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ART
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HOUSE

Heffel

POST-WAR & CONTEMPORARY ART

SALE WEDNESDAY, MAY 25, 2016 · 4 PM · VANCOUVER









POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, May 25, 2016

4 PM Post-War & Contemporary Art

7 PM Fine Canadian Art

Vancouver Convention Centre West

Burrard Entrance, Room 211

1055 Canada Place, Vancouver

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Heffel Fine Art Auction House

A Division of Heffel Gallery Limited

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PREVIEW AND AUCTION LOCATIONS



Auction ☆

VANCOUVER CONVENTION CENTRE WEST

Burrard Entrance, Room 211
1055 Canada Place, Vancouver
Saleroom Cell 1-888-418-6505

Preview Location

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The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 118 through 125 of this publication.

All Lots can be viewed on our website at:

www.heffel.com

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

www.heffel.com/auction

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 128 of this publication.

We recommend that you test your streaming video setup 30 minutes prior to our sale at:

www.heffel.tv

Additional images depicting the frame and verso of each lot are available at:

www.heffel.com

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.79 US dollar, 0.71 Euro, 0.55 British pound, 89 Japanese yen or 6.35 Hong Kong dollars as of our publication date.

AUCTION DETAILS

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 and promote works and complete any required work such as re-framing, cleaning or conservation. All property is stored free of charge until the auction; however, insurance is the Consignor's expense.

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful Hammer Price for each Lot sold for \$7,501 and over; 15% for Lots sold for \$2,501 to \$7,500; and 25% for Lots sold up to \$2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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All items that are offered and sold by Heffel Fine Art Auction House are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel Fine Art Auction House charges a *Buyer's Premium* calculated on the Hammer Price as follows: a rate of eighteen percent (18%) of the Hammer Price of the Lot \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500, plus applicable Sales Tax.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 128 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

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

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

General Bidding Increments

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

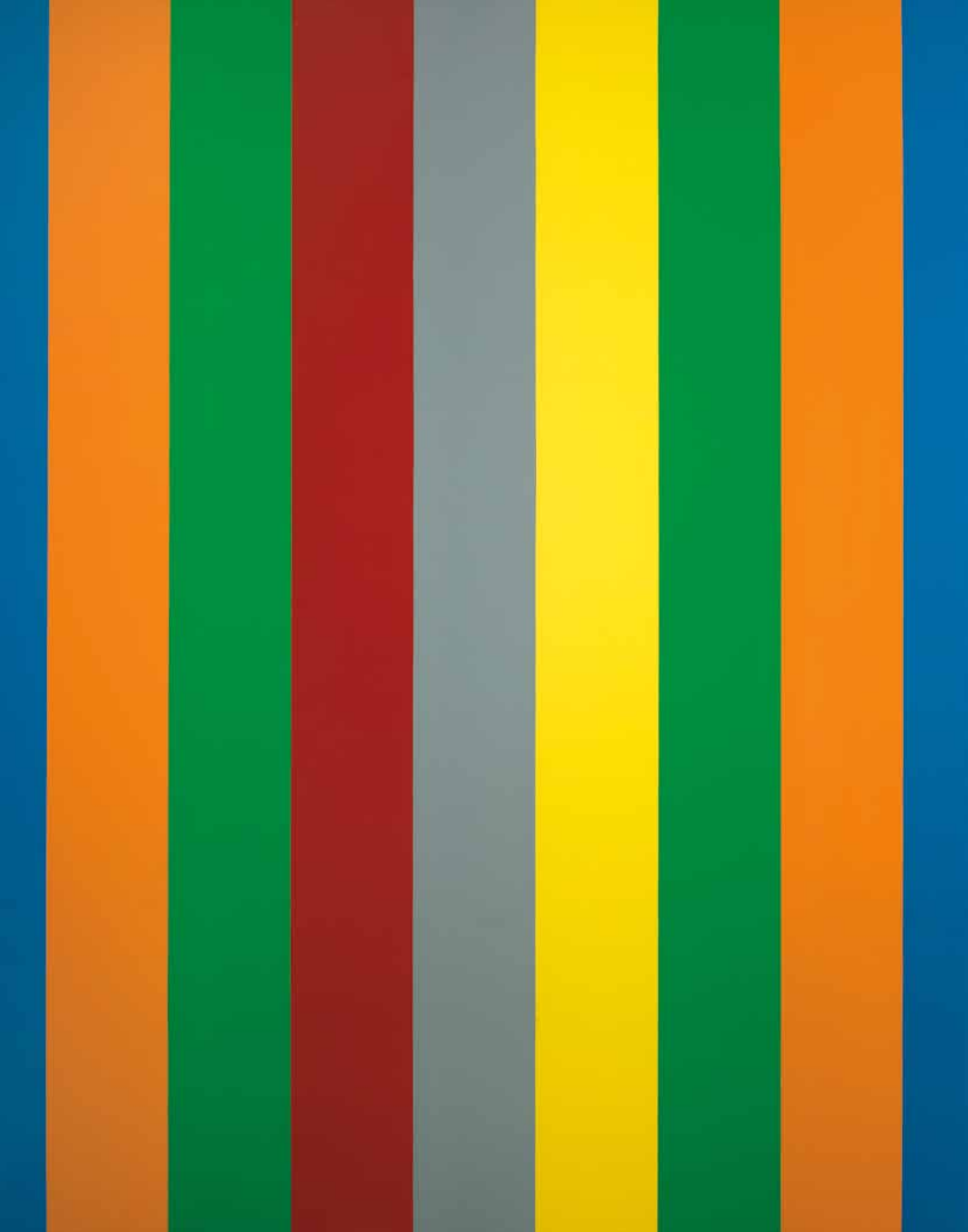
\$500-2,000	\$100 increments
\$2,000-5,000	\$250
\$5,000-10,000	\$500
\$10,000-20,000	\$1,000
\$20,000-50,000	\$2,500
\$50,000-100,000	\$5,000
\$100,000-300,000	\$10,000
\$300,000-1,000,000	\$25,000
\$1,000,000-2,000,000	\$50,000
\$2,000,000-3,000,000	\$100,000
\$3,000,000-10,000,000	\$250,000

Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved 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 127 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our *Shipping Form* is required prior to purchases being released by Heffel.

Written Valuations and Appraisals

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



SALE WEDNESDAY, MAY 25, 2016 · 4 PM · VANCOUVER

**POST-WAR &
CONTEMPORARY
ART**
CATALOGUE

FEATURING WORKS FROM

BP Canada

The Estate of Guido Molinari

A Prominent Montreal Corporate Collection

& other Important Private and Corporate Collections



1 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

Vertical Painting (Rock Face)

oil on canvas, signed and on verso titled and inscribed on a label *Rock Face 1956* Loaned by Dr. John Parnell, 1950 – 1951

60 x 30 in, 152.4 x 76.2 cm

PROVENANCE

Acquired directly from the Artist by Dr. John Parnell
By descent to the present Private Collection, British Columbia

LITERATURE

Denise Leclerc, *The Crisis of Abstraction in Canada: The 1950s*, National Gallery of Canada, 1992, page 182, titled as *Vertical Abstraction*, reproduced page 181

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, titled as *Vertical Abstraction*, reproduced page 67

EXHIBITED

Musée du Québec, Quebec City, *The Crisis of Abstraction in Canada: The 1950s*, November 18, 1992 – January 31, 1993, traveling to the National Gallery of Canada, Ottawa; the MacKenzie Art Gallery, Regina; the Glenbow Museum, Calgary; and the Art Gallery of Hamilton, 1993 – 1994, exhibited as *Vertical Abstraction*, catalogue #132
Vancouver Art Gallery, *Gordon Smith: The Act of Painting*, 1997, exhibited as *Vertical Abstraction*

THIS OUTSTANDING EXAMPLE of Gordon Smith's abstract work was chosen for the prestigious 1992 – 1993 National Gallery of Canada exhibition *The Crisis of Abstraction in Canada: The 1950s*, which traveled across the country. In 1950 Smith attended the California School of Fine Arts in San Francisco, where he painted under the guidance of teacher Elmer Bischoff. This proved to be a pivotal point in his career at a time when Abstract Expressionism galvanized the scene, and Smith was swept up into the excitement of this liberating movement. Denise Leclerc writes that "Bischoff's classes together with Clyfford Still's compelling presence on the scene drove Smith to undertake works in which the handling of the paint and the very act of painting were the ultimate reasons for creating. *Vertical Abstraction*, 1950 – 51 is a prime example of this innovative approach." This fine work was originally acquired from the artist by Dr. John Parnell, a prominent Vancouver collector and a former president of the Vancouver Art Gallery, who was a good friend of Smith, B.C. Binning, Jack Shadbolt and Group of Seven artists Lawren Harris and A.Y. Jackson.

ESTIMATE: \$12,000 – 16,000



2 Takao Tanabe

oc 1926 –

Reflections at Dawn

oil on canvas, signed and dated 11/58 and on verso signed, titled and inscribed *Vancouver, BC* and \$300
33 x 42 1/8 in, 83.8 x 107 cm

PROVENANCE

By descent to the present Private Collection, Vancouver

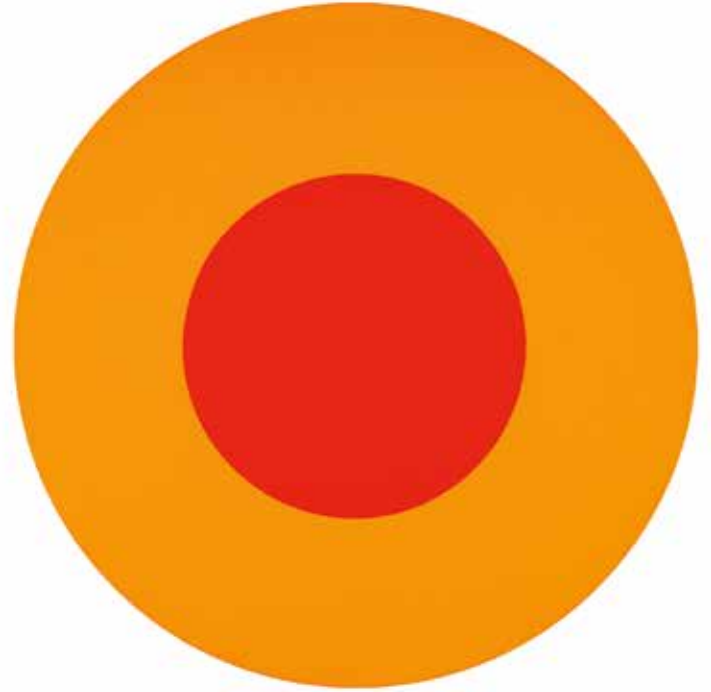
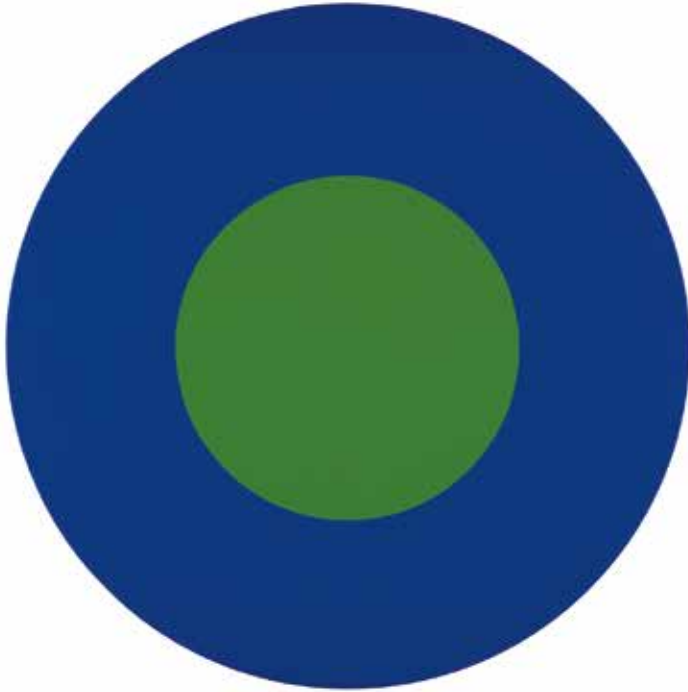
LITERATURE

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

THIS VIBRANT PAINTING is from Takao Tanabe's series *The White Paintings*—a theme begun when he was in England from 1953 to 1955, continued in Winnipeg in 1955 and ending in Vancouver in 1958. In this series Tanabe departed from the kind

of Cubist-based, push-pull structure he had adopted while in New York in the early 1950s, instead painting in a calligraphic style, which he described as “a kind of writing hieroglyphics.” His approach was fluid and organic, using hooked, semicircular and boomerang-like forms either rising above or submerging into white backgrounds. Tanabe's work was part of the wave of lyrical abstraction taking place on the West Coast in the late 1950s, along with work by artists such as Gordon Smith and Jack Shadbolt. Tanabe often gave works from this series landscape-based associative titles, and fellow artist Joe Plaskett claimed that these works were derived from Tanabe's watercolours of dunes on the coast of Denmark in 1954. *Reflections at Dawn* is a strong example from this series, active with gestural strokes and shapes, and dominated by a sunny yellow that exudes even more light than the white background.

ESTIMATE: \$20,000 – 30,000



3 Claude Tousignant

AANFM LP QMG RCA 1932 -

Anhydre Double 30

acrylic on canvas diptych, on verso signed,
titled and dated 3/73 on each
30 in diameter (each), 76.2 cm diameter (each)

PROVENANCE

Private Collection, Toronto

LITERATURE

James D. Campbell, *After Geometry: The Abstract Art of Claude
Tousignant*, 1995, pages 9 and 81

CLAUDE TOUSIGNANT'S FIRST encounter with the work of
Barnett Newman, at the Museum of Modern Art in New York
in 1962, was a watershed moment for the Montreal painter.

He commented, "In Newman, I found a space of dramatic beauty. It is exactly what I was trying to do in 1956: to say as much as possible, with as few elements as possible." Around 1963, a new body of work emerged, in which he expanded the possibilities of geometric abstraction and colour, resulting in his hallmark circular paintings. *Anhydre Double 30* is a great example of these investigations. With two round bichromes—one blue and green, the other orange and red—Tousignant creates a dynamic chromatic space. Our eyes move constantly from one circle to the other, and from centre to periphery. This vibrant diptych is a high-impact piece, executed using economical, yet calculated means. In the words of art critic James D. Campbell, Tousignant's paintings are "minimal objects of great formal strength." *Anhydre Double 30* is no exception.

ESTIMATE: \$40,000 – 60,000



4 **Gordon Appelbe Smith**

BCSFA CGP CPE OC RCA 1919 –

Winter

oil on canvas, on verso signed, titled and dated 1969 on the gallery label
20 x 20 in, 50.8 x 50.8 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
Private Collection, Toronto

IN THE MID-1960S, Gordon Smith was painting works influenced by Abstract Expressionism when, around 1965, he suddenly changed direction to hard-edge abstraction. At this time, interest in hard-edge was circulating both internationally and in the Vancouver modernist community, as seen in paintings by Roy Kiyooka, Michael Morris and Gary Lee-Nova.

In addition, Smith was investigating the colour theories of Johannes Itten, Josef Albers and Guido Molinari. Public projects during this period brought Smith's new hard-edge approach into the limelight—first he collaborated with architect Cornelia Oberlander, who designed a children's playground for Expo 67 in Montreal, for which Smith produced Op Art play walls. He was then involved with Arthur Erickson's design of the Canadian pavilion at Expo 70 in Osaka, Japan, for which he produced a spectacular hard-edge pattern for rotating disks. *Winter* is a bold canvas from this period—colour vibrates, and Smith's geometry is precise and controlled. He positions the canvas as a diamond shape, and his creation of a spatial illusion by darkening the colour bars is intriguing, exhibiting a bold approach to form that commands our attention.

ESTIMATE: \$12,000 – 16,000



5 Claude Tousignant

AANFM LP QMG RCA 1932 -

Sans titre

acrylic on canvas, on verso signed, dated 3/70 and inscribed 32 3/4 in diameter, 81.9 cm diameter

PROVENANCE

Private Collection, Montreal

LITERATURE

James D. Campbell, *After Geometry: The Abstract Art of Claude Tousignant*, 1995, page 82

“I WAS FASCINATED by the circle as a form and the equal tensions to all peripheries,” Claude Tousignant remarked in early 1963. A novel format for the painter, the circle was fertile ground for extending and expanding the possibilities of abstraction, and

it allowed him to challenge ideas of geometry and colour. Concentric bands of equal width form this spellbinding circle, in which yellow, black, orange, cobalt, red and black succeed each other, creating a radiating effect of centrifugal and centripetal movements. Refusing to adhere to the principles of Op Art, especially its propensity to deceive the observer’s eye, Tousignant instead uses geometric abstraction and pure colour to engage with viewers and draw them into his intensely kinetic surfaces. Although not originally part of the *Plasticien* group in Montreal, like its members, Tousignant drew attention to and challenged the viewer’s perceptual processes. Surveys of his work have been presented at the National Gallery of Canada in 1973, the Musée d’art contemporain de Montréal in 1980, the Montreal Museum of Fine Arts in 1982 and the Musée du Québec in 1994.

ESTIMATE: \$20,000 – 30,000



6 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

Westwood

oil on canvas, signed and on verso titled, circa 1965
24 x 30 in, 61 x 76.2 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
Private Collection, Halifax

BY THE MID-1960S, West Coast modernist Gordon Smith's abstract vocabulary was well developed and he was firmly established on the national scene, evidenced by the fact that this work was exhibited by Galerie Agnès Lefort in Montreal. Typical of the works Smith was producing at this time, such as the 1965 canvas

Red Wizard, Red (in the collection of the Vancouver Art Gallery), is the use of a central abstracted form floating over an abstracted background. Sensations of expansion and compression are at work here, as the central form pushes forward and the horizontal movement of the background layers pushes against the canvas edges. Brilliantly coloured, *Westwood* glows with both warm and cool colours: gold, hot red and orange against deep cobalt and green. The title alludes to a locale, and the background implies landscape, but subject is secondary to our experience of colour and paint, and how Smith applies them to the surface using energized brushwork. Boldly assertive and freely expressive, *Westwood* packs an impressive visual punch.

ESTIMATE: \$12,000 – 16,000



7 Charles Gagnon

ARCA 1934 – 2003

Août

casein and acrylic on paper, signed and on verso signed, titled, dated 1964 and inscribed *Montreal* and *Caséine*
19 7/8 x 15 7/8 in, 50.5 x 40.3 cm

PROVENANCE

Galerie Camille Hébert, Montreal
Private Collection, Quebec

LITERATURE

Ronald Nasgaard, *Abstract Painting in Canada*, 2007, page 200

RONALD NASGAARD WRITES that Charles Gagnon “was among that formidable generation of Montreal artists born during the early 1930s—Tousignant, Molinari and Gaucher—who produced work that is uncompromisingly abstract.” *Août* (August)

epitomizes Gagnon’s ability to marry expressive brush-strokes and careful composition, achieving a delicate balance. *Août* is a quintessential example from his best and most sought-after period, the first half of the 1960s, when he returned to Montreal from New York. Gagnon had lived in New York from 1955 to 1960, where he studied at the Parsons School of Design and then at the New York School of Interior Design. Works from the early 1960s are rare, and this casein and acrylic on paper, executed in 1964, has the same restless energy found in his canvases. Swatches of canary, light yellow and green (Gagnon’s hallmark colour) are encapsulated by a textured *grisaille* of white, ash and charcoal. A grey band sweeps downwards diagonally, as do black and white drippings. A black horizontal slash along the upper edge brings the central composition forward. With its controlled yet lively expressionist brush-strokes, *Août* vividly demonstrates Gagnon’s complete mastery of his medium.

ESTIMATE: \$10,000 – 15,000



8 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVG SAPQ 1924 – 2001

Sans titre

oil on board, signed and dated 1960 and on verso
signed, dated and inscribed No. 3
10 3/8 x 8 1/2 in, 26.3 x 21.6 cm

PROVENANCE

Private Collection, Montreal

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, 2007, page 78

IN 1953 AUTOMATIST painter Marcelle Ferron left Montreal with her three daughters for Paris, where she stayed until 1966. Her sojourn in France would be determinant of her working methods in many ways. For example, during the second half of

the 1950s, a generous patron bequeathed a large quantity of pigments to Ferron, which allowed her to grind and mix her own paint. Not only did this change her approach to colour, but it also imbued her with a new sensitivity for texture. This oil painting is a notable example of the maturity that her experience in Paris brought to her work. With the paint applied with her palette knife in ample, elegant swathes, the texture of her medium reveals itself. Highly expressive and dynamic, her strokes of sapphire, emerald green, ruby, black and luminous white are juxtaposed in transparency, “creating an effect of iridescent life emerging from the depths of shadows,” to cite art historian Roald Nasgaard. Ferron was a signatory of the 1948 *Refus global* manifesto and worked under some of the most significant artists in Canadian art history, such as Jean Paul Lemieux and Paul-Émile Borduas.

ESTIMATE: \$10,000 – 15,000



9 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

Sans titre

oil on canvas, signed and on verso

signed and dated 1962

10 ¾ x 8 ¾ in, 27 x 22.2 cm

PROVENANCE

Private Collection, Ontario

Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine

Art Auction House, November 25, 2010, lot 25

Private Collection, USA

EXECUTED IN 1962 during Marcelle Ferron's Parisian period (1953 to 1966), this oil on canvas bears witness to the painter's abilities in composition and texture. Here, she arranges layers of colour in sharp overlapping strokes with her palette knife.

Her purples melt into swathes of black or appear underneath luminous stretches of white. Enhanced on each side with brilliant green and light yellow, the composition attains a delicate balance. Her planes of colour fold and unfold in fluid, wavelike movements. The composition is restless and dynamic, yet seems to follow an internal order. This compelling piece is a quintessential example from Ferron's best and most coveted period. At the time, she participated in group shows such as *Antagonisme* at the Louvre in 1960 and at the Musée d'art moderne in 1962 and 1965. She won the silver medal at the *Bienal de São Paulo* in 1961, making her the first Québécoise to receive such an international recognition. Ferron was also a signatory of the 1948 *Refus global* manifesto and one of the prominent figures of the Automatist movement.

ESTIMATE: \$10,000 – 15,000



10 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

Sans titre

oil on canvas, signed and dated 1957
16 ¼ x 20 in, 41.3 x 50.8 cm

PROVENANCE

Private Collection, USA

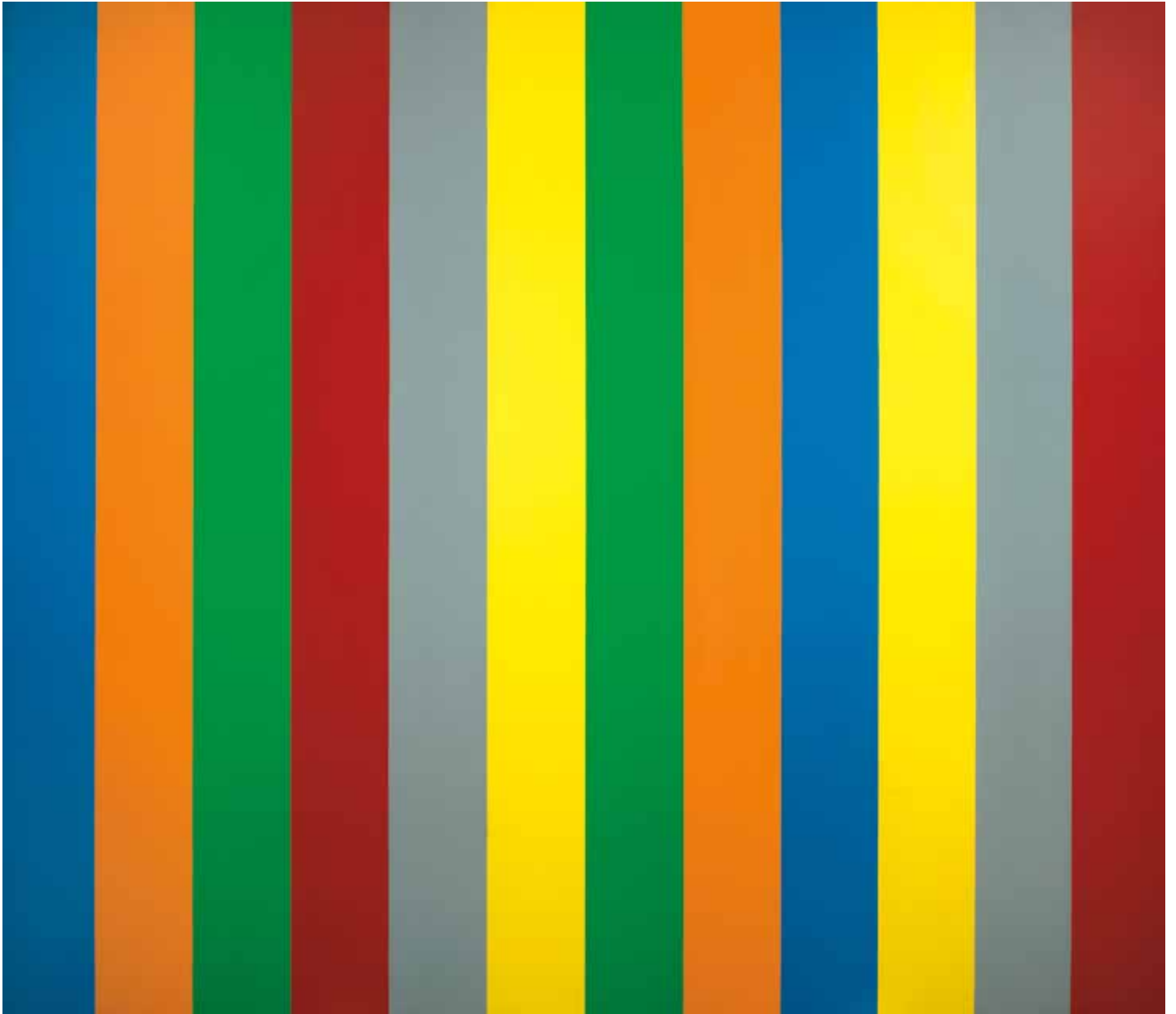
LITERATURE

Robert Enright, *Marcelle Ferron: Monograph*, Galerie Simon Blais, 2008, page 10

AFTER HER STUDIES at the École des beaux-arts in Quebec City and the École du meuble in Montreal, Marcelle Ferron was introduced to the possibilities of abstraction by painter Paul-Émile Borduas. She eventually joined the circle of artists around him

that would later be known as the Automatists and who published the 1948 *Refus global* manifesto. This historic document signaled not only an important cultural shift in Quebec society, but also encouraged artists towards a more expressive and instinctive approach to technique and a liberation from figurative art. The restlessness and bravado of the Automatist movement is visible in this oil on canvas that bridges two of Ferron's strongest periods. While drawing on the rhythmic staccatos of her 1950s pieces, this work also anticipates the more ample swathes of colour and larger formats that are iconic of her 1960s production. Here, Ferron carefully arranges an ensemble of richly coloured planes, creating a luminous mosaic. To cite art critic and curator Robert Enright, "From the beginning, she indicated an instinct for structure over gesture and a predilection for shape over line."

