

FINE  
ART  
AUCTION  
HOUSE

**Heffel**

**MARCH 2021  
ONLINE AUCTION**

**SALE** MARCH 4, 2020 – MARCH 25, 2021



**001**

**HERBERT BRANDL**

1959 - Austrian

**Ohne Titel**

oil on canvas

on verso signed and dated 2006

74 3/4 x 63 inches 189.9 x 160 centimeters

Provenance: Galerie Elisabeth & Klaus Thoman, Austria  
Private Collection, Austria  
Sold sale of Zeitgenössische Kunst, im Kinsky Auktionshaus, May 10, 2011, lot 141  
Collection of Joey & Toby Tanenbaum, Toronto

Exhibited:

Literature:

This canvas by Herbert Brandl features a bluish teal ground populated by pale yellow brushstrokes sweeping from side to side. As the colours intermingle and separate, a veil of drips wanders down, slowly dissolving into (the ether of) the background. Brandl's painterly mastery saturates this work. With a few simple, confident and elegant strokes, he creates an abstract form which can be almost instantly recognized as light reflecting on water. Light never materializes into an object, it occurs in time; and on the surface of water it always shimmers, flickering from one form to another. Brandl's decades long preoccupation with pictorial form and the conceptual underpinnings of the image is clearly visible in this work. Here, Brandl captures something essential in an almost monumental format, and presents it as something still wavering between the abstract and concrete. Like an illusion or an apparition, it appears unmistakable, yet one cannot be sure of its true nature. Brandl's work has been exhibited all over the world, including Biennale de Paris (1985), the São Paulo Art Biennale (1989), Documenta IX (1992), Kunsthalle Basel (1999) and the Venice Biennale (2007).

Starting Bid: \$20,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**002**

**WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977 Canadian

### **Foxes Have Holes**

mixed media on board

signed and on verso titled on a label, dated 1963 on a gallery label and inscribed "This illustrates St. Matthew, Chapter 8, line 20" on various labels

8 1/4 x 30 1/2 inches 21 x 77.5 centimeters

Provenance: The Isaacs Gallery Ltd., Toronto  
Roberts Gallery, Toronto  
Sold sale of Important Canadian Paintings, Drawings, Watercolours, Books and Prints, Sotheby's Canada, October 21, 1974, lot 85  
Private Collection, Toronto  
Sold sale of Canadian Post-War & Contemporary Art, Heffel Fine Art Auction House, May 15, 2013, lot 042  
Private Collection, Toronto

Exhibited:

Literature: William Kurelek, *Someone With Me*, 1980, page 152

In order "to make sure the wool wasn't being pulled over [his] eyes", William Kurelek undertook an in-depth four-year study of Catholicism prior to converting. Kurelek studied the Bible intensively in the months prior to his baptism, and developed a thorough knowledge of scripture, particularly as it related to the life of Christ.

Kurelek often depicted scenes from the life of Christ when focusing on religious subject matter. He chose stories he believed to be modern parables – cautionary tales about the pitfalls of modern society.

Matthew 8:20 (KJV) reads: "And Jesus saith unto him, The foxes have holes, and the birds of the air have nests; but the Son of man hath not where to lay his head." In this work by Kurelek, the lone, Christ-like figure represents the son of man with no faith, and so finds himself without a spiritual home. The birds have their nests in the leafless tree and the fox cautiously approaches its den. In the distance we see a small, verdant tree – the representation of eternal life for the son of man, and Kurelek's subtle metaphor for salvation.

Starting Bid: \$22,500 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**003**

**JONATHAN MEESE**

1970- German

### **Heissporn de Trüffelschweinchen "Zuchtschweinkram" Mit Schneckenuppe im Tornister**

oil and acrylic on canvas

signed and dated 2008 and on verso signed three times, titled, dated three times, inscribed "MEE /M 1916" twice and stamped with the Contemporary Fine Arts stamp twice

82 1/2 x 70 1/2 inches 209.6 x 179.1 centimeters

Provenance: Contemporary Fine Arts, Berlin  
Private Collection, Toronto

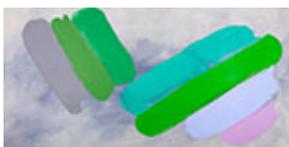
Exhibited:

Literature:

Starting Bid: \$15,000 CDN

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

Preview at: Heffel – 135 Yorkville Ave Toronto



**004**

**WILLIAM (BILL) PEREHUDOFF**

OC RCA 1918 - 2013 Canadian

**AC-83-79**

acrylic on canvas

on verso signed, titled and dated 1983

40 x 78 1/2 inches 101.6 x 199.4 centimeters

Provenance: Waddington Galleries, Toronto  
Private Collection

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Calgary



**005**

**DORIS JEAN MCCARTHY**

CSPWC OC OSA RCA 1910 - 2010 Canadian

**Broughton at Breakup Time**

oil on canvas

signed and on verso titled, dated 1985 on the gallery label and inscribed "850314"

42 x 54 inches 106.7 x 137.2 centimeters

Provenance: Aggregation Gallery, Toronto  
Private Collection, Toronto

Exhibited:

Literature: Nancy Campbell, Doris McCarthy: Roughing It in the Bush, Doris McCarthy Gallery, 2010, page 17 and a similar work entitled Broughton Floes in Spring Fog reproduced page 24

Inspired by the Group of Seven and later, the tradition of landscape painting, Doris McCarthy was familiar with the canon of Canadian artists who used the land as their inspiration. Throughout her life, McCarthy took painting trips within Canada and abroad, and by the 1950s she was an established painter. In 1972, when Doris McCarthy retired from her 42-year career as an art teacher, she made her first trip to the Arctic. Her experience there moved her both intellectually and emotionally, and in her painting, she revisited her earlier artistic explorations of form and colour.

In Broughton at Breakup Time, McCarthy's strong sense of form, characteristic of her oeuvre, manifests in the solid, sculpted shapes of the ice pans, backed by a distant mountain range. Nancy Campbell explains that, "Because her work documents the landscape of Canada and beyond, Doris McCarthy is not, strictly speaking, an abstract artist. But neither is she a landscape painter in the conventional sense. Her strength lies in binding the two, and her most successful landscapes are abstracted while remaining highly specific. One can imagine viewing the scene that the artist is painting, and standing where she stood."

The Aggregation Gallery later became Wynick/Tuck Gallery, which continued to represent Doris McCarthy throughout her life.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**006**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**"But in What Terms Am I to Describe the Abominable and Awful Evil Against Which No Human Sources Avails" - Leonardo Da Vinci**

steel and mixed media relief

titled and on verso signed and dated 1998

19 x 15 3/4 inches 48.3 x 40 x 1.3 centimeters

Provenance: Sable-Castelli Gallery, Toronto  
Acquired from the above by the present Private Collection, Montreal, 1999

Exhibited:

Literature:

Please note: this work can be affixed to a wall or presented on a display stand. It is not framed. Installation material is not included with this Lot.

Starting Bid: \$9,000 CDN

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

Preview at: Heffel Montreal



**007**

**WILLIAM KURELEK**

ARCA OC OSA 1927 - 1977 Canadian

**Two Works**

mixed media on card

19 x 15 3/4 inches 48.3 x 40 x 1.3 centimeters



**a ) The Chicken Man**

**KURELEK, WILLIAM**

ARCA OC OSA 1927 - 1977 Canadian

mixed media on card

initialed and dated 1976

10 1/2 x 9 inches 26.7 x 24.8 centimeters



**b ) The Crow**

**KURELEK, WILLIAM**

ARCA OC OSA 1927 - 1977 Canadian

mixed media on card

6 5/8 x 8 1/2 inches 16.8 x 21.6 centimeters

Provenance: Sold sale of Sotheby's Canada in association with Ritchie's, February 25, 2002, lot 114  
Collection of Stéphane Petit, Paris (son of renowned surrealist art dealer André-François Petit)  
Private Collection, France

Exhibited:

Literature: Gloria Kupchenko-Frolick, *The Chicken Man*, 1989, reproduced on the cover and on page 15

These two works by Manitoba artist William Kurelek were part of the prestigious collection of Stéphane Petit, son of important surrealist art dealer André-François Petit, along with works by major artists such as René Magritte, Giorgio de Chirico, and Salvador Dalí. The *Chicken Man* and *Black Bird* were part of a series of 15 works that Kurelek completed to illustrate Gloria Kupchenko Frolick's 1976 novella *The Chicken Man*, chronicling the life of lonely prairie farmer John Babich. The *Chicken Man* was used for the book's cover. In the acknowledgements for the book, Frolick wrote: "It was in 1976 that William Kurelek wrote to me from Saskatchewan saying that he had completed the illustrations for my novel, *The Chicken Man*. 'The cover is a surrealistic public eye-catcher,' he wrote. Adding modestly, 'I didn't know I had it in me.' Later, he phoned to tell me how 'moved' he was by John Babich's story. William Kurelek died in 1977."

Starting Bid: \$9,000 CDN

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

Preview at: Heffel Montreal



**008**

LUIS FEITO

1929 - Spanish

**Untitled**

oil on canvas

signed and on verso inscribed variously  
15 1/2 x 29 1/2 inches 39.4 x 74.9 centimeters

Provenance: Galerie Arnaud, Paris  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

Estimate: \$8,000 ~ \$10,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**009**

MOLLY JOAN LAMB BOBAK

BCSFA CGP CPE CSGA CSPWC RCA 1922 - 2014 Canadian

**White Daisies in Gray Studio**

oil on board

signed and on verso signed and titled faintly  
30 x 48 inches 76.2 x 121.9 centimeters

Provenance: Winchester Galleries, Victoria  
Private Collection, Edmonton

Exhibited:

Literature:

Starting Bid: \$7,000 CDN

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

Preview at: Heffel Vancouver



**010**

MARY FRANCES PRATT

CC OC RCA 1935 - 2018 Canadian

**The Chair**

mixed media on paper

signed and dated 1997 and on verso titled on the gallery label  
30 x 23 inches 76.2 x 58.4 centimeters

Provenance: Equinox Gallery, Vancouver  
Private Collection, Vancouver  
By descent to the present Private Collection, USA

Exhibited:

Literature:

Starting Bid: \$7,000 CDN

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

Preview at: Heffel Vancouver



**011**

**BERTRAM RICHARD BROOKER**

CGP CSGA CSPWC OSA RCA 1888 - 1955 Canadian

### **Poppies**

oil on board

signed and on verso signed, titled, dated circa 1950 on a label, inscribed "O#134" and stamped with the Artist's Estate Stamp

11 1/2 x 14 1/2 inches 29.2 x 36.8 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**012**

**JACQUES GODEFROY DE TONNANCOUR**

ARCA CAS CGP OC PY QMG 1917 - 2005 Canadian

### **Paysage**

oil on board

signed and dated 1959

18 x 24 inches 45.7 x 61 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



**013**

**WILLIAM (BILL) PEREHUDOFF**

OC RCA 1918 - 2013 Canadian

### **Untitled**

acrylic on canvas

on verso signed and inscribed "to Harold" and "William - Perehudoff - b. Sask 1918"

9 1/4 x 26 7/8 inches 23.5 x 68.3 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**014**

**DARREN WATERSTON**

1965 - American

**Viscera**

oil on panel

on verso signed, titled and dated 2001

72 x 48 inches 182.9 x 121.9 centimeters

Provenance: Equinox Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



**015**

**DAPHNE ODJIG**

FCA OC PNIAI RCA WS 1919 - 2016 Canadian

**Nanabush Spirit**

pastel on paper

signed

23 x 18 inches 58.4 x 45.7 centimeters

Provenance: Bearclaw Gallery, Edmonton  
Private Collection, Edmonton

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Calgary



**016**

**DAPHNE ODJIG**

FCA OC PNIAI RCA WS 1919 - 2016 Canadian

**Seclusion**

pastel on paper

signed, dated 1981 and inscribed with the copyright symbol and on verso titled, dated and inscribed "A-217"

25 x 19 inches 63.5 x 48.3 centimeters

Provenance: Bearclaw Gallery, Edmonton  
Private Collection, Edmonton

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Calgary



**017**

JACQUES GODEFROY DE TONNANCOUR  
ARCA CAS CGP OC PY QMG 1917 - 2005 Canadian

### **Laurentian Mills, Winter**

oil on board

signed and dated 1959 and on verso signed, titled, dated January 1959 and inscribed "\$175.00" and "St-Lambert, Qué, 211 Walnut"

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Prominent Montreal Collection

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



**018**

DALEK  
1968 - American

### **Space Monkeys**

acrylic on board

on verso signed and dated 2006

48 x 48 inches 121.9 x 121.9 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**019**

DOROTHY KNOWLES  
OC 1927 - Canadian

### **Green Table Series: Roses, Tulips and Mums**

oil on canvas

on verso signed, titled, dated Jan. 31 - Feb. 1, 1980 and inscribed "OC-10-80"

38 x 45 3/4 inches 96.5 x 116.2 centimeters

Provenance: Theo Waddington Inc., Montreal  
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**020**

**HENRI LEOPOLD MASSON**

CGP CSGA CSPWC FCA OSA QMG RCA 1907 - 1996 Canadian

**Still Life with Basket**

oil on canvas

signed and on verso signed and titled

18 x 24 inches 45.7 x 61 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**021**

**ADRIAN STIMSON**

1964 - Canadian

**Bison rEvolution #6**

oil on board

signed and on verso signed, titled and dated 2021

24 x 36 inches 61 x 91.4 centimeters

Provenance: Private Collection, Saskatoon

Exhibited:

Literature:

Adrian Stimson is a member of the Siksika (Blackfoot) Nation. He has a BFA from the Alberta University for the Arts and an MFA from the University of Saskatchewan.

An interdisciplinary artist, Stimson was awarded the Governor General's Award in Visual and Media Arts in 2018, the REVEAL Indigenous Arts Award – Hnatyshyn Foundation 2017, the Blackfoot Visual Arts Award in 2009, the Alberta Centennial Medal in 2005 and the Queen Elizabeth II Golden Jubilee Medal in 2003. He works are included in many prominent collections including the British Museum, Montreal Museum of Fine Arts, Art Gallery of Ontario, Remai Modern, Saskatoon, Mackenzie Art Gallery, Regina, Art Gallery of Alberta and the Campbelltown Arts Centre, Australia.

