

CANADIAN POST~WAR
& CONTEMPORARY ART



HEFFEL FINE ART AUCTION HOUSE

SALE WEDNESDAY, MAY 27, 2015, VANCOUVER



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CANADIAN POST~WAR & CONTEMPORARY ART

AUCTION

WEDNESDAY, MAY 27, 2015

4 PM, CANADIAN POST~WAR
& CONTEMPORARY ART

7 PM, FINE CANADIAN ART

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HEFFEL FINE ART AUCTION HOUSE

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HEFFEL FINE ART AUCTION HOUSE

A Division of Heffel Gallery Limited

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VANCOUVER
CONVENTION
CENTRE

*Call our Vancouver office for special accommodation rates, or e-mail reservations@heffel.com
Please refer to page 120 for Toronto and Montreal preview locations*



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SELLING AT AUCTION

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful *Hammer Price* for each Lot sold for \$7,501 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.

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 118 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 ~ 5,000,000	\$100,000

FRAMING, CONSERVATION AND SHIPPING

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and restored to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and *in-house* expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Form for Purchases* on page 117 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.

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All Lots can be viewed on our website at:

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Please consult our website for information specifying which lots will be present in each of our preview locations at:

http://www.heffel.com/auction/LotsByPreview_e.apsx

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM PDT. 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 118 of this publication.

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

<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 0.82 US dollar, 0.77 Euro, 0.55 British pound, 98 Japanese yen or 6.56 Hong Kong dollars as of our publication date.

CANADIAN POST~WAR
& CONTEMPORARY ART

CATALOGUE



Featuring Works from
The Collection of Roy L. Heenan, OC
The Museum of Modern Art, New York
& other Important Private and Corporate Collections

SALE WEDNESDAY, MAY 27, 2015, 4:00 PM, VANCOUVER



1

1 BERTRAM CHARLES (B.C.) BINNING

BCSFA CGP CSGA OC RAIC RCA 1909 - 1976

Painted Structure in Space

oil on burlap on board, signed and
on verso titled, dated 1957 and inscribed
West Vancouver, Canada on a label
5 3/4 x 13 3/4 in, 14.6 x 34.9 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

Doreen E. Walker and George Woodcock, *B.C. Binning: A Classical Spirit*,
Art Gallery of Greater Victoria, 1986, unpaginated

Regarding B.C. Binning, well-known Vancouver author George
Woodcock stated, "He was always cosmopolitan in the true, deeper sense,
drawing imagery, content and inspiration from his region and his daily

life, yet in formal terms creating an entirely unprovincial art." Binning
drew influences from international artists such as Paul Klee and Joan
Miró, but his subjects came from the British Columbia coast, often
derived from the pennants, flags, signals and rigging of sailing vessels,
both private and commercial. These abstracted forms are caught in a
formal tension in their flat plane, yet at the same time they radiate
playfulness and a sense of joy that derives from nautical life. This dynamic
polarity formed an important part of Binning's sensibility, expressed in his
life and in his art. An influential educator who founded the Department
of Fine Arts at the University of British Columbia, he explored the coast in
his own sailboat. *Painted Structure in Space*, with its jaunty forms, bright
colour and visceral textured surface, is a dazzling example of his nautical
abstractions, which are much sought after in his oeuvre.

ESTIMATE: \$10,000 ~ 15,000

2 **LAWREN STEWART
HARRIS**

ALC BCSFA CGP FCA G7 OSA
RPS TPG 1885 - 1970

Abstract

oil on board, on verso signed
and inscribed 69-24 / 5A and
Bess Harris, National Gallery
18 x 15 in, 45.7 x 38.1 cm

PROVENANCE:

Acquired directly from the Artist
By descent to the present
Private Collection, Halifax

LITERATURE:

Dennis Reid, *Atma Buddhi Manas:
The Later Work of Lawren S. Harris,*
Art Gallery of Ontario, 1985, page 45

In the latter part of his life, Lawren Harris turned to abstraction. He never detoured from his belief in the function of art as a path to spiritual clarity, and that his role as an artist was to show us the way to enlightenment through that path. Glimmers of the later abstracts appear in the Arctic works from as early as 1930; this abstraction developed further while he was in New Hampshire and flowered fully in Santa Fe. By the time he returned to Canada in 1940, his work had undergone a dramatic change. His abstracts were assured, decisive and intriguing, and took the Canadian public somewhat by surprise. Fellow abstract painter Lionel Lemoine FitzGerald visited Harris in British Columbia in 1944 and wrote of Harris's works, "They are serious productions from a serious mind. They are also the natural outcome of all his previous painting. His fine sense of design, beautiful restrained colour and exquisite craftsmanship, contained in the older pictures, comes to greater fruition in these more recent abstractions."

On verso of this work is an unfinished abstract painting.

ESTIMATE: \$15,000 ~ 20,000





3

3 TAKAO TANABE

OC. 1926 -

Sechelt Peninsula, the Mainland

acrylic on canvas, signed and on verso signed, titled,
dated 2-84 and inscribed *Errington* and *acrylic*
23 7/8 x 72 in, 60.6 x 182.9 cm

PROVENANCE:

Equinox Gallery, Vancouver
Private Collection, Montreal

The son of a fisherman on the West Coast, Takao Tanabe spent his childhood in Prince Rupert and summered in fishing camps on the Skeena River, thus was steeped in memories of coastal atmospheres. From 1959 to 1961, he took courses in ink drawing and calligraphy at the Tokyo University of Arts. He studied with Yanagida Taiun, who practised single-stroke Zen calligraphy on a large scale, a sensibility that could be said to inform Tanabe's landscapes with their spare beauty. After a stint as head of the Art Program at the Banff Centre, during which he painted prairie landscapes, Tanabe returned to British Columbia in 1980. Settling in Errington, near Parksville on the east side of Vancouver Island, he turned to the depiction of coastal vistas. Tanabe is fascinated with how mist or a cloak of fog adds mystery to these views, and here a delicate film of mist across the water and atmospheric haze around the mountains give a Zen-like poeticism to this expansive panorama. *Sechelt Peninsula, the Mainland* is a magnificent example of Tanabe's contemplative, modernist vision of the West Coast.

ESTIMATE: \$15,000 ~ 20,000



4

4 TAKAO TANABE

OC 1926 -

Nanoose

acrylic on canvas, on verso signed, titled,
dated 2-93 and inscribed *Errington* and *acrylic*
36 1/4 x 55 7/8 in, 92.1 x 141.9 cm

PROVENANCE:

Equinox Gallery, Vancouver
Private Collection, Montreal

During his career, Takao Tanabe has evolved through abstraction to a reductive realism. As he traveled back and forth by ferry to his Vancouver Island studio at Errington, his observations of ever-shifting sky and sea have come to define his landscapes. Here Tanabe has depicted a bright

day illuminating a cobalt ocean, a well-defined foreshore and treed headlands. In its patterning and choice of composition, *Nanoose* shows an affinity with another master of West Coast landscape, E.J. Hughes. Artists such as Hughes and Tanabe have crystallized our perception of the powerful landscape that surrounds us. Tanabe's keen interest in atmospheric effects is seen in the distance, where a snowy mountain range glimmers through the haze. His characteristic use of broad washes of tonal stain is particularly evident in the ocean and in the transcendent sky, where delicate pinks and blues create a glowing effect of diffused light. Tanabe's perfectly balanced composition launches us from the beach into the water and ultimately up into the sky, to experience the all-encompassing power of nature.

ESTIMATE: \$15,000 ~ 20,000



5

5 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 –

Cornish Landscape

oil on canvas, signed and on verso signed, titled and inscribed *Picture Loan / Price \$125*, circa 1960
26 x 34 in, 66 x 86.3 cm

PROVENANCE:

Private Collection, Vancouver

The year 1960 was an important one in Gordon Smith's career. He represented Canada at the *Bienal de São Paulo* in Brazil and was awarded a Canada Council fellowship, which allowed him to take time off from teaching in order to travel. He went to Montreal, New York and Europe, and he spent some time painting in Cornwall, England. The title *Cornish*

Landscape suggests the work was executed during this period, and the oil resembles paintings from the same year, which show a softening of Smith's earlier grid-like patterns, and emphasize the surface and texture of the paint itself. In this beautifully moody work, the natural landscape forms of Cornwall have blurred into soft rectangular shapes, while the horizontality of the central structure references the traditional landscape format. Texturally, *Cornish Landscape* is complex. A mixture of sand and pigment is heavily applied in the lower half of the work, juxtaposed by wide, soft brushwork in a lighter colour palette above. Meanwhile, the dark, earthy tones ground the painting and evoke a sense of intrigue in this compelling work.

ESTIMATE: \$12,000 ~ 16,000



6

6 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 – 1998

Fire Ritual

acrylic on canvas, signed and dated 1985

and on verso titled

56 x 94 in, 142.2 x 238.7 cm

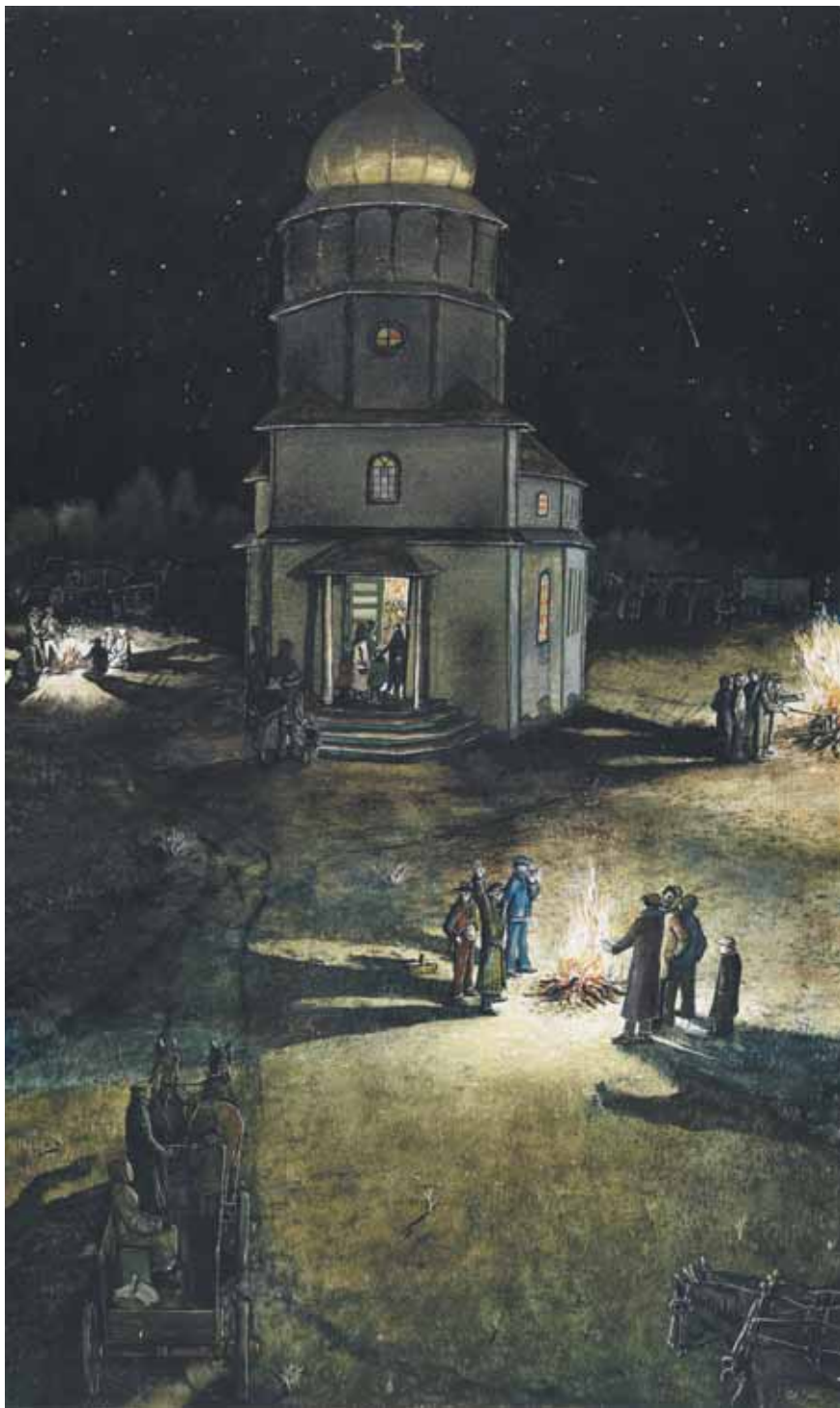
PROVENANCE:

Bau-Xi Gallery, Toronto, 1985

In his journal entry of September 17, 1982, Jack Shadbolt wrote, “What I am thinking of is a form which would seem to indicate the very live organic process, not imposed from the outside by the artist through stylization but in which nature itself seems to be yearning to reveal itself

as reaching from an inchoate state toward a declaration of abstract structure.” In this explosive painting, brightly coloured, charged shapes rise from the earth or from the unconscious, seeking to express not only their abstract properties in relationship to each other, but also their “yearning” to transform through the purifying golden fire in the upper field of the image. Shadbolt was interested in shamanism and would have been aware that rituals involving fire have ancient roots in many cultures, and are often enacted to symbolize destruction of the old and transformation into something new and pure. For Shadbolt, the act of painting was mysterious, transformative and renewing, and *Fire Ritual* is a powerful expression of the potency of his creative force.

ESTIMATE: \$30,000 ~ 50,000





7

WILLIAM KURELEK

ARCA OC OSA 1927 – 1977

Ukrainian Orthodox Easter Vigil

mixed media on board, initialed and dated 1963
and on verso titled and dated
40 x 24 in, 101.6 x 61 cm

PROVENANCE:

Private Collection, Ontario

One of the strongest traditions in the Easter celebration of the Ukrainian Orthodox Church is the night service. Centred around the church, this vigil would be observed from dusk until dawn. Devout families would arrive at the church in the early evening and often stay throughout the night. Specially prepared food would be brought with them, to be blessed by the priest, who would emerge from the church in the morning. Outside of the church, families would greet one another and light fires to warm those who remained outside with the wagons, laden as they were with the Easter feast. In this finely detailed work, William Kurelek shows us various aspects of this celebration, which he would have participated in as a child. His family observed the Julian calendar, and feast and celebration days moved from month to month, but this particular vigil always took place at night.

In Kurelek's scene, people are gathered outside a church under a star-filled sky. Groups of people stand around bonfires, the firelight casting long shadows as they talk in its glow. Other people arrive in wagons, and some enter the church. It is a peaceful, quiet scene in which the dome of the church glows warmly golden, while the church's simple stained-glass windows add spots of colour in the night. Kurelek draws our eye upward to the cross atop the dome, which catches the light from the fires below, and then back into the scene in the churchyard through the movement of a shooting star – a rather clever compositional effect. The people in the scene are quiet and respectful; even the horses that draw the wagons have their heads bowed in reverence.

Kurelek's parents made a concerted effort to follow the traditions of their Ukrainian heritage: observing all holy days, feasting when it was time to feast, cooking traditional foods, and raising their children to be devout. Because of this, Kurelek's art provides us with insightful and vivid details into the lives of Ukrainian immigrants. Kurelek painted an extensive series of works celebrating the cultural traditions of the Ukrainian people, and he felt that he had an opportunity through his art to capture this imagery and keep it alive. He also executed works focusing on the Polish, Jewish, Irish, French-Canadian and Inuit peoples of Canada. Depictions

of the traditions of his own family, however, received the most sustained attention, and while his conversion to Roman Catholicism as an adult was a shock to his family and has been given ample, often dramatic attention in his work, he respected the religious traditions of his youth and of others, and he gave them all a respectful visual voice.

Kurelek is above all a multi-faceted artist. In his work we have joyous depictions of childhood, apocalyptic scenes of the end of the world, and respectful remembrances of the cultural traditions of his youth. Rather than creating schisms, these contrasting focal points are what make the art of Kurelek so thoroughly fascinating and endlessly compelling.

This work is in the original frame made by Kurelek.

ESTIMATE: \$70,000 ~ 90,000

8 WILLIAM KURELEK

ARCA OC OSA 1927 ~ 1977

Kanada Sibir!

mixed media on board, initialed and dated 1974 and on verso titled 12 1/2 x 8 3/4 in, 31.7 x 22.2 cm

PROVENANCE:

Private Collection, Ontario

William Kurelek's upbringing in rural Manitoba gave him first-hand knowledge of just how much snow can fall in a Canadian winter. As a child he would have played in snow, walked to school in snow and completed his farm chores in snow. He would execute many winter scenes in his career, and his familiarity with that season gives these paintings truth and sincerity. In this work he compares Canada to Siberia. Three parka-clad people attempt to set their half-concealed home free from a sea of snow. The majority of the scene is white, and because of his ability to accent with pencil and pencil crayon, detailing every hollow and mound in the snow's surface, Kurelek conveys not only the heaviness of the snow that has fallen but also the daunting length of the walkway that needs to be cleared. A forlorn shovel handle protrudes in the near ground, presumably left at the end of the walkway the night before.

This work is in the original frame made by Kurelek.

ESTIMATE: \$35,000 ~ 45,000





9

WILLIAM KURELEK

ARCA OC OSA 1927 ~ 1977

The Pleasure But Not the Responsibility

mixed media on board, initialed and dated 1966

and on verso titled and dated

30 x 18 in, 76.2 x 45.7 cm

PROVENANCE:

The Isaacs Gallery Ltd., Toronto

Private Collection, Ontario

William Kurelek's apocalyptic view of the future of the world and his belief in personal salvation through faith are combined in this powerful and dramatic work. We see a ruined landscape laid bare, with broken trees and piles of rubble. Smoke fills the sky, and a lone plane surveys the scene. In the distance and over the crest of the hill, we see telephone poles with sagging strings of wires. But upon close examination we wonder, are these telephone poles or crosses? Kurelek had the ability to be subtle and blunt at the same time, commenting on what he saw as the inevitable downfall of the modern world and cautioning his audience to prepare for salvation through faith. Here, the hill we look at could be Calvary, Golgotha or Skull Hill ~ and Kurelek's compelling scene the result of an unrepentant modern world.

This work is in the original frame made by Kurelek.

ESTIMATE: \$30,000 ~ 50,000

10 WILLIAM KURELEK

ARCA OC OSA 1927 ~ 1977

***Funeral at Saskatchewan
Ukrainian Church in the 30s***

mixed media on board, initialed
and dated 1974 and on verso titled
12 x 9 in, 30.5 x 22.9 cm

PROVENANCE:

The Isaacs Gallery Ltd., Toronto
Private Collection, Toronto

William Kurelek's conversion to Catholicism led to his in-depth study of the books of the Old Testament and to his use of religious imagery in many of his paintings. Sometimes the imagery is subtle, not obvious at first glance, and at other times it is more overt. The perspective Kurelek has used to depict this funeral procession is remarkable. He has rendered the road, up which the pallbearers carry the casket on their way to the church, in the form of a cross. Both subtle yet pronounced, it is a classic Kurelek device, the result of two roads intersecting and of his faith overlaying the image. A smaller cross on the lid of the casket underscores the larger cross, echoing its meaning and speaking to the faith of the pallbearers. The soft yellow of the church and the pale blue of the sky provide contrast to the black clothing worn by some members of the funeral procession, and the varied whites of the snow set off the drama beautifully, resulting in a respectful, peaceful and meditative scene.

This work is in the original frame made by Kurelek.

ESTIMATE: \$20,000 ~ 30,000



**11 WILLIAM KURELEK**

ARCA OC OSA 1927 – 1977

Potbelly Stove

mixed media on board, initialed

and on verso inscribed #2777

19 3/4 x 12 3/4 in, 50.2 x 32.4 cm

PROVENANCE:

Private Collection, Calgary

In his youth on a Manitoba farm, William Kurelek was expected to do his share of the daily chores. He milked cows, hauled hay and cut firewood. Through this physical labour, he came to know the importance of simple, functional machinery that supported the lives of working-class people. In his charming paintings we often find household items such as kettles, coal buckets and lanterns rendered in respectful detail, for to him these things held positions of great importance. Here, Kurelek has depicted an ornate potbelly stove against a bare wall in a sparse room. A single shoe has been discarded nearby, or perhaps placed there to dry. The room is completely unadorned. Beams bisect the cracked ceiling and an open door leads to another room, but the feeling is one of modest simplicity, with the stove as the central focus. Paintings of humble subjects such as *Potbelly Stove* often belie the depth of consideration that went into each subject Kurelek chose to paint. His appreciation of the hearth and its importance in a home is clearly demonstrated in this subtle, understated work.

This work is in the original frame made by Kurelek.

ESTIMATE: \$10,000 ~ 15,000





12 HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 ~ 1990

Untitled

oil on canvas, signed and dated 1960 and on verso titled and dated on the gallery label and inscribed *H. Miller 5 Elm Apt. 11* indistinctly
70 x 80 in, 177.8 x 203.2 cm

PROVENANCE:

Galerie Dresdnere, Toronto, 1985

LITERATURE:

Gerta Moray, *Harold Town: Life and Work*, Art Canada Institute, 2014

Harold Town cuts a distinctive, bold figure across modern art in Canada. He was prominent as an aesthetic provocateur in Toronto from the 1950s until the 1980s, and his ever-inventive abstraction is currently enjoying a positive reassessment. In 1953 Town was a founding member of the influential and accomplished group of abstract artists to which he gave the memorable name Painters Eleven. Town was successful both critically and financially in the 1950s and 1960s especially, enjoying exhibits across Canada and in the USA, and twice representing Canada at the *Venice Biennale* (in 1956 and 1964). He was nothing less than an art star.

While it used to be difficult to separate the exuberant and controversial Town from his masterly Abstract Expressionist canvases, distance allows us a welcome opportunity to look at and appreciate more fully the visual qualities of a painting such as *Untitled*, from 1960. Town's successes at this time gave him the confidence to work on such a large scale. The drama of this painting is characteristic of his approach during this period, which exemplified New York critic Harold Rosenberg's notion of "action painting," articulated in the 1950s when Town was becoming prominent. The painting is above all gestural, in the sense that one can see and feel Town's painterly actions as he worked across the large surface. This

surface is dominated by an intriguing central motif, a loosely drawn oval that seems to struggle against the commanding and confining corners of a frame. As if to proclaim its authority, Town asserts this outline or border with much heavier brush-strokes, especially at the corners of the central image. To further highlight the presence of geometry and the grid, at the bottom right of this framing device he enters a quickly rendered oval that is centred by the intersecting lines of a simple cross.

If the theme of this painting can thus be construed as the contest between the rigours of geometry and the freedom of gesture, two important priorities in the work follow. First, the partially confined circle in the centre is replicated outside its white frame; other circles and ovals have in effect escaped to appear in a range of colours and sizes. These satisfy Town's urge to paint in an unfettered way, a technique that both causes and welcomes the drips and marks we see across this surface. Secondly though, the large space in which all these forms cavort is nonetheless still framed by the unforgiving format of the canvas itself.

We can sense from the theatricality of this canvas that Town's work, however sensuous, was also thoughtful. He wrote and speculated about the issues of modern art. One facet of that inquiry was his concern with just these issues of bordering and control, which are explored vividly in *Untitled*. Not only is the central form partially bounded by the corners of a would-be frame, but the vibrant red triangular form that pulls us towards the bottom left of the image is itself the marker of the corner as a starting place and as a problem for painting. In 1962 Town began a series of paintings called *The Tyranny of the Corner*, works in which he explored the fundamental imposition of corner geometries that we see in this canvas.

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

Please note: this work will be previewed at Heffel Gallery, Toronto and will be available there post-auction.