ESTIMATE: \$10,000 – 15,000



11 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Sans titre

acrylic on canvas, on verso signed and dated 4/68

84 x 96 in, 213.4 x 243.8 cm

PROVENANCE

Estate of the Artist

LITERATURE

Guido Molinari, caption for Getty Images photograph by

Frank Lennon, *Toronto Star*, March 13, 1969

Dennis Young, *49th Parallels: New Canadian Art*, Ringling Museum of Art, 1971, unpaginated

Andrew Hunter, “Exciting Changes Are Happening in the Thomson Collection of Canadian Art,” *Art Matters Blog*, Art Gallery of Ontario, January 10, 2016, <https://artmatters.ca/wp/2016/01/new-canadian/>, accessed February 11, 2016

SANS TITRE IS from Guido Molinari’s *Bi-serial* series, the series he and curator Brydon Smith chose for an exhibition of nine paintings when Molinari represented Canada at the *34th Venice Biennale* in 1968. This series of large-scale canvases with vertical stripes, all of equal width, was the first to bring widespread recognition to Molinari outside of Canada. He was awarded the David E. Bright Foundation Award in Venice, an extremely prestigious award won previously by artists such as Sir Eduardo Paolozzi and Sir Anthony Caro. The 1960s was a decade of outstanding achievement for Molinari—the National Gallery of Canada purchased its first painting by him in 1963 (it now has 69 of his works in its collection); he had a solo exhibition *Guido Molinari: Recent Paintings* in Regina and Vancouver in 1964; he was included in *The Responsive Eye* at the Museum of Modern Art, New York, in 1965; and in 1968 he showed at the Hayden Gallery at the Massachusetts Institute of Technology.

Like all of the *Bi-serial* paintings, *Sans titre* was developed by dividing a canvas into a series of interrelated sequential groupings of coloured vertical stripes. *Sans titre* can be considered to be bilaterally symmetrical, except that the sequencing of colour bars appears in a different order as the groups of six stripes repeat on the left and right side of the canvas. Molinari was interested in colour relationships, and in the degrees of similarity and difference in rhythmic sequences of repeating colours. Dennis Young wrote: “His serial repetitions produce slight changes of resonance in each colour note across the work. By this method of repetition, Molinari implies a discursive, temporal reading of the canvas,

which, like the tonalities used, is aimed at mitigating the figure-ground gestalt that Mondrian himself could not elude... The colour hovers near the painted surface and the gestalt potential of the work remains unfirm: just as each hue makes a slight equivocation where it abuts an adjoining colour.”

The richness of Molinari’s art seen in paintings like *Sans titre* from 1968 is a direct result of the unrelenting rigour of the concepts that underlie his paintings and, even more importantly, the complexity of reactions each painting engenders in viewers. Pierre Théberge, curator of Molinari’s major survey exhibition at the National Gallery of Canada in 1976, described these striped canvases as “a new pictorial space.” In 1969, Molinari described it as “doing away with the distinction between figure and ground. There is a unity between man and his surroundings, and my paintings express it by permitting the viewer to enter the painting.”

Molinari’s painting practice was based on what he called colour / space—how colours actually perform when placed side by side across the surface of a painting and the emotional response in viewers as their eyes scan across or read the changing sequences of colour. Molinari’s striped paintings are anything but cool abstraction. The fully saturated colours, each applied with a paint roller and abutted with a precision he called a “razor-edge,” set up the dynamic movement between the density of colour stripes, as you see them not in a single gestalt, but across time and through space. Molinari brought duration into the experience of painting. Each colour changes as your eye moves across an essentially flat surface, influenced by the hue of adjacent stripes.

In his 2016 article for the Art Gallery of Ontario’s magazine *Art Matters*, curator Andrew Hunter wrote: “Guido Molinari was a clear standout in Quebec during his own time. Krieghoff’s work offers a way of imagining Lower Canada / Quebec in mid-19th century, and 100 years later we have these Molinari works that clear away the old thinking and hit the reset button with his modern vision. So these are bold, modern paintings and also quite strong political statements.”

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

ESTIMATE: \$100,000 – 150,000



12 Edward Burtynsky

OC RCA 1955 –

Nickel Tailings #39, Sudbury, Ontario

chromogenic colour print, on verso signed, titled, editioned AP 1 and inscribed *Original: 8 x 10 colour negative / Printed: 2002 on Kodak Professional paper 40 x 60 in, 101.6 x 152.4 cm*

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

Lori Pauli et al., *Manufactured Landscapes: The Photographs of Edward Burtynsky*, National Gallery of Canada, 2003, a similar work entitled *Nickel Tailings #34, Sudbury, Ontario* reproduced front cover

EDWARD BURTYNSKY'S LARGE-FORMAT photographs of mining scenes, marble quarries and deforested landscapes explore the idea of nature transformed through industry. While this transformative process is incredibly destructive and often irrevocably polluting, the resulting imagery, seen through Burtynsky's lens, is astonishingly beautiful, distracting us at first from the subject of the picture. Herein lies both a visual dichotomy and, as Burtynsky himself has described it, a modern moral dilemma. As end users of the products that these transformed landscapes have produced, we have benefited from the sacrifice of nature, but are we aware or concerned about this, even as we gaze at Burtynsky's remarkable imagery? Burtynsky is one of Canada's most revered and influential photographers, and *Nickel Tailings #39, Sudbury, Ontario* exemplifies his ability to skilfully compose his images as well as his talent as a photographic colourist. A closely related work from this *Tailings* series was featured as the cover image for Burtynsky's exhibition catalogue *Manufactured Landscapes*, published in 2003, and in the subsequent documentary film of the same name, produced in 2006.

ESTIMATE: \$20,000 – 30,000



13 Edward Burtynsky

OC RCA 1955 –

Shipbreaking #4, Chittagong, Bangladesh

chromogenic colour print, on verso signed, titled, editioned 2/5, dated 2000 and inscribed *Original: 4 x 5 colour negative / Printed: 2001 on Fuji Crystal Archive paper*
40 x 50 in, 101.6 x 127 cm

PROVENANCE

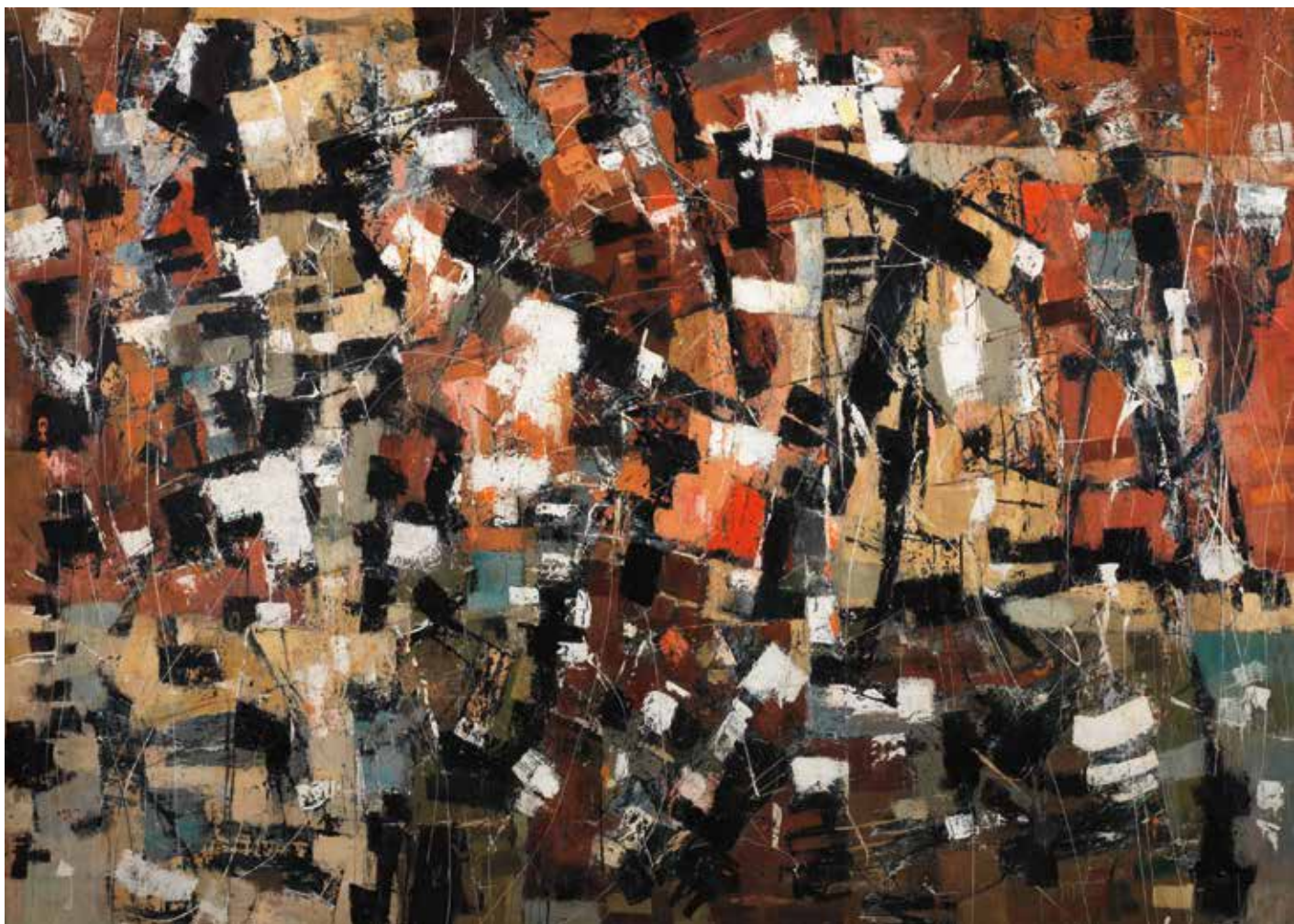
Mira Godard Gallery, Toronto
Corporate Collection, Toronto

LITERATURE

Edward Burtynsky, *Shipbreaking*, http://www.edwardburtynsky.com/site_contents/Photographs/Shipbreaking.html, paragraph 3, accessed February 20, 2016

IN EDWARD BURTYNSKY'S large-scale photographs, the effects of industry are often juxtaposed with aspects of nature. His interest in shipbreaking arose from the discovery that, after the *Exxon Valdez* oil spill, the dangers of transporting oil in single-hulled freighters forced the decommissioning of such ships. Burtynsky resolved to document this, stating: "It would be a study of humanity and the skill it takes to dismantle these things. I looked upon the shipbreaking as the ultimate in recycling, in this case of the largest vessels ever made. It turned out that most of the dismantling was happening in India and Bangladesh so that's where I went." At the ancient seaport of Chittagong, as many as 80 shipbreaking yards are arrayed along an eight-mile stretch of coast, and the sight of huge freighters beached in various stages of being pulled apart—some still whole, others reduced to skeletons—is a striking one. Burtynsky's powerful images, which paradoxically find beauty even in decay, cause us to contemplate the ephemeral state of man's creations and their effect on our natural environment, and move us to change.

ESTIMATE: \$9,000 – 12,000



14 William Ronald

P11 RCA 1926 – 1998

Sunfalls

oil on board, signed and dated 1954
and on verso titled and inscribed # 545 /
Slow Movement (crossed out) / *To Montreal*
48 x 66 in, 121.9 x 167.6 cm

PROVENANCE

Private Collection, Montreal

LITERATURE

Robert J. Belton, *The Theatre of the Self: The Life and Art of William Ronald*, 1999, page 27, listed page 143

EXHIBITED

Art Gallery of Toronto, *Canadian Group of Painters*,
November 19, 1954 – January 1, 1955, catalogue #60

COLOURFUL IS THE best adjective to describe both William Ronald the man and his exuberant painting style. While one can easily enjoy a spectacular example of his work such as *Sunfalls* solely on its own terms, its import and impact are heightened by expanding one's purview. Ronald was a major figure in Canadian culture in the twentieth century, not only as a painter but also as a broadcaster and public figure. For example, Ronald was host of the popular and notable CBC Radio program *As it Happens* from 1969 to 1972.

Sunfalls was produced at a crucial time in Ronald's career and indeed for abstract art in Canada and internationally. In 1952 and 1954, Ronald enjoyed stints in New York City as a "pupil" of the famous and incomparably influential abstract painter, teacher and mentor Hans Hofmann. He met the full range of contemporary American and European artists at this time, and of course saw their work in New York's public and commercial galleries. In the same year that he exhibited *Sunfalls*, Ronald—still in his twenties—initiated the now famous *Abstracts at Home* exhibition at the Simpson's department store in Toronto, which debuted in October of 1953. Ronald worked at Simpson's as a store window designer, but clearly had a larger vision for the place of avant-garde art in Toronto homes. In a way that might make us think of the prominent place of abstract art in New York decors in the popular TV series *Mad Men*, he had the idea to show Torontonians



William Ronald, circa 1960

how fabulous their homes could look (and how sophisticated they would seem) when showing off this new art.

Ronald's entrepreneurship was also instrumental in the formation of one of Canada's most successful art groups, Painters Eleven, which came together in November 1953. "We were all highly individualistic, egotistical, ambitious, and hungry for recognition," he claimed of fellow members Jack Bush, Oscar Cahén, Hortense Gordon, Tom Hodgson, Alexandra Luke, Jock Macdonald, Ray Mead, Kazuo Nakamura, Harold Town and Walter Yarwood.

Through the mid-1950s and after, Ronald's connection to the New York City art scene—the world's most dynamic at this time—helped Painters Eleven to exhibit with like-minded American counterparts, such as at the Riverside Museum in 1956. Even more importantly for art in Canada, he encouraged the influential art critic Clement Greenberg to visit Toronto to look at work by his associates there, a visit that began a long and fruitful connection between Greenberg and several Toronto artists and which led subsequently to the critic's importance at Emma Lake artists' workshops in Saskatchewan and in Edmonton. Setting out on his own in 1957, Ronald left Painters Eleven, exhibiting with the famous Kootz Gallery in New York in the same year. Kootz represented Pablo Picasso and most of the main abstractionists, including Hans Hofmann, Franz Kline, Mark Rothko, Robert Motherwell and Willem de Kooning. Though Ronald moved back to Toronto in 1965 and had his first solo show in Toronto's David Mirvish Gallery that year, some American sources still refer to him as a "Canadian-born American painter."

To say that Ronald had a strong personality is an understatement. He was the consummate performer later in his career, traveling widely to make paintings before live audiences in the mode of School of Paris painter Georges Mathieu in Europe. Perhaps his time in New York gave him this confidence. In the mid-1950s when *Sunfalls* was painted, he recalls feeling "totally numb" in the presence of New York luminaries such as Hofmann, Helen Frankenthaler and Rothko, yet he quickly worked his way through such inspirations and developed his own unique style. Thus while we can play a game of sources and analogies with *Sunfalls*—the skeins of white paint flung across the surface remind us of Jackson Pollock's technique, for example, and the touch on the many white rectangular forms of Hofmann—the exuberance of the work as well as its visual complexity are purely Ronald's.

Abstraction was on the one hand the international style through the 1950s; this painting is clearly conversant with and

contributes to a visual language formed in part by the constant and extensive interaction (and competition) that artists in New York enjoyed. At the same time, and ironically, given the collective power and ubiquity of abstraction at this time, artists like Ronald, his mentors and peers lived a rhetoric of individuality. Their painterly expressions were personal and passionate.

Sunfalls achieves its intricate vibrancy through Ronald's watchful yet seemingly spontaneous development of spatial depth and through the intensity of colour that we see. The black, white, red and blue geometrical forms that dance across the surface display such animation in part because they fly over a more thinly painted and more securely established ground of larger rectangles. Some—across the bottom centre of the image—are quite dark, while others are made of much lighter earth tones. The result is a strong sense of the surface elements moving rapidly in space over other surfaces beneath them, an impression strengthened by the independent white lines, which seem to track dynamic activities across the surface.

Although all of these effects are conveyed in a completely abstract manner, it is hard not to speculate on the relationship of Ronald's evocative title for this work to what we see, especially given that we know he changed this title from *Slow Movement* to *Sunfalls* after its exhibition in Toronto in 1954. The first title was shared by another (and quite different) painting by Ronald from the same year; perhaps the artist wanted to avoid confusion. Suggesting "slow movement" also seems like exactly the wrong description of *Sunfalls*, which is quick in its gestures and feel. Thinking now of the heightened colour of the painting, the title makes oblique reference to sunsets. Looking at the powerful orange and red pigment that Ronald arranges in the upper two-thirds of this image, it is possible that he wanted us to make the association with the vibrancy of a sunset. If so, given that the work is otherwise not representational or literal in any way, he would in this way also be extolling the evocative potency of his up-to-the-minute abstract vocabulary. The title is a hint, an association, not a key to interpretation. As Hofmann taught and Ronald remembered, good "work justifies and explains itself in the effect which it communicates."

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

ESTIMATE: \$90,000 – 120,000



Members of Painters Eleven, 1953. From left: Tom Hodgson, Oscar Cahén, Alexandra Luke, Kazuo Nakamura, Ray Mead, Jack Bush and William Ronald
Photo by Everett Roseborough



15 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Quantificateur rouge

acrylic on canvas, on verso signed,
titled on a label and dated 11/86
84 x 95 7/8 in, 213.3 x 243.5 cm

PROVENANCE

Estate of the Artist

LITERATURE

Guido Molinari, “Artist’s Statement,” *Molinari*, Vancouver Art Gallery, 1964, unpaginated

Sandra Grant Marchand, *Rétrospective Guido Molinari*, Musée d’art contemporain de Montréal, 1995, page 72

EXHIBITED

Musée d’art contemporain de Montréal, *Rétrospective Guido Molinari*, 1995, catalogue #74

GUIDO MOLINARI’S ART redefined hard-edge colour abstraction. His paintings from the early 1950s through to the new millennium secured a place for him at the forefront of Canadian art. An artist’s artist, an intellectual, Molinari was fond of theory, whether that was colour theory, mathematics or philosophy—all of which provided catalysts for debate. The colour in his works was always fully saturated and dense, and his form of abstraction intellectually demanding. Nowhere is this more apparent than in the *Quantificateur* series. Begun in 1975, this series was the core of his artistic practice for more than 20 years. Often large in scale and always monochrome, paintings like *Quantificateur rouge* perform their optical magic slowly, inviting close proximity and a physical engagement from viewers. The *Quantificateur* series requires contemplation, perhaps even capitulation to Molinari’s colour space, before these works release a visual experience that is often at the very edges of perception.

It is not a surprise that Molinari abandoned the exuberant palette of his striped paintings of the 1960s. He had done this before, in 1955 to 1956, when he restricted his palette to create an entirely original and outstanding body of work. Molinari’s black and white paintings, like the *Quantificateurs*, are about space and form; even more so they seek equilibriums and equivalences between shapes. The use of monochrome for the *Quantificateurs* was essential, and red in particular, in all its hues and variety, was a near-constant touchstone for Molinari throughout his career.

Quantificateur rouge, at over two metres in width, creates a somatic space where viewers feel as much as see the depth in the

reds with both their body and their eyes. The surface is divided into six parts with a near-perpendicular division off-centre, just to the right, that separates trapezoidal vertical forms into two groups of three. All the forms are unequal, and any assumptions one may make about the space in *Quantificateur rouge* are at best fragile conjectures. This is part of both the beauty of this spare work and what connects it to his more colourful “mutations” of the previous decade.

Molinari made paintings for individual viewers, a result of his lifelong belief that people activate the colour space in a painting. Viewing one of his paintings is at the very least an event and, probably more accurately, a performance. His title speaks of precision—each of the six angled forms is a parallelogram defined by the upper and lower edges of the canvas. However, it is the combinations of diagonals that set this red space in rhythmic motion. Viewers assign a positional referent to each of the darker and lighter forms in these monochromes of ever so slightly altering colour tonalities. The visual phenomena Molinari explored in the *Quantificateurs* were limitless. Unlike grids, checkerboards and stripes, which as forms imply the potential for extending into space, the angled forms of Molinari’s *Quantificateurs* contain space. The scale of *Quantificateur rouge* envelops viewers within its apparently undulating surface. Consisting of one colour in flat space, this monochrome creates paradoxically an infinite and special experience for each viewer, perhaps even something that is renewed, refreshed and recalibrated with every encounter. In a 1969 interview in the *Toronto Star*, Molinari stated, “The experience of space is a final synthesis resulting from the interplay of the components of perception and it is always subjective.”

Molinari’s *Quantificateurs*, along with the black and white works of the 1950s and his *Bi-serial* mutations in the 1960s, are his most outstanding achievements. The severity of means leads to a disproportionately enhanced visual pleasure; they invite contemplation and reward it with an experience of colour and space unique to each viewer. *Quantificateur rouge* is an outstanding example of Molinari’s work, the culmination of a lifetime’s experimentation with pictorial space, the colour always luminous, and with form that is exacting in its simplicity.

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

ESTIMATE: \$80,000 – 100,000



16 Harold Barling Town

CGP CPE CSGA OC OSA P11 RCA 1924 – 1990

Night and Day Signs

oil and lucite 44 on board, signed and dated 1957
and on verso titled and dated on the exhibition label
11 ¾ x 23 ¾ in, 29.8 x 60.3 cm

PROVENANCE

Private Collection, Toronto
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine
Art Auction House, November 25, 2010, lot 74
Private Collection, USA

EXHIBITED

Imperial Oil Limited, Toronto, *Canadian Art Exhibitions*,
May 1957

THE YEAR 1957 is a significant one in Canadian art history, as leading American art critic Clement Greenberg visited Painters Eleven studios in Toronto. Despite the significance of this trip, group member Harold Town declined to financially support Greenberg's visit. It was this defiant attitude, and at times theatrical personality, that is evoked in *Night and Day Signs*. As a painter, draughtsman and sculptor, Town had a creative energy that could not be restrained, and he would develop various mediums simultaneously. By the mid-1950s, Town began to represent Canada at various prestigious international exhibitions with his prints and paintings, most notably at the *Venice Biennale* in 1956 and the *Bienal de São Paulo* in 1957. By the time of the execution of *Night and Day Signs* in 1957, his accomplishments in abstract painting had reached a career peak as well. This work features the painterly strengths that Town was highly regarded for: contrasting intensities of colour, edgy and all-over compositions, executed with an incredible sense of organization. *Night and Day Signs* is a reflection of Town's outpouring of talent and successfully harnesses his relentless energy during the most productive period of his career.

ESTIMATE: \$10,000 – 15,000

17 **Thomas Sherlock
Hodgson**

CGP CSPWC OSA P11 RCA 1924 – 2006

M3/60

oil on canvas, signed and dated 1960
and on verso titled and dated on the
gallery label

82 ¼ x 60 ¾ in, 208.9 x 153.4 cm

PROVENANCE

Bau-Xi Gallery, Toronto

LITERATURE

Robert Fulford, *Canadian Art* 71, Janu-
ary/February 1961, page 26

Robert Fulford, *Canadian Art* 74, July/
August 1961, page 278

EXHIBITED

O’Keefe Centre, Toronto, 1960

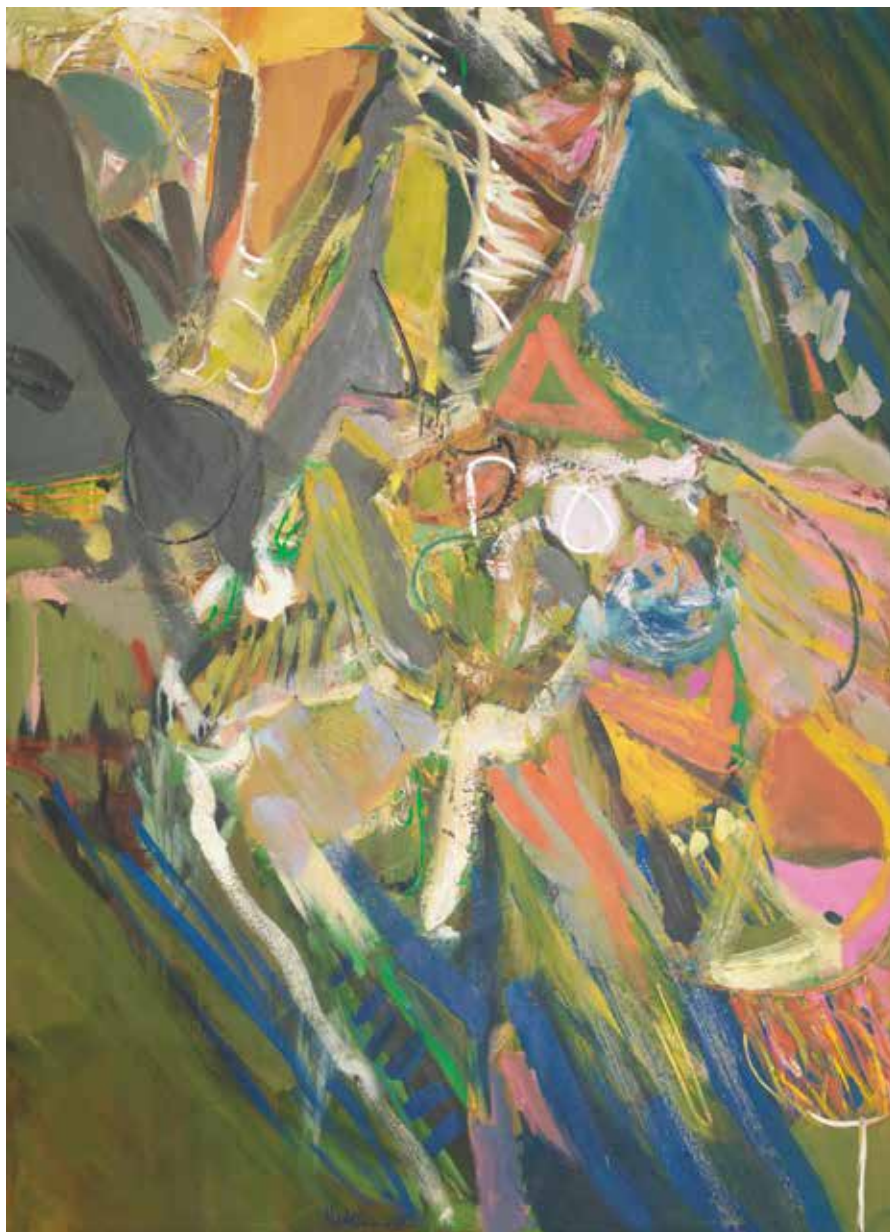
National Gallery of Canada, Ottawa, *The
Fourth Biennial Exhibition of Canadian
Art*, May 20 – September 4, 1961

Here and Now Gallery, Toronto, *Tom
Hodgson*, 1962

Art Gallery of Hamilton, *14th Annual
Winter Exhibition*, February 1963

IT SHOULD COME as no surprise to learn that when *M3/60* was exhibited in *The Fourth Biennial Exhibition of Canadian Art* at the National Gallery in Ottawa, it was enthusiastically reviewed by Robert Fulford, one of the most respected art journalists of that time and for many years after. In an article for *Canadian Art* magazine in 1961, his opinion of this painting was definitive: “Tom Hodgson’s *M3-60*, the only action painting in the show, represents his art at the richest.” In another *Canadian Art* article, Fulford analyzed the artist’s work further: “A Hodgson canvas seems to storm over us, filling our eyes with its swarm of apparently unrelated images. It is not until long after our first glimpse of the work that its organization and structure become apparent.” Viewing this outstanding painting with twenty-first-century eyes, we are bound to be less intimidated by its pure exuberance and its explosive palette. Nonetheless, we are still likely to be overwhelmed by its presence and intrigued to solve its mysteries.