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Calgary



**022**

**ARTHUR SHILLING**

1941 - 1986 Canadian Indigenous

**The Broadview Studio**

oil on board

signed and dated 1974 and on verso titled  
18 3/4 x 15 inches 47.6 x 38.1 centimeters

Provenance: Private Collection, Ontario  
Exhibited:  
Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**023**

**JAMES BROOKS**

1906 - 1992 American

**Untitled**

mixed media on paper

signed and dated 1965  
10 x 11 inches 25.4 x 27.9 centimeters

Provenance: Private Collection, Ontario  
Exhibited:  
Literature:

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**024**

**FRITZ BRANDTNER**

CGP CSGA CSPWC QMG 1896 - 1969 Canadian

**Forest Interior**

mixed media on paper on board

signed and on verso signed, titled on the gallery label and inscribed "Montreal"  
9 1/2 x 12 7/8 inches 24.1 x 32.7 centimeters

Provenance: Kastel Gallery, Montreal  
Private Collection, Ontario  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, January 31, 2013, lot  
16  
Private Collection, Toronto

Exhibited:  
Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**025**

PAUL FOURNIER

1939 - Canadian

**Florida Mirror from the Terrace**

mixed media on paper

on verso titled, dated 1979 and inscribed "Paul Fournier"

36 x 24 inches 91.4 x 61 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,300 CDN

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

Preview at: Heffel Vancouver



**026**

RALPH WALLACE BURTON

1905 - 1983 Canadian

**Spring in Lanark County, Ontario**

oil on canvas

signed and on verso signed, titled and titled on the gallery label, dated 1976 and inscribed "Ottawa" and "A-1549-SLLL"

25 x 32 inches 63.5 x 81.3 centimeters

Provenance: Watson Art Galleries Ltd., Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**027**

DARREN WATERSTON

1965 - American

**Four works: Series 1873 No. 6; Series 1874, No. 13; Series 1874, No. 14; Series 1875, No. 9**

mixed media on paper

initialed and dated 2004 and on verso titled, dated and inscribed "mixed media on 19th century botanical specimens" on the gallery labels

9 x 7 inches 22.9 x 17.8 centimeters

Provenance: Equinox Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Each work measures 9 x 7 inches, not including the frame.

Starting Bid: \$1,300 CDN

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

Preview at: Heffel Vancouver



**028**

IAIN BAXTER&

OC 1936 - Canadian

### **Laminated Paper Bag**

mixed media

19 1/2 x 14 inches 49.5 x 35.6 centimeters

Provenance: Rolf Nelson Gallery, Los Angeles  
Private Collection, Illinois

Exhibited: Rolf Nelson Gallery, Los Angeles, "IT" Exhibition, November 29 - December 23, 1966

Literature:

In December of 1966, Rolf Nelson Gallery in Los Angeles held an exhibition featuring works by conceptualist Ian Baxter&. Entitled the "IT" exhibition, the announcement card listed the works as being by N.E. Baxter Thing Co. These were nascent forms of the foundationally important artist collective N.E. Thing Co., led by co-presidents Baxter& and then partner Ingrid Baxter from 1967 to 1978. Influenced by media theorist Marshall McLuhan, this legally incorporated business used corporate mechanisms and trappings to present their art practice alongside contemporary culture, and employed a faceless corporate façade to grant them artistic anonymity.

Known for producing daring and cheeky works which intentionally obliterate traditional definitions of art-making, Baxter& has incorporated technologies such as the telex machine (a precursor to the fax machine), laminators and vacuum-sealers to engage with concepts at the intersection of art, industry and consumer culture. His body of work has been widely influential, and it laid the groundwork for many artists, including leading members of the Vancouver School such as Vikky Alexander, Jeff Wall, Stan Douglas and Rodney Graham.

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**029**

IAIN BAXTER&

OC 1936 - Canadian

### **Still Life: Laminated Drawings of a Sponge Bottled in Plastic Twice No. 4**

mixed media

signed, titled and dated 1965 and on verso signed, titled and dated April-May 1965

15 x 15 1/2 inches 38.1 x 39.4 centimeters

Provenance: Rolf Nelson Gallery, Los Angeles  
Private Collection, Illinois

Exhibited: Rolf Nelson Gallery, Los Angeles, "IT" Exhibition, November 29 - December 23, 1966

Literature:

For more additional details on this work, please refer to lot 028.

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**030**

IAIN BAXTER&  
OC 1936 - Canadian

**Still Life: Laminated Drawings of a Sponge Bottled in Plastic  
Twice No. 6**

mixed media

signed, titled and dated 1965 and on verso signed, titled and dated April - May 1965  
15 x 15 1/2 inches 38.1 x 39.4 centimeters

Provenance: Rolf Nelson Gallery, Los Angeles  
Private Collection, Illinois

Exhibited: Rolf Nelson Gallery, Los Angeles, "IT" Exhibition, November 29 - December 23, 1966

Literature:

For more additional details on this work, please refer to lot 028.  
Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**031**

IAIN BAXTER&  
OC 1936 - Canadian

**Still Life: Plastic Bottle with Mix**

photocopy

signed, titled, editioned 1/5 and dated 1965  
9 1/4 x 7 1/2 inches 23.5 x 19.1 centimeters

Provenance: Rolf Nelson Gallery, Los Angeles  
Private Collection, Illinois

Exhibited: Rolf Nelson Gallery, Los Angeles, "IT" Exhibition, November 29 - December 23, 1966

Literature:

For more additional details on this work, please refer to lot 028.  
Please note: this work is unframed.

Starting Bid: \$250 CDN

Estimate: \$500 ~ \$1,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**032**

ROGER-FRANÇOIS THÉPOT

1925 - 2003 French

**Trapèzes et carrés #2**

gouache on paper

signed and dated 1961 and on verso titled "Trapèzes et Carrés #2" [sic] and dated on a label  
14 x 10 1/2 inches 35.6 x 26.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**033**

PHILIPPE HOSIASSON

1898-1978 Ukranian

**Blue Grey**

oil on canvas

signed and dated 1960 and on verso signed, titled and dated  
39 x 31 1/2 inches 99.1 x 80 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$2,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**034**

CARLO NANGERONI

1922 - 2018 American

**Untitled**

mixed media on paper

signed indistinctly and dated 1966  
13 1/2 x 9 3/4 inches 34.3 x 24.8 centimeters

Provenance: Galerie Arnaud, Paris  
Private Collection, USA  
Private Collection, Toronto

Exhibited:

Literature:

Please note this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**035**

**WILLIAM GRIFFITH ROBERTS**

ARCA CSPWC OSA 1921 - 2001 Canadian

**Tin Can Still Life**

acrylic on canvas

signed and titled and on verso titled on the gallery label  
29 1/4 x 21 1/2 inches 74.3 x 54.6 centimeters

Provenance: Roberts Gallery, Toronto  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**036**

**PAUL VANIER BEAULIEU**

RCA 1910 - 1996 Canadian

**Bouquet**

oil on board

signed and dated 1941  
7 x 5 1/2 inches 17.8 x 14 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



**037**

**BARBARA MCGIVERN**

1950 - Canadian

**HC1**

acrylic and gold leaf on canvas

on verso signed, titled, inscribed variously and stamped with the Estate Stamp #315  
18 x 24 inches 45.7 x 61 centimeters

Provenance: Estate of the Artist, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**038**

WILLIAM GRIFFITH ROBERTS

ARCA CSPWC OSA 1921 - 2001 Canadian

**Queen Alexandra, her grandchildren, and dogs**

collage on canvas

signed and titled and on verso titled on the gallery label  
40 x 50 inches 101.6 x 127 centimeters

Provenance: Roberts Gallery, Toronto  
Private Collection, Ontario

Exhibited:  
Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**039**

WILLIAM GRIFFITH ROBERTS

ARCA CSPWC OSA 1921 - 2001 Canadian

**Two for the Show**

watercolour on paper

signed and titled  
24 x 36 inches 61 x 91.4 centimeters

Provenance: Private Collection, Ontario

Exhibited:  
Literature:

Starting Bid: \$150 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**040**

WILLIAM GRIFFITH ROBERTS

ARCA CSPWC OSA 1921 - 2001 Canadian

**Sun and Rain**

watercolour on paper

signed and titled and on verso titled and dated circa 1995 on the gallery label  
14 1/2 x 17 1/2 inches 36.8 x 44.5 centimeters

Provenance: Thielsen Galleries, London, Ontario  
Private Collection, Ontario

Exhibited:  
Literature:

Starting Bid: \$150 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**041**

WILLIAM GRIFFITH ROBERTS  
ARCA CSPWC OSA 1921 - 2001 Canadian

### Three Windows

watercolour on paper

signed and titled

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

Provenance: Private Collection, Ontario

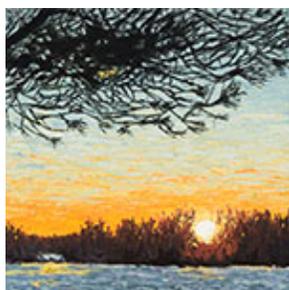
Exhibited:

Literature:

Starting Bid: \$150 CDN

Estimate: \$300 ~ \$500 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



**101**

MATT BAHEN  
1979 - Canadian

### Sunset

oil on canvas

on verso signed, titled and dated 2020

36 x 36 inches 91.4 x 91.4 centimeters

Provenance: Nicholas Metivier Gallery, Toronto  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,300 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**102**

DAVID BOLDUC  
1945 - 2010 Canadian

### Persian Gold

oil on canvas

on verso signed, titled and dated 1976

75 x 72 inches 190.5 x 182.9 centimeters

Provenance: Waddington & Gorce Inc., Montreal  
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



**103**

**DENNIS EUGENE NORMAN BURTON**

1933 - 2013 Canadian

**Edge**

oil on board

signed and dated 1958 and on verso signed, titled, dated February 1958 and inscribed "never shown" and "58"

36 x 48 inches 91.4 x 121.9 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**104**

**JACK HAMILTON BUSH**

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977 Canadian

**Greenfield and Sun**

lithograph on paper

signed in the plate, titled on a label, dated 1960 in the plate and embossed "Mark Graf Reproductions Hudson Que Canada"

20 x 26 1/2 inches 50.8 x 67.3 centimeters

Provenance: The Estate of the Artist  
Private Collection, Ontario

Exhibited:

Literature:

The label in the lower right reads "The Agnes Etherington Art Centre / Queen's University at Kingston, Ontario / Published with the Assistance of the Canada Council"

The original watercolour is in the collection of the Agnes Etherington Art Centre, Queen's University, Kingston, donated 1962.

Please note: this work is unframed.

Starting Bid: \$350 CDN

Estimate: \$700 ~ \$900 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**105**

JACK HAMILTON BUSH

ARCA CGP CSGA CSPWC OSA P11 1909 - 1977 Canadian

**Jeté en l'air**

silkscreen on paper

signed, titled, editioned 15/100 and dated 1976  
27 x 37 1/2 inches 68.6 x 95.2 centimeters

Provenance: Private Collection, Vancouver  
Exhibited:  
Literature:

Starting Bid: \$2,000 CDN  
Estimate: \$3,000 ~ \$5,000 CDN  
Preview at: Heffel Vancouver



**106**

RIC EVANS

1946 - Canadian

**Euclid**

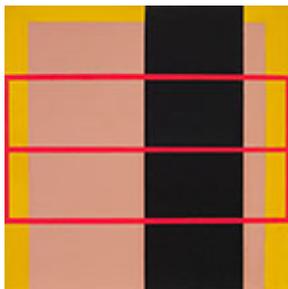
oil on board

on verso signed, titled and dated 2014  
24 x 24 inches 61 x 61 centimeters

Provenance: Private Collection, Victoria  
Exhibited:  
Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN  
Estimate: \$3,000 ~ \$4,000 CDN  
Preview at: Heffel Vancouver



**107**

RIC EVANS

1946 - Canadian

**West Point**

oil on canvas on board

on verso signed, titled and dated 2002  
24 x 24 inches 61 x 61 centimeters

Provenance: Private Collection, Victoria  
Exhibited:  
Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN  
Estimate: \$3,000 ~ \$4,000 CDN  
Preview at: Heffel Vancouver



**108**

GERALD GLADSTONE  
RCA 1929 - 2005 Canadian

**Universal Polarity**

oil on canvas

signed and on verso titled on the labels  
60 x 60 inches 152.4 x 152.4 centimeters

Provenance: Yaneff Gallery, Toronto  
Art Rental Service of the Art Gallery of Ontario, Toronto  
Private Collection, Toronto

Exhibited:

Literature: Gerald Gladstone: Event Horizon, Art Gallery of Ontario,  
<https://ago.ca/exhibitions/gerald-gladstone-event-horizon>, accessed June 5, 2019

Gerald Gladstone's artworks were inspired by physics, and galactic phenomena such as black holes. When creating his works, he stated that "I feel as though I reach up and bring down a chunk of space for people to examine." His dynamic sculptures and paintings showcase his keen interest in abstract astronomical forms. In *Universal Polarity*, soft blue centrifugal forces expand beyond the canvas, demonstrating Gladstone's fascination with the expansiveness of time, space and creative expression. A retrospective of his works, titled *Gerald Gladstone: Event Horizon*, was held at the Art Gallery of Ontario from November 8, 2003 to February 15, 2004.

Starting Bid: \$100 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**109**

RICHARD BORTHWICK GORMAN  
AOCA ARCA 1935 - 2010 Canadian

**Spring Paths**

oil on canvas

signed and on verso titled, dated 1983 and inscribed "#2"  
30 x 26 inches 76.2 x 66 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**110**

THOMAS SHERLOCK HODGSON

CGP CSPWC OSA P11 RCA 1924 - 2006 Canadian

**Drawing #24**

watercolour and ink on paper

signed and dated 1964 and on verso titled and dated on a label  
13 3/4 x 10 1/2 inches 34.9 x 26.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$2,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**111**

THOMAS SHERLOCK HODGSON

CGP CSPWC OSA P11 RCA 1924 - 2006 Canadian

**Sue and Renata on the beach at Acapulco in raincoats at sunset**

mixed media on card

signed, titled and dated 1965  
27 x 19 inches 68.6 x 48.3 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**112**

THOMAS SHERLOCK HODGSON

CGP CSPWC OSA P11 RCA 1924 - 2006 Canadian

**Untitled**

mixed media on paper

signed and dated 1957  
17 1/2 x 28 inches 44.5 x 71.1 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**113**

ALEXANDRA LUKE

CGP CSPWC OSA P11 1901 - 1967 Canadian

**Untitled**

watercolour on paper

signed and dated 1957

21 1/2 x 29 inches 54.6 x 73.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**114**

ALEXANDRA LUKE

CGP CSPWC OSA P11 1901 - 1967 Canadian

**Untitled**

watercolour on paper

signed and dated 1951

18 x 24 inches 45.7 x 61 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**115**

JAMES WILLIAMSON GALLOWAY (JOCK) MACDONALD

ARCA BCSFA CGP OSA P11 1897 - 1960 Canadian

**Untitled Automatic**

watercolour on paper

signed, dated 1946 and inscribed "F" and on verso titled and dated on the gallery label

7 x 10 inches 17.8 x 25.4 centimeters

Provenance: Douglas Udell Gallery  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**116**

**JAMES WILLIAMSON GALLOWAY (JOCK) MACDONALD**

ARCA BCSFA CGP OSA P11 1897 - 1960 Canadian

**Untitled, Marine Scene**

watercolour on paper

signed, dated 1945 and inscribed "D." and on verso titled on the gallery labels

10 x 14 inches 25.4 x 35.6 centimeters

Provenance: Mayberry Fine Art, Toronto  
Masters Gallery Ltd., Vancouver  
Private Collection, Calgary

Exhibited:

Literature: Michelle Jacques, Linda Jansma and Ian M. Thom, editors, Jock Macdonald: Evolving Form, Vancouver Art Gallery, 2014, page 39

Artist and educator Jock Macdonald was a pioneer in the development of abstract art in Canada. In the mid-1940s, he met British Surrealists Dr. Grace Pailthorpe and Reuben Mednikoff, and received a crucial introduction to automatic art. The automatic process requires the artist to suppress conscious intention, allowing for totally unconscious creation. Automatic art was a revelation to Macdonald. In 1946, MacDonald wrote to Dr. Pailthorpe:

"Never can you know how indebted I am to you both for the awakening and releasing of my inner consciousness. Your coming to this distant outpost has been an initiation for me, into the higher plane of creative understanding – one of the most marvelous enrichment in my life. Definitely, for me, an eternal awakening in experience which my soul was seeking for so many years."

