receive such a recognition.

ESTIMATE: \$6,000 – 8,000





## 62 Jean Lefébure

1930 – 2013

### La nef aux vents

oil on canvas, signed and dated 1962  
and on verso signed, titled and dated  
51 x 76  $\frac{3}{4}$  in, 129.5 x 194.9 cm

#### PROVENANCE

Private Collection, Toronto

WHEN WE CONSIDER the history of post-war art and artists in Quebec, it now seems inexplicable that works by Jean Lefébure were so seldom exhibited during his lifetime. Born in Montreal, he studied architecture at an early age but was more interested in painting. Although only 17 years old and self-taught, Lefébure sought out and became acquainted with the artists who became signatories of the *Refus global* manifesto in 1948, and he counted Paul-Émile Borduas and Pierre Gauvreau among his mentors. In 1949 Lefébure left for Europe to broaden his cultural education. He spent time in Spain, where he exhibited his first abstract paintings, and eventually settled in Paris. After his return to Canada in 1965, he began what became a long career teaching in the fine art departments of Laval University and then CÉGEP de Saint-Laurent in Montreal. By all accounts, Lefébure was a much-admired teacher who was content to stay out of the limelight as an exhibiting artist. *La nef aux vents* demonstrates the artist's sure hand in the application of pigment and control of the subtle palette typical of his best abstract works.

ESTIMATE: \$10,000 – 15,000



## 63 Paul-Émile Borduas

AUTO CAS GMG RCA 1905 – 1960

### Libellules égarées

oil on canvas, signed and on verso titled, dated circa 1953 – 1954 on the Mira Godard gallery label, inscribed with the Laing Inventory #1458, *Laing 3 / \$1100* and *Laing 13 Toronto* on the Arthur Lénars & Cie, Agents en douane, Paris, shipping label and stamped with the Douane (customs) stamp, 1953  
32 x 39 ¼ in, 81.3 x 99.7 cm

### PROVENANCE

Acquired directly from the Artist in Paris, October 20, 1958,  
by G. Blair Laing, Laing Galleries, Toronto  
Mira Godard Gallery, Toronto, 1982

### LITERATURE

François-Marc Gagnon, *Paul-Émile Borduas (1905 – 1960), Biographie critique et analyse de l'oeuvre*, 1978, listed page 454, no. 7  
André-G. Bourassa and Gilles Lapointe, *Paul-Émile Borduas, Tome 2, Correspondance (1954 – 1960), édition critique*, 1997, pages 1016 – 1017  
François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*, 2013, page 448, listed page 448

CANADIAN ART DEALERS were in contact with Paul-Émile Borduas even after his departure from Quebec to New York and then to Paris. On October 20, 1958, the Toronto gallery owner G. Blair Laing visited Borduas and purchased eight paintings, which were shipped a week later by Arthur Lénars & Cie, the custom agents Borduas dealt with in Paris. Among them was *Libellules égarées*, which has now resurfaced. It is noticeable that the paintings acquired by Laing were not the austere *Black and White* works that Borduas was producing then, but were from his New York period. Borduas wrote to Martha Jackson in New York: "I've sold a lot since your last visit to the studio. All I have left are six or seven canvases from New York. A sale of eight paintings this week has got me in a tizzy and obliges me to revise my prices, at least for the New York period..." He even thought that he would stop selling his New York paintings, as he had done with his Automatist period works. As a matter of fact, Blair Laing was the great promoter of Borduas's New York period with the collectors of Toronto. It is not at all surprising then that *Libellules égarées*, acquired in 1982 by the Mira Godard Gallery, was purchased by a Toronto collector.

Even though *Libellules égarées* is dated circa 1953 – 1954 on the gallery label, I tend to date it at the end of this period rather than at the beginning, because of the strong all-over character of the painting, a style that was still foreign to Borduas when he arrived in New York in 1953. He was confronted for the first time by this "American-type painting," to quote the words of the great American art critic Clement Greenberg, at the annual exhibition of the Whitney Museum of American Art (October – December 1953),



Arthur Lénars & Cie, Agents en douane, Paris, shipping label

and possibly at the important retrospective of American art at the Metropolitan Museum of Art (December 1953), and maybe even at the Jackson Pollock one-man show at the Sidney Janis Gallery (February 1954).

Suddenly, the idea of "objects" suspended in front of a background that receded indefinitely behind them that Borduas had used in his Automatist paintings did not make sense any more. In these works, it was as if the old perspective of space was maintained in non-figurative painting. In his new paintings produced in New York, the "objects" exploded and were reduced to fragments, and the background migrated to the surface of the painting. There was no more "composition" of elements of different size and importance, and no hierarchy between them. There were no accents to attract the eye here rather than there, as in classic European paintings.

In this work, the *libellules* (dragonflies) *égarées* (strayed) over the whole surface, and this surface had taken on a tactile feel, by getting thicker and showing obvious traces of the painting knife, rather than the smooth strokes of the brush. You could even get the feeling that what was given to you to see could expand out of the canvas area in all directions, as if what you were looking at was just a section of a bigger world. Insects, such as the dragonflies mentioned in the title, could very well express, by their apparently random flight in all directions, this expansion of the scope of the painting, which was no longer confined to the surface of the canvas.

When I published my book on Borduas two years ago through McGill-Queen's University Press, I said that *Libellules égarées* had "vanished." Well, I was wrong—it has now shown up, and it is an important and beautiful painting.

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 raisonnée on the artist's work at [www.borduas.concordia.ca/en/about/index.php](http://www.borduas.concordia.ca/en/about/index.php), catalogue #2005-0976.