ESTIMATE: \$12,000 – 16,000





18 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

The Post Office at Courtenay, BC

oil on canvas, signed and dated 1949 and on verso signed, titled variously, dated and inscribed with the Dominion Gallery inventory #G1344 and also inscribed *thin coat 16 Oct 1946* and *thin coat 8 Jan 1947*
38 x 48 in, 96.5 x 121.9 cm

PROVENANCE

Dominion Gallery, Montreal, 1951
Mr. and Mrs. Peter Bronfman, Montreal
Waddington Galleries, Toronto
Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada,
November 6, 1991, lot 81
Private Collection, Toronto

LITERATURE

Doris Shadbolt, *E.J. Hughes*, Vancouver Art Gallery, 1967,
reproduced and listed, unpaginated
Pat Salmon, unpublished manuscript notes, October 8, 1989
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 11

EXHIBITED

Vancouver Art Gallery, *E.J. Hughes*, October 5 – 29, 1967, traveling to York University, Toronto, November 13 – December 8, 1967, catalogue #11, as well as the pencil drawing entitled *Post Office at Courtenay*
Vancouver Art Gallery, on loan, 1993
McMichael Canadian Art Collection, Kleinburg, on loan, circa 2000

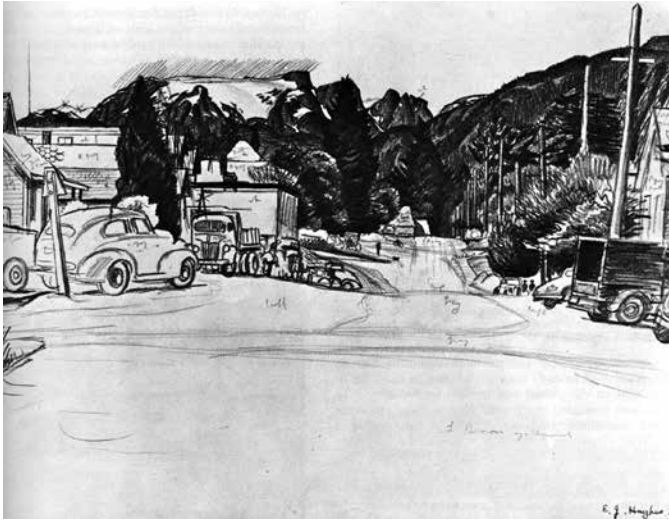
BETWEEN 1946 AND 1950, E.J. Hughes painted a dozen canvases that stand out in his life's work. *The Post Office at Courtenay, BC* is one of the very few canvases from this important period in private hands today.

While at the Vancouver School of Art (1928 – 1936), Hughes was the leading student under Charles H. Scott. After a few years of printmaking and mural painting, Hughes enlisted in the Canadian Army in 1939 and became the very first war artist of World War II. Hughes married Fern Smith in January 1940, just as his military service began. Over the next five years he created the largest single collection of artworks by any artist in the Canadian War Museum, a total of more than 1,600 artworks.

Returning to private life in 1946, Hughes faced the artist's dilemma—what to paint and how to sell it. His remarkable skills at illustration were unquestioned but, facing an uncertain future, he reinvented himself with a new style, inspired by reproductions of the Mexican muralists and Giotto, the Italian primitive artist. In his last days as a war artist, Hughes went from Ottawa to New York's Metropolitan Museum, where he sketched Henri

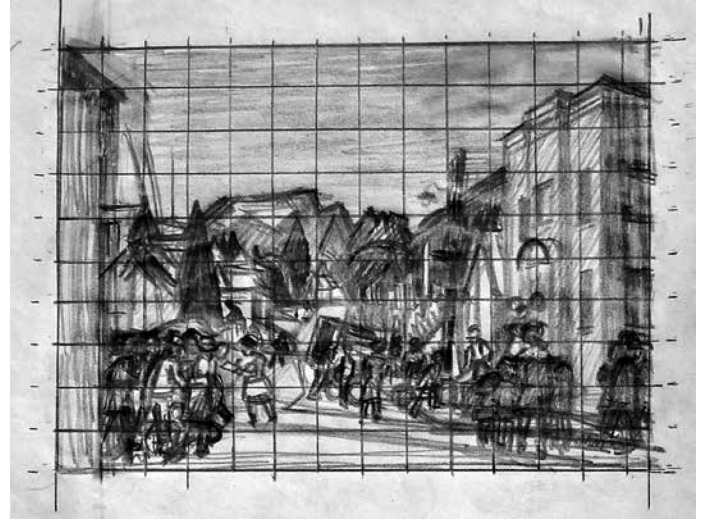


E.J. Hughes on the steps of the post office at Courtenay, 1985
Photo courtesy of Pat Salmon



EDWARD JOHN (E.J.) HUGHES
A Street Scene in Courtenay, BC
 graphite on paper, 1948
 Art Gallery of Greater Victoria

Not for sale with this lot



EDWARD JOHN (E.J.) HUGHES
Gridded sketch for The Post Office at Courtenay, BC
 graphite on paper, 1948
 Private Collection

Not for sale with this lot

Rousseau's painting *The Sleeping Gypsy*, a moody work with a curiously abstract quality, set in a strange and eerie landscape.

Late in 1946 Hughes joined Fern in Victoria, and for the next five years they shifted from house to house, trying to put the war years behind them and to create a viable future of their own. In attics and bedroom studios, the artist poured his intensity into a brooding and powerful series of canvases. When, in 1947, he received the Emily Carr Scholarship from her executors, Lawren Harris and Ira Dilworth, the money allowed Hughes to embark on a series of sketching trips around Vancouver Island. In total, Hughes was awarded \$1,200, which seemed to him an enormous sum.

An up-coast trip on the *Princess Adelaide* in 1947 was not much use to Hughes, and he began 1948 with sketching trips to Sooke and Sidney. He then journeyed north to locations where he collected motifs that would serve him for the rest of his life: Ladysmith, Nanaimo Harbour, Gabriola Island, Qualicum Beach and, finally, Courtenay. Not a *plein air* painter, Hughes created precise and considered drawings in front of his subject, absorbing the atmosphere and noting the detail. Months or years later, these notes and memories became the basis for carefully crafted compositions.

Though he was painting his homeland with affection and tenderness, memories of wartime seemed to hover nearby. A brooding darkness settled over the trees and mountains, relieved by an otherworldly illumination. On this dramatic stage, Hughes portrayed the simple honesty of people going about their lives. There were no buyers in sight, and the paintings accumulated slowly in the studio. On August 15, 1949, Hughes wrote in a letter to his sister Zoe: "I am still working and reworking my five or six pictures at hand. I know it is not the best thing for good painting, but it is the best thing for the paintings I am trying to make good

at present. I am, and expect to be for a number of years, still groping and uncertain, hence rarely able to put down the right thing with the first coat of paint."

Hughes painted Courtenay first from a distance, looking from Back Road across the bridge to the town and the mountains beyond. He then drew on location *A Street Scene in Courtenay, BC* (1948, in the collection of the Art Gallery of Greater Victoria). Fifth Street rises towards the middle distance, where a forested hillside leads up to the peaks of Strathcona Provincial Park. Lining the street are sedans and pickup trucks, and small buildings fronted by a ragged row of telephone poles.

Though he was known as a realist painter, new access to Hughes's sketches shows that much of the eventual picture came from his imagination. After this initial field sketch came a more fully realized drawing, heavily worked with pencil and gridded for enlargement. In this composition study, the sides of the street have come closer together. Hughes included the brick post office with its steps and semicircular porch roof, and now pedestrians are thronging the thoroughfare.

Late in 1948, Hughes set to work in his studio at 1341 Vining Street in Victoria and created a "cartoon" of the subject—a fully rendered graphite study. The road now rises in sinuous curves to the far hills. The buildings are still recognizable by their shapes but have been radically simplified, and the automobiles have been reduced in number. The town is now peopled by just seven individuals, including a mother and child, and a dog. A man in braces and fedora, coming down the steps of the Courtenay Post Office, brings the spirit of Thomas Hart Benton and the Works Project Administration to Vancouver Island. In the 1980s, the artist's friend Pat Salmon visited Courtenay with Hughes, and her photograph of Hughes descending the steps of the post office suggests that the figure in the painting is the artist himself.



EDWARD JOHN (E.J.) HUGHES
Cartoon for The Post Office at Courtenay, BC
 graphite on paper, 1948
 Private Collection

Not for sale with this lot

From the cartoon, the resulting oil painting, *The Post Office at Courtenay, BC* (1949), continued to evolve. Lowering light illuminates banks of heavy cloud from beneath and renders the trees and sidewalk mysteriously luminous. Rooftops are depicted in a vivid red and each brick of the post office is crisply outlined. “I admire the primitives so much, especially their flattening and slight distortions,” Hughes remarked in a CBC television show *The Seven Lively Arts* in 1961. Salmon reported that “initially, what caught the artist’s eye in this scene was the architectural treatment of the white door frame against the red brick building.” The man on the steps of the post office now wears a dark jacket and tie, and a dark hat. Finally, the artist added a remarkable bright yellow logging truck barreling towards us down the road, in the geometric centre of the painting. A tiny driver steers this big rig, loaded with six logs. The topmost timber, which is enormous and seen butt-end on, rings like a gong.

“He produced no more than four or five canvases a year, working on two or three at a time,” Doris Shadbolt wrote at the time of his first retrospective, at the Vancouver Art Gallery in 1967. “These canvases tended to acquire in this way dense surfaces which give a quality of concreteness to the experience.” With no market in sight, Hughes worked tirelessly to perfect his paintings. “That picture took me four months to make,” he told Salmon (October 8, 1989), “and at that time I put 14 hours a day into painting. If this were ever X-rayed one could see many figures, mostly with their back to the viewer. I removed them as they seemed to be not right.” He then recalled that “Lawren Harris, who never lacked the nerve to make suggestions, advised me to put a horse and buggy where the logging truck is.” Hughes, always a painter of the contemporary scene, did no such thing. Regarding Harris, Hughes noted “he was an old rascal, the way he was suggesting things all the time.”



Fifth Street looking west, Courtenay, British Columbia, 1985
 Photo courtesy of Pat Salmon

Max Stern, owner of the Dominion Gallery of Montreal, had done very well representing Carr and her estate through the 1940s. In June 1951 when he visited Harris in Vancouver, Harris recommended Hughes, and soon Stern arrived at Hughes’s home at Shawnigan Lake, on Vancouver Island. Impressed by what he saw, Stern bought everything Hughes had in his studio and contracted to buy all of the artist’s production. That remarkable contract continued throughout Stern’s life and up to 2002, when the Dominion Gallery ceased operations. Among the art in Hughes’s studio that day were paintings of an intensity never again equaled by the artist. They included *Indian Church, North Vancouver; Low Tide, Qualicum; Coast Boat, Sidney; Fish Boat, Rivers Inlet*; and *The Post Office at Courtenay, BC*. Among these are some of the highest-priced paintings in Canadian art history.

From this point, with Stern’s backing and the quiet life he and Fern had established at Shawnigan Lake, Hughes was able to put the war years behind him. He quietly pursued his long and enormously successful career: his palette lightened; his compositions became less stylized and their themes more picturesque. The public continues to enjoy the beauty and clarity of the many fine paintings he produced in the years before his death in 2007, but the dark subjects Hughes created in the immediate post-war years stand out.

We thank Robert Amos, artist and writer from Victoria, British Columbia, for contributing the above essay. This essay is based on biographical material provided to him by Pat Salmon, referred to by Hughes as his “friend, biographer and chauffeur.” With her assistance, Amos is at work on the catalogue raisonné of the work of Hughes.

ESTIMATE: \$600,000 – 800,000



19 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

A Farm Near Chilliwack

graphite on paper, signed and on verso signed, titled, dated 1959 and inscribed with the Dominion Gallery inventory #C2844
18 x 23 ½ in, 45.7 x 59.7 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, the 1959 oil entitled *Farm Northeast of Chilliwack* reproduced page 31

STARTING DURING HIS time as an official war artist during World War II and continuing once he returned to Vancouver Island, E.J. Hughes produced finely finished graphite drawings that he called cartoons. He also made simpler annotated

drawings while out in the landscape, and based on these field studies, he executed the intensely worked graphite drawings, in which he worked out his composition and tonal values. The drawings were critical to the paintings that followed, and the cartoons were polished works of art in themselves. Products of his intense observation, they captured not only exquisite detail but also the feeling and clarity of atmosphere in his subject. This fine cartoon is the basis for the 1959 oil entitled *Farm Northeast of Chilliwack*. Cartoons such as this are rare, as Hughes produced only a few after 1959. His practice of executing them at night caused eye strain, and he was under pressure from Dr. Max Stern, his dealer at the Dominion Gallery, to produce watercolours and oils during daylight. However, Hughes expressed a longing to return to making cartoons, for the sheer enjoyment of the process of doing them.

ESTIMATE: \$10,000 – 15,000



20 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 –

White Calf with Cow

painted bronze sculpture, signed, editioned 3/5 and dated 1998
21 x 26 x 3 ¾ in, 53.3 x 66 x 9.5 cm

PROVENANCE

Corporate Collection, Toronto

LITERATURE

Terrence Heath, *Joe Fafard*, National Gallery of Canada
and the MacKenzie Art Gallery, 2007, page 134

ANIMALS HAVE BEEN an important part of Joe Fafard's oeuvre, and he is well known for his sculptures of cows. From living around them on prairie farms, Fafard observed them closely and developed a fondness for their amusing and varied characters. He has depicted them from his early work in ceramic to his

later bronzes, and through their forms, he has explored many sculptural possibilities. *White Calf with Cow* features an intriguing use of perspective, wherein Fafard depicts the animals not in the round, but showing only their front half. He inventively plays with form and dimensionality: the calf is seen from the side with a more natural perspective, while the bulky form of the cow is compressed, as if seen longitudinally. The cow standing over her calf expresses maternal protection, and the animals' large, gentle eyes proclaim their innocence and peacefulness. Terrence Heath writes of Fafard that sculptures such as this "celebrate a deep connection with another being; they are farm animals whose lives he has shared, that he has served and that have served him. They are as much members of the community as any human being."

ESTIMATE: \$9,000 – 12,000

21 Alexander Colville

PC CC 1920 – 2013

Racer

casein tempera on board, signed and dated 1954

and on verso signed, titled, dated and inscribed

Casein tempera and 63.1399

20 in diameter, 45.7 cm diameter

PROVENANCE

Acquired directly from the Artist by the Elsie Perrin Williams

Memorial Museum, London, Ontario

Banfer Gallery, New York

Donnelley Erdman, Houston

20th Century Art, Montreal

Marlborough Graphics Limited, Ottawa

Private Collection

LITERATURE

Helen J. Dow, “The Magic Realism of Alex Colville,” *Art Journal*,
Vol. 24, No. 4, summer 1965, pages 318 – 329

Helen J. Dow, *The Art of Alex Colville*, 1972, page 102, listed
page 220

David Burnett, *Colville*, Art Gallery of Ontario, 1983, reproduced
page 88, listed page 245, catalogue raisonné #39

Andrew Hunter, *Colville*, Art Gallery of Ontario, 2014,
reproduced page 106, listed page 145

EXHIBITED

Museum of Modern Art, New York

Elsie Perrin Williams Memorial Museum, London, Ontario

Art Gallery of Ontario, Toronto, *Alex Colville: A Retrospective*,

July 22 – September 18, 1983, traveling to Museum Ludwig,
Cologne; Dalhousie Art Gallery, Halifax; Staatliche Kunsthalle,
Berlin; the Montreal Museum of Fine Arts; and the Vancouver
Art Gallery, 1983 – 1984, catalogue #39

Art Gallery of Ontario, Toronto, *Colville*, August 23, 2014 –
January 4, 2015, traveling to the National Gallery of Canada,
Ottawa, April 24 – September 7, 2015

RACER IS A classic early Alex Colville painting, an exemplary work from the mid-1950s. This period was both Colville’s most prolific in a long and distinguished career and the time when he established both an international reputation and economic viability for his work. Visiting New York City for the first time in 1952, Colville was immediately taken on by the Hewitt Gallery, a short-lived but prominent establishment that specialized in American realist and “magic realist” work by luminaries such as George Tooker (an exact contemporary of Colville). Helen Dow relates that the American art historian and curator Alfred Barr “defined the name Magic Realism in 1942 as ‘a term sometimes applied to the work of painters who by means of an exact realistic technique try to make plausible and convincing their improbable, dream-like or fantastic visions.’” A perfect fit in this company, Colville



had successful solo shows at the Hewitt Gallery in 1953 and 1955. His work was avidly collected at this time, by private buyers and, increasingly, by national institutions in Canada.

Magic Realism focuses our attention on events or objects with such undivided intensity that they seem at once heightened in their reality and also unreal. *Racer* zooms in like a telephoto lens on the driver and the cockpit of his race car. Colville eschews all background details and thus any possibility of a distracting narrative. We see an individual man and a specific occupation with unwavering exactness. Always a thinker himself, Colville portrays a pensive race driver, caught in a relatively relaxed but still absorbed moment. He looks ahead, not at us as we observe him. He is not driving but perhaps preparing to take the wheel. Hands on a towel—which, in its complex folds and textures, contrasts with the smooth and less tactile surfaces of the car—he is caught in a spontaneous moment, one integral to his work.

We know more than usual about this painting's inception thanks to a letter Colville wrote in 1978. Always candid and forthcoming in such communications, Colville wrote that the work arose from his reading about car racing, an interest he maintained. He commented that he had recently seen the film *Bobby Deerfield* (1977), a story about an automobile racer, directed by Sidney Pollack and based on the 1961 novel *Heaven Has No Favorites*, by Erich Maria Remarque. We also learn that the driver's face is in part based on a photograph of Colville's father-in-law as a young man. Typically, then, Colville has combined a general interest—car racing—with a personal element. This amalgamation of perspectives allows him to be particularly observant, to make the subject his, yet to maintain a distance from it.

Consistent as it is with Colville's interests and with his carefully controlled manner of painting, *Racer* is innovative in Colville's oeuvre: it is his first tondo or round painting. In addition to zooming our attention in to the driver, this format offered Colville the challenge of working with curvilinear geometries instead of those familiar from his usual rectilinear supports. All elements in the painting save one—the contrasting fabric that the driver holds—comply with this protocol: the driver's helmet, the large steering wheel, and the rounded, aerodynamic bodywork of the car that encloses the driver. Colville returned to this format infrequently but to considerable effect. *Woman and Terrier*, 1963, is a tondo, as of course are the elements of his celebrated 1967 Centennial coin set.

There is so much to see and appreciate within the confines of *Racer* that we might forget that Colville's strong appeal and reputation are based considerably on the fact that he is an accessibly philosophical artist, one who pondered difficult questions pertaining to the human condition and as a result, in his artworks he strived to exceed the confines of any one image to address larger issues. His method is inductive, moving from the specific to the general. Thus *Racer* is on the one hand personal to Colville: he was a car enthusiast, owning numerous high-performance German automobiles over his lifetime. He also read about car racing. The driver's memorable visage is brought into the Colville family sphere. Yet *Racer* has broader implications that are equally important to its meaning and quality.

Colville—the man and the artist—was a perfectionist. He liked to do things properly and to a high standard, including making



Charles Hemmeon Wright, Colville's father-in-law, who was partly the model for *Racer*
Photo courtesy of the family of Alex Colville

his own picture frames. He appreciated, even demanded, such achievement in others. This penchant for accomplishment finds an outlet in his frequent depiction of individuals (not groups) playing sports, from casual swimming, cycling, canoeing, skating and sailing to the professional level that we see in his three-panel mural *Athletes* of 1961, commissioned by Mount Allison University in Sackville, New Brunswick, where Colville had been a student and a professor, and displayed in its athletic centre. Along with *Woman, Jockey and Horse*, 1952, *Racer* previews this interest in sport as a measure of human excellence.

The painting is one of many examples in Colville's work of the human-machine interface, of our relationship with technology. The driver here is very much one with his machine, yet in a manner that runs parallel with Colville's other overarching preoccupation—the human interaction with other sentient animals—there is also a divide, a difference between the man and



Lot 21 showing the frame handmade by Colville

his race car. Colville explores that relationship here and in many other important works, such as *Ocean Limited* (1962), which juxtaposes a man and the train of the title, as it crosses the Tantramar Marshes near Colville's residence. These imponderable exchanges are also exercised in the much-loved *Horse and Train*, also painted in 1954, in which the animal is both itself—separate from us and unknowable—and a cipher for humanity in its headlong rush towards technology in the form of the oncoming locomotive. *Cyclist and Crow* (1981) similarly engages with what has become a tripartite interaction: human, machine and animal. Here a woman rides hard on her bicycle to stay even with a crow flying beside her.

Colville was fascinated by the precision of machines: his detailed rendering in *Racer* reflects this passion. This appetite for a harmonious interaction with our own machines includes his famous images that feature weapons, including *Pacific* (1967)

and *Target Pistol and Man* (1980). Colville is not interested in the threat posed by these pistols but with their meticulous technology in its relationship to us. Similarly in *Racer*, he is not so much engaged with car racing as with the driver's handling of a high-tech car. In *Racer*, the allure is that of collaboration between human and machine.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Alex Colville: The Observer Observed*, for contributing the above essay.

This work is in a unique frame handmade by Colville.

ESTIMATE: \$500,000 – 600,000



22 **Joseph Hector Yvon (Joe) Fafard** 

OC RCA 1942 -

Monet

painted bronze sculpture, signed, editioned 1/5 and dated 1993
25 ½ x 12 x 9 in, 64.8 x 30.5 x 22.9 cm

PROVENANCE

Mira Godard Gallery, Toronto
Corporate Collection, Toronto

LITERATURE

Claude Monet Quotes, http://www.art-quotes.com/auth_search.php?authid=299#.Vo1uGiJdG71, accessed January 6, 2016

THE INNOVATIVE BREADTH of Joe Fafard's accomplishments in bronze is astonishing—from sculptures in the round to cut-outs or "drawings in space," as they have been called. Fafard's first pour in his own studio, using the lost-wax process, was carried out in 1985. He was then able to control every phase of the process, including the final burnishing and patination of surfaces, which adds to the lifelike effect of these works. *Monet* is a fine work from Fafard's artist series—which is a pantheon of artists whom he admires. Here he captures the essence of this legendary Impressionist in a reflective moment. With his thick beard, solid body and strong painter's hands, he gives the impression of a man firmly planted on the earth and brimming with a quiet confidence. In his soulful brown eyes can be sensed the passion that drove this master of colour and light, who stated, "Every day I discover more and more beautiful things. It's enough to drive one mad. I have such a desire to do everything, my head is bursting with it."

Please note: a plinth is included with this lot.

ESTIMATE: \$12,000 – 16,000



23 **Joseph Hector Yvon (Joe) Fafard** 

OC RCA 1942 -

David Hockney

painted bronze sculpture, signed, editioned 2/7 and dated 1994
26 ½ x 7 x 5 ½ in, 67.3 x 17.8 x 14 cm

PROVENANCE

Mira Godard Gallery, Toronto
Corporate Collection, Toronto

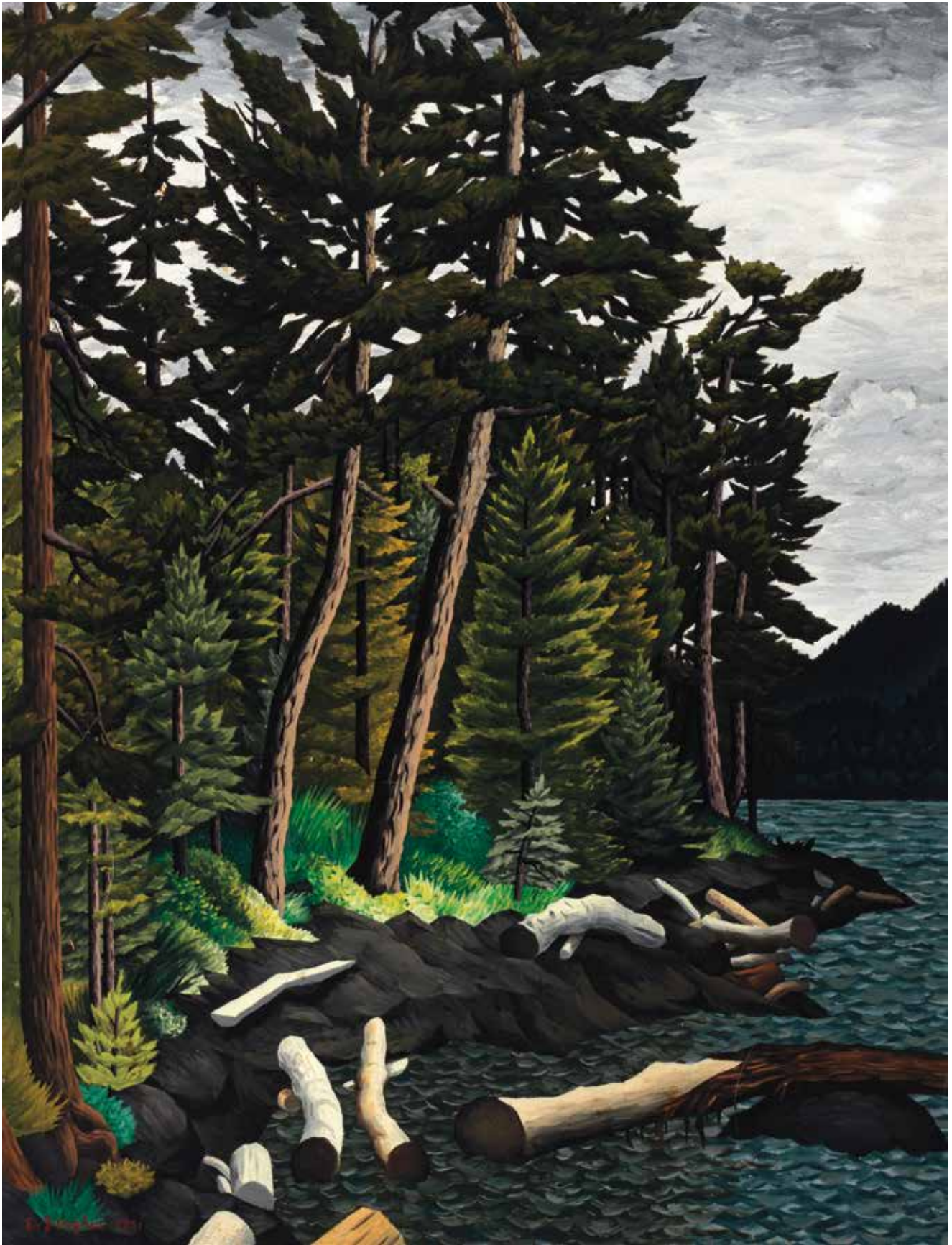
LITERATURE

Terrence Heath, *Joe Fafard*, National Gallery of Canada and the MacKenzie Art Gallery, 2007, page 128

IN THE MID-1980S Joe Fafard began to create portraits of well-known artists using bronze poured in his own foundry in Pense, Saskatchewan. Initially in this long-running series he was fascinated with Dutch Post-Impressionist Vincent van Gogh, then went on to depict such artists as Frida Kahlo, Pablo Picasso and Claude Monet (lot 22 in this sale). Terrence Heath wrote, "Much like the statues of saints that adorn every Catholic church as benchmarks of spirituality, Joe's portraits of master artists ... are his personal benchmarks of art." Each of these portraits contains a spark of living essence that is truly arresting—here Fafard captures internationally renowned British artist David Hockney in a relaxed and informal stance, cigarette in hand, as if he is about to deliver some witty remark. Hockney's eyes are full of intelligence and awareness, and his smile conveys his sense of humour. With his ability to capture a likeness through his unique use of form, surface texture and colour, Fafard has created a work of art that not only engages the viewer, but also amazes with the magical illusion of the presence of the artist portrayed.