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Calgary



**117**

**JAMES WILLIAMSON GALLOWAY (JOCK) MACDONALD**

ARCA BCSFA CGP OSA P11 1897 - 1960 Canadian

### **Willow - the Wisp**

oil on canvas board

signed and dated 1959 and on verso signed and titled

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature: Joyce Zemans, Jock Macdonald: Life & Work, Art Canada Institute, page 56

Jock Macdonald, a visionary painter and dedicated art educator, sought to convey the natural world and its spiritual elements within his works. Throughout his career, Macdonald engaged with a range of practicing artists and theorists and was continually inspired to develop a unique mode of expression. His early infatuation with the Canadian landscape was sparked by his association with Frederick Varley, while his interests in unconscious or "automatic" expression and was fostered by Surrealist mentors such as Grace Pailthorpe. However, once Macdonald joined Painters Eleven in 1953, his passion for abstraction and the confidence to experiment with fluid forms and new media flourished. As a beloved art teacher, Macdonald championed the creation of abstract painting in Canada and encouraged his students to engage with current aesthetic, mathematical and scientific theories and above all, the natural world. Macdonald staunchly believed in art's potential to connect with aspects of nature, time, and spiritual consciousness. In his lecture "Art in Relation to Nature" at the Vancouver Art Gallery in 1940, Macdonald summarizes his belief that art "is trying to tell us something, something about nature, something about the universe, and something about life...the artist no longer strives to imitate the exact appearance of nature but, rather, to express the spirit therein." Macdonald's interests in the spiritual, the natural, and the scientific converge in his 1959 canvas, "Willow - the Wisp." A Willow the wisp, or will-o'-the-wisp, is a folkloric sprite, or ghostly light which lured travellers into forests, marshlands or bogs. This diaphanous light is also a natural phenomenon caused by organic decay and the release of natural gases. A will-o'-the-wisp relates to a sense of longing and being entranced by the mysterious natural world. However, rather than portray the wisps as ethereal and elusive beings, his alabaster wisps are tactile and structural, lending them a sense of permanence and monumentality. Macdonald's composition suspends his wisp forms within an abstracted landscape of mossy greens and soft crimson, elevating their status in the natural world to stoic beacons of both spirit and science. By evoking this imagery, Macdonald references his life-long quest to locate the spiritual within nature and to find a unique stylistic modality to express it.

Starting Bid: \$7,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**118**

**SASHA PIERCE**

1974 Canadian

### **Dark Blue White**

oil on canvas

on verso signed, titled and dated 2008

16 x 12 inches 40.6 x 30.5 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$2,500 CDN

Estimate: \$8,000 ~ \$10,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**119**

**MALCOLM RAINS**

1947 - Canadian

**Towards Evening, Lake Ontario**

oil on canvas

signed and on verso signed, titled and dated 1997

42 x 84 inches 106.7 x 213.3 centimeters

Provenance: Mira Godard Gallery, Toronto  
Private Collection, Toronto  
Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 26, 2011, lot 227  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**120**

**WILLIAM RONALD**

P11 RCA 1926 - 1998 Canadian

**Disney**

acrylic on cotton

signed and dated 1984 and on verso titled, dated September 16, 1984 and inscribed "#8414"

30 x 30 inches 76.2 x 76.2 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**121**

**WILLIAM RONALD**

P11 RCA 1926 - 1998 Canadian

**Untitled**

watercolour on paper

signed and dated 1956

10 1/4 x 13 1/4 inches 26 x 33.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**122**

JOHN SCOTT

1950 - Canadian

### Face

mixed media on paper

signed and on verso initialed, dated 1993, inscribed "E.32" and numbered 025899 on a label  
17 3/4 x 23 3/4 inches 45.1 x 60.3 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**123**

JOHN SCOTT

1950 - Canadian

### Dizzy Bunny

mixed media on paper

signed and dated 1992 and on verso inscribed "E.43" and numbered 025909 on a label  
23 7/8 x 17 7/8 inches 60.6 x 45.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

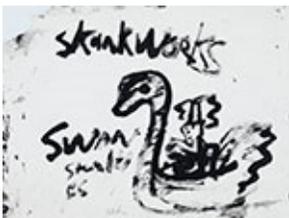
Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**124**

JOHN SCOTT

1950 - Canadian

### Skunk Works

mixed media on paper

signed and dated 1995 and on verso inscribed "E.68" and numbered 025935 on a label  
17 3/4 x 23 7/8 inches 45.1 x 60.6 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**125**

PAUL SLOGGETT

1950 - Canadian

### **Northern Mystery**

acrylic and mixed media on canvas

on verso signed, titled and dated 1987

60 x 54 inches 152.4 x 137.2 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

The full medium of this work is: acrylic, wood, and foam core on canvas.

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$2,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**126**

HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 - 1990 Canadian

### **Enigma No. 5 (Arrow & Apple)**

pen and ink (white and black) with wash on grey/green paper

signed and dated 15/16 January 1964 and on verso signed, titled on the Biennale di Venezia label and with three other labels relating to the exhibition and dated

19 x 26 1/4 inches 48.3 x 66.7 centimeters

Provenance: Private Collection, Ontario

Exhibited: XXXII Esposizione Biennale Internazionale d'Arte (Venice Biennale), Venice, Italy, 1964, catalogue no. 32

Literature:

This work is from a series that was originally included in the 1964 Venice Biennale. Two of the works were deemed offensive by a cardinal who ordered them removed. Town revelled in the situation, saying it was an honour to be banned in Italy but ironic that the pictures were removed on the complaint of a cardinal, as he regarded censorship as a cardinal sin.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**127**

**HAROLD BARLING TOWN**

CGP CPE CSGA OC OSA P11 RCA 1924 - 1990 Canadian

**Still Life on Tour**

oil on canvas

signed and dated 1989 and on verso signed, titled and dated August 1989

18 x 24 inches 45.7 x 61 centimeters

Provenance: The Drabinsky Gallery, Toronto  
Private Collection, Toronto

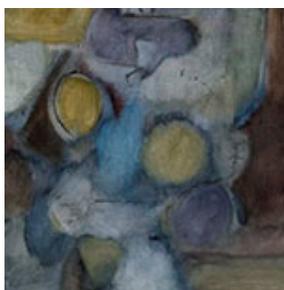
Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**128**

**JOYCE WIELAND**

OC RCA 1931 - 1998 Canadian

**Untitled**

oil on canvas

on verso dated 1960

16 x 16 inches 40.6 x 40.6 centimeters

Provenance: The Isaacs/InnuIt Gallery, Toronto  
Private Collection, Ontario

Exhibited:

Literature: Iris Nowell, Joyce Wieland: A Life in Art, 2001, page 155

Experimentation with diverse media, from textile collages and sculptural plastic installations to abstract canvases and films, distinguished Joyce Wieland's dynamic and visionary art practice. A vibrant and beloved member of the Toronto art scene, Wieland had her first solo exhibition of abstract canvases and collages at Dorothy Cameron's Here and Now Gallery in 1960. Over the next decade her works would show at the Isaacs Gallery, the Vancouver Art Gallery, and the National Gallery of Canada. Wieland's work was responsive to her time, her environment, and her personal experiences. Throughout her career, she took up the visual languages of Abstract Expressionism and Pop Art and integrated themes of intimacy, sexuality, politics, ecology and feminism. Untitled is a striking example of the abstract explorations that Wieland was producing in the early 1960s. However, as was the case with her other notable works of the period such as Redgasm (1960) and Time Machine (1959), Wieland incorporates organic and bodily forms into her abstractions. Two golden ovarian shapes ground the composition, while the washes of muted greys, violets and blues entwine to create a soft, visceral form, signalling an interior womb-like space. As Iris Nowell notes in her comprehensive biography, Wieland's paintings in the early 1960s "are manifestly important in that they reveal both an interpretation of abstraction and a depiction of sexuality heretofore unexpressed in her work. What is more, the works represent the first intimation of Joyce's artistic promise." It is in early paintings such as Untitled that we see the nascent ingenuity and experimentation with both style and subject that would expand and flourish throughout Wieland's indelible career.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**129**

**WALTER HAWLEY YARWOOD**

ARCA CGP OSA P11 1917 - 1996 Canadian

**Still Life**

oil on canvas

signed and dated 1958 and on verso titled on a label

40 x 60 inches 101.6 x 152.4 centimeters

Provenance: Private Collection, Toronto  
Sold sale of Important Canadian Art, Sotheby's Canada in association with Ritchie's,  
February 25, 2002, lot 197  
Private Collection, Ontario

Exhibited: Canadian National Exhibition, Toronto, 1958

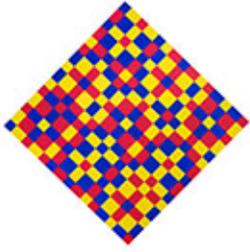
Literature: David Burnett & Marilyn Schiff, Contemporary Canadian Art, 1983, page 50

One of Walter Yarwood's most notable traits was succinctly summed up by Marilyn Schiff and David Burnett in their 1983 study of contemporary Canadian art after 1940. In the chapter about Toronto artists they wrote: "The radical character of Painters 11 came principally through the younger members of the group, with Town and Ronald, and with Hodgson, Yarwood and Mead. These five, though clearly, even fiercely, independent, were united by the explosive energy of the surfaces of their paintings and by their unwillingness to concentrate their approaches on a single line of research..." Further evidence of Yarwood's independent spirit and reluctance to be overly influenced by outside sources was his refusal to invite the influential New York critic, Clement Greenberg, to visit his studio when he came to Toronto in 1957. Yarwood may have titled this painting Still Life, however the vivid palette and bold forms of this striking composition are anything but "still". Like a subtle source of energy, the small black orb at the upper left seems to be pushing the larger ovals to its right, urging them to burst from the confines of the canvas. Here, we can sense the artist's admiration of several New York abstract expressionist artists, chiefly Franz Kline and, in this work, notes of Mark Rothko and Robert Motherwell. Nonetheless, Yarwood demonstrates his consistently independent approach in producing abstract images unlike those created by his closest contemporaries.

Starting Bid: \$13,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**201**

**GUIDO MOLINARI**

AANFM LP QMG RCA SAPQ 1933 - 2004 Canadian

**Continuum rouge et bleu**

acrylic on canvas

on verso signed and dated 5/1998

107 x 107 inches 271.8 x 271.8 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

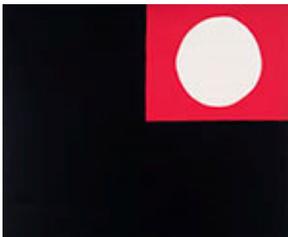
Guido Molinari's career, which spanned 1951 to 2003, can be understood in a succession of periods or series of varying lengths, such as the Stripes, the Triangulaires, the Quantifiers and the Continuums. As he was mainly focused on conducting his personal exploration of colour, Molinari was not concerned with the linearity of his oeuvre. The Continuum series – of which this work is part of – dates from 1998 to 2003, and immediately follows the Quantifiers, which date from 1977 to 1998. The later series corresponds approximately to the time when Molinari taught at Concordia University. In 1998, retired from teaching and with more time on his hands, Molinari revisited the checkerboard compositions he first explored during the 1970s to create the Continuums. Complex yet playful, these lozenge-shaped paintings also draw inspiration from Piet Mondrian's works, which Molinari encountered during his first trip to New York in 1955. In Continuum rouge et bleu, the artist plays with the proportions of the squares and rectangles that make up this large checkerboard, and the varying combinations of the three primary colours. With its monumental size and multiplicity of focal points, the viewer is engulfed by the painting as a whole. Molinari worked on the Continuums until his final series, Hommage à Mallarmé, in 2003.

Please note: each side measures 75 1/2 inches.

Starting Bid: \$45,000 CDN

Estimate: \$50,000 ~ \$70,000 CDN

Preview at: Heffel Montreal



**202**

**MARCEL BARBEAU**

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1925 - 2016 Canadian

**Le vicaire**

oil on canvas

on verso titled on the labels

23 1/2 x 28 1/2 inches 59.7 x 72.4 centimeters

Provenance: Galerie du Siècle Inc., Montreal  
The Ladies Committee Sale of Contemporary Canadian Art, Montreal  
Private Collection, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**203**

MARCEL BARBEAU

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1925 - 2016 Canadian

**Sans titre (from the Combustions originelles series)**

ink on paper

signed and dated 1951

5 3/4 x 6 inches 14.6 x 15.2 centimeters

Provenance: Galerie Roger Bellemare, Montreal  
Private Collection, Quebec

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**204**

GEORGE EDMUND ALLEYN

1931 - 2004 Canadian

**Composition**

oil on masonite

signed and dated 1959 and on verso titled on the gallery label

24 1/2 x 15 inches 62.2 x 38.1 centimeters

Provenance: Waddington and Gorce Inc, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**205**

GEORGE EDMUND ALLEYN

1931 - 2004 Canadian

**Composition**

gouache on paper

signed and dated 1959 and on verso titled and dated on a label

12 1/8 x 8 1/2 inches 30.8 x 21.6 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**206**

GEORGE EDMUND ALLEYN

1931 - 2004 Canadian

**Portrait of "S" no. 1**

oil on canvas

signed and dated 1958 and on verso signed, titled, dated and inscribed "Never varnish, ne jamais vernir" and "no. 6"

27 1/2 x 15 1/4 inches 69.8 x 38.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**207**

PAUL BÉLIVEAU

1954 - Canadian

**First investigation of Paris**

mixed media on vellum paper

signed, titled and dated 1981

30 1/4 x 22 1/4 inches 76.8 x 56.5 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

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

Preview at: Heffel Montreal



**208**

PAUL BÉLIVEAU

1954 - Canadian

**Opus Incertum : Les Vanités**

mixed media on panel

46 x 89 inches 116.8 x 226.1 centimeters

Provenance: Acquired directly from the Artist's studio by the present Private Collection, Trois-Rivières