ESTIMATE: \$30,000 ~ 50,000



13 JOHN GRAHAM COUGHTRY

AOCA CGP OSA 1931 – 1999

Water Figure

oil on canvas, on verso signed,
titled and dated 1982
56 x 48 in, 142.2 x 121.9 cm

PROVENANCE:

The Isaacs Gallery Ltd., Toronto
Collection of Roy L. Heenan, OC, Montreal

LITERATURE:

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 1*, 1997,
page 538a

Graham Coughtry began his series of works depicting the single figure in 1962. He credits the influence of Swiss sculptor Alberto Giacometti, whose work he saw in France while on a Timothy Eaton traveling scholarship in 1954 and 1955, with having a profound impact on him, and with shaping his interest in the single, ghostlike, ambiguous figure. These solitary figures are the best-known of Coughtry's works and define his interest in the human form. In them he has explored various human yearnings – that of flight, for instance – by depicting the figure flying through the air, and various human activities – including lovemaking – in a ghostlike, ethereal manner. His figures recline, sleep, stretch their languid forms and fall through richly painted atmospheres that evoke weather, environment and time.

His colour selection for each work furthers the ideas in them, and *Water Figure* is an excellent example of this. A young woman, arms thrown backwards, moves with dance-like abandon through an expanse of blue water. White spray flies around her legs and green reflects up the side of

her brown-skinned body. Her slight form is characteristic of Coughtry's general treatment of the figure – his debt to Giacometti is most evident here – but also speaks of youth and beauty. She is a nymph.

Coughtry was trained at the Montreal Museum of Fine Arts School of Art and Design and had excellent teachers there in Goodridge Roberts and Jacques de Tonnancour. From there he moved to the Ontario College of Art in Toronto, where Jock Macdonald was teaching at the time. Coughtry excelled as a student; he won the Imperial Order Daughters of the Empire prize as well as the Eaton scholarship that took him to Europe. In addition to painting, he executed numerous commissioned murals – his flying figures adorned the walls of Toronto Pearson Airport. He was also trained and practised as a graphic artist, working for Graphica & Associates and later in the graphics department of the Canadian Broadcasting Corporation's television division in Toronto. In 1957 his canvas *Night Interior* was included in the *Second Biennial of Canadian Art*, held at the National Gallery of Canada in Ottawa. He also worked as a sculptor, and his bronze *Tritons* stands outside Yorkdale Mall in Toronto.

In 1990 Christopher Hume reviewed Coughtry's figurative work in the *Toronto Star*, wherein he was very impressed with the paintings, noting how they explored “the figure stretched out in full abandonment, against a wildly-painted background of icy blue, turquoise, white, orange, gray and black...Some verge on the recognizable, most are semi-abstract variations on a theme...To see works like this is to be convinced that Coughtry could paint anything he wanted. And beautifully. When he's under control and everything's going well, he's indisputably one of Canada's most accomplished painters.”

ESTIMATE: \$40,000 ~ 60,000



right side 14

14 GREGORY RICHARD CURNOE

1936 – 1992

Funny Bicycle

mixed media sculpture, dated

December 1985 ~ May 20, 1986

37 x 66 1/2 x 14 in, 94 x 168.9 x 35.6 cm

PROVENANCE:

Acquired directly from the Artist

Collection of Roy L. Heenan, OC, Montreal

LITERATURE:

Greg Curnoe, National Gallery of Canada, <https://www.gallery.ca/en/see/collections/artist.php?iartistid=1236>, accessed March 7, 2015

London, Ontario artist Greg Curnoe is remembered as a uniquely gifted, constantly experimental artist and as a catalytic community leader. He was a brilliant and intuitive colourist and a staunch supporter of local

and regional culture in southwestern Ontario from the 1960s until his tragic death in 1992. Curnoe did not separate life and art. As he put it in 1976, “Art doesn’t change me; it’s what I’m doing. It’s rarely that an influence from my art determines the way I live; it’s usually the other way around. The way I live determines what I do in my art ~ if they can be distinguished, and I don’t think they can really be distinguished.” More than any other image from his extensive oeuvre, it is the bicycle that bespeaks the unity of art and life for Greg Curnoe.

Always the leader, the spark, Curnoe founded a bike club ~ the London Centennial Wheelers. He made his own bikes and exercised his passion for them across the eclectic range of his art production. Individual bike wheels painted in watercolour became beautiful colour wheels, sometimes with tongue-in-cheek references to abstract paintings that take this form, such as those by Claude Tousignant ~ for example, *Tousignant Red (Small Flange Campagnolo Hub)* (1979), or in homage to Marcel Duchamp’s famous ready-made, the *Bicycle Wheel* of 1913, as in *Sanouillet No. 1* (1979). A hallmark of Curnoe’s approach is the happy

*left side 14*

inclusion of three-dimensional, sculptural forms in an expanded sense of painting and assemblage. Bicycles figure in this realm too: *Zeus 10-Speed* (1972), for example, is a three-dimensional painting of a favourite bike. Many of Curnoe's self-portraits present him in full cycling gear. Acclaimed for his unique use of text in and as images, we can also easily imagine Curnoe's experience on his bike, in London, Ontario, in the opening lines of a collage from 1962: "Blue Sky / Richmond St. / Manhole / Heat / Elbows."

As its title suggests, *Funny Bicycle* stands out even in Curnoe's work. Akin to all his art but more startlingly so, this machine is a hybrid. The frame is that of a "real" bike, but the wheels are wooden circles that function more as meditations on the colour wheel than as conveyances. Seen from the side, the prominent front-gear disc has morphed into an exercise in colour harmonies. The perimeters of the painted wheels frame potentially dynamic circles of colour reminiscent of (and worthy of) Robert Delaunay's or František Kupka's experiments in abstraction near the beginning of the twentieth century. To call this a sculpture seems

inadequate: the work seems almost weightless, a celebration of movement and colour that one could "ride" in the fullest sense.

So revered is Curnoe's love of bicycles that contemporary artist Paul Butler undertook the Greg Curnoe Bike Project as an artist-in-residence project at the Art Gallery of Ontario in 2011. Rebuilding Curnoe's favourite bike, which Curnoe characteristically named after one of his own artworks: *Close the 49th Parallel ETC.*, Butler then went on tour through Curnoe's past as a way to explore the London artist's unique regionalism. So what is funny about *Funny Bicycle*? It is the lesson in all of Curnoe's work – that art is pretty close to life and vice versa. It is appropriate that the bicycle is again the messenger of this central aspect of Curnoe's legacy.

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

ESTIMATE: \$75,000 ~ 95,000



**15 JOHN GRAHAM COUGHTRY**

AOCA CGP OSA 1931 – 1999

Ciruela

oil on canvas, on verso signed,
titled and dated December 1982
72 x 60 in, 182.9 x 152.4 cm

PROVENANCE:

The Isaacs Gallery Ltd., Toronto
Private Collection, Toronto

Graham Coughtry's work has significant associations with the years he spent living and working in Spain, particularly in the early 1960s when he began to produce his *Two Figures* series. The outstanding success of this series of large, daring paintings culminated in an exhibition held in 1964 at the Isaacs Gallery in Toronto. By the time of the Isaacs exhibition, several of those works had already been selected for inclusion in numerous prestigious shows, both in Canada and abroad. Notable among those traveling exhibitions was *Art of the Americas*, which toured Madrid, Rome, Berlin and Paris in 1963, and *Canadian Painting, 1939 – 1963*, organized by the Tate Gallery in London in conjunction with the National Gallery of Canada. Coughtry stayed true throughout his career to the main focus of these abstracted figure works, which depicted elongated figures that fly, dance and most often make love while suspended in a sea of exotic colour. The English translation of the Spanish title *Ciruela* is Plum, reinforcing our reading of the artist's ever-sensuous intentions.

Please note: this work will be previewed at Heffel Gallery, Toronto and will be available there post-auction.

ESTIMATE: \$40,000 ~ 60,000



16

16 GERSHON ISKOWITZ

CSGA RCA 1921 – 1988

Autumn~I

oil on canvas, on verso signed, titled, dated 1978
and inscribed *Bizz* and *900-6*
44 x 38 in, 111.7 x 96.5 cm

PROVENANCE:

Private Collection, Montreal

Born in Kielce, Poland, Gershon Iskowitz began his artistic exploration at an early age. He grew up under the oppressive Nazi regime and survived internment at the Auschwitz and Buchenwald concentration camps. In 1949 Iskowitz moved to Canada, where, understandably, his early post-war works focused on those experiences; but it was our good

fortune that he ultimately was able to find strength and solace in the Canadian landscape as the main subject of his paintings. In his early landscape images we see identifiable features found in nature, but these aspects grew less distinguishable as he began to fill his canvases with floating areas of colour to suggest vegetation and atmosphere. After representing Canada at the *Venice Biennale*, Iskowitz took two important trips to Yellowknife in 1973 and 1977 that gave rise to a transformation in his artistic vision. In the years following, he experimented with new colour combinations and treatment of space, leaving open areas on the surface to allow room for the colours to breathe. *Autumn~I* is an outstanding example of Iskowitz's unorthodox and unparalleled interpretation of the Canadian landscape.

ESTIMATE: \$20,000 ~ 30,000



17

17 WILLIAM PATERSON EWEN

AANFM RCA 1925 – 2002

Untitled

oil on canvas, signed and on verso signed
and inscribed *Non Figurative Assoc.* and 13
30 x 30 in, 76.2 x 76.2 cm

PROVENANCE:

By descent to the present Private Collection, USA

LITERATURE:

Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*,
Mendel Art Gallery, 1987, page 20

Paterson Ewen's work developed amongst diverse influences. Formally, he trained under John Lyman at McGill University and Arthur Lismer and Goodridge Roberts at the Montreal Museum of Fine Arts. Informally, he

socialized with both the Automatists and the Plasticiens. This work was painted around the same time as the landmark exhibition *Espace 55*, Ewen's first showing of abstract paintings, held in 1955 at the Montreal Museum of Fine Arts. In half a decade of experimental abstract paintings, works were either untitled or they referenced figuration (for example, *Spaced Trees* or the *Lifestream* series). However, this canvas is firmly rooted in the abstract. He plays with soft-edged geometric forms and line, with rectangular shapes tempered by uneven borders and the curve of elliptical forms. The brush-strokes are evident, but unlike other 1950s works, not heavy with impasto. The colours are mainly pastel hues, punched with vibrant purple, teal and rust and outlined softly with black. In works such as *Untitled*, as Matthew Teitelbaum wrote, Ewen boldly "rejected representational content to distance himself from the easy sentimentalities of subject matter."

ESTIMATE: \$12,000 ~ 16,000



18 PAUL-ÉMILE BORDUAS

AUTO CAS QMG RCA 1905 – 1960

Tendresse des gris

oil on canvas, signed and dated 1955 and on verso
titled, dated on the artist's label and inscribed #1531
36 x 30 in, 91.4 x 76.2 cm

PROVENANCE:

Acquired directly from the Artist by Martha Jackson Gallery,
New York, September 1956
Acquired from the above by Arthur Tooth & Sons, London,
England, February 1960
By descent to the present Private Collection, England

LITERATURE:

Paul-Émile Borduas: Paintings 1953 – 1956, Martha Jackson Gallery,
1957, catalogue #4
Guy Gagnon, "À la Galerie Martha Jackson de New York. Exposition
consacrée au peintre canadien Borduas," *La Patrie*, March 21, 1957
"Paul-Émile Borduas Exhibited in New York," *The Montreal Gazette*,
March 25, 1957
Alan Jarvis, *Two Canadian Painters: Paul-Émile Borduas, Harold Town*,
Arthur Tooth & Sons, 1958, reproduced page 9, catalogue #5
François-Marc Gagnon, *Borduas and America*, Vancouver Art Gallery,
1977, pages 19, 23, 40, 43 and 44
François-Marc Gagnon, *Paul-Émile Borduas (1905 – 1960), Biographie
critique et analyse de l'oeuvre*, 1978, pages 382, 383, 414, 450, 493,
497, 499 and 501, reproduced
François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*,
2013, pages 367, 368, 402 and 443

EXHIBITED:

Museu de Arte Moderna de São Paulo, Brazil, *IIIe Bienal de São Paulo*,
June – October 1955, titled as *Ternura Dos Cinzas*, catalogue #7
in the Canadian section
Museu de Arte Moderna do Rio de Janeiro, Brazil, *Artistas canadenses*,
November 24 – December 11, 1955, titled as *Ternura Dos Cinzas*,
catalogue #7
Mount Holyoke, Massachusetts, 1955
Martha Jackson Gallery, New York, *Paul-Émile Borduas: Paintings
1953 – 1956*, March 18 – April 6, 1957, catalogue #4
Arthur Tooth & Sons, London, England, *Two Canadian Painters:
Paul-Émile Borduas, Harold Town*, October 7 – 25, 1958, catalogue #5

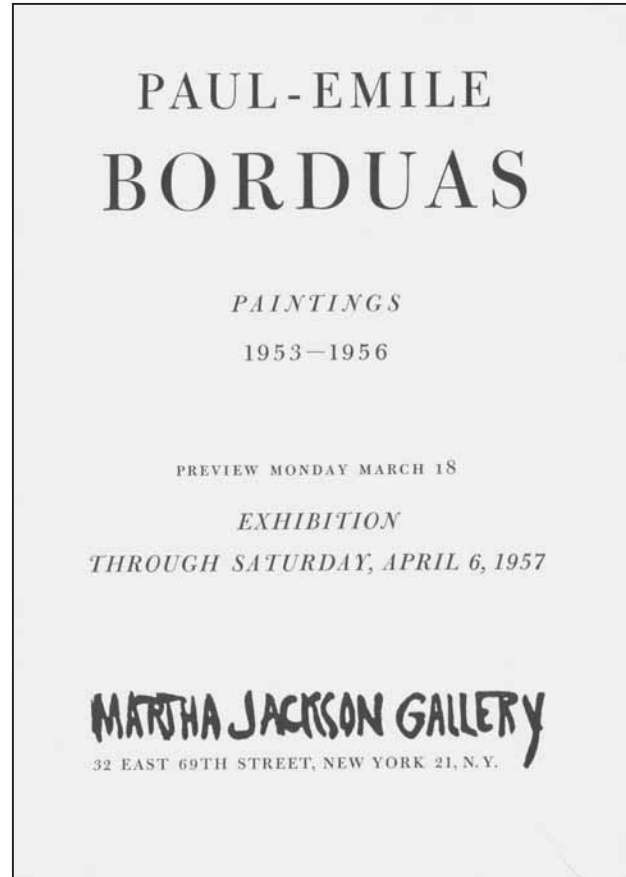
This painting by Paul-Émile Borduas, known for a long time only through a black and white photograph, has finally surfaced. It is a great discovery. It was in the possession of an English collector and his descendants since its presentation at Arthur Tooth & Sons in London, England, from October 7 to 25, 1958. Borduas was then exhibiting with Harold Town. A catalogue was published on that occasion in which *Tendresse des gris* is mentioned as no. 5.

However, the importance of this painting comes from the fact that it was included in the prestigious third *Bienal de São Paulo*, from June to October 1955, where Borduas represented Canada along with Jean Paul Riopelle. Created in 1951, the *Bienal de São Paulo* was the second-oldest art biennial in the world after the *Venice Biennale*. Borduas exhibited 12 paintings, among which was *Tendresse des gris*, mentioned as no. 7 in the catalogue and titled as *Ternura Dos Cinzas*. It was with the sponsorship of the National Gallery of Canada that Borduas was able to be part of the biennial – the choice of the paintings had been made by R.H. Hubbard, curator of Canadian art at the National Gallery, and a staunch supporter of Borduas since 1945. The same paintings were shown from November 24 to December 11 at the Museu de Arte Moderna of Rio de Janeiro.

Before arriving in England, the painting was exhibited from March 18 to April 6, 1957, at the Martha Jackson Gallery in New York, in a show entitled *Paul-Émile Borduas: Paintings 1953 – 1956*. A catalogue was published in which 35 paintings were listed, but we were told that only 15 were exhibited. Our painting is included as no. 4 in the catalogue. In fact, Martha Jackson knew of this painting since September 1956, when she acquired it directly from the artist in Paris. It is from her that David Gibbs, working for the Arthur Tooth & Sons gallery, had acquired *Tendresse des gris*.

I thought it necessary to reconstruct the complex history of this painting to explain its recent reappearance. *Tendresse des gris* was probably painted in New York before September 21, 1955, the date of Borduas's departure for Paris, where he lived the last years of his life. It shows the great impact that New York painting had on his development, but also how he had assimilated into his own world the all-overness, the flatness and the dynamism of American painting. It is striking, for instance, that in *Tendresse des gris*, the tension between centre and periphery that one feels in his previous watercolours and oil paintings of 1954 is overcome. If one follows the strokes of the palette knife, one sees clearly that they are not confined to the rectangular surface of the canvas, but tend to escape beyond it, suggesting a prolongation of the painting in all directions out of the frame. On the other hand, Borduas achieved this effect of movement not by line, as in Jackson Pollock's huge drippings, nor by thick planes as in Franz Kline's so-called calligraphic paintings, nor by great expanses of colour as seen in the work of Mark Rothko or Barnett Newman.

In April 1956, speaking of his recent paintings – which “have become whiter and whiter, more and more objective” – to Jean-René Ostiguy, who was then preparing the exhibition titled *Canadian Painters of 1956*, Borduas noted: “They nevertheless seem complex, when I see around me works with a clear and precise meaning, whether expressionist or



Exhibition catalogue for Paul-Émile Borduas: Paintings 1953 ~ 1956



detail 18

gestural. Mine seem to strive for the emotive synthesis of numerous elements. This emotional need cuts across everything." It is not surprising then that "greys" could evoke "tenderness." Borduas was also stressing the fact that, as he told Ostiguy, "Only the paintings which challenge my understanding are kept. One that comes out clear and easy to interpret fast becomes unbearable. My only worthwhile judgements rely on the vertigo of an emotional recognition of abundant synthesis."

This importance that Borduas gave to the mystery or secret imbedded in a painting came forth when one day he was asked by friendly onlookers, "Mr. Borduas, we like your paintings, we like the colours, the forms... but we don't understand." His answer surprised many. He told them, "You don't understand, neither do I." This emotional dimension is often indeed beyond rational explanation, as is anything coming from the unconscious. Painters paint for their own self-knowledge.

There is another point that I would like to make, taking advantage of the fact that Borduas was exhibiting with Riopelle at the *Bienal de São Paulo*. It is striking that even though both were using the palette knife, the result was so different in each case. Riopelle tended to leave an imprint of the very shape of the painting knife in the thick deposit of oil medium on the canvas. It is as if, instead of smearing the paint, he just pressed on it and made apparent the very shape of his instrument in the medium, introducing the idea of an imprint in the very act of painting. Nothing of that kind appears in the way Borduas handled his pigment with the painting knife. The application of thick layers of paint bears no resemblance to the instrument used to smear it. The stress is put on the movement, rather than on the form.

Since the idea of using an imprint to obtain a resemblance is as old as prehistory, and could be referred to in the negative imprints of hands one sees at the Pech Merle or Gargas caves in the southwest of France, we could say that Riopelle was introducing an anachronistic technique in his painting. For him, this had important implications in his last period, since he used the spray can to obtain negative images of birds, ferns, tools like scissors, borers or nails, and so many other things, as in his *L'Hommage à Rosa Luxemburg* (1992), in the collection of the Musée national des beaux-arts du Québec.

In Borduas's works, nothing of that kind can be found. The painting knife is used, as I said, to suggest movement, and, in a way, to suggest the movements done by the hand of the painter when he was producing the painting. We are not referred to the past, but to the present, as if we were the witness of the painting in the making, of its genesis, so to speak. As much as Riopelle tends to make us forget his presence in the painting, so Borduas does quite the contrary, and to the same extent. *Tendresse des gris* is a stunningly beautiful painting, and it is wonderful that it has resurfaced at this time.

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

This work is included in François-Marc Gagnon's online catalogue raisonné on the artist's work at www.borduas.concordia.ca/en/about/index.php, catalogue #3170.

ESTIMATE: \$300,000 ~ 400,000



19

19 GUIDO MOLINARI

AANFM LP QMG RCA SAPO 1933 ~ 2004

57/135

double-sided ink on paper, signed, titled
and dated 1957 and on verso inscribed 58/147
26 x 39 7/8 in, 66 x 101.3 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

Pierre Théberge, *Guido Molinari*, National Gallery of Canada,
1976, page 21

In January of 1955, Guido Molinari made his first trip to New York. Touring the Museum of Modern Art, he was impressed by the concept of sparseness in the work of Piet Mondrian. On returning to Montreal, he

carried this concept with him, which manifested in this double-sided black and white ink drawing. On both sides, the black asserts itself powerfully, but the white is just as important. As Pierre Théberge writes of the artist's work of this period, "Molinari set up a spatial equivalence between black and white, creating for himself the dynamic surface equilibrium which Mondrian had discovered. The critics, on the other hand, saw a strong influence of Franz Kline." The presence of American Abstract Expressionist artist Kline can certainly be seen in the recto image, with its strong, gestural brush-strokes and vital energy. The verso is more controlled and starkly simple, with black and white exchanging spatial dominance, as first one, then the other, pops out to the surface. In both images, Molinari shows how powerful black and white can be.

ESTIMATE: \$12,000 ~ 16,000



20

20 GUIDO MOLINARI

AANFM LP QMG RCA SAPO 1933 ~ 2004

56/58

ink on paper, signed, titled and dated 1957
and on verso titled and dated
11 3/4 x 18 in, 29.8 x 45.7 cm

PROVENANCE:

Private Collection, Montreal

This black and white ink drawing is a fine example of Guido Molinari's calligraphic works. In May of 1957, a collection of drawings such as this was exhibited at Galerie l'Actuelle, the Montreal gallery directed by Molinari, who was always at the forefront of the modernist scene there. These drawings have their graphic beginnings in the artist's own handwriting. During the years from 1951 to 1953, Molinari was experimenting with automatic writing,

which had its origins in Surrealism, producing drawings with nervous, wandering lines. But by 1957, his drawings had evolved to the bold, gestural lines we see here. By extending them off the surface at the top, Molinari gives a sense of motion to the lines, which seem on the march somewhere. These purely abstract marks may have a resonance of calligraphy, with its depiction of hand-drawn letters, but they have left behind their connection with recognizable communication, and instead convey the dynamism of the figure-ground interaction and the power of Molinari's gesture.

ESTIMATE: \$5,000 ~ 7,000



21

21 GUIDO MOLINARI

AANFM LP QMG RCA SAPO 1933 ~ 2004

57/198

gouache on paper, titled and stamped
with the Fondation Guido Molinari blindstamp
20 x 26 in, 50.8 x 66 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:

Pierre Théberge, *Guido Molinari*, National Gallery of Canada,
1976, page 10

An important figure in the abstract modernist scene in Montreal, Guido Molinari was a charismatic figure. Claude Gauvreau from Montreal's Automatist group stated, "Like Rasputin, mystic, German spy, first rate

organizer of orgies, high class hypnotist, and corrupter of Czarism; like Arthur Craven, French poet and British heavyweight boxer; like Éluard, Surrealist man of letters and political dilettante; Molinari is a prophet of freedom and intellectual fertility." Molinari's concerns were pictorial space, form and colour – and he evolved from more painterly works such as this to his carefully delineated *Stripe* and *Quantifier* paintings. Here, he explores a two-dimensional space inhabited by a vibrating dance of colour shapes, separate but positioned in an interlocking pattern. The hot red, yellow and orange rough-edged shapes pull up to the surface, with the white background reading as the space that they float on or in. It is a world of dynamic interplay of space and form, devoid of all reference to the natural world, the fulfillment of painting as an object of perception.