Please note: a plinth is included with this lot.

ESTIMATE: \$9,000 – 12,000



24 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Trees on Gabriola Island

oil on canvas, signed and dated 1951 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #A1340 and also inscribed *WN LD Nov 12 49; WN LD Jun 26 50; WN LD Oct 50; WN LD 15 Nov 50; ½ Mastic ½ Turps June 1951* and stamped with the Dominion Gallery stamp
26 x 20 in, 66 x 50.8 cm

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above for \$325 by the present Private Collection, Montreal

LITERATURE

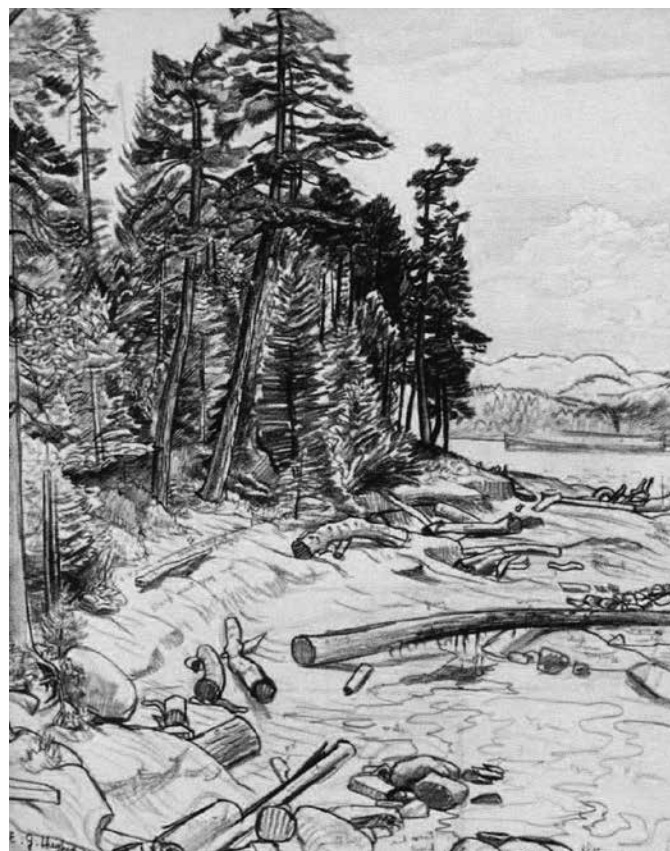
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, pages 71 and 81

AFTER HIS TIME in the armed forces during World War II, when he worked as an official war artist, E.J. Hughes was demobilized in 1946 and he returned to British Columbia, settling in Victoria. He resumed his life as an independent artist, deciding that the landscape of British Columbia, which he called “the most beautiful landscape in the world,” would be his focus.

In the 1930s, Hughes had worked on mural projects, and he was aware of the work of Mexican muralists. This influence was still with him, and he commented that his 1947 canvas *Abandoned Village, Rivers Inlet* (in the collection of the University of British Columbia) had been influenced by the work of Mexican muralist Antonio Ruiz. Another influence was present in his work of the late 1940s to early 1950s—that of primitive painters, specifically the French artist Henri Rousseau. Hughes expressed his admiration for the primitives and stated, “When I see these primitive effects coming into my pictures subconsciously, even though the perspective may be slightly out, I leave them in if it helps the general composition.” Echoes of these influences can be seen in *Trees on Gabriola Island*.

Hughes’s unique vision soon attracted the attention of Group of Seven artist Lawren Harris, who had settled in Vancouver in 1940. On Harris’s recommendation, Hughes was awarded an Emily Carr Scholarship, which enabled him to take sketching trips around Vancouver Island in both 1947 and 1948. On his 1948 trip, he visited Gabriola Island. He made a number of sketches from this trip that he would use for paintings over the next several years, such as a graphite drawing for this extraordinary work, entitled *Wooded Shoreline*. From the notes on verso of *Trees on Gabriola Island*, it seems that Hughes began working on this painting in 1949, but must have considered it finally finished in 1951, as indicated by his date on the front of the work.

The year 1951 was a pivotal one for Hughes. He moved to Shawnigan Lake in Vancouver Island’s south Cowichan Valley, where he found the peace he needed to paint. That same year, Hughes’s work was discovered by Montreal dealer Dr. Max Stern, who immediately bought whatever work Hughes had in the studio—likely including this painting, as it carries Dominion Gallery’s stamp on verso. The exhibition of Hughes’s work in 1951 at the gallery caught the attention of Montreal critic Robert Ayre, who recognized the “tremendous intensity” of Hughes’s vision.



EDWARD JOHN (E.J.) HUGHES

Wooded Shoreline

graphite on paper
14 ½ x 11 in, 36.8 x 27.9 cm

Not for sale with this lot

Trees on Gabriola Island shares many characteristics with important works executed by Hughes in the late 1940s into the early 1950s. It demonstrates a very unusual sense of light and use of tonal values, such as in the trunks of the tall trees and branch tips of the shorter evergreens in the inner forest, which seem illuminated from an unseen light source. Hughes used light against dark, contrasting the pale, bleached driftwood logs against the black rocks and dark sea. Dark beaches and rocks at the water’s edge are frequently seen in this time period, as in the 1948 canvas *Coastal Boats Near Sidney, BC*, sold by Heffel in spring 2011.

Hughes’s use of stylized form is distinctive—water is depicted with short, choppy sharp-peaked wavelets, and the mountains in the distance with zigzag triangular peaks. The evergreens have spiky, upturned branches, and the spaces between them, which let through the grey sky behind, create interesting patterns. A dark layer at the top of the silver, overcast sky gives a sense of impending weather. *Trees on Gabriola Island* is a pure landscape, without evidence of human presence, and it is primeval in atmosphere. Still and brooding, it creates a striking effect, and fully embodies the unique vision of this singular West Coast master.

ESTIMATE: \$150,000 – 200,000



25 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

Eric's Kite Offshore

oil tempera on board, signed
and dated 1997 and on verso titled
24 x 48 in, 61 x 121.9 cm

PROVENANCE

Heffel Gallery Limited, Vancouver
Private Collection, Vancouver

LITERATURE

William Gough, *David Blackwood: Master Printmaker*, 2001,
the 1986 etchings *March Ice Offshore: Eric Bishop's Kite*
and *March Kite* reproduced page 44

DAVID BLACKWOOD EXPRESSES the very essence of early life in Newfoundland. Born in Wesleyville, Blackwood came from a seafaring family that included ship's captains, and his chronicles of the sea, the land, and the life of the people there, expressed through his etchings and paintings, are extraordinary. Resources were scarce during the early days when people made their living from fishing and sealing, so the first kites in Wesleyville were made of brown paper, thin strips of wood and rags or pages from mail-order catalogues for the tails. Craftsmanship was respected, and even a simple thing such as a kite was carefully made. As William Gough writes, "Learn to make a kite of true balance, learn to fly a kite the right way, and all else flows from that simple knowledge." Eric's kite, with its unique shape and colourful, streaming tail, is beautifully made. Soaring over the rocky shore, bright against the backdrop of a stormy sky and the dark, surging ocean dotted with floating icebergs, it is a symbol of freedom and playfulness, of the uprising spirit of the people of Newfoundland.

ESTIMATE: \$30,000 – 40,000



26 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

Barbours Flag

oil tempera on board, signed and dated 1994
and on verso signed, titled and dated 1995
32 x 46 in, 81.3 x 116.8 cm

PROVENANCE

Heffel Gallery Limited, Vancouver
Private Collection, British Columbia

LITERATURE

Heffel Gallery archives, 1995

FROM CHILDHOOD, DAVID BLACKWOOD accompanied his father Captain Edward Blackwood on his schooner the *Flora S. Nickerson*. Ships such as this displayed colourful nautical flags,

and they made such an impact on Blackwood that he did a series of paintings based on this motif. This striking work features the house flag of the Barbour family of Newtown, one of the greatest seafaring families of Newfoundland. Blackwood stated that he was “struck by the simplicity of its design and the challenge of using its uncomplicated motif as a painting.” This flag is like an abstract painting—its strong, geometric shapes and brilliant red and soft ivory colour fields dominate the image—but the surrounding strips of ocean bring us back to its landscape context. Blackwood is known for his meticulous approach to his medium, and he chose the sixteenth-century technique of oil tempera for his paintings, which uses a mixture of powdered pigments, egg and oil emulsion. Underpaint is built up in a grey scale and then colour applied in successive oil glazes, resulting in the rich and glowing surface seen in this outstanding painting.

ESTIMATE: \$20,000 – 30,000







27 Alexander Colville

PC CC 1920 – 2013

Swimming Dog and Canoe

acrylic polymer emulsion on board, on verso signed, titled, dated 1979 and inscribed *Acrylic Polymer Emulsion*
21 x 47 in, 53.4 x 119.4 cm

PROVENANCE

Fischer Fine Art Limited, London, England
Private Collection, Geneva

LITERATURE

David Burnett, *Colville*, Art Gallery of Ontario, 1983, reproduced page 185 and listed page 251, catalogue raisonné #115

EXHIBITED

Art Gallery of Ontario, Toronto, *Alex Colville: A Retrospective*, July 22 – September 18, 1983, traveling to Museum Ludwig, Cologne; Dalhousie Art Gallery, Halifax; Staatliche Kunsthalle, Berlin; the Montreal Museum of Fine Arts; and the Vancouver Art Gallery, 1983 – 1984, catalogue #115

SWIMMING DOG AND CANOE is a classic Alex Colville painting. It is peaceful and balanced, yet at the same time quietly extraordinary in what it shows, a no doubt commonplace canoeing excursion by Alex and Rhoda Colville with their dog. As his taciturn title suggests, Colville believed that everyday occurrences were the most significant in our lives and most deserving of his punctilious attention. Animals—both domesticated and wild—were important to the Colvilles and very much part of their everyday routine. Here the two people, guardians and fellow travelers, glide at a safe distance from the dog, watching it with little concern. The dog is placed closest to our vision. He is gracefully intent, seeming to ignore everything but swimming.

Harmony with place, with animals and in relationships was crucial to Colville's world view. Characteristically, *Swimming Dog and Canoe* is composed and rendered with a precision that not only reflects, but in fact establishes these harmonies. For example,

the notably horizontal format of the painting allows Colville to echo the "landscape" layout of the shoreline with the form of the long canoe, as it carves a line through the water in the same direction that the dog swims. The strong horizontal momentum is broken only by the two erect figures, the angle at which Colville holds his paddle in the rear of the canoe and, crucially, by the V-shaped wake made by the dog as he paddles. Carefully rendered reflections in the water near the boat add a subtle variety to this meticulous composition. The scene is calm, fully integrated, but not dull.

While always precise in its visual detail, *Swimming Dog and Canoe* maintains a notable softness. We see the direction of the Colvilles' faces as they look towards the dog (and us), but we cannot read an expression on either visage. Nothing is left to chance in Colville's work, so it is likely that our inability to read the Colvilles' faces stands in purposeful contrast to the intensity of the dog's gaze, which we cannot ignore. We observe the dog seeing and perhaps, typically, we ascribe human thoughts, emotions or intentions to the animal. But the very prominence and exact rendering of the dog's eye should lead us to question the larger, philosophical dimensions of "vision."

Here and in many other prominent paintings by Colville—such as *Dog and Priest*, 1978 (in the collection of the National Gallery of Canada), which features the same Labrador retriever—our human harmony with animals is a profound good that Colville applauds. But he does not equate animals' seeing with our own. Instead, in *Swimming Dog and Canoe*, he depicts harmony and difference. This painting exemplifies why Colville's work has fascinated Canadian and international audiences since it came to prominence in the 1950s. It is accessible, intelligent, and constantly rewards our attention to both its surface and its depths of meaning.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Alex Colville: The Observer Observed*, for contributing the above essay.

ESTIMATE: \$300,000 – 500,000



28 Antony (Tony) Scherman

1950 –

The Blue Highway

encaustic on canvas, on verso signed,
titled, dated 2000 and inscribed *JPV 1585*
36 x 36 in, 91.4 x 91.4 cm

PROVENANCE

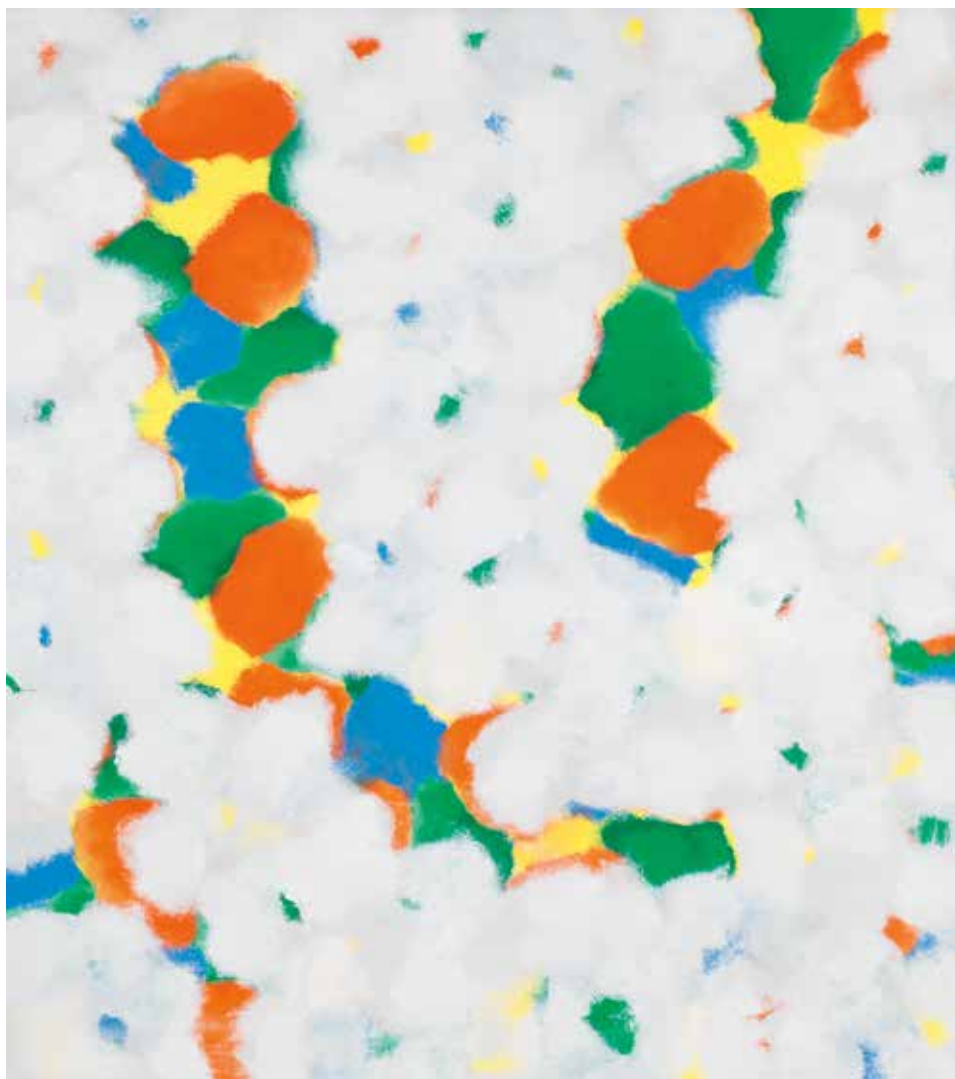
Sable-Castelli Gallery, Toronto
Private Collection, Montreal
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine
Art Auction House, May 26, 2010, lot 64
Private Collection, Toronto

LITERATURE

Robert Enright, *Processes*, Douglas Udell Gallery, 2000,
unpaginated

TONY SCHERMAN STATED in an interview, “What interests me is the idea that the painting signifies its opposite and that’s why it’s hard to look at sometimes.” He relates his works of cut flowers set on a dark background to the ideas of German philosopher Immanuel Kant. He suggests that the flowers are entering the human realm and are assigned a purpose, possibly opposite to what they originally symbolized. Scherman is successful at displacing, opposing, deconstructing and reconstructing the symbols through the medium of encaustic, in a manner that remains relatively unique in Canada. Scherman produced a series of figurative works of well-known people between 1998 and 2002 titled *The Blue Highway*. The series was based on the belief that the photograph steals the soul, and the works are all painted in a blue tone that has historical ties to metaphysics. Painted in 2000, this work, entitled *The Blue Highway*, although a still life subject, was undoubtedly affected by the series.

ESTIMATE: \$15,000 – 20,000



29 Gershon Iskowitz

CSGA RCA 1921 – 1988

Orange-B

oil on canvas, on verso signed, titled and dated 1980
39 x 34 in, 99 x 86.3 cm

PROVENANCE

Mrs. E.M. Kyriazi, Switzerland
Gallery Moos Ltd., Toronto
Miriam Shiell Fine Art, Toronto
Granville Fine Art, Vancouver
Private Collection, Vancouver

LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982,
reproduced page 7
David Burnett and Marilyn Schiff, *Contemporary Canadian Art*,
1983, page 100

EXHIBITED

Art Gallery of Ontario, Toronto, *Gershon Iskowitz Retrospective*,
January 23 – March 7, 1982, traveling to the Art Gallery of
Windsor; Musée d'art contemporain, Montreal; London

Regional Art Gallery; Glenbow Museum, Calgary; and Canada
House, London, England, 1982 – 1983, catalogue #105

DAVID BURNETT WRITES that Gershon Iskowitz's paintings "stand outside any debates on painting's nature, outside the sophistication—and the sophistries—of art about art. His work relates simply and directly to the compulsion to make pictures, to the reality of his experience of landscape and a love of colour's capacity to give expression to a *joie de vivre*." Iskowitz's experiences as a Holocaust survivor of both Auschwitz and Buchenwald filled his art, for many years, with images of terror and despair. His interest in the landscape of Canada began in the early 1960s—he had immigrated here after the war—and was furthered when a 1967 Canada Council grant enabled him to fly over the landscape near Churchill, Manitoba, by helicopter. This experience profoundly influenced his art, and his work since those flights has been a unique expression of the light and colour that he saw at play in the flickering, sun-dappled landscape below. Through the act of painting, Iskowitz has given his extraordinary life's experiences a visual voice.

ESTIMATE: \$25,000 – 35,000



30 Kent Monkman

1965 –

Sacred Vows

acrylic on canvas, on verso signed, 2001

16 x 20 in, 40.6 x 50.8 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

David Liss, “Miss Chief’s Return: Subverting the Canon Through Sublime Landscapes and Saucy Performances,” *Canadian Art*, Fall 2005, page 80

DAVID LISS WROTE, “[Kent] Monkman knows the canon well enough to be able to read between, around and through the narratives that we have come to accept as our heritage. The stereotypes, the racism, the violence and the power struggles that the New World was founded upon (and that are perpetuated to this day) are of course fertile ground for a contemporary artist of Cree ancestry.” Indeed, Monkman—a Swampy Cree of English and Irish descent—has an encyclopedic knowledge of history and art history that is manifest in his work. When executing his paintings, installations, performances and video pieces, he draws upon multiple themes and sources, both contemporary and historical, to deconstruct stereotypes of Aboriginal identity and subvert the colonial gaze. Using idealized landscapes of the majestic Canadian wild as a stage for cheeky encounters between colonizers and First Nations people, Monkman challenges our assumed notions of history and the dominant narrative with great humour and irreverence. *Sacred Vows* is no exception.

This painting combines elements of European and North American traditions of landscape, by referencing compositions by Jacob van Ruisdael for the sky and Paul Kane’s *Red River Settlement* (circa 1848) for the foreground. Monkman often reinterprets landscapes by other artists (such as Kane, Cornelius Krieghoff and George Catlin) as a *modus operandi* for the interrogation of their romanticized portrayal of the Canadian wilderness as an uninhabited place. In this case, he deliberately brightens the

colouration of Kane’s landscape to be more in keeping with van Ruisdael’s sky and to accentuate the contemporary themes we encounter in the foreground.

The scene shows a mid-nineteenth-century view of Fort Garry, at the forks of the Red and Assiniboine Rivers, which is at the heart of present-day Winnipeg, where Monkman grew up. Here, a priest, partially disrobed with his buttocks exposed, lunges towards a mounted native brave whose pose is taken after Jacques-Louis David’s *Napoleon Crossing the Alps* (1801). On the left-hand side, in a small shed, a Hudson’s Bay blanket and a Bible lie in disarray. While using several known and recognizable images, Monkman complicates their reading. The situation is not so clear here—is the priest at conflict with the brave? Is he conflicted with his own vows of celibacy? His beliefs of traditional marriage? Or is this a lovers’ quarrel? The work also alludes to the complex relationship between First Nations people, the Church (in the form of the priest) and the state (Fort Garry).

Monkman is based in Toronto and has had solo shows in major Canadian museums, such as the Montreal Museum of Fine Arts, the Museum of Contemporary Canadian Art in Toronto, and the Winnipeg Art Gallery. He has also participated in important international group shows, such as *Remember Humanity* at Witte de With in Rotterdam, the 2010 *Sydney Biennale*, and *Oh Canada!* at MASS MoCA. His work is included in many public and private collections, including those of the National Gallery of Canada, the Glenbow Museum, the MacKenzie Art Gallery, the Art Gallery of Ontario, the Denver Art Museum, the Smithsonian’s National Museum of the American Indian, and the Vancouver Art Gallery.

ESTIMATE: \$15,000 – 25,000



31 Pierre Gauvreau

AUTO CAS OC QMG 1922 – 2011

L'ornière

acrylic on canvas, signed and dated 1978 and on verso signed, titled, dated 4/5/78 and inscribed 03434 and EC1079
26 x 32 in, 66 x 81.3 cm

PROVENANCE

Galerie Dresdner, Toronto, 1979

WHILE HE WAS only in his early twenties, Pierre Gauvreau's precocious artistic skills and intellect came to the attention of Paul-Émile Borduas, who invited him to exhibit his work with the Contemporary Arts Society of Montreal in 1943. The society, founded by John Lyman in 1939 to showcase the works of modernist, like-minded artists, counted among its members Canada's most influential post-war painters, including Borduas, Fritz Brandtner, Philip Surrey, Alfred Pellán and Goodridge

Roberts. Borduas's mentorship of Gauvreau ultimately led to Gauvreau becoming a signatory of the 1948 artistic and political manifesto the *Refus global*. Although Gauvreau continued to actively exhibit his work throughout the next decade, needing more secure employment, he found work at the Canadian Broadcasting Corporation, where he soon became an award-winning writer, producer and director. Despite his renown in broadcasting, Gauvreau had never stopped painting, and by 1975 he began to exhibit vital new works which, exemplified by *L'ornière*, hearken back to the intensely colourful and energetic paintings of his earlier years in the Automatist milieu.

ESTIMATE: \$15,000 – 25,000



32 Walter Hawley Yarwood

ARCA CGP OSA P11 1917 – 1996

Spring Tree

oil on canvas, on verso titled
on the exhibition label, circa 1956 – 1957
33 x 42 in, 83.8 x 106.7 cm

PROVENANCE

By descent to the present Private Collection, Quebec

EXHIBITED

Canadian Group of Painters, Toronto, 1957

IT WAS HIS great friend Oscar Cahén who invited Walter Yarwood to join a meeting of the artists who had participated in the 1953 *Abstracts at Home* show at the Simpson's department store. At that meeting, Yarwood, Harold Town, Jock Macdonald and Hortense Gordon formed Painters Eleven, a group that came to

define the early post-war period of Toronto-based abstract painters. This was a comfortable fit for Yarwood, who, like most of his peers, was earning his living as a graphic artist but strove to have his works more widely shown. Yarwood was soon included in many Painters Eleven exhibitions, including a 1956 Riverside Museum show in New York City. He became a regular exhibitor with the Canadian Group of Painters, showing works inspired by themes of gardens and organic growth. *Spring Tree* is one of those works, painted around the time of Yarwood's two-person exhibition with Ray Mead at Avrom Isaacs's Greenwich Gallery in 1957. His canvases from this period stand out for their distinctive palette of varied reds, blues and purples and his unabashed application of white pigments, as seen in our blossoming *Spring Tree*.

ESTIMATE: \$25,000 – 35,000



33 William Ronald

P11 RCA 1926 – 1998

Broadway, NY

oil on canvas, signed and dated 1959
and on verso titled and dated on the artist's label
24 x 39 in, 61 x 99 cm

PROVENANCE

Private Collection, Toronto

WILLIAM RONALD WAS a member of the Toronto-based abstractionist group Painters Eleven, formed in 1953. Two years later, his major canvas *In Dawn the Heart* was purchased by the Art Gallery of Ontario, and subsequently won first prize in the Canadian section of the Solomon R. Guggenheim Foundation's award for international art. Also in 1955, Ronald moved to New

York. In 1957 he broke with Painters Eleven and had his first exhibition at the legendary Kootz Gallery in New York, a gallery which represented renowned artists such as Hans Hofmann, Franz Kline, Mark Rothko and Helen Frankenthaler. Ronald's New York paintings are typically characterized by a strong central image, such as the record-setting painting *Drumbeat*, sold by Heffel in 2008. However, Ronald painted watercolours throughout his career that share the same lyrical freedom of expression we see in this fine painting. Considering this, and the popularity of action painting in New York at the time, *Broadway, NY* can be seen as a rare experimental work from his most inspired period.

This work will be reproduced in Iris Nowell's forthcoming book on Ronald's work.

ESTIMATE: \$25,000 – 35,000



34 Thomas Sherlock Hodgson

CGP CSPWC OSA P11 RCA 1924 – 2006

Thelonious at the Five Spot #1

oil on canvas, signed and dated 1963 and on verso
titled and inscribed *Riverside*
50 x 50 in, 127 x 127 cm

PROVENANCE

Private Collection, British Columbia
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine
Art Auction House, November 24, 2011, lot 3
Private Collection, USA

THELONIOUS AT THE FIVE SPOT #1 is a direct representation of the energy that had newly emerged onto the Toronto arts scene with the success of Painters Eleven. After the group's official disbandment in 1960, Tom Hodgson continued to display his flair for Abstract Expressionism and for hosting social

gatherings—this work being a combination of both talents. Hodgson's studio, the Pit, was the unofficial party quarters during the late 1950s and throughout the 1960s for Hodgson and his painter friends. During one notably interesting evening at the Pit, one of Hodgson's studio models stood in front of a slide show frame while his colourful abstract images were projected onto her body as she danced to the jazz music of famous pianist and composer Thelonious Monk. The title refers to Monk's recordings at the famous Five Spot Café in New York. This legendary jazz club was a popular haunt for artists, and Willem de Kooning, Franz Kline and Joan Mitchell were regulars. Hodgson had his own distinct visual rhythm, which is clearly manifest in this work through broad brush-strokes, varied textures and a sense of spontaneity.

ESTIMATE: \$10,000 – 15,000



35 Samuel Borenstein

CAS QMG 1908 – 1969

Prevost, Laurentians, PQ

oil on canvas, signed and dated 1960 and on verso signed, titled *Privot [sic], P.Q.*, dated fall 1960 and inscribed No. 26 and 34/42
34 x 42 ¼ in, 86.3 x 107.3 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
A Prominent Montreal Corporate Collection

BORN IN LITHUANIA, Samuel Borenstein immigrated to Montreal in 1921. In 1939 he traveled to Paris, desiring to experience the work of Vincent van Gogh, Maurice de Vlaminck and Chaim Soutine. In van Gogh, Borenstein identified with a passionate spirit who risked everything for his art, and in Soutine,

with a powerful expressionism. When Borenstein returned to Montreal, it was with the influence of Fauvism and Expressionism resonating in his work. Borenstein is known for his animated scenes of Quebec's villages and rural landscapes, and the Laurentians, close to his home in Lac Brûlé, were a favoured subject. In *Prevost, Laurentians, PQ*, the vibrant green hillside rises sharply towards the sky and is abruptly stopped by a sharp cliff face of bright red and lively orange tones. A skeletal tree in the foreground enhances the distorted perspective, while above, the sky swirls in pale blue and deep cobalt pigments. The bold colour palette and frenzied brushwork in this fine painting create the sense of energy and vitality that characterizes Borenstein's unique vision of the Canadian landscape.

ESTIMATE: \$15,000 – 20,000



36 Ernest Caven Atkins

CGP CSGA FCA 1907 – 2000

Hockey Melee

oil on canvas, signed and dated 1941 and on verso titled and inscribed *CGP, AGT 42, Art Association of Montreal / 502 / Box 5 – 42 March 2*
36 x 42 in, 91.4 x 106.7 cm

PROVENANCE

Estate of the Artist, Detroit
Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchies, May 31, 2004, lot 35
Private Collection, USA

LITERATURE

Ted Fraser, *A Retrospective Exhibition of Selected Works by Caven Atkins Spanning Fifty Years of the Artist's Life*, Art Gallery of Windsor, 1975

EXHIBITED

Art Gallery of Toronto and the Art Association of Montreal,
Canadian Group of Painters, 1942

Art Gallery of Windsor, *A Retrospective Exhibition of Selected Works by Caven Atkins Spanning Fifty Years of the Artist's Life*, September 23 – October 28, 1979, catalogue #23

DESPITE OUR LOVE of the game, depictions of historical hockey games are rare in Canadian art history. This scene depicts the Boston Bruins, winners of the 1941 Stanley Cup, in a valiant struggle to defend their goalie. Player #17 is Bobby Bauer, #8 Des Smith, and the figure that seems to be player #5, whom we can just see at the back of the melee, is either team captain Aubrey "Dit" Clapper or player #15, Milt Schmidt. Bruins goalie #1 Frank Brimsek dives into the net. The 1941 Stanley Cup semifinals featured the Boston Bruins against the Toronto Maple Leafs, but not enough detail is seen of the opposing team's jerseys to be certain of the match depicted. In 1941 Canada had been at war for almost two years, which profoundly affected all aspects of life, including sports. Team rosters had dwindled to single digits, and only seven teams played in the National Hockey League that year. Capturing a rare moment in art and sport history, *Hockey Melee* is an outstanding work, depicting the rough-and-tumble of the struggle at the goal line with strength and surety.

ESTIMATE: \$12,000 – 16,000



37 William Hodd (Bill) McElcheran

RCA 1927 – 1999

Discussion

bronze sculpture, initialed, editioned 5/9 and dated 1991
23 x 13 x 10 in, 58.4 x 33 x 25.4 cm

PROVENANCE

Madison Gallery, Toronto
Corporate Collection, Toronto

LITERATURE

Inge Lindemann, editor, *William Mac (William McElcheran): The Businessman*, 1991, pages 26 – 28 and 31, the 1969 small bronze entitled *Flat Out* reproduced page 93

WILLIAM MCELCHERAN STUDIED painting before sculpture, but gravitated to painters who dealt with sculptural forms. When he crossed into the realm of sculpture, European artists such as Giacomo Manzù, Jacques Lipchitz, Wilhelm Lehmbruck, Ernst Barlach and Gerhard Marcks attracted him. McElcheran was also interested in old master artists such as Donatello, Michelangelo and Gian Lorenzo Bernini, and he loved classicism, which dealt with the heroic, the larger-than-life figure.

Early in his career, McElcheran was involved with Catholicism and made religious sculptures, which often depicted an archetype of the Everyman, through which he related the Passion of Christ to contemporary life. As McElcheran moved away from his religious themes, the Everyman evolved into the businessman image, and he declared, “My businessman replaces the classical hero.” Instead of depicting a classical hero who was larger than life, McElcheran was now searching to “find my image for the anti-ideal, the anti-hero. So the whole idea of my businessman is that he is exactly that sort of Everyman, the ubiquitous non-hero.”

McElcheran’s businessman is part of a larger organization, one he must conform to. He is symbolic of the consumer, and the structures and expectations of society. His earth-bound solidity is communicated by his rounded volumetric body cast in bronze, clothed in the classic business costume of coat, tie, hat and briefcase. In the larger context of societal structure, McElcheran identifies the businessman as “not only a result, but at the same time a protector of the industrial age which is based upon the whole theory of the division of labor.” He believed we were coming to the end of that time—that we had entered a post-industrial age.

Thus McElcheran creates a sense of nostalgia for these men, who are driven to succeed, to acquire, to conform, to attain power, yet are controlled by their own system. We also sympathize with them because McElcheran imbued each of his figures with hints of a distinctive personality—as he felt that “inside he has little fantasies which he keeps for himself.” McElcheran may satirize his businessman, but in a manner that is sympathetic rather than destructive to his subject. He stated, “I’m always trying to maintain the tension between a kind of classical ideal and a satirical statement.”

This group of sculptures embodies all of McElcheran's main concerns, and each one is a fine example of his work. In *Discussion*, the two figures are virtually identical, yet still express their individual opinions to each other in an animated manner. In *Flat Out*, the businessman charges ahead, stretched out in his pursuit of his goal, which he believes in wholeheartedly. *Walking Businessman with Briefcase* is the classic single figure, dressed in his business uniform of a suit, marching with purpose towards his goal. Archetypes of our times, these businessmen are players on the stage of life, and we empathize with their sense of purpose and their belief in their way of life.

Please note: the bronze base measures 9 ½ x 14 ½ x ¾ inches.

ESTIMATE: \$12,000 – 16,000

38 William Hodd (Bill) McElcheran

RCA 1927 – 1999

Flat Out

bronze sculpture, initialed, editioned AP 1/3 and dated 1991
24 ½ x 37 ½ x 13 in, 62.2 x 95.2 x 33 cm

PROVENANCE

Corporate Collection, Toronto

This bronze was produced in an edition of 9. Please note: the bronze base measures 9 x 15 ⅝ x ¾ inches. Included with this lot is a plinth.

ESTIMATE: \$12,000 – 16,000

39 William Hodd (Bill) McElcheran

RCA 1927 – 1999

Walking Businessman with Briefcase

bronze sculpture, initialed, editioned 7/9, dated 1987 and stamped Artcast
15 ½ x 7 ¾ x 5 ¼ in, 39.4 x 19.7 x 13.3 cm

PROVENANCE

Evelyn Aimis Fine Art, Toronto
Corporate Collection, Toronto

Please note: the bronze base measures 7 ¾ x 5 ¼ x 1 inches.

ESTIMATE: \$5,000 – 7,000



38



39



40 William Kurelek

ARCA OC OSA 1927 – 1977

A Ukrainian Pioneers First Winter

mixed media on board, initialed and dated
1973 and on verso titled and inscribed ///
24 ½ x 45 ½ in, 62.2 x 115.6 cm

PROVENANCE

Private Collection, Ontario

CANADIAN WINTERS ARE long, and on the prairies, they hold onto the land the longest and with an unrelenting cold, white grip. In our understanding of this season, all Canadians share a unique sympathy. Thus, William Kurelek's brilliant depiction of the sea of snow in which these new Canadians find themselves brings a smile of empathetic understanding to viewers of this delightful painting. Shoveling a path in waist-high snow from one building to the next, two figures, standing out brilliantly in orange and yellow, are bent on a daunting task. A black dog has escaped the depths of the snow by climbing onto the roof of the building, and a third figure, the youth in the green coat, seems torn between following it up there to play and assisting with the snow clearing chores.

The youth stands between the dog and the shovelers, caught in a moment of conflict—to chase the dog, or to help the adults? Kurelek's placement of the dog on the roof and the green-coated youth epitomizes the memories of his own childhood. As a creative, sensitive boy, he would have been far more interested in a respite from the indoors (and in this case even the windows to the outside world would have been blocked by the snow) than in helping with the shoveling. Farm chores followed a regular daily and seemingly endless cycle without regard for the weather, and snow in depths such as this would have only complicated their completion.

Memories of his youth are scattered throughout Kurelek's oeuvre, sometimes subtle, sometimes overt. And while Kurelek

has also given us many scenes of winter play, here we have a fuller comment on the dichotomies of life. The dog represents childhood, the task of shoveling, adulthood, and the youth stands caught between the two. In this sea of white, with all of its various tints and hues, overlain beautifully with the sky, which varies in colour even more subtly, we have a snapshot moment of the artist's life. The expanses of white and the blue serve to focus our attention more fully on the figures, who are brilliant spots of colour by contrast, and their laboured activity is also differentiated against the stillness of the landscape. A fourth figure peeks out from the door under a billow of vapour, reminding us of the human activity inside and of what is likely a large family in need of chores being done.

Kurelek painted many winter scenes. In them, we see children playing in the snow, woodcutters struggling to complete their work, families skating, boys playing hockey, pigs being fed. He traveled from British Columbia to Port aux Basques, Newfoundland, during his lifetime, observing the variations of culture and weather in each province, and was keenly sympathetic to the shock that a Canadian winter might be to someone arriving from a more benign climate. The Ukraine, from which many of his subjects had emigrated, is not without severe winters, and here Kurelek also speaks to the fortitude of prairie pioneers. From what we can see of the buildings under their blanket of snow in this work, we can assume they are probably temporary and were quickly built, underlining Kurelek's title and reminding us that this is the first Canadian winter for this particular pioneer family. But above all, this work is a snow-laden wonderland, wherein smoke rises straight upward in stillness from the chimney, telling us there is no wind at all, and that aside from the laboured breathing of the shovelers, and perhaps a bark from the dog, this scene is utterly still.

This work is in the original frame made by Kurelek.

ESTIMATE: \$80,000 – 120,000



41 William Kurelek

ARCA OC OSA 1927 – 1977

Brotherliness

mixed media on board, initialed twice
and on verso titled and dated 1963
on the Isaacs Gallery label
34 ¼ x 13 ¼ in, 87 x 33.3 cm

PROVENANCE

The Isaacs Gallery Ltd., Toronto
Private Collection, Toronto
Circle Arts International, Toronto
Private Collection, Toronto

IN THIS SERENE image by William Kurelek, we see figures representing various nationalities and religions gathered in harmony around a glowing lantern, enjoying the music of a guitar player. The figures who face us are seated in a manner that recalls the composition of *The Last Supper* by Leonardo da Vinci, even to the details of their posture and gestures. The placement of the dishes on the table further emphasizes this link. In contrast, the figures with their backs to us sway to the music in harmony, their arms affectionately draped across each other's shoulders and around each other's waists in brotherhood. Jesus himself and a priest observe at the right. Kurelek's vertical format draws our gaze upwards to the three tents set on a hill above the scene, and then further to the night sky and a more distant hill, where we see a cross glowing in the light of the crescent moon and stars. Peace and brotherhood are the artist's message in this work, timely comments to consider in our world of ongoing religious and political unrest.

This work is in the original frame made by Kurelek.

ESTIMATE: \$70,000 – 90,000



42 William Kurelek

ARCA OC OSA 1927 – 1977

Irish Labour on the Welland Canal

mixed media on board, initialed and dated 1976

and on verso titled variously

24 x 24 in, 61 x 61 cm

PROVENANCE

The Isaacs Gallery Ltd., Toronto

By descent to a Private Collection, Ontario

Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,

November 23, 2007, lot 58

Private Collection, Toronto

EXHIBITED

Agnes Etherington Art Centre, Kingston, *From Private Walls*,

November 8 – December 7, 1980, catalogue #30

ON A CARD on verso, William Kurelek wrote: “When it came to building our great country in the early years with sweat and toil and muscle the Irish were always there. They were the labouring class. In later years when the Irish had made good and had risen in class and wealth, other groups like the Ukrainians and Poles took their places. Today it is the Italians. One big labouring job in the 19th century was the building of ship and barge canals—the Rideau, the Welland, the Sault St. Marie, the Cornwall and the Trent. The Welland Canal got around the big natural obstacle of Niagara Falls. There were three Welland Canals in succession. I’ve shown Irishmen working on the first—a relatively small wooden one. These big projects were sometimes pushed through with ruthless ambition and men were killed or maimed on the job. Michael Pearson had difficulty finding enough material in books on this particular canal. After doing the painting I found there was a museum on it all at St. Catharines. By then it was obviously too late.”

This work is in the original frame made by Kurelek.

ESTIMATE: \$40,000 – 60,000



43 Takao Tanabe

oc 1926 –

Goletas Channel 1/86

acrylic on canvas, signed and dated 1986 and on verso signed, titled *Galetas [sic] Channel 1/86*, dated on the gallery label and inscribed *Errington, BC*
36 x 84 in, 91.4 x 213.4 cm

PROVENANCE

Mira Godard Gallery, Toronto
Masters Gallery Ltd., Vancouver

BORN IN 1926 in Seal Cove near Prince Rupert, British Columbia, Takao Tanabe spent much of his youth helping his father, who was a commercial fisherman on the Skeena River, until World War II, when his family was forced into an internment camp because of their Japanese ancestry. After his release he trained at the Winnipeg School of Art and in New York with Hans Hofmann; he then traveled to Tokyo, where he studied fine art at Tokyo University. In addition to creating a prolific output as a painter and printmaker, he taught at the Vancouver School of Art (now the Emily Carr University of Art and Design) and the Banff School of Fine Arts. Mysterious and serene, Tanabe's depictions of the coastlines and waterways of Canada's west coast reflect his intimate relationship with places where he has spent much of his life. Many of his works are vast, their scale reflecting the wide expanses of ocean that he finds so fascinating, and his palette of greens, greys and blues is equally reflective of the coastal mists, transcendent light and moody atmosphere that have been his artistic meditation.

ESTIMATE: \$30,000 – 40,000



44 Takao Tanabe

oc 1926 –

Barkley Sound 5/93: Treble Islands

acrylic on canvas, signed and on verso signed,
titled variously, dated 1993 and inscribed *Errington*
15 ½ x 46 in, 39.4 x 116.8 cm

PROVENANCE

Private Collection, Vancouver

WEST COAST MODERNIST Takao Tanabe is celebrated for his serene depictions of the Pacific Ocean and the islands of British Columbia. He began his series of coastal landscapes after moving from Alberta to Vancouver Island in 1980, drawing inspiration from his new surroundings. He settled on the east side of the Island in Errington, near Parksville, and then explored the coastline, as demonstrated by this fine painting of Barkley Sound. Soft striations of blush and mauve radiate from the Treble Islands, gently fading into a delicate cornflower blue in both the sky and the sea. Tanabe hints at lightly lapping waves in the foreground with tiny brush-strokes of white pigment and a subtle darkening of the ocean's colour, while the treed islands are rendered in subdued jade tones. *Barkley Sound 5/93: Treble Islands* is a prime example of Tanabe's transition from his previous abstracted Prairie landscapes to a more realistic approach to the landscape—one which is site-specific, employing a natural use of perspective and space.

ESTIMATE: \$12,000 – 16,000



45 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Into Totem #2

acrylic on canvas, signed and dated 1983 and on verso titled on a label and alternately titled *Towards Totem* and titled on the gallery label as *Equivalent for Landscape #41*, inscribed D1013 and stamped with the Bau-Xi Gallery stamp
60 x 48 in, 152.4 x 121.9 cm

PROVENANCE

Bau-Xi Gallery, Vancouver; Imperial Oil Canada, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchies, May 29, 2006, lot 106
Private Collection, Calgary

LITERATURE

Marjorie M. Halpin, *Jack Shadbolt and the Coastal Indian Image*,
Museum of Anthropology, University of British Columbia,
1986, page 26, similar 1982 paintings reproduced pages 28 and
29, both titled *Into Totem*, in the collections of the Art Gallery
of Greater Victoria and the Museum of Anthropology at UBC
Scott Watson, *Jack Shadbolt*, 1990, titled as *Into Totem*,
reproduced page 221

BETWEEN 1982 AND 1986, Jack Shadbolt produced a powerful body of work based on West Coast First Nations art. These paintings were showcased in the 1986 exhibition *Jack Shadbolt and the Coastal Indian Image* at the Museum of Anthropology in Vancouver. Fascinated with masks, totems and various other native motifs, Shadbolt absorbed them into his modernist aesthetic. He stated, "The Indian mode of expressing things from inside out, out of deep interior identification with the spirit of the image portrayed, gave me my inventive impetus as well as helping me to my personal mode of abstraction." This totem subject must have been a compelling one for the artist, as he did two other similar works titled *Into Totem*, both in museum collections. In these works and in *Into Totem #2*, the central totemic image is in a state of dynamic transition between the symbolism of the native images and Shadbolt's contemporary symbolic abstraction. Colourful, passionate and alive, this transformational totem writhes with movement, and the eyes of the figures contained within it regard us with an uncanny awareness.

ESTIMATE: \$40,000 – 60,000



46 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Untitled (Shaman Series)

mixed media on watercolour board, signed and dated 1970
29 ¾ x 40 in, 75.6 x 101.6 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Scott Watson, *Jack Shadbolt*, 1990, page 125

JACK SHADBOLT WAS drawn to First Nations work as early as the 1930s, when he drew Indian artifacts in the British Columbia Provincial Museum in Victoria and sketched on the Cowichan Indian Reserve. Native motifs would flicker through his work for decades, until he made a strong return to this subject in the early 1970s. There was nothing ironic or self-conscious about Shadbolt's assimilation of these images—he was inspired by native artists' deep identification with the objects they created.

He sought to experience liberation through these images and by the invocation of power and channeling of spirits identified with the practices of the shaman. At the time of his 1971 show in Vancouver of shaman-themed works, he stated, “I enter into the Shaman's role, so to speak, and act out my personal traumas under cover of outrageous decorative tokens. In this guise anything goes and I improvise by free association... I stake it all in the act of painting, which can make coherent any diversity of elements.” Bold and commanding, Shadbolt's figure in his ceremonial mask leaps off the surface and directly into our psyche.

ESTIMATE: \$15,000 – 25,000



47 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Jeté en l'air

acrylic polymer emulsion on canvas, on verso signed, titled, dated March 1976 and inscribed *Acrylic Polymer W.B. and Toronto* 27 ¼ x 38 in, 69.2 x 96.5 cm

PROVENANCE

Equinox Gallery, Vancouver

By descent to the present Private Collection, Santa Fe, New Mexico

LITERATURE

“Sale of Art to Raise Money for National Ballet,” *The Toronto Star*, April 14, 1976, page B1

Kay Kritzwiser, “Artists’ Lithographs Give National Ballet Visual and Financial Boost,” *The Globe and Mail*, September 28, 1976, page 15

Michael Hanlon, “Americans Have to Wait for Canadian Ballet Art,” *The Toronto Star*, October 8, 1976, page B1

Bush/Laliberté/Vasarely, Toronto: National Ballet of Canada, 1976

Karen Wilkin, editor, *Jack Bush*, 1984, page 210

Marc Mayer and Sarah Stanners, editors, *Jack Bush*, National Gallery of Canada, 2014, essays by Marc Mayer and Karen Wilkin, pages 31 and 81

EXHIBITED

First Canadian Place, Toronto, *Selected Print Show of the National Ballet of Canada*, October 1 – 15, 1976, the 1976 silkscreen entitled *Jeté en l'air*

Equinox Gallery, Vancouver, *Jack Bush*, March – April 1979

Woltjen/Udell Gallery, Edmonton, *Jack Bush: Retrospective of Serigraphs*, October 18 – 31, 1989, the 1976 silkscreen entitled *Jeté en l'air*

IN EARLY 1976, the Women’s Committee of the National Gallery of Canada commissioned Jack Bush, Hungarian-born Op artist Victor Vasarely and New York-based artist Norman Laliberté to each create a print to raise money for the National Ballet’s production of *La fille mal gardée*. Bush’s 13-colour work, *Jeté en l'air*, was immediately successful: first shown to the public on October 1, 1976, it had already sold 39 of its 100 print run by October 8 and was highly sought after by American collectors, despite the fact that they were not able to purchase copies until late November. This success is hardly surprising—Bush had established himself as one of Canada’s foremost painters and was riding high on the opening of a solo retrospective at the Art Gallery of Ontario. This work, completed shortly after Bush received the commission, served both as a prototype for the print and also as a distinct work in its own right, at home within Bush’s 1976 output.

Critic Kay Kritzwiser notes that the works were commissioned to “embody the rhythm, color, passion, and lyrical movement of ballet,” a task uniquely suited to Bush’s late-career lyrical style. Beginning in 1974, when he was gifted a book of musical terms, Bush took the rectilinear brush-strokes of his *Totem* series and, according to National Gallery of Canada director Marc Mayer,

“like coloured keys of a toy piano, set them to music ... The strokes are untethered but rhythmically synchronized as they merrily animate the picture plane.” While these polychrome brush-strokes normally referenced the tones and syncopated rhythms of classical and jazz compositions, here, they coalesce to signify a human body in the form of a dancer, mid-leap.

Kritzwiser notes that Bush was a “faithful balletomane,” and dance motifs certainly recur in his painting practice: 1950 to 1951 features at least four distinct paintings of dancers, which appear in increasingly abstract formulae in 1958’s *Dance from Faust/Bolshoi* (Ottawa Art Gallery/Firestone Collection) and several 1976 works contemporaneous with *Jeté en l'air*. This recurrence of motifs is not surprising for Bush, despite his renown as an abstract painter. Throughout his career, Bush used images or motifs from everyday life as sources of inspiration: initially he drew from landscapes, but later moved to elements of clothing or home decor, as well as flowers in his garden.

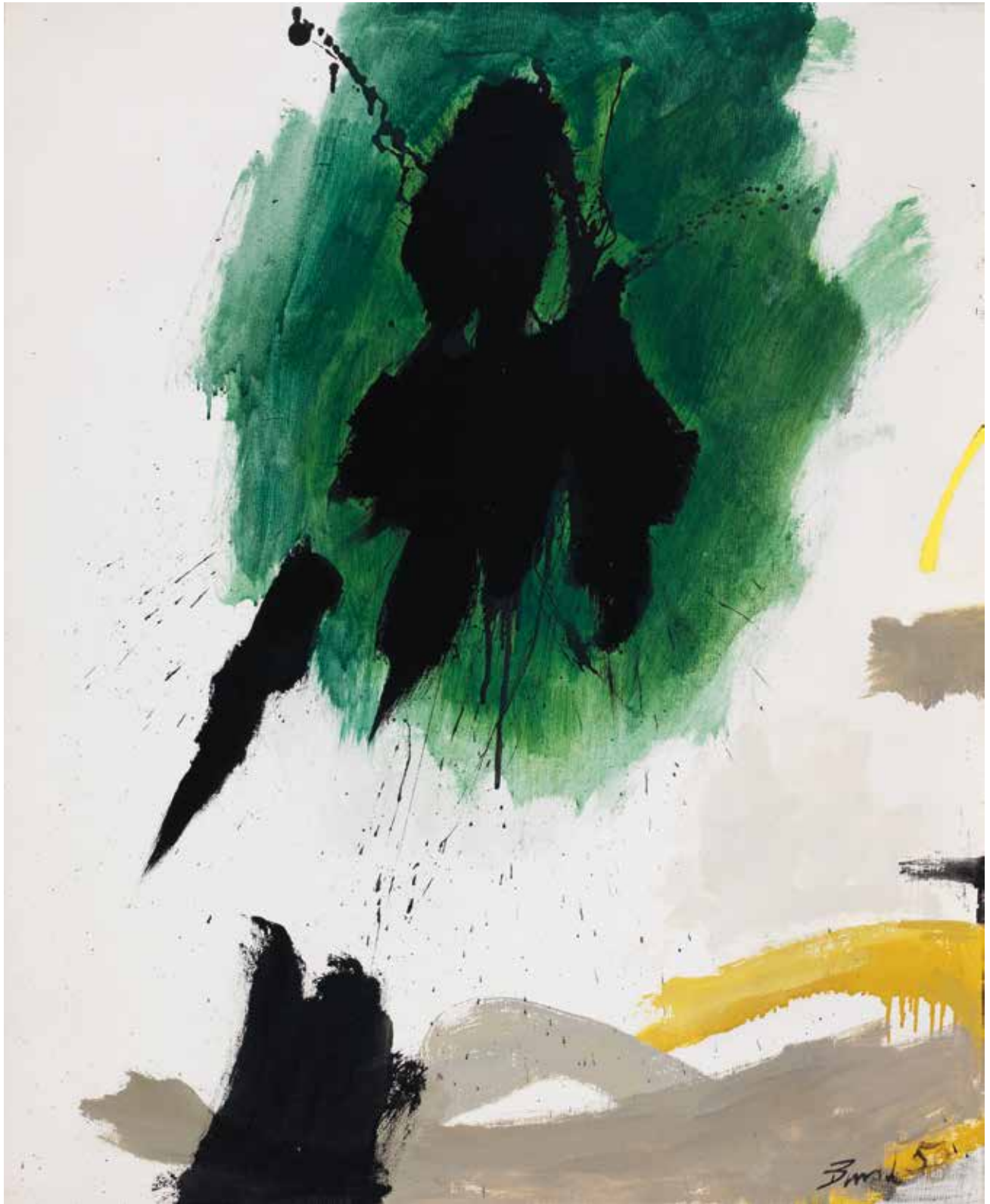
Early abstracts from 1951 to 1953 bear traces of vacations spent on Lake of Bays, with the sun, fruit, and elements of boats occurring with frequency. Later works, such as the *Sash* paintings, were said to be inspired by women’s cinched-waist dresses; the *Irish Rock* series of 1969 was, according to Bush’s diaries, inspired by rocks he saw in Ireland; and calligraphic works of the early 1970s were inspired by spring blossoms. These early 1970s works also signaled a return to what some art critics have considered illusionistic space, as his alternately calligraphic or rectilinear forms float above, yet are tied to, mottled grounds. His consistent and seemingly insistent desire to reference the world around him alternately enamoured and stymied supporters and critics alike throughout his career. First and foremost, Bush was a painter committed more to his own path, and his own inspiration, than to genres or stylistic labels.

Rather than an anomalous foray into figurative work, then, this painting represents classic Bush. It is both resolutely flat, with the colours seemingly anchored to the gold-brown support, and suggestive of layered space in which colours and bodies move. It functions as an abstract work through its strong formal elements and compositional harmony, where “floating forms pursue a joyous individuality,” but also as a fairly illustrative depiction of a dancer’s movement. It leaps between representation and abstraction, between surface effect and emotive depth, between lightness and rigour. It is said that the goal of ballet is to make the incredibly difficult and technical seem effortless; here, Bush achieves this goal in paint rather than on the stage.

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

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

ESTIMATE: \$90,000 – 120,000



48 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Fragment

oil on canvas, signed and dated 1958 and on verso titled on the Park Gallery label and inscribed *Nat.*

Gal. 3rd Biennel [sic] / Carlaw / BV

30 ¼ x 24 in, 76.8 x 61 cm

PROVENANCE

Estate of the Artist

Park Gallery, Toronto

Newzones Gallery of Contemporary Art, Calgary

Private Collection, USA

LITERATURE

Ken Carpenter, “The Evolution of Jack Bush,” *Journal of Canadian Art History / Annales de l’histoire de l’art canadien*, Vol. 4, No. 2 (1978), page 124

Adam Welch, “‘New York Hot Licks’: Jack Bush after Clement Greenberg,” essay in *Jack Bush*, National Gallery of Canada, 2014, page 65

EXHIBITED

Park Gallery, Toronto, *Jack Bush*, January 14 – 18, 1959, catalogue #6

National Gallery of Canada, Ottawa, *The Third Biennial of Canadian Art*, June 5 – 28, 1959

IN *FRAGMENT*, and contemporaneous works such as *Down Sweep* (collection of the Vanac Development Corporation), which was featured in the 2014 – 2015 *Jack Bush* retrospective at the National Gallery of Canada, we see Bush begin to branch out from accepted modes of abstraction and towards his own style of painting—one that communicates emotion through open planes of thinned colour. To put this moment in his career into perspective, we must consider Bush’s overall trajectory towards abstraction.

Bush’s path to abstraction began in 1948, when his psychiatrist, Dr. Allan Walters, suggested he paint his inner moods, without preconceptions of what a work “ought” to look like. A trip to New York City in 1950 allowed Bush to see contemporary art in person, galvanizing his desire to pursue abstraction as his primary mode of painting. Shortly thereafter, Bush joined forces with fellow Toronto-based artists such as William Ronald and Harold Town to form Painters Eleven, a group dedicated to abstract exhibitions. Bush’s commitment, combined with the support of like-minded peers, led to over a decade of experimentation with various abstract idioms. It was around 1958 to 1959 that Bush began to find himself as a painter; indeed, within two years of this work’s completion, Bush embarked on his first American solo exhibition, at New York’s Robert Elkon Gallery.

In late 1955, Bush had begun to experiment with simplicity of form, allowing colours to spread out in broad strokes separated by bands of white. While certainly referencing American Abstract Expressionist precedents and painters, Bush’s simplification can also be attributed to his long-standing relationship with watercolour. He produced the *Man + Woman* series beginning in August 1955, turning his attention towards colour harmony. Experimentation in watercolour continued through November 1956, in a series of gouache works—particularly in those relating to the death of friend and fellow Painters Eleven member Oscar Cahén. In this series, Bush does not seem focused on creating “proper” abstract paintings. Instead, he works through the grief of losing a friend and, in so doing, begins to realize the expressive possibilities of washes of thinned colour.

American art critic and close friend Clement Greenberg urged Bush to continue to pursue the open simplicity of his watercolours when he first visited Bush’s studio in 1957. He notes, of the *Man + Woman* series and similar oils: “You’re open—not concerned with fancy strokes. They’re simple. You weren’t afraid here,” suggesting Bush had begun to achieve what Dr. Walters suggested he should do a decade prior. What Greenberg mostly imparts, though, is the notion that if Bush went “his own way,” and let his real feelings out, as he had begun to do, he would be a fine painter.

In summer of 1958, in works such as *Fragment*, we see Bush attempting to go his own way with new-found confidence. Here, he explores simplified, open forms, with increased emphasis on colouration as a means of creating pictorial effects (though he still uses black to anchor the picture). He continued to work in watercolour, even experimenting based on the aforementioned 1956 watercolours, one of which was translated into oil for July 1958’s *Mood with Yellow / B + Yellow 1956* (collection of the Art Gallery of Ontario)—a work completed in the same month as *Fragment*. The “fragment” in question remains unknown; it may be a bit of canvas from an unsuccessful painting, or a scrap of wrapping paper, or other quotidian item. What is known is that Bush found a way forward in these works, and he pursued this mode of painting, with increasing focus on colouration, well into 1959 and 1960. Here, we get a fragmentary glimpse of the possibilities newly open to Bush as he forged his own way, not only in his painting practice, but also in Canadian art.

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

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

ESTIMATE: \$30,000 – 40,000



49 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Composition

oil on canvas, signed and dated 1955 and on verso signed, dated and inscribed with the Pierre Matisse Gallery inventory #ST-3335
35 x 45 ¾ in, 88.9 x 116.2 cm

PROVENANCE

Pierre Matisse Gallery, New York
Gallery Moos Ltd., Toronto
Acquired from the above by a Private Collector, Toronto, 1962
By descent to the present Private Collection, Toronto

LITERATURE

Jean-René Ostiguy, *Canadian Abstract Paintings*, National Gallery of Canada, 1956, titled as *Composition No. 3335*, listed, unpaginated

EXHIBITED

National Gallery of Canada, Ottawa, *Canadian Abstract Paintings*, circulated to ten American museums by the Smithsonian Institution, Washington, DC, 1956 – 1957, titled as *Composition No. 3335*, catalogue #29

THE PROVENANCE OF this beautiful painting is interesting. In 1955, Jean Paul Riopelle had already made contact with the Pierre Matisse Gallery in New York. He was included in a group show in October and November of 1953, alongside prestigious names like Constantin Brancusi, Georges Braque, Marc Chagall, André Derain, Jean Dubuffet, Henri Matisse, Joan Miró and Amedeo Modigliani. The Pierre Matisse Gallery was known for its commitment to the painters of the École de Paris. After all, the owner of the gallery was the son of the painter Henri Matisse.

In the context of this first showing in New York, Riopelle was presented as a Parisian painter. In January of 1954 he had his own one-man show at the Pierre Matisse Gallery. A catalogue was published on this occasion with text from the famous critic Georges Duthuit (who, by the way, married Marguerite Matisse, the daughter of Matisse), translated by an equally famous writer, Samuel Beckett. From then on, Riopelle was represented by this gallery, and had a solo show there almost every year. So it is not astonishing that *Composition* from 1955 was acquired there by Gallery Moos of Toronto, as Walter Moos was committed as much to international as to Canadian art. In the first show in his gallery, which opened in 1959, Moos presented works by Pablo Picasso and Braque, Chagall and Derain as well as paintings by Paul-Émile Borduas. Three years afterwards, a Toronto collector acquired *Composition* and it has stayed in his family up to this day.

Composition is not a very good title for this contrasted and impetuous painting. Riopelle was not always interested in giving titles to his work—other than *Painting*, *Untitled* or *Composition*—because in this way a figurative interpretation of his paintings was avoided, and instead, the viewer had to be attentive to the plastic language of the painting. In this case, we see a strong contrast between a central black and red motif circled by a white area on the periphery. Nevertheless, we do not read the motif as an “object” detaching itself from a background, and even less as a hole in the white. The red strokes of paint keep everything on the surface, so to speak. Riopelle’s desire to maintain the integrity



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

of the surface and to avoid effects of depth in his painting made him closer to American painters of the fifties, like Jackson Pollock, Willem de Kooning or Franz Kline, than to Parisian painters like Georges Mathieu, Hans Hartung or Wols, not to mention Maurice Estève or Jean Bazaine.

Another striking aspect of *Composition* is the movement suggested by the strokes of the palette knife. Some of them seem to escape from the limits of the canvas, like the black triangle on the top or the red and pink region on the right. But there are counter-movements in the black and the white to contain the colours in the painting. All of this makes *Composition* a very animated painting.

Finally, one cannot escape the emotional strength of the colour in this painting. The red is warm, and mixed with the white it creates even zones of pink, mauve and orange. The black is definitely a colour here, and not the absence of colour, as it is often called. For that reason, the black, sometimes with a colder shade of blue, can combine with the red and create all kinds of shades of purple or violet, adding to the vitality of the painting. Indeed, *Composition* is a stunning work of the fifties, the “classic” period of Riopelle.

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

This work is included as an addendum to Volume 2 (1954 – 1959) in Yseult Riopelle’s online catalogue raisonné on the artist’s work at www.riopelle.ca.

ESTIMATE: \$400,000 – 600,000



50 Sayed Haider Raza

1922 – Indian

Costapoglia II

oil on canvas, signed and dated 1963 and on verso signed, titled and inscribed *P_470'63* and *60F*
51 x 38 in, 129.5 x 96.5 cm

PROVENANCE

Galerie Lara Vincy, Paris
Galerie Dresdner, Toronto, 1969
Acquired from the above by the present Private Collection,
Toronto

LITERATURE

Sayed Haider Raza and Ashok Vajpeyi, *Passion: Life and Art of Raza*, 2005, page 37

NOW IN HIS mid 90s and living back in India, Sayed Haider Raza enjoys one of the most remarkable careers in painting today. Born and schooled in India and a leader in modern Indian art in his early years, in 1950 he moved to Paris to study, supported by the host country. Raza stayed for over 50 years. His long career embraces both a mastery of School of Paris techniques and style—seen in this classic painting—and a high degree of respect and success in India. He was a global artist before globalization in its present dimensions took over the art world.

Why did he leave a prominent career as an artist in India to study in France? A chance meeting with photographer Henri Cartier-Bresson in India was one spur. In his autobiographical notes he also recalls thinking that “the French have mastered painting” and that he wanted to learn from Paul Cézanne, Paul Gauguin, Henri Matisse and Georges Braque. In this way he is a living reminder that modern art has since its inception been international and cross-cultural, with artists such as Raza working in Europe but never forgetting their cultural heritage, and frequently articulating innovative dimensions of modernism in their countries of origin as well as abroad. Raza’s work encourages us to look to “multiple modernisms”—as they are now called in art

historical circles—in the mid-twentieth century to understand this art practice in its time and in its ongoing resonance today.

Raza’s work traveled even more than he did. *Costapoglia II* was one of 19 paintings consigned from his Paris dealer, Lara Vincy, to Galerie Dresdner for a 1968 solo exhibition of the artist’s work in Toronto. The art dealer Simon Dresdner had begun to show Raza’s paintings when he opened his Montreal gallery in 1957, and he continued to sell paintings by Raza to Canadian collectors for at least another 10 years. This work is recorded in the Galerie Dresdner inventory as #6740 and was acquired by its current owner in March of 1969.

What do we see and what associations do we make in considering Raza’s highly coloured yet dream-like *Costapoglia II*? One must be struck by the intense reds and blues of the form apparently floating in the lower middle of this vertical canvas. Painted quite smoothly and freely in a transition away from his earlier impasto handling, the forms shimmer and move as if suspended. The balance of the surface is atmospheric: a dappled, cloud-like white mass dominates the upper left, while midnight blue opposite at the top offers a strong contrast. Highly keyed blues give way to a softened green in the lower left. Depending on one’s inclinations and presuppositions, what appears at first to be an abstract image gradually coalesces into a freely realized landscape. The crepuscular forms that we first notice are reflected in a shiny surface at the bottom of the image, which we might start to see as a lake that mirrors adjacent buildings along a shoreline. The upper parts of the canvas then appear as high, mountainous ground. We realize that we are looking down on a village (one that is more naturalistically rendered in other Raza works from the early 1960s). What we see is both real and evanescent, a memory of the spectacular settings that Raza visited in the South of France. It is a mysterious and evocative work by an artist in full control of painting’s vocabulary.

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

ESTIMATE: \$200,000 – 300,000

51 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

Whistler #2 – J

acrylic on canvas, signed and on verso
titled and dated 2011
48 x 67 in, 121.9 x 170.2 cm

PROVENANCE

Collection of the Artist, Vancouver
Equinox Gallery, Vancouver, 2011
Acquired from the above by the present Private Collection,
Vancouver

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 18
Gordon Smith: The Reflective Canvas, documentary film, directed
by David James and Mike Bernard, 2008

GORDON SMITH, IN his great affinity for the natural world, is part of our heritage of Canadian landscape painting, but he has taken a decidedly modernist view of nature. He has charted a path in his long career through representation, then abstraction, followed by landscape informed by abstraction. Ultimately, he has been recognized as one of the West Coast's, and Canada's, most important modernists.

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). For one class, Bischoff directed his students to bring a big canvas and house paint; he then instructed them to put the canvas on the floor and just start painting, without preconception. Smith exclaimed, "It was a real shock treatment. We got into the act of painting ... at the time it was absolutely new and a revelation." This was a turning point for Smith, and from then on, he became acutely aware of the importance of the gesture in painting and the qualities of paint itself.

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.

Whistler #2 - J is the latter—and features a strong tracery of slender bare branches against patches of snow, which move vertically, horizontally and diagonally. This stunning painting is from Smith's body of work called *Entanglements*, which emphasizes the weave of lines of grasses, branches and criss-crossing of undergrowth through successive layers of forest. In Smith's observations of the natural environment, he is keenly aware of patterns and visual complexities, and incorporates them into his work. As he stated in *The Reflective Canvas*, a 2008 documentary about his work, "I've always loved tangles, that crossing over of things." Here Smith plays back and forth between flat and dimensional space—the foreground patch of snow leads us into the centre of the work to view the second patch of snow and dense backdrop of woods. Yet the patches of snow also read as a flat plane, emphasized by the pale blue patches which bring the snow up to the front of the picture plane. Soft, expressionist brushwork emphasizes the use of paint itself.

In Smith's winter paintings, although white against the darkness of the woods dominates, upon close examination, much more colour is present. The bare branches on the right of this work range from brown to orange in colouration, and moving over the whole surface are patches, strokes and dabs of red, moss and emerald green, silver-grey, pink, pale and dark blue. The work is strongly and evenly illuminated—although there is no visible light source, the 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. In *Whistler #2 - J*, he infuses the sense of wonder we feel in viewing the woods in winter 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: \$60,000 – 80,000





52 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Sketch for *The Great Ones*

ink and watercolour on paper, signed
and dated 1948 and on verso titled and dated
13 ½ x 16 ¾ in, 34.3 x 42.2 cm

PROVENANCE

Dr. O.J. Firestone, Ottawa
Peter Ohler Fine Arts, Vancouver
The Isman Collection, Vancouver
By descent to the present Private Collection, Vancouver

LITERATURE

Scott Watson, *Jack Shadbolt*, 1990, page 58, reproduced page 61
and the 1948 oil entitled *The Great Ones* reproduced page 61

EXHIBITED

Equinox Gallery, Vancouver, *The Isman Collection*, March 11 –
April 9, 2011

FROM SEPTEMBER 1948 to August 1949, Jack Shadbolt was in New York City, during a time of great vitality in the visual arts that saw the emergence of the New York School of painters. While there, he was drawn to the work of painters such as Arshile Gorky and Pablo Picasso, whose monumental anti-war painting *Guernica* electrified the art world. Emerging from the shadow of World War II and its anxieties, Shadbolt felt that only abstraction could express the spirit of the times and began to produce vital works such as this one. This powerful watercolour is a study for Shadbolt's 1948 oil *The Great Ones*, sold for a record price in Heffel's spring 2009 auction. Both are early abstract works that still retain ties to figuration—for as Scott Watson maintained, "Works like *The Great Ones* depict fierce abstract totem figures." Shadbolt was still abstracting from something, whether figures or from nature, and his abstract works were symbolic. Works such as this marked a turning point in Shadbolt's career and helped to establish his prominence as one of Canada's leading modernist painters.

ESTIMATE: \$25,000 – 35,000



53 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Field Voices

mixed media on canvas, signed and dated 1954 and 1975
and on verso signed, titled, dated and inscribed *re-adjusted*
1975 and *ink, acrylic and latex*
30 x 74 1/8 in, 76.2 x 188.3 cm

PROVENANCE

Private Collection, British Columbia
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
November 6, 1997, lot 215
Private Collection, Vancouver

IT WAS JACK SHADBOLT'S practice to revisit and alter earlier works, evidence of his process of evolution, and here he updated a 1954 work in 1975. After his 1948/1949 trip to New York and exposure to the New York School and international painters such as Pablo Picasso, Shadbolt plunged into abstraction. However, this was an abstraction that still referenced landscape or living forms in some way, and *Field Voices* expresses Shadbolt's deep interest in biomorphic form, something that was very present in his work in the mid-1970s, when this work was changed. This active tableau of forms is based on the natural world—such as seeds, grasses, growth of all sorts, and life teeming below the surface of the soil. It is a rich and vital explosion of forms, suggesting a myriad of associations—totemic columns on the right, cellular and vegetal forms on the left, all rising and floating in a soft, abstracted background. Densely arrayed across the surface, Shadbolt's forms speak to us all at once, broadcasting their presence and vitality.

ESTIMATE: \$25,000 – 35,000

54 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913–2007

Cowichan Bay

oil on canvas board, signed and dated 1959 and on verso signed, titled, dated July 1959 and inscribed with the Dominion Gallery inventory #A2576
18 x 24 in, 45.7 x 61 cm

PROVENANCE

Dominion Gallery, Montreal
Masters Gallery Ltd., Calgary
Private Collection, Calgary

LITERATURE

Jane Young, *E.J. Hughes 1931–1982: A Retrospective Exhibition*, Surrey Art Gallery, 1983, listed page 94
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, pages 99 and 113
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932–1991*, 2011, reproduced page 29

EXHIBITED

Surrey Art Gallery, *E.J. Hughes 1931–1982: A Retrospective Exhibition*, November 18–December 11, 1983, traveling to the Art Gallery of Greater Victoria; the Edmonton Art Gallery; the Glenbow Museum, Calgary; the National Gallery of Canada, Ottawa; and the Beaverbrook Art Gallery, Fredericton, 1984–1985, catalogue #20

COWICHAN BAY WAS one of the many striking oceanfront sites painted by E.J. Hughes near his home in Duncan, on Vancouver Island. At the north end of this bay, the Cowichan River (a Canadian Heritage River) meets the ocean. This area is the original territory of the Cowichan Tribes—the Hul'qumi'num people, who fished for salmon and shellfish in its rivers and tidal flats and harvested wild plants in the marshlands.

Hughes's works from the 1950s are prized for their intensity of colour, their heightened realism and their clearly defined approach to form. This exceptional work from the end of the 1950s demonstrates his use of strongly delineated form, but also shows a shift to the more naturalistic approach that characterized his work of the 1960s. The theme of boats and water is a recurrent one throughout Hughes's work, and this marine scene includes boats cast up on sandbanks, which catch the eye with their tilted angles.

In the 1950s, the issue of realism in painting versus photography's ability to portray the landscape surfaced, and Hughes

explained his views about the medium in relation to his work. He stated, "If I didn't have a conviction that a serious painter can portray Nature more profoundly than the best colour photography, I'd probably give it all up or go abstract or take up photography." Hughes had a passion for the coastal landscape. He painted it as he saw it and felt it, using his aesthetic judgment to alter elements, creating an intense distillation of the natural scene considered. Ian Thom wrote, "It is in this space between observed reality and the imagination that Hughes makes his art."

The sense of each element being carefully considered and placed permeates Hughes's work. Patterning always fascinated him, and this interest manifests here in the arrangement of rocks on the land and in the movement of the ocean, which is portrayed with short, choppy waves further out in the bay and, close to shore, long, languid ripples. Hughes's clouds in this decade are unusual, and here their soft, oval-shaped clumps seem to hover, their positioning above the horizon on the left drawing attention to the boats directly below them. In his layered composition, Hughes controls the movement of the viewer's eye through the elements of the scene—we pick our way through the interesting anecdotal details, then pull back to enjoy the whole vista.

Hughes's palette is heightened; a bright blue band is at the top of the sky, which then fades downward into a glowing light blue, with the water reflecting this luminescence. There is purple in the mountains, emerald green in the shore grasses and in the trees, and hot spots of pigment enliven the cool tones of this work, such as the bright red roof of the house on the far shore and the orange square on the small building to the left. The radiant yellow, pink and red on the hull of the boat by the pilings make it a pivotal point of interest that draws and fascinates the eye. Then, in the low foreground, a greenish-yellow log and a piece of red rope pull our attention back to shore.

Hughes's coastal landscapes are often infused with the warmth of human presence, but in balance with nature. Although no people are visible here, the evidence of their presence in the houses and boats warms the scene. This contributes to the tranquil mood of the painting, as do the tidal movements of the sea and the floating clouds—even the seagulls seem peaceful as they observe their environment. Serene and luminous, *Cowichan Bay* is an extraordinary work from Hughes's sought-after 1950s time period.

ESTIMATE: \$125,000 – 175,000





55 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913–2007

View of Bamberton Beach

acrylic on canvas, signed and dated 1984 and on verso signed, titled, dated and inscribed *Vancouver Island* and with the Dominion Gallery inventory #3062
24 x 36 in, 61 x 91.4 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 187
Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932–1991*, 2011, reproduced page 80; a similar 1971 oil entitled *Bamberton Beach* reproduced page 56 and a similar 1990 acrylic entitled *Bamberton Beach, North of Victoria* reproduced page 86

BAMBERTON BEACH IS in a provincial park on the east coast of Vancouver Island on Saanich Inlet, just south of E.J. Hughes's home in Duncan. With its long sandy beach and beautiful vistas, this park is a magnet for local families visiting and camping, and is frequented by salmon fishermen. This charming beach scene with its docks, boats and people wandering the shore captures the very essence of rural southern Vancouver Island, whose inhabitants enjoy a close and harmonious relationship with nature.

Hughes sketched on the many bays and beaches near Duncan, and he must have found this view of great interest, as he first painted it in oil in 1971, then in acrylic in 1990 and in 2002 in watercolour. This striking painting is full of the fine detail that Hughes was renowned for, in a layered composition that provides much for the eye to explore. The seemingly casual tumble of driftwood and beach flotsam in the foreground was carefully selected by Hughes's discerning gaze, which found beauty in the natural patterning of beach grass, wildflowers, shell fragments and pebbled pathways.

Starting in the 1970s, Hughes decided to lighten his palette, and this trend continued into the 1980s. *View of Bamberton Beach* has a lighter, more silvery tone than does his work of previous

decades, as seen in the beach grass in the foreground and the pale, clear blues of sky and water. Characteristic of Hughes, bright sparks of colour add vitality to the predominantly green and blue palette, such as the yellow flowers, the oranges and reds in the houses and boats tucked into the trees, as well as the colourful clothes of the people on the shore. Perspective is masterfully handled, from the close foreground through successive layers of landscape out to the farthest misty layer of mountains in the distance.

Although the activities of people are present, what still predominates is nature—in the dense layer of trees backing the beach, the rich growth of seagrasses and wildflowers onshore, and the tidal movements of the ocean sweeping into the beach. Driftwood, tossed ashore randomly by the sea and refined by the weathering of the elements, adds a sculptural element to the scene. We can imagine Hughes observing the view, away from the crowd in a peaceful, reflective spot—the ideal sketching place for the artist. The warmth of human presence feels in balance with nature here, and seems all the more keen for being viewed from afar.

Ian Thom wrote that “by 1980, E.J. Hughes was the most important landscape painter working in British Columbia but, ironically, his work was rarely shown in his home province in any depth.” However, at the time this painting was executed, this situation had begun to be rectified, first by a 1983 retrospective at the Surrey Art Gallery that traveled in 1984 to museums across the country, including the National Gallery. Solo exhibitions at the Nanaimo Art Gallery and Kamloops Art Gallery took place in the 1990s, and then the stunning Vancouver Art Gallery retrospective exhibition in 2002 truly brought Hughes into the spotlight.

View of Bamberton Beach, with its transcendent atmosphere and sensitive and harmonious depiction of a small community at the sea's edge, is a superlative example of how Hughes's extraordinary awareness and vision of his own region made him one of Canada's great landscape painters. This vision was so focused that when we visit a place where he painted, his vision of it affects us like an overlay, making us more aware of the special nature of what we are seeing.

ESTIMATE: \$100,000 – 150,000



56 Gordon Appelle Smith

BCSFA CGP CPE OC RCA 1919 –

Late Snow

acrylic on canvas, signed and on verso
signed and titled, circa 1995
40 x 60 in, 101.6 x 152.4 cm

PROVENANCE

Arts Umbrella, Vancouver, 1995
Private Collection, Vancouver

FOR DECADES, GORDON SMITH has drawn his imagery from West Coast forests, from Haida Gwaii to the woods surrounding his studio on Vancouver's North Shore. Works based on close-up views of the forest floor, trees and ponds began to appear in the 1990s. In *Late Snow*, Smith moves fluidly between representation

and abstraction, as he depicts a forest floor softly blanketed with snow from which branches, grasses and patches of humus emerge. The tracery of criss-crossing lines and darker accents of green, blue, mauve and gold in the underlying earth add visual complexity and contrast to the white clumps of snow, which are lusciously infused with delicate pastel hues. For Smith, this work is also about paint and the dimensionality of the painting's surface. The snow pulls to the front, flattening the picture plane; branches and grasses are about the qualities of line; and paint is wielded with sensual, expressionist brush-strokes. Smith's mastery of his imagery and his seemingly effortless shifting between the representational and the abstract in accomplished works such as *Late Snow* show why he is considered one of Canada's most important modernist painters.

ESTIMATE: \$25,000 – 35,000

57 **Edward John
(E.J.) Hughes**

BCSFA CGP OC RCA 1913 – 2007

The Cowichan River in July

watercolour on paper, signed and dated 1993 and on verso signed, titled, dated and inscribed with the Dominion Gallery inventory #F9118

24 x 18 in, 61 x 45.7 cm

PROVENANCE

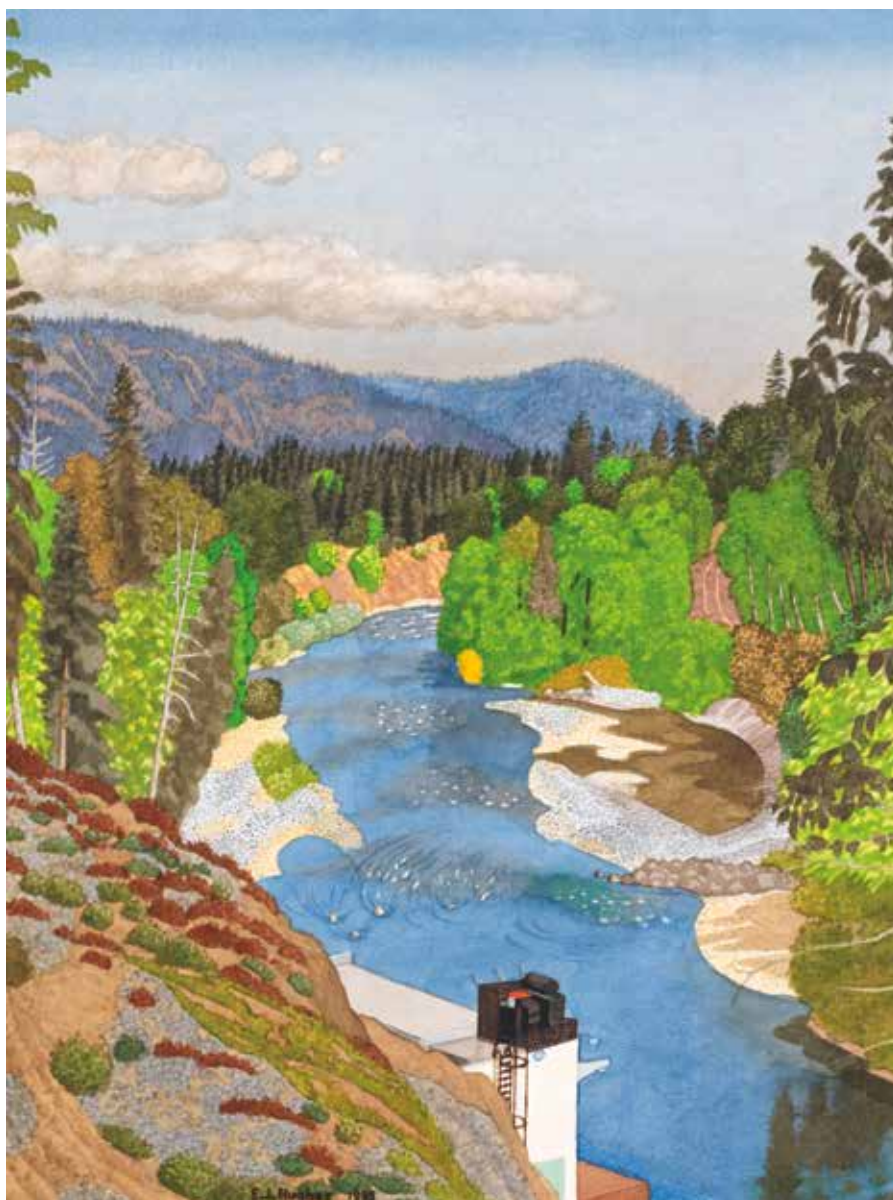
Dominion Gallery, Montreal
Estate of Dr. Max Stern, Montreal
Sold sale of *Important Canadian Art*,
Sotheby's Canada in association with
Ritchies, February 25, 2002, lot 186
Private Collection, Vancouver

LITERATURE

Jacques Barbeau, *The E.J. Hughes Album:
The Paintings, Volume 1, 1932 – 1991*,
2011, the 1959 oil entitled *Cowichan
River, July* reproduced page 29

THE SOUTHERN COWICHAN Valley, site of E.J. Hughes's home in Duncan, abounds with areas of natural beauty, such as the Cowichan River, which Hughes painted numerous times. Hughes's response to his stunning environment of seacoast, forest, rivers and lakes was deeply felt, and his vision of it imprints indelibly on our imagination. This delightful watercolour of the Cowichan River was based on an oil that Hughes painted in 1959. By 1991, Hughes had ceased working in oil and turned his full attention to watercolour, often returning to former oils for his subjects. This watercolour is the same view as the oil, but Hughes has made some subtle adjustments in the pictorial elements and used a lighter palette with less contrast, resulting in a very light-filled and natural rendering of the scene. His use of a high vantage point gives us a pleasing panoramic view, and the sinuous winding of the river over rocky sandbars gives a sense of movement to this otherwise still scene. The clouds seem to hang suspended in the sky, adding to the sense of peace that pervades this summer day.

ESTIMATE: \$15,000 – 25,000



58 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

L'énigme

oil on canvas, signed and dated 1964 and on verso titled and dated on the exhibition labels
40 7/8 x 62 1/4 in, 103.8 x 158.1 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
Private Collection, Montreal

LITERATURE

Luc d'Iberville-Moreau, *Jean Paul Lemieux*, Musée des beaux-arts de Montréal, 1967, reproduced page 58

Anne Hébert, *Jean Paul Lemieux*, Ministère des affaires culturelles du Québec, 1974, reproduced page 38

Guy Robert, *Lemieux*, 1975, reproduced page 212

EXHIBITED

Musée des beaux-arts de Montréal, *Jean Paul Lemieux*, September 15 – October 11, 1967, traveling to the Musée du Québec, Quebec City, and the National Gallery of Canada, Ottawa, 1967 – 1968, catalogue #82

Musée du Québec, Quebec City, *Jean Paul Lemieux*, 1974, traveling to Moscow, Leningrad, Prague and Paris, 1974 – 1975, catalogue #23

FEW PAINTERS HAVE confronted directly the subject of a night sky. Even in the famous painting *The Night Watch* (1642), by Rembrandt van Rijn, the eye is more attracted by the militia company of Captain Frans Banninck Cocq, the *burgemeester* (mayor) of Amsterdam, than by the small patch of starless sky above the company on the left. We are even told that the title of the painting could be a misnomer, since the sombre setting of the scene could have been produced by the dark varnish that was used to protect the painting.

In comparison, Jean Paul Lemieux made the night sky the main subject matter of a number of his paintings. Here, the primary focus of the painter is not really on the young man depicted at the bottom of the painting, but on the starry sky itself, where some constellations are even recognizable—like Orion and Cassiopeia on the man's right, the Plough above his head, and what is possibly the Summer Triangle on his left. This gives a touch of realism to what could be an almost metaphysical painting—Man

and His World, or to put it in the words of German philosopher Martin Heidegger: *Dasein und sein Umwelt*. We are indeed lost in this immense universe, and the uncertain expression on the face of the young man translates the concern (*Sorge*), which according to Heidegger is our most basic attitude in this life. What are we in this boundless universe? Of what are we sure, except our own death? Is this the “enigma” suggested in the title of the painting?

We are very far from the almost exuberant feeling expressed in Vincent van Gogh's famous painting that is at the Museum of Modern Art in New York, *The Starry Night* (1889), in which the stars and the constellation are engulfed in fantastic whirlwinds coming directly from the imagination of the painter. Even the cypress tree and the small village of Saint-Rémy-de-Provence seem affected by the movements in the sky. Again, what is striking in this Lemieux painting is its matter-of-fact character. Fantasy seems to have no place here. This is a starry night sky as we would see it—at least in the country, because, unfortunately in our big cities, seeing the night sky is not possible any more. Its grandeur humbles us, and at the same time, questions our relevance in the world. But is it not “enigmatic” that we could be conscious of our own limits? That we could recognize the immensity of our universe without being crushed by it? Especially these days, when scientists have detected, 100 years after Albert Einstein, traces of gravitational waves coming from the merging of two black holes of 29 and 36 solar masses, respectively, and situated at 1.3 billion light-years away!

L'énigme was included in the famous Lemieux exhibition organized in 1974 by the Musée du Québec, which made him known in Russia, since the exhibition traveled to Moscow and Leningrad (and also to Prague and Paris). The Russian public recognized itself in Lemieux's painting. The snowy landscapes he depicted seemed familiar to them, as they are for us. Lemieux was very happy about this reaction abroad. For him, it gave an international legitimacy to his painting, which was too often associated exclusively with the Québécois landscape. He perceived himself as a painter of the North, and as such, his work could appeal to the Russian public as much as to the Canadian one.

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: \$300,000 – 400,000





59 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

La prairie

oil on canvas, signed and dated 1964 and on verso titled
24 7/8 x 43 1/2 in, 63.2 x 110.5 cm

PROVENANCE

Galerie Godard Lefort, Montreal
Royal Bank of Canada, Toronto
Private Collection, Montreal

LITERATURE

Luc d'Iberville-Moreau, *Jean Paul Lemieux*, Musée des beaux-arts de Montréal, 1967, reproduced page 17
Anne Hébert, *Jean Paul Lemieux*, Ministère des affaires culturelles du Québec, 1974, reproduced page 35
Guy Robert, *Lemieux*, 1975, reproduced page 185
John R. Porter and Pierre Théberge, *Homage to Jean Paul Lemieux*, National Gallery of Canada, in association with the Musée national des beaux-arts du Québec, 2004, reproduced #34 and listed page 119

EXHIBITED

Musée des beaux-arts de Montréal, *Jean Paul Lemieux*, September 15 – October 11, 1967, traveling to the Musée du Québec, Quebec City, and the National Gallery of Canada, Ottawa, 1967 – 1968, catalogue #87
Musée du Québec, Quebec City, *Jean Paul Lemieux*, 1974, traveling to Moscow, Leningrad, Prague and Paris, 1974 – 1975, catalogue #20
National Gallery of Canada, Ottawa, *Homage to Jean Paul Lemieux*, October 22, 2004 – January 2, 2005, traveling to the Musée national des beaux-arts du Québec, Quebec City, and the McMichael Canadian Art Collection, Kleinburg, catalogue #34

THIS IS, of course, a classic Jean Paul Lemieux painting showing a field under a grey sky with a small figure on the right. Blue and white flowers add discreet touches of colour here and there. The field is wide and is framed in the distance by rocks and trees, as well as the blue profile of a distant mountain. Lemieux has commented on the “horizontal” of the Quebec landscape. It struck him when, after his return from Europe, he made a train trip between Quebec City and Trois-Rivières. Lemieux often traveled by train, because he was fascinated by the sight of the landscape approaching, expanding and disappearing. And it is also a fact that Lemieux loved to represent trains in the landscape. *Le train*

de midi, 1956, in the collection of the National Gallery of Canada, is in everyone’s memories.

But here we do not have a sensation of lateral movement, as we would have in a train crossing a landscape. We are, rather, invaded by a movement starting from the background of the scene that reaches us at the front. This “prairie” threatens to engulf us as it did the little figure on the right, who is just a bit bigger than the foxgloves painted in blue. For Lemieux, the field is often a symbol of our world, our “domain” as he called it, with which we are in perfect harmony. Lemieux does not have the same attitude to the city, which is sometimes seen from above, with the houses reduced to small rectangles immersed in snow, as in *Ville enneigée*, 1963; or to a distant profile of buildings at the horizon, as in *Les enfants de la ville*, 1965 (which was in Heffel’s fall 2012 auction). The city, for Lemieux, is something you leave, you escape from, to find your authentic self in the country.

It is nevertheless remarkable that Lemieux’s painting does not have a regionalist point of view. The “domain” here is not a region well defined by some landmarks, buildings or typical inhabitants; nor a homeland, with a national identity. It is a pure landscape, and the self it reveals is purely human. It is this “abstract” or universal character that distinguishes Lemieux’s painting from that of other Canadian landscape painters, in particular from the Group of Seven, who on the contrary, were making a pine tree at the edge of a Great Lake into a national symbol that would distinguish our paintings from American ones. One recalls Lawren Harris claiming the specific character of our spirituality, due to our mountains (in the West).

There is nothing of that kind with Lemieux. His “prairie” is not symbolic of anything. It is simply a place, where one feels free. It is not surprising, for instance, that Marie Carani, in her superb Musée du Québec catalogue of 1992 on Lemieux, was tempted to make some comparisons between his painting and abstract painting by Mark Rothko or Barnett Newman, rather than with Goodridge Roberts or Edwin Holgate. This abstract quality is why, I believe, Lemieux’s painting maintains its appeal for collectors and galleries, and gets recognized more and more. And the high evaluation it has reached today is a sure sign of this universal appeal.

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: \$125,000 – 175,000



60 Lise Gervais

OMG 1933 – 1998

Aux marches du palais

oil on canvas, signed and dated 1969
and on verso titled and inscribed 69 – 15
72 x 36 in, 182.9 x 91.4 cm

PROVENANCE

Galerie de Montréal
Private Collection, USA

THE INFLUENCE OF Paul-Émile Borduas and the Automatists on painting in Quebec cannot be understated. Their commitment to non-figurative art boldly pushed the boundaries of Canadian art during the politically and artistically conservative post-war decade, and influenced Lise Gervais when she studied at the École des beaux-arts de Montréal. The effects of this revolutionary group continued to resonate even two decades later, as demonstrated by the stunning 1969 Gervais canvas *Aux marches du palais*. This title translates as The Palace Steps, and Gervais uses the vertical orientation of the canvas to reinforce our reading of the painting, each colour layer another step closer to the royal abode, the fragmented black forms like playful stepping stones. Known for using strong colours in pure, undiluted form, here she applies rich shades of cobalt, aqua and emerald amongst highlights of white and grounding blacks. Laid on with a palette knife, her strokes are deliberate in shape, size and thickness, calling our attention to the materiality of the paint itself. Impressive in colour, composition and size, *Aux marches du palais* is a powerful example from this Quebec painter's oeuvre.

ESTIMATE: \$20,000 – 30,000



61 Lise Gervais

QMG 1933 – 1998

Lucioles bleues

oil on canvas, signed and dated 1965
and on verso signed and titled
30 x 30 in, 76.2 x 76.2 cm

PROVENANCE

Private Collection, Toronto

Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchies, November 22, 2004, lot 97
Private Collection, USA

IN MONTREAL, THE Automatist revolution in the late 1940s cleared the way for a younger generation of abstract painters such as Lise Gervais, whose work was informed by prominent Automatists such as Paul-Émile Borduas. By 1961, her career was ascending, with a solo exhibition that year at Montreal's Galerie

Denyse Delrue and an award from the *Annual Spring Exhibition* of the Montreal Museum of Fine Arts. A respected teacher, Gervais had a 16-year career at Montreal's École des beaux-arts, l'Université du Québec à Montréal and Concordia University. Critically acclaimed, her work was collected by museums such as the National Gallery of Canada, which has the 1965 canvas *Volatile Reds* in its collection.

Evocatively entitled *Lucioles bleues* (Blue Fireflies), this rich canvas from 1965 has the effect of a stained glass window, with glowing areas of emerald, cobalt and fiery red defined by thick black paint pushed up into ridges by her palette knife. The blue in particular, with its turquoise underlayer, seems lit from within, thus the poetic association with fireflies. Bold and passionate, *Lucioles bleues* is a dynamic painting from this artistically exciting decade in Quebec.

ESTIMATE: \$15,000 – 25,000



62 Jean Albert McEwen

AANFM RCA 1923 – 1999

Furieuse aurore #1

oil on canvas, signed and dated 1974
and on verso signed, titled and dated
36 x 40 in, 91.4 x 101.6 cm

PROVENANCE

Marlborough-Godard, Toronto
Galerie Madeleine Lacerte, Quebec City, 2006
Acquired from the above by the present Private Collection,
Toronto

TUMULTUOUS AND VIBRANT, *Furieuse aurore #1* is a quintessential example of Jean McEwen's explorations of the relations between colours and their pictorial possibilities. Influenced by works from Colour Field painters such as Mark Rothko, Barnett

Newman and Clyfford Still, McEwen developed a distinctive and textured approach to colour over the course of his career. His energetic and expressive use of the paintbrush added depth and verve to his planes of colour, and this oil on canvas is no exception. Balanced on each side by marbled planes of orange, maroon and black, the central section layers gossamer-like strokes of chartreuse green onto a stormy black, crimson and sapphire background. These delicate, yet restless billows are reminiscent of the particles visible during the aurora borealis. McEwen has received many awards and distinctions for his work, such as the Victor Martyn Lynch-Staunton Award from the Canada Council for the Arts in 1977 and the Prix Paul-Émile Borduas in 1998. Important retrospectives of his works were held at the Musée d'art contemporain de Montréal in 1973 and at the Montreal Museum of Fine Arts in 1987.

ESTIMATE: \$35,000 – 45,000



63 Jean Albert McEwen

AANFM RCA 1923 – 1999

Laque d'un pays vaste #14

oil on canvas, on verso signed, titled and dated 1972
30 x 30 in, 76.2 x 76.2 cm

PROVENANCE

Galerie d'Art Vincent, Ottawa
A Prominent Montreal Corporate Collection

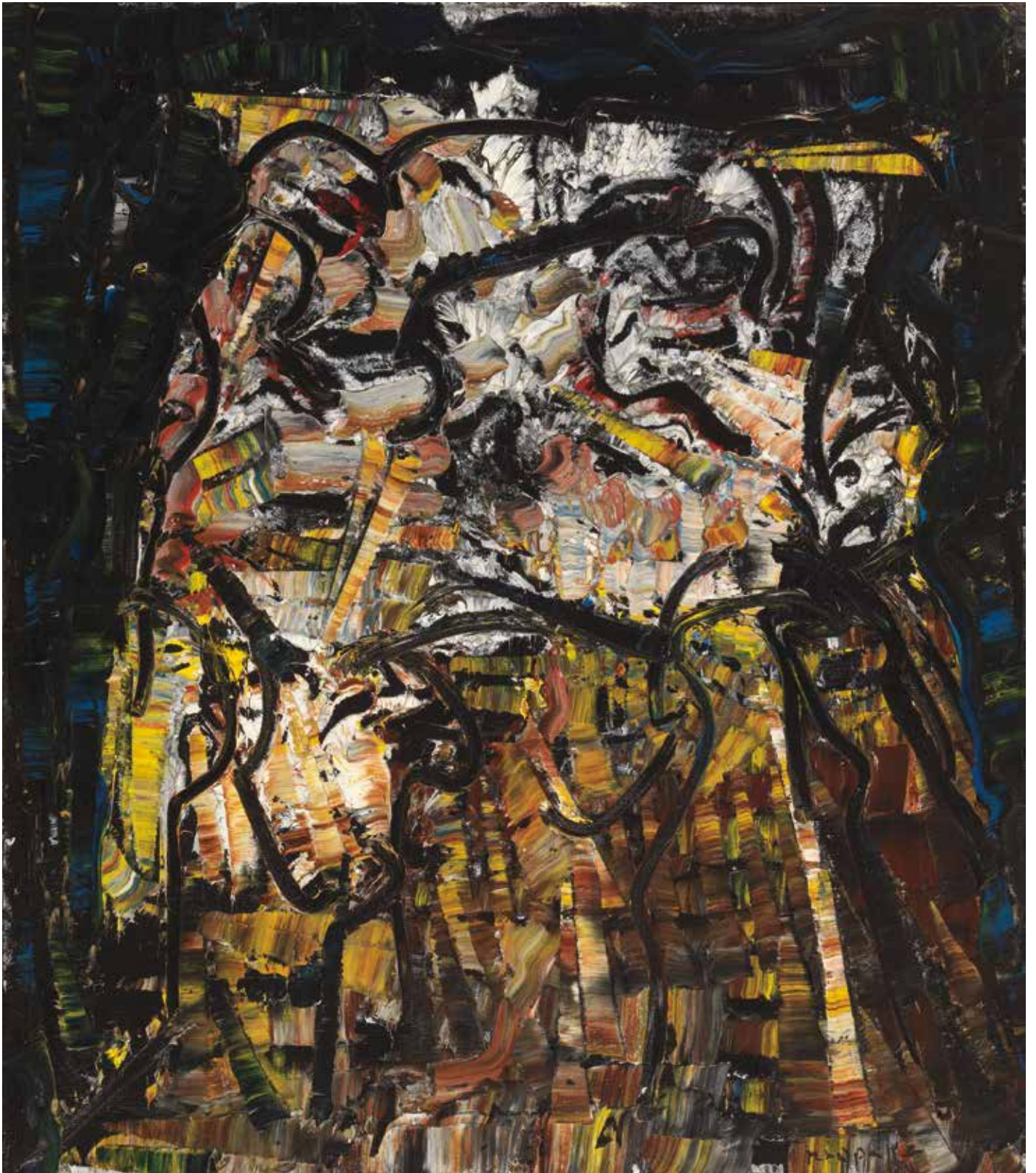
LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,
Montreal Museum of Fine Arts, 1987, page 48, a similar 1972
canvas entitled *Laque d'un pays vaste no. 6*, in the collection
of the Canada Council Art Bank, reproduced page 103

IN 1972 JEAN MCEWEN worked on three related series: *Suite des pays vastes*, *Adagio des pays vastes* and *Laque d'un pays vaste*.

Although the catalogue *Jean McEwen: Colour in Depth* translates the title of the series as “Broadlands Lake,” *laque* in English means laquer. McEwen had a predilection for puns and for titles that contained poetic rather than literal images, and possibly he was playing back and forth between an abstracted feeling of a body of water and the qualities of the surface of the painting. *Laque d'un pays vaste #14*, with its caramel tones that heat up to red in the central square, is a warm and sensual feast of paint. As Constance Naubert-Riser writes, “The artist comprehends space solely through colour,” and certainly that is true here. An outer golden layer forms a frame, with the central square a dimensional window of rich, dark tones that pop forward and backward spatially. In the central square, white curls up from the bottom like a fog, emphasizing the forward movement. *Laque d'un pays vaste #14* is a rich and dimensional work from this master of colour.

ESTIMATE: \$30,000 – 50,000



64 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 ½ x 23 ½ 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,
Quebec City, 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: \$40,000 – 60,000



65 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Venite exultemus Domino

oil on canvas, signed and dated 1968 and on verso
titled and inscribed *Dortoir* (crossed out)
23 ¾ x 33 ½ in, 60.3 x 85.1 cm

PROVENANCE

Gordon Klodt, who at the time was president of Merck-Frosst
(now Merck Canada), Montreal, circa 1975
By descent to the present Private Collection, USA

THE TITLE OF this painting means “O come, let us sing unto the Lord,” from a psalm sung daily before matins in the Roman Catholic Church. Jean Paul Lemieux was born in Quebec City and was baptized a Catholic in the parish of Saint-Roch de Québec.

In part of his oeuvre, Lemieux depicted religious stories and the figures of nuns, priests, bishops and angels. Works such as these are in the collections of major museums, such as *Lazare*, 1941, at the Art Gallery of Ontario; *Les Ursulines*, 1951, at the Musée national des beaux-arts du Québec; and *Cardinal Léger*, 1962, at the National Gallery of Canada. By the 1960s, Lemieux’s images were formally reductive and enigmatic and held great power, as does this evocative image. In contrast with the plain, brilliantly illuminated room, the windows are filled with the mysterious night sky, in which shines a new moon. We see three windows, three lights, three beds and three boys—possibly a reference to the Trinity in Catholicism. As do his most important works, this image embodies Lemieux’s central concerns about time, nostalgia and the human condition.

ESTIMATE: \$40,000 – 60,000



66 Sorel Etrog

RCA 1933 – 2014

Pebble Bird

bronze sculpture, signed and editioned 3/7, circa 1975 – 1976
14 ½ x 13 ½ x 7 in, 36.8 x 34.3 x 17.8 cm

PROVENANCE

Evelyn Aimis Fine Art, Toronto
Corporate Collection, Toronto

LITERATURE

William J. Withrow, *Sorel Etrog: Sculpture*, 1967, page 11
Pierre Restany, *Sorel Etrog*, 2001, page 117, the 1975 – 1976
marble sculpture entitled *Pebblebird* reproduced page 125

IN HIS 1967 monograph on Sorel Etrog's sculpture, William Withrow's analysis of the artist's work was both insightful and prescient in addressing Etrog's vision of the world. He wrote: "One naturally wonders why Etrog's personal vision must see the

world in terms of the tension... of opposing forces... linear and volumetric, geometric and organic, restful and dynamic, sensual and spiritual." Withrow goes on to posit two major influences on Etrog's oeuvre—the artist's own early constructions and his respect for the art of ancient civilizations. Although those influences were indeed the basis of much of this celebrated artist's creative inspiration, his intellect and inventiveness led him down many other roads. One such path was the *Hinges* series (1972 – 1979), which marked Etrog's return to monochrome bronze sculpture following his colourful *Screws and Bolts* series (1971 – 1973). In *Hinges*, true to the contrasting themes noted by Withrow, Etrog produced what he referred to as extroverts—walking figures like *Pieton* and *Rushman*—and introverts, which, like *Pebble Bird*, in the words of Pierre Restany, "suggest the possibility that the ambiguous inner world may be opened and revealed."

Please note: a marble plinth is included with this lot.

ESTIMATE: \$9,000 – 12,000



67 Harold Barling Town

CGP CPE CSGA OC OSA P11 RCA 1924 – 1990

Breakwall

oil and lucite 44 on board, signed and dated 1959
and on verso titled, dated and numbered 67
24 ¼ x 24 in, 61.6 x 61 cm

PROVENANCE

Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada
in association with Ritchies, May 29, 2006, lot 74
Private Collection, USA

IN 1953, THE year Painters Eleven was formed, Ontario art societies and corresponding public exhibitions were largely conservative, denying artists who were doing abstract work

opportunities to have their work appreciated in a meaningful way. The aim of Painters Eleven, of which Harold Town was a founding member, was not to refute the work of traditionalists, but rather to achieve recognition for abstract artists and their art by doing so collectively, and realizing their potential strength in numbers. *Breakwall*, painted in 1959, is characteristic of Town's work from the Painters Eleven period. Every inch of the board is packed with painterly activity—the colours are bold and expressive, and the wide strokes of pigment are deftly balanced by elements of animated drawing. Town worked in a multiplicity of media—painting, drawing, collage and printmaking—often simultaneously and with great vigour. In 1959 Town was exploring the possibilities of paint, and *Breakwall* is a striking example of the confident gestural work he produced during this time.

ESTIMATE: \$10,000 – 15,000



68 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

Sans titre

watercolour on paper, signed and dated 1954
and on verso inscribed indistinctly
23 ½ x 17 ½ in, 59.7 x 44.4 cm

PROVENANCE

Private Collection, USA

LITERATURE

François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*, 2013, pages 336 and 346

Paul-Émile Borduas catalogue raisonné, a similar 1954 watercolour entitled *Massifs déchiquetés* reproduced, <http://borduas.concordia.ca/fr/catalog/all?page=3>, accessed January 18, 2016

PAUL-ÉMILE BORDUAS ARRIVED in New York in the winter of 1953. At this time, the Abstract Expressionists were electrifying the art world, and Borduas took note. Art historian

François-Marc Gagnon stated that “the impact of American painting had another immediate and significant effect: once again he set aside his tubes of oil paint... and began producing watercolours, feeling the need to experiment quickly.” Borduas worked feverishly, producing two waves of watercolours in the spring and fall of 1954. Gagnon notes the influence of Jackson Pollock and Franz Kline on this work: “Borduas’s references [in a 1954 letter to Claude Gauvreau] to Pollock and Kline... are far from trivial, for his contemporaneous watercolours were strikingly influenced by them.” Borduas eschewed the all-over effect in his watercolours, instead using the openness of the white paper as a spatial background for his spontaneous expressionist splashes and splatters and the denser strokes applied with a loaded brush. The effect is free and intuitive yet elegant and balanced, as in Japanese calligraphy. *Sans titre* is an outstanding example from this important body of work from Borduas’s vital New York period.

Included with this lot is a photograph certificate of authenticity signed by François-Marc Gagnon.

ESTIMATE: \$10,000 – 15,000



69 William Kurelek

ARCA OC OSA 1927 – 1977

Stories of the Old Country

mixed media on board, initialed and dated 1967 and on verso titled on the gallery label and inscribed #10 and *Memories of a Manitoba Childhood—“Stories of the Old Country.” My brother and I were never sent to bed at an early hour like children are now and that suited us fine because sleepy though we were we used to relish sitting in a dark corner and listen to our father tell stories of his adventures in the old country and his first years in Canada, to his hired man. With each new hired man he would tell the stories over again but repetition did not blunt our appreciation. Story telling usually came late after supper by coal-oil lamp. Father rolled up his sleeves and tucked in his shirt collar to wash and sometimes left them that way during the meal.*

12 x 10 ½ in, 30.5 x 26.7 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
Private Collection, Montreal

WILLIAM KURELEK'S CHILDHOOD memories were rich and varied. They inform much of his art, which paints a vivid picture of the life of Canada's Ukrainian immigrant families. In this scene we see the artist and his brother crammed into a shadowy corner behind the kitchen table, while their father tells stories of his former life in the Ukraine to his farmhand. The relationship of the figures to each other is intriguing. Mr. Kurelek faces us with his forearms resting on the table; his eyes are intensely blue and his posture and gesture are commanding. The farmhand has his back to us, but his engaged demeanour shows him to be an equally forceful presence. The real charm of the work, however, rests with the children, who are absolutely rapt in their attention. Despite the fact that they occupy a small portion of the work, they are essential to its appeal.

ESTIMATE: \$12,000 – 16,000



Anastasia Zazula drawing water in the 1970s, Shandro, Alberta

70 William Kurelek 📄

ARCA OC OSA 1927 – 1977

Pioneer Well

mixed media on board, initialed and dated 1971 and on verso titled, dated and inscribed *Value about \$250.00*
13 3/8 x 8 7/8 in, 34 x 22.5 cm

PROVENANCE

Gift of the Artist to Wasyl and Anastasia Zazula, Edmonton
By descent to the present Private Collection, Edmonton

IN THE EARLY 1970s, William Kurelek lived for a brief time with Wasyl and Anastasia Zazula in the small town of Shandro, Alberta, northeast of Edmonton. Zazula family oral history states that Kurelek lived in the attic of their home, where he spent many long hours painting and drawing while “Baba fed him well...” Kurelek has chosen to depict Mrs. Zazula at the family well,

bundled against the cold—a scene he might have witnessed from the attic window. The ice crusted around the edges of the well box attests to the cold of the season, as does the overall whiteness of the work. Kurelek’s mastery of the subtleties of winter’s various shades of white adds a sense of sanctity to his work—he was extraordinarily skilful at communicating sublime grace through simple scenes. Anastasia’s red coat and blue skirt set her off sharply against the field of snow, and there is an echoing note of red in the distant barn. The photograph of Anastasia shows her on a milder day at the same well, engaged in this essential task of fetching water for the household.

Included with this lot is a letter from the consignor regarding Kurelek’s stay with her grandparents and a label inscribed in Cyrillic from the artist thanking the Zazulas for their hospitality.

ESTIMATE: \$12,000 – 16,000



71 Ronald Langley Bloore

OC R5 RSC 1925 – 2009

Chasuble

oil on board, on verso signed, dated February 26 – 27, 1983
and inscribed *Mary's Painting*
48 x 72 in, 121.9 x 182.9 cm

PROVENANCE

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

RONALD BLOORE STUDIED art history and archaeology at the University of Toronto and received a master's degree from Washington University in Missouri. This educational background, and his interest in cultural history in general, was a pervasive

influence on his artwork throughout his career. At times the inspiration was subtle, as illustrated by *Abstract*, lot 72 in this sale, and at other times the references were more overt. *Chasuble* represents an instance in which Bloore used graphic shapes associated with symbolic meaning to communicate with the viewer in a more explicit manner. Bloore often titled his works with vague descriptors such as *Abstract* or *Painting*, thus *Chasuble*, defined as a priest's sleeveless vest, is a rare and important descriptor. Considering this, the central X shape begins to take on iconographic meaning when viewed as a distorted cross, rather than as an innocent geometric motif. This 1983 oil beautifully demonstrates Bloore's development of his white-on-white series of works, 20 years after such works became his exclusive focus.

ESTIMATE: \$15,000 – 25,000



72 Ronald Langley Bloore

OC R5 RSC 1925 – 2009

Abstract

oil on board, on verso signed, dated
July / Aug. 1968 and inscribed J17/68/XII
24 x 36 in, 61 x 91.4 cm

PROVENANCE

Private Collection, USA

LITERATURE

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*,
1983, page 130

RONALD BLOORE WAS a pivotal member of the Regina Five. By the time he was appointed director of the Norman MacKenzie Art Gallery at Regina College in 1958, he had studied in Toronto, New York, St. Louis and London, and his visual language as a

practising artist was already highly developed. As David Burnett and Marilyn Schiff wrote: “The resolution apparent in Bloore’s work between his approach to the activity of painting and the results achieved, was an important example to the artists around him.” Indeed, when Bloore organized the exhibition *Five Painters from Regina* in 1961, his distinctive style and approach was evident: executed using a limited colour palette dominated by white, and featuring imagery composed of carved ridges and low-relief symbols, his paintings were conceived in his mind as finished works and then brought to life with few changes. At a time when abstract painting in Canada was dominated by gesture, expressionism and intuition, Bloore’s commitment to his methodical practice is remarkable. *Abstract*, from 1968, is an excellent example of the balance he achieved between precision and his painterly surfaces.

ESTIMATE: \$8,000 – 12,000



73 Takao Tanabe

oc 1926 –

Prairie Hill

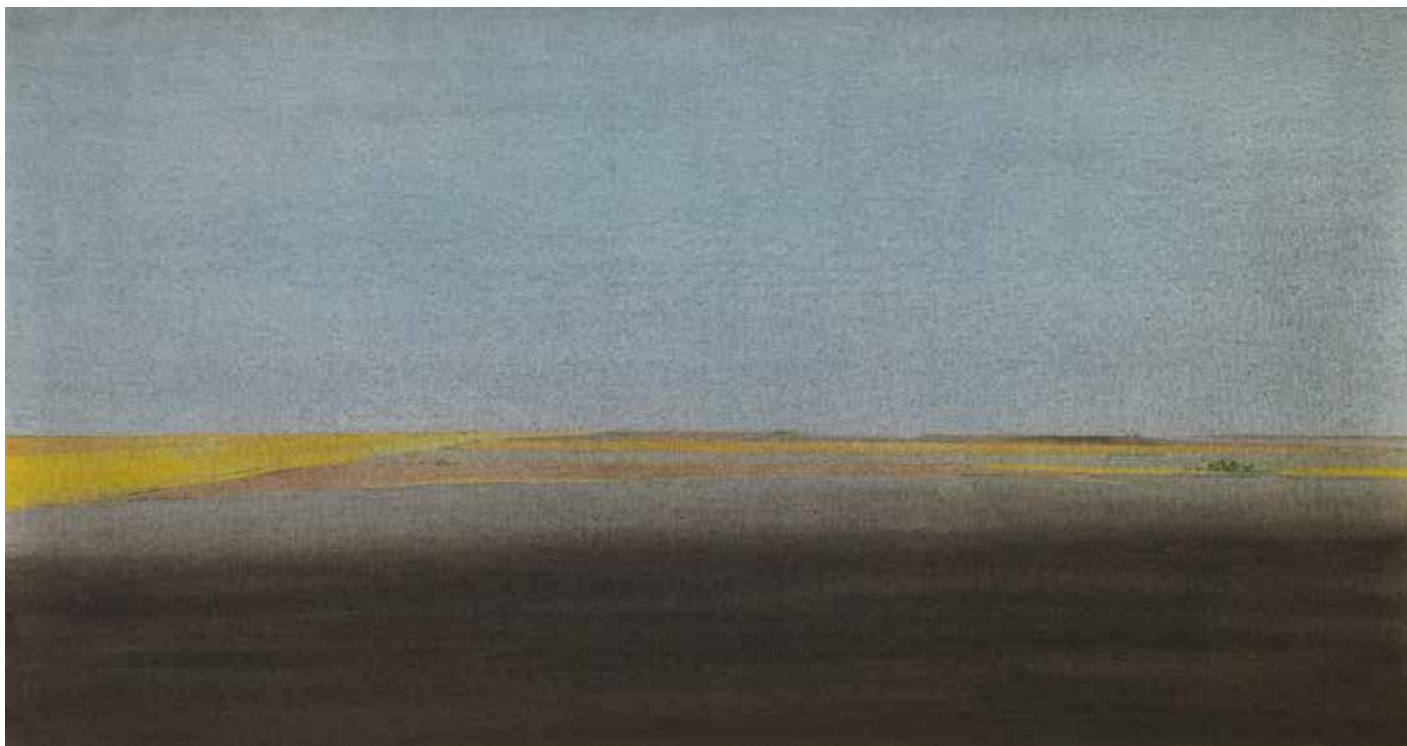
acrylic on canvas, on verso signed, titled,
dated 6/77 and inscribed *Banff*
55 x 90 in, 139.7 x 228.6 cm

PROVENANCE

Webster Galleries, Calgary
Marlborough-Godard, Toronto
BP Canada, Calgary

WHILE HE WAS head of the art department and artist-in-residence at the Banff School of Fine Arts from 1973 to 1980, Takao Tanabe, confronted by the open, empty expanse of the prairie landscape, responded by painting an extensive series based on this subject. In the 1950s and 1960s, Tanabe had been painting abstractly, and this informed the structure of his landscapes. He refined a reductive approach to depicting these already spare spaces, creating images of simplified planes with only the barest of details. In doing so, he used paint thinly washed into the canvas, similar to the technique used in Japanese *sumi-e* painting. On the prairies, the ever-changing sky and the light that pours from it transform the landscape. Tanabe's use of light in *Prairie Hill* is subtle and diffused; the light changes through shifts in colour near the horizon, first with the blue band, and then with the paler glow where sky meets land. The scale of *Prairie Hill* gives the viewer a visceral experience of Tanabe's sublime landscape, which captures a geographical essence that exists outside of a specific place and time.

ESTIMATE: \$30,000 – 40,000



74 Takao Tanabe

oc 1926 -

The Land 18

acrylic on canvas, signed and on verso signed,
titled, dated 1974 and inscribed *Banff*
36 x 68 in, 91.4 x 172.7 cm

PROVENANCE

BP Canada, Calgary

LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery, 2005,
essay by Jeffrey Spalding, page 118

IN 1974 TAKAO TANABE was teaching at the Banff School of Fine Arts and painting landscapes of the open spaces of the Prairies. This spare and transcendental canvas is from the series *The Land*, which Jeffrey Spalding wrote melded “the universal language of formalism with Canadian imagery,” declaring it to be “his most lasting, personal contribution to art.” Tanabe painted without using primer to seal the surface, and his thin washes of acrylic soaked right into the raw canvas. Like ink drawings, this kind of painting did not allow reworking, and it required rapid and sure brushwork. These landscapes, seen as if at a distance, were simplified into planes, with just the barest of details—as in *The Land 18*, where small strips of greenery emerge from the layers of pale grey, gold and bronze. There are no details such as roads, telephone lines or grain elevators to interrupt our contemplation of the prairie. Subtle works such as this, which exist on the edge between abstraction and representation, capture a Zen aesthetic, in which the simplified landscape expresses the essence of time and space.

ESTIMATE: \$20,000 – 30,000



75 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Equivalent for Landscape #3

acrylic on canvas, signed and dated 1980
and on verso titled on the gallery label
70 x 51 in, 177.8 x 129.5 cm

PROVENANCE

Bau-Xi Gallery, Vancouver
Private Collection, Toronto
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel Fine Art Auction House, November 19, 2008, lot 78
Private Collection, Halifax

LITERATURE

Scott Watson, *Jack Shadbolt*, 1990, page 193, a similar work entitled *Equivalent for Landscape #1* reproduced page 194

JACK SHADBOLT DEVELOPED a visual language over the course of his career that is vital to the cultural consciousness of West Coast art. A renowned teacher and painter, he dedicated his life's work to creating a modernist language based on organic form. As with Shadbolt's most impressive compositions, one is instinctively and emotionally engaged with this painting. In 1980 Shadbolt worked on a series he called *Equivalent for Landscape*, and this title suggests his processing of his environment in a manner both abstracted and yet intimately linked with nature. His fascination with flags and banners is embodied in this canvas with its jagged colour shapes; the vibrating hues and tumbling elements are constantly transforming in a flux of energy, ready to burst from the canvas, held together only by the patchwork border. Although existing symbiotically, his shapes are alien to one another; they shift and blend themselves in space, striving to define their own individual identities. Shadbolt creates a synthesized union of these energized forms through his confident and passionate brush-strokes, celebrating his self-liberation.

ESTIMATE: \$20,000 – 30,000



76 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

Blue Reflections

oil on canvas, signed and dated 1965 and on verso signed, titled, dated and inscribed *Toronto 9*
34 x 45 in, 86.3 x 114.3 cm

PROVENANCE

Waddington Galleries, Montreal
Private Collection, Toronto

LITERATURE

J. Russell Harper, *Painting in Canada: A History*, 1966, page 408
Ihor Holubizky, *Kazuo Nakamura: The Method of Nature*, Robert McLaughlin Gallery, 2001, page 14

IN J. RUSSELL Harper's seminal book, *Painting in Canada: A History*, he writes of Kazuo Nakamura: "He has always been refined and restrained, and, repeatedly painting the same subject

over and over again, he strives each time for a further purity of expression." *Blue Reflections* is an excellent example of Harper's statement, and Nakamura's blue-green abstracted landscapes are some of his best-known works. Unlike some of his other series of works, which were produced within a specific time frame, Nakamura painted landscapes throughout his career, attesting to his commitment to fully explore this endlessly captivating subject. *Blue Reflections* is a thoughtful and understated iteration of the theme. Nakamura's deep navy and aqua colour tones are calming, while his technique of applying the pigment with short and precise brush-strokes creates a unique surface effect. The result is a fascinating work that requires contemplation from both a near and distant perspective in order to fully appreciate Nakamura's belief that "there is a fundamental universal pattern in all art and nature."

ESTIMATE: \$25,000 – 35,000



77 Ted Harrison

OC SCA 1926 – 2015

Let's Hurry Home

acrylic on canvas, signed and on verso

signed, titled and dated 1988

36 x 48 in, 91.4 x 121.9 cm

PROVENANCE

BP Canada, Calgary

LITERATURE

Ted Harrison, *Children of the Yukon*, 1977, unpaginated

IN 1967 TED Harrison emigrated from England to northern Alberta, and in 1968 he moved to the small Yukon town of Carcross to teach art. Harrison felt the romance of the North keenly; he wrote of his first sight of Carcross, “As I stood on the edge

of Bennett Lake ... and stared across to the snowcapped mountains that rose from the other edge, I turned to my wife and said: ‘This is Shangri-la.’” Harrison became a renowned chronicler of everyday life in the Yukon, from children playing among strutting ravens to the dance of northern lights across the sky. Here he was free to discard the rules of the past and develop his own highly individual and playful approach to line and space—and his palette became an explosion of rainbow hues. *Let's Hurry Home* is an outstanding example of his work, depicting a still winter's day in which smoke rises straight up from the chimneys and a mother and child head to the warmth of home. For his contributions to Canadian culture, Harrison was awarded the Order of Canada in 1987.

ESTIMATE: \$12,000 – 16,000



78 William Kurelek

ARCA OC OSA 1927 – 1977

Cossacks

mixed media on board, initialed and dated 1972

8 ¾ x 17 in, 22.2 x 43.2 cm

PROVENANCE

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

IN 1952 WILLIAM KURELEK painted the important work *Zaporozhian Cossacks*, in the collection of the Winnipeg Art Gallery, which depicts a defining moment of historical Ukrainian nationalism. In it, a father prepares to execute his son for coming to the aid of the enemy, who is embodied by a Polish girl. This Ukrainian narrative has parallels to Kurelek's own life, as his

conversion to Catholicism was considered an equally traitorous act by his own father. By 1972, when *Cossacks* was painted, Kurelek chose instead to celebrate this infamous group of people, who were united by language, dress and excellence in horsemanship, as well as their desire for democratic autonomy and self-rule. Executed in a style that intentionally echoes medieval painting even more than Kurelek's usual approach, the work shows brightly painted symbols of Cossack life. Wine, opulent clothes and a gun shine against the black background, while a knife and powder horn are more subtly depicted. A crown and a gaily prancing horse complete the scene. It is an intriguing work that visually acknowledges that Kurelek made peace with his own cultural lineage.

This work is in the original frame made by Kurelek.

ESTIMATE: \$10,000 – 15,000



79 René Jean Richard

OC RCA 1895 – 1982

Trappeurs

oil on board, signed

41 x 48 in, 104.1 x 121.9 cm

PROVENANCE

A Prominent Montreal Corporate Collection

RENÉ RICHARD'S FAMILY emigrated from Switzerland to Montreal in 1909, then moved to Cold Lake in Alberta to establish a trading post. Trips into the surrounding bush were an essential part of Richard's early life, and he even traveled by canoe down the Mackenzie River to the Arctic Ocean to join hunting expeditions with the Inuit and other First Nations peoples. Richard's father had been an engraver, and his mother came from a family

of artists; steeped in this artistic heritage, the young Richard cleverly used birchbark and burnt twigs as sketching materials while exploring in the wilderness. In 1927 he moved to Paris to study art, staying there until 1930. While in Paris, he was fortunate enough to be mentored by the Canadian Impressionist Clarence Gagnon. In *Trappeurs*, Richard captures three figures crouching behind a rocky slope with their canoe. In the distance, a mountain rendered in fluid brushstrokes of deep violet and amber dominates the landscape, while the sky churns overhead. Richard's unique background lends authenticity to his works, and *Trappeurs* is an outstanding example of the imagery for which he is best known.

ESTIMATE: \$10,000 – 15,000



80 Jacques Godefroy de Tonnancour

ARCA CAS CGP OC PY QMG 1917 – 2005

Forêt

oil on board, signed and dated 1957

24 x 30 in, 61 x 76.2 cm

PROVENANCE

A Prominent Montreal Corporate Collection

OVER THE COURSE of his career, Jacques de Tonnancour was given a number of recognitions for his artistic achievements. He was named an Officer of the Order of Canada in 1979 and received the Order of Quebec in 1993. A painter, photographer, writer and entomologist, he dedicated the majority of his production to depictions of nature. From July 1945 to September 1946,

he lived in Rio de Janeiro after being awarded a grant by the Brazilian government. During his stay, the lavish local vegetation and exotic environment inspired many large canvases. Upon his return to Canada, the familiar Québécois landscape appeared to him in a new light. As of 1955, he undertook a series of minimalist and stylized renditions of the Laurentian landscape, of which this work is a quintessential example. Divided into two horizontal planes, *Forêt* is an intimate and quietly poetic piece. The earthy palette of pine green, ochre and dark brown contrasts delicately with the luminous white snow and grey sky. His trees, repeated as if a calligraphic motif in the foreground, set a rhythmic tone that punctuates the composition.

ESTIMATE: \$12,000 – 16,000



81 John Geoffrey Caruthers Little

ARCA 1928 –

Opposite Gare du Palais, Quebec

oil on canvas, signed and dated 1960 and on verso titled on the Dominion Gallery label and with the inventory #B2886, inscribed *St. Paul Street at corner of St. Nicholas opposite Union Station, Quebec* and stamped with the Dominion Gallery stamp
24 x 30 in, 61 x 76.2 cm

PROVENANCE

Dominion Gallery, Montreal

By descent to the present Private Collection, Victoria

GARE DU PALAIS, a train and bus station in Quebec City built in 1915 by the Canadian Pacific Railway, and its surrounding neighbourhood are steeped in history—just the kind of subject

that held great interest for John Little. Regarding this fine work, Little wrote that he traveled to Quebec City in 1954, made drawings over three or four days, and executed this painting from those drawings. He noted that on the main floor of the Hotel Jean Talon on the left was the restaurant *Chez Gérard* (which featured well-known French entertainers such as Edith Piaf and Maurice Chevalier) and a bar, which he wrote “was full of life—robust drinking and ladies of the evening.” This large canvas is a classic Little, full of atmosphere radiating from the bustling urban square. A particularly charming note is the presence of two stylish demoiselles strolling up the street. Little’s handling of the snowy scene is exquisite—he depicts falling snowflakes, piled drifts traversed by pathways, and meltwater in the street reflecting the surroundings, in a *tour de force* of winter effects.

ESTIMATE: \$18,000 – 22,000



82 John Geoffrey Caruthers Little

ARCA 1928 –

Old Days in St. Henry, Montreal

oil on canvas, signed and on verso signed, titled and dated 1989
10 x 12 in, 25.4 x 30.5 cm

PROVENANCE

Galerie Clarence Gagnon, Baie-Saint-Paul
Private Collection

THIS VIVACIOUS WINTER scene reflects John Little's love for Montreal neighbourhoods. Here he captures the colourful, lively nature of working-class Saint-Henri—historically occupied predominantly by European blue-collar workers. After studying at the Montreal Museum of Fine Arts' school, Little began working as a draughtsman at his father's architectural firm in 1951. When he turned to painting full time in 1953, this interest in architecture remained an integral part of his work. In *Old Days in St. Henry, Montreal* he records the architecture of the area: its small sheds, its densely packed buildings and the long wooden

staircases that connected their different levels. The ambience of the scene is palpable—wash hangs on the line and children play hockey on a backyard rink, showing the truly grassroots nature of this Canadian game. A soft blanket of snow accentuates the lines and angles of the buildings and their warm earth-toned colours, while the winter sky, grey yet bright, evenly illuminates the scene. All these elements make *Old Days in St. Henry, Montreal* a classic winter painting from Little's oeuvre.

ESTIMATE: \$10,000 – 15,000

Thank you for attending our sale of *Post-War & Contemporary Art*. Our *Fine Canadian Art Auction* will commence at 7:00 pm. Please view additional lots in our May Online Auction of *Fine Canadian Art* at www.heffel.com, which closes Saturday, May 28, 2016. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal.

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Knocked Down means the conclusion of the sale of the Lot being auctioned by the Auctioneer;
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The Hammer Price is the price at which the Auctioneer has Knocked Down the Lot to the Buyer;
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The Buyer is the person, corporation or other entity or such entity's agent who bids successfully on the Lot at the auction sale;
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The Purchase Price is the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses, including expenses due from a defaulting Buyer;
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Sales Tax means the Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot;
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- g) Every Registered Bidder shall fully complete the registration process and provide the required information to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. For online auctions, a password will be created for use in the current and future online sales only. This online registration procedure may require up to twenty-four (24) hours to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with his Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in his sole discretion, may refuse such consent; and
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- a) The Buyer shall:
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 - (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.
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- 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.

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

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

10. Guarantee

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

11. Attendance by Buyer

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

12. Export Permits

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

C. THE CONSIGNOR

1. The Auction House

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

2. Warranties and Indemnities

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

3. Reserves

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

4. Commission and Expenses

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

5. Insurance

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

6. Payment of Proceeds of Sale

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

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

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

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

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

10. Consignor's Sales Tax Status

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

11. Photographs and Illustrations

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

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

David K.J. Heffel

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

Robert C.S. Heffel

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

ANNUAL SUBSCRIPTION FORM

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

To order, return a copy of this form with a cheque payable to:
Heffel Gallery, 2247 Granville Street
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- One-Block of 25 Search Results \$50
- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

Billing Information

NAME

ADDRESS

CITY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

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 Limited, on its own behalf and on behalf of Heffel Gallery Inc., Galerie Heffel Québec Ltée. and Heffel Gallery Alberta Ltd.

COLLECTOR PROFILE FORM

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

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

SHIPPING FORM FOR PURCHASES

Heffel Fine Art Auction House will arrange to have Property purchased at the auction sale packed, insured and forwarded to the Purchaser at the Purchaser's expense and risk pursuant to the *Terms and Conditions of Business* set out in the auction sale catalogue. The Purchaser is aware and accepts that Heffel Fine Art Auction House does not operate a professional packing service and shall provide such assistance for the convenience only of the Purchaser. Your signature on this form releases Heffel Fine Art Auction House from any liability that may result from damage sustained by artwork during packing and shipping. All such works are packed at the Purchaser's risk and then transported by a carrier chosen at the discretion of Heffel Fine Art Auction House. Works purchased may be subject to the Cultural Property Export and Import Act (Canada), and compliance with the provisions of the said act is the sole responsibility of the Purchaser.

SALE DATE _____

Please indicate your preferred method of shipping below
All Charges are Collect for Settlement by the Purchaser

Shipping Options

Please have my purchases forwarded by:

- Air Surface or

Consolidated Ground Shipment to (when available):

- Heffel Toronto Heffel Montreal Heffel Calgary

Carrier of Choice

Please have my purchases couriered by:

- FedEx Other _____

CARRIER ACCOUNT NUMBER _____

Optional Insurance

- Yes, please insure my purchases at full sale value while in transit. Heffel does not insure works valued under \$2,000, ceramics, frames or glass. (Please note: works under glass and some ground shipments cannot be insured while in transit.)
- No, I do not require insurance for the purchases listed on this form. (I accept full responsibility for any loss or damage to my purchases while in transit.)

Shipping Quotation

- Yes, please send me a quotation for the shipping options selected above.
- No shipping quotation necessary, please forward my purchases as indicated above. (Please note: packing charges may apply in addition to shipping charges.)

PURCHASER'S NAME AS INVOICED

SHIPPING ADDRESS

CITY PROVINCE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

RESIDENCE TELEPHONE BUSINESS TELEPHONE

FAX CELLULAR

CREDIT CARD NUMBER EXPIRY DATE

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

Lot Number	Lot Description
in numerical order	artist

1 _____

2 _____

3 _____

4 _____

Authorization for Collection

- My purchase will be collected on my behalf

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

DATE OF COLLECTION/PICK-UP

SIGNED WITH AGREEMENT TO THE ABOVE

DATE

HEFFEL FINE ART AUCTION HOUSE

2247 Granville Street, BC, Canada V6H 3G1
Tel: 604-732-6505 · Fax: 604-732-4245
mail@heffel.com · www.heffel.com

ABSENTEE BID FORM

SALE DATE _____

BILLING NAME _____

ADDRESS _____

CITY _____ PROVINCE/STATE, COUNTRY _____

POSTAL CODE _____ E-MAIL ADDRESS _____

DAYTIME TELEPHONE _____ EVENING TELEPHONE _____

FAX _____ CELLULAR _____

I request Heffel Fine Art Auction House to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer's Premium of eighteen percent (18%) of the Hammer Price of the Lot at \$2,501 and above; or, a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to \$2,500 and applicable GST/ HST and PST. I understand that Heffel Fine Art Auction House executes Absentee Bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel Fine Art Auction House will try to purchase these Lots for the lowest possible price, taking into account the Reserve and other bids. If identical Absentee Bids are received, Heffel Fine Art Auction House will give precedence to the Absentee Bid Form received first. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel Fine Art Auction House catalogue.

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 Limited, on its own behalf and on behalf of Heffel Gallery Inc., Galerie Heffel Québec Ltée. and Heffel Gallery Alberta Ltd.

SIGNATURE _____ DATE _____

DATE RECEIVED (FOR OFFICE USE ONLY) _____

CONFIRMED (FOR OFFICE USE ONLY) _____

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

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

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

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

MASTERCARD OR VISA # _____ EXPIRY DATE _____

NAME OF BANK _____ BRANCH _____

ADDRESS OF BANK _____

NAME OF ACCOUNT OFFICER _____ TELEPHONE _____

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

HEFFEL FINE ART AUCTION HOUSE
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Alex Colville

Harbour

acrylic polymer emulsion on board
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