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



**209**

PAUL BÉLIVEAU

1954 - Canadian

**Esquisse VI : L'Éducation**

mixed media on paper

signed, titled and dated 1994

65 x 29 3/4 inches 165.1 x 75.6 centimeters

Provenance: Galerie Estampe Plus, Québec  
Private Collection, Trois-Rivières

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**210**

LÉON BELLEFLEUR

AANFM CAS PY QMG 1910 - 2007 Canadian

**Sous-bois**

gouache and ink on paper

signed, titled, dated 1991 and inscribed "À Jacque et Thérèse, bien amicalement"

12 x 9 inches 30.5 x 22.9 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**211**

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

**Two White Dots**

oil on canvas

signed and dated 1960 and on verso titled on the gallery label

15 3/4 x 14 inches 40 x 35.6 centimeters

Provenance: Here and Now Gallery, Toronto  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**212**

HENRIETTE FAUTEUX-MASSÉ

AANFM AUTO 1924 - 2005 Canadian

**Untitled**

oil on board

signed

16 1/2 x 8 3/8 inches 41.9 x 21.3 centimeters

Provenance: Private Collection, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**213**

HENRIETTE FAUTEUX-MASSÉ

AANFM AUTO 1924 - 2005 Canadian

**Untitled**

mixed media on paper

signed

10 x 7 inches 25.4 x 17.8 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$700 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**214**

**PIERRE GAUVREAU**

AANFM AUTO CAS OC QMG 1922 - 2011 Canadian

## **Quelque chose comme un drapeau qui flotte**

acrylic on canvas

on verso signed, titled and dated 20/1/1978/2

18 x 24 inches 45.7 x 61 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Jacques Renaud, "Pierre Gauvreau et le ressac automatiste / Pierre Gauvreau and the Automatist Undercurrent," *Vie des arts*, vol. 23, no. 93, Winter 1978, page 102, <https://www.erudit.org/fr/revues/va/1978-v23-n93-v1177726/54786ac.pdf>, accessed February 17, 2021

*Quelque chose comme un drapeau qui flotte*, a most vibrant painting, was a departure from Pierre Gauvreau's previous works in certain ways. In this work, he expanded on the influence of the Automatist movement, in which chaos of colour and form prevailed. Though the elements of this work are still layered, it is the geometrical flag shapes that centre the painting and allude to the notion of a lighter approach to form. Dated January 20, 1978, this work was created the same day as *Entrée du pubis cobalt*, which illustrated Jacques Renaud's 1978 review in *Vie des arts* of Gauvreau's show at Gilles Corbeil Gallery in Montreal. At the time, the "Born Painter" – as Paul-Émile Borduas called him – was discovering the joy of acrylic, which dries quickly and permits a greater freedom of improvisation, while having the same durability as oil. *Quelque chose comme un drapeau qui flotte* was kept at Gauvreau's home for many years.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Montreal



**215**

**YVES GAUCHER**

ARCA 1934 - 2000 Canadian

## **Transitions**

limited edition portfolio of lithographs

signed, editioned 43/50, dated 1967 and numbered I to VIII

17 1/2 x 23 inches 44.5 x 58.4 centimeters

Provenance: Galerie Godard Lefort, Montreal  
Private Collection, Quebec City  
Sold sale of Post-War and Contemporary Art, Heffel Fine Art Auction House, June 25, 2015, lot 118  
Private Collection, Montreal

Exhibited:

Literature:

This portfolio of eight original prints was published by Galerie Godard Lefort in Montreal in 1967. Each print is signed, dated, editioned, and numbered from one to eight by the artist, and they are each separated by a sheet of archival paper. The portfolio includes a short essay in French and English, written by Doris Shadbolt, then senior curator at the Vancouver Art Gallery, and a certificate of authenticity from Galerie Godard Lefort, numbered by the artist. The portfolio is lined with cotton canvas and is inserted in a protective sleeve.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**216**

LISE GERVAIS

QMG 1933 - 1998 Canadian

### **Sans titre**

oil on canvas

signed and on verso signed and dated 1975  
14 x 12 inches 35.6 x 30.5 centimeters

Provenance: Private Collection, Ontario  
Exhibited:  
Literature:

Starting Bid: \$3,000 CDN  
Estimate: \$6,000 ~ \$8,000 CDN  
Preview at: Heffel Montreal



**217**

JEAN-PAUL JÉRÔME

AANFM LP RCA 1928 - 2004 Canadian

### **Terre cuite**

acrylic on canvas board

signed and dated 1977 and on verso signed, titled, dated and inscribed "#45-E Montreal"  
4 1/2 x 8 1/2 inches 11.4 x 21.6 centimeters

Provenance: Private Collection, Montreal  
Private Collection, Ontario  
Exhibited:  
Literature:

Starting Bid: \$400 CDN  
Estimate: \$800 ~ \$1,200 CDN  
Preview at: Heffel Montreal



**218**

JEAN-PAUL JÉRÔME

AANFM LP RCA 1928 - 2004 Canadian

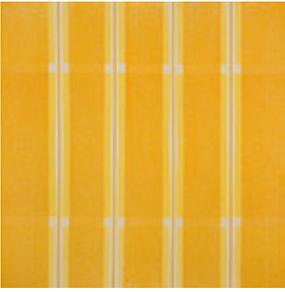
### **L'été des Indiens - Trois**

acrylic on canvas

signed and dated 1985 and on verso signed, titled, dated and inscribed "Montréal" / "8M" / "47" / "#34"  
10 x 20 inches 25.4 x 50.8 centimeters

Provenance: Private Collection, Ontario  
Exhibited:  
Literature:

Starting Bid: \$1,000 CDN  
Estimate: \$3,000 ~ \$4,000 CDN  
Preview at: Heffel Montreal



**219**

RICHARD LACROIX

1939 Canadian

**Orange and Yellow Relief**

acrylic on canvas

on verso signed, titled on the gallery label and dated 1966  
32 x 32 inches 81.3 x 81.3 centimeters

Provenance: Dunkelman Gallery, Toronto  
Private Collection, Ontario

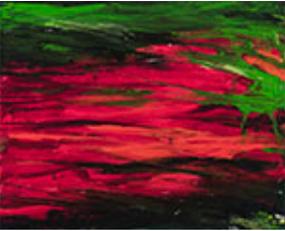
Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



**220**

RITA LETENDRE

AANFM ARCA OC QMG 1928 - Canadian

**Les pleurs du poète**

oil on canvas

initialed and dated 2001 and on verso signed, titled "The cry of the poet" (crossed out) and re-titled "The Crying of the Poet" and titled on the gallery label and dated  
8 x 10 inches 20.3 x 25.4 centimeters

Provenance: Galerie Simon Blais, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**221**

RITA LETENDRE

AANFM ARCA OC QMG 1928 - Canadian

**Cantatas**

oil on canvas

on verso signed, titled and dated 2002  
12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Galerie Simon Blais, Montreal  
Private Collection, Ontario

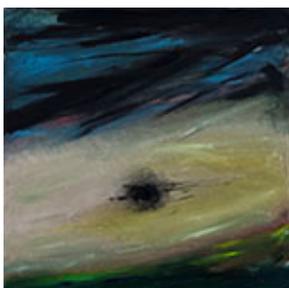
Exhibited:

Literature:

Starting Bid: \$700 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**222**

RITA LETENDRE  
AANFM ARCA OC QMG 1928 - Canadian

**Silence astral**

oil on canvas

on verso signed, titled twice and dated 2005  
30 x 30 1/4 inches 76.2 x 76.8 centimeters

Provenance: Galerie Simon Blais  
Private Collection, Ontario

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



**223**

RITA LETENDRE  
AANFM ARCA OC QMG 1928 - Canadian

**Sans titre**

mixed media on paper

signed and dated 1961  
15 1/2 x 22 1/4 inches 39.4 x 56.5 centimeters

Provenance: Kastel Gallery, Montreal  
Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts  
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



**224**

MARCELLE MALTAIS  
AANFM 1933 - 2018 Canadian

**Fleur d'hiver**

oil on canvas

signed and dated 1961 and on verso titled and dated on the gallery label  
10 5/8 x 8 5/8 inches 27 x 21.9 centimeters

Provenance: Galerie Valentin, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**225**

JEAN ALBERT MCEWEN

AANFM RCA 1923 - 1999 Canadian

**Sans titre**

watercolour on paper

signed and dated 1996 and on verso inscribed "176"

22 1/4 x 30 1/8 inches 56.5 x 76.5 centimeters

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

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Montreal



**226**

JEAN ALBERT MCEWEN

AANFM RCA 1923 - 1999 Canadian

**Paradis Regained #10**

acrylic on canvas

on verso signed, titled and dated 1974

12 x 12 inches 30.5 x 30.5 centimeters

Provenance: Marlborough-Godard, Montreal  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$7,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**227**

JEAN ALBERT MCEWEN

AANFM RCA 1923 - 1999 Canadian

**Sans titre**

watercolour on paper

signed, dated 1996 and inscribed "134" and on verso inscribed "134"

22 x 29 7/8 inches 55.9 x 75.9 centimeters

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

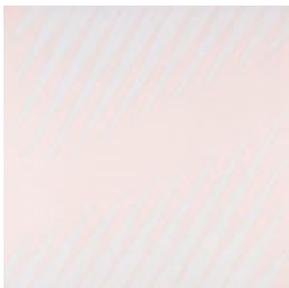
Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Montreal



**228**

FRANÇOISE TOUNISSOUX

1947 - Canadian

**Tension 6**

acrylic on canvas

on verso signed, titled and dated mars 1976

36 x 36 inches 91.4 x 91.4 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**229**

CLAUDE TOUSIGNANT

AANFM LP QMG RCA 1932 - Canadian

**Triptyque II**

serigraph on paper

signed, titled, editioned 41/150 and dated 1970

20 x 26 inches 50.8 x 66 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**301**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Package One for Christo**

colour etching and drypoint

signed, editioned Proof, dated 9-1970 and inscribed "working" and on verso inscribed "BG-E-1970-28" and "P.021" and stamped Studio Betty Goodwin

16 1/2 x 13 3/4 inches 41.9 x 34.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, pages 11, 34, listed and reproduced page 130

Please note: the full sheet size of this work is 25 1/2 x 19 5/8 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Parcels were the first subject she worked on in 1969, and they held a personal significance for the artist. At the time, her son was living in Karachi, Pakistan, and parcels were the only physical link between them. In her entry dated October 8, 1970 in her notebook with a blue-taped spine, Goodwin wrote "I identify with the parcel – wrapped up and unknown."

Package One for Christo is part of a series of prints in homage to Romanian-born artist Christo, who is known for wrapping buildings and landscapes. Goodwin was the only child of Romanian and Jewish immigrants. Package One for Christo corresponds to the front of the same package as the one in Package Two for Christo, which showcases the back.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**302**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

### **Profile of a Glove (Gloves No. 3)**

etching on paper

titled, editioned Proof 1 and dated August 1970 and on verso inscribed "BG-E-1970-09" and "GL.025" and stamped Studio Betty Goodwin

14 3/4 x 18 inches 37.5 x 45.7 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed page 147 and reproduced page 146

Please note: the full sheet size of this work is 15 3/4 x 18 3/4 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. Her Gloves series was one of her first soft-ground etching subjects, and depicts the same kind of gloves she would wear while making her prints.

There exists two variations of Profile of a Glove (Gloves No. 3), one with the fingers pointed down and the other with fingers pointing up. She also experimented with a different colour scheme for the three gloves (blue, red and black).

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**303**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

### **Vest for Beuys**

etching on paper

signed, titled, editioned 1/15, dated 3-1972 and stamped "Approved" and on verso inscribed "BG-E-1972-13" and "V.014" and stamped Studio Betty Goodwin  
21 1/2 x 27 3/4 inches 54.6 x 70.5 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed page 182 and similar work reproduced page 189

Please note: the full sheet size of this work is 34 1/4 x 29 1/2 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. Among these works, her Vest series is especially significant, and is very personal to the artist. Spanning four years, the series was directly inspired by her two "fathers" - her biological father, who trained as a tailor in Romania and worked as a factory owner and vest-maker, and her artistic mentor Joseph Beuys, who often wore vests.

This print is a tribute to Beuys, who was known for wearing a fisherman's vest with a piece of rabbit fur above the left pocket.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**304**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Totem**

colour etching and inked embossing

signed, titled, editioned Proof III and dated 2-1970 and on verso inscribed "BG-E-1970-08" and "SH.018" and stamped Studio Betty Goodwin

20 1/2 x 9 inches 52.1 x 22.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 157

Please note: the full sheet size of this work is 25 5/8 x 20 1/8 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. For the Shirt series, she would often "pose" them with slumped shoulders or bent arms, imbuing them with an animated presence. She also folded them neatly into themselves, in a manner that is reminiscent of her Parcels series.

Totem was created using three plates for the shirt cuff, the collar and the pocket, deconstructing the shirt into fragments. The orange tie contrasts beautifully with the blue-black shirt.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**305**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **Gloves One**

etching on paper

signed, titled, editioned Proof and dated 1969 and on verso inscribed "BG-E-1969-04" and "GL.009" and stamped Studio Betty Goodwin

10 7/8 x 13 7/8 inches 27.6 x 35.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 144

Please note: the full sheet size of this work is 19 1/2 x 25 1/4 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. Her *Gloves* series was one of her first soft-ground etching subjects, and depicts the same kind of gloves she would wear while making her prints.

*Gloves One* is Goodwin's breakthrough print, as it was the first time she placed the actual object on the plate and ran it through the press. This way, rather than drawing the glove, she let the glove draw itself.

**Starting Bid: \$1,000 CDN**

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

Preview at: Heffel Montreal



**306**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

### **Folded Shirt**

etching on paper

signed, titled, dated 2-1971 and stamped with the Galerie Roger Bellemare blindstamp in lower right corner and on verso inscribed "BG-E-1971-10" and "SH.012" and stamped Studio Betty Goodwin  
25 x 19 3/4 inches 63.5 x 50.2 centimeters

Provenance: Galerie Roger Bellemare, Montreal  
Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 159

Please note: the full sheet size of this work is 31 5/8 x 24 1/2 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. For the Shirt series, she would often "pose" them with slumped shoulders or bent arms, imbuing them with an animated presence. She also folded them neatly into themselves, in a manner that is reminiscent of her Parcels series.

Goodwin experimented with two versions of *Folded Shirt*: one using two types of black ink to create a sharply textured finish – such as with this Lot - and one with a softer grey inking. A priest's shirt was used for this print.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**307**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Vest Eight (Front)**

etching on paper

signed, titled, editioned Trial Proof and dated 1972 and on verso numbered "BG-E-1972-14" and "V.047" and stamped Studio Betty Goodwin  
27 3/4 x 21 1/2 inches 70.5 x 54.6 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 178

Please note: the full sheet size of this work is 29 3/4 x 22 1/4 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. Among these works, her Vest series is especially significant, and is very personal to the artist. Spanning four years, the series was directly inspired by her two "fathers" - her biological father, who trained as a tailor in Romania and worked as a factory owner and vest-maker, and her artistic mentor Joseph Beuys, who often wore vests.