**ESTIMATE: \$200,000 – 300,000**





## 64 Antony (Tony) Scherman

1950 –

### Circe (The Odyssey Part II)

encaustic on canvas, on verso signed,

titled and dated July 2009

60 x 60 in, 152.4 x 152.4 cm

#### PROVENANCE

Georgia Scherman Projects Inc., Toronto

Private Collection, Toronto

#### LITERATURE

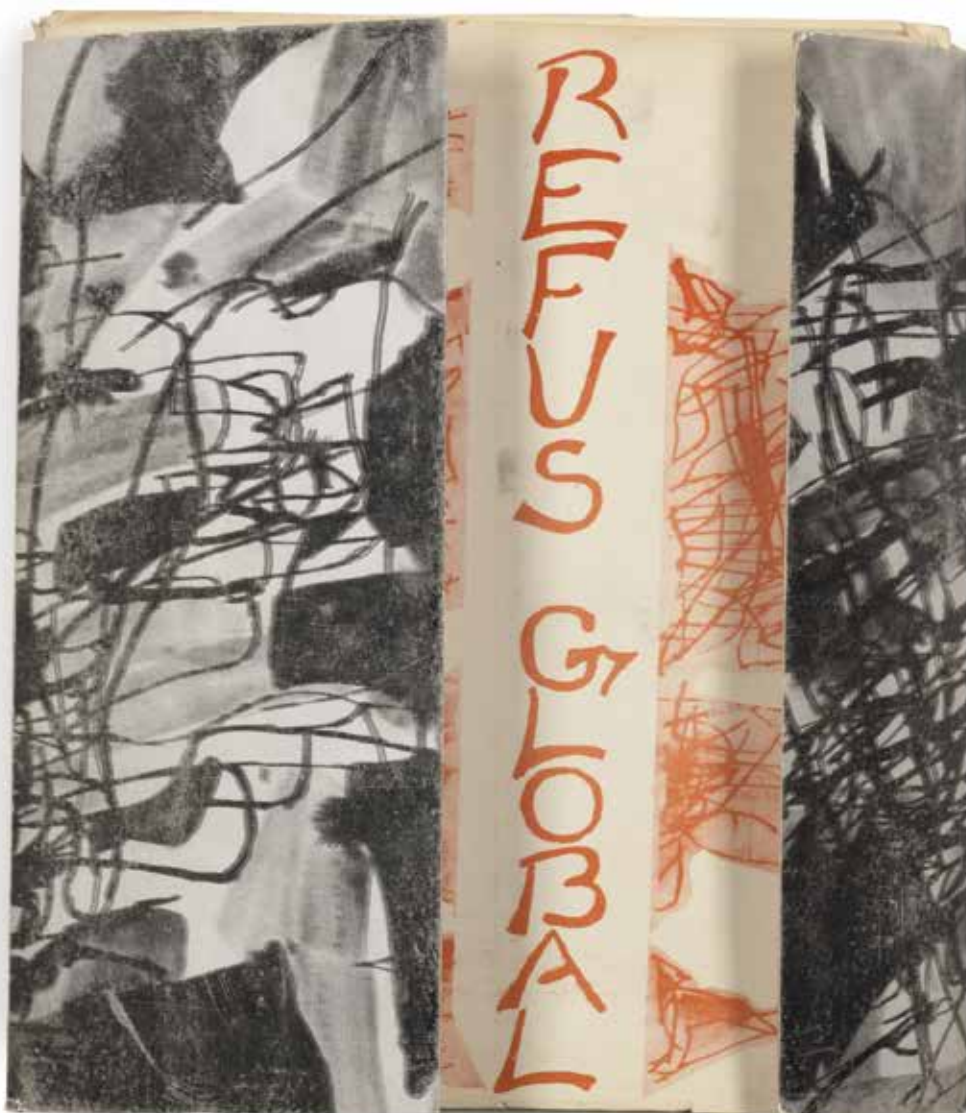
David Moos et al., *Tony Scherman: New Mythologies*, The Gallery at Windsor, 2011, reproduced catalogue #17, unpaginated

#### EXHIBITED

The Gallery at Windsor, Vero Beach, Florida, *Tony Scherman: New Mythologies*, March 26 – May 31, 2011

IN HIS INTRODUCTION to the exhibition catalogue for *Tony Scherman: New Mythologies*, curator David Moos describes the titular subject of our painting: “Even obscure figures drawn from literature—such as Circe, the demiurge, enchantress and sometime sorceress from Homer’s *Odyssey*—acquire an unsettling grandeur.” Indeed, the magnified and close-cropped visage in *Circe (The Odyssey Part II)* is disconcerting, due not only to her size, but also to the elimination of the background, which normally provides context, clues and perspective. Without these visual cues we, the viewers, must form our own version of the goddess’s story. Instead of providing context, Scherman focuses on the surface of the work, building up layers of hot, melting, pigmented wax, the texture emulating that of human skin and suggesting a fusion of the subject’s skin and that of the canvas. The drips, splashes, scoring and scraping indicate the labour-intensive physical process required to produce such a work. *Circe* is a stunning example from Scherman’s series of seductive oversized portraits.

**ESTIMATE: \$30,000 – 50,000**



## 65 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

### Refus global

limited edition book, signed and stamped Dr. Gabriel Phaneuf,  
 editioned 323/400 and dated 1948  
 8 5/8 x 7 3/8 x 1/4 in, 21.9 x 18.7 x 0.6 cm

#### PROVENANCE

Collection of Dr. Gabriel Phaneuf (1922 – 2004), Saint-Hyacinthe  
 Private Collection, Quebec

#### LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of  
 Nova Scotia, 2007, page 83

PUBLISHED IN 1948, the *Refus global* manifesto is a historical document that signaled an important cultural shift in Quebec. In art historian Roald Nasgaard's words, it was "a passionate attack on all the repressive social, political, historical and religious

forces that had shaped the Quebecois people." Not only was it the driving force behind the Automatist movement, it is now regarded as a milestone in the modernization of Quebec, exposing the province to the cosmopolitan ideas of the post-war era. The manifesto was written by Paul-Émile Borduas and co-signed by 15 other artists, including Marcel Barbeau, Claude Gauvreau, Marcelle Ferron, Fernand Leduc and Jean Paul Riopelle, who painted the cover art. Besides the manifesto, the publication includes two essays on language and Surrealism by Borduas, three short plays by Gauvreau, an essay on dance by Françoise Sullivan, Bruno Cormier's text on pictorial art, a poem by Leduc and photographs by Maurice Perron. This rare book—only 400 copies were printed—quickly sold out and has been acquired by many institutions, such as Library and Archives Canada and the Montreal Museum of Fine Arts.

ESTIMATE: \$6,000 – 8,000

## 66 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Et vert

oil on canvas, signed and dated 1966

and on verso signed, dated and inscribed *Vert?*

57 ½ x 38 in, 146 x 96.5 cm

#### PROVENANCE

Galerie Maeght, Paris

Collection of Mr. and Mrs. Neil McKinnon, Toronto

Miriam Shiell Fine Art Ltd., Toronto

Acquired from the above by John Oravec

Acquired from the above by the present

Private Collection, Ontario

#### LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,

*Volume 4, 1966 – 1971*, 2014, reproduced page 102,

catalogue #1966.039H

#### EXHIBITED

Galerie Maeght, Paris, *Riopelle: derrière le miroir no. 160*, 1966,

catalogue #9

Waddington & Gorce Inc., Montreal, March 4 – 31, 2000

Robert Miller Gallery, New York, *Riopelle*, 2005

*ET VERT*—AND GREEN, INDEED! One cannot look at this painting without being attracted by the green area on the right. It is painted in the same style as Jean Paul Riopelle's paintings of the 1950s, with strokes of the palette knife juxtaposed, creating an almost square area loosely framed by white or blue lines, and seems to spill over at the bottom. We almost have the impression of a painting within a painting, as if Riopelle wanted to quote his own work in another style, freer than before. Nothing in his previous production was so tormented, if I may say so, as the black area at the bottom of the painting. In *Et vert*, his vocabulary of strokes has expanded considerably. Before, one could easily recognize the shape of his palette knife in the shape of the imprint left by the instrument—here new kinds of traces, longer, curved, sinuous, stretch above the large area, even if the more familiar style is present elsewhere in the painting, especially in the “green square” and above it.

One of Riopelle's big challenges during the 1960s was to avoid repeating himself endlessly, in the style that made him so successful in the 1950s. In 1959 he began a relationship with the American painter Joan Mitchell. Living together throughout the 1960s, they kept separate homes and studios near Giverny, where Claude Monet had lived. This Monet connection is of great importance in understanding Riopelle's development. At a moment when in France and in the United States, Pablo Picasso was seen as the great master of modern art, to go back to Monet might have been seen as *un pas en arrière* (a step backwards). In fact, the great “decorative” paintings created by Monet at the end of his life—the *Water Lilies* series works that are in the Musée de l'Orangerie—were free from the three-dimensional space on which Picasso was still dependent and stressed the presence of the surface on a scale habitually reserved, if not always to political but certainly to ideological painting, like the great murals of Eugène Delacroix or Gustave Courbet.

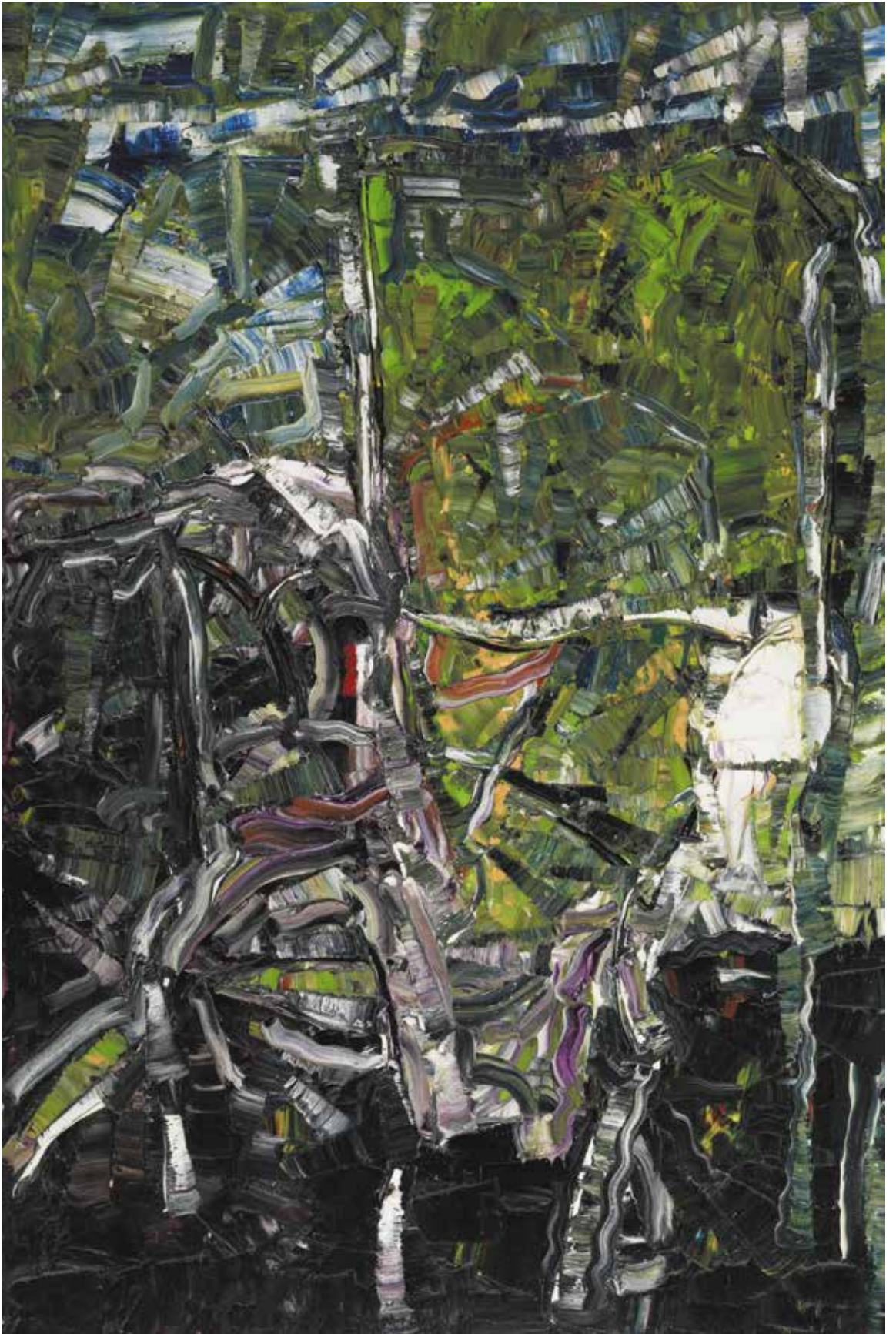
In the *Water Lilies* series, Monet succeeded in integrating the intimacy of the surface with the scale of the mural. This lesson was not lost on Riopelle, nor Mitchell for that matter. Both were cultivating the feeling of the surface, the destruction of any illusion of depth, and a free play with the scale of the canvas on which they painted. Critics were at a loss to describe their style and spoke of “nuagisme” (from *nuage* or cloud), when it would have been more to the point to speak of tactile space, experienced by both the eyes and by the touch. The paintings lacked forms that could be seen as detachable from a uniform background (the green square excepted! But is it really “detachable”?). This approach gives the idea of a painting as shapeless as a sky covered by clouds. The concept of *informe* (without form) was never very much in favour in French painting. Even a painter such as Georges Mathieu, open to the new trends as he was, kept the idea of a certain calligraphy in his own painting, where the “signs” detached themselves from the background.

Placed in this context, I believe that *Et vert* is significant. This is of course the bias of an art historian. But even art historians can express the pleasure a painting gives them, as is the case here. Green could be *your* preferred colour!

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

**ESTIMATE: \$200,000 – 300,000**









## 67 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

### Summer Reflection

oil on board, signed and dated 1960 and on verso  
signed, titled on the gallery label and inscribed *Toronto 9*  
37 x 48 in, 94 x 121.9 cm

#### PROVENANCE

Laing Galleries, Toronto  
Private Collection, New York

#### LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,  
2011, page 302

THE LANDSCAPES PAINTED by Kazuo Nakamura in the 1950s and 1960s portray nature without traceable human presence, in a style that sets him apart from other members of Painters Eleven. *Summer Reflection*, completed in the same year as the group's

formal disbandment, encompasses the attributes commonly ascribed to Nakamura's work: delicacy, tranquility, gentleness and precision. The colour palette, which consists of a monochromatic range of blues and greens, covers the canvas in an all-over method. Upon closer inspection of the work, the influence of science and mathematics is reflected in his technical precision and meticulous paint application. Unlike the bold sweep approach to colour application that was adopted by several members of the abstract Painters Eleven group, Nakamura opted for a laborious painting process, involving short and repetitive linear brushstrokes, which build upon themselves to create an intricate surface that is forceful and visually compelling. Iris Nowell notes that, while "words such as 'delicacy' and 'gentleness' are commonly attached to his paintings, there's little description of their power... The viewer just has to look a little closer, a little longer."

**ESTIMATE: \$25,000 – 35,000**



## 68 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

### Lakeside, August Morning

oil on canvas, signed and on verso signed,  
titled on the artist's label, inscribed *Toronto 9*  
and stamped Galerie Agnès Lefort, circa 1960 – 1965  
24 x 30 ¾ in, 61 x 78.1 cm

#### PROVENANCE

Galerie Agnès Lefort, Montreal  
Private Collection, Toronto

#### LITERATURE

Ihor Holubizky, *Kazuo Nakamura: The Method of Nature*, The  
Robert McLaughlin Gallery, 2001, page 14, the photograph  
reproduced page 7

THE CATALOGUE FOR the comprehensive 2001 touring exhibi-  
tion of his paintings features a photograph of a very young Kazuo  
Nakamura holding an edition of the journal *Scientific American*.

That portrait serves to remind us of Nakamura's unique and unwavering point of view in crafting the kind of paintings for which he is so well known. No matter what the subject of his images, his creative vision was formed by his respect for the all-encompassing mysteries of the natural world, tempered by the inescapable influence of modern scientific discovery on our ways of seeing and understanding our surroundings. When we consider his earliest "inner structure" works, his "string" paintings and then his later "number structure" images, Nakamura's significance as a purely abstract artist is unquestionable. However, throughout his career, he often painted the landscape—although with an awareness of what he believed to be the "fundamental universal pattern in all art and nature." *Lakeside, August Morning* reveals trees and sky, water and reflections but its power lies beyond those elements, as it tempts us to linger in Nakamura's near-monochrome, cool, floating patterns.

**ESTIMATE: \$20,000 – 30,000**







## 69 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

### Seashore Nocturne

acrylic and latex on board, triptych, signed and dated 1977 and on verso titled, dated and inscribed with the artist's name on each panel  
60 x 120 in, 152.4 x 304.8 cm

#### PROVENANCE

Bau-Xi Gallery, Vancouver  
Private Collection, Vancouver

#### LITERATURE

Scott Watson, *Jack Shadbolt*, 1990, page 149

JACK SHADBOLT WAS an influential second-generation West Coast modernist. During the 1930s and 1940s, he had been keenly interested in emerging art movements in Europe and the United States, and had assimilated influences from Paul Cézanne, Pablo Picasso, Surrealism and early Abstract Expressionism.

After World War II, he emerged as a leader in Vancouver's modernist community of artists, architects and planners. Shadbolt's profound connection with nature in British Columbia, expressed through the use of biomorphic form, created a body of work that, considered as a whole, was an explosion of creative ideas that continued to evolve decade after decade. He was an artist intimately linked with images of the West Coast who was also informed by the wider world view of emerging art movements and theories. His work was universal in its merging of the conscious and unconscious, its infusion of psychological yearnings and potentialities and primitive potency.

One of Shadbolt's most extraordinary and sought-after motifs is that of the butterfly or moth, which first appeared in the early 1970s, when he worked on his *Butterfly Transformations* series. Associated with freedom and celebration, this proved to be such a potent theme that Shadbolt continued to work with it through the 1980s. The abstract design of butterfly wings was a rich source of patterning for Shadbolt's complex images of organic form. His imagery ranged from works with large forms on abstract backgrounds or, as we see here, an abstracted natural environment, to complex planes of layered and entangled biomorphic forms through which the butterfly flitted. Shadbolt explained the genesis of his fascination: while in the Swiss Alps in 1969, he was standing in a meadow when there appeared "up from the gentians, in front of our eyeballs, two zig-zagging fritillaries flip-flopping out over the space. Nothing much, but their event seemed momentous—demented, dangerous, memorable."

Another source of interest to Shadbolt was the work of Vladimir Nabokov, well-known for his novel *Lolita*, who as well as being a writer was a lepidopterist, who at one time was in charge of Lepidoptera at Harvard's Museum of Comparative Zoology. For Nabokov, there were associations to sexual pursuit and conquest in the practice of butterfly collecting. This intrigued Shadbolt, who discussed with a psychiatrist friend the concept of the butterfly as a symbol of sexual release.

*Seashore Nocturne* is a stunning work in which a butterfly, or possibly a moth—as this is a nocturne and moths are active at night—floats over an abstracted seascape containing drifting, fragmented shapes and biomorphic sea forms. The sea is not the natural environment of the butterfly or moth, thus this could symbolize the notion of escape to an imaginary realm, or a dream of an environment outside of one's usual experience, inhabited by strange creatures such as the pale forms in the central panel, which are reminiscent of shells or amorphous sea creatures. Subtle reflections on time and mortality could also be read into this work through the juxtaposition of the timeless sea and the ephemeral butterfly, whose short lifespan makes it all the more precious.

In *Seashore Nocturne* Shadbolt shows his mastery of the formal properties of painting. The work possesses a vital colour palette full of contrasts between the cool blues and greens of the ocean and the bright, warm notes of purple, pink, red and orange. It is full of movement in its shifting spatial planes, its floating forms, and the ocean, which ripples and foams in the dark. Resonant with hidden meaning, this interactive realm of air, water and form captures our imagination with its life-affirming energy.

**ESTIMATE: \$40,000 – 60,000**



## 70 Alfred Pellán

CAS OC PY QMG RCA 1906 – 1988

### Les bûcherons

gouache on paper, signed  
and on verso titled, dated circa 1931  
and inscribed 7A and B  
9 x 6 in, 22.9 x 15.2 cm

#### PROVENANCE

Private Collection, Montreal

BRIGHT IN COLOUR and playful, this gouache is testimony to Alfred Pellán's eclectic and irreverent artistic temperament. Taking inspiration from the Canadian tradition of landscape painting, *Les bûcherons* is a personal and modern rendering of a winter forest scene. Here, the figurative elements are reduced to their pictorial minimum and are repeated like calligraphic signs over contrasting colour fields. The overall style of this work is akin to folk and naive art, which the artist was especially fond of.

Pellán demonstrated an exceptional talent for painting at a very early age. He entered the École des beaux-arts de Québec in 1916 at the age of 15. Five years later he moved to Paris to pursue his training and career. By the time he came back to Canada in 1940, he had successfully made a name for himself on the Parisian art scene. His work had been included in important exhibitions and his paintings were sold by the highly regarded Parisian dealer Jeanne Bucher, who represented prestigious artists such as Georges Braque, Pablo Picasso and Fernand Léger, to name but a few.

**ESTIMATE: \$7,000 – 9,000**





## 71 John Meredith

ARCA 1933 – 2000

### Untitled

oil on canvas, on verso titled  
and dated 1970 on the gallery label  
48 x 96 in, 121.9 x 243.8 cm

#### PROVENANCE

The Isaacs Gallery Ltd., Toronto  
Private Collection, Toronto

JOHN MEREDITH, YOUNGER brother of Painters Eleven member William Ronald, studied at the Ontario College of Art under Jock Macdonald and began exhibiting with the Isaacs Gallery in Toronto in 1960. *Untitled* is an excellent example of the work Meredith was able to achieve after 1962, when he started using the blurred ink lines from his drawings in his paintings. Brilliantly coloured and on the verge of psychedelic, *Untitled* has striking similarities to his auction record-setting work *Rio*. The imagery is mysterious; a river-like horizon line and mounded forms reference landscape, but overall the work is highly abstract and instinctive. Graphic qualities and a sense of spontaneity make this canvas pulsate with energy. Black feathered outlines strongly define the image while the strokes of colour are freely applied. Given the seeming spontaneity of this work, it is hard to believe that Meredith's working practice was to transfer his image, without changes, from a small coloured drawing to his canvas with the use of transparent graph paper.

**ESTIMATE: \$40,000 – 60,000**



## 72 Thomas Sherlock Hodgson

CGP CSPWC OSA P11 RCA 1924 – 2006

### Untitled

oil on canvas, signed and dated 1962  
and on verso signed, titled and dated  
40 x 48 in, 101.6 x 121.9 cm

#### PROVENANCE

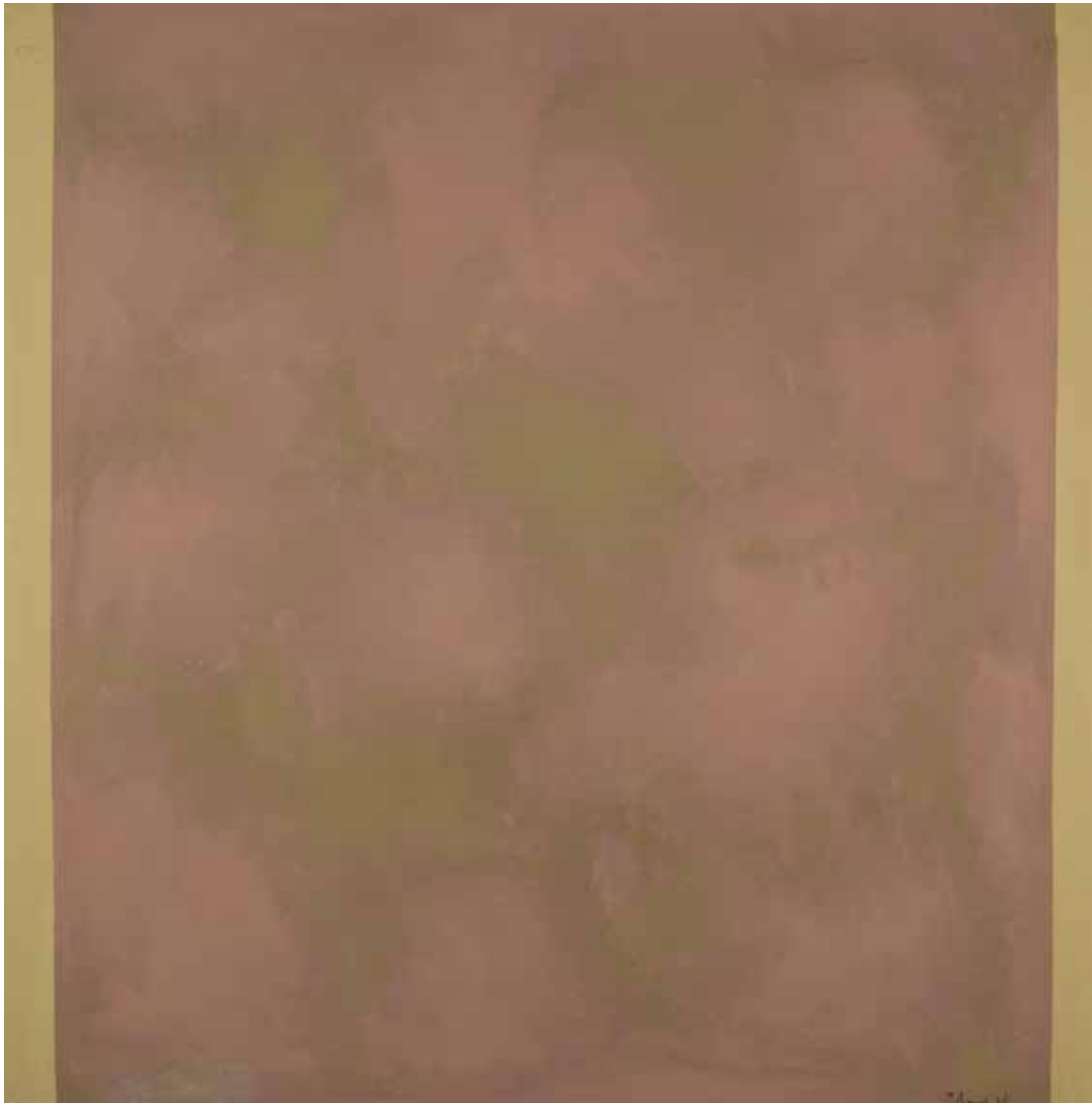
Private Collection, Toronto

#### LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,  
2011, page 8

IRIS NOWELL WRITES in *Painters Eleven: The Wild Ones of Canadian Art* that in a review of Tom Hodgson's inaugural exhibition at Toronto's Christopher Cutts Gallery in 1990, Hodgson stated, "For me, process is more important than content... In fact, the process of painting is the subject of the painting." Embodying this statement and indicating his affinity for experimentation and process is the wide and varied range of works he created throughout his career, including drawings, watercolours, paintings and various forms of mixed media and collage. The sweeping, gestural forms and pastel colour palette of *Untitled* are favoured elements in Hodgson's paintings. His self-assured brush-strokes of black, plum and teal balance the luscious, sweet pastels of mauve and icy blue. Caramel pigments drip across the canvas while animated lines of white and lemon-yellow dance on the surface. Dynamic and expressive, *Untitled* is an excellent example of Hodgson's exploration of process in the early 1960s.

ESTIMATE: \$12,000 – 16,000



### 73 Jean Albert McEwen

AANFM RCA 1923 – 1999

#### Corps à corps à fleur de rose

acrylic on canvas, signed and dated 1968  
and on verso signed, titled and dated November 1968  
30 1/8 x 30 1/8 in, 76.5 x 76.5 cm

#### PROVENANCE

Galerie Agnès Lefort, Montreal  
Private Collection, Montreal

#### LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,  
The Montreal Museum of Fine Arts, 1987, a similar work  
entitled *Corps à corps à fleur de violet*, in the collection of the  
Vancouver Art Gallery, reproduced page 96

BY 1969 MULTIPLE solo and group exhibitions, both Canadian and international, had firmly established Jean McEwen's status as a significant member of Canada's art scene. That same year, he was named a member of the Royal Canadian Academy of Arts, and he exhibited his series *Corps à corps* at Galerie Godard Lefort in Montreal. *Corps à corps à fleur de rose* is a compelling example from this important period in McEwen's career. His brief foray into hard-edge abstraction can be seen at the edges of the canvas, where beige stripes create boundaries to the rose and taupe centre. The dappled surface of this centre reminds us of the many layers of pigment contained within its soft, cloud-like forms, which in their movement create a sense of dimensionality. In deliberate contrast, the flatness of the margins, which pull to the front of the picture plane, underscores the inherent two-dimensionality of the painting. A similar canvas from the same series entitled *Corps à corps à fleur de violet* is in the collection of the Vancouver Art Gallery.

**ESTIMATE: \$12,000 – 16,000**





## 74 William Kurelek

ARCA OC OSA 1927 – 1977

### Near Dawson Creek

mixed media on board, on verso titled  
and titled and dated 1973 on the Isaacs Gallery label  
47 ½ x 48 ¾ in, 120.6 x 123.8 cm

#### PROVENANCE

The Isaacs Gallery Ltd., Toronto  
Anglo Canadian Pulp & Paper Company, Quebec, 1974  
Private Collection, Toronto  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, May 25, 2005, lot 57  
Private Collection, Vancouver

#### EXHIBITED

Burnaby Art Gallery, *A Prairie Painter in the Mountains*, 1973

DURING WILLIAM KURELEK'S lifetime he painted Canada from coast to coast. His childhood on the Prairies, on farms in Alberta and Manitoba, gave him a love and awe for the expansiveness of skies and horizons and the power of the forces of nature over the land. He most often depicted people or their habitations as small in a large landscape, as with this finely detailed farm scene. Kurelek was very religious, which imbued his work with a sense of a mystical union with nature. Certainly that feeling is present in this idyllic panorama with its glorious sky and heightened, almost surreal, green, in which Kurelek captured the essence of Canada's vast beauty.

This work is accompanied by a letter from the Isaacs Gallery detailing the history of the painting.

**ESTIMATE: \$50,000 – 70,000**



## 75 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Small Red Hill

oil on board, signed and on verso titled, dated 1953 and inscribed *Caledon* on the Jack Bush Art Estate label and *P-35* on a label  
17 x 22 in, 43.2 x 55.9 cm

#### PROVENANCE

Estate of the Artist  
Grace Borgenicht Gallery, New York, 1988  
Private Collection

#### LITERATURE

Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of Canada, 2014, page 15

JACK BUSH'S LANDSCAPES of the 1930s and 1940s were influenced by Charles Comfort and the Group of Seven. However, after encountering Abstract Expressionism during a 1950 trip to New York, Bush experimented with abstraction, and for a time

moved back and forth between figuration and abstraction. The year 1953 was a pivotal one for Bush—he participated in the exhibition *Abstracts at Home* in Toronto with a group of modernist artists, who afterwards became Painters Eleven. Abstraction would dominate Bush's work by 1955, but in 1953 he was still painting landscape. Marc Mayer's description of one of Bush's styles as "perspectival distortion with increasingly expressionist angularity" is an apt one for this strong landscape. There is a jagged rhythm and coiled tension to the rolling land and folding layers of clouds, and the central grey-white square form hovers in the clouds like an abstracted motif. In *Small Red Hill*, Bush has left behind the conventionality of his earlier work for a new and powerful expressionist interpretation of the landscape, which contains intimations of his movement towards abstraction.

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

**ESTIMATE: \$8,000 – 12,000**



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

BCSFA CGP OC RCA 1913 – 2007

### Bridge and Parliament Building, Regina

oil on canvas, signed and on verso signed, titled, dated 1957 and inscribed *HU* and with the Dominion Gallery Inventory #D2572  
25 1/8 x 32 1/8 in, 63.8 x 81.6 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Private Collection, Montreal

#### LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 27

DR. MAX STERN, E.J. Hughes's art dealer in Montreal, had urged him to travel across Canada to paint city scenes, and in the fall of 1956, Hughes set off on this mission. He produced images of

Calgary, Regina, Toronto, Montreal and Ottawa in detailed drawings, watercolours and oils, such as this fine depiction of Regina's parliament building. Hughes's choice of this long view down the Albert Memorial Bridge over Wascana Lake, created with meticulous sightlines, is striking. Reflecting the great interest in the discovery of the stunning treasures in King Tutankhamun's tomb in 1923, the terra cotta balusters on the bridge were designed with motifs of lotus flower and papyrus and painted with bright pastels. Hughes offset the classic Beaux Arts architecture of the parliament building and the Egyptian-influenced bridge against the lake and park-like surroundings, creating intriguing architectural contrasts while observing the tranquil balance between the man-made and the natural. On his return to Vancouver Island, after completing his studio oils derived from this trip, Hughes resumed his depictions of rural British Columbia, making urban scenes such as this, particularly in oil, rare to the market.

**ESTIMATE: \$25,000 – 35,000**





## 77 Molly Joan Lamb Bobak

BCSFA CGP CPE CSGA CSPWC RCA 1922 – 2014

### Skating by the Green

oil on board, signed and on verso titled  
30 x 40 in, 76.2 x 101.6 cm

#### PROVENANCE

Private Collection, Vancouver  
Private Collection, British Columbia

#### LITERATURE

Cindy Richmond and Brian Foss, *Molly Lamb Bobak: A Retrospective*, MacKenzie Art Gallery, 1993, page 48

AS EARLY AS the 1940s, when she was appointed an official war artist, Molly Lamb Bobak was drawn to humanity, and depicted groups of women on drill, in the mess hall or at leisure. Afterwards, she continued to be fascinated with the dynamic rhythm

of crowds in motion, painting bathers on the beach, pedestrians on busy streets and, in this evocative work, a group of skaters. Brian Foss writes that “For Molly crowds are interesting because they pose an endlessly fascinating aesthetic challenge, and also because they embody a dynamic and anarchic principle of life to which she is powerfully drawn.” Here skaters stream away into the distance; more recognizable close-up, they become abstracted into dark streaks in the snow as they move away and become submerged in Bobak’s expressionist brush-strokes. The wide expanse of snow-covered ice is depicted with luscious pastels, and bright sparks of red, green and blue animate the snowy scene. Crowd scenes such as this are the most sought after in Bobak’s oeuvre, and *Skating by the Green*, crackling with the pulse of life, is a fine example.

**ESTIMATE: \$10,000 – 15,000**



## 78 John Geoffrey Caruthers Little

ARCA 1928 –

### Jeune canadienne grecque, rue Jeanne-Mance, Montreal

oil on canvas, signed and on verso signed, titled *Jeune canadienne grecque, rue Jeanne-Manse [sic], Montreal*, dated 1975 and inscribed 75-172  
24 x 30 in, 61 x 76.2 cm

#### PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal  
By descent to the present Private Collection, Ontario

AFTER STUDYING AT the Montreal Museum of Fine Arts' school, John Little began working as a draughtsman at his father's architectural firm in 1951. When he began painting cityscapes in 1953, his works reflected his interest in Montreal's distinctive buildings and urban neighbourhoods. The city was adversely affected by urban planners of the 1960s, so his work is a valuable record of the uniqueness that was lost. Little's distillation of the atmosphere of winter in Montreal is highly refined and utterly distinctive. He captures the unique greyish-white light of an over-cast day, and his painterly depiction of snow is adept. He showed it collecting in soft clumps on pots, caught in the crook of a tree and creased with footprints on the sidewalk—portrayed with strokes and scribbles of green-grey on the white. Some of Little's most sought-after works are of the stylish, cosmopolitan women of Montreal, such as this lovely young woman stepping jauntily down the street in her fashionable winter outfit. The contrast between her youthful modernity and the historic neighbourhood around her is particularly delightful.

**ESTIMATE: \$12,000 – 16,000**





## 79 John Geoffrey Caruthers Little

ARCA 1928 –

### Rue St-Olivier, au coin de rue Sutherland, Quebec City

oil on canvas board, signed and on verso signed,  
dated March 1961, inscribed *sketch / 15 – 61*  
and stamped with the Dominion Gallery stamp  
12 x 16 in, 30.5 x 40.6 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Galerie Walter Klinkhoff Inc., Montreal  
Galerie l'Art Français Ltée., Montreal  
Galerie Clarence Gagnon, Montreal  
Private Collection, Toronto

QUEBEC CITY IS known for its unique historic neighbourhoods, and here John Little captures a vibrant scene at the corners of St-Olivier and Sutherland streets. The narrow twisting streets, gable-roofed buildings and small corner stores and bistros are the charming setting for the action on the street—children playing and a group gathered around a horse and sledge. The horse-drawn sledge, something commonplace in the past, contrasts with the modern cars parked further up the street. Typical of his work in the 1960s, Little's brushwork is loose and fluid, with streaks of tracks through the snow adding a sense of movement. Although the day is overcast, the light is luminous, brightened by the white of the snow. Adding further to the vivacity of the scene are the splashes of colour throughout, from the red signs to the blue of a child's coat, a roof and a parked car. This is a classic winter painting from Little's oeuvre, reflecting his interest in both architecture and in the life of the people in urban neighbourhoods such as this.

**ESTIMATE: \$10,000 – 15,000**



## 80 William Hodd (Bill) McElcheran

RCA 1927 – 1999

### Businessman

bronze sculpture, initialed,  
editioned 2/9 and dated 1996  
29 x 10 x 8 ½ in, 73.7 x 25.4 x 21.6 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 *Businessman*, a quintessential McElcheran work, he depicted these men of commerce 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 10 ¾ x 11 ¾ x 1 inches.

**ESTIMATE: \$15,000 – 20,000**

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Thank you for attending our sale of *Post-War & Contemporary Art*. Our *Fine Canadian Art Auction* will commence at 7:00 pm. Please view additional lots in our November Online Auction of *Fine Canadian Art* at [www.heffel.com](http://www.heffel.com), which closes Saturday, November 28, 2015. Lots can be viewed in our galleries in Vancouver, Toronto or Montreal.





**Alexander Colville**

**Man on Verandah**

glazed tempera on board  
15 x 20 in, 38.1 x 50.8 cm

**SOLD FOR A  
RECORD \$1,287,000**

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Musée des  
beaux-arts  
du Canada

UNTIL 4 JANUARY 2016  
JUSQU'AU 4 JANVIER 2016



# MARY PRATT

*This Little Painting | Cette petite peinture*

 National Gallery  
of Canada Musée des beaux-arts  
du Canada

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Mary Pratt, *Red Currant Jelly / Gelée de groseilles*, 1972, oil on Masonite / huile sur Masonite, NGC / MBAC, Ottawa.  
Photo © NGC / MBAC



# FROM ARCHAEOLOGY TO CONTEMPORARY ART, THERE ARE SO MANY REASONS TO VISIT THE MUSEUM'S COLLECTION!



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AND  
CANADIAN ART



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EARLY  
TO MODERN



INTERNATIONAL  
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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; and
- b) Neither the Auction House nor its employees nor its agents shall be liable for any loss or damage of any kind to the Lot, whether caused by negligence or otherwise, while any Lot is in or under the custody or control of the Auction House.

#### **9. Non-payment and Failure to Collect Lot(s)**

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

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

only after payment of the Purchase Price and Expenses to the Auction House;

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

#### **10. Guarantee**

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

#### **11. Attendance by Buyer**

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) Prospective Buyers are advised to personally attend the sale. However, if they are unable to attend, the Auction House will execute bids on their behalf subject to completion of the proper Absentee Bid Form, duly signed and delivered to the Auction House forty-eight (48) hours before the start of the auction sale. The Auction House shall not be responsible nor liable in the making of any such bid by its employees or agents;
- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and
- d) At the discretion of the Auction House, the Auction House may execute bids, if appropriately instructed by telephone, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.



## 12. Export Permits

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

## C. THE CONSIGNOR

### 1. The Auction House

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

### 2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims;
- b) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- c) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these Terms and Conditions of Business; and
- d) The Consignor shall reimburse the Auction House in full and on demand for all Expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Consignor of Conditions C.2.a and/or C.2.c above.

### 3. Reserves

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

## 4. Commission and Expenses

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

## 5. Insurance

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, it shall at all times remain at the risk of the Consignor, who hereby undertakes to:
  - (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
  - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and
  - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.
- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and
- e) The value for which a Lot is insured under the Fine Arts Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

## 6. Payment of Proceeds of Sale

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

- c) If before the Purchase Price is paid in full by the Buyer, the Auction House pays the Consignor an amount equal to the Proceeds of Sale, title to the property in the Lot shall pass to the Auction House.

#### 7. Collection of the Purchase Price

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

#### 8. Charges for Withdrawn Lots

The Consignor may not withdraw a Lot prior to the auction sale without the consent of the Auction House. In the event that such consent is given, or in the event of a withdrawal pursuant to Condition C.1.b (ii) or C.1.b (iii), a charge of twenty-five percent (25%) of the high presale estimate, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of the Property.

#### 9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or thirdparty storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;

- b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by private sale or auction sale for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said period of ninety (90) days, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

#### 10. Consignor's Sales Tax Status

The Consignor shall give to the Auction House all relevant information as to his Sales Tax status with regard to the Lot to be sold, which 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 nonexclusive, perpetual, fully paidup, royalty free and non-revocable right and permission to:

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

## CATALOGUE TERMS

These catalogue terms are provided for your guidance:

### **CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

### **ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work possibly executed in whole or in part by the named artist.

### **STUDIO OF CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by an unknown hand in the studio of the artist, possibly executed under the supervision of the named artist.

### **CIRCLE OF CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work of the period of the artist, closely related to the style of the named artist.

### **MANNER OF CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work in the style of the named artist and of a later date.

### **AFTER CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a copy of a known work of the named artist.

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

### **SIGNED / TITLED / DATED**

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

### **BEARS SIGNATURE / BEARS DATE**

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

### **DIMENSIONS**

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

### **PROVENANCE**

Is intended to indicate previous collections or owners.

### **CERTIFICATES / LITERATURE / EXHIBITED**

Any reference to certificates, literature or exhibition history represents the best judgment of the authority or authors named. Literature citations may be to references cited in our Lot essay. These references may also pertain to generic statements and may not be direct literary references to the Lot being sold.

### **ESTIMATE**

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

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

HEFFEL TAKES GREAT pride in being the leader in the Canadian fine art auction industry and has an unparalleled track record. We are proud to have been the dominant auction house in the Canadian art market from 2004 to the present. Our firm's growth and success has been built on hard work and innovation, our commitment to our Clients and our deep respect for the fine art we offer. At Heffel we treat our consignments with great care and respect, and consider it an honour to have them pass through our hands. We are fully cognizant of the historical value of the works we handle and their place in art history.

Heffel, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second-generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website [www.heffel.com](http://www.heffel.com)): *Heffel's Corporate Constitutional Values* and *Heffel's Code of Business Conduct, Ethics and Practices*. We believe the values and ethics set out in these documents will lay in stone our moral compass. Heffel has flourished through more than three decades of change, proof that our hard work, commitment, philosophy, honour and ethics in all that we do serve our Clients well.

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

### **David K.J. Heffel**

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

### **Robert C.S. Heffel**

Vice-President, Director  
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- 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., Galerie Heffel Québec Ltée. and Heffel Gallery Alberta Ltd.

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

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### Artists of Particular Interest in Selling

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# 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.  
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Please have my purchases forwarded by:

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## Carrier of Choice

Please have my purchases couriered by:

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## 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.)

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CITY PROVINCE, COUNTRY

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POSTAL CODE E-MAIL ADDRESS

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RESIDENCE TELEPHONE BUSINESS TELEPHONE

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

\_\_\_\_\_  
CREDIT CARD NUMBER EXPIRY DATE

\_\_\_\_\_  
SOCIAL SECURITY NUMBER FOR U.S. CUSTOMS (U.S. RESIDENTS ONLY)

## Lot Number

in numerical order

## Lot Description

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 & 15 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
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mail@heffel.com · www.heffel.com

# ABSENTEE BID FORM

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I request Heffel Fine Art Auction House to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer's Premium of eighteen percent (18%) of the Hammer Price of the Lot at \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500 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.

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

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

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

1 \_\_\_\_\_

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4 \_\_\_\_\_

5 \_\_\_\_\_

6 \_\_\_\_\_

7 \_\_\_\_\_

8 \_\_\_\_\_

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

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

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

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

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

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

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**René Magritte**

**La folier d'Almayer**

gouache on paper

13 x 8 7/8 in, 33 x 22.5 cm

**ESTIMATE: \$35,000 – 55,000**

**TO BE OFFERED OCTOBER 29, 2015**



## **FINE INTERNATIONAL ART, OCTOBER 29, 2015**

### **FEATURING WORKS BY:**

George Bellows, Bernard Buffet, Lynn Chadwick, Claude Flight, Henri Laurens, Joan Miró, Christopher R. W. Nevinson, Cyril Power, Jesús Rafael Soto and others.

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