ESTIMATE: \$10,000 ~ 15,000



22

22 GUIDO MOLINARI

AANFM LP QMG RCA SAPO 1933 ~ 2004

58/62

double-sided ink on paper, signed, titled
and dated 1958 and on verso inscribed 57/190
20 x 25 3/4 in, 50.8 x 65.4 cm

PROVENANCE:

Private Collection, Montreal

LITERATURE:Pierre Théberge, *Guido Molinari*, National Gallery of Canada,
1976, page 23

The recto side of this painting relates back to the kind of Surrealist-
influenced use of automatic writing that occupied Guido Molinari
around 1953, an approach that served to liberate the unconscious in the

creation of his work. However, by the date of this work, 1958, Molinari
had moved on from these feverish line drawings, and his use of line had
simplified and his theory of abstraction was further developed. As he
stated in 1955, "For me, the primary plastic reality lies in the structure,
that is to say in the dynamic function resulting from the relationship
between elements, colour and plane." His interest in the visual dynamics
of colour manifests strongly here in the vibration of warm red, orange and
yellow, which adds to the dynamic dance of movement created by his
slashes and curves of paint, compressed within a two-dimensional
spatial plane.

The verso of this work shows the same interest in interlocking forms that
we see in 57/198, lot 21 in this sale, though with a more fluid approach in
which some forms intersect.

ESTIMATE: \$10,000 ~ 15,000



23 PAUL-ÉMILE BORDUAS

AUTO CAS QMG RCA 1905 - 1960

Chant d'été

oil on canvas, signed and dated 1955 and on verso titled and dated on the artist's label and inscribed *P5* and *Gérard Bealieu [sic], 3157 Lacombe Aven., Montreal 26*
42 x 36 in, 106.7 x 91.4 cm

PROVENANCE:

Gilles Corbeil, Montreal
Gérard Beaulieu, Montreal
Galerie Camille Hébert, Montreal
Acquired on April 10, 1963, for \$5,000 by Edgar and Dorothy Davidson, Montreal, and then moving to Ottawa in 1972
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine Art Auction House, May 17, 2011, lot 53
Private Collection, Toronto

LITERATURE:

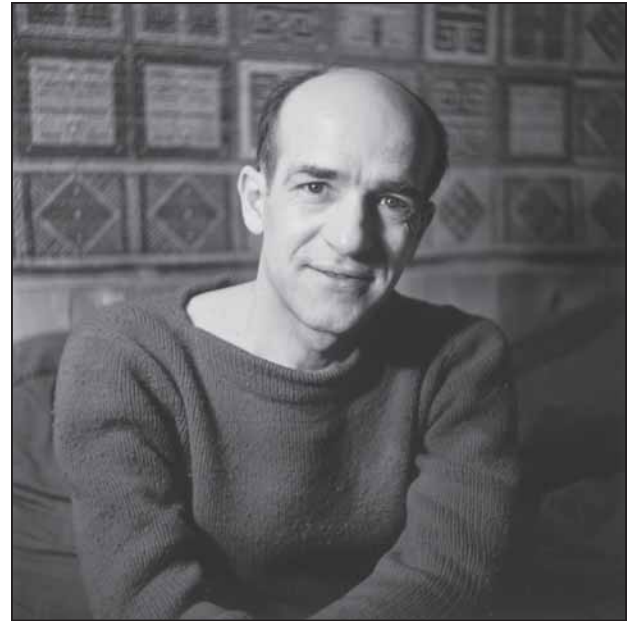
Gilberte Martin-Méry, *L'Art au Canada*, Musée des beaux-arts de Bordeaux, 1962, reproduced
François-Marc Gagnon, *Paul-Émile Borduas (1905 - 1960), Biographie critique et analyse de l'oeuvre*, 1978, pages 384 and 385
Anna Moszynska, *Abstract Art*, London, 1990
Maurice Perron, *Photographs*, 1998, a photograph of the artist reproduced page 216

EXHIBITED:

Musée des beaux-arts de Bordeaux, *L'Art au Canada*, May 11 - July 31, 1962, catalogue #34
Galerie Camille Hébert, Montreal

Chant d'été was, with a group of 17 others, one of the paintings acquired at Paul-Émile Borduas's studio in New York by Gilles Corbeil, acting on behalf of himself, his brother Maurice, and Gérard Beaulieu. Borduas's papers contain a list dated September 17, 1955, of these 18 paintings, and *Chant d'été* is #5 on this list. This is confirmed by a label that appears on the back of *Chant d'été*: "P5," for fifth painting on the list, and "Gérard Bealieu [sic], 3157 Lacombe Aven., Montreal 26." These paintings were sent to Montreal on September 20, on the very eve of Borduas's departure for Paris. The Corbeils and Beaulieu were happy to make this transaction to help Borduas establish himself in Paris; indeed, he was paid on August 31. But the negotiation between Gilles Corbeil and Borduas goes back further in time, since it was in March that the former visited the latter in New York, for that purpose.

The engineer Gérard Beaulieu was, with Gérard Lortie and Maurice Corbeil, an important collector of Borduas. Regrettably, Beaulieu died in 1970 at the age of 59 years. He had belonged to a family of artists; the painters Paul-Vanier Beaulieu and Louis-Jacques Beaulieu (who used to sign Louis Jaque) were his brothers, and another brother, the architect Claude Beaulieu, was one of the founders of the art magazine *Vie des arts*. Gérard Beaulieu put this painting on sale at the Galerie Camille Hébert in Montreal, and it is there that the Davidsons bought it on April 10, 1963.



Portrait de Paul-Émile Borduas dans son atelier de Saint-Hilaire (Portrait of Paul-Émile Borduas in his Saint-Hilaire studio), 1951
Silver print, Rolleicord. Photograph: Maurice Perron
Collection Musée national des beaux-arts du Québec

Camille Hébert was, by the way, along with Fernande Saint-Martin, Yves Lasnier and Otto Bengle, one of the courageous gallery owners in the sixties who were open to the new trends in art.

Chant d'été, as the title suggests (Summer Song), is an attempt to transpose music into painting. It is not the only case among the 18 paintings of the list: *Musique acidulée* (#11 on the list) is another example. We would have more if we added titles referring to dance, such as *Tango*, *Carnet de bal* and *Mazurka*, in the same group. In fact, one finds in the whole of Borduas's production a number of examples of titles referring to music. I am thinking, for instance, of *Allegro furioso*, 1949, sold at Heffel six years ago, or of *Symphonie en damier blanc*, 1957, which was presented after Borduas's death to the Stedelijk Museum in Amsterdam.

All these examples belong to a long tradition in modern art, where one can quote *Arrangement in Grey and Black: Portrait of the Painter's Mother*, 1871, at the Musée d'Orsay in Paris, or *Symphony in White #1: The White Girl*, 1862, at the National Gallery in Washington, DC, both by James McNeill Whistler. But closer to home, one thinks of Marc-Aurèle de Foy Suzor-Coté's beautiful *Symphonie pathétique*, 1925, at the Musée national des beaux-arts du Québec.



detail 23



detail 23

But it is especially the first abstract painters, namely František Kupka, Wassily Kandinsky, Robert Delaunay and Paul Klee, who were keen to compare their first abstract works to music. Delaunay was looking for “des lois [of painting] fondées sur la transparence de la couleur, qui peut être comparée aux tons musicaux (for laws based on the transparency of the colour, which could be compared to musical tones).” Even if abstract art did not represent anything, August Endell (1871 – 1925), a German designer and architect, predicted that it would touch our souls as strongly as music was ever able to do. When he saw some of the *Fenêtres* of Delaunay, Klee compared them to the fugues of Bach. Kupka titled one of his early abstract paintings *Amorpha: Fugue in Two Colours*, 1912. And of course, the comparison between art and music is one of the recurrent themes of *Concerning the Spiritual in Art*, 1911, by Kandinsky.

At home, Bertram Brooker also took music as subject matter, as witnessed by many of his titles including *Toccata*, circa 1927, in a private collection, *Abstraction ~ Music*, circa 1927, in the collection of the London Public Library and Art Museum, Ontario (now Museum London), and *Sounds Assembling*, 1928, in the collection of the Winnipeg Art Gallery.

Thus *Chant d'été*, ambitious in size for Borduas, belongs to a solid tradition in modern art. White is dominant, but many hues of grey, pink, ochre, green and blue play in transparency all over the surface of the painting, as if to give voice to the thought of Delaunay I just quoted. What is also striking is the surge of white from the right bottom corner towards

the left upper corner, as if summer were taking over in a single movement. The small interventions of black and dark grey create a rhythm on the entire surface. When you look at the painting, musical terms come naturally to mind.

Music is a function of time, is the art of time, a domain seemingly outside of the reach of painters. Painting seems at first to be given in the instant – all at once, so to speak. No special order of succession is suggested. The eye seems to be able to wander here and there in all directions. But in fact, by contemplating the work, by being absorbed into it, the spectator imbues the painting with time, imposes on it its own interior order, and – why not? – its personal music. We do the opposite at a concert. We close our eyes and imagine lines or colours corresponding to the music. By giving *Chant d'été* as the title of the painting, Borduas was revealing something of the music it evoked for him, the painter being the first spectator of his work. Neither a symphony nor a pure poem, *Chant d'été* was for him a song, maybe a hymn – but without religious implications – dedicated to summer, in a work probably painted, at the latest, the previous spring.

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: \$400,000 ~ 500,000

**24 MARCELLE FERRON**

AANFM AUTO CAS QMG RCA
SAAVQ SAPO 1924 ~ 2001

Composition

oil on canvas, signed and dated faintly
and on verso signed, dated 1962 on
the gallery label and inscribed \$200
16 x 10 3/4 in, 40.6 x 27.3 cm

PROVENANCE:

Galerie Christophe Gaillard, Paris
Private Collection

Works from Marcelle Ferron's Parisian period, 1953 to 1966, are often characterized by wide, geometric swathes of paint and an openness not seen in her earlier Quebec paintings. *Composition*, dated 1962, reflects these tendencies while also experimenting with an off-balance arrangement of forms. Counteracting the asymmetrical composition is Ferron's beautifully balanced use of colour. A deep crimson stripe across the top of the canvas steadies the work by echoing the horizontality in the lower quarter of the painting. Dashes of the same red pigment, especially the diagonal gash, keep our eye moving. Luscious blues and whites are signature colours of Ferron's, and she uses them here with both gusto and restraint. White provides a stable, open background, while vivid cobalt dances upwards. Ferron was an important member of the Automatists and a signatory of their 1948 manifesto, *Refus global*. The group's commitment to abstraction and stance against the conservative government in Quebec resonated with her, and Paul-Émile Borduas's mentorship supported her artistic ideals. While in France, she made important connections, resulting in exhibitions throughout Europe, Canada and at the *Bienal de São Paulo* in Brazil.

ESTIMATE: \$20,000 ~ 30,000



**25 PAUL-ÉMILE BORDUAS**

AUTO CAS QMG RCA 1905 ~ 1960

L'Arlésienne en balade

watercolour on paper, signed and dated 1954 and on verso signed, titled on the gallery labels and dated 22 x 30 in, 55.9 x 76.2 cm

PROVENANCE:

Galerie Agnès Lefort, Montreal
Galerie Claude Lafitte, Montreal
Galerie Dresdnere, Toronto
Sold sale of *Canadian Art and International Works*, Heffel Fine Art Auction House, November 9, 1995, lot 90
Private Collection, Vancouver

LITERATURE:

Wassily Kandinsky, *Concerning the Spiritual in Art*, 1912, page 25
"Borduas et Riopelle Chez Agnès Lefort," *La Presse*, September 25, 1965, page 23
François-Marc Gagnon, *Paul-Émile Borduas (1905 ~ 1950), Biographie critique et analyse de l'oeuvre*, 1978, pages 355 and 503
Karen Wilkin, *The Automatists: Then and Now*, Galerie Dresdnere, 1986, reproduced page 54, catalogue #3
David Burnett, *Les Automatistes: Montreal Painting of the 1940s and 1950s*, Drabinsky Gallery, 1990, page 32

EXHIBITED:

Galerie Agnès Lefort, Montreal, *Borduas: 28 Watercolours*, May 22 ~ June 9, 1956
Brooklyn Museum, New York, *20th Biennial International Watercolor Exhibition*, April 7 ~ May 31, 1959, titled as *The Girl from Arles in the Ballad*, catalogue #9
Galerie Agnès Lefort, Montreal, *Borduas ~ Riopelle: Encres et aquarelles*, September 18 ~ October 1, 1965
Galerie Claude Lafitte, Montreal, *Grands maîtres européens et canadiens et artistes de la galerie*, June 12 ~ September 15, 1985, catalogue #26
Galerie Dresdnere, Toronto, *The Automatists: Then and Now*, May 1 ~ 21, 1986, catalogue #3
Drabinsky Gallery, Toronto, *Les Automatistes: Montreal Painting of the 1940s and 1950s*, October 13 ~ November 7, 1990

Paul-Émile Borduas was particularly interested in producing watercolours in 1954. It is not always possible to associate a title to an existent watercolour, as we can in the case of *L'Arlésienne en balade* ~ the history of each work can be difficult to retrace. But one thing is sure ~ that we can attribute this inspired production of 1954 to the impact of American painting on Borduas. As he had moved to New York in 1953, Borduas knew well what was happening there, so it was no longer possible to say, as he did at the beginning of his residence in New York, that Paris remained the capital of the arts. So he needed to assimilate new

techniques like dripping or splashing, new concepts of pictorial space such as bi-dimensionality and all-overness, and new formats to his own world. Watercolour permitted him to work rapidly and was the perfect medium for this kind of exploration.

In *L'Arlésienne en balade*, Borduas adapted plant-like forms to a horizontal format in a relatively all-over composition. The fact that he hesitated to go beyond the rectangle of the paper on which he was working is an indication that the idea of a centred composition had a hold on him. In Jackson Pollock's paintings, for example, one often has the impression that the network of lines seen on the canvas could expand out of the frame in all directions ~ there is no opposition between centre and periphery. Such works were compared by malicious critics to wallpaper for that reason.

On the other hand, the graceful movement, sensed by following the black strokes and the green spots in this Borduas watercolour, may have suggested the title. *L'Arlésienne* (usually translated into English as *The Girl from Arles*) is the title of a play written by Alphonse Daudet, for which Georges Bizet had composed the incidental music in 1872. It suggests once more Borduas's interest in music. Other Borduas titles go in the same direction: *Allegro furioso*, *Tombeau pour une cathédrale défunte*, *Chant d'été* (lot 23 in this sale), *Symphonie*, to name just a few. This is not surprising for an abstract painter, since abstraction was often compared to music by its early promoters. The idea was that painting, like music, could stimulate feelings, without being figurative. In his 1912 book *Concerning the Spiritual in Art*, Wassily Kandinsky wrote: "Generally speaking, colour is a power which directly influences the soul (i.e., the feelings). Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand which plays, touching one key or another, to cause vibrations in the soul."

The story of *L'Arlésienne en balade* is a little complicated. It was exhibited at the *20th Biennial International Watercolor Exhibition* at the Brooklyn Museum in May 1959. After Borduas's death, Galerie Agnès Lefort in Montreal exhibited it with the works of Jean Paul Riopelle in September 1965. But it is when it was sold in November 1995 at Heffel Fine Art Auction House that it was acquired by its current Vancouver collector. Before that it was shown at Galerie Claude Lafitte in Montreal and at Dresdnere Gallery in Toronto. In other words, the watercolour itself was "en balade" (on a stroll) for a long time! Let us hope that it will now find a safe haven.

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

This work is included in François-Marc Gagnon's online catalogue raisonné on the artist's work at www.borduas.concordia.ca/en/about/index.php, catalogue #2005-1037.

ESTIMATE: \$40,000 ~ 60,000



**26 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 – 1990

La visite

oil on canvas, signed and dated 1961

and on verso titled

36 x 20 1/2 in, 91.4 x 52.1 cm

PROVENANCE:

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

The consignor of *La visite* has said that the work was exhibited at Galerie Gérard Zanettin in Quebec City, circa 1962. Galerie Gérard Zanettin was one of the oldest galleries in Quebec City (it opened in 1885), which since 1960 had been promoting Quebec artists, and Jean Paul Lemieux was one of its stars. This painting was given by the artist to the consignor as a gift for her efforts in promoting Lemieux amongst her friends and for helping him by organizing an exhibition at the Continental Restaurant in Quebec City in about 1961.

The title of our painting was used again in 1967 by Lemieux for one of his famous paintings in the collection of the National Gallery of Canada in Ottawa. That painting shows a father, a mother and their daughter, who could be described as guests as they would appear to their hosts when they opened the door and saw them for the first time. There is no smile on their faces yet, but by the way they are dressed, we see that they are outside and just about to be received by their hosts. In this case, Lemieux used the term *la visite* as it is used in colloquial French in Quebec, to designate guests. When we receive guests in Quebec, we call them *de la visite*, precisely in the context suggested by this Lemieux painting.

However here, in our *La visite* from 1961, this term seems to take on a completely different meaning. Two women are seen in profile, facing each other. The one on the right is grasping the arms of the second one, as if she were happy to see her – but her face, and the face of the one we assume to be her friend, shows only subtle expressions of feeling. This subdued expression, often encountered in Lemieux's paintings, in this work takes on an almost sacred significance. This “visite” could be almost interpreted as a “Visitation,” such as the Visitation of Mary, the mother of Jesus, to Elizabeth, pregnant with John the Baptist, as told in the Gospel. Luke 1:40–43 states, “[Mary] went into Zechariah's house and greeted Elizabeth. When Elizabeth heard Mary's greeting, the baby moved within her. Elizabeth was filled with the Holy Spirit and said in a loud voice: ‘You are the most blessed of all women, and blessed is the child you will bear! Why should this great thing happen to me, that my Lord's mother comes to visit me?’”

Of course, Lemieux did not directly intend to illustrate the Bible, but is it not possible that some reminiscence of the Gospel may have played a role here? And could this explain why these two paintings with the same title are so different in mood and intention? The 1967 National Gallery painting seems to describe something that could have really happened – the arrival of guests at their hosts' door. The clothing of each person is noted with great accuracy, and it even suggests that the daughter is

dressed like the mother. The other painting, our *La visite* from 1961, is almost abstract in character and brings us into a completely different world – a more spiritual one. The simplified clothing here is more a play of complementary colours of red and green than anything else. We are in a painter's universe, not in a depiction of day-to-day events.

It is fortunate that this fine Lemieux painting from the early sixties has resurfaced now. It has added to our knowledge of this great period in his development.

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

ESTIMATE: \$250,000 ~ 350,000



**27 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 ~ 1990

Le bouquet

oil on canvas, signed and dated 1973 and on verso

titled and dated on the gallery label

50 1/4 x 32 1/8 in, 127.6 x 81.6 cm

PROVENANCE:

Mira Godard Gallery, Toronto, 1982

Flowers held continuing interest for Jean Paul Lemieux and were a recurring element in his work. He explored the subject of a large and dense bouquet of flowers on at least two occasions, setting these bouquets in simple vases on unadorned tables and posing a woman contemplatively beside them. Lemieux sometimes set his enigmatic figures against flower-strewn fields or blanketed receding hillsides with dots of colourful wildflowers. Here, the bouquet appears to be composed of dried flowers, along with ripe wheat, soft grasses and dried thistles. It is the entire focus of the work, filling the majority of the canvas and reaching to its sides, and handled overall with Lemieux's characteristic delicacy of touch and understated sense of colour. Pink, red and yellow accents enliven the arrangement, and the black background, which upon close examination we find to be filled with subtle colour, is a perfect foil for the pale laciness of the bouquet. The vase that holds the bouquet is plain and simple, creating a feeling of ambiguity and typifying the sense of mystery that is characteristic of Lemieux's work.

ESTIMATE: \$40,000 ~ 60,000



28

28 ANTONY (TONY) SCHERMAN

1950 ~

A Kim Phuc V

encaustic on canvas, on verso signed,
titled and dated 2000 ~ 2001
72 x 72 in, 182.9 x 182.9 cm

PROVENANCE:

Private Collection, Quebec

This painting is dedicated to Kim Phuc, a friend of the artist. She is a survivor of the Vietnam War and one of the subjects of a searing photograph of that conflict, which shows injured children fleeing a napalm attack on their village. This photograph changed the way the world looked at this war, winning a Pulitzer Prize for the photographer. Phuc turned her personal tragedy to a higher good, subsequently establishing a foundation for the purpose of healing the children of war,

and in 1997 she was made a Goodwill Ambassador for Peace for UNESCO. It seems fitting that Tony Scherman should associate this gorgeous painting of flowers with her. The darkness of the background gives dramatic contrast to the lush pink blossoms and sprays of foliage. Scherman's use of the ancient technique of encaustic, in which pigment is worked into hot wax and spread on the canvas, creates layers of depth, and the drips are evidence of his process. Knowledge of this brave woman's story infuses this beautiful work with a poignant meaning.

Please note: this work will be previewed at Galerie Heffel, Montreal and Heffel Gallery, Toronto and will be available in Toronto post-auction.

ESTIMATE: \$30,000 ~ 35,000



29

29 ANTONY (TONY) SCHERMAN

1950 ~

Lady Banquo

encaustic on canvas, on verso signed,
titled and dated 1994 ~ 1996
84 x 84 in, 213.3 x 213.3 cm

PROVENANCE:

A Prominent Private Collection, Montreal

LITERATURE:

Karen Antaki, *Banquo's Funeral*, Leonard & Bina Ellen Art Gallery, Concordia University, 1996, http://www.tonyscherman.com/catalogues/catalogue_html/bonquoenglish.html, accessed February 12, 2015

EXHIBITED:

Leonard & Bina Ellen Gallery, Concordia University, Montreal, *Banquo's Funeral*, September 26 ~ November 2, 1996

Tony Scherman's series *Banquo's Funeral* depicts characters from *Macbeth*, such as Lady Banquo, at a fictitious event within the play itself; in Shakespeare's script, a funeral ceremony for the murdered Banquo does not take place. As in many of Scherman's portraits, the overwhelmingly large, cropped face of Lady Banquo works on many levels. One is that, in these portraits, as Karen Antaki writes, "the erased and scarified planes are metaphorically, a rendering of inner psychic activity." Secondly, these "facescapes" eliminate the figure-ground relationship so that the surface of the subject's skin becomes the same as the surface of the canvas. Lady Banquo's sad, distant gaze suggests the widow's emotional state and her deliberately scratched visage, her physical pain and suffering. Scherman is a master of the medium of encaustic, and he manipulates its waxy and luminescent qualities superbly in this intriguing work.

Please note: this work will be previewed at Galerie Heffel, Montreal and Heffel Gallery, Toronto and will be available in Toronto post-auction.

ESTIMATE: \$30,000 ~ 50,000



30

30 PIERRE GAUVREAU

AUTO CAS OC QMG 1922 ~ 2011

Couchant corridor

oil on canvas, signed and dated October 1946
and on verso titled and dated
28 x 36 in, 71.1 x 91.4 cm

PROVENANCE:

Acquired directly from Madeleine Arbour, a signatory of *Refus global*
Galerie Dresdnere, Toronto, 1985

LITERATURE:

Sylvain Lecombe, "Vivre une peinture sans tradition," *Paris-Paris: Cr ation en France 1937-1957*, Centre George Pompidou, 1981, pages 218 ~ 220
Fran ois-Marc Gagnon, *Chronique du mouvement automatiste qu b cois*, 1998, pages 282 and 284

EXHIBITED:

Dominion Gallery, Montreal, *Eighth Annual Exhibition of the Contemporary Arts Society*, November 16 ~ 30, 1946
75 Sherbrooke Street West, Montreal, *Group Automatiste*, February 15 ~ March 1, 1947

75 Sherbrooke Street West, Montreal, *Trente-trois tableaux de Pierre Gauvreau*, November 15 ~ 30, 1947

Couchant corridor was painted in 1946, the same year Pierre Gauvreau returned to Canada from England, and was subsequently included in three important early exhibitions ~ the Contemporary Arts Society annual exhibition in 1946, the second Automatist show in February 1947, and a solo show in November 1947. The exhibitions received considerable attention from the local press, and *Couchant corridor* was favourably mentioned as an outstanding, meaningful work by two critics who reviewed the Contemporary Arts Society exhibition. Gauvreau and the other Automatists used the media to explain their revolutionary ideas to the public; in describing how Canadian Automatism differed from Surrealism, Gauvreau declared, "I do not paint coldly, but under the influence of an imperative interior feeling whose origin I do not know, and which changes with each work." We cannot know the inspiration for *Couchant corridor*, but the result is strikingly beautiful. Sweeping gestural forms evoke a sense of movement, and the balance of colour in the composition creates a playful impression in this early, superlative painting.

ESTIMATE: \$15,000 ~ 25,000

**31 WILLIAM RONALD**

P11 RCA 1926 ~ 1998

Four Seasons

oil on canvas, signed and dated 1959
and on verso signed, titled and dated
65 x 33 in, 165.1 x 83.8 cm

PROVENANCE:

Collection of Hilti Canada Limited
Gallery Quan, Toronto, 1982

LITERATURE:

Barry Callaghan and Kay Woods, *Ronald: 25 Years*, The
Robert McLaughlin Art Gallery, 1975, reproduced page 9

Four Seasons is notable not only for its lively image, but also as a reflection of many aspects of the artist's stylistic growth and personal history. One can trace a steady evolution in William Ronald's approach to abstraction throughout the 1950s, from his earliest riffs on Cubism and his Jackson Pollock-inspired experiments with action painting to his powerful central-image paintings employing an ever-richer gamut of colour and texture. Ronald could never be pinned down to one idea or format, often creating works with an emotional energy that demanded an instinctive combination of visual elements, as in *Four Seasons*. Here we see a slatted framework, reminiscent of the backdrop in his outstanding 1959 work *The Gypsy*. Within this framework is the vibrating outline of an opening ~ possibly a window or a screen door ~ on which he has written 403 SUZA. The artist's widow, Helen, agrees that this is a clear reference to Ronald's then two-year-old daughter, Suzanne, and, on reflection, recalled that they had purchased a new car that year, a Peugeot model 403.

ESTIMATE: \$15,000 ~ 20,000



32

32 RITA LETENDRE

ARCA OC QMG 1928 ~

Rencontre

oil on canvas, on verso signed, titled and dated 1964
18 x 20 in, 45.7 x 50.8 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Sandra Paikowsky, *Rita Letendre: The Montreal Years, 1953-1963*,
Concordia Art Gallery, 1989, page 31

Rita Letendre returned to Montreal in the fall of 1963, after almost two years of traveling in Paris, Rome and Israel with Ulysse Comtois. According to Sandra Paikowsky, her travels "had a significant effect

on both her pictorial language and her imagery." This impact is clearly demonstrated by this small but powerful canvas. The upward-thrusting composition, combined with the ochre, sky blue and hot yellow palette, displays a focused dynamism not seen in Letendre's previous works. Furthermore, *Rencontre* is positioned in Letendre's oeuvre as a transitional work, as by the mid-1960s her focus shifted to more hard-edge geometric forms, which would dominate her work in the 1970s. Her palette-knife application of the pigment is deft and sure, while the predominant wedge shapes foreshadow her later triangular line works. The similarity to *Maquette for Toronto City Hall Mural*, sold by Heffel in May 2010, is striking. Yet *Rencontre* is clearly more expressive, the gestural forms and impastoed paint evoking a visceral emotion in the viewer.

ESTIMATE: \$25,000 ~ 35,000



33

33 HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 ~ 1990

Spectre at the Departure

oil on canvas, signed and dated 1956 and on verso signed, titled on the artist's label, dated and inscribed *P294(0)* and *repainted in part 59*
39 x 39 in, 99 x 99 cm

PROVENANCE:

Private Collection, Toronto

Harold Town's talent, intellect, wit and self-confidence are all reflected in the consistently strong paintings, prints, collages and drawings he created throughout his career. Those who had the opportunity to know him were bound to agree that his was a charismatic but often

unpredictable personality. Nonetheless, Town could also be fiercely loyal and respectful to his most valued friends. This trait is evident when one reads Town's tribute on the occasion of the 1958 *Oscar Cahén Memorial Exhibition* at the Art Gallery of Ontario. During the mid-1950s, both artists experimented with similar motifs in their paintings, paying homage to the works of British and European modern artists such as Rico Lebrun and Graham Sutherland. Town's title *Spectre at the Departure* suggests that this painting was likewise a memorial to Cahén following his sudden death in November of 1956. At the right side of the image a black stem rises and then drops earthward with a heavy head reminiscent of the spiked forms seen in Cahén's work. Town gives us an uncluttered surface, allowing us to focus on the emotional power of the intense colours.

ESTIMATE: \$20,000 ~ 30,000



34 JEAN PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 – 2002

La forêt enchantée

oil on canvas, signed and on verso titled and dated 1957 on the labels and inscribed with the Dominion Gallery inventory #A2748
38 x 50 7/8 in, 96.5 x 129.2 cm

PROVENANCE:

Acquired directly from the Artist
by Dominion Gallery, Montreal, 1957
Mira Godard Gallery, Toronto
Private Collection, Toronto
Collection of Hon. John Aird, Toronto
Collection of John Hallward, Montreal
Mira Godard Gallery, Toronto
Private Collection, Montreal

LITERATURE:

Pearl Sheffy, "Jean-Paul Riopelle Talks About Art," *The Globe Magazine*, Toronto, May 9, 1954, page 8
Evan H. Turner, *25 Quebec Painters*, Stratford Festival Art Exhibition, 1961, listed and reproduced, unpaginated
Jacques Michel, "Le retour de Riopelle. Quand l'espace vient à la ficelle," *Le Monde*, Paris, September 13, 1972, page 15
Pierre Schneider, *Riopelle: Signes mêlés*, 1972, page 39

EXHIBITED:

Stratford Festival Art Exhibition, Ontario, *25 Quebec Painters*, June 19 – September 23, 1961

La forêt enchantée was purchased from Jean Paul Riopelle in Paris by Dr. Max Stern and was exhibited in Montreal at the Dominion Gallery from September 25 to October 16, 1957, along with works by Paul-Émile Borduas, Paul Vanier Beaulieu and Llewellyn Petley-Jones, a British artist. It was a huge show of 100 paintings, in which our painting would have stood out. The art critic Robert Ayre wrote about it in "Riopelle, Borduas at the Dominion," the *Montreal Star*, October 27, 1957.

Riopelle is often quoted as resenting the idea that he could be seen as the painter of the Canadian forests. In an interview with Pierre Schneider, Riopelle stated (my translation), "Since I am born in Canada, people always speak of the great Canadian forest in referring to my paintings. I remember making a trip to Montreal with a French man who had come

to Canada for the first time. We boarded the train in Halifax. What we saw were small wooded areas, one after the other. Forty hours later, we saw the same kind of thing in Montreal. These are the Canadian forests I am familiar with. When people speak of the immensity of forests in Canada, they do not know what they are talking about. It has nothing to do with Canadian nature. I am not the painter of the wild forests or of the boundless plains."

Riopelle also stated, in *Le Monde*, "People always say when looking at my paintings: Ah! The Canadian forests... the great space seen from so far above that it becomes abstract... But I never wanted to paint that." Wanting to dissociate himself from too close a tie to abstraction, Riopelle explained, in the interview with Pierre Schneider just quoted, that the word "abstraction" means to come from (as in extracting matter from a subject in nature to concentrate on form only), but that the direction of his creative impulse is never from, but always towards something; never from an intention already well defined, but towards something unknown, to be achieved in the very process of painting. By saying so, Riopelle was warning us to not be too quick to attribute intention to the painter's mind ~ as in the case of this painting, thinking that he would have wanted to paint the forest. He also said, to Pearl Sheffy, "When I begin painting, I go towards an idea, not from one. I have no idea of how I will start. I have no preconceived idea. If I begin to think of forms or colors, I immediately stop painting." In reality, a title such as *La forêt enchantée* (The Enchanted Forest) suggests a possible reading of the painting. It could refer to the dense interplay of dark strokes, which resemble a thicket of intermingled branches. But other readings are possible, such as a purely abstract one, stressing the fact that black is treated here as a colour, that movement and animation are given to the surface by the orientation of each stroke of the painting knife, and that these strokes are well contained in the limits of the surface. Maybe it is because of the potential contradiction between such titles and his process of working without preconceived idea that Riopelle left so many paintings as *Untitled*.

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 <http://www.riopelle.ca/>

ESTIMATE: \$150,000 ~ 250,000



35

35 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

Composition musicale

gouache on paper, signed, dated 1945
and inscribed *Canada*

40 x 26 3/4 in, 101.6 x 67.9 cm

PROVENANCE:

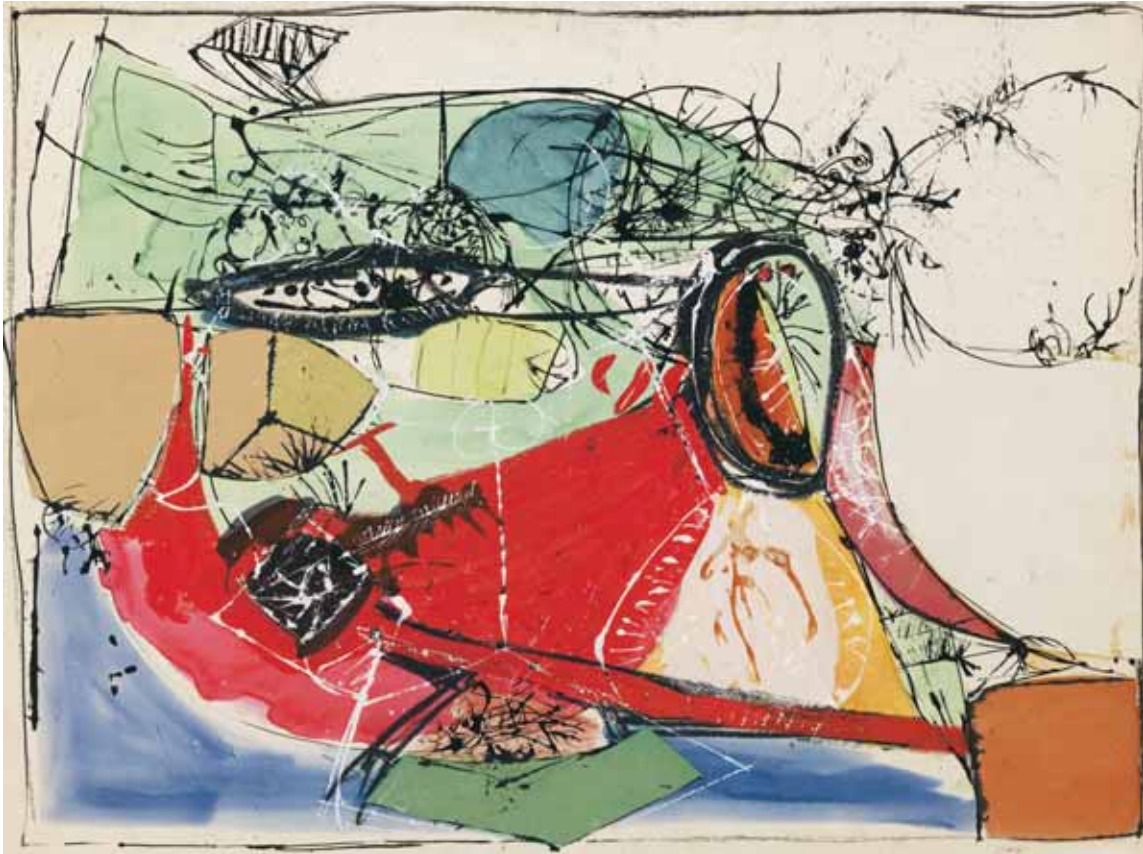
Given as a wedding gift from the Artist to
Mr. and Mrs. George Ayotte, Ottawa
Acquired from the above by the present
Private Collection, Ontario, 1973

EXHIBITED:

Cercle universitaire de Montréal, *Jean
Dallaire*, May 3 ~ 17, 1947, catalogue #40
La Grand Fête de Hull, Place du Portage II,
Quebec, *Rétrospective Jean Dallaire*, June 23 ~
July 6, 1975, titled as *Musique Canada*,
catalogue #9

In addition to being an enthusiastic student of art history, Jean-Philippe Dallaire was an avid museum and gallery visitor, in Canada and abroad. He was keenly aware of both historical and contemporary trends in the art world. Many of his works combined ideas from both; in *Composition musicale*, for instance, the flattened planes recall Pablo Picasso and Henri Matisse, while the pipe, playing cards and floating petals evoke a sense of Surrealism. The result is a delightful painting that unites still life and decorative motifs in a shallow pictorial space. Pastel hues and dancing flowers create a sense of whimsy, enhanced by the curlicues of the treble clef and music stand, but this is grounded by the vertical lines echoed in the tablecloth, piano keys and wallpaper. In 1945, the year *Composition musicale* was completed, Dallaire returned to Canada after seven years in France, four years of which he had spent in a World War II internment camp. It was a transitional year, but none of the pain or anguish he must have felt from that experience is present in this lovely, intricate gouache.

ESTIMATE: \$20,000 ~ 30,000



36

36 OSCAR CAHÉN

CGP CSGA CSPWC OSA P11 1915 ~ 1956

Untitled

watercolour, pastel and ink collage on paper board,
on verso inscribed with the Cahén Archives
#FAMM-058 SL, circa 1954 ~ 1955
29 x 39 in, 73.7 x 99 cm

PROVENANCE:

Private Collection, Toronto
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel
Fine Art Auction House, November 26, 2009, lot 8
Private Collection, Toronto

LITERATURE:

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*,
1983, page 49

EXHIBITED:

The Ringling Museum of Art, Sarasota, Florida, *Oscar Cahén:
First American Retrospective Exhibition*, September 30 ~
November 10, 1968, catalogue #42

Oscar Cahén arrived in Canada from England in 1940 and worked as an illustrator in Montreal. His career as a painter, stimulated by his friendship with Harold Town and Walter Yarwood, truly began with his arrival in Toronto in 1946, and he became one of the bright stars of Painters Eleven. His earliest works from that period reflect the influence of both Abraham Rattner and British artist Graham Sutherland. This provocative work from the 1950s exhibits the strong, sharp, graphic strokes and bright palette that came to characterize his images. Cahén's training and skill as a graphic designer added to his ability to handle a broad range of media. He was able to move between figurative and purely abstract work with ease and assurance. David Burnett and Marilyn Schiff wrote, "His work... was not gestural in the sense of the broad, sweeping brushwork of contemporary American Abstract Expressionism, but more closely structured along the lines of contemporary European and British painting. It reflects... a talent that was not and could not be restricted to one particular mode of approach."

ESTIMATE: \$40,000 ~ 60,000



37

37 HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 - 1990

Inscape Burn

oil and lucite 44 on board, signed and dated 1960
and on verso signed, titled, dated twice, inscribed
Oil & Lucite 44 and numbered 63434
34 x 31 in, 86.3 x 78.7 cm

PROVENANCE:

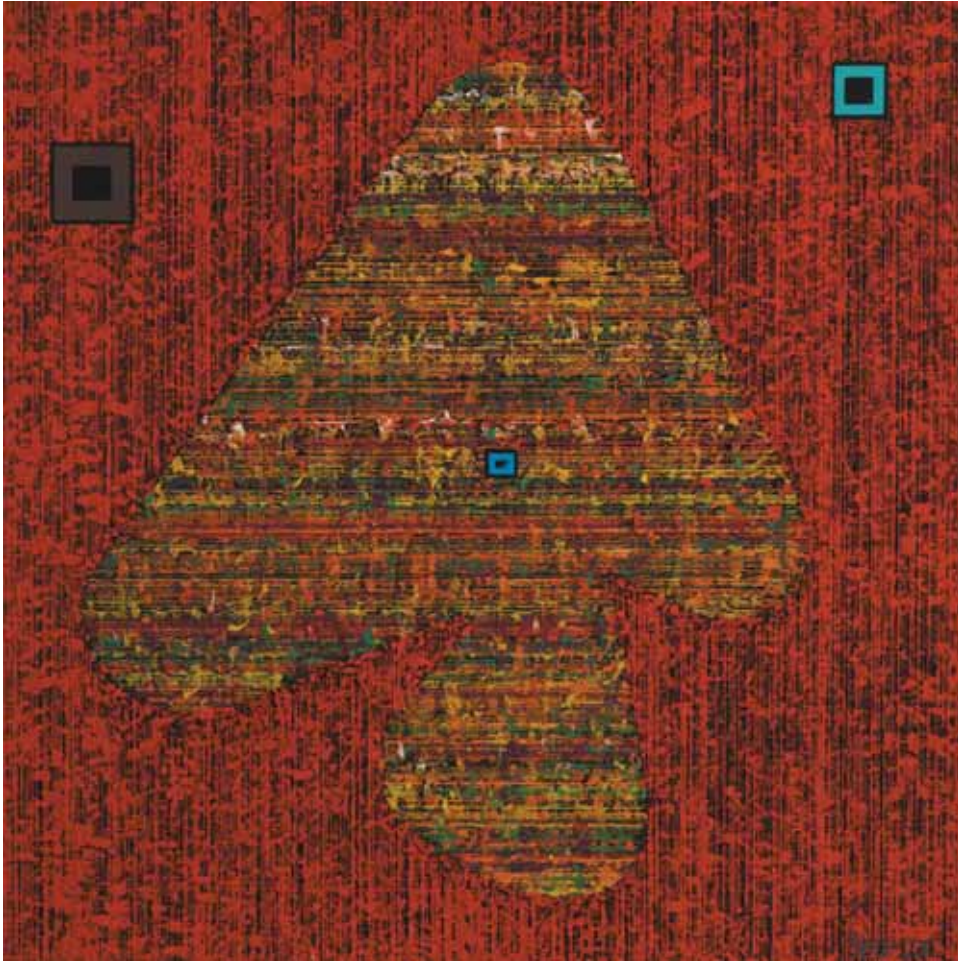
Private Collection, Ottawa

Harold Town, co-founder of the famous Painters Eleven, was a rare figure in Canadian art; both highly controversial and highly successful, in the early 1960s he achieved both distinctions at the same time. His 1961 show at Toronto's Laing Galleries created such a frenzy that 30 works were sold in the first two hours of opening, an event that led to a cover story in *Maclean's* magazine. This fine Abstract Expressionist work, brimming with creative energy and vibrant colour, was painted in 1960 in the

middle of one of his most creative periods. It is known as an "action" painting, in which the artist depicted form using a loose expressionist technique that included drips and swirls. Town used a special mixing agent known as Lucite 44, which allowed for greater freedom while applying the oil paint in layers to the canvas.

From 1959 to 1964, Town was selling his paintings for the highest prices of any Toronto artist and his works were being acquired by the world's top public galleries, including the Tate in London, and the Museum of Modern Art and the Guggenheim in New York.

ESTIMATE: \$20,000 ~ 25,000



38

38 HAROLD BURLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 - 1990

Snap #40

oil on canvas, signed and dated 1973 and on verso signed, titled, dated twice and on various labels and inscribed *Note number does not adumbrate order of completion, P-1450-0* and variously 30 x 30 in, 76.2 x 76.2 cm

PROVENANCE:

Galerie Daniel, Montreal
Drabinsky Gallery, Toronto
The Montreal Museum of Fine Arts, Art Sales & Rental Gallery
Sotheby's Toronto
Private Collection, California

Harold Town created his *Snap* paintings between 1972 and 1976, often working on several at once due to the long drying time of the heavily built

up paint. To create these works, Town stretched a piece of string across his canvas, pulled it taut, and then loaded it with pigment. Next, he snapped the string against the canvas, transferring the paint to the surface in a thick, splattered line. As evidenced by *Snap #40*, shapes were often masked off with oil-resistant paper while paint lines were applied in one direction, and then the shapes themselves snapped in a different direction, or painted in later. Here, three small squares in varying combinations of blue, black and brown challenge their textured surroundings and create tension in the work with their rigid two-dimensionality. Town was a prolific artist and was well established by the time he painted *Snap #40* in 1973. He had exhibited nationally and internationally, including in dozens of shows with his Painters Eleven comrades, and had represented Canada at the *Venice Biennale* in 1956 and 1964.

ESTIMATE: \$9,000 ~ 12,000



39

39 IVAN KENNETH EYRE

RCA 1935 -

Floodwood

acrylic on canvas, signed and on verso titled and dated 1979 on the gallery label and inscribed 236 and *Copyright Reserved* 56 x 64 in, 142.2 x 162.5 cm

PROVENANCE:

Mira Godard Gallery, Calgary, 1979

LITERATURE:

Joan Murray, *Ivan Eyre: Exposition*, The Robert McLaughlin Gallery, 1980, reproduced page 65

George Woodcock, *Ivan Eyre*, 1981, reproduced page 147

EXHIBITED:

The Robert McLaughlin Gallery, Oshawa, *Ivan Eyre: Exposition*, October 28 ~ November 30, 1980, traveling across Canada and to the Canadian Cultural Centre, Paris, France, and Canada House Gallery, London, England, 1980 ~ 1982, catalogue #28

Ivan Eyre's roots in the prairie landscape of Canada play an important role in his work. He looked to his immediate surroundings for subjects of interest, elevating them far beyond their everyday stature. In this painting Eyre has set a somewhat surreal hand plough on an angled precipice that juts out over a prairie landscape, much like a sculpture on a pedestal. As far as we can see into the distance, yellow water weaves its way through a drowned landscape. The sacrosanct position and pristine condition of the plough is intriguing, as these types of tools had been relegated to rusty derelicts by the time this work was painted. The plough is the idea around which everything in the work revolves. The flooded land certainly cannot be planted ~ even by modern farm machinery ~ in its present state. Have issues of farming caused the flood, or are we acknowledging the fertility of natural flood plains, speaking of future bounty despite present hardship? The plough form itself is especially intriguing ~ an incongruous blend of sharpened blades and delicate fronds.

ESTIMATE: \$25,000 ~ 35,000



40

40 KAZUO NAKAMURA

CGP CSGA CSPWC P11 1926 – 2002

Blue Reflections

oil on canvas, signed and dated 1967 and on verso signed, titled and dated on the gallery label and inscribed *Toronto 9*
40 x 50 in, 99 x 124.4 cm

PROVENANCE:

Jerrold Morris Gallery, Toronto
Collection of Roy L. Heenan, OC, Montreal

While studying drafting at Vancouver Technical High School in the early 1940s, Kazuo Nakamura met fellow Painters Eleven member Jock Macdonald, who was teaching design there. Macdonald also gave him private lessons in painting and drawing prior to Nakamura's move to Hamilton, Ontario, in 1947. Like many artists, Nakamura's oeuvre

evolved through paintings produced in series: first, landscape paintings, then the *Inner Abstract* works, the *String* paintings, the *Block Structure* works and finally the *Number Structure* paintings. But unlike these series, which were created in chronological periods, Nakamura has consistently painted abstracted landscape paintings such as *Blue Reflections* throughout his career. These works began in 1951, the year he graduated from Toronto Central Technical School's art program. Here, a cool blue pool invites us into the painting and leads us up through a waterfall to the forest behind. Subtle tones of blue and green create depth in the work, while simultaneously crafting an intricate surface pattern that vibrates throughout, reflecting Nakamura's enduring fascination with the parallels between art and science. *Blue Reflections* is a stunning example from this lifelong landscape series.

ESTIMATE: \$20,000 ~ 30,000



41

41 RONALD LANGLEY BLOORE

R5 1925 – 2009

Untitled

oil on board, on verso signed, dated May ~ July 1969
and inscribed variously by the artist
36 x 36 in, 91.4 x 91.4 cm

PROVENANCE:

Jerrold Morris Gallery, Toronto, 1970

LITERATURE:

A Canadian Survey: Selected Works from the Collection of Imperial Oil Limited, Art Gallery of Ontario, 1978, reproduced, unpaginated

EXHIBITED:

Art Gallery of Ontario, Toronto, *A Canadian Survey: Selected Works from the Collection of Imperial Oil Limited*, January 12 ~ February 17, 1980, traveling across Canada, 1978 ~ 1980, catalogue #3

Ronald Bloore was a founding member of the Regina Five, and his distinctive work is recognizable at a glance. What is less well known is his method of achieving these works. Bloore spent a great deal of time thinking about each one before he began to paint, exploring it in his mind until he settled upon a clearly defined idea. He would then imagine the painting as a completed thing, right down to the subtle variations of surface and texture, and would set out to execute it, without changing anything. This was in contrast to the ideas of abstract painting that led the art world during Bloore's career, wherein gesture, free response and intuitive expression were highly valued. Bloore instead was concerned with the execution of the work as he had conceived it. To achieve this, he built up paint, often in an almost monochrome palette, and in each work, used an array of related elements: lines, geometric shapes or motifs taken from ancient architecture. This 1969 oil is an excellent example of his method, manner and mastery.

ESTIMATE: \$10,000 ~ 15,000



42

42 JACQUES HURTUBISE

ARCA SAPO 1939 – 2014

Patoche

acrylic on canvas, on verso signed, titled, dated 1973 and inscribed on each canvas square are the numbers 1 to 18, indicating the arrangement as intended by the artist
36 x 72 in, 91.4 x 182.9 cm

PROVENANCE:

Marlborough-Godard, Toronto
Private Collection, Toronto

Jacques Hurtubise was clearly a precocious artistic talent when, at the age of 19, he received the Max Beckmann Scholarship, administered by the Brooklyn Museum Art School. That award gave him the opportunity to live and work in New York and ultimately led to a solo exhibition of his paintings at the Montreal Museum of Fine Arts in 1961, the first such

exhibition in a long career that ended only recently with his death at his Cape Breton home. Hurtubise's images contain hints of various predominant post-war trends and styles that were executed by the Automatists, the New York Abstract Expressionists and many of his Montreal contemporaries, including Guido Molinari, Claude Tousignant and Yves Gaucher. Despite his respect and admiration for these trends, Hurtubise was determined to carve out his own niche in creating a unique amalgam of visual elements, which included uninhibited expressionist application of pigment, hard-edge shapes infused with drips and free splashes of colour, and Op Art elements without formulaic repetitive patterns. The vibrancy and spirit of *Patoche* makes it a prime example of the artist's singular style.

Please note: this work will be previewed at Galerie Heffel, Montreal and Heffel Gallery, Toronto and will be available in Toronto post-auction.

ESTIMATE: \$20,000 ~ 30,000



43 JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Red Loop Low

acrylic polymer emulsion on canvas, on verso
signed, titled, dated January 1971 and inscribed
Toronto and acrylic polymer W.B.
79 x 51 1/2 in, 200.6 x 130.8 cm

PROVENANCE:

Leslie Waddington, Waddington Gallery, London, England, 1971
Waddington Galleries, Montreal
Woltzen Udell Gallery, Edmonton
Private Collection, Edmonton

LITERATURE:

Karen Wilkin, editor, "Wendy Brunelle Talks with Jack Bush,"
Jack Bush, 1984, page 195
Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of Canada,
2014, essay by Marc Mayer, page 21, ten images of the artist painting
Red Loop Low reproduced pages 10 and 13

EXHIBITED:

Edmonton Art Gallery, long-term loan
Waddington Galleries, Montreal, *Jack Bush*, April 16 – May 15, 1975

At the time that Jack Bush painted *Red Loop Low* in January 1971, the artist had works on show in exhibitions at the Nicholas Wilder Gallery in Los Angeles, the Carnegie Institute's Museum of Art in Pittsburgh, and the Corcoran Gallery of Art in Washington, DC. Just 13 months later, a large survey of his paintings was celebrated in a solo exhibition entitled *Jack Bush: The Inauguration of the New Contemporary Gallery at the Museum of Fine Arts, Boston*.

Bush had secured an international following for his work, and his paintings from the 1970s show a greater level of confidence than ever before. The pivot between the suggestion of illusion and the assertion of flat abstraction is a playing field for Bush in his mottled-ground works. In *Red Loop Low* we are explicitly directed to acknowledge the "loop" at the bottom of the painting, yet the depiction of the loop is illusive ~ we cannot actually see a rounding loop. The solidity of the red gesture only permits us to imagine that the artist has made a looping action in his brush-stroke.

The opacity of the red loop serves another function: to interrupt the illusion of depth suggested by the mottled ground. Like Henri Matisse's cut-outs of solid hues, Bush's four flat figures of colour in *Red Loop Low* become shapes of colour pinned to the wall, or in this case, canvas. The variegated ground mimes texture but never embodies the look. Bush's paintings have been called mischievous (most recently by Marc Mayer in his essay "Jack Bush: A Double Life"). They tease the eye, as well as our basic sensibilities when approaching a painting. Why am I drawn to the clashing colours? Why does the shape floating into the picture frame bother me? Why is this Colour Field artist playing with a figure-ground relationship? These questions keep the paintings fresh because they are not easily answered; they endure in our mind.

It seems as though Bush avoided instant gratification (for the viewer) in his work from the 1970s. It is a step away from his "POW" effect, which was prevalent in the 1960s with paintings such as *Green + Purple* (1963 – 1964), in the collection of the Art Gallery of Ontario, or *Split Circle #2* (1961), at the Musée d'art contemporain de Montréal. These paintings were intended to knock the viewer over with a strong visual punch of solid colours in tight formats. Critics of the time praised paintings that the eye (and mind) could capture in one glance. That is not to say that simplicity was desired, but rather that high modernist art could do away with narrative. The drama of a high modern painting in a work such as *Split Circle #2* could be felt in one shot, rather than progressively, as is the case in a painting where a story unfolds (think, for instance, of a painting by William Kurelek).

In a January 1977 interview (the month that the artist passed away), Bush told Wendy Brunelle about his process of putting down colours in a painting: "Well now, Mr. Yellow, what would you like next door?" (I am just thinking to myself) If the answer isn't sure, I will put a piece of colour over here. Let it take care of itself. It starts to almost tell me sort of what to put next." In the 1970s, Bush began to push the post-painterly abstraction envelope – letting in a sense of painterliness with his grounds and letting colours pose as characters in his great plays with paint.

We thank Dr. Sarah Stanners for contributing the above essay. Dr. Stanners, now Director of Curatorial and Collections at the McMichael Canadian Art Collection, is currently directing the Jack Bush catalogue raisonné project. She co-curated a major Bush retrospective exhibition from November 2014 to February 2015 with the National Gallery of Canada's director, Marc Mayer. A new presentation of the Jack Bush exhibition will open at the end of May 2015 at the Art Gallery of Alberta. This work will be included in Stanners's forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

ESTIMATE: \$250,000 ~ 350,000



**44 WILLIAM (BILL)
PERHUDOFF**

RCA 1919 - 2013

AC~78~19

acrylic on canvas, on verso
signed, titled, dated 1978
and stamped Meredith Long
Contemporary three times
82 x 51 1/2 in, 208.3 x 130.8 cm

PROVENANCE:

Meredith Long Contemporary, New York
Private Collection, Washington

William Pehudoff was one of the western artists who rose to prominence in the early 1970s, along with his wife Dorothy Knowles and his contemporaries the Regina Five. A large part of their national recognition resulted from the Emma Lake Artists' Workshops, which featured well-known artists such as American Colour Field painter Barnett Newman and New York-based art critic Clement Greenberg. By the time *AC~78~19* was painted in 1978, Pehudoff had participated in five of these workshops and numerous solo exhibitions in Saskatoon, Edmonton, Montreal, New York and London, England. The late 1970s were years of experimentation for Pehudoff - he explored many variations of "colour band" works, which included new colour tones as well as structural changes. In *AC~78~19*, the rich vertical bands of the ground are soft and subtle, with varying degrees of transparency and opacity overlapping in a colour scheme that moves from purple to navy to orange. In contrast, the bright colours of the surface bands are tightly controlled, with crisp, clean lines alternating across the canvas in thin and thick stripes, creating a strong vibratory visual experience.

ESTIMATE: \$20,000 ~ 30,000



45

45 WILLIAM (BILL) PERHUDOFF

RCA 1919 - 2013

AC~78~8

acrylic on canvas, on verso signed, titled, dated 1978,
inscribed *ML No. 19678* on the gallery label and stamped
Meredith Long Contemporary three times
46 x 114 in, 116.8 x 289.5 cm

PROVENANCE:

Meredith Long Contemporary, New York
Private Collection, Washington

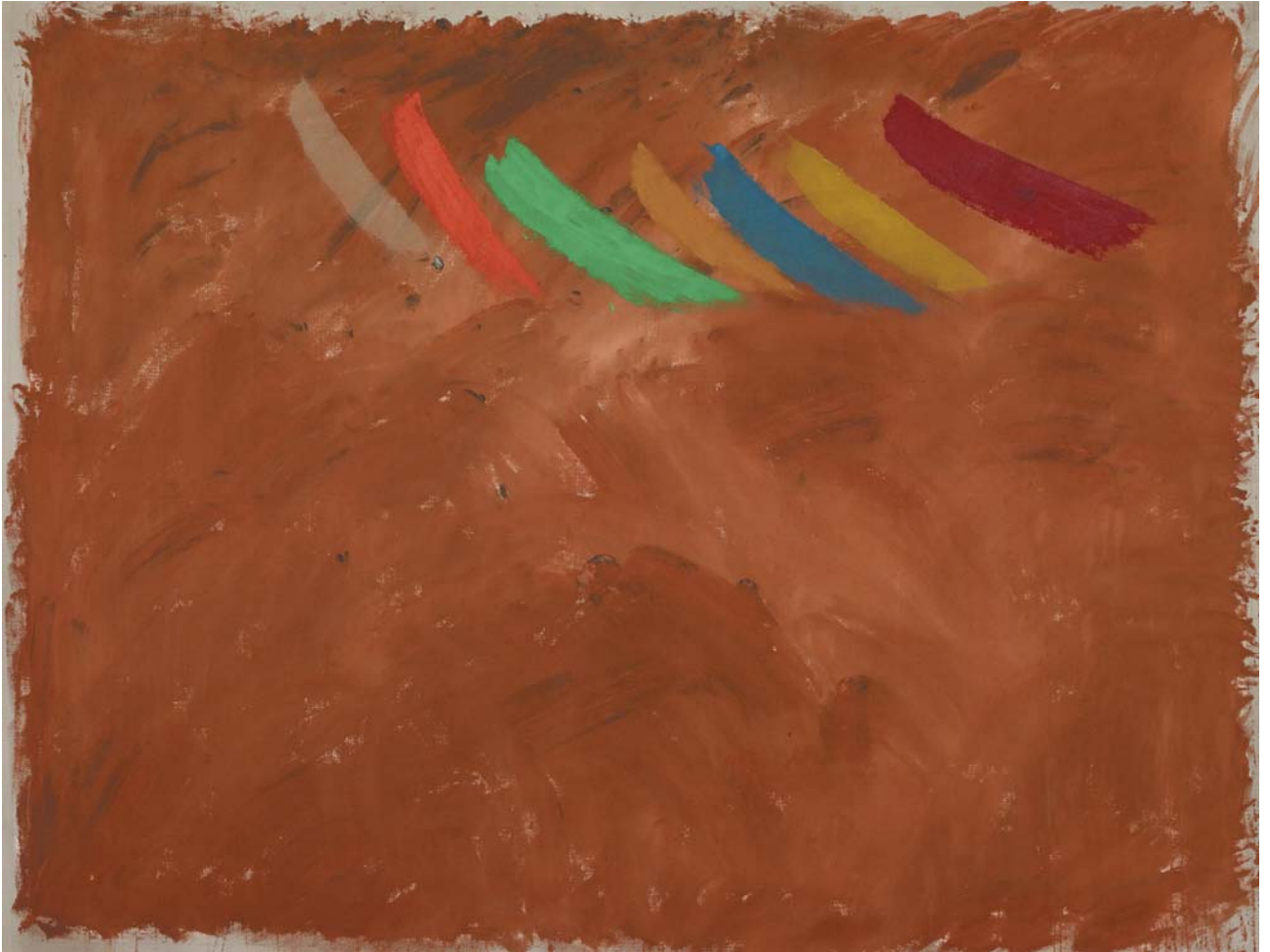
LITERATURE:

Karen Wilkin, *William Pehudoff: Ten Years 1970-1980*,
Mendel Art Gallery, 1981, page 8

In addition to participating in the Emma Lake Artists' Workshops between 1957 and 1990, William Pehudoff studied at the Colorado Springs Fine Arts Center, the Ozenfant School of Fine Arts in New York, and the Carnegie Institute of Technology, Pittsburgh, and he traveled extensively to museums and galleries. Pehudoff's sequential titling of works indicates that *AC~78~8* was painted prior to but in the same year as *AC~78~19*, lot 44. When we compare the two works, *AC~78~8* shows the transition between Pehudoff's "empty centre" paintings of 1977 and the

more fully stripe-filled works done later in 1978, as exemplified by *AC~78~19* and *AC~78~15*, sold for a record price by Heffel in September 2013. Here, Pehudoff's very thin colour bands from 1977 morph into stripes that vary in size and in colour. While the centre is still "empty," the background colour is smoother and more uniform. He also retains the softer, uneven swathes of colour near the outer edges of the work ~ in this case, the blue at the very bottom and the soft yellow near the top. The effect is one of a subtle and sensual approachability.

ESTIMATE: \$15,000 ~ 20,000





45a JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 ~1977

Flute Passage

acrylic polymer emulsion on canvas, on verso signed,
titled and dated November 1975, inscribed Toronto
and stamped with the André Emmerich Gallery stamp
32 x 43 in, 81.3 x 109.2 cm

PROVENANCE:

André Emmerich Gallery, New York
Gallery One, Toronto
Collection of Joseph Drapell, Toronto
Private Collection, Toronto

LITERATURE:

Jack Bush: Paintings 1973~1976, André Emmerich Gallery,
1981, reproduced unpaginated

EXHIBITED:

André Emmerich Gallery, New York, *Jack Bush: Paintings 1973~1976*,
February 5~26, 1981
Freedman Art, New York, *Jack Bush: New York Visit*,
February 18~April 28, 2012

ESTIMATE: \$125,000 ~ 175,000



PROPERTY FROM THE MUSEUM OF MODERN ART, NEW YORK,
SOLD TO BENEFIT THE ACQUISITIONS FUND



46 JEAN ALBERT MCEWEN

AANFM RCA 1923 – 1999

Ochre Cell

oil on canvas, signed and dated 1961 and on verso titled, dated on the gallery labels and inscribed with the MoMA number 383.61
30 x 30 in, 76.2 x 76.2 cm

PROVENANCE:

The Art Gallery of Toronto (Art Gallery of Ontario), 1961
The Museum of Modern Art, New York, gift of the Women's Committee of the Art Gallery of Toronto, 1961

LITERATURE:

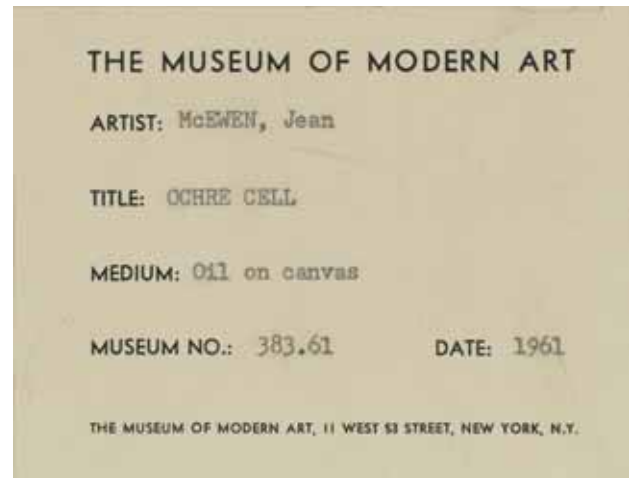
Constance Naubert-Riser, *Jean McEwen: Colour in Depth*, The Montreal Museum of Fine Arts, 1987, titled as *Cellule ocre*, reproduced page 40 and the other McEwen in the collection of The Museum of Modern Art (gift of Mr. and Mrs. Samuel J. Zacks) reproduced page 42
"Jean McEwen," National Gallery of Canada, <http://www.gallery.ca/en/see/collections/artist.php?iartistid=3656>, accessed March 6, 2015

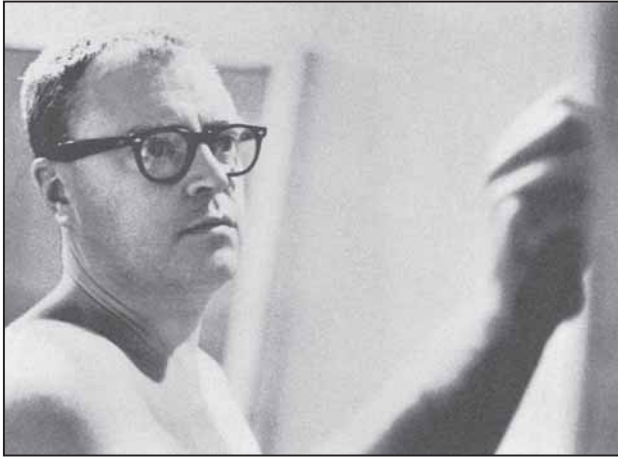
EXHIBITED:

The Art Gallery of Toronto, *Fifteenth Annual Exhibition and Sale of Contemporary Canadian Painting and Sculpture Sponsored by the Women's Committee of the Art Gallery of Toronto*, November 1961
Martha Jackson Gallery, New York, *Jean McEwen*, February 5 ~ March 2, 1963, catalogue #7436
United Nations, New York, extended loan, 1982 ~ 1996

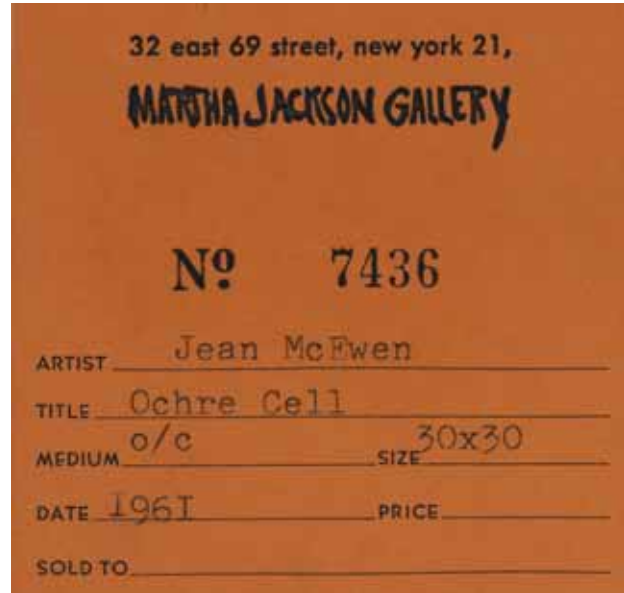
It is important to indicate the provenance of a painting to reconstruct its history. In the case of this classic Jean McEwen painting from 1961, the provenance is most impressive. Alfred H. Barr Jr., who was the first director of the Museum of Modern Art, New York (1929 ~ 1943), selected this McEwen painting during a visit he made to the Art Gallery of Toronto in November 1961, as well as eight others by Canadian artists that would be acquired by the Museum of Modern Art. This painting was a gift of the Women's Committee of the Art Gallery of Toronto to MoMA. At that time Barr was no longer director of the museum, but was director of collections. Barr left MoMA in 1968. *Ochre Cell* will be sold at Heffel for the benefit of the Acquisitions Fund of MoMA (which holds another McEwen in its collection).

If such a prestigious provenance may attract collectors, it is also important to understand what made this particular painting attractive for a connoisseur such as Barr. At the beginning of the 1960s in the United States, Colour Field painters such as Mark Rothko, Clyfford Still or Barnett Newman had made their mark, in contrast with the more "calligraphic" trend, if we may say so, which gave lines pre-eminence,

*label on verso 46*



Jean McEwen in his studio, circa 1962



label on verso 46

as in Jackson Pollock's or Franz Kline's painting. Clearly, McEwen's painting belonged to the first group, to whom McEwen was attracted through his encounter with Sam Francis when in Paris in 1951. Jean Paul Riopelle, who McEwen met with in Paris on the recommendation of Paul-Émile Borduas, and who was on friendly terms with Francis, introduced McEwen to the American painter. Influenced by Francis, McEwen developed his own technique, painting not with the brush or with the palette knife, but directly with his hand, as he did here in *Ochre Cell*. This gives a kind of gentle vibration to the coloured surface that one could not find in a flat hard-edge painting, or in Riopelle's so-called mosaics of the fifties.

In this painting, the monochromatic effect is neutralized by McEwen's method of applying the painting medium, and of course by the black dividing line in the middle and the "cell" on the right. A very similar painting, *Verticale traversant le rouge* (1961), once at the Mira Godard Gallery, indicates in its very title the role of this dividing line. It crosses the field, creating a symmetry between the two halves of the painting. The "ochre cell" on the right introduces a welcome diversion in this symmetrical presentation. But it is the overall colour of the work that makes a direct appeal to the spectator's emotions. The warmth of the orange to red spectrum exploited here is inescapable.

"There are two ways to judge a painting," said McEwen in 1956. "One is based on criteria and theories of art. The second is based on the sensations we get before a picture. I paint the second way." One can understand why this painting attracted the interest of MoMA's Barr.

From February 5 to March 2, 1963, the Martha Jackson Gallery in New York presented a show devoted to McEwen. This New York gallery, which supported Borduas in New York when he was living in Paris, was well aware of the interest of Canadian works, and *Ochre Cell* had been borrowed from MoMA for that show. MoMA acquired another painting by McEwen from that same exhibition. *Ochre Cell*, while still in the collection of MoMA, was also on extended loan from 1982 to 1996 at the United Nations. With such a "career" already established, *Ochre Cell* should find an auspicious future.

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: \$60,000 ~ 80,000

PROPERTY FROM VARIOUS COLLECTORS



47

47 WILLIAM RONALD

P11 RCA 1926 ~ 1998

Chinoisie

oil on board, signed and dated 1954
and on verso titled and inscribed #547
29 1/2 x 48 in, 74.9 x 121.9 cm

PROVENANCE:

Private Collection, Quebec

In 1952, Painters Eleven virtuoso William Ronald spent several months in New York taking classes from Hans Hofmann. He had done so on the advice of his Painters Eleven colleague Jock Macdonald, and it is ironic to note that the influence of Macdonald is much stronger in Ronald's work than that of Hofmann. Ronald had been exploring elements of Cubism and fragmentation, with distinctive and most often finely applied accents of black ink ~ not unlike those found in Macdonald's work. It was these early ink tracings that would mature into bold, calligraphic marks and come to define Ronald's work and make it utterly distinctive for the next

few years. *Chinoisie* is a fine example of his work from this time. The painting's palette of pastel washes is overlaid with bold, energetic black marks. These contrast perfectly with the finely applied black and white trails of paint that dance throughout the work in joyous abandon. This jubilant play of mark and colour creates a pleasant tension between the solid, intentionally painted areas of the work and the more loosely applied dancing trails of black and white.

ESTIMATE: \$60,000 ~ 80,000



**48 JEAN PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 – 2002

La lanterne magique

oil on canvas, signed and on verso titled, dated 1958
and 1959 on two different gallery labels and stamped
Dominion Gallery, Montreal
28 3/4 x 39 1/4 in, 73 x 99.7 cm

PROVENANCE:

Dominion Gallery, Montreal
Equinox Gallery, Vancouver, 1973
An Important Corporate Collection, Vancouver

LITERATURE:

Evan H. Turner, *25 Quebec Painters*, Stratford Festival Art Exhibition,
1961, listed, unpaginated
Pierre Th  berge et al., *Jean Paul Riopelle*, The Montreal
Museum of Fine Arts, 1992, page 28
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonn  , Volume 2, 1954 ~
1959*, 2004, image reproduced page 277 with *Myriade* due to incorrect
labeling of photos by Dominion Gallery in source material, catalogue
#1957.127H.1957 and listed catalogue #1958.111H.V1958

EXHIBITED:

Stratford Festival Art Exhibition, Ontario, *25 Quebec Painters*,
June 19 ~ September 23, 1961
The Montreal Museum of Fine Arts, *Western Canada Art
Circuit Exhibition*
Dominion Gallery, Montreal, *Georges Mathieu ~ Jean Paul Riopelle*,
April 18 ~ 31, 1966

As French art critic and poet Jacques Dupin wrote, "Riopelle... works in a series of crises, outbursts, in a sort of fury and hypnotic explosion that leaves no room for pauses, corrections or second thoughts... Colour comes bursting out of the tube, hurls itself onto the pliable palette knife and then takes possession of the entire canvas..." This is an apt comment for *La lanterne magique*, full of passionate gesture and colour. In the late 1950s, Jean Paul Riopelle was leaving behind his mosaic works of the mid-1950s but, as evidenced here, was still using mosaic fragments amongst his palette knife strokes. Areas of white act as light-filled breathing spaces amid the dominant black, animated by hot reds and jewel-toned purple, blue and green.

The title *La lanterne magique* (Magic Lantern) likely refers to an early precursor of the movie projector that used two glass slides, one moved by hand with a mechanism and one stationary, to produce a projected image. One could speculate that here the magical illusion of motion is created in paint by the jostling of colour and the swirl of gesture, giving the work its intense vitality.

ESTIMATE: \$100,000 ~ 150,000



**49 JEAN ALBERT MCEWEN**

AANFM RCA 1923 – 1999

Das Lied von der Erde #1

oil on canvas, signed and dated 1972
and on verso signed, titled and dated
80 x 80 in, 203.2 x 203.2 cm

PROVENANCE:

Marlborough-Godard, Toronto
Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE:

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,
The Montreal Museum of Fine Arts, 1987, page 48

Revisiting the evolution and breadth of Jean McEwen's oeuvre from the 1950s until his death in 1999, one is less and less able to take for granted what seems a relatively smooth transition from untrained artist to master of the singular abstract style for which he remains so celebrated. Imagine a young man, still in his twenties, visiting Paris in 1951 for the first time, and the effect of his initial face-to-face viewing of works by the modern masters at the Louvre and other great French museums. Surely the experience would have been overwhelming for a young person with an instinctive passion for making art, but with no formal training in that pursuit.

In the immediate post-war years, McEwen had been studying to be a pharmacist, never assuming that he would one day be a full-time working artist. It was the positive response to his work from Paul-Émile Borduas that encouraged him to abandon his academic studies and travel to Paris, where he could be exposed to the new "modern" work being produced there. After a few exploratory months, he connected with Jean Paul Riopelle, who in turn introduced him to the group of artists – among them Sam Francis and Georges Mathieu – who were to inhabit the core of the Abstract Expressionist and Colour Field movements developing in Europe and in New York. These associations led to McEwen's inclusion in a 1952 Paris group exhibition of these and related artists at Galerie Nina Dausset. Although McEwen's earliest abstract painting was spurred on by this exposure to the philosophy and stylistic approach of his acquaintances in Paris and Montreal, he remained an independent spirit who developed a personal style, reminiscent of, but never truly affiliated with his contemporaries.

In a similar vein, McEwen turned away from oils and began to use acrylic pigments in 1965, in part because he wanted to participate in the post-war tendency to use more contemporary materials and also to experiment with a more hard-edged composition. Although pleased with

the challenge of the works he produced during that period, by 1970 he had concluded that, for him, the acrylic medium was restricting the surface effects he was aiming for. Constance Naubert-Riser, the curator of his ground-breaking 1988 solo exhibition at the Montreal Museum of Fine Arts, aptly describes what was gained with his return to the use of oil pigment in the early 1970s: "The dark, sumptuous quality of the deep reds, greens and browns, together with the use of varnish, imbues the colour... with a hitherto unattained depth... The light seems to have its source deep within the canvas itself." Her words are an elegant description of what is achieved in *Das Lied von der Erde #1*.

The evocative titles that McEwen gave to his paintings are lasting reminders of the sensitivity and intelligence with which he approached his work. In the case of this powerful painting, on its completion it struck him that it resonated with the sound of Gustav Mahler's song cycle symphony, *Das Lied von der Erde* (Song of the Earth), considered by many to be the composer's finest work. McEwen exhibited the full series of these paintings at the Marlborough-Godard gallery in Toronto in 1973, continuing with another musical theme that same year in his suite of lithographs entitled *The Four Seasons*.

Please note: this work will be previewed at Galerie Heffel, Montreal and Heffel Gallery, Toronto and will be available in Toronto post-auction.

ESTIMATE: \$80,000 ~ 120,000



50 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 – 2007

Allison Harbour

oil on canvas, signed and dated 1966 and on verso signed, titled, dated and inscribed with the Dominion Gallery inventory #F3556
40 x 30 in, 101.6 x 76.2 cm

PROVENANCE:

Dominion Gallery, Montreal
The Art Emporium, Vancouver, 1977
Private Collection, Vancouver

LITERATURE:

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 ~ 1991*, 2011, reproduced page 46

In 1953 E.J. Hughes was approached to do illustrations by *The Lamp*, a publication of the Standard Oil Company. That summer Hughes's dealer, Dr. Max Stern of the Dominion Gallery in Montreal, arranged for him to travel north on Standard Oil's small tanker the *Imperial Nanaimo*. On this trip he would visit a number of remote communities on the British Columbia coast, such as Namu, Echo Bay, and Minstrel and Gilford Islands. Hughes used this opportunity to produce 39 drawings, which formed the basis for five paintings that would be produced in *The Lamp*, and which would also provide him with subjects for years beyond the immediate needs of the commission, as evidenced by this stunning 1966 painting.

One of the communities Hughes visited was the small natural cove of Allison Harbour, named after a logging manager who worked there in the 1920s. Situated on the central coast, it was the site of a post office and was a Union Steamship Company landing. In this stunning canvas, Hughes shows his mastery of composition, building a complex scene full of strong form and volume. The *Imperial Nanaimo* and the *Irene K* resting at the dock in Allison Harbour dominate the work, and their many nautical details ~ such as rigging, ropes, an anchor and other such paraphernalia on the ship decks ~ fascinate the eye. Hughes had a passion for the boats that plied the coastal waters, from steamships to tugs and freighters; his nostalgia for them was so strong that not until the 1970s would he accept the more modern ferries as subjects in his work. The inclusion of any boat in Hughes's work is always a delight, and a multiplicity of boats even more so.

There is a strong sense of the remoteness of the location in this work. Except for a worker atop the fuel tank and on the *Imperial Nanaimo*, the scene is deserted, and human presence is felt more by its absence. The mood of the natural setting is that of a sombre, steely overcast day, with mist effects drifting through the forest's edge in the background. In dramatic contrast to this, Hughes used bright whites to accent both



The Imperial Nanaimo

ships and the buildings on the dock, shaded by silvery grey, as well as rich red and gold on the *Imperial Nanaimo*, generating light and warmth. In spite of the overcast day, Hughes used a strong, even light to illuminate the ships and buildings, which seem all the more solid against the dark misty backdrop. Hughes had an assured control of his layered composition, first bringing us into intimate contact with the scene by placing the viewer at the side of the *Irene K*, then leading the eye back to the *Imperial Nanaimo* and the dock structures beside it, framed by the forest behind. Hughes's fascination with patterns is present here in the grid-like railings of the *Imperial Nanaimo* and its spars, which repeat in their reflection in the water. His use of heightened colour and dramatic, almost supernatural lighting and his bold composition and a realistic approach to form are hallmarks of his work of the 1960s, and his work from this decade is greatly sought after.

In *Allison Harbour*, Hughes astutely evokes the ambience of small coastal centres such as this, situated at the water's edge and ringed by the rain forest. Richly evocative, this work captures the period when ships like the *Imperial Nanaimo*, a vital link to small communities, plied the coast, in a moment both historically specific and timeless.

ESTIMATE: \$200,000 ~ 300,000



51

51 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

South of Chilliwack, BC

watercolour on paper, signed and dated 1962
and on verso signed, titled and dated
15 x 18 in, 38.1 x 45.7 cm

PROVENANCE:

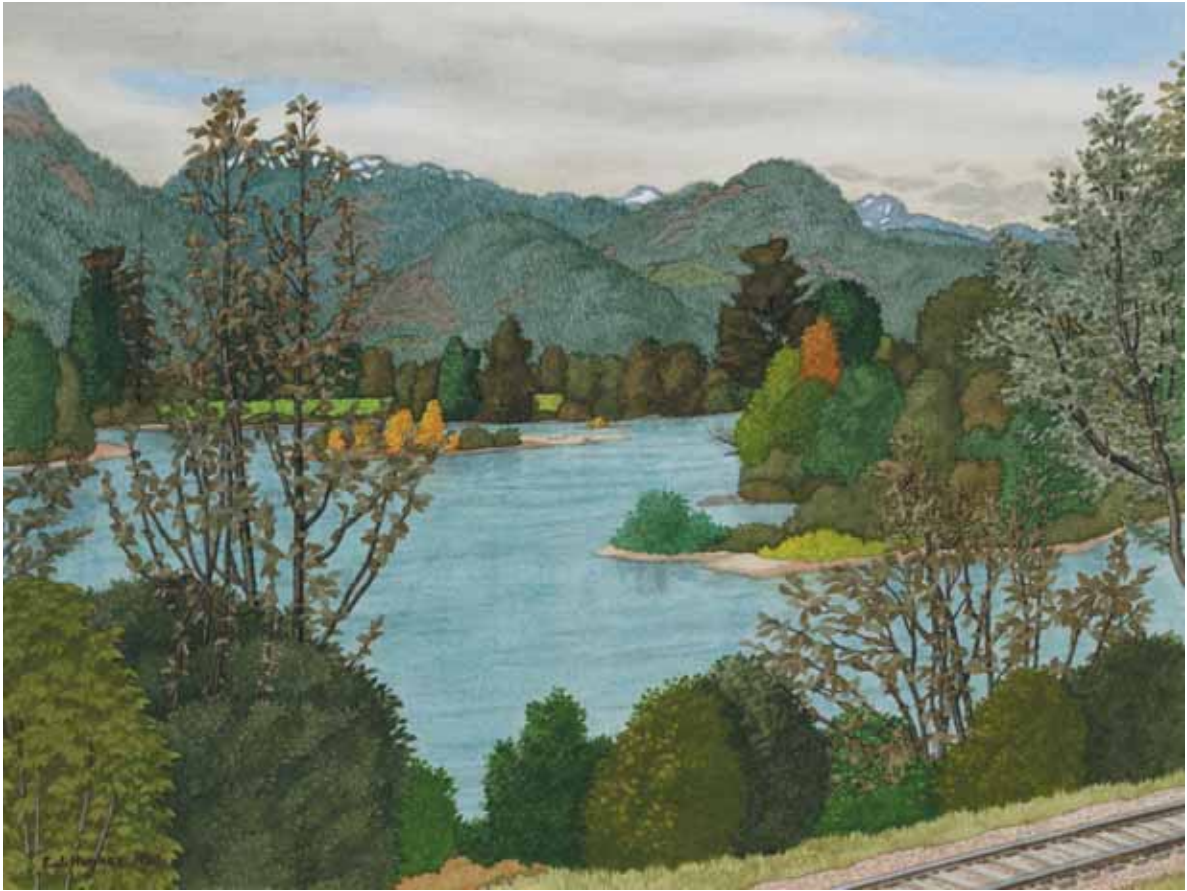
Dominion Gallery, Montreal
Sold sale of *Important Canadian Paintings, Drawings, Watercolours,
Books and Prints of the 19th and 20th Centuries*, Sotheby Parke Bernet,
October 18, 1976, lot 23
The Art Emporium, Vancouver
Private Collection, Florida

LITERATURE:

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1,
1932 ~ 1991*, 2011, Chilliwack farm scene subjects reproduced pages 31,
32, 35 and 47, dated 1959 ~ 1966, and the 1973 oil entitled *South of
Chilliwack* reproduced page 51

The subject of this splendid watercolour from 1962, a Chilliwack farm scene, was one that E.J. Hughes returned to in 1973 when he painted the large oil *South of Chilliwack*. Hughes lived on Vancouver Island and must have passed through the Fraser Valley on sketching trips. He clearly found the contrast of the cultivated farmland against the backdrop of the snow-capped mountain range visually striking, as these are the elements featured in a number of Chilliwack subjects from 1959 on. Hughes's characteristic attention to detail is evident in the groups of outbuildings, the organic wood fence and the surrounding vegetation. His colour palette is dynamic ~ particularly in the contrast between the red-painted barn and the deep blues of mountains and sky ~ and his composition is expertly balanced, anchored by the large tree and moving the eye smoothly from road to farmhouse and up into the lofty backdrop. From Hughes's sought-after 1960s period, *South of Chilliwack, BC* is a fine example of Hughes's ability to balance the warmth of human habitation with the cool grandeur of a majestic natural setting.

ESTIMATE: \$15,000 ~ 20,000



52

52 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

The Fraser River Near Cheam, View II

watercolour on paper, signed and dated 1998
and on verso titled and titled *The Fraser River Near Cheam, II*
on the Dominion Gallery label, dated and inscribed with the
Dominion Gallery inventory #C9588
18 x 24 in, 45.7 x 61 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Vancouver

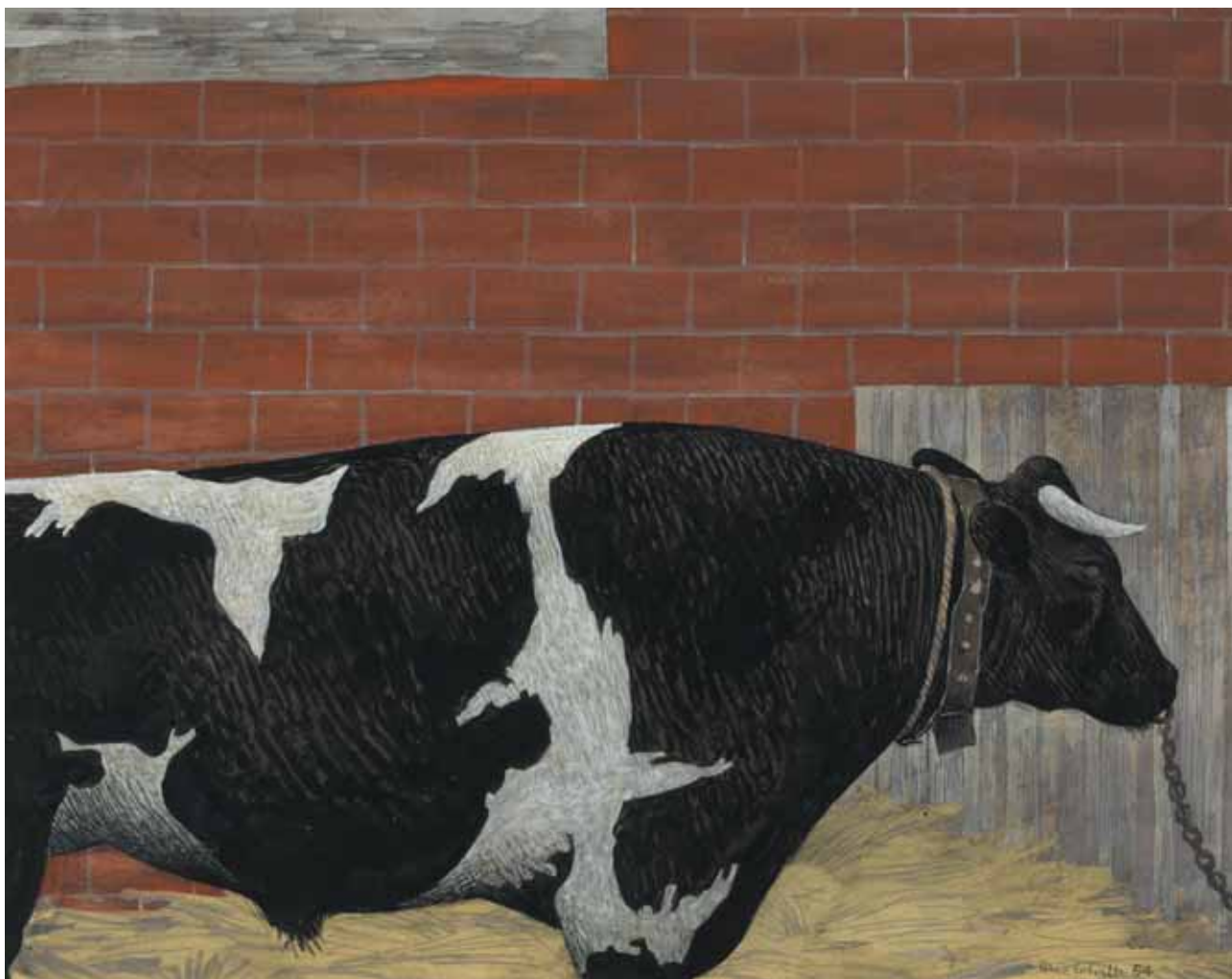
LITERATURE:

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 ~ 1991*, 2011, the 1960 canvas *The Fraser River Near Cheam View* reproduced page 32

After 1991, E.J. Hughes had ceased painting on canvas and was working exclusively in watercolour. He sometimes revisited his previous oil

compositions for his subjects, as is the case with *The Fraser River Near Cheam, View II*, which is based on his 1960 canvas *The Fraser River Near Cheam View*. The 1958 graphite drawing for this subject entitled *The Fraser River Near Cheam View* was sold in Heffel's spring 2003 live auction, establishing that this image was produced during Hughes's 1958 sketching trip around British Columbia, funded by his first Canada Council fellowship. This fine panoramic view up the Fraser River near Mount Cheam exhibits Hughes's keen perception of the kind of compositional details that fascinate the eye, such as the screen of trees in the foreground that part in the centre to open up the vista, the point of land with its sandy edges and, further away, the small island with driftwood logs on its shore. Hughes's subtle placement of train tracks across the lower right edge of the work reminds us of man's presence in this otherwise tranquil and verdant landscape.

ESTIMATE: \$20,000 ~ 30,000



**53 ALEXANDER COLVILLE**

PC CC 1920 – 2013

Prize Bull

tempera on board, signed and dated 1954

and on verso titled on the labels

12 1/4 x 15 in, 31.1 x 38.1 cm

PROVENANCE:

Manuge Galleries Ltd., Halifax

Gerard Gorce Fine Arts Inc., Montreal

Sold sale of *Important Canadian Art*, Sotheby's Canada,

November 5, 1979, lot 128

A Prominent Private Collection, Montreal

LITERATURE:David Burnett, *Colville*, Art Gallery of Ontario, 1983, reproduced
page 107 and listed page 245**EXHIBITED:**Art Gallery of Ontario, Toronto, *Colville*, 1983, catalogue #40

Animals rank highly in the iconography of Alex Colville's complex paintings. Dogs, birds, sheep, horses and cattle figure prominently in his work; their presence is second only to images of Colville's wife, Rhoda. His depictions of animals are starkly frank and honest; we have scenes of dogs just being dogs, crows flying, cows resting in the moonlight. It is often our perception of what is happening in the work that paints a more foreboding picture. Dogs become aggressive, crows fly in fighter-jet formation, or cows foretell something about to happen. In *Prize Bull*, we contemplate a valuable animal ~ not prized for companionship, as with a dog, nor for its beauty, although it is indeed a beautiful animal, but for its value as a commodity. An image of strength, virility and power, the prize bull is sexuality contained, fertility owned. The choice of black, red and white as the dominant colours in this work contributes to the image's powerful impact.

Colville's 1955 painting *Cattle Show* was derived from this superb work, which in turn came from a sketch executed at the Atlantic Winter Fair in Amherst.

ESTIMATE: \$40,000 ~ 60,000



54

54 JEAN PAUL RIOPELLE

AUTO CAS OC OMG RCA SCA 1923 - 2002

Sans titre

watercolour and ink on paper on board, signed and dated 1946 and on verso titled *Composition* and dated on the gallery label 11 7/8 x 17 7/8 in, 30.2 x 45.4 cm

PROVENANCE:

Galerie Dresdnere, Toronto, 1980

LITERATURE:

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 1, 1939 - 1953*, 1999, reproduced page 402, catalogue #1946.013P.1946

EXHIBITED:

Glenbow Museum, Calgary, *Riopelle: The Glory of Abstraction*, May 15 ~ August 2, 2010

This energetic watercolour and ink on paper is a fine example of a work by Jean Paul Riopelle in this medium. Half drawing, half painting, it is effortlessly composed, and shows us that Riopelle was as much a virtuoso with an ink pen as he was with a paintbrush. Riopelle's working methods were instinctive. His innate sense of colour balance and his deep understanding of the importance of composition coalesced to build a strong framework on which to hang the details. Here we have tones of yellow and red ~ in various levels of saturation ~ along with black ink and the white of the paper support. It is a simple combination, lyrically deployed in a pleasing and evocative manner. There is a sense of organic life here, as well as a delightful feeling of frenzied yet purposeful activity. Our natural instinct is to compare it to something tangible ~ flowers, sailboats, insects, perhaps ~ but its success lies in the fact that it is so skilfully and effortlessly executed.

ESTIMATE: \$15,000 ~ 20,000



55

55 ALEXANDER COLVILLE

PC CC 1920 - 2013

Study for The River Thames

crayon, ink and pencil on paper, signed and dated 20 November 1970 and on verso titled on the gallery labels 6 x 6 in, 15.2 x 15.2 cm

PROVENANCE:

Fischer Fine Art Limited, London, England
Marlborough-Godard, Toronto
Private Collection, Toronto

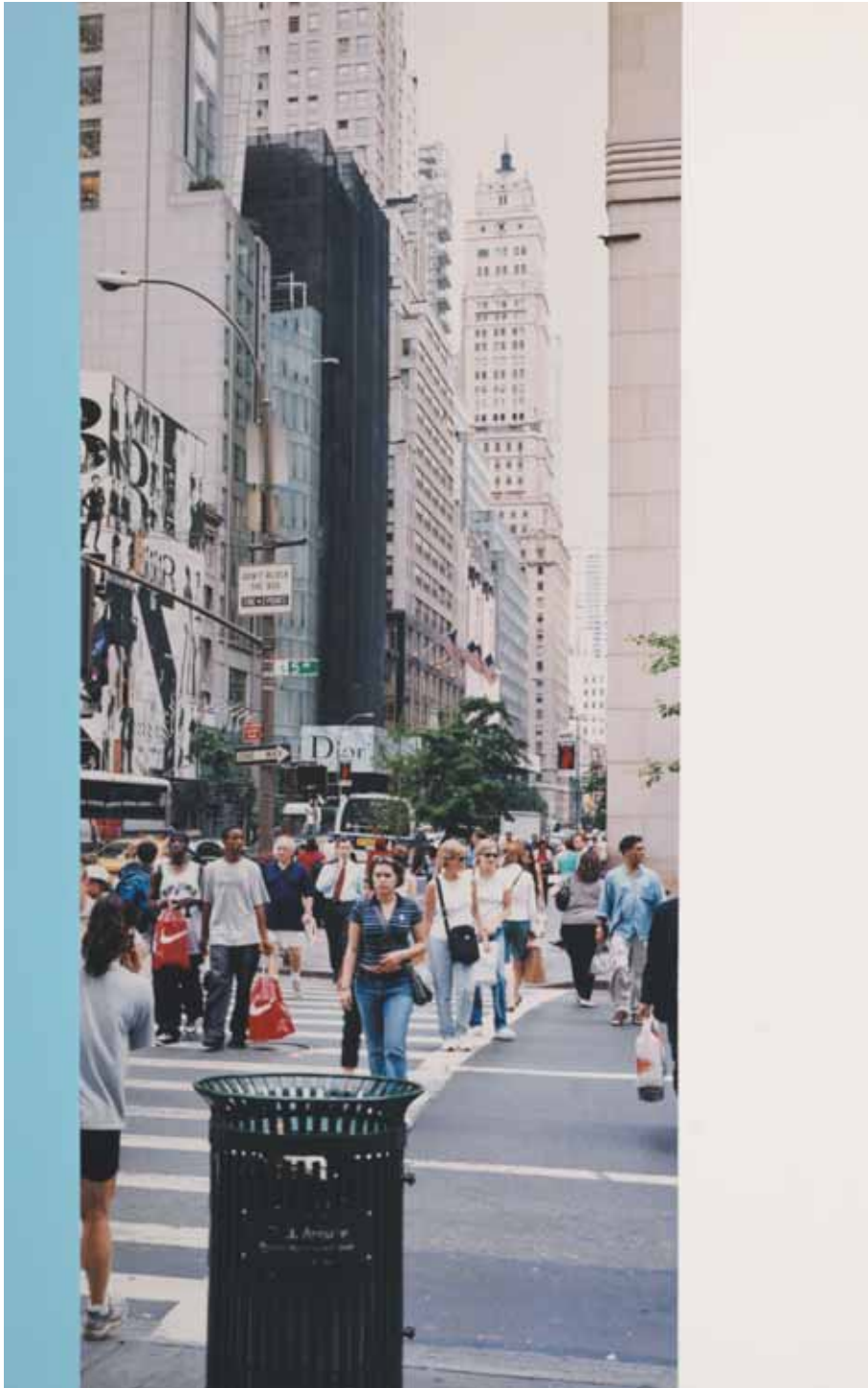
LITERATURE:

David Burnett, *Alex Colville*, Art Gallery of Ontario, 1983, page 200, two 1972 ink drawings entitled *Study for River Thames* reproduced page 200 and the 1974 painting *The River Thames* reproduced page 212 and listed page 250

Alex Colville often depicted members of his family in his works, and in this image the figure is his daughter Ann. Colville was known for his devotion to his family ~ as David Burnett writes, "He was sensitive both as a father and as an artist to the process of his children growing up." There is a feeling of vulnerability in the painting derived from this study, as the young woman contemplates the great river flowing through the city of London ~ submerged in the enormity of that urban centre. In Colville's work there is often an awareness of the individual's place in the stream of time, and here the river is the symbol of that stream. Colville's sightlines are visible in this work, showing us how he attained the carefully attuned balance between the elements of his composition that he used for the final painting.

Part of the provenance of this sensitive study is Fischer Fine Art, a prominent London dealer that sold Colville's work in the United Kingdom and Europe, contributing to him becoming an artist of international renown.

ESTIMATE: \$15,000 ~ 20,000



56 IAN WALLACE

1943 ~

Intersection NYC VII

photolaminate and acrylic on canvas,
on verso signed, titled, dated 2003 and
stamped with the artist's studio stamp
78 1/4 x 48 in, 198.7 x 121.9 cm

PROVENANCE:

Catriona Jeffries Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:

Grant Arnold, Daina Augaitis et al., *Ian Wallace: At the Intersection of Painting and Photography*, Vancouver Art Gallery, 2012, pages 177 and 181, four photo-based paintings entitled *At Work 2008*, which feature an *Intersection NYC* work, reproduced pages 271 ~ 275

Ian Wallace is internationally recognized for his juxtapositions of monochrome painting and documentary photography. Wallace began documenting urban scenes in his photographic work in late 1969, influenced by the photoconceptual sensibility of that time, which saw the city as a source of resonant images derived from both living events and everyday objects. Since then, the forces of globalization have transformed the city in so many ways, in the mix of people and the transformation that continues to take place in their social order, and the way in which they experience the city and themselves. The subject of the street has recurred throughout Wallace's oeuvre, such as his *New York* series in 2001 and the *LA* series from 2002. He stated that "the image of the urban intersection and crosswalk remains a key theme in my work... The street, and more precisely, the stage of the sidewalk on which the pedestrians are poised to cross, is both a metaphor for reality in general and the location of specific experiences of the modern city."

The idea of intersection is echoed in the format of the work, which combines photography and painting ~ cool monochrome painted panels contrast with and intensify the photographic image in the centre, which focuses on the visual informational overload that is the urban experience. The image contains an awareness of the different potentialities of the viewer's and the artist's perception. Wallace considers the crowd, the traffic, the architecture and the signage as part of his artistic working material. In this coolly captured moment of everyday urban life, objects can take on a resonance beyond their normal use ~ such as the black form of the garbage can, which could be seen as a Duchampian readymade sculptural object, and the sign "Don't Block the Box / Fine + 2 Points," a road sign with a functional purpose, but also an enigmatic text message open to interpretation. The signs, insignias and ads of well-known brands such as Dior and Nike bombard the passersby, symbols of our consumer society. Wallace is aware of the spatial elements of the composition ~ the lines of roads and crosswalks and the angles they form, and the vertical monuments of architecture. Under, over and through this grid the crowd flows, open to change at the place of the intersection ~ a place of choices in direction and random encounters amid the erratic ballet of the crowd.

Wallace's work is informed by his interest in art history, literature and philosophy. By continuing to include elements of abstract monochrome painting, he acts as a bridge between the post-war modernists of the 1950s and 1960s and the contemporary artists who question the limits of ideological imagery. Regarding his urban street works, Wallace stated, "It remains my feeling that these images established a presence in art, for the cities, the people I pictured, and ultimately for myself as an artist." *Intersection NYC VII* is an outstanding example of this body of work, a potent observation of contemporary urban culture.

ESTIMATE: \$30,000 ~ 40,000



57

57 LAWREN STEWART HARRIS

ALC BCSFA CGP FCA G7 OSA RPS TPG 1885 - 1970

Abstract Composition

oil on board, on verso titled and dated circa 1950
on the Kaspar Gallery label and inscribed *Although
I am not equipped to properly authenticate paintings,
I believe this painting to have been executed by my father
Lawren S. Harris. It was probably done in the early
nineteen fifties...Margaret Harris Knox*

30 x 26 in, 76.2 x 66 cm

PROVENANCE:

Kaspar Gallery, Toronto
Collection of Diederik Wolsak
Private Collection, Vancouver

LITERATURE:

Bess Harris and R.G.P. Colgrove,
Lawren Harris, 1969, page 107

A pillar of the Group of Seven, Lawren Harris set out on a path of artistic evolution and spiritual questing that made him a pioneer modernist. Harris was already turning to abstraction in his landscape paintings, but after he moved to the United States in 1934, living first in Hanover, New Hampshire, and then in Santa Fe, New Mexico, from 1938 to 1940 (where he was a part of the Transcendental Painting Group), his work became completely abstract. When Harris returned to Canada in 1940, settling in Vancouver, his abstract vision continued to evolve in stages, from geometric abstraction into automatism and then Abstract Expressionism. In the early 1950s, he was painting dancing, flame-like forms hovering on colour-field backgrounds, such as in this powerful, radiant work. Perhaps in Harris's poem "Fire" from the 1922 collection *Contrasts*, we can gain insight into the kind of internal fire that Harris contemplated in works such as this: "The altar in the heart is pure Love... This is the essential fire of life / The purification of the long past and the tempering of character to consciousness."

ESTIMATE: \$40,000 ~ 50,000

58 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Provençal Village

oil on canvas, signed and dated 1960 ~ 1970

and on verso signed, titled and inscribed

Poster Fragments 2

39 1/2 x 29 in, 100.3 x 73.7 cm

PROVENANCE:

Estate of O.J. Firestone, Ottawa

Sold sale of *Important Canadian Art*, Sotheby's Canada

in association with Ritchies, May 26, 2008, lot 52

Private Collection, Vancouver

LITERATURE:Scott Watson, *Jack Shadbolt*, 1990, pages 84 and 86

In 1960 Jack Shadbolt returned to Europe for another year of visiting Mediterranean medieval towns, painting in the Côte d'Azur as well as in Greece. His previous visit in 1957 had been a revelation of colour and light, a hedonistic delight, and he confessed he was drawn by "colour hunger" to return. The paintings he did in the Mediterranean were luxuriantly colourful, and *Provençal Village* is an outstanding example. Abstracted townscapes were a favoured motif from this time, and Shadbolt depicts this village in the region of Provence in the South of France with thick, multi-hued brush-strokes. By building his paintings in layers and showing pigments glowing through from underneath, Shadbolt intended "to achieve an emotional slow-burn of colour," and this richly coloured work certainly makes us feel its sumptuous beauty.

The dating of this painting reflects Shadbolt's predilection to return to paintings and rework them ~ thus the work was first painted in 1960, but altered as late as 1970.

This fine work was once in the collection of O.J. Firestone, a prominent Ottawa collector.

ESTIMATE: \$20,000 ~ 30,000



**59 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

North Shore Winter #3

acrylic on canvas, signed and on verso titled, circa 2004
54 3/4 x 85 in, 139 x 215.9 cm

PROVENANCE:

Private Collection, Vancouver

In works such as *North Shore Winter #3*, a link can be seen back to the treasured circa 1915 winter scenes of Group of Seven painter Lawren Harris, such as the canvas *Snow* in the collection of the McMichael Canadian Art Collection or *Winter Woods* in the collection of the National Gallery of Canada, both of which feature trees heavily laden with snow. But although Gordon Smith, in his great affinity for the natural world, is part of our heritage of Canadian landscape painting, he has taken a decidedly modernist view of it. He has charted a path in his long career through representation, then abstraction, followed by landscape informed by abstraction. Ultimately, he has taken his place as one of the West Coast's, and Canada's, most important modernists.

When Harris moved to Vancouver in 1940, he contributed greatly to the modernist scene in the city, and he and his wife became friends with the Smiths. Smith has always been intensely interested in the forefront of modernist painters, both historical and contemporary, and has absorbed influences from a range of disparate sources, going back to his 1951 trip to San Francisco. While there, he was exposed to American Abstract Expressionists such as Clyfford Still, Richard Diebenkorn and Elmer Bischoff (his painting instructor). Their work made him acutely aware of the importance of the gesture in painting and the qualities of paint itself.

Surrounded by forest at his home studio, and with Vancouver's North Shore mountains within easy reach, subjects such as this are close at hand for Smith. Like a snapshot, this view of the winter landscape is of a section

of woods viewed at close range, with no reference to sky or backdrops. Snow paintings began to appear in his oeuvre in the 1990s and still occur now. They have ranged from almost completely abstract, all-over tracteries of lines to discernible landscapes with abstract properties. *North Shore Winter #3* is the latter – its compositional elements are spatially close to the surface of the painting and can be read abstractly.

Just as important as the downward motion of the boughs heavy with snow is the criss-cross tracery of reeds, grasses and slender branches of low bushes bare of foliage. They create a web of mark-making rising through and laying over the snow, and these contrasts of dark against white are quite exquisite in their complexity. The brushwork is softly expressionist, with the whites brushed on with a scumbled technique that creates the texture of a fresh fall of snow. Smith plays with the sensation of the weight and volume of the snow ~ contrasting the evergreen branches pulled down by thick encrustations with the lightness and delicacy of snow layered along thin, delicate branches over a thick carpet of soft clumps on the ground.

Although the overall impression is white with black, as is typical of Smith, upon close viewing, the work reveals shades of other colours. Mauve and grey give the white definition, and brown stems and accent marks of brown and ochre give warmth to his palette. With no discernible light source, Smith's painting creates its own light from the white-based palette.

Smith's snow paintings are among the most beautiful and ethereal works he has produced. He infuses the sense of wonder we feel in viewing a fresh snowfall into a masterful painting in which he delights our eye with his refined brushwork, his fluid shifts between the abstract and the representational, and the sheer sensual pleasure of the handling of paint.

ESTIMATE: \$70,000 ~ 90,000



60

60 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 ~

Small Red Painting

oil on board, signed and on verso titled
and inscribed *Mr J.E. Coyne, Bank of Canada,*
Ottawa, Ont. on a label, circa 1960
22 x 33 in, 55.9 x 83.8 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, page 15, the circa 1960 canvas *Townscape*,
in the collection of the National Gallery of Canada, reproduced page 77

Gordon Smith attended the Winnipeg School of Art, the Vancouver
School of Art, the California School of Fine Arts and Harvard University

all prior to 1958. The 1951 summer session he spent studying in San Francisco was, according to Ian Thom, "a summer of singular importance." Smith learned to focus on the qualities of the paint as much as the subject matter of the work, as is beautifully demonstrated by *Small Red Painting*. Soft, brushy paintwork and tonal modulations in the background shift the figure-ground relationship, drawing attention to the surface of this complex painting, which is animated by contrasts in colour and mass. Although the horizontal central form of geometric shapes countered by sharp vertical thrusts suggests a landscape reading of the work, Smith has purposely titled the work to prevent our reading it as such. The resemblance to the stunning canvas *Townscape*, circa 1960, in the collection of the National Gallery of Canada, is striking. The compositions are essentially the same, yet in *Townscape*, the building forms are more clearly defined, reflecting the title and intentions of the artist.

ESTIMATE: \$12,000 ~ 16,000



61

61 TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 ~ 2004

Blue Polar

oil on canvas collage, signed and dated 1962
and on verso titled and inscribed \$650 twice
43 1/2 x 50 1/4 in, 110.5 x 127.6 cm

PROVENANCE:

Acquired directly from the Artist
Private Collection, British Columbia

LITERATURE:

Toni Onley, *Flying Colours: The Toni Onley Story*, 2002, page 152
Tate Modern, a similar 1961 collage painting entitled *Polar No. 1*
in its collection reproduced [http://www.tate.org.uk/art/artists/
toni-onley-1718](http://www.tate.org.uk/art/artists/toni-onley-1718), accessed January 21, 2015

In 1957 Toni Onley won a scholarship to attend the Allende Institute at San Miguel de Allende in Mexico. During his three years there his work

became increasingly influenced by New York Abstract Expressionism. Onley's expressionist works propelled him to the forefront of the contemporary art scene, and in 1958, he was offered an exhibition at the Vancouver Art Gallery.

Onley began his *Polar* series of oil on canvas collages in Vancouver in 1962. He tore canvases up, then reassembled the fragments around an axis in the centre, creating rhythms with the shapes. Onley wrote, "The pieces formed a roughly circular shape that suggested an enormous ice crystal in some paintings, and a vortex in others." He compressed his shapes away from the edge and into the centre to control the expanding energy and make them relate to the surrounding space. Paintings from this series are considered to be among the most outstanding of his career. *Blue Polar* is a powerful expressionist piece, yet also lushly beautiful, as fine a work from this series as *Polar No. 1* in the collection of London's Tate Modern Gallery.

ESTIMATE: \$10,000 ~ 15,000

➔ 62 **WILLIAM HODD (BILL)
MCELCHERAN**

RCA 1927 - 1999

The Deal

bronze sculpture, initialed, editioned 2/9
and dated 1996
29 x 9 1/2 x 13 1/4 in, 73.7 x 24.1 x 33.7 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 *The Deal*, a quintessential McElcheran work, he depicted these businessmen as robust and self-possessed, constantly in movement. Their conformity is indicated by their classic dress of overcoat, hat, suit and tie, carrying business paraphernalia such as briefcases. His viewpoint was both satirical and compassionate, drawing us to sympathize with them, as urbanites often feel caught in the frantic pace and roles of modern life. McElcheran's businessmen can be seen in many public installations across Canada and in the United States, Germany, Italy and Japan.

Please note: the bronze base measures
15 x 10 3/4 x 13 1/4 inches.

ESTIMATE: \$15,000 ~ 20,000



63 MYFANWY SPENCER PAVELIC

OC RCA 1916 ~ 2007

Portrait of Pierre Elliott Trudeau

oil on canvas, signed and on verso signed, dated 1991
and inscribed *Standing (full length)* and 25
53 7/8 x 20 7/8 in, 136.8 x 53 cm

PROVENANCE:

Acquired directly from the Artist
Collection of Nancy Southam, Montreal

LITERATURE:

Ted Lindberg, *A Portrait by Myfanwy*, 1991, reproduced catalogue #25, unpaginated

The official portrait of Pierre Elliott Trudeau by Myfanwy Pavelic in the House of Commons Heritage Collection reproduced, http://www.parl.gc.ca/About/House/collections/PMPortraits_brochure/PMPortraits_15~e.html, accessed January 9, 2015

Born into the prominent Spencer family in Victoria (her grandfather's home became the site of the Art Gallery of Greater Victoria), Myfanwy Pavelic became a portrait artist of renown. She was a member of Victoria's Limner Group, founded in her studio by Maxwell Bates. Some of Pavelic's subjects were well known – her portrait of violinist Yehudi Menuhin is in the collection of the National Portrait Gallery in London. Former prime minister Pierre Elliott Trudeau chose Pavelic to paint his official portrait, unveiled in the Parliament Buildings in Ottawa in 1984. Pavelic agreed to take the commission on condition that Trudeau would stay at her home on Vancouver Island. He consented, visiting after a skiing trip to Whistler with his sons, and she spent two days sketching him and studying his mannerisms and gestures while her friend Karl Spreitz took photographs. This strong yet reflective portrait is imbued with Trudeau's intelligence and charisma, and his relaxed stance communicates his self-confidence. Pavelic's rich colour palette – particularly the red background, echoed by the signature red rose in his lapel, amplifies the vitality of the painting.

ESTIMATE: \$15,000 ~ 20,000





64 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

L'émigré

oil on canvas, signed, 1965

19 x 25 1/2 in, 48.3 x 64.8 cm

PROVENANCE:

Galerie Dresdnere, Toronto

Private Collection, Toronto

LITERATURE:

"Jean Paul Lemieux," National Gallery of Canada,
<http://www.gallery.ca/en/see/collections/artist.php?iartistid=3221>,
para. 1, accessed March 10, 2015

Jean Paul Lemieux described his paintings in direct and memorable terms in 1967: "I have no theories. In my landscapes and my characters I try to express the solitude we all have to live with, and in each painting, the inner world of my memories. My external surroundings only interest me because they allow me to paint my inner world." *L'émigré* (The Emigrant) captures just these qualities of emotional and aesthetic honesty, characteristics that have made Lemieux one of the most beloved and acclaimed Canadian artists of the twentieth century.

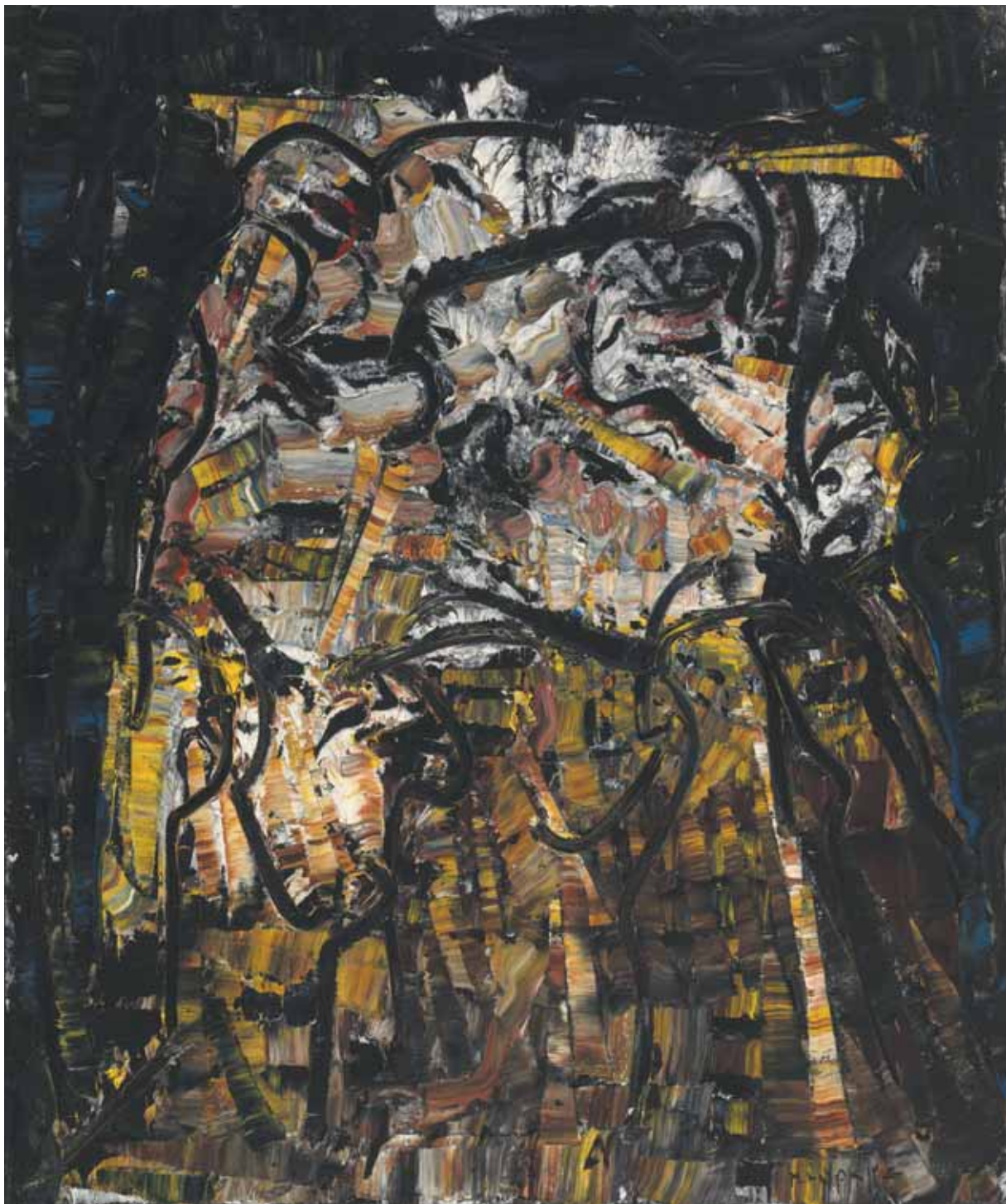
L'émigré is a masterpiece of subtlety, tone and mood. The portrait of the young man that fills the right half of the canvas catches our eye first, but Lemieux is careful not to have this figure dominate his image completely. Characteristically, the work is open and spacious: almost two-thirds of the area is sky, painted in understated light grey-green washes that are variants on the hues of the man's green hat and coat and his blond hair. Overcast though it certainly is, this sky has a luminous quality that is perhaps reflected in the expression on the man's face. It is a winter scene, to be sure, but bleakness is not the message. We are compelled to speculate on the man's mood. His expression is quiet, inner, rather than blank or downcast. Lemieux's masterly orchestration of balance in this painting suggests that the man's countenance is quietly hopeful.

We soon notice that the landscape ~ or cityscape ~ that preoccupies Lemieux in *L'émigré* is no mere backdrop for the figure. The painter shows us a surprisingly large city, its many skyscrapers melding into the horizon as they increase in magnitude. Cars and figures are visibly in motion along a road that cuts diagonally across the image, and these elements help to compose the deep space behind the young man. The painter skilfully melds the figure and his surroundings by making their colour continuous ~ for example, in addition to the greens of the figure and sky, the man's white shirt connects him to the snow-covered expanse in the foreground. Lemieux also suggests both the figure's connection to and movement out of this landscape with two techniques: the torso is cropped like a photograph on the right-hand side of the canvas, implying that we see an incomplete moment, and thus movement is implied. Even more effectively, the man's right arm seems to be swinging as if he is walking towards us, an effect Lemieux accomplishes by depicting the edge of this arm along three closely contiguous planes, the left-most one (as we view the work) feathered with white and green brush-strokes so that it almost blends with the snow behind it.

"Emigrant" is not a word we see often. We are more accustomed, in a Canadian context, to thinking about immigrants ~ those who come to a place rather than leave one. Of course, we do not have full access to the inner world of the man depicted; the mystery is part of what makes Lemieux's works so appealing. The man could be standing in front of a new city in which he has just arrived. But is it not possible to think that the man is leaving the city we see behind him and moving forward, setting out in a new direction in life? Such a reading would make sense of his youth and of his subtly prominent red tie.

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

ESTIMATE: \$125,000 ~ 175,000



65 JEAN PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 – 2002

Hibou ~ Jet Black

oil on canvas, signed and on verso
titled and inscribed 8, 1970
28 1/2 x 23 1/2 in, 72.4 x 59.7 cm

PROVENANCE:

Galerie Maeght, Paris
Galerie Claude Lafitte, Montreal
Private Collection, California

LITERATURE:

Derrière le miroir, "Riopelle 70," #185, Galerie Maeght,
1970, page 25

Jean Paul Riopelle: peinture 1946 ~ 1977, Musée du Québec,
Musée d'art contemporain and Centre Georges Pompidou, 1981
Jean Paul Riopelle, Oeuvres choisies, peintures ~ sculptures, Galerie
Claude Lafitte, 1987, reproduced page 21
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 4*,
1966 ~ 1971, 2014, reproduced page 209, catalogue
#1970.035H. 1970

EXHIBITED:

Galerie Maeght, Paris, *Riopelle 70*, 1970, catalogue #23
Palais des beaux-arts de Charleroi, Belgium, *Jean Paul Riopelle
1946 ~ 1970*, January 9 ~ February 7, 1971
Musée National d'Art Moderne, Centre Georges Pompidou, Paris,
Jean Paul Riopelle: peinture 1946 ~ 1977, September 30 ~ November
16, 1981, traveling to the Musée du Québec and the Musée d'art
contemporain, Montreal, 1981 ~ 1982, catalogue #15
Musée Marc-Aurèle Fortin, Montreal, *Exposition*, May 29 ~
September 30, 1985, catalogue #8
Galerie Claude Lafitte, Montreal, *Jean Paul Riopelle, Oeuvres
choisies, peintures ~ sculptures*, October 14 ~ 31, 1987, catalogue #7

One of Jean Paul Riopelle's earliest known canvases of an owl,
entitled *Hibou premier* and painted in 1939 to 1940, was a
harbinger for one of the most important subjects of his work.
It would lead to a group of paintings and a series of owl sculptures,
produced from 1969 to 1970. The owl became a symbol
synonymous with Riopelle and was a reflection of the way in
which he developed his work. Riopelle's gaze was often transfixed
by the realm of another world, one that transcended the
boundaries of time and space. This is similar to the gaze of an owl,
a prophetic bird whose eyes can see the invisible. It was from this
mysterious plane that Riopelle created works like *Hibou ~ Jet Black*.
In the body of the owl are Riopelle's characteristic mosaic knife-
strokes, loaded with pigment. Gestural black lines cross its body,
reasserting the surface of the work and adding to the inscrutability
of this powerful bird of prey. Visually rich and intriguing, *Hibou ~
Jet Black* is a stunning painting from this series.

ESTIMATE: \$50,000 ~ 70,000

66

66 LISE GERVAIS

QMG 1933 – 1998

Untitled

oil on canvas, signed and dated 1983
12 x 24 in, 30.5 x 61 cm

PROVENANCE:

Private Collection, Montreal
Private Collection, Toronto

Rich, pure colours laid on thickly with a palette knife characterize works by
Quebec painter Lise Gervais. Although she was not a member of the Automatists,
she exhibited with them, and their influence can be felt in her work through her
commitment to non-figurative painting and a focus on the qualities of the paint
itself. The small scale of *Untitled* does nothing to hinder the power of this fine
example from Gervais's oeuvre.

ESTIMATE: \$6,000 ~ 8,000



67

67 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Church, Saanich

oil on paper on board, signed, circa 1936

21 1/4 x 30 1/2 in, 54 x 77.5 cm

PROVENANCE:

Estate of Leon Katz, Toronto

Private Collection, Toronto

LITERATURE:Patricia Ainslie, *Correspondences: Jack Shadbolt*, Glenbow Museum, 1991, reproduced page 49**EXHIBITED:**Glenbow Museum, Calgary, *Correspondences: Jack Shadbolt*, November 2, 1991 ~ January 5, 1992, catalogue #7

Jack Shadbolt was influenced in the 1930s by the American and Mexican muralists such as Thomas Hart Benton and Diego Rivera. The emphasis of

the muralists on Social Realism and rural values coloured Shadbolt's awareness in works such as this. He was also inspired by their use of solid three-dimensional form, and in *Church, Saanich*, form is robust and the buildings feel rooted in the landscape. The simplicity of the scene has a directness and honesty, with the inclusion of elements such as the vintage car and the electrical poles. Shadbolt's use of light and shadow is dramatic, with light striking the white church and the path leading to it through the fence, contrasted with the moodiness of the shadows on the road and the clouded sky behind.

The related 1941 drawing entitled *Old Church and Car* was sold by Heffel in 2005, as was the related 1947 watercolour entitled *Country Church, Saanich* in 2009.

This work is accompanied by a copy of a February 26, 1973, letter from the artist to Leon Katz in which he dates the painting circa 1936.

ESTIMATE: \$20,000 ~ 30,000



68

68 WILLIAM GOODRIDGE ROBERTS

CAS CGP CSGA CSPWC EGP OC OSA PY RCA
1904 ~ 1974

Ice Flows, Gatineau

oil on board, signed and on verso titled, dated 1962
on an exhibition label and inscribed 962 and *To Joan
on her birthday 1967*
25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:

A gift from the Artist to his wife Joan Roberts
Private Collection, Ottawa
Private Collection, Vancouver

LITERATURE:

Sandra Paikowsky, *Goodridge Roberts, 1904 ~ 1974*, McMichael
Canadian Art Collection, 1998, pages 148 and 197

EXHIBITED:

Art Gallery of Ontario, Toronto, *Goodridge Roberts*, Festival Ontario,
catalogue #962

In the spring of 1960, Goodridge Roberts returned to Montreal from a period as resident artist at the University of New Brunswick. His work from then on possessed a looser, energized brush-stroke charged with emotive feeling. Roberts's early training in New York had established his commitment to modernism; form in his work was as much about the handling of paint as the definition of objects, and his brushwork was derived from Abstract Expressionism. Sandra Paikowsky wrote of the works of this period that "the landscape has been torn apart with an intensity equal to the sense of order that he had imposed on images of the area decades earlier." In this dynamic painting, slashes of white define the ice pans and patches of snow on the shore, and fluid brush-strokes give the impression of turbulent movement in land, sky and water. In *Ice Flows, Gatineau*, Roberts's completely assured handling of his subject is clear ~ in the words of art critic Robert Ayre, "the vision of a man who could paint swiftly and yet true only because he had spent years in slow, penetrating contemplation."

ESTIMATE: \$10,000 ~ 15,000



69

69 RODOLPHE (JAURAN) DE REPENTIGNY

LP 1926 - 1959

Sans titre

oil on canvas on board, circa 1953 - 1954

22 1/2 x 24 1/2 in, 57.1 x 62.2 cm

PROVENANCE:

Estate of the Artist

This compelling composition by Rodolphe de Repentigny, who painted under the pseudonym Jauran, dates from circa 1953 to 1954. It was painted at a pivotal period in the artist's career, only a few years after he came back from Paris, where he had studied with Cubist painter André Lhote, and shortly before the publication in 1955 of his most important writing, the seminal *Manifeste des Plasticiens*. *Sans titre* exemplifies the formal evolution of Jauran's painting. His early work was in line with that of Cubism and Lyrical Abstraction, but by the time he painted this piece, both movements were becoming less influential. He was progressively unifying his compositions by eliminating perspective and centrality,



Rodolphe (Jauran) de Repentigny
The Montreal Museum of Fine Arts,
1956 Spring Salon

juxtaposing increasingly simplified forms, and incorporating elements of bold, contrasting colours. The ideas he was articulating at the time had an impact on the work of later Canadian abstract painters, most noticeably the post-Plasticists in Quebec.

This exceptional painting was a gift from the artist to his daughter. It has remained in the family's collection to this day and is being offered for sale for the first time.

ESTIMATE: \$10,000 ~ 15,000

70 ULYSSE COMTOIS

1931 ~ 1999

Colonne

phenolic laminate and aluminum,
dated 1975 and on verso titled
on the gallery label
15 3/4 x 4 1/2 x 4 1/2 in,
40 x 11.4 x 11.4 cm

PROVENANCE:

Marlborough-Godard, Montreal, 1975
Waddington and Gorce Inc., Montreal
Private Collection, Montreal

Colonne belongs to Ulysse Comtois's most critically acclaimed body of works. When he first began to experiment with sculpture in the early 1960s, Comtois was already an established non-figurative painter. His three-dimensional works met with an equal if not greater success and asserted his position as a leading figure on the post-war Canadian art scene. The artist began to create modular sculptures such as this in the late 1960s. *Colonne* is comprised of a machined aluminium vertical core supporting 61 rotating horizontal plates of laminated plastic. Made with innovative materials, these sculptures were intended by the artist to invite viewers to interact with the work by physically moving the modular parts. *Colonne* is a rare example of the artist's most iconic and coveted works. His modular sculptures are in many important public collections, such as the National Gallery of Canada.

ESTIMATE: \$6,000 ~ 8,000





71

71 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

Enterrement à Charlevoix

oil on board, signed and dated 1938 and on verso
titled and inscribed variously
12 x 14 in, 30.5 x 35.6 cm

PROVENANCE:

Galerie l'Art Français Ltée., Montreal
Kastel Gallery, Montreal
Private Collection, USA

In 1937 Jean Paul Lemieux married, moved back to Quebec City and began to teach at the École des beaux-arts, a post he would keep for 28 years. During the summer of 1938, Lemieux and his wife

Madeleine stayed in Port-au-Persil, a little village on the north shore of the St. Lawrence in the Charlevoix region. Lemieux was painting landscapes in the area and was particularly interested in panoramic views over the St. Lawrence, as we see here. What also drew him were the social realities of rural life, which included such dramas as this funeral procession, where the formally dressed black-clad mourners are witnessed by those in the stream of life. Funeral processions also show up in significant works by Lemieux from the early 1940s, such as in the 1941 painting *Lazare*, in the collection of the Art Gallery of Ontario. In *Enterrement à Charlevoix*, one can see the themes that would occupy Lemieux throughout his work as it evolved ~ the beauty of the Quebec landscape, his affection for its people, the unfolding of time and his awareness of mortality.

ESTIMATE: \$10,000 ~ 15,000



72

72 SAMUEL BORENSTEIN

CAS QMG 1908 – 1969

Laurentian Scene

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

PROVENANCE:

Private Collection, Montreal

LITERATURE:

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

After surviving the war years in Lithuania, Sam Borenstein immigrated to Montreal in 1921. While there, he sought artistic direction in the work of European artists that he admired, such as Vincent van Gogh, Maurice Utrillo and Chaim Soutine, whose explosive, chaotic work greatly stirred him. Borenstein had occasionally visited the Laurentians, but in the early 1940s began to travel there frequently in the summers, painting rural villages. By the late 1950s he had rented an old schoolhouse at Lac Brûlé and kept a studio there. The Laurentians unleashed Borenstein's palette ~ he worked in a frenzy of bright colours. His passionate nature is clearly perceived in the slashing, expressionist brush-strokes that threaten to dematerialize these rural houses on a hill. Through his tempestuous and

daring technique, the viewer can feel, as William Kuhns writes, "a primal sense of the Laurentians... Borenstein's sense of a world gusting from within." This energized, richly coloured and textured Laurentians work is the epitome of Borenstein's statement, "How does one control himself when one is so enthusiastic about what one sees?"

ESTIMATE: \$15,000 ~ 20,000



73

73 WILLIAM KURELEK

ARCA OC OSA 1927 - 1977

***Sim Bab Sim Rab (Seven Women
Seven Recommendations)***

mixed media on board, titled in Cyrillic
6 1/2 x 6 3/4 in, 16.5 x 17.1 cm

PROVENANCE:

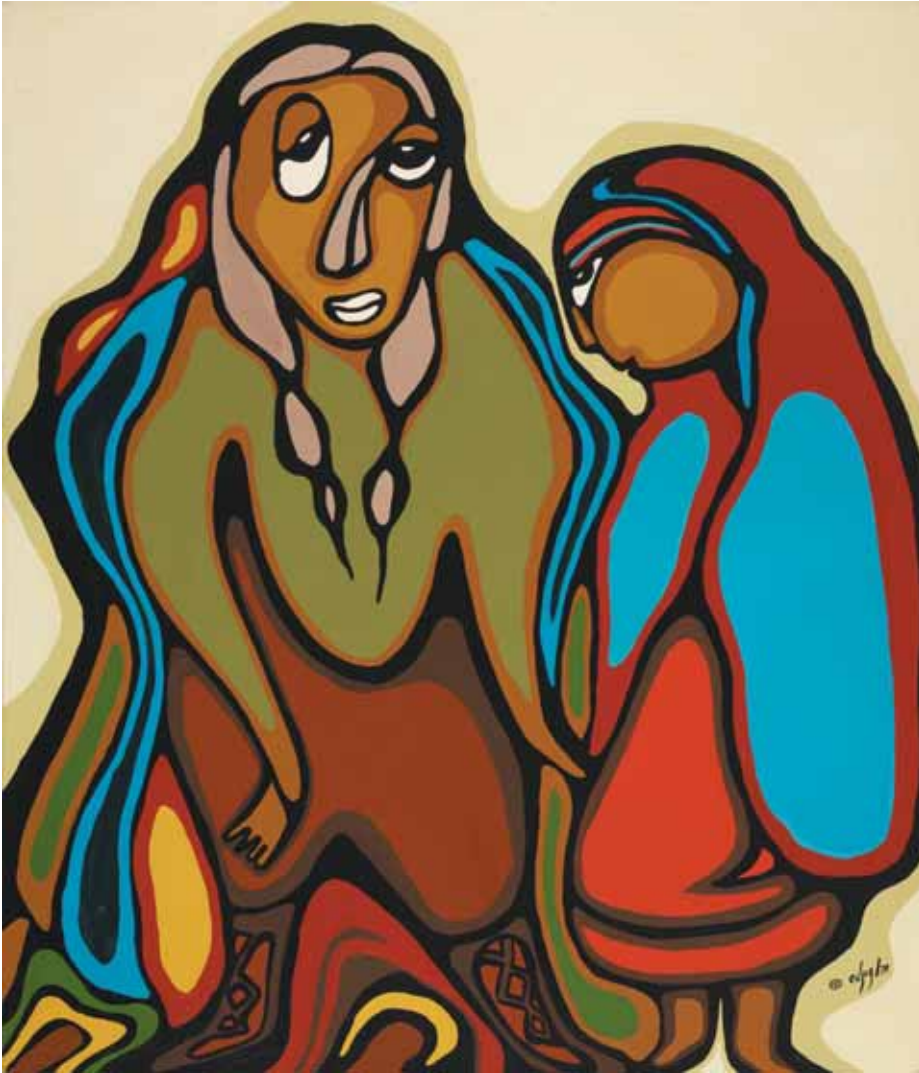
Private Collection, Ontario

The dilemma presented in this humorous work by William Kurelek is instantly clear for us as viewers if not for the central figure in the work ~ a lone and perplexed male. The man is surrounded by seven women; all of them appear to be expressing differing opinions on something. Whether

it is work to be done or the direction he should turn does not matter, as their circle blocks his path. The hilarity of this scene is furthered by the fact that the women are all dressed in uniform green tunics trimmed with black, pale skirts and black head scarves, as if to convey that they are all the same. Their gestures clearly tell us otherwise, accentuating the comic overtones of the work. Kurelek's life circumstances, which included a period of estrangement from his family, were resolved in his adult life, when he was a kind husband and a supportive father. His understanding of the complexities of human nature is revealed in delightful little vignettes from life such as this.

This work is in the original frame made by Kurelek.

ESTIMATE: \$15,000 ~ 20,000



74

74 DAPHNE ODJIG

FCA OC PNIAI RCA WS 1919 -

My Grandfather, Jonas Odjig

acrylic on canvas, signed and dated 1978
and on verso titled on the the gallery label
40 x 34 in, 101.6 x 86.3 cm

PROVENANCE:

The Pollock Gallery, Toronto
Private Collection, British Columbia

Daphne Odjig's success as an artist came in spite of difficult odds. She was born in 1919 on Manitoulin Island in Lake Huron, and as a young child

she contracted rheumatic fever. While she convalesced, her grandfather Jonas Odjig would sit on the foot of her bed, putting drawing materials into her hands and telling her stories while drawing with her. His early death, along with that of Daphne's mother, would force Daphne and her sister Winnie to fend for themselves. Daphne attempted to hide her mixed First Nations-English heritage, claiming to be Spanish, Italian or French to find work. When she achieved success as an artist, she re-embraced her heritage, dealing with the more negative aspects of her past, but also celebrating the positive ones. Odjig's memories of her grandparents were extremely powerful and uplifting, and this fine canvas, which depicts herself and her grandfather Jonas, is a fine example of her work, produced at the height of her career. Odjig's distinctive style, with ovoid shapes and fluid, consistent segments of colour, contains the figures, further emphasizing the tenderness and unity between them.

ESTIMATE: \$15,000 ~ 20,000

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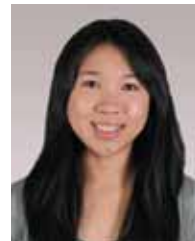
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The Buyer shall pay the Purchase Price (inclusive of the Buyer's Premium) to the Auction House. The Buyer acknowledges and agrees that the Auction House may also receive a Seller's Commission.

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 pre-sale estimate, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of the Property.

9. UNSOLD LOTS

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or third-party storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;
- b) Lots returned at the Consignor's request shall be returned at the Consignor's risk and expense and will not be insured in transit unless the Auction House is otherwise instructed by the Consignor; and
- c) If any Lot is unsold by auction, the Auction House is authorized as the exclusive agent for the Consignor for a period of ninety (90) days following the auction to sell such Lot by private sale or auction sale for a price that will result in a payment to the Consignor of not less than the net amount (i.e., after deduction of the Seller's Commission and Expenses) to which the Consignor would have been entitled had the Lot been sold at a price equal to the agreed Reserve, or for such lesser amount as the Auction House and the Consignor shall agree. In such event, the Consignor's obligations to the Auction House hereunder with respect to such a Lot are the same as if it had been sold at auction. The Auction House shall continue to have the exclusive right to sell any unsold Lots after the said ninety (90) day period, until such time as the Auction House is notified in writing by the Consignor that such right is terminated.

10. CONSIGNOR'S SALES TAX STATUS

The Consignor shall give to the Auction House all relevant information as to his Sales Tax status with regard to the Lot to be sold, which he warrants is and will be correct and upon which the Auction House shall be entitled to rely.

11. PHOTOGRAPHS AND ILLUSTRATIONS

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



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

D. GENERAL CONDITIONS:

1. The Auction House as agent for the Consignor is not responsible for any default by the Consignor or the Buyer.
2. The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
3. The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again. At no time shall a Registered Bidder retract or withdraw his bid.
4. For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Seller's Commission is calculated on the Hammer Price.
5. Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given, and the Auction House shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.
6. Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee within three (3) business days.
7. The copyright for all illustrations and written matter relating to the Lots shall be and will remain at all times the absolute property of the Auction House and shall not, without the prior written consent of the Auction House, be used by any other person.
8. The Auction House will not accept any liability for any errors that may occur in the operation of any video or digital representations produced and/or broadcasted during an auction sale.
9. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.
10. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
11. All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word "person" shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.
12. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

The Buyer and the Consignor are hereby advised to read fully the Agreement which sets out and establishes the rights and obligations of the Auction House, the Buyer and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.



CATALOGUE ABBREVIATIONS AND SYMBOLS:

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

**CATALOGUE TERMS:**

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

DIMENSIONS

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

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

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

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

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

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

David K.J. Heffel

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

Robert C.S. Heffel

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



ANNUAL SUBSCRIPTION FORM

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

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E-mail Address

Residence Telephone

Business Telephone

VISA or MasterCard #

Expiry Date

Signature

Date

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

COLLECTOR PROFILE FORM

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

ARTISTS OF PARTICULAR INTEREST IN PURCHASING

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____

ARTISTS OF PARTICULAR INTEREST IN SELLING

- 1) _____
- 2) _____
- 3) _____
- 4) _____
- 5) _____
- 6) _____
- 7) _____
- 8) _____
- 9) _____



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Sale Date _____

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

Purchaser's Name as invoiced

Shipping Address

City Province, Country

Postal Code E-mail Address

Residence Telephone Business Telephone

Fax Cellular Telephone

Credit Card Number Expiry Date

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

LOT NUMBER LOT DESCRIPTION
in numerical order *artist*

1) _____

2) _____

3) _____

4) _____

AUTHORIZATION FOR COLLECTION

My purchase will be collected on my behalf

Individual or company to collect on my behalf

Date of collection/pick-up

Signed with agreement to the above Date

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Sale Date

Billing Name

Address

City Province, Country

Postal Code E-mail Address

Daytime Telephone Evening Telephone

Fax Cellular

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Signature Date

Date Received - for office use only

Confirmed - for office use only

Please view our General Bidding Increments as published by Heffel.

Table with 3 columns: LOT NUMBER (in numerical order), LOT DESCRIPTION (artist), MAXIMUM BID (Hammer Price \$ CAD excluding Buyer's Premium). Rows 1) through 8).

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MasterCard or VISA # Expiry Date

Name of Bank Branch

Address of Bank

Name of Account Officer Telephone

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British Columbia, Canada V6H 3G1
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