Vest Eight (Front) was an exploration of the front and back of an object with the corresponding print Vest Eight. Here, Goodwin experimented with the blackness of the vest to give it more definition and manipulate more actively the appearance of the object. She also burnished out half the vest on the copper plate for this print.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**308**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Parcel Black Label**

etching and collage on paper

titled, editioned Proof and dated II - 1970 and on verso inscribed "BG-E-1970-29" and "P.002" and stamped Studio Betty Goodwin

24 1/2 x 19 1/4 inches 62.2 x 48.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, pages 11 and 34

Please note: the full sheet size of this work is 24 7/8 x 20 1/2 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Parcels were the first subject she worked on in 1969, and they held a personal significance for the artist. At the time, her son was living in Karachi, Pakistan, and parcels were the only physical link between them. In her entry dated October 8, 1970 in her notebook with a blue-taped spine, Goodwin wrote "I identify with the parcel – wrapped up and unknown."

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**309**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Vest with Pink Lining (Proof)**

etching on paper

on verso inscribed "BG-E-(1972)-09" and "V.065" and stamped Studio Betty Goodwin  
21 1/4 x 27 1/2 inches 54 x 69.8 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed page 176 and reproduced page 177

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

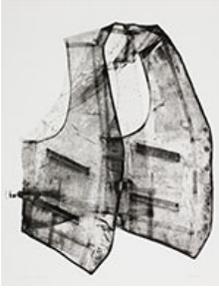
Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. Among these works, her Vest series is especially significant, and is very personal to the artist. Spanning four years, the series was directly inspired by her two "fathers" - her biological father, who trained as a tailor in Romania and worked as a factory owner and vest-maker, and her artistic mentor Joseph Beuys, who often wore vests.

Vest with Pink Lining is a variant of the Vest Seven print, in which the lining of the vest is printed in a combination of brown and pink. One of these impressions is in the collection of the Montreal Museum of Fine Arts.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**310**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Vest No. 2**

etching on paper

signed, titled, editioned Proof III and dated 1-1970 and on verso inscribed "BG-E-(1970)-18" and "V.057" and stamped Studio Betty Goodwin  
27 1/2 x 21 1/2 inches 69.8 x 54.6 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 170

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."  
Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. Among these works, her Vest series is especially significant, and is very personal to the artist. Spanning four years, the series was directly inspired by her two "fathers" - her biological father, who trained as a tailor in Romania and worked as a factory owner and vest-maker, and her artistic mentor Joseph Beuys, who often wore vests.  
Vest Two was printed in two separate "states," one in 1970 and the second in 1971. Goodwin used this term to designate different variations of the same print. This particular example is part of State 1, which particularly impressed Yves Gaucher with its velvety black finish, as recorded in Goodwin's technical notes.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**311**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **Gloves**

monotype on paper

signed, dated 1971 and inscribed "Monotype" and on verso inscribed "BG-E-1971-06" and "GL.031" and stamped Studio Betty Goodwin

20 x 26 inches 50.8 x 66 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities.

Her *Gloves* series was one of her first soft-ground etching subjects, and depicts the same kind of gloves she would wear while making her prints.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**312**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **Shorts**

etching on paper

on verso inscribed "BG-E-(1969)-08" and "VE.013" and stamped Studio Betty Goodwin  
21 1/2 x 25 1/4 inches 54.6 x 64.1 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 112

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

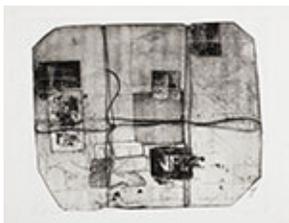
Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities.

Here, she wanted to go beyond the mere representation of shorts, and ran actual shorts through the printing press. In the October 25, 1969 entry in her notebook, Goodwin wrote: "Shorts – take them beyond image of shorts...think in terms of creative wiping – push as far as you can go and then achieve the impossible – push the medium."

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**313**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Parcel 7**

etching on paper

signed, titled, dated 6-1969 and inscribed "State 1, 2-6" and on verso inscribed "BG-E-1969-22" and "P.031" and stamped Studio Betty Goodwin  
17 x 20 3/4 inches 43.2 x 52.7 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, pages 11, 34, listed page 123 and reproduced page 124

Please note: the full sheet size of this work is 19 3/4 x 25 3/8 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Parcels were the first subject she worked on in 1969, and they held a personal significance for the artist. At the time, her son was living in Karachi, Pakistan, and parcels were the only physical link between them. In her entry dated October 8, 1970 in her notebook with a blue-taped spine, Goodwin wrote "I identify with the parcel – wrapped up and unknown."

For Parcel 7, Goodwin created four colour schemes: state 1 is all black (as is this Lot), state 2 has black string, brown wrapping and a blue label, state 3 has a green tint and state 4 is brown with a green label.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**314**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Parcel VII**

etching on paper

signed, titled, editioned Artist Proof, dated 1971 and inscribed "2nd state" and on verso inscribed "BG-E-1971-17" and "P.036" and stamped Studio Betty Goodwin  
13 3/4 x 12 1/2 inches 34.9 x 31.8 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, pages 11 and 34

Please note: the full sheet size of this work is 25 3/4 x 19 5/8 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher’s etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, “over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist.”

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Parcels were the first subject she worked on in 1969, and they held a personal significance for the artist. At the time, her son was living in Karachi, Pakistan, and parcels were the only physical link between them. In her entry dated October 8, 1970 in her notebook with a blue-taped spine, Goodwin wrote “I identify with the parcel – wrapped up and unknown.”

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**315**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Fragments**

etching on paper

signed, editioned H.C. and dated 1973 and on verso inscribed "BG-E-1973-12" and "V.043" and stamped Studio Betty Goodwin

11 3/4 x 8 3/4 inches 29.8 x 22.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 185

Please note: the full sheet size of this work is 25 1/2 x 19 1/2 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher’s etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, “over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist.”

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Fragments was created by running a button, buttonhole, a needle and thread through the press.

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



**316**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **Cap**

etching on paper

signed, editioned Artist Proof and dated 1973 and on verso inscribed "BG-E-1973-13" and "CH.002" and stamped Studio Betty Goodwin

16 1/2 x 13 3/4 inches 41.9 x 34.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed and reproduced page 165

Please note: the full sheet size of this work is 25 1/2 x 19 3/4 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities.

Cap was commissioned by André Bachand for Les Amis de la Gravure in Montreal. This subject first appeared in drawings and notes in the summer of 1970, when Goodwin was thinking of affixing a cap to a canvas mounted on board, then covering it with several thin washes of oil paint.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**317**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Parcel 8**

etching on paper

signed, titled, editioned Proof 1, dated 7-1969 and inscribed "State 1" and on verso inscribed "BG-E-1969-09" and "P.052" and stamped Studio Betty Goodwin  
17 x 20 3/4 inches 43.2 x 52.7 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, pages 11 and 34

Please note: the full sheet size of this work is 19 5/8 x 25 5/8 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Parcels were the first subject she worked on in 1969, and they held a personal significance for the artist. At the time, her son was living in Karachi, Pakistan, and parcels were the only physical link between them. In her entry dated October 8, 1970 in her notebook with a blue-taped spine, Goodwin wrote "I identify with the parcel – wrapped up and unknown."

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**318**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **Parceled Shoes for the Long Distance Runner**

etching and drypoint

on verso inscribed "BG-E-(1970-71)-02" and "Soul.003" and stamped Studio Betty Goodwin

14 3/4 x 17 3/4 inches 37.5 x 45.1 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed page 141 and reproduced page 140

Please note: the full sheet size of this work is 19 5/8 x 25 3/4 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities.

According to Rosemarie L. Tovell, the idea for this print probably came from the first moon landing. Among Goodwin's notes was imagery based on the photograph of the footprint left by the astronauts in the moon dust. The idea evolved with Goodwin wrapping real running shoes in paper and pressing them into the soft ground of the plate.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**319**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **2 Containers**

etching and embossing on paper

signed, titled, editioned 1/15, dated 12-1969 and inscribed "State 1" and on verso inscribed "BG-E-1969-11" and "P.054" and stamped Studio Betty Goodwin

13 1/4 x 21 3/4 inches 33.7 x 55.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed page 128 and reproduced page 129

Please note: the full sheet size of this work is 21 1/4 x 29 1/2 inches.

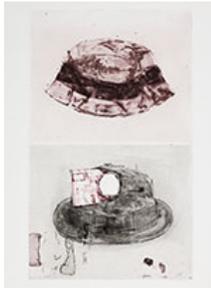
Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. *2 Containers* was created by etching a paper bag alongside an embossed impression left by a Bertolli olive oil tin.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**320**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Two Hats with Tin Two**

etching and colour embossing

signed and dated 1-1970 and on verso inscribed "BG-E-1970-31" and "CH.004" and stamped Studio Betty Goodwin

27 1/2 x 16 1/2 inches 69.8 x 41.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11, listed page 165 and reproduced page 164

Please note: the full sheet size of this work is 29 5/8 x 22 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities.

This print is a combination of *Crushed Hat* and *Hat with Tin*. Around 1968 or 1969, Goodwin took a series of photographs of Dan's Hat Store in Montreal. The window display had hats placed on hooks and stands over a solid background. The presence of the crushed tin might be a reference to objects found in the streets, from where someone could look into Dan's Hat Store window display.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**321**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **Shirt Two**

etching on paper

signed, editioned Proof and dated 1-1970 and on verso inscribed "BG-E-1970-17" and "SH.005" and stamped Studio Betty Goodwin

27 1/2 x 21 3/4 inches 69.8 x 55.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, page 11, listed page 153 and reproduced page 152

Please note: the full sheet size of this work is 33 1/4 x 26 1/4 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. For the Shirt series, she would often "pose" them with slumped shoulders or bent arms, imbuing them with an animated presence. She also folded them neatly into themselves, in a manner that is reminiscent of her Parcels series.

The use and style of the numbers 4 and 6 in this print is inspired by artist Jasper Johns. They also refer to her son Paul's birth year - 1946. In other variations of this print, she experimented with the amount of blue in the inking plate.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**322**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

### **Shirt IV**

etching on paper

signed, titled, editioned Artist Proof 4/5 and dated 1971 and on verso inscribed "BG-E-1971-08" and "SH.002" and stamped Studio Betty Goodwin  
31 1/4 x 23 1/2 inches 79.4 x 59.7 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Godwin*, National Gallery of Canada, 2002, page 11, listed page 160 and reproduced page 161

Please note: the full sheet size of this work is 37 5/8 x 28 1/4 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities. For the Shirt series, she would often "pose" them with slumped shoulders or bent arms, imbuing them with an animated presence. She also folded them neatly into themselves, in a manner that is reminiscent of her Parcels series.

According to Rosemarie L. Tovell, this print holds a special place in Goodwin's oeuvre. The print was made with her son's shirt, and was selected for the Arts Council of Great Britain Prize at the Third British International Print Biennale in 1972. This was the first significant recognition she received in this medium after almost 20 years of printmaking.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**323**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

## **Gloves**

monotype on paper

signed, dated 9-1971 and inscribed "Monotype" and on verso inscribed "BG-E-1971-05" and "GL.030" and stamped Studio Betty Goodwin

20 x 26 inches 50.8 x 66 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, page 11

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of mediums – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell "Over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Many of her series focused on different articles of clothing, as she was interested in their anthropomorphic qualities.

Her *Gloves* series was one of her first soft-ground etching subjects, and depicts the same kind of gloves she would wear while making her prints.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**324**

**BETTY ROODISH GOODWIN**

CPE OC 1923 - 2008 Canadian

**Parceled Landscape**

etching, watercolour and postage stamps

signed, titled and dated 1970 and on verso inscribed "BG-E-1970-23" and "P.003" and stamped Studio Betty Goodwin

13 1/2 x 16 3/4 inches 34.3 x 42.5 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, National Gallery of Canada, 2002, pages 11, 34, listed and reproduced on page 132

Please note: the full sheet size of this work is 25 1/2 x 19 1/2 inches.

Born in Montreal in 1923, Betty Goodwin worked for nearly 50 years in a variety of media – painting, drawing, collage, printmaking and sculpture. Often associated with themes of loss, absence and memory, her works are poignant and connect deeply with both the public and critics. In 1968, Goodwin attended Yves Gaucher's etching class at Sir George Williams University (now Concordia University). This decision proved immensely significant for her career, as printmaking allowed her to reconnect to her artistic beginnings and brought her national and international recognition. In the words of art historian and curator Rosemarie L. Tovell, "over the last three decades, Goodwin has created one of the most significant and original bodies of prints produced by any Canadian artist."

Similar to her earlier still life paintings, Goodwin focused on household objects for her printmaking practice, often running the actual object through the soft-ground plate to better capture its essence. Parcels were the first subject she worked on in 1969, and they held a personal significance for the artist. At the time, her son was living in Karachi, Pakistan, and parcels were the only physical link between them. In her entry dated October 8, 1970 in her notebook with a blue-taped spine, Goodwin wrote "I identify with the parcel – wrapped up and unknown."

With *Parceled Landscape*, Goodwin experimented with the collage effect of labels, postal stickers and stamps. In the upper left quadrant of the print, there is a Canadian postage stamp with what looks like a mountain landscape.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**401**

**LAWRENCE PAUL YUXWELUPTUN**

1957 - Canadian Indigenous

**Untitled Portrait in Suit**

acrylic on canvas

signed and dated 2013

68 x 49 inches 172.7 x 124.5 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$25,000 CDN

Estimate: \$35,000 ~ \$55,000 CDN

Preview at: Heffel Vancouver



**402**

ELIZABETH MCINTOSH

1967 - Canadian

**Untitled (Parallel Triangles No.2 - Blue)**

oil on canvas

on verso titled and dated 2007 - 2008 on the gallery label  
30 x 40 inches 76.2 x 101.6 centimeters

Provenance: Blanket Gallery, Vancouver  
An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**403**

MAXWELL BENNETT BATES

ASA CGP CSGA OC RCA 1906 - 1980 Canadian

**Farm Boy**

mixed media on paper

signed and on verso titled and dated 1977  
17 x 23 1/4 inches 43.2 x 59.1 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

This work is painted over a blind letterpressed print of a page from the Victoria Daily Journal, dated Tuesday, February 1, 1966.

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



**404**

IAIN BAXTER&

OC 1936 - Canadian

**Our World Needs a Green Sweep**

plastic sculpture

signed and dated 2009  
20 1/2 x 20 inches 52.1 x 50.8 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

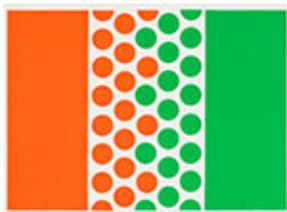
Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Heffel Vancouver



**405**

**BERTRAM CHARLES (B.C.) BINNING**

BCSFA CGP CSGA OC RAIC RCA 1909 - 1976 Canadian

### **Merging Sides**

colour silkscreen on paper

signed and editioned Artist Proof

15 x 20 inches 38.1 x 50.8 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

This print is part of the 1967 - 1970 "Centennial Suite", a portfolio containing prints by British Columbia artists Takao Tanabe, Gordon Smith, Jack Shadbolt and others.

Other editions of "Merging Sides" are in the collections of The National Gallery of Canada, and The Tate, London.

Starting Bid: \$400 CDN

Estimate: \$700 ~ \$900 CDN

Preview at: Heffel Vancouver



**406**

**TOM BURROWS**

1940 - Canadian

### **Homatoma Black and Yellow**

mixed media on board diptych

on verso signed, titled and dated 1994

24 x 48 inches 61 x 121.9 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: these works are unframed.

Starting Bid: \$1,000 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Heffel Vancouver



**407**

**PIERRE COUPEY**

1942 - Canadian

### **Lake 23**

watercolour on paper

initialed and on verso signed, titled and dated 2011 on a label

16 1/2 x 19 1/2 inches 41.9 x 49.5 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,500 CDN

Preview at: Heffel Vancouver



**408**

GREGORY RICHARD CURNOE

1936 - 1992 Canadian

**It wasn't as if I'd Come to Any Destination**

pen on paper

signed, titled and inscribed "P. 388" and on verso inscribed "Canadian Sonnet Cat. No. 59 Box No. 2" on a National Gallery of Canada label

11 x 11 1/4 inches 27.9 x 28.6 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

This is an original drawing from the book "The Great Canadian Sonnet", a collaboration between poet David McFadden, Greg Curnoe, and publisher Coach House Books. The book was first published as two volumes in 1970, and again as a single volume in 1974, 1997, and 2001.

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,500 CDN

Preview at: Heffel Vancouver



**409**

JAMIE EVRARD

1949 - Canadian

**Equinox III**

monoprint on paper

signed and titled

40 x 65 1/2 inches 101.6 x 166.4 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,500 CDN

Preview at: Heffel Vancouver



**410**

AGATHA (GATHIE) FALK

BCSA OC 1928 - Canadian

**Watermelon**

ceramic sculpture

8 1/2 x 8 1/2 x 12 1/2 inches 21.6 x 21.6 x 31.8 centimeters

Provenance: Sold sale of Fine Canadian Art, Heffel Fine Art Auction House, May 27, 1999, lot 064 An Important Private Collector, Vancouver

Exhibited:

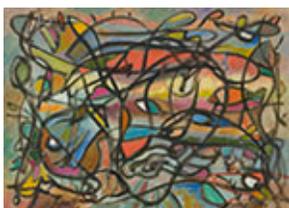
Literature:

In 1977 as part of the Vancouver Art Gallery group exhibition "Four Places", Falk filled a 1936 Ford Coupe with ceramic watermelons. This work is one of the watermelons from that piece.

Starting Bid: \$1,000 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Heffel Vancouver



**411**

JACK WELDON HUMPHREY

CAS CGP CSGA CSPWC EGP 1901 - 1967 Canadian

**Untitled**

oil on canvas

signed

18 x 25 1/2 inches 45.7 x 64.8 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**412**

SHAWN HUNT

1975 - Canadian Indigenous

**Northwest Coast Rain**

graphite on paper

signed and titled

14 x 10 1/2 inches 35.6 x 26.7 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Vancouver



**413**

HOLGER KALBERG

1967 - Canadian

**Structure**

gouache on paper

on verso titled and dated 2010 on the gallery label

14 x 11 inches 35.6 x 27.9 centimeters

Provenance: Clark & Faria Gallery, Vancouver  
An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$800 CDN

Estimate: \$1,600 ~ \$2,000 CDN

Preview at: Heffel Vancouver



**414**

**HOLGER KALBERG**

1967 - Canadian

**Untitled**

gouache on paper

18 1/2 x 16 inches 47 x 40.6 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$800 CDN

Estimate: \$1,600 ~ \$2,000 CDN

Preview at: Heffel Vancouver



**415**

**HOLGER KALBERG**

1967 - Canadian

**Untitled**

gouache on paper

14 x 11 inches 35.6 x 27.9 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$800 CDN

Estimate: \$1,600 ~ \$2,000 CDN

Preview at: Heffel Vancouver



**416**

**TIKO KERR**

1953 - Canadian

**Scirocco**

acrylic on canvas diptych

signed and dated 8.7.92 and on verso signed, titled and inscribed "DFB#1102-60"

30 x 64 inches 76.2 x 162.6 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,200 CDN

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

Preview at: Heffel Vancouver



**417**

**BARBARA ANN KIPLING**  
ARCA BCSFA 1934 - Canadian

**Head**

drypoint etching on paper

signed, titled, editioned 19/20 D4 and dated 1967  
12 x 11 3/8 inches 30.5 x 28.9 centimeters

Provenance: An Important Private Collector, Vancouver  
Exhibited:  
Literature:

Starting Bid: \$400 CDN  
Estimate: \$800 ~ \$1,000 CDN  
Preview at: Heffel Vancouver



**418**

**GARY LEE-NOVA**  
1943 - Canadian

**Nancy and Sluggo**

silkscreen on paper

signed, editioned 11/20 and dated 1999  
15 1/2 x 24 inches 39.4 x 61 centimeters

Provenance: An Important Private Collector, Vancouver  
Exhibited:  
Literature:

Please note: this work is framed in the artist's frame.

Starting Bid: \$500 CDN  
Estimate: \$1,000 ~ \$1,500 CDN  
Preview at: Heffel Vancouver



**419**

**GARY LEE-NOVA**  
1943 - Canadian

**Untitled - Alphabet Pyramid**

screenprint on paper

signed with stamp  
19 1/2 x 16 7/8 inches 49.5 x 42.9 centimeters

Provenance: An Important Private Collector, Vancouver  
Exhibited:  
Literature:

Starting Bid: \$300 CDN  
Estimate: \$600 ~ \$800 CDN  
Preview at: Heffel Vancouver



**420**

LYSE LEMIEUX

1956 - Canadian

## Head

acrylic on paper

30 x 22 1/2 inches 76.2 x 57.2 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,200 CDN

Preview at: Heffel Vancouver



**421**

ATTILA RICHARD LUKACS

YR 1962 - Canadian

## American Flag

silkscreen on fabric

signed and editioned 115/120

75 x 35 1/2 inches 190.5 x 90.2 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

This Lot is sold together with the artist's book, which is signed and editioned 115/120 on the title page.

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Vancouver



**422**

KEN LUM

1956 - Canadian

## I can't believe I'm in Paris

archival inkjet print

signed and editioned 1/100

18 x 24 inches 45.7 x 61 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Vancouver



**423**

ROYAL ART LODGE: MARCEL DZAMA/NEIL FARBER

Canadian

**Untitled - Marionette Drawing**

mixed media and graphite on paper

initialed SD

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Vancouver



**424**

AL MCWILLIAMS

1944 - Canadian

**Untitled - 1 Hand**

mixed media and print on paper

signed and dated 1995

4 1/2 x 7 1/4 inches 11.4 x 18.4 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: the full sheet size of this work is 9 3/4 x 12 inches.

Starting Bid: \$150 CDN

Estimate: \$300 ~ \$600 CDN

Preview at: Heffel Vancouver



**425**

AL MCWILLIAMS

1944 - Canadian

**Untitled - 2 Hands**

mixed media and print on paper

signed and dated 1995

4 1/2 x 7 1/4 inches 11.4 x 18.4 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

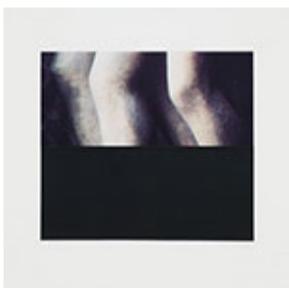
Literature:

Please note: the full sheet size of this work is 9 3/4 x 12 inches.

Starting Bid: \$150 CDN

Estimate: \$300 ~ \$600 CDN

Preview at: Heffel Vancouver



**426**

AL MCWILLIAMS

1944 - Canadian

### **Dark Drawing (Knees)**

mixed media and print on paper

on verso titled and dated 1992 on the gallery label

7 5/8 x 8 5/8 inches 19.4 x 21.9 centimeters

Provenance: Equinox Gallery, Vancouver  
An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: the full sheet size of this work is 12 x 12 inches.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



**427**

AL MCWILLIAMS

1944 - Canadian

### **Hands**

glass over photograph lead on aluminum

on verso signed, titled, dated 2005 and inscribed "for K.S."

13 1/4 x 24 1/2 inches 33.7 x 62.2 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**428**

MICHAEL EDWARD MILLER

1989 - Canadian

### **Super Macho Man Portrait**

spray paint on board

on verso signed "Mikey", titled, editioned 1/10 and dated 2013

34 1/2 x 36 inches 87.6 x 91.4 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

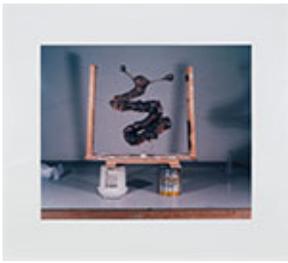
Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**429**

DAMIAN MOPPETT

1969 - Canadian

**Intestine in Studio**

C-print

31 x 37 1/2 inches 78.7 x 95.2 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



**430**

DAMIAN MOPPETT

1969 - Canadian

**Untitled (Office Photos)**

C-print

on verso titled, dated 1996 and inscribed "edition of 2 with 1 AP" on the gallery label  
15 1/4 x 18 1/4 inches 38.7 x 46.4 centimeters

Provenance: Trepanier Baer Gallery, Calgary  
An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel Vancouver



**431**

MICHAEL WILLIAM MORRIS

1942 - Canadian

**Figure Drawing #1**

coloured ink on paper

signed and dated indistinctly  
10 1/2 x 13 1/2 inches 26.7 x 34.3 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



**432**

MICHAEL WILLIAM MORRIS

1942 - Canadian

**Figure Drawing #2**

coloured ink on paper

signed and dated 1961

13 x 9 1/2 inches 33 x 24.1 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



**433**

GREG MURDOCK

1954 - Canadian

**Turbulence (Diptych)**

mixed media on board diptych

on verso titled and dated 1984 on the gallery label

96 x 96 inches 243.8 x 243.8 centimeters

Provenance: Equinox Gallery, Vancouver

An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Vancouver



**434**

JERRY PETHICK

1935 - 2003 Canadian

**Watching the City Burn in the Mirror**

mixed media

on verso titled and inscribed "14/25" and "84/7"

6 3/4 x 12 7/8 inches 17.1 x 32.7 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Jerry Pethick was the subject of the posthumous solo exhibition "Shooting the Sun / Splitting the Pie" at the Vancouver Art Gallery from October 24, 2015 to January 10, 2016.

He is known for his exploration of scientific concepts, using unexpected materials.

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



**435**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

**#1 - The Hornby Suite (Homage to Emily Carr)**

photolithograph

signed, titled "1" and editioned 22/150

22 1/2 x 14 1/2 inches 57.2 x 36.8 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

This work is from "The Hornby Suite (Homage to Emily Carr)" portfolio.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



**436**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

**#4 - The Hornby Suite (Homage to Emily Carr)**

photolithograph

signed, titled "4" and editioned 22/150

22 1/2 x 14 1/2 inches 57.2 x 36.8 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

This work is from "The Hornby Suite (Homage to Emily Carr)" portfolio.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



**437**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

**Untitled Abstraction**

ink on paper

signed and dated 1962 and on verso dated and inscribed "Ink and wash drawing #22 \$40.00" on the reverse of the mount

10 x 13 inches 25.4 x 33 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

Estimate: \$2,000 ~ \$2,500 CDN

Preview at: Heffel Vancouver



**438**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

**Untitled Nude Study**

graphite on paper

signed and dated 1939

8 1/2 x 6 inches 21.6 x 15.2 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**439**

LIONEL ARTHUR JOHN THOMAS

BCSA CGP FCA RCA 1915 - active 1995 Canadian

**The Little Ones**

oil on canvas

signed and on verso titled indistinctly, dated Oct 1949 and inscribed "#15" and #40"

23 x 27 inches 58.4 x 68.6 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Vancouver



**440**

LIONEL ARTHUR JOHN THOMAS

BCSA CGP FCA RCA 1915 - active 1995 Canadian

**Legend of the Cedar Forest**

oil on board

signed

24 x 19 inches 61 x 48.3 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



**441**

DEON VENTER

1953 - Canadian

**Pig Farm**

mixed media on canvas

on verso signed, titled and dated 2004

78 x 104 inches 198.1 x 264.2 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**442**

DEON VENTER

1953 - Canadian

**"Bed" after Tracey Emin "My Bed"**

mixed media on canvas

on verso signed, titled and dated 2004

78 x 104 inches 198.1 x 264.2 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**443**

DEON VENTER

1953 - Canadian

**Lamb with Seeds**

mixed media on canvas quadriptych

on verso signed, titled and dated 1999 twice

36 x 84 inches 91.4 x 213.4 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

Estimate: \$4,500 ~ \$5,500 CDN

Preview at: Heffel Vancouver



**444**

DEON VENTER

1953 - Canadian

### **Chair Hakeme**

mixed media on canvas diptych

on verso signed, titled and dated 2004

30 x 64 inches 76.2 x 162.6 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Vancouver



**445**

PAUL C. WONG

Canadian

### **Red Band**

acrylic on canvas

on verso signed, titled, dated 1965 and inscribed "\$1000"

69 1/2 x 53 1/2 inches 176.5 x 135.9 centimeters

Provenance: An Important Private Collector, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,200 CDN

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

Preview at: Heffel Vancouver



**501**

DAVID ALEXANDER

1947 - Canadian

### **View Lots Coming Up**

acrylic on canvas

signed and dated 1986 and on verso titled

47 1/2 x 58 1/2 inches 120.6 x 148.6 centimeters

Provenance: Elca London, Montreal  
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**502**

PETER NOEL LAWSON (WINTERHALTER) ASPELL  
BCSFA 1918 - 2004 Canadian

**Children of Twilight**

oil on canvas

signed and dated 1986 and on verso titled  
18 1/4 x 16 inches 46.4 x 40.6 centimeters

Provenance: Private Collection, Vancouver  
Exhibited:  
Literature:

Starting Bid: \$800 CDN  
Estimate: \$1,500 ~ \$2,500 CDN  
Preview at: Heffel Vancouver



**503**

BERTRAM CHARLES (B.C.) BINNING  
BCSFA CGP CSGA OC RAIC RCA 1909 - 1976 Canadian

**Boats at the Dock with Shoreline, West Vancouver**

ink on paper

on verso titled on the gallery label and dated circa 1942 - 1946 on the letter of authenticity signed by  
Jessie Binning  
18 x 24 inches 45.7 x 61 centimeters

Provenance: Heffel Gallery Limited, Vancouver  
Private Collection, Vancouver  
Exhibited:  
Literature:

Starting Bid: \$2,000 CDN  
Estimate: \$3,000 ~ \$4,000 CDN  
Preview at: Heffel Vancouver



**504**

BOBBIE BURGERS  
1973 - Canadian

**The Earth Laughs in Flowers**

acrylic on canvas triptych

signed and on verso signed, titled, dated 2005 and inscribed "triptych"  
72 x 96 inches 182.9 x 243.8 centimeters

Provenance: Private Collection, West Vancouver  
Exhibited:  
Literature:

Please note: this work is unframed.

Starting Bid: \$10,000 CDN  
Estimate: \$15,000 ~ \$25,000 CDN  
Preview at: Heffel Vancouver



**505**

**BOBBIE BURGERS**

1973 - Canadian

### **Sleeping in Your Soul**

acrylic on canvas

signed and on verso signed, titled and dated 2007

48 x 60 inches 121.9 x 152.4 centimeters

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

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$5,500 CDN

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

Preview at: Heffel Vancouver



**506**

**CORI CREED**

1973 - Canadian

### **Cold Stream**

oil on canvas triptych

signed and on verso titled

30 x 60 inches 76.2 x 152.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: each canvas measures 30 x 20 inches

Starting Bid: \$4,750 CDN

Estimate: \$6,000 ~ \$9,000 CDN

Preview at: Heffel Vancouver



**507**

**AGATHA (GATHIE) FALK**

BCSA OC 1928 - Canadian

### **Support System with Michaelmas Daisies #1**

oil on canvas

signed and dated 1987 and on verso titled

84 x 60 inches 213.3 x 152.4 centimeters

Provenance: Equinox Gallery, Vancouver  
Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Montreal



**508**

TIKO KERR

1953 - Canadian

### **Noodle Palace**

acrylic on canvas

on verso signed, titled, dated Feb 2010 and inscribed "3714"  
48 x 60 inches 121.9 x 152.4 centimeters

Provenance: Winsor Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**509**

TIKO KERR

1953 - Canadian

### **Bamboo Inn**

acrylic on canvas

on verso signed, titled, dated Feb 2010 and inscribed "3725"  
60 x 36 inches 152.4 x 91.4 centimeters

Provenance: Winsor Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**510**

TIKO KERR

1953 - Canadian

### **Low Flying Gulls**

acrylic on canvas

on verso signed, titled, dated March 2008 and inscribed "#3598"  
48 x 72 inches 121.9 x 182.9 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$4,500 CDN

Estimate: \$8,000 ~ \$10,000 CDN

Preview at: Heffel Vancouver



**511**

TIKO KERR

1953 - Canadian

### **The Raising of Lazarus**

acrylic on canvas

signed and on verso signed, titled, dated March 2008 and inscribed "#3599"

48 x 60 inches 121.9 x 152.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**512**

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

### **Untitled (Fetish series)**

colour pencil and crayon

40 x 25 inches 101.6 x 63.5 centimeters

Provenance: Private Collection, Victoria

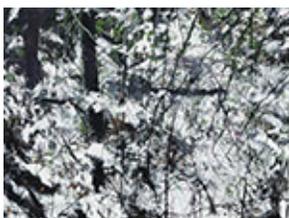
Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**513**

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

### **Cypress Mountain**

acrylic on canvas

signed and on verso inscribed "For Minerva and Bong with love Gordon"

29 1/2 x 39 1/2 inches 74.9 x 100.3 centimeters

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

Exhibited:

Literature:

Please note this work is framed in a painted white, ornate-style frame. Late in his career, Gordon experimented with new framing options for his artwork. The work was framed under Gordon's supervision, while the paint surface was still tactile, and thus re-framing the work will require additional care and caution.

Starting Bid: \$14,000 CDN

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

Preview at: Heffel Vancouver



**514**

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

### **Caledonian Square**

acrylic on canvas

on verso signed and titled

26 x 30 inches 66 x 76.2 centimeters

Provenance: Important Private Estate, British Columbia

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



**515**

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

### **Trophine**

acrylic on canvas

on verso signed and titled

23 1/2 x 25 1/2 inches 59.7 x 64.8 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**516**

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

### **West Coast Beach**

oil on board

signed

14 x 16 inches 35.6 x 40.6 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Vancouver



**601**

JACK BEDER

CAS CSGA CSPWC 1909 - 1987 Canadian

### **Wedge Form**

grey stone sculpture

signed and dated 1965 and on verso signed, titled, dated and inscribed "No. 38"  
8 x 9 1/2 x 4 inches 20.3 x 24.1 x 10.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is affixed to a wooden base measuring 2 x 7 x 5 inches.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



**602**

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

### **For Ishmael Tiller: The Ledgy Rocks**

colour etching and aquatint

signed, titled, editioned 57/75 and dated 1990  
35 1/2 x 23 1/2 inches 90.2 x 59.7 centimeters

Provenance: West End Gallery, Edmonton  
Private Collection, Vancouver

Exhibited:

Literature:

On the verso of this Lot is a letter from David Blackwood dated May 6, 1990 which reads:

"Dear Dan & Lana,

Ishmael Tiller was my grade 9 & 10 teacher in Wesleyville. He was an outstanding man and introduced me to Macbeth & Julius Caesar, Samuel Taylor Coleridge's Rhyme of the Ancient Mariner, etc. He became a good friend and during the past ten years was the local historian in the Wesleyville region. He was very ill during the time I was working on the print. The opening lines of Melville's great classic came to mind, "Call me Ishmael." I decided to include his name in the original title "The Ledgy Rocks". I sent him a copy and he was able to see it a week before he passed away. The Ledgy Rocks is a reef one mile outside the Wesleyville harbour. The Flora Nickerson struck it in 1953 and rests at the bottom of the rock.

Regards, David B."

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



**603**

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

**Pound Cove Mummers Crossing Coal Harbour Pond**

colour etching and aquatint

signed, titled, editioned 20/50 and dated 1985

19 3/4 x 31 3/4 inches 50.2 x 80.6 centimeters

Provenance: West End Gallery, Edmonton  
Private Collection, Vancouver

Exhibited: David Blackwood: The Mummer's Veil, Abozzo Gallery, Oakville, March 29 - April 13, 2003, same image  
Art Gallery of Ontario, Black Ice: David Blackwood, Prints of Newfoundland, 2011, same image

Literature: William Gough, The Art of David Blackwood, 1988, reproduced Plate 3, unpaginated  
William Gough, David Blackwood: Master Printmaker, 2001, reproduced page 86  
David Blackwood: The Mummer's Veil, Abozzo Gallery, 2003, reproduced page 12  
Katharine Lochnan, Black Ice: David Blackwood, Prints of Newfoundland, Art Gallery of Ontario, 2011, reproduced plate 55

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**604**

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

**Lone Mummer with Cat**

colour etching and aquatint

signed, titled, editioned 14/50 and dated 1987

32 1/2 x 26 1/4 inches 82.5 x 66.7 centimeters

Provenance: West End Gallery, Edmonton  
Private Collection, Vancouver

Exhibited: David Blackwood: The Mummer's Veil, Abozzo Gallery, March 29 - April 13, 2003, same image

Literature: William Gough, The Art of David Blackwood, 1988, reproduced Plate 11, unpaginated  
William Gough, David Blackwood: Master Printmaker, 2001, reproduced page 99  
David Blackwood: The Mummer's Veil, Abozzo Gallery, 2003, reproduced page 16

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**605**

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

### **Young Mummer Dressing**

colour etching and aquatint

signed, titled, editioned 47/50 and dated 1986

11 x 14 inches 27.9 x 35.6 centimeters

Provenance: West End Gallery, Edmonton  
Private Collection, Vancouver

Exhibited:

Literature: William Gough, *The Art of David Blackwood*, 1988, reproduced Plate 5, unpaginated  
William Gough, *David Blackwood: Master Printmaker*, 2001, reproduced page 94

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**606**

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

### **David Judah: Home from Bragg's Island**

colour etching and aquatint

signed, titled, editioned A/P 6/15 and dated 2005

15 x 36 inches 38.1 x 91.4 centimeters

Provenance: Winchester Galleries, Victoria  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



**607**

DAVID LLOYD BLACKWOOD

CPE CSGA CSPWC OSA RCA 1941 - Canadian

### **January Visit Home**

etching and aquatint

signed, titled, editioned 37/50 and dated 1975

19 3/4 x 31 1/2 inches 50.2 x 80 centimeters

Provenance: Gallery Pascal, Toronto  
Private Estate, Vancouver

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



**608**

EDWARD BURTYNSKY

OC RCA 1955 - Canadian

**Densified Scrap Metal #3a, Hamilton, Ontario**

colour photograph

on verso signed, titled, editioned 2/5 and dated 1997 on the artist's label

40 x 50 inches 101.6 x 127 centimeters

Provenance: Robert Koch Gallery, San Francisco  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**609**

EDWARD BURTYNSKY

OC RCA 1955 - Canadian

**Carrara Marble Quarries #2, Carrara, Italy**

digital chromogenic print

on verso signed, titled, editioned 3/10 and dated 1993 on the artist's label

27 x 34 inches 68.6 x 86.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**610**

EDWARD BURTYNSKY

OC RCA 1955 - Canadian

**Densified Tin Cans #2, Hamilton, Ontario**

colour photograph

on verso signed, titled, editioned 1/5 on the artist's label and dated 1997

40 x 50 inches 101.6 x 127 centimeters

Provenance: Robert Koch Gallery, San Francisco  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**611**

GENEVIÈVE CADIEUX

1955 - Canadian

**Sans titre (nuages)**

silver print

on verso titled, editioned 3/10 on the gallery label and dated 1998

10 3/4 x 16 1/4 inches 27.3 x 41.3 centimeters

Provenance: Galerie René Blouin, Montreal  
Private Collection, Montreal

Exhibited:

Literature:

Please note: the full sheet size of this work is 20 x 24 inches.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**612**

ALEXANDER COLVILLE

PC CC 1920 - 2013 Canadian

**Crow with Silver Spoon**

colour serigraph

signed, editioned 18/70 and dated 1972 and on verso titled, editioned and dated on the artist's label

18 x 18 inches 45.7 x 45.7 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

Estimate: \$4,000 ~ \$5,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**613**

ALEXANDER COLVILLE

PC CC 1920 - 2013 Canadian

**Black Cat**

serigraph on paper

signed, editioned 67/70 and dated 1996

14 x 14 inches 35.6 x 35.6 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Vancouver



**614**

ALEXANDER COLVILLE  
PC CC 1920 - 2013 Canadian

**Navigation**

serigraph on paper

signed, editioned 31/70 and dated 1995  
14 1/4 x 15 1/4 inches 36.2 x 38.7 centimeters

Provenance: Private Collection, Vancouver  
Exhibited:  
Literature:

Starting Bid: \$3,500 CDN  
Estimate: \$4,000 ~ \$6,000 CDN  
Preview at: Heffel Vancouver



**615**

DONIGAN CUMMING  
1947 - Canadian

**Untitled, from the series Pretty Ribbons**

gelatin silver print

12 x 17 3/4 inches 30.5 x 45.1 centimeters

Provenance: Private Collection, Montreal  
Exhibited:  
Literature:

Starting Bid: \$400 CDN  
Estimate: \$600 ~ \$800 CDN  
Preview at: Heffel Montreal



**616**

MICHEL DE BROIN  
1970 Canadian

**Solitude**

C-print

on verso signed, titled, dated 2002 and inscribed "first of a series of five photos"  
17 1/2 x 21 inches 44.5 x 53.3 centimeters

Provenance: Private Collection, Montreal  
Exhibited:  
Literature:

Please note: this work is framed without glass.

Starting Bid: \$1,500 CDN  
Estimate: \$3,000 ~ \$4,000 CDN  
Preview at: Heffel Montreal



**617**

CHRISTOS DIKEAKOS

1946 Canadian

**skwácháys**

c-print with mylar overlay

signed, titled under the mat, editioned A/P and dated 1992

6 1/2 x 16 1/8 inches 16.5 x 41 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

This work is unique, as is the large version of this work which is in the collection of the Vancouver Art Gallery.

Consignor proceeds from the sale of this Lot will benefit City Opera Vancouver.

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



**618**

SOREL ETROG

RCA 1933 - 2014 Canadian

**Prout Study**

bronze sculpture

signed and editioned 3/10 on the base

12 x 2 3/4 x 2 inches 30.5 x 7 x 5.1 centimeters

Provenance: Private Collection, Ontario

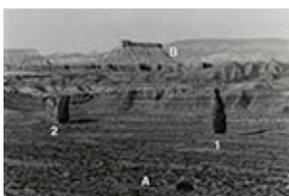
Exhibited:

Literature:

Starting Bid: \$7,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**619**

CHARLES GAGNON

ARCA 1934 - 2003 Canadian

**Myth II - Untitled, Utah**

gelatin silver photograph

on verso titled, editioned 7/9, dated circa 1996 and stamped Print from the Estate of Charles Gagnon and initialed MG

12 1/2 x 18 1/2 inches 31.8 x 47 centimeters

Provenance: Estate of the Artist  
Galerie Roger Bellemare, Montreal  
Private Collection, Quebec

Exhibited:

Literature:

Please note: the full sheet size of this work is 16 x 19 7/8 inches.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



**620**

FAY GODWIN

1931 - 2005 British

**A Winchelsea Garden**

gelatin silver print

on verso signed and inscribed "from The Romney Marsh Series", and with the artist's address  
7 x 7 inches 17.8 x 17.8 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Consignor proceeds from the sale of this lot will benefit City Opera Vancouver.

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



**621**

FRED HERZOG

1930 - 2019 Canadian

**Arcade**

ink jet print

on verso signed, titled, editioned 2/20 and dated 1968 and Inkjet 2013 on the print  
30 x 18 3/4 inches 76.2 x 47.6 centimeters

Provenance: Equinox Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$4,500 CDN

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

Preview at: Heffel Vancouver



**622**

FRED HERZOG

1930 - 2019 Canadian

**Mom's Shoes**

ink jet print

on verso signed on the print, titled, editioned 5/20 and dated 1969 and Inkjet 2011  
30 x 20 inches 76.2 x 50.8 centimeters

Provenance: Equinox Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Vancouver



**623**

FRED HERZOG

1930 - 2019 Canadian

## **Crossing Powell 2**

ink jet print

on verso signed on the print, titled, editioned 8/20 and dated 1984 and Inkjetjet 2012  
28 3/4 x 20 inches 73 x 50.8 centimeters

Provenance: Equinox Gallery, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,500 CDN

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

Preview at: Heffel Vancouver



**624**

FRED HERZOG

1930 - 2019 Canadian

## **Hastings at Columbia (2)**

Cibachrome photograph

signed on the mat

13 3/4 x 9 inches 34.9 x 22.9 centimeters

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

Exhibited: Vancouver Collects, Vancouver Art Gallery, 2001, curated by Roy Arden

Literature:

This is an early cibachrome print by Herzog, of an image which was later editioned in the archival pigment print process and titled Hastings at Columbia (2). This image was shot in 1958 and printed in cibachrome by Graham Milne at his Vancouver, B.C. lab on Cambie near 20th. While the print is uneditioned, Herzog printed only a very few in this manner.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**625**

HAROLD KLUNDER

1943 - Canadian

### **Christ, the Temptations**

colour woodcut on paper

signed, titled, editioned A.P. 1/5 and dated 1999

32 x 24 inches 81.3 x 61 centimeters

Provenance: Private Collection, Montreal  
Sold sale of Post-War and Contemporary Art, Heffel Fine Art Auction House, March 28, 2013, lot 251  
Private Collection, Montreal

Exhibited:

Literature:

Please note: this work unframed, and the full sheet size of this work is 41 1/2 x 29 5/8 inches.

Starting Bid: \$500 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



**626**

SOL LEWITT

1928 - 2007 American

### **Horizontal Colour Bands and Vertical Colour Bands I**

colour etching and aquatint

signed and editioned 26/30

17 1/4 x 34 3/4 inches 43.8 x 88.3 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**627**

SOL LEWITT

1928 - 2007 American

### **Horizontal Colour Bands and Vertical Colour Bands II**

colour etching and aquatint

signed and editioned 26/30

17 1/4 x 34 3/4 inches 43.8 x 88.3 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



**628**

JONATHAN MEESE

1970- German

**Mütter Monte Cristo**

bronze on wooden plinth with marble

signed and dated 2007 in the bronze and on verso signed, titled and inscribed "201/01" on the bottom of the plinth

59 x 11 3/4 x 9 3/4 inches 149.9 x 29.8 x 24.8 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: the dimensions include the plinth which is part of this work. The bronze sculpture and the plinth are two separate pieces.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 135 Yorkville Ave Toronto



**629**

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

**Edge of a Forest**

etching on paper

signed, titled and editioned 2/30

6 x 7 3/4 inches 15.2 x 19.7 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Montreal



**630**

EVAN PENNY

1953 - Canadian

**No One in Particular #13**

silicone, pigment, hair, fabric and aluminum

signed, titled and dated 2004

25 x 21 x 4 3/4 inches 63.5 x 53.3 x 12.1 centimeters

Provenance: Private Collection, California

Exhibited:

Literature:

Please note the base measures 4 x 21 x 3" plus the wall mounting bracket.

Starting Bid: \$20,000 CDN

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

Preview at: Heffel Vancouver



**631**

ROBERT POLIDORI

1951 - Canadian

**Unit 4 Control Room, Chernobyl**

colour photograph

on verso signed, titled, editioned 2/10 and dated 2001 on the gallery label

32 x 41 1/2 inches 81.3 x 105.4 centimeters

Provenance: Nicholas Metivier Gallery, Toronto  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**632**

ROLAND POULIN

1940 - Canadian

**#7**

painted wood sculpture

on verso signed and titled

6 3/4 x 10 1/4 x 7 inches 17.1 x 26 x 17.8 centimeters

Provenance: Olga Korper Gallery, Toronto  
Acquired from the above by the present Private Collection, Montreal, 1998

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel Montreal



**633**

GORD SMITH

RCA Canadian

**Cell**

bronze sculptures

signed, editioned 3/9 on the bottom of each piece and inscribed "L5325 041136" and "L5325 041136-0"

7 1/2 x 7 x 1 7/8 inches 19.1 x 17.8 x 4.8 centimeters

Provenance: Lillian Marcus Studio, Toronto  
Private collection, Montreal

Exhibited:

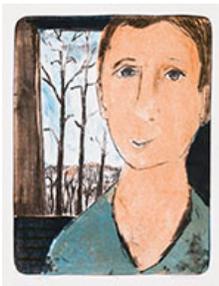
Literature:

This work comes in two pieces each measuring 7 1/2 x 3 1/2 x 1 7/8 inches.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



**634**

**JOHN HAROLD THOMAS SNOW**

ASA CSGA RCA 1911 - 2004 Canadian

**Poplars**

lithograph on paper

signed, titled and editioned 4/35 and on verso titled and editioned on the gallery label

15 3/4 x 10 1/2 inches 40 x 26.7 centimeters

Provenance: Willock & Sax Gallery, Banff  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



**635**

**JOHN HAROLD THOMAS SNOW**

ASA CSGA RCA 1911 - 2004 Canadian

**Berthe**

lithograph on paper

signed, titled and editioned 22/30 and on verso titled, editioned and dated 1969 on the gallery label

15 3/4 x 10 1/2 inches 40 x 26.7 centimeters

Provenance: Willock & Sax Gallery, Banff  
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



**636**

**SAM TATA**

1911 - 2005 Canadian

**Painter David Bolduc, Montreal**

gelatin silver print

on verso signed and titled

13 x 8 3/4 inches 33 x 22.2 centimeters

Provenance: Acquired directly from the Artist  
Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is matted but unframed, and the full sheet size of this work is 13 7/8 x 11 inches.

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



**637**

**SAM TATA**

1911 - 2005 Canadian

**Corset Salon, Montreal**

gelatin silver print

stamped "8" in the lower right margin and on verso signed, titled and dated 1956  
6 3/4 x 10 inches 17.1 x 25.4 centimeters

Provenance: Acquired directly from the Artist  
Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is matted but unframed, and the full sheet size of this work is 10 7/8 x 13 7/8 inches.

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



**638**

**SAM TATA**

1911 - 2005 Canadian

**Quick Lunch, Hong Kong**

gelatin silver print

inscribed "24" on a sticker in the lower right corner in the margin and on verso signed, titled and dated 1973  
10 x 6 3/4 inches 25.4 x 17.1 centimeters

Provenance: Acquired directly from the Artist  
Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is matted but unframed, and the full sheet size of this work is 13 7/8 x 10 7/8 inches.

Starting Bid: \$400 CDN

Estimate: \$800 ~ \$1,200 CDN

Preview at: Heffel Montreal



**639**

**ESTHER WERTHEIMER**

1926 - Canadian

**Figure**

bronze sculpture

signed and editioned 7/10  
14 1/2 x 3 1/2 x 5 1/2 inches 36.8 x 8.9 x 14 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is placed onto a Plexiglass base measuring 2 x 7 x 3 7/8 inches.

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$2,000 CDN

Preview at: Heffel Montreal



**640**

ESTHER WERTHEIMER

1926 - Canadian

### **Dancing Couple**

bronze sculpture

signed twice and editioned 1/5

5 7/8 x 6 x 4 inches 14.9 x 15.2 x 10.2 centimeters

Provenance: Private Collection, Montreal  
Sold sale of Post-War and Contemporary Art, Heffel Fine Art Auction House, February 23, 2012, lot 237  
Private Collection, Montreal

Exhibited:

Literature:

Please note: the standing figure is affixed to a base measuring 3/4 x 3 5/8 x 5 1/8 inches. The second figure is loose and can be placed freely in the other figure's arms.

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Montreal



**701**

MAXWELL BENNETT BATES

ASA CGP CSGA OC RCA 1906 - 1980 Canadian

### **Men sitting on Bench**

ink on paper

signed and dated 1967 and on verso titled and dated on the gallery label

20 x 14 inches 50.8 x 35.6 centimeters

Provenance: Elan Fine Art Limited, Vancouver  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

Estimate: \$1,000 ~ \$1,500 CDN

Preview at: Heffel Vancouver



**702**

DANIEL PRICE ERICHSEN BROWN

1939 - Canadian

**Study for Rest Period**

silverpoint drawing

signed

14 x 7 1/4 inches 35.6 x 18.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$700 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**703**

DANIEL PRICE ERICHSEN BROWN

1939 - Canadian

**Rest Period**

tempera on board

signed and on verso inscribed "1999-117"

14 x 8 inches 35.6 x 20.3 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**704**

ALEXANDER COLVILLE

PC CC 1920 - 2013 Canadian

### **Study for Woman on Diving Board**

raw sienna, white and grey ink on paper

signed, dated 10 May 1989 and inscribed "21" and on verso titled on the gallery and exhibition labels  
8 1/2 x 10 3/4 inches 21.6 x 27.3 centimeters

Provenance: Heffel Gallery Ltd., Vancouver  
Douglas Udell Gallery, Vancouver  
Private Collection, Vancouver

Exhibited: Montreal Museum of Fine Arts, Alex Colville: Paintings, Prints, and Processes, 1983 - 1994, September 1994 - January 1995

Literature: Alex Colville: Paintings, Prints, and Processes, Montreal Museum of Fine Arts, 1983 - 1994, 1994, reproduced, page 122

"I see the woman as relaxed, serene and in accord with the sea. There is no diving board in Wolfville Harbour." - Alex Colville

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Calgary



**705**

MARIANNA GARTNER

1963 - Canadian

### **Girl With Parrot**

oil on canvas

on verso signed, titled and dated 1999  
60 x 40 inches 152.4 x 101.6 centimeters

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

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**706**

WILL GORLITZ

1952 - Canadian

**From 'Genre'**

oil on canvas

on verso signed, titled and dated 1984  
34 x 53 inches 86.4 x 134.6 centimeters

Provenance: Sable-Castelli Gallery, Toronto  
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**707**

JOHN HOWARD GOULD

CSGA OSA RCA 1929 - 2010 Canadian

**Actor in Overcoat**

mixed media on board

signed and on verso titled  
12 x 18 inches 30.5 x 45.7 centimeters

Provenance: Masters Gallery Ltd., Calgary  
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$600 CDN

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

Preview at: Heffel Vancouver



**708**

TOM HOPKINS

1944 - 2011 Canadian

**Past and Present: Sensing**

oil on canvas

signed and on verso signed, titled and titled "Blind Woman" on the gallery label and dated 1997  
46 x 44 inches 116.8 x 111.8 centimeters

Provenance: Galerie de Bellefeuille, Montreal  
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



**709**

**JOHN GEOFFREY CARUTHERS LITTLE**

ARCA 1928 - Canadian

### **Rue St-Urbain d'autrefois**

oil on canvas

signed and on verso signed, titled, dated 1980 and inscribed "from old sketch" and "St-Urbain street in the days of the youthful Duddy Kravitz, Murph Chamberlain, Glen Harmon, Maurice Richard, Phil Watson, Mike McMahon, Léo Lamoureux, Ray Getliffe, Bill Durnan, Joe Blake, Butch Bouchard, Buddy O'Connor, Bobby Filion"

24 x 30 inches 61 x 76.2 centimeters

Provenance: Continental Galleries Inc., Montreal  
Private Collection, Montreal

Exhibited:

Literature:

John Little had great affection for Montreal's architecture, its urban landscapes and its people. In Rue St-Urbain d'autrefois, the artist showcases his extraordinary ability to capture the city's wintry corners complete with dreary skies and slushy sidewalks. His keen eye for architectural detail as well as the thoughtfulness with which he paints the neighbourhood's residents – including the familiar red, white and blue hockey jersey – preserve the memory and authenticity of Montreal's working-class neighbourhoods. Blending gritty realism with nostalgic charm, Little brings warmth and whimsy to a cold Montreal.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel Montreal



**710**

**JOHN GOODWIN LYMAN**

CAS CGP EGP FRSA 1886 - 1967 Canadian

### **On the Swing**

gouache on paper

signed

10 1/2 x 14 1/2 inches 26.7 x 36.8 centimeters

Provenance: Prominent Montreal Collection

Exhibited:

Literature:

Starting Bid: \$600 CDN

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

Preview at: Heffel Montreal



**711**

DAPHNE ODJIG

FCA OC PNIAI RCA WS 1919 - 2016 Canadian

**We Stand in Honour**

acrylic on canvas

signed and inscribed with a copyright symbol and on verso titled, dated 1996 and inscribed "#238"  
18 x 16 inches 45.7 x 40.6 centimeters

Provenance: Private Collection, Alberta  
Exhibited:  
Literature:

Starting Bid: \$7,000 CDN  
Estimate: \$8,000 ~ \$12,000 CDN  
Preview at: Heffel Calgary



**712**

HOWARD PODESWA

Canadian

**Redux - First**

oil on canvas

on verso signed, titled on the gallery label and dated 2007  
24 x 24 inches 61 x 61 centimeters

Provenance: Peak Gallery Ltd., Toronto  
Private Collection, Toronto  
Exhibited:  
Literature:

Please note: this work is unframed.  
Starting Bid: \$700 CDN  
Estimate: \$1,500 ~ \$2,000 CDN  
Preview at: Heffel - 13 Hazelton Ave Toronto



**713**

ALLEN SAPP

OC RCA 1929 - 2015 Canadian

**Kids Having Fun**

acrylic on canvas

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

Provenance: Koyman Galleries, Ottawa  
Private Collection, Ontario  
Exhibited:  
Literature:

Starting Bid: \$1,500 CDN  
Estimate: \$2,500 ~ \$3,500 CDN  
Preview at: Heffel - 13 Hazelton Ave Toronto



**714**

**ANTONY (TONY) SCHERMAN**

1950 - Canadian

**Untitled**

mixed media on paper

signed and dated 1984 and on verso inscribed "Catalogue No. 22-556" on the gallery label  
39 x 27 1/2 inches 99.1 x 69.8 centimeters

Provenance: Sable-Castelli Gallery Ltd., Toronto  
Private Collection, Toronto  
By descent to the present Private Collection, Toronto

Exhibited:  
Literature:

Starting Bid: \$800 CDN

Estimate: \$1,500 ~ \$2,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



**715**

**ARTHUR SHILLING**

1941 - 1986 Canadian Indigenous

**Self Portrait (Three Faces)**

oil on canvas

signed, titled and dated November 7, 1963  
27 x 36 1/2 inches 68.6 x 92.7 centimeters

Provenance: Private Collection, Ontario  
Exhibited:  
Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**716**

**JEREMY LAWRENCE SMITH**

1946 - Canadian

**Woman and Nightlight**

egg tempera on board

signed and on verso signed, titled and dated 2007 on the artist's label  
17 3/8 x 13 3/8 inches 44.1 x 34 centimeters

Provenance: Mira Godard Gallery, Toronto  
Private Collection, Toronto

Exhibited:  
Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



**717**

**MARION WAGSCHAL**

RCA 1943 - Canadian

**The Raincoat**

acrylic on canvas

signed and dated 1997 and on verso titled on the gallery label

84 x 48 inches 213.4 x 121.9 centimeters

Provenance: Galerie de Bellefeuille, Montreal  
Private Collection, Montreal

Exhibited: Channeling Ghosts: Marion Wagschal Paints the Figure, Plattsburgh State Art Museum, October 1- November 13, 2005, catalogue #4

Literature: James D. Campbell, Channeling Ghosts: Marion Wagschal Paints the Figure, Plattsburgh State Art Museum, 2005, reproduced page 13

Please note: the catalogue booklet from the Plattsburgh State Art Museum exhibition accompanies this lot.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal