

An abstract painting featuring a central vertical band of vibrant red, flanked by darker, textured brown and black areas. Two horizontal bands of bright yellow-green are positioned on either side of the red band, creating a cross-like composition. The overall texture is rough and expressive, with visible brushstrokes and variations in color intensity.

FINE
ART
AUCTION
HOUSE

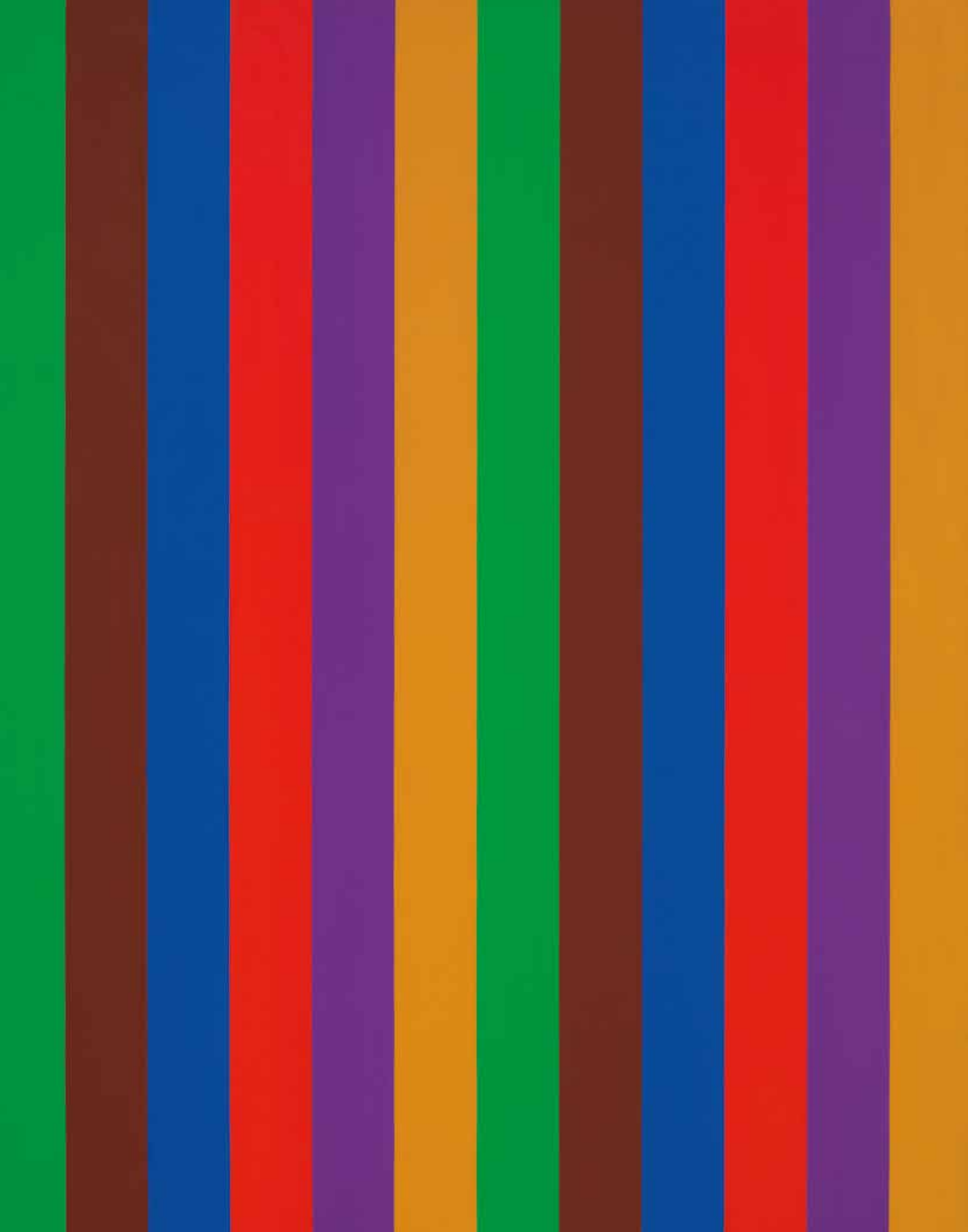
Heffel

**POST-WAR &
CONTEMPORARY ART**

SALE WEDNESDAY, NOVEMBER 23, 2016 · 4:30 PM · TORONTO







POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, November 23, 2016

4:30 PM Post-War & Contemporary Art

7 PM Fine Canadian Art, followed by

The Peter & Joanne Brown Collection

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

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PREVIEW AND AUCTION LOCATION



Auction and Preview Location

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

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**POST-WAR &
CONTEMPORARY
ART**
CATALOGUE

FEATURING WORKS FROM

The Estate of Dr. and Mrs. William F. Bie

The Estate of Guido Molinari

Xerox Canada

& other Important Private and Corporate Collections



1 **Gordon Appelbe Smith**

BCSFA CGP CPE OC RCA 1919 –

White and Blue Out of Red

oil on canvas, signed, circa 1965

32 x 26 in, 81.3 x 66 cm

PROVENANCE

The Art Emporium, Vancouver, 1973

Estate of Dr. and Mrs. William F. Bie, British Columbia

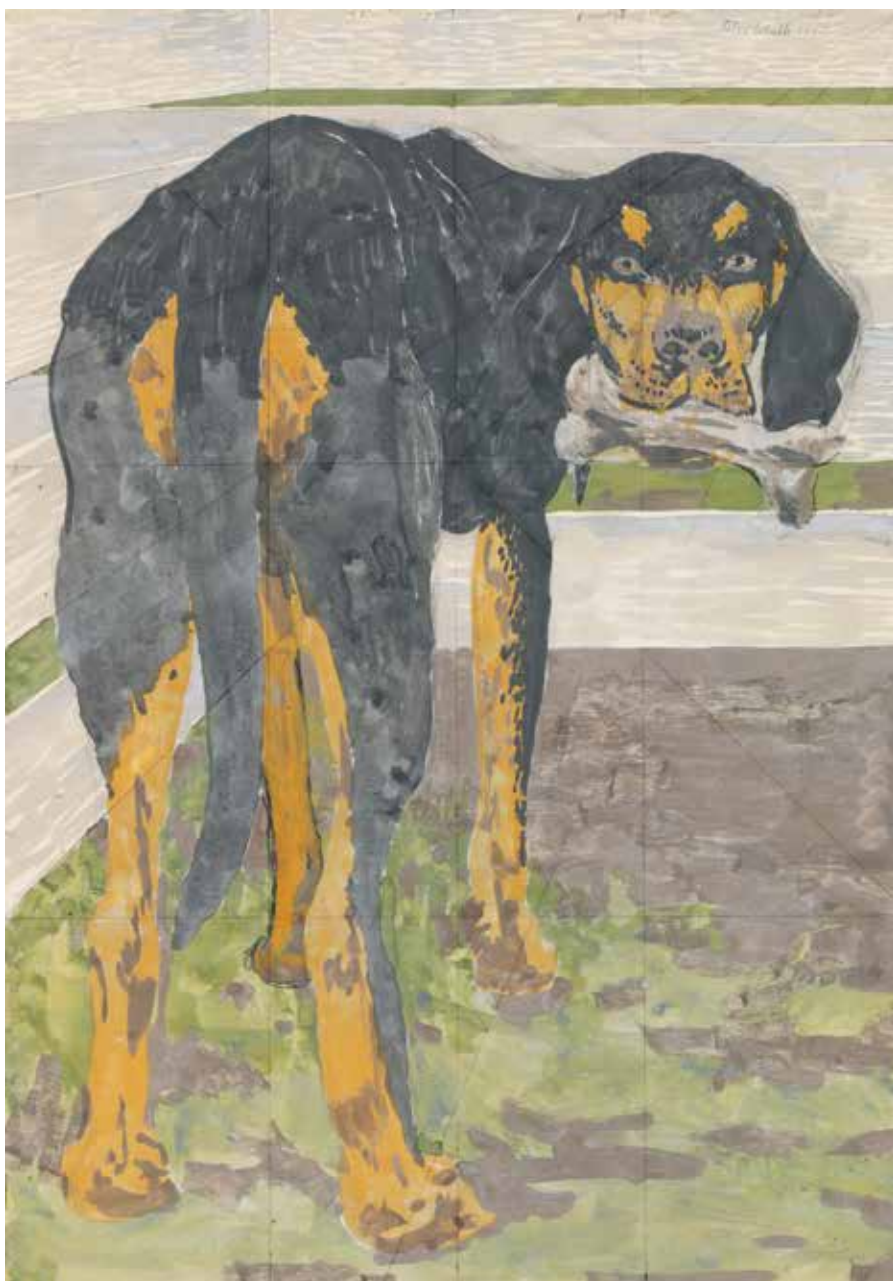
LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, a similar 1965 canvas entitled *Red Wizard, Red* reproduced page 33

DR. AND MRS. WILLIAM F. BIE, the collectors of this group of works, were friends with members of the vital community of modernist artists in Vancouver such as Gordon Smith, Alistair Bell, Jack Shadbolt and Molly Lamb Bobak, thus they were able to acquire the best examples of their work. They were particularly close to Gordon and Marion Smith, and their works by Smith are some of the finest of their period. Reflective of his involvement in the art community, Dr. Bie served on the board of the Vancouver Art Gallery during the time of its move to the courthouse in 1983.

Around 1965, Smith took a new direction in his abstract works, characterized by saturated colour and bold, expressionist brush-strokes. Always evolving and looking to the latest developments in the art world, this West Coast modernist had previously worked with biomorphic shapes floating on abstract grounds that recalled Arshile Gorky, and he would shortly after this turn to hard-edge painting. *White and Blue Out of Red* is very similar to *Red Wizard, Red*, a painting widely seen when it was reproduced in *Time* magazine. The titles of these two works emphasize the importance of colour to Smith at that time—here dominated by emphatic shades of red and balanced by rich cobalt and dark green. Strokes of white pull the eye to the strong, totemic presence of the central form. Forces of expansion and compression create tension and energy in the work, as the density of the central form contrasts with the strokes of red that surge off the canvas in multiple directions. Smith's audacious use of charged pigment and his sure brushwork make this an exciting painting that asserts its presence with absolute confidence.

ESTIMATE: \$50,000 – 70,000



2 Alexander Colville

PC CC 1920 – 2013

Dog with Bone

gouache on paperboard, signed, dated 1960 and inscribed 3 Nov. / 8N / painted 10 Nov. / 27 Oct. 60
15 x 10 ½ in, 38.1 x 26.7 cm

PROVENANCE

Warwick Gallery, Vancouver
Galerie Royale, Vancouver
Estate of Dr. and Mrs. William F. Bie,
British Columbia

LITERATURE

David Burnett, *Colville*, Art Gallery of Ontario, 1983, page 160, the 1961 serigraph entitled *Dog with Bone* reproduced page 152
Andrew Hunter, *Colville*, Art Gallery of Ontario, 2014, the 1961 serigraph entitled *Dog with Bone* reproduced page 100

EXHIBITED

Galerie Royale, Vancouver, *Alex Colville: Paintings, Drawings, and Prints*, July 27 – August 13, 1977

DAVID BURNETT STATED, “Colville’s sympathy toward animals is reflected in his brilliantly observed studies of their forms and actions... He feels a freedom with the shapes of animals which is not possible with the human figure; his *Two Pacers* is an example of this, as is the serigraph *Dog with Bone*.” Animals have always been important in Alex Colville’s life and work, and he often depicted the family dogs. Here, he shows this dog in a natural pose, turning to look at him while holding its prize, the bone. Although this composition is essentially the same as in the serigraph, there are differences—it is painterly in its treatment, while the serigraph is scientifically precise. The bone in our work is different in its shape, more fully formed, and it is firmly grasped in the dog’s mouth, whereas in the print, it is cut off on one side and gives the illusion of floating in front of the dog’s mouth. The gaze of the dog, so trusting in the print, is far more intense here. This fine gouache is an outstanding example of this important subject in Colville’s oeuvre.

ESTIMATE: \$25,000 – 35,000

3 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Morning Tide Pools

oil on canvas, signed and dated 1957
and on verso signed, titled, dated 1959
and inscribed *re-painted 1959* and \$750
36 x 29 in, 91.4 x 73.7 cm

PROVENANCE

The Art Emporium, Vancouver
Estate of Dr. and Mrs. William F. Bie,
British Columbia

LITERATURE

Scott Watson, *Jack Shadbolt*, 1990,
page 78

IN 1956, JACK SHADBOLT traveled to the Mediterranean for a year on a Canada Council fellowship. He remained there until September 1957, staying at Menton in the French Riviera, and also visited Collioure, a small fishing village near the Spanish border. The Mediterranean dazzled Shadbolt—he opened himself up to new sensations, and as Scott Watson wrote, “The cumulative effect was a narcotic intimation of paradise to which he wanted to give himself fully over.” Shadbolt declared, “To be given this is the gift of life... I am beginning to feel now the rediscovery of my human self—tastes, smells, touch, texture, sun, walking, eating leisurely, following instinct rather than plan.” This liberation manifested in his manipulation of paint; applied with a knife, it became more textural, and he adopted a brilliant new palette. In *Morning Tide Pools* we see all of this in its rich impasto and light-filled colour, which fluctuates from luscious pink and orange to cool turquoise and mauve. Shadbolt’s impression of sea life at the water’s edge is gorgeously painterly and playful.

ESTIMATE: \$20,000 – 30,000





4 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

Victoria Harbour

oil on board, signed, circa 1960
24 x 30 in, 61 x 76.2 cm

PROVENANCE

Estate of Dr. and Mrs. William F. Bie, British Columbia

A PIVOTAL TRIP to San Francisco in 1951 to study at the California School of Fine Arts brought Gordon Smith into the realm of the American Abstract Expressionists, and brought his attention to their emphasis on the qualities of paint and the act of painting. This influence continued to affect him, although the landscape proved to have an inescapable pull. Here, Victoria's harbour provides the basis for this painting, its structures compressed into a

central horizontal band across the surface, which is contrasted by the vertical movement of the planes of water below. Colour, light and mood dominate, and rich blues of water and sky and patches and streaks of brilliant white through the city create a summery, seaside ambience. Smith shows his fine colour sense by adding touches of red and orange to warm the coolness. His soft, brushy paintwork in modulated planes is balanced by the structural shapes of the buildings at the waterfront, which are emphasized by black lines. *Victoria Harbour* is a fine modernist work by Smith, striking for both the lush physicality of its paint and its transcendent West Coast atmosphere.

ESTIMATE: \$20,000 – 30,000



5 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

The Imperial Nanaimo

watercolour on paper, signed and dated 1961
and on verso titled *Tanker at Wharf* on a gallery label
12 x 16 in, 30.5 x 40.6 cm

PROVENANCE

Dominion Gallery, Montreal
Vincent Price Gallery of Fine Art at Sears
Private Collection, Vancouver, early 1960s
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction
House, May 25, 2005, lot 144
Private Collection, Toronto

IN 1953, E.J. HUGHES was approached to do illustrations by *The Lamp*, a publication of the Standard Oil Company. In the summer of that year, Hughes journeyed up the British Columbia coast to

Namu, Echo Bay, and Minstrel and Gilford Islands on the Standard Oil ship the *Imperial Nanaimo*. The 39 drawings he did on this trip formed the basis for five paintings that would be reproduced in *The Lamp*. From this group of drawings, the title of the graphite study for this watercolour, *Imperial Oil Dock at Prince Rupert*, pinpoints the location of this scene. Hughes's keen eye picks out the plethora of interesting details on the dock of this small coastal community, from the industrial structures to the small rowboat and the men at work. The distinctive deck cranes of the ship bring attention to the dramatic sky, whose warm colours reflect back in the shimmer of the ocean. Hughes's mastery of the medium is impressive in this marvelously atmospheric watercolour.

The *Imperial Nanaimo* at dock was the central image of the fine 1953 Hughes canvas *Echo Bay, BC*, sold by Heffel in spring of 1999 and now in the collection of the Audain Art Museum.

ESTIMATE: \$30,000 – 40,000



6 Takao Tanabe

oc 1926 –

South Moresby: Awaya Point

acrylic on canvas, signed and on verso signed, titled, dated June 1985 and September 1985 and inscribed *Errington*
46 x 96 in, 116.8 x 243.8 cm

PROVENANCE

Xerox Canada, Toronto

LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery,
2005, page 135

AFTER MOVING TO Vancouver Island in 1980, Takao Tanabe began a series of coastal landscapes that are exquisitely atmospheric. Always evolving, he left behind his previous work in abstraction and the spare, barely there prairie landscapes he produced while in Banff. While traveling by boat between the mainland and the Island, he was inspired by long views over the ocean of distant islands and mountains enshrouded by rain, sea mists and low clouds—constantly changing and transforming. He began painting with a kind of reductive realism that captured the essence of British Columbia’s coastal landscape, using a distinctive monochromatic palette of tones of grey, white, blue and blue-green. Verdant forests are seen at a distance—featureless, dark and impenetrable, full of power and mystery. Tanabe titles this painting with its particular geography; although we feel we could be anywhere on the coast, we are actually somewhere very particular—South Moresby Island in Haida Gwaii. Tanabe captures the moody weather there with such visual poetry that Ian Thom called him “the Turner of the Queen Charlottes.”

ESTIMATE: \$30,000 – 40,000



7 William Ronald (Bill) Reid

1920 – 1998

Chief of the Undersea World

sterling silver sculpture, signed, editioned 23/25, dated 1984 and stamped Sterling 3 ¾ x 2 ¼ x 2 in, 9.5 x 5.7 x 5.1 cm

PROVENANCE

Private Collection, Seattle

LITERATURE

Martine J. Reid, *Bill Reid Collected*, 2016, the 1983 boxwood sculpture entitled *Killer Whale* reproduced page 118, the 1984 bronze sculpture entitled *Killer Whale on Wave Base* reproduced page 124, and the 1984 large-scale bronze sculpture entitled *Killer Whale, Chief of the Undersea World* reproduced page 126

THIS EXQUISITE SILVER sculpture of Bill Reid's iconic killer whale is part of a small group of works with this motif executed in various sizes, scales and mediums—including the progenitor 1983 carved boxwood sculpture, a 1984 larger bronze (lot 214 in *The Peter and Joanne Brown Collection* sale) and the monumental sculpture in the collection of the Vancouver Aquarium. Reid started in small scale first, then proceeded through successive stages to the larger works. In this silver piece can be seen Reid's high accomplishment in casting in precious metals. Reid trained as a jeweller, producing fine works with Haida motifs as well as his own contemporary designs, both cast and carved. Symmetry, precision and perfection of detail are intrinsic qualities of this work. The leaping killer whale form expresses the strength and power of this fierce hunter, and its sense of freedom in moving through the sea. Its dorsal fin, elongated and embellished with shapes, has a totemic presence.

In *Chief of the Undersea World*, Reid brings us into contact with Haida mythology, enriching our contemporary understanding of this fascinating creature.

Please note: this work comes with a base that measures 1 ¼ x 2 ¾ x 1 ⅞ inches.

ESTIMATE: \$20,000 – 30,000



8 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

“The Flora S. Nickerson” (with Barked Sails) Outward Bound for the Labrador

oil tempera on board, signed and dated 2001

and on verso signed, titled and dated

45 x 60 in, 114.3 x 152.4 cm

PROVENANCE

Abbozzo Gallery, Toronto

Private Collection, Toronto

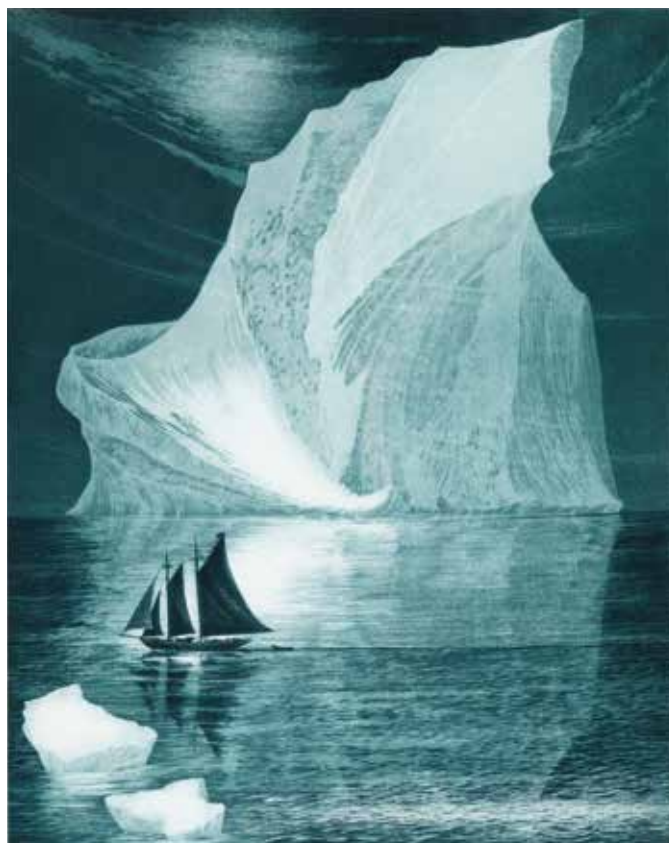
LITERATURE

Katharine Lochnan, editor, *Black Ice: David Blackwood, Prints of Newfoundland*, Art Gallery of Ontario, 2011, pages 6 and 9, the 1978 etching *Flora S. Nickerson Down on the Labrador* reproduced plate 24, the 1982 etching *The Flora S. Nickerson in the Labrador Sea* reproduced plate 51 and the 1987 etching *Outward Bound for the Labrador* reproduced plate 54

IN WESLEYVILLE, NEWFOUNDLAND, David Blackwood’s father Edward was captain of the schooner *Flora S. Nickerson*, and David spent his childhood summers aboard, cod fishing off the Labrador coast. This ship has often appeared in his work, featured in refined etchings such as *Flora S. Nickerson Down on the Labrador*, *The Flora S. Nickerson in the Labrador Sea* and *Outward Bound for the Labrador*.

In his work, Blackwood has chronicled the life of Newfoundlanders and their relationship to the sea in striking images that have imprinted themselves indelibly on our consciousness. As Farley Mowat wrote, ships such as this “sallied out...to fling the primordial challenge back to those unyielding elementals—the roaring sea; the mad and bitter gales...the green, destroying ice.” In this work, charging across the water under full sail, the *Flora S. Nickerson* is a stunning sight, with flags flying and its sails bright red from soaking in a traditional preservative made by boiling the bark of conifers. Around it swirl delicate mists and below, the ocean ripples and sparkles, its transparency revealing the hidden part of an iceberg, symbolic of the mystery and danger of the sea.

ESTIMATE: \$60,000 – 80,000



DAVID LLOYD BLACKWOOD

Flora S. Nickerson Down on the Labrador

etching and aquatint, 1978

19 ¾ x 15 ¾ in, 50.2 x 40 cm

Not for sale with this lot



9 Lise Gervais

QMG 1933 – 1998

Un empire de sources diaprées

oil on linen, on verso signed, titled and inscribed

Parallèles Magnétiques (crossed out), 1972

60 x 72 in, 152.4 x 182.9 cm

PROVENANCE

Bram Garber, Montreal

Sold sale of *Canadian Art*, Joyner / Waddington's,

December 2, 2003, lot 115

Private Collection, Toronto

LITERATURE

Walter Krieghoff, *A Collector's Choice of Canadian Art:*

The Bram Garber Collection, 1981, reproduced page 38

LISE GERVAIS WAS only 15 years old when the *Refus global* manifesto was published in 1948. Not long after completing her studies at the École des beaux-arts in Montreal, with members of the Automatist movement as her mentors, she gravitated towards Abstract Expressionist work. Gervais's paintings—bold, energetic, infused with brilliant colour laid on in unabashed swathes—are immediately identifiable as her creations. Their visual strength belies the personal and professional struggles and isolation she was to experience throughout her life. The title of this painting touches on a major element of Gervais's unique employment of pigment in creating a grand statement. A loose translation of the title is “an empire of colourful sources,” emphasizing the strong, rich colours that inhabit this large and impressive composition.

ESTIMATE: \$30,000 – 50,000



10 James Williamson Galloway (Jock) Macdonald

ARCA BCSFA CGP OSA P11 1897 – 1960

By the Sea

oil on canvas, signed and on verso signed, titled indistinctly and inscribed *Ontario College of Arts, Toronto, Canada and No. 7*, circa 1954
32 x 39 in, 81.3 x 99.1 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Joyce Zemans, *Jock Macdonald: The Inner Landscape, A Retrospective Exhibition*, Art Gallery of Ontario, 1981, page 167

JOCK MACDONALD WORKED in two directions in his oeuvre—landscape and abstraction—although as time progressed,

abstraction dominated. His first abstractions, which he called “modalities,” emerged in the mid-1930s and were extrapolated from natural forms. In the mid-1940s through 1950, he was working in a surrealist style, accessing his unconscious through the process of automatism, and using complicated patterning and biomorphic form. By the early 1950s, Macdonald was again transforming and searching for a new freedom. He moved to Toronto and became a member of Painters Eleven, a group of abstract painters who formed in 1953, declaring, “There is none so alive, creatively forceful or as talented as the members of Painters XI.” In *By the Sea* we still see recognizable elements, such as the hand reaching from the form on the right, but the work is primarily about colour and two-dimensional space. Dynamic and playful, its black abstracted figures float at the surface over flat, brilliant planes of colour, with areas of white creating light. *By the Sea* is an outstanding work from this pioneer of automatic and abstract painting in Canada.

ESTIMATE: \$40,000 – 60,000

11 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

June Mulberry

acrylic on canvas, on verso signed, titled, dated June 1972 and inscribed *Acrylic Polymer W.B. and Toronto*
66 x 113 in, 167.6 x 287 cm

PROVENANCE

David Mirvish Gallery, Toronto
Gallery One, Toronto
Private Collection, Toronto

LITERATURE

Kay Kritzwiser, “Sex Is Subtle in Etrog Sculptures,” *The Globe and Mail*, December 2, 1972, page 30
W. Neill Marshall, “Toronto Letter,” *Art International* 17, no. 6, Summer 1973, pages 40 – 43
Hilton Kramer, “A Garden for the Eye: The Paintings of Jack Bush,” *artscanada* 37, no. 3, December 1980 – January 1981, pages 12 – 17
Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of Canada, 2014, pages 28, 42 and 88

EXHIBITED

David Mirvish Gallery, Toronto, *Jack Bush: New Works*, December 2 – 30, 1972

IN 1980, ART CRITIC Hilton Kramer surveyed Jack Bush’s career in an article aptly titled “A Garden for the Eye.” He referred to the garden as both the home of Bush’s pictorial imagination and also one of the driving forces in Bush’s singular mode of abstraction. Indeed, as Karen Wilkin describes, “Bush repeatedly used his garden as a way of finding impulses to move his work forward, distilling his pleasure in the return of spring...into lively abstract images.” His 1972 floral-inspired works, replete with vivacious colour and an almost triumphant sensibility, capture one such step forward in his work, as well as the spirit of a summer’s day.

A series of gouaches, completed in spring 1971, are the precursors for this work. They featured bright, calligraphic motifs on neutral backgrounds (see, for example, *Forsythia* from 1971, which features a yellow loop above three bright vertical strokes on a grey ground). Bush returned to these motifs in April of 1972, creating canvases whose ebullience is even more emphatic. As noted by Wilkin, “The radiant hues of spring’s blossoms...have escaped the confines of the gouaches’ signs and claimed the entire expanse” of the canvas—a sentiment echoed by art critic

Kay Kritzwiser upon viewing this series at the David Mirvish Gallery’s December 1972 show. She gushed that the abstractions “flow[ed] down, unconfined, joyous, color over color” in a manner that was “all very bravo, Bush.”

Turning to *June Mulberry*, she called the canvas “a soft ooze of color, a moment of ripeness.” The ground is the mottled colour of crushed mulberries, as if they were applied directly from Bush’s roller. The coloured brush-strokes at upper right nearly suggest fluttering petals on our periphery, meanwhile retaining the work’s resolute abstractness through the imbrication of the brush-strokes with their ground. The work may evoke a day in the garden, but it denies both illusionism and representation. As with any garden, pruning is necessary. Viewers of the work may be drawn to the pink area at right. While to the uninitiated it seems like a restoration job, it is, in fact, classic Bush. He was a relentless editor, returning to works about which he was uncertain. The thumbnail sketches in his record books often feature excisions, additions and arrows suggesting orientation changes.

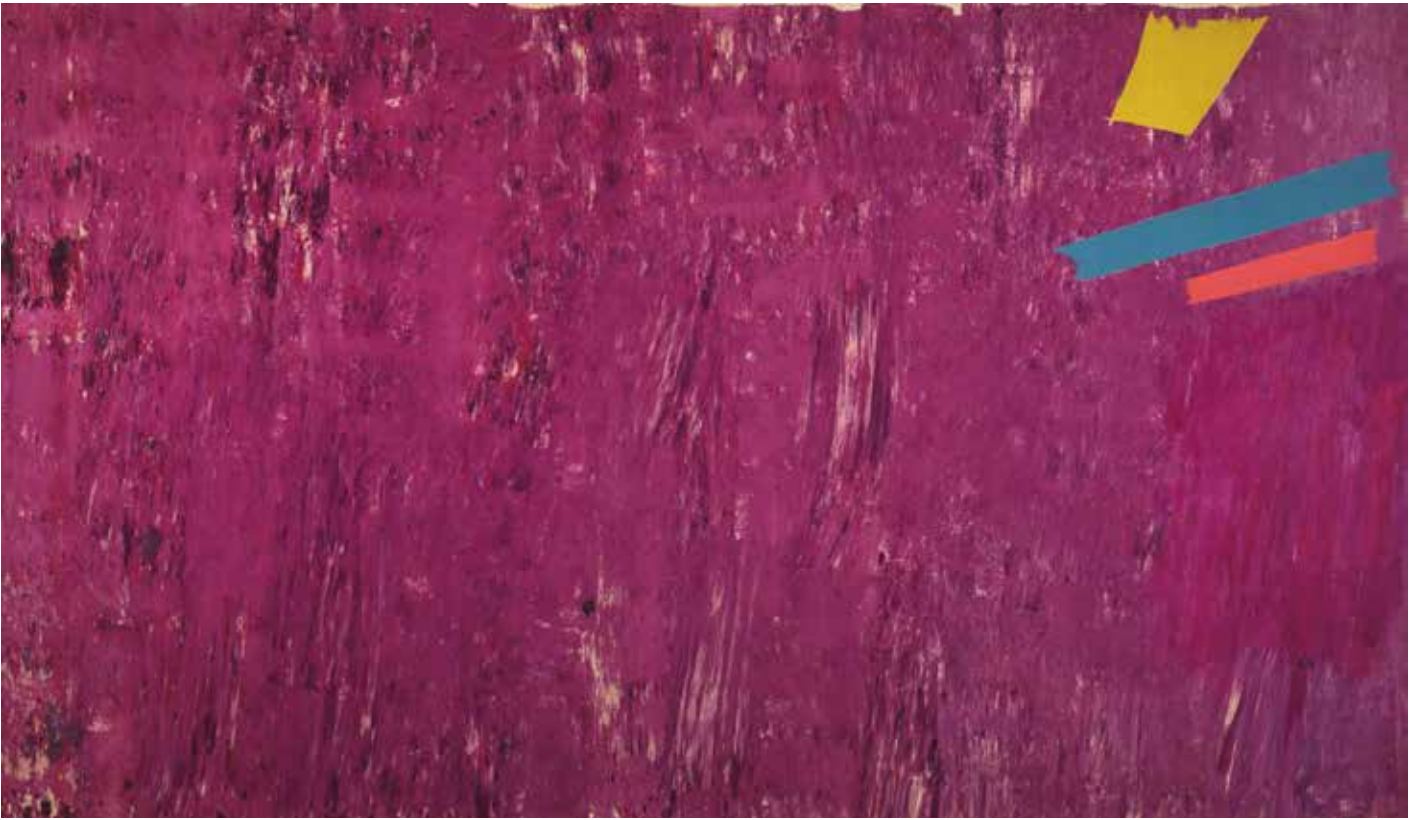
The pink section evinces an edit: Bush removed additional coloured bars from the finished work, as dutifully noted in his record book. Bush never attempted to obviate the processes by which final compositions evolved. Works such as *Tight Sash*, considered one of the finest Colour Field paintings by critic Roberta Smith, bears similar overpainting in the upper section, and it is not unique in this respect (Sarah Stanners discusses the numerous edits to *Paris #3* from 1962 to 1963 in the National Gallery’s 2014 *Jack Bush* catalogue). Marc Mayer notes this tendency for works to be “visibly patched, exposing the artifice through scruffy workmanship” as something that is both disarming and, ultimately, a sign of Bush’s unique facility: the works maintain their unity in spite of the exposure of their process.

This simpler composition is certainly successful. Kritzwiser, in her review, agrees: “In *June Mulberry*, Bush drains off the lower right hand color in a way we might resent...but respect [here] as a release from color surfeit.” He is sensitive to sensory overload; he wants to keep the view pleasurable without being cloying. Bush keeps things playful and light, a breath of fresh air on a June day.

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

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

ESTIMATE: \$125,000 – 175,000





12 Rita Letendre

AANFM ARCA OC QMG 1928 –

Bise boréale

oil on canvas, signed and on verso signed, titled and dated 1959
24 x 26 in, 61 x 66 cm

PROVENANCE

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

RITA LETENDRE WAS introduced to Paul-Émile Borduas and the Automatists while studying at l'École des beaux-arts in Montreal. Their expressive and intuitive approach to art was much more in tune with Letendre's interest in creative exploration than the traditional methods taught at l'École des beaux-arts. After showing

her works with the Automatists—in pivotal exhibitions such as *La matière chante* in 1954 at the Galerie Antoine and *Espace 55* at the Montreal Museum of Fine Arts—she was fully committed to exploring the possibilities of abstraction. This is manifested in the dynamic and self-assured *Bise boréale* from 1959. Her use of paint, applied in successive streaks with a palette knife, is undeniably liberated. By dragging the knife through the pigment, she reveals underlying touches of olive green in the whites and blacks, and rich varying shades of blue in the aquamarine areas. By juxtaposing vertical, horizontal and diagonal dashes that rise and recede from the foreground to the background, Letendre built tension within this highly rhythmic and tactile composition.

ESTIMATE: \$20,000 – 30,000



13 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 - 2001

Sans titre

oil on canvas, signed indistinctly and dated 1959
and on verso dated and inscribed indistinctly
13 x 18 in, 33 x 45.7 cm

PROVENANCE

Private Collection, USA

ESTIMATE: \$10,000 - 15,000



14 Michael James Aleck Snow

OC RCA 1928 -

Airway

oil on canvas, signed and dated 1962 and on verso
titled on the Isaacs Gallery label
64 ½ x 66 ½ in, 163.8 x 168.9 cm

PROVENANCE

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

LITERATURE

Robert Enright, "The Lord of Missed Rules: An Interview with Michael Snow," *Border Crossings* 102, May 2007, <http://bordercrossingsmag.com/article/the-lord-of-missed-rules-an-interview-with-michael-snow>, accessed August 2016

WHILE THE TERM "iconic" is overused in the cultural sphere today, we can restore its power by thinking of Michael Snow's *Walking Woman* images—a remarkably various series that was his artistic focus from 1961 to 1967, when he lived in New York City. They are secular icons in Snow's extensive oeuvre, in Canadian culture, and internationally. Arguably the most influential living Canadian artist, Snow is himself an icon of artistic innovation, reinvention and integrity.

"I do not have a system, I am a system," Snow asserted in a 2007 interview. *Walking Woman* works such as *Airway* are the basis for this self-description. The simple cut-out silhouette appears in about 200 of his works; she was systematically deployed in exhibitions at the fabled Isaacs Gallery in Toronto in the early 1960s and in sculptural form at Expo 67 in Montreal, in films, photographs, and in paintings such as *Airway*. Like many in the art world in the early 1960s, Snow was preoccupied by abstract painting—in his case, especially that of Willem de Kooning. Snow also wanted to play with the figure, but not in traditional, naturalistic ways. He made a large cardboard cut-out of the shape we know as *Walking Woman* and placed it on a gallery wall, using the support's colour and texture as part of the image. He realized that his stencil allowed him to reproduce the figure endlessly and anywhere. His icon could walk out of the expected art contexts and into popular consciousness.

Airway alludes to Snow's experiments with 1960s abstraction in its substantial scale, its expanses of open, gestural colour, in the use of commercial aluminum paint for the left-hand figure (which he had also used in *Lac Clair*, 1960, a painting in the collection of the National Gallery of Canada), and in its playful yet

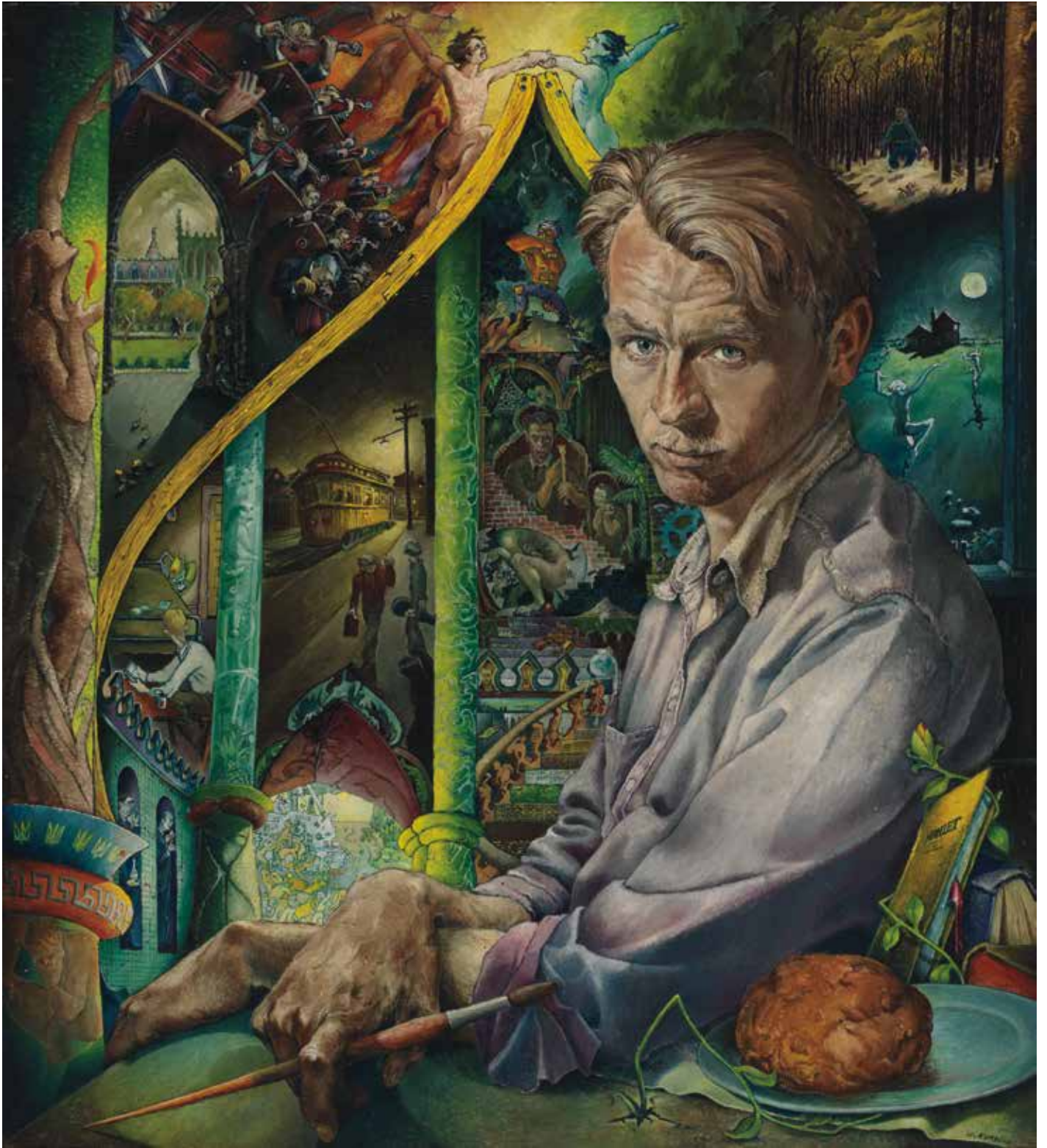
carefully articulated arrangements of both positive and negative versions of the cut-out. This form is taken apart more than usual in the series, which sets up a visual game for viewers as they try to reconstruct a full image of the entire form. The left-hand outline, for example, shows the woman's right leg in profile as a positive shape. In the third partial figure at the right, however, we see the same shape as a negative form and outlined in a different colour.

The bold central shape shows the right leg and thus establishes left-to-right walking motion, but it in no obvious way provides a logical transition from the silver figure on its left to the blue one on the right. Instead of resolving to a static final form, Snow's "system" generates new shapes. These are again both positive (the first black form encountered as we move left to right, which is both abstract and part of the negative female form), and negative (for example, the "oceanic" spaces adjacent to the central "continent"). It is in these respects that Snow's *Airway* is "formal."

Airway purposefully contains the forms that make up the *Walking Woman* as an image. Her anatomy is doubly bounded, first by the multiple coloured outlines that define these shapes, and of course by this large canvas's own frame. In the 1960s, painting was largely about this sort of control and formal play. Snow, however, proceeded to set up a conversation between painting and other, more expansive media. The *Walking Woman* was soon to be the star of his film *New York Eye and Ear Control* of 1964.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Postmodernism: Trends in Canadian Art, 1970 - 1990*, for contributing the above essay.

ESTIMATE: \$80,000 - 120,000



15 William Kurelek

ARCA OC OSA 1927 – 1977

Portrait of the Artist as a Young Man

oil on board, signed and on verso signed twice, titled *Self Portrait*, dated 1950 on the museum labels and inscribed *Vinemount, Ontario, Canada* and #4
26 x 23 ½ in, 66 x 59.7 cm

PROVENANCE

The Isaacs Gallery Ltd., Toronto
Collection of Mr. H. Eckler, Toronto
Private Collection, Ontario

LITERATURE

William Kurelek: A Retrospective, Edmonton Art Gallery, 1970, reproduced and listed, unpaginated

William Kurelek, *Someone With Me: An Autobiography*, 1980, pages 115 – 117

Patricia Morley, *Kurelek: A Biography*, 1986, reproduced on the cover

Ramsay Cook and Avrom Isaacs, *Kurelek Country: The Art of William Kurelek*, 1999, page 10

Tobi Bruce et al., *William Kurelek: The Messenger*, Winnipeg Art Gallery, 2011, reproduced page 23

EXHIBITED

Edmonton Art Gallery, *William Kurelek: A Retrospective*, September 20 – October 20, 1970, catalogue #4

Winnipeg Art Gallery, *William Kurelek: The Messenger*, September 29 – December 31, 2011, traveling to the Art Gallery of Hamilton and the Art Gallery of Greater Victoria, 2012, catalogue #1

“I WAS WORKING as a labourer in Edmonton...,” William Kurelek writes in his autobiography. “I was just then preparing for what I hoped would be my first masterpiece, a self-portrait. The psychology underlying such conscious, deliberate preparation was very complicated... I had to prove I was an artist or all my rebellion had been in vain.” Originally titled *The Romantic*—in order to represent himself as a dreamer—Kurelek’s self-portrait was painted at a time when he was heavily under the influence of James Joyce. “I was going to be Stephen Daedalus,” he would later recall, likening himself to Joyce’s literary alter ego.

The painting is set in the interior of an imaginary, almost surreal temple, with arches, staircases, and windows that open on and lead to a variety of scenes, some based on his childhood experiences, others quite fantastical. Kurelek spent weeks, after work and on weekends, toiling on elements of the scene, such as struggling to paint a realistic loaf of bread that would symbolize “the need to earn one’s bread without crushing the spirit.” He had determined that the self-portrait would also be a self-test and made a list of four things he needed to prove to himself that he could do. The list was simple, but the task daunting: “(1) render the appearance of bread, (2) depict living hands, (3) paint the material of a shirt, and (4) do the likeness of my face.”

When he managed to take four days off from his job as a labourer, he says he worked “sixteen hours non-stop and I was getting red-eyed from lack of sleep. I dared not stop, however, or I’d lose the creative momentum I’d built up. So I painted yet another five hours, till four in the morning. And it worked! I’d made the breakthrough. I could sense that the painting had taken



William Kurelek and his paintings, circa 1953

over from me and had directed my brush.” The effort took quite a toll, leaving Kurelek completely exhausted. He ended up in the care of a doctor the next day, unable to sleep and suffering from hallucinations. Within two years, he would check himself into psychiatric care in England, where painting became an important component of his therapy. While there, he painted some of his most important and self-exploratory works and was able to put many of his demons to rest.

Kurelek’s imaginary temple is as complex in design and rich in imagery as any work by Hieronymus Bosch, the Flemish painter to whom Kurelek is often, and justifiably, compared. Under the central, wooden ogee arch, we find fantastical columns, one of which has an hourglass at its base. Kurelek’s pressing desire to prove himself is one obvious interpretation of this object, and the passage and equally pressing nature of time is further symbolized by the vines entwining the books and plate. In the wood-framed window we see a scene from his childhood—himself dancing naked in the rain (a memory that would be explored again in the painting *Midsummer Night Pixie Dance* from 1974)—and a scene of a figure deep in the woods, rapt and transfixed by the sky at night. Between the columns we see a scene depicting two travelers—one a musician—evocative of his struggle to make his way as an artist at a distance from his family. Symbols of creativity abound: those of music, architecture, sculpture and prose are juxtaposed against those of labour, such as the neatly laid brickwork and the figures posed like workers in the railing of the lowest staircase.

It is a complex and fascinating work, and the most compelling element is the self-portrait. Kurelek described his misgivings about this challenge—“Could I paint a likeness of my face? I didn’t even dare hope for the penetration of character that the great portrait artists are praised for. No, a good likeness, one that would impress an ordinary lay person, was quite enough for the time being.” His success is apparent, in that the frank, honest and measured gaze he captures seems to sum up all that he was attempting to convey in this painting. We see a fiercely determined artist at work, bringing with him his life’s experience, his considerable talent and his depth of personal insight.

This work is in the original frame made by Kurelek.

ESTIMATE: \$300,000 – 350,000

16 William Kurelek

ARCA OC OSA 1927 – 1977

Dogs Barking at Artist in Alberta

mixed media on board, initialed and on verso titled, dated 1966 and inscribed *RTT, 50* and variously 24 x 19 $\frac{3}{4}$ in, 61 x 50.2 cm

PROVENANCE

The Isaacs Gallery Ltd., Toronto
Private Collection, Vancouver

LITERATURE

William Kurelek: A Retrospective,

Edmonton Art Gallery, 1970, listed,
unpaginated

Tobi Bruce et al., *William Kurelek: The
Messenger*, Winnipeg Art Gallery, 2011,
page 147

EXHIBITED

Edmonton Art Gallery, *William Kurelek:
A Retrospective*, September 20 –
October 20, 1970, catalogue #50

AS A CHILD, William Kurelek lived in Whitford, Alberta, before moving to Manitoba in 1934, when he was just seven years old. His memories were foundational in his art, so it is no surprise that as an adult, he returned to his childhood home, exploring the region and taking photographs, as had become his practice. He recalled of his home, “I went inside a few years ago and photographed it from every angle. Then I just sat down and mentally, deliberately, probed every corner for memories. I just couldn’t remember any of it at all. It is all so small now.” Around the same time, Kurelek painted this work, which is a self-portrait of sorts, as he is likely to be the artist depicted, sitting in the snow with his camera, perhaps taking some notes for a work. The dogs in the distance bark and approach, well aware of the presence of a stranger. It is a charming work, capturing a humorous moment typical of farm life, as well as a poignant time when the artist looks back on his childhood.

This work is in the original frame made by Kurelek.

ESTIMATE: \$30,000 – 50,000





17 **Charles Gagnon**

ARCA 1934 – 2003

Sans titre

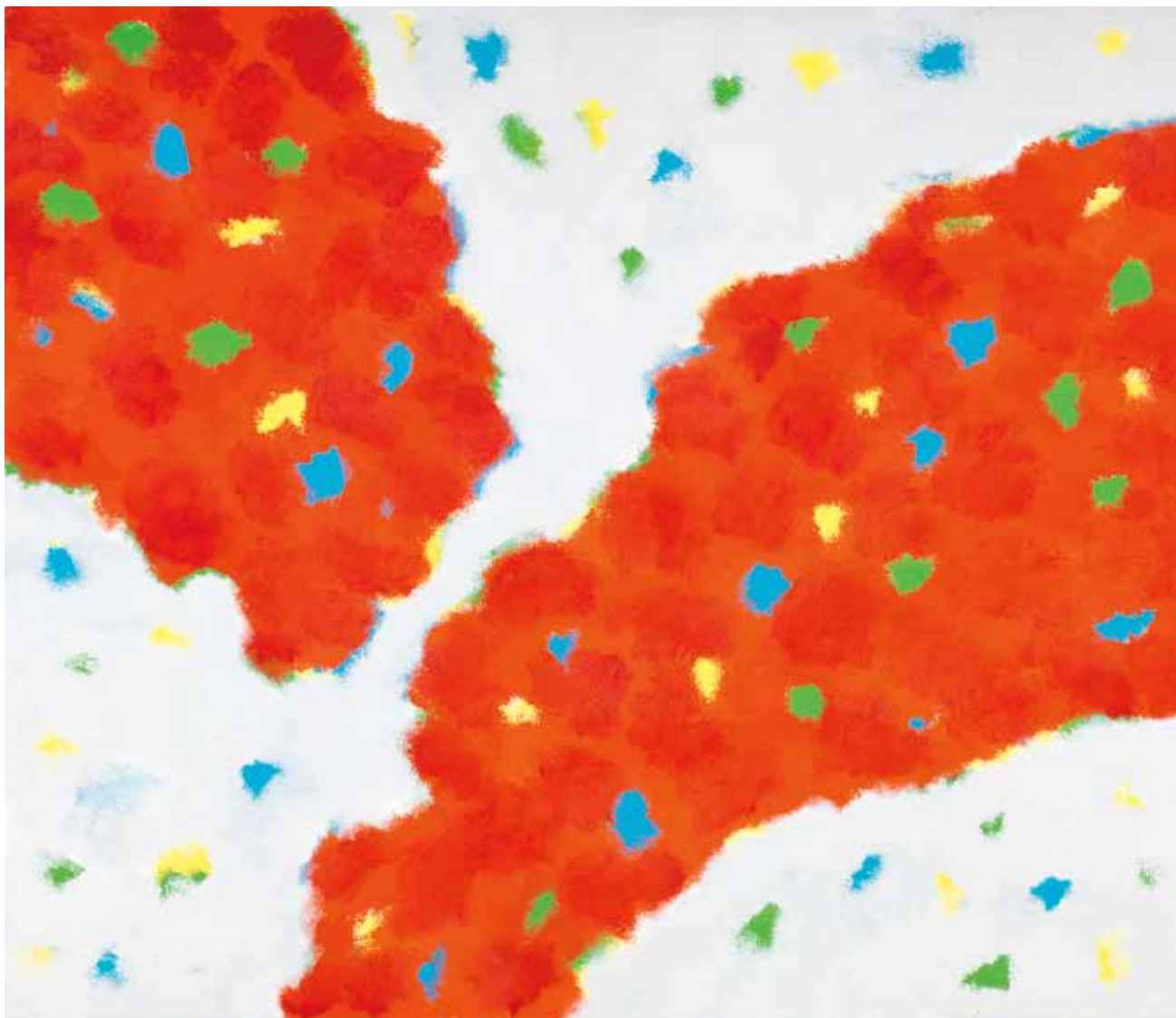
casein on paper, signed and on verso
dated 1962 on a label

19 7/8 x 16 in, 50.5 x 40.6 cm

PROVENANCE

Galerie Roger Bellemare / Galerie
Christian Lambert, Montreal
Private Collection, Montreal

ESTIMATE: \$12,000 – 16,000



18 Gershon Iskowitz

CSGA RCA 1921 – 1988

Summer 77 #2

acrylic on canvas, on verso signed, titled and dated 1977

38 x 44 in, 96.5 x 111.7 cm

PROVENANCE

Gallery Moos Ltd., Toronto
Private Collection, Toronto

LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982, page 132,
a similar 1976 oil entitled *Deep Red No. 6* reproduced page 13

VIEWING THE CANADIAN landscape during a 1967 helicopter trip over Manitoba transformed Gershon Iskowitz's painting, and his subsequent abstractions of the flickering light over the land

into flurries of coloured marks on abstract backgrounds became the core of his oeuvre. Iskowitz's images are based on natural form—he transforms recognizable images such as trees, leaves or sunsets into streaks and patches of coloured light. The use of the dot or patch of colour has been an enduring motif in his work.

As Adele Freedman notes, "In the seventies... Iskowitz was propelled into a fresh gust of activity." During this time, he took two more trips north, in 1973 and 1977, both to the Yellowknife area. In a variation on the overall dappled surfaces he had been painting, he began to incorporate peninsulas, islands and matrixes of more solid colours studded by small patches of other hues, surrounded by light, dappled backgrounds. *Summer 77 #2* is one of these works, and with its vibrant oranges and glowing background, it is a painting full of radiance and joy.

ESTIMATE: \$25,000 – 35,000



19 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

Lakeside, Morning

oil on board, signed and dated 1960 and on verso
signed, titled on the artist's label and dated
38 x 48 in, 96.5 x 121.9 cm

PROVENANCE

Private Collection, Toronto

EXHIBITED

National Gallery of Canada, Ottawa, *The Mr. and Mrs. Jules Loeb
Collection*, September 1, 1970 – October 15, 1971, catalogue #35

A MEMBER OF the celebrated group Painters Eleven, Kazuo Nakamura is most recognized for several series of paintings that defined his personal aesthetic which began in the 1950s and evolved throughout his career. While most of his closest

contemporaries were creating lively abstract paintings featuring expressionist brush-strokes and bold colour, Nakamura's approach was studied, near-monochromatic, quiet and meditative. His world view was inspired by scientific curiosity and a fascination with the patterns found in mathematical theory, patterns that become concrete and visible to those who take the time to observe them in nature. His various series include monochromatic "string" paintings, "block structure" images, a playful take on still life subjects and, in his last years, intellectually challenging compositions of lines and numbers. *Lakeside Morning* is an outstanding example of Nakamura's landscape/abstractions of the 1960s. The subtle variations of light within the green and teal pigments and the enigmatic definition of hills, valleys and trees effect a rediscovery of this sublime image at each viewing.

ESTIMATE: \$40,000 – 60,000

20 Fernand Leduc

AANFM AUTO CAS LP QMG 1916 – 2014

Bonne entente

oil on canvas, on verso titled
and dated 1959
39 ¾ x 31 ¾ in, 101 x 80.6 cm

PROVENANCE

Private Collection, Toronto

IN THIS 1959 CANVAS, Fernand Leduc intricately organizes angular shapes all over the surface of the canvas, like a jigsaw falling into place. Rigorously constructed yet fluid, this composition brings together solid planes of bold colour—bright blue, emerald, kelly green, orange and ruby—that vibrate. Since 1954, Leduc had focused his practice on a geometrical abstraction that allowed him to explore the relationships and energies between form and colour. *Bonne entente* is a fine example of this endeavour. The eye moves from one shape to another, following their arrow-like points in a counter-clockwise motion. Leduc was one of the signatories of the 1948 *Refus global* manifesto, a historical document that signaled an important cultural shift in Quebec. He was the president and a founding member of the Association des artistes non-figuratifs de Montréal. His works have been included in solo and group shows in institutions such as the Musée du Québec in Quebec City, the Canadian Cultural Centre in Paris, and the Musée d'art contemporain de Montréal.

ESTIMATE: \$30,000 – 50,000





21 Claude Tousignant

AANFM LP QMG RCA 1932 –

Étude pour double écran chromatique #4

acrylic on aluminum panels on plywood in a Plexiglas shadow box, on verso signed, titled and dated 1991
32 ¼ x 40 ¼ in, 81.9 x 102.2 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

James D. Campbell, *After Geometry: The Abstract Art of Claude Tousignant*, 1995, page 116

“Claude Tousignant,” National Gallery of Canada,
<https://www.gallery.ca/en/see/collections/artist.php?iartistid=5492>, accessed August 17, 2016

THROUGH THE REDUCTIVE and pure nature of his work and his treatment of colour and space, Claude Tousignant shows his absolute dedication to abstraction. Early influences for this

Montreal modernist were painters such as Piet Mondrian and Kasimir Malevitch, who both used geometry and flat colour.

By 1988, Tousignant was using aluminum panels rather than canvas for the ground of his paintings, as he does here. According to James Campbell, Tousignant believed that the “material could enhance the objectival character of painting... The thinness of the frontal plane afforded by aluminum sheet was attractive.” In this same year, Tousignant began his *Écran chromatique* series, continuing his explorations of chromatic fields. This particular work, with its double squares floating on a dark background, challenges our perceptions. The deep cobalt may exert its presence more stealthily, but its pulsation is as active as the more visible bright orange square. This vibratory painting achieves Tousignant’s expressed aim: to “make painting objective, to bring it back to its source—where only painting remains, emptied of all extraneous matter—to the point at which painting is pure sensation.”

ESTIMATE: \$15,000 – 25,000



22 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Bordure

oil on canvas, signed and dated 1967 and on verso
titled and inscribed *Riopelle 67* and *ST#G156*, 1966
39 ½ x 39 ½ in, 100.3 x 100.3 cm

PROVENANCE

Pierre Matisse Gallery, New York
The Art Emporium Inc., Seattle, 1989
Private Collection, Vancouver

LITERATURE

Gilles Vigneault et al., *Jean-Paul Riopelle*, Montreal Museum
of Fine Arts, 1991, page 34
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 4, 1966 – 1971, 2014, reproduced page 125,
catalogue #1966.069H.1966

EXHIBITED

Gallery Moos Ltd., Toronto, 1971, catalogue #15

IN THE LATE 1960s, Jean Paul Riopelle continued to assert himself as one of Canada's truly international artists. In 1967 he had a major retrospective exhibition at the Musée du Québec, and in 1968 he participated in an exhibition of Canadian art at the Galeries nationales du Grand Palais in Paris. During this decade, Riopelle's work was evolving and as Herta Wescher wrote, "The dense mosaics characteristic of his paintings of ten years ago have been broken up, allowing space to enter from all sides. Now, order and chaos intermingle, diagonals, curves and sharp hooks attach the verticals, voids are trapped at the heart of incredibly crowded centres." In *Bordure*, Riopelle wielded palette knife and spatula to produce swirls, broad gestures that sweep through several layers of colour, and dark clusters of energy. Contrasting with this almost frenetic slashing and pushing of paint are white areas which push toward the borders, the "void," which acts as an area of calm. According to Yseult Riopelle, *Bordure* was painted in 1966 in France. It was then shipped to the Pierre Matisse Gallery in New York, where Riopelle later signed and dated the work 1967.

ESTIMATE: \$150,000 – 250,000



23 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Iceberg no. 25

oil on canvas, signed and on verso titled and inscribed 17993 and W2064, 1977
18 ¼ x 21 ¾ in, 46.3 x 55.2 cm

PROVENANCE

Galerie Maeght, Paris
Private Collection, Montreal

LITERATURE

Thomas B. Hess, *Derrière le miroir, Riopelle: Icebergs*,
Galerie Maeght, 1979, reproduced, unpaginated
Canadian Post-War & Contemporary Art, Heffel Fine Art
Auction House, November 28, 2013, essay by Mark
Cheetham, page 29

EXHIBITED

Galerie Maeght, Paris, *Riopelle: Icebergs*, 1979

JEAN PAUL RIOPELLE traveled to the Canadian Arctic in 1977 and began work on a series of *Iceberg* paintings shortly afterwards. Most of Riopelle's *Iceberg* works were executed with a limited colour palette of black and white, which strikes us immediately here. Unlike many of Riopelle's *Sans titre* works, the titles of the *Iceberg* paintings convey an idea of figuration, a hint at supposed subject matter. But the bold forms created by his palette knife are not representational; rather the work can be read as an abstracted landscape. As Mark Cheetham wrote in his essay on *Iceberg IV*, sold by Heffel in 2013, "The genius of the *Icebergs* is that they extend Riopelle's lifelong conversation between European modernism and his home, and between abstraction and figuration. The series evokes both natural forces and the artist's ongoing connections to avant-garde European painting. The *Icebergs* are figurative, though in a way closely allied to his longstanding abstract practices." *Iceberg no. 25* is a superlative example from this unique series by one of Canada's most talented abstract painters.

This work will be included in Yseult Riopelle's forthcoming Volume 5 of the catalogue raisonné on the artist's work.

ESTIMATE: \$50,000 – 70,000



Jean Paul Riopelle in the Arctic, July 1977
Photo credit: Claude Duthuit, 1977 – Rights Reserved



24 Rita Letendre

AANFM ARCA OC QMG 1928 –

Caravane

oil on canvas, signed and dated 1959
and on verso signed, titled and dated 1960
19 x 24 ½ in, 48.3 x 62.2 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

“Rita Letendre,” CCCA Canadian Art Database, reproduced,
http://ccca.concordia.ca/artists/artist_info.html?language=Pref=en&link_id=1456&artist=Rita+Letendre, accessed
July 7, 2016

PAINTED SHORTLY BEFORE Rita Letendre’s major solo exhibition at the Montreal Museum of Fine Arts in 1961, *Caravane*

comes from an important and dynamic time in the artist’s career, not only professionally but also stylistically. Indeed, she started to dedicate herself entirely to painting and had her works shown more extensively at the beginning of the 1960s. Her works from this period are highly indebted to the Automatists’ revolutionary and expressive approach to abstraction. They are spirited and intense, and this piece is no exception. Over a stormy black backdrop, Letendre builds a textured coat of light brown paint at the centre of the composition. By dragging her palette knife through the layers of pigment, she reveals touches of light blue and white underneath. Expressive white, amethyst and bright red shapes seem to dance along a horizontal axis at the forefront. Her use of texture and contrasting colours creates a vibrant composition, demonstrating the full extent of Letendre’s understanding of gesture and drama.

ESTIMATE: \$25,000 – 35,000



25 Rita Letendre

AANFM ARCA OC QMG 1928 -

Voyage magique

oil on canvas, signed and dated 1958

and on verso signed, titled and dated

14 ¼ x 18 ¼ in, 36.2 x 46.3 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

“Rita Letendre,” CCCA Canadian Art Database, reproduced, http://ccca.concordia.ca/artists/work_detail.html?languagePref=en&mkey=25055&title=Voyage+Magique&artist=Rita+Letendre&link_id=1456, accessed July 7, 2016

THIS ELEGANT 1958 oil on canvas is a testament to Rita Letendre’s mastery of the Automatist touch. Slabs of colour are laid

thickly side-by-side all over the surface of the canvas with the palette knife, building a mosaic-like composition. Dabs of moss, khaki, chartreuse and lime green arranged diagonally are offset by touches of ruby, crimson and dark browns on the upper right and lower left sides. Luminous whites, soft pinks, blacks and deep charcoals punctuate the composition throughout. In this compelling piece, Letendre skilfully juxtaposes lighter and darker shades to create a subtle push-and-pull effect, which makes the eye move all over the canvas. Throughout her career, Letendre was awarded numerous prizes, such as the Young Painters Prize in Montreal in 1959 and the Province of Quebec Award in 1962. She is also an Officer of the Order of Canada. Her works are included in many public collections, including the National Gallery of Canada, Art Gallery of Ontario, Montreal Museum of Fine Arts, Musée du Québec and the Vancouver Art Gallery.

ESTIMATE: \$20,000 – 30,000

26 Fernand Leduc

AANFM AUTO CAS LP QMG 1916 – 2014

Composition

oil on canvas, signed and dated 1949
and on verso signed, titled and inscribed
737 R.C. and 20 P
28 ¾ x 21 ½ in, 73 x 54.6 cm

PROVENANCE

Galerie R. Creuze, Paris
Private Collection, Montreal
Canadian Art Group, Toronto
Private Collection, Toronto

LITERATURE

Charles Delloye et al., *Fernand Leduc de 1943 à 1985*, Musée des Beaux-Arts de Chartres, 1985, essay by Jean-Pierre Duquette, page 33

EXHIBITED

Galerie R. Creuze, Paris, *Riopelle - Leduc*,
May 26 – June 10, 1950

FERNAND LEDUC IS acknowledged to have played a particularly important role in the theoretical discussions taking place among the young artists who gathered on a fairly regular basis at Paul-Émile Borduas's home beginning in 1942—long before they were identified as the Automatist group. Correspondence from the period intimates that Leduc was the first to suggest that his fellow artists unite and hold common exhibitions of their work. In the often narrow-minded and restrictive climate of the early post-war period, this collaboration became a necessary approach to achieving any kind of exposure for a generation of avant-garde artists. Ultimately, Leduc, then living in Paris, was one of the co-authors of the Automatists' *Refus global* manifesto when it was published in 1948.

This intriguing 1949 canvas is well defined by a quote from Jean-Pierre Duquette in a much later retrospective catalogue of Leduc's work: "The Automatist gesture still produces unexpected, unplanned forms." Indeed, the central focus of this work suggests an instinctive gesture, a dream-like apparition suspended in the ocean depths, enhanced by early signs of the artist's explorations into the relation between matter and light.

ESTIMATE: \$30,000 – 50,000





27 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVG
SAPQ 1924 - 2001

Sans titre

oil on canvas, signed and on verso
dated 1962 on the gallery label
9 ½ x 7 ½ in, 24.1 x 19 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Toronto

ESTIMATE: \$10,000 - 15,000



28 Alexander Colville

PC CC 1920 – 2013

Study for Dog in Car

acrylic and ink on paper, signed, dated January 27, 28, 1999
and inscribed *at scale 125:1 = 1 cm*

3 3/8 x 6 1/4 in, 9.2 x 15.9 cm

PROVENANCE

Mira Godard Gallery, Toronto

Private Collection, Ontario, acquired from
the above in 2000

LITERATURE

Tom Smart, *Alex Colville: Return*, Art Gallery of Nova Scotia,
2003, page 76, the 1999 acrylic *Dog in Car*, collection of the
Art Gallery of Nova Scotia, reproduced page 77

Andrew Hunter, *Colville*, Art Gallery of Ontario, 2014, the 1999
acrylic *Dog in Car*, collection of the Art Gallery of Nova Scotia,
reproduced page 87

ALEX COLVILLE OFTEN included animals in his work, both wild and domestic, and here he includes one of the family's dogs. Tom Smart writes, "Dogs, in addition to personifying elemental goodness, are Colville's symbolic self-portraits. They embody all that is benign and loyal, a kind of nearly human being..." The face of the woman (Colville's wife, Rhoda) is obscured, while the dog, seen in profile in the back seat, regards her with a rapt affection, radiating a comforting presence. This affection seems all the more poignant given they are surrounded by machines—the car and the Brink's truck, which lends a subtle element of danger, given its connotation of armed guards and money. Such subtleties are what make Colville's images so penetrating. Much more than superbly crafted realist scenes of everyday life, his works embody the contrasts, nuances, existential dilemmas and edges present in modern life.

Colville's practice was to develop a final image for his paintings through a series of drawings, and this finely finished acrylic and ink work contains the essential compositional elements for the acrylic painting *Dog in Car*.

ESTIMATE: \$20,000 – 30,000



29 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Sans titre

oil on card, on verso signed

7 ¾ x 6 in, 19.7 x 15.2 cm

PROVENANCE

Lacerte art contemporain, Montreal
Private Collection, Toronto

LITERATURE

Guy Robert, *Lemieux*, 1975, page 276,
a similar work entitled *Petite ville*
(Little Town) reproduced page 274

Suddenly, in the slow flickering of the remembered past, there comes surging up from its darkest depths the miraculous light of childhood, to shine like a dream and rekindle the myth of the eternal return buried deeply in the artist's heart of hearts.

—GUY ROBERT, on Jean Paul Lemieux's
contemplation of his subjects
“at the frontier of solitude”

THE GREAT ENDURING theme of Lemieux was the human condition, and the enigma of each human being in their essential aloneness. Lemieux's subject here, a child, gazes directly at us. Alone and vulnerable in the snowy environment, having left the rural buildings far behind, the figure nevertheless projects a gentle and hopeful expression, embodying that “miraculous light of childhood.” As well as an evocative portrait, this is also a fine landscape—typical of Lemieux's work, only slight tonal variations differentiate between the sky and the snowy ground. The overcast sky is slightly warmer, and in the upper right is the glow of the winter sun pressing through the clouds. It is quite remarkable what presence this *pochade*-size work possesses, and how evocatively it engages our imagination.

ESTIMATE: \$40,000 – 60,000



30 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Les quatre saisons

a. Le printemps

oil on canvas, signed and on verso signed,
titled, dated 1976 and inscribed *Expo, Les Quatres
Saisons, cat. No. 1*
15 x 18 in, 38.1 x 45.7 cm

b. L'été

oil on canvas, signed and on verso signed,
titled, dated 1976 and inscribed *Expo, Les Quatres
Saisons, cat. No. 2*
15 x 18 in, 38.1 x 45.7 cm

c. L'automne

oil on canvas, signed and on verso signed,
titled, dated 1976 and inscribed *Expo, Les Quatres
Saisons, cat. No. 3*
15 x 18 in, 38.1 x 45.7 cm

d. L'hiver

oil on canvas, signed and on verso signed,
titled, dated 1976 and inscribed *Expo, Les Quatres
Saisons, cat. No. 4*
15 x 18 in, 38.1 x 45.7 cm

PROVENANCE

Acquired directly from the Artist, 1976
By descent to the present Private Collection, Quebec

LITERATURE

Gilles Corbeil, *Jean Paul Lemieux: Les quatre saisons*, Galerie Gilles
Corbeil, 1976, *Le printemps* reproduced on the cover,
L'été reproduced page 6, *L'automne* reproduced page 14,
and all four works listed page 16

EXHIBITED

Galerie Gilles Corbeil, Montreal, *Jean Paul Lemieux: Les quatre
saisons*, April 9 – May 1, 1976

A UNIVERSAL AND celebrated theme in art, the passing of the seasons is the subject of this series of four paintings by Jean Paul Lemieux. Although the oval format breaks from the classic horizontality of the artist's landscapes, *Les quatre saisons* is a quintessential example of Lemieux's work, as it unites many of his typical themes. *Le printemps* shows a smiling and seemingly pensive feminine figure in front of a soft green meadow. A young boy rides a horse next to a cool stream of water in *L'été*. In *L'automne*, hunters and their dogs explore the woods, where touches of orange in the hunters' coats and in the trees appear through the chartreuse and khaki leaves. Finally, *L'hiver* showcases various figures under a starry night sky in a field of luminous moonlit snow. Almost cinematic, these works demonstrate Lemieux's ability to capture a moment in time and to create enigmatic atmospheres. Independently, each composition is strong, but together, they form a greater narrative: the passage of time and how the changing of the seasons punctuates our lives.

Each work is stamped on verso with the Galerie Gilles Corbeil stamp. The original Galerie Gilles Corbeil 1976 exhibition invitation card and catalogue leaflet accompany this lot.

ESTIMATE: \$80,000 - 120,000



31 Alfred Pellán

CAS OC PY QMG RCA 1906 – 1988

Nature morte au litre de vin

oil on canvas, signed and on verso signed, titled and inscribed
 No. 76 and Collection = Charles Elliott Trudeau, *Chemin de la Rivière
 a Simon, St-Sauveur-des-monts, Cte Terrebonne, PQ, Canada, 1936*
 16 x 12 ¾ in, 40.6 x 32.4 cm

PROVENANCE

Charles Trudeau, Montreal (brother of Pierre Trudeau, former
 prime minister of Canada, and uncle of Justin Trudeau,
 current prime minister)

Peter Ohler Fine Arts Ltd., Vancouver
 Private Collection, Vancouver

LITERATURE

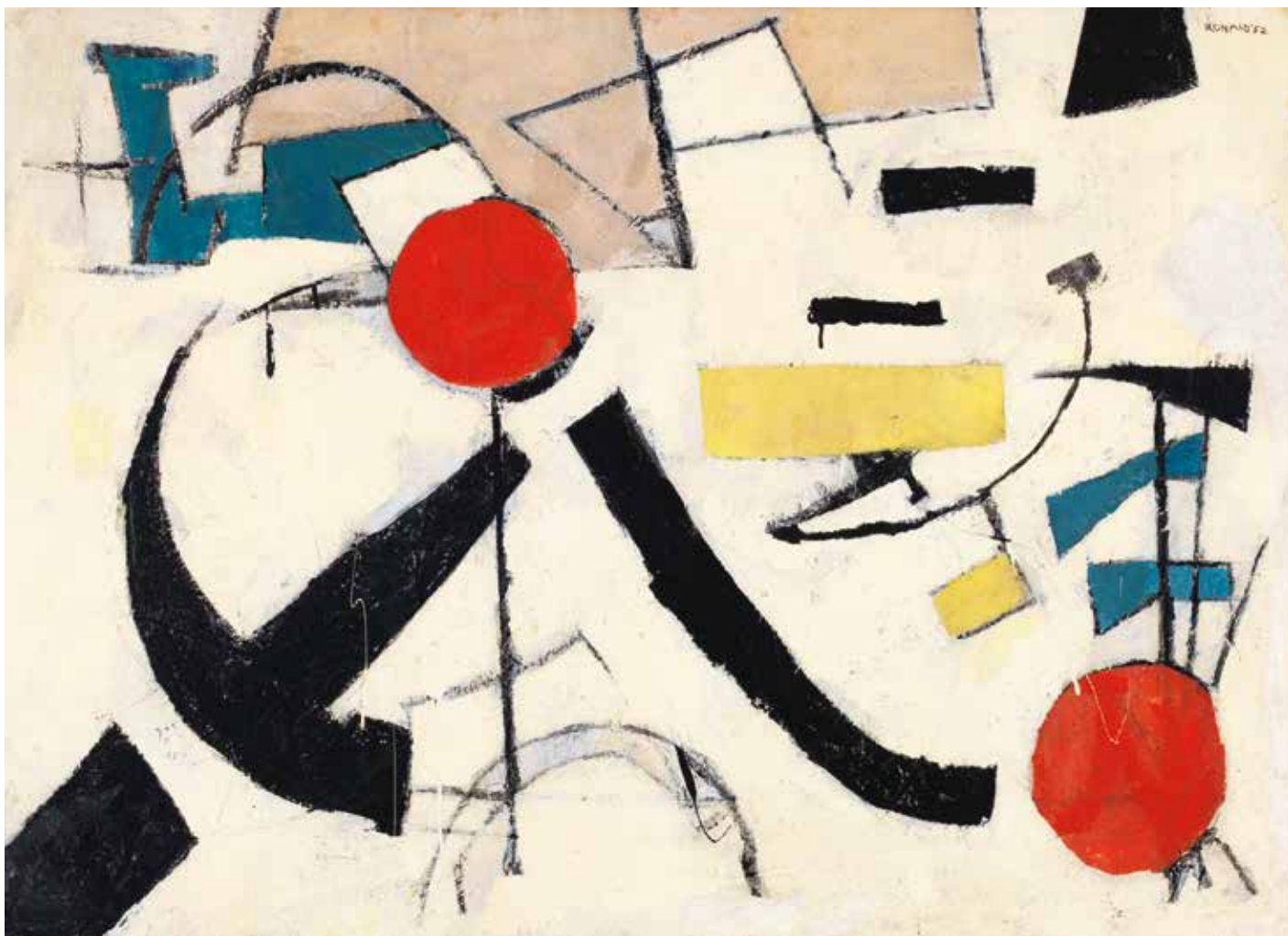
Donald W. Buchanan and Paul Gladu,
Alfred Pellán, National Gallery of
 Canada, 1960, listed, unpaginated
 Guy Robert, *Pellán: His Life and Art*, 1963,
 reproduced page 21, titled as *Nature
 morte au litre*, listed page 129
 Germain Lefebvre, *Pellán*, 1973, page 21
 Germain Lefebvre, *Pellán: sa vie, son art,
 son temps*, 1986, reproduced page 34

EXHIBITED

National Gallery of Canada, Ottawa,
Alfred Pellán, October 13 – November 6,
 1960, traveling to the Montreal
 Museum of Fine Arts; the Musée du
 Québec, Québec City; and the Art Gal-
 lery of Toronto, 1961, catalogue #13

IN 1926, AT just 20 years old, Canadian
 modernist Alfred Pellán was awarded a
 grant from the Quebec government to
 study in Paris. At the time, the city was
 bustling with art and theatre—Germain
 Lefebvre described it as “the mecca of art
 and thought”—and the young Pellán re-
 veled in the energy and inspiration. *Nature
 morte au litre de vin* was painted during
 this Parisian period, and the influence
 from School of Paris artists Pablo Picasso
 and Henri Matisse is evident. The slightly
 skewed perspective, bold and contrasting
 colour choices, and composition filling
 the canvas are signatures of still lifes
 from this era, but Pellán makes this still
 life his own by rendering his objects with
 realistic scale and form. Painted in 1936,
 this important painting was once in the
 collection of Charles Trudeau, brother of
 Pierre Trudeau, former prime minister
 of Canada, and uncle of Justin Trudeau,
 the current prime minister, and is an
 excellent example from the early part of
 Pellán’s long and successful career.

ESTIMATE: \$35,000 – 45,000



32 William Ronald

P11 RCA 1926 – 1998

Aerodynamics

oil on board, signed and dated 1952
36 x 48 in, 91.4 x 121.9 cm

PROVENANCE

Eglinton Gallery, Toronto
Acquired from the above by a Private Collection, Toronto, 1954
Canadian Art Group, Toronto
Private Collection, Toronto

LITERATURE

Robert Belton, *The Theatre of the Self: The Life and Art of William Ronald*, 1999, listed page 131
William Ronald, interview by Richard Brown Baker, April 18 – June 2, 1963, Archives of American Art, Smithsonian Institution, <http://www.aaa.si.edu/collections/interviews/oral-history-interview-william-ronald-11973>, accessed August 16, 2016

EXHIBITED

Eglinton Gallery, Toronto, *Paintings: Karl May, William Ronald*, March 1954

IN 1963, WILLIAM RONALD was the subject of a candid and wide-ranging interview recorded in New York City for the Archives of American Art. The interviewer introduced Ronald as a Canadian-born American painter—which was then accurate, since the artist had become a US citizen while living in New York and Princeton. Ronald revealed that paintings by the American artist Bradley Walker Tomlin (1899 – 1953) had an important influence on his earliest abstract works. Even while studying with Hans Hoffman in 1952, Ronald was emulating Tomlin’s “all-over manner, using the full area of the canvas...” In the interview he states that “there are only six or eight” Ronald paintings from this period in existence. Here we find design elements reminiscent of Wassily Kandinsky and Paul Klee as well as hints of calligraphic shapes from his studies at the Ontario College of Art. This rare, lively 1952 work tells us a great deal about the young artist who was aiming to make his mark in the early post-war era, in what was then the centre of the universe for a gifted, ambitious painter.

ESTIMATE: \$40,000 – 60,000

33 John Graham Coughtry

AOCA CGP OSA 1931 – 1999

Untitled

oil on canvas, on verso signed
and dated 1981

72 x 47 in, 182.9 x 119.4 cm

PROVENANCE

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

GRAHAM COUGHTRY'S LOVE of jazz can be seen in his works, which are vigorous and filled with energy and rhythm. Coughtry helped to found and was a member of the Artists' Jazz Band, playing the trombone while fellow painter Gordon Rayner played the drums, and music was as much a part of his life as art. Highly abstracted human figures caught in movement predominate in his work, and his exuberant brushwork and vivid palette are further reflections of his interest in the language of jazz as expressed by the human form. As an abstract painter he reveled in the ability to improvise, responding to the flow of paint and the vital life force of his subjects, which often, as with this work, seem to extend off the canvas into the space beyond its borders. Drips and running paint are features of his works, both as gestural expressions for the figure and as painterly devices that add depth and luminosity to his surfaces.

ESTIMATE: \$30,000 – 40,000





34 Lise Gervais

QMG 1933 – 1998

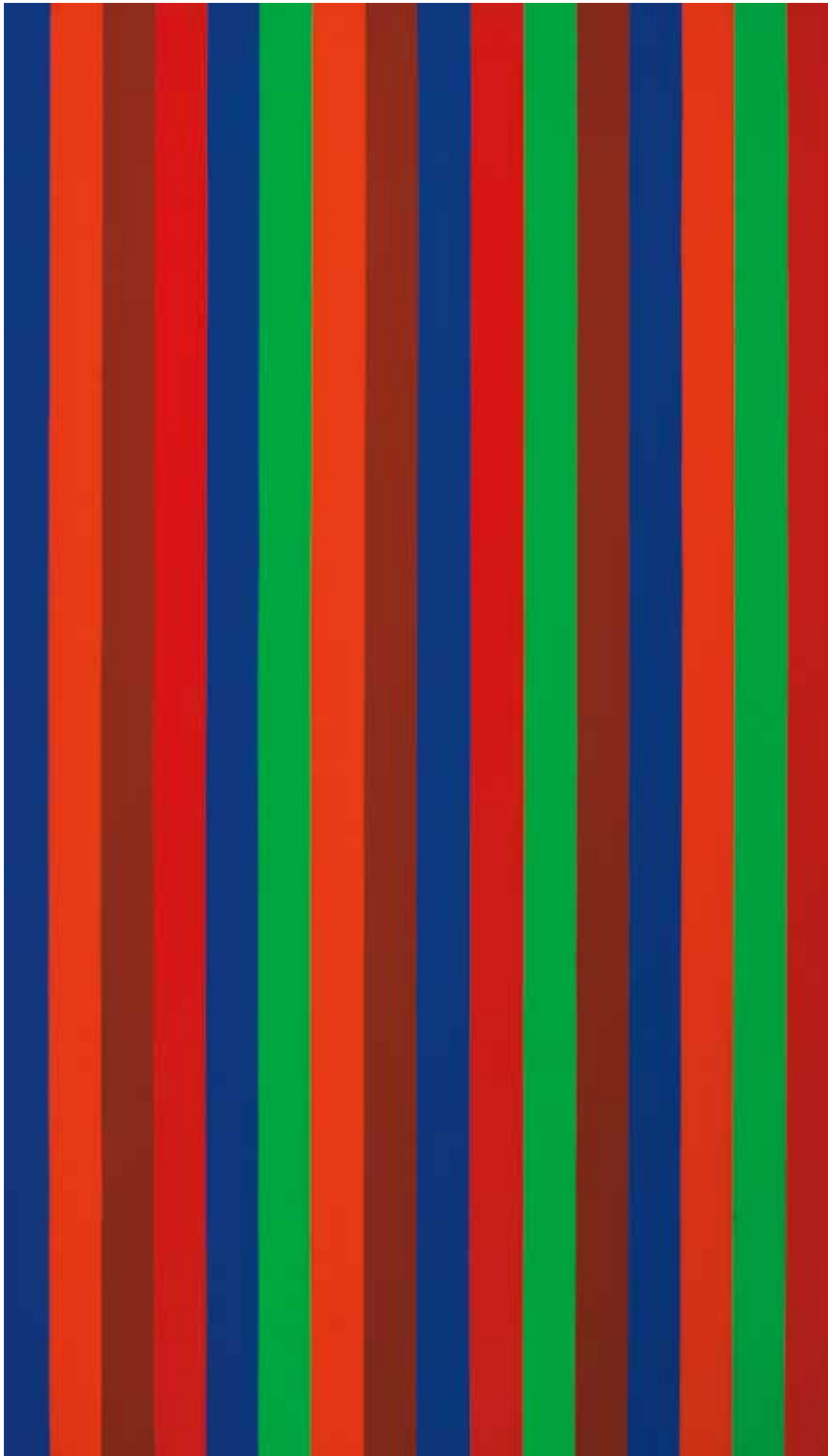
Abstract

oil on canvas, signed and dated 1963
and on verso signed
24 x 18 in, 61 x 45.7 cm

PROVENANCE

Pierre de Ligny Boudreau, Quebec
Private Collection, USA

ESTIMATE: \$12,000 – 16,000



35 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Sans titre

acrylic on canvas, on verso signed
and dated Août 1966
42 x 24 in, 106.7 x 61 cm

PROVENANCE

Acquired directly from the Artist
by the present Private Collection,
Quebec, 1967

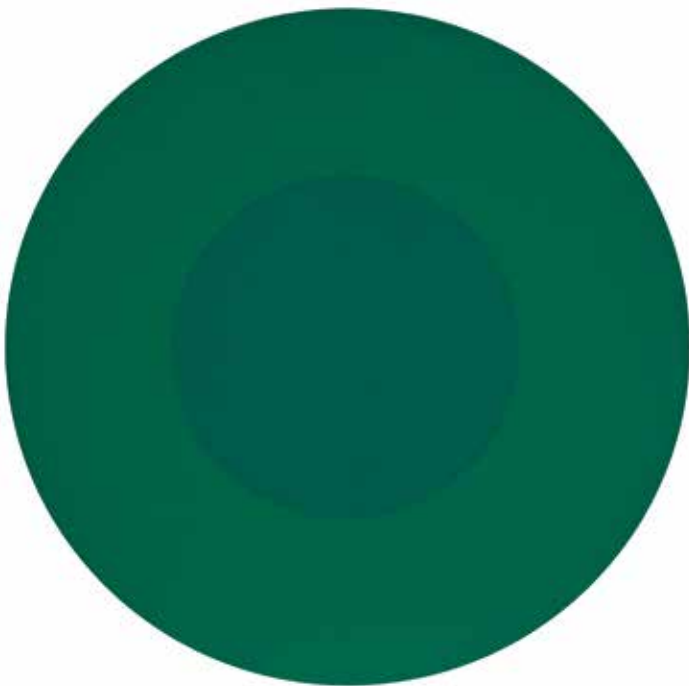
LITERATURE

Pierre Th  berge, *Guido Molinari*,
National Gallery of Canada, 1976,
pages 54 – 55

Roald Nasgaard, *Abstract Painting
in Canada*, Art Gallery of
Nova Scotia, 2007, page 188

IN A 1972 SPEECH given at the National Research Council in Ottawa, painter Guido Molinari stated, “My own position regarding the problem of colour is that it is through a redefinition of the colour phenomena and dynamism that painting can realize its full potentialities.” The artist had fulfilled this ambitious aim of redefining chromatic possibilities with his quintessential 1960s series, the *Stripe Paintings*. This impeccable painting from 1966 is a fine example of this endeavour. Slender vertical stripes of equal width cover the surface of the canvas. Cobalt blue, red, chocolate, orange and bright green precede and succeed each other in a particular but not repeated pattern. Each and every hue is influenced by the colour next to it, so that the same blue may appear darker placed next to a brown stripe rather than a green one. Vibrant and rhythmic, this painting reveals the relationships between colours. As art historian Roald Nasgaard further explains, “Molinari’s concern was not the aesthetic quality of colour but its dynamic energy. Given in repeated patterns, colour was released to give full expression to its chromatic energies and interactions.”

ESTIMATE: \$50,000 – 70,000



36 Claude Tousignant

AANFM LP QMG RCA 1932 -

Double 12 en vert et rouge et bleu

acrylic on canvas diptych, on verso signed and dated 1971 on each
12 in diameter (each), 30.5 cm diameter (each)

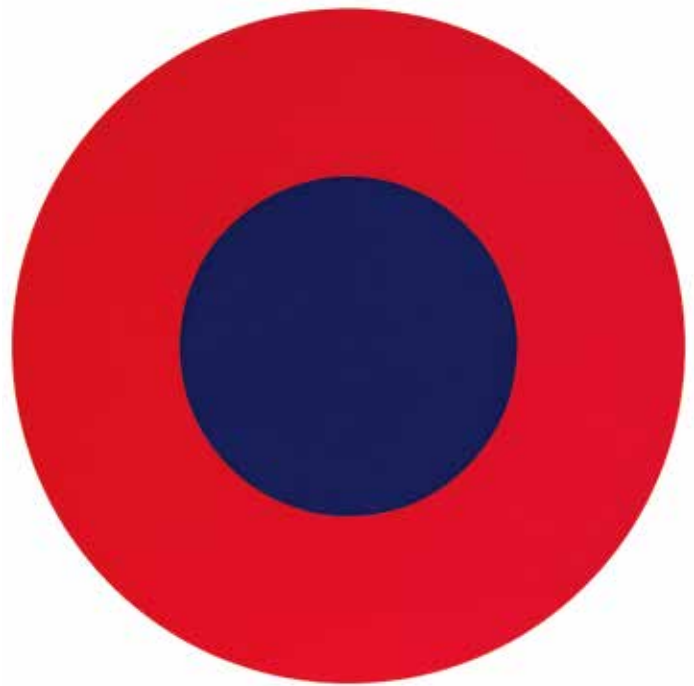
PROVENANCE

Private Collection, Toronto

LITERATURE

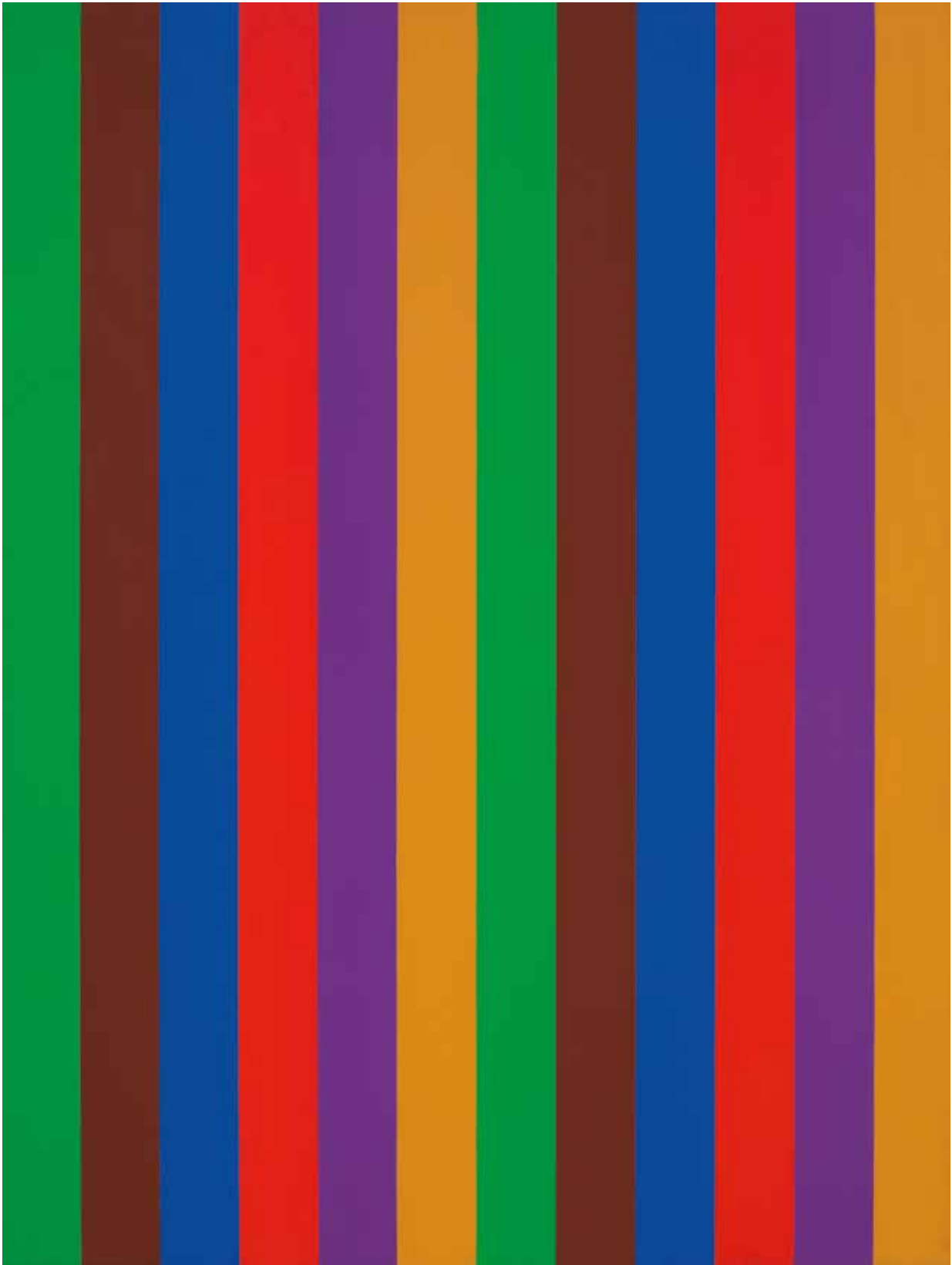
James D. Campbell, *After Geometry: The Abstract Art of Claude
Tousignant*, 1995, pages 81 and 82

CLAUDE TOUSIGNANT'S INTEREST in the circle began in the mid-1960s. He stated, "I was fascinated by the circle as a form and the equal tensions to all peripheries," and he continued to work with it in various series through the 1970s. In 1965, he lived



in New York for a period and became interested in Op Art, one of the dominant trends in the art community there at that time. Tousignant's avowed purpose in using simplified geometric forms such as this was "to say as much as possible with as few elements as possible." In this double circle diptych, he explored the dynamism of colour relationships. Colour bands react to each other within the plane of each painting: cool blue makes itself known subtly within the green circle and then, in a cobalt hue, more dominantly within the red circle. With their contrasts of red and green, the outer rings of each circle confront each other, then radiate outward to interact with the colour of their surrounding space. Optically vibratory, *Double 12 en vert et rouge et bleu* asserts its presence through its chromatic electricity.

ESTIMATE: \$30,000 - 40,000



37 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Mutation bi-sérielle

acrylic on canvas, on verso signed, dated 1/67 and inscribed with the estate #GMT-1967-07 and titled on various labels
80 x 60 in, 203.2 x 152.4 cm

PROVENANCE

Estate of the Artist

FIRST, A FEW WORDS about the title, *Mutation bi-sérielle*. The “series” alluded to refers to the succession of coloured stripes we see in the painting. If you “read” the painting from left to right, as you would do with text, you encounter successively green, brown, blue, red, purple and yellow ochre vertical stripes, then the same succession of colours repeated once more, revealing the meaning of the “bi-” in the title. Why speak of “Mutation” or change then? If you look more attentively, you will see that even though it is painted in the same colour, a stripe can slightly change colour depending on its position in the sequence of colours. For instance, the green seems brighter in the middle of the painting than on the left side. In the centre it is surrounded by ochre and purple, and seems to stand out in this new context. Elsewhere, the succession of blue and red, two primary colours, seems to enhance each of them, as if they were a perfect match. So there is some change in this apparently static form.

Guido Molinari used to say that his colour was “energetic,” or even “emotional,” rather than simply atmospheric, meaning “pure” instead of mixed with other colours or with black or white. Atmospheric colour tries to reflect the shades we find in nature, while “energetic” colour tends to be completely saturated and with no equivalent, except in rare instances, with the complex colour we find in nature. Of course, Molinari was an abstract painter and wanted to be as far away as possible from colours as we find them in nature. His painting intends to reflect an order of the mind rather than of the world around us. Working with acrylic as he did, it was not easy to achieve the pure colours he was looking for. Contrary to oil, acrylic cannot absorb as much pigment by unit of paint. To get the same effects of saturation in acrylic as in oil, you have to add many layers of paint, one above the other. Each layer keeps a certain transparency that makes the layer under it visible. In that way, their effect can add up. I remember Molinari telling me that he could add up to 18 layers of paint to get the effect he wanted to achieve. The final effect is stunning indeed in our *Mutation bi-sérielle*.

Why, on the other hand, this presentation in vertical stripes? As much as his colour was pure, saturated, and far from the colour usually found in nature, Molinari also wanted his art to be as far as possible from an image that could evoke landscape or other



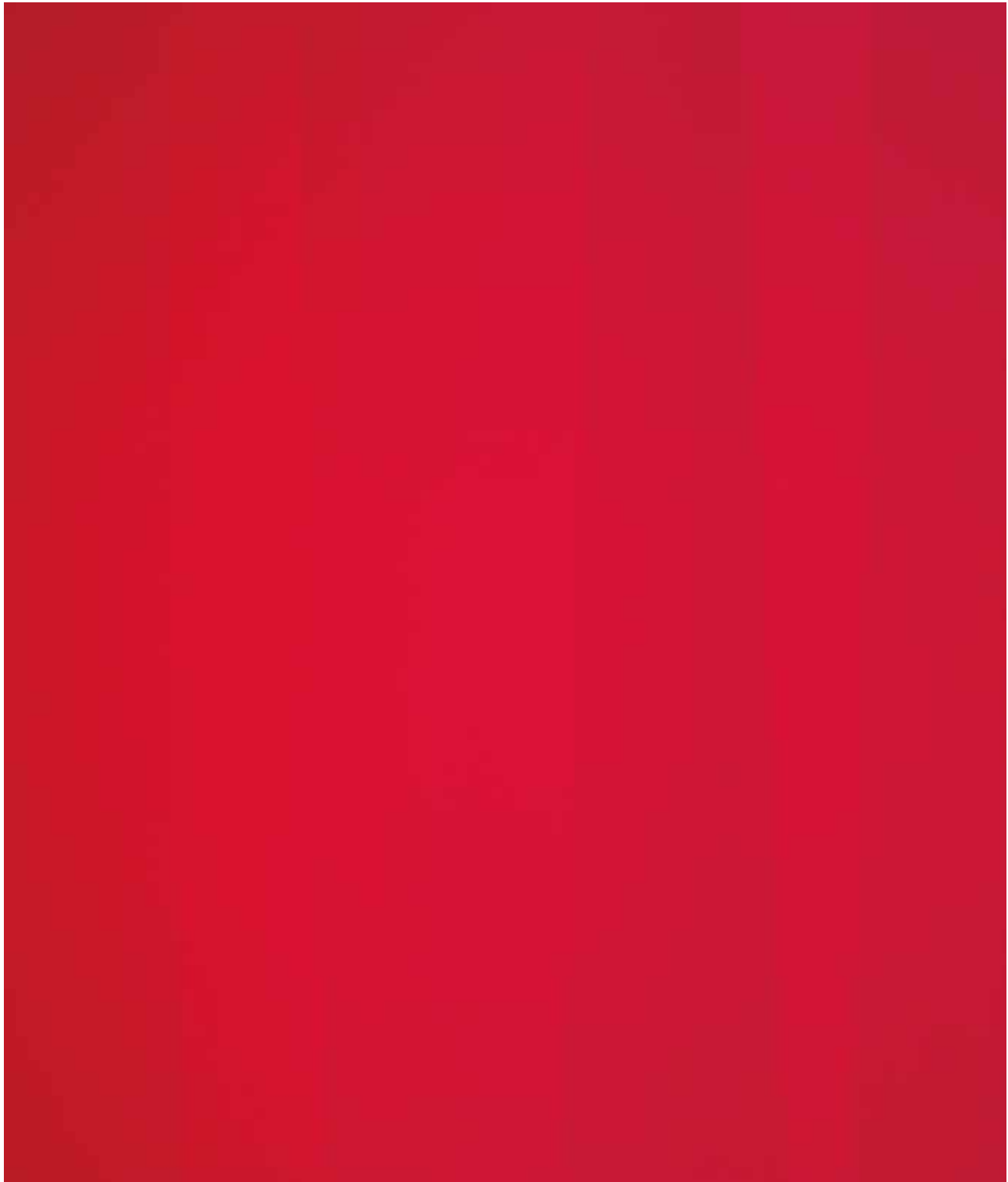
Guido Molinari in his studio in the early 1960s
Photo credit: Paul-Henri Talbot (Archives La Presse)

imitative reflections of nature. If his coloured stripes had been presented horizontally, for instance, the temptation to read them as a series of planes receding one after the other in space and creating an illusion of depth would have been strong. This vertical format completely avoids this possibility. The painting eliminates any illusionist reading in three dimensions, presenting itself instead as a pure bi-dimensional surface.

Abstract painters such as Piet Mondrian or Barnett Newman spoke often of the flatness of their painting, and they denounced as illusionist the traditional landscape or portrait painting. As the pioneer French abstract artist Maurice Denis said in a famous quote, “Remember that a painting—before it is a battle horse, a nude model, or some anecdote—is essentially a flat surface covered with colours assembled in a certain order.” Molinari could not agree more. *Mutation bi-sérielle* is a beautiful, one could say “classical” Molinari from the end of the sixties.

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

ESTIMATE: \$100,000 – 150,000



38 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Quantificateur rouge

acrylic on canvas, on verso signed and dated 1/88

78 x 66 in, 198.1 x 167.6 cm

PROVENANCE

Grunwald & Watterson Gallery, Toronto

Acquired from the above by the present Private Collection,
Toronto, April 6, 1988

LITERATURE

James D. Campbell, *Molinari Studies*, 49th Parallel, 1987, page 42

Sandra Grant Marchand et al., *Guido Molinari: une rétrospective*,

Musée d'art contemporain de Montréal, 1995, a similar 1987

painting entitled *Quantificateur rouge numéro 3*, collection of

the Musée des beaux-arts de Montréal, reproduced page 61

GUIDO MOLINARI'S *QUANTIFIER* series began in 1975, and it was an important part of his oeuvre for 20 years. These paintings were often large in scale and monochrome, and they exert a powerful effect on the senses. James Campbell wrote, "Molinari chose the title *Quantifiers (Quantificateurs Chromatique)* to describe 'painting environments' in which colour-light, quantified in terms of mass, forms a 'fictional' space that impinges upon and subsumes the consciousness of the viewer." In the works from this series, colour is fully saturated and dense, space is completely flat, and vertical, irregular divisions are differentiated by subtle tonal differences. To achieve these flat surfaces, without texture, Molinari applied paint by rollers or spraying, creating no distraction from the effulgence of their colour fields. In these works, colour is form, expressing the structural energy of masses. The interactions between the vertical divisions create a shifting state, as they transfer energy from one to the other, challenging our perceptions. This stunning, radiant *Quantificateur rouge* envelops the viewer with its red force field, its power exhibiting Molinari's mastery of pictorial space.

ESTIMATE: \$80,000 – 120,000



39 Betty Roodish Goodwin

CPE 1923 – 2008

To Erase Great Chunks of Reality

oil stick, graphite and rope on geofilm, tarpaulin,
signed and dated 1997 and on verso titled
and dated on the gallery label
71 x 60 in, 180.3 x 152.4 cm

PROVENANCE

Sable-Castelli Gallery, Toronto
Private Collection, Toronto

LITERATURE

Gabrielle Moser, “Betty Goodwin and the Afterlife of Images,”
in *Betty Goodwin: From the Collection of Salah J. Bachir*, Oakville
Galleries, 2010, pages 2 and 7

BETTY GOODWIN was one of the most acclaimed and widely recognized Canadian artists of her generation. She was a recipient of the Prix Paul-Émile-Borduas in 1986, a Guggenheim Fellowship in 1988, the Gershon Iskowitz Prize in 1995, the first Harold Town Prize in drawing in 1998, and both the Order of Canada and the Governor General’s Award in Visual and Media Arts in 2003, among other honours. Few artists have been as decorated. Though she began her professional career relatively late, she was nonetheless productive for 50 years, and her numerous exhibitions yielded a large bibliography of writing about her work.

Several descriptive terms come to mind when thinking about Goodwin’s immediately recognizable images in general and especially about *To Erase Great Chunks of Reality*, which is a prime exemplar of her tarpaulin sculptures and installations series from 1974 to 2000, and central to her oeuvre as a whole. We might think of her work as intense, emotional, human, vulnerable, relentless and honest. Although it is always tempting to read work of this sort through the artist’s biography—and Goodwin certainly experienced more than her share of life’s traumas—it is finally more respectful to the power of her paintings to recognize that their meaning goes beyond her personal experience to become a paradigm for the human condition.

The abject human form splayed across the bottom half of *To Erase Great Chunks of Reality* projects his or her physical and psychological state anonymously; we are, in fact, discouraged from providing a narrative too quickly, of rushing to label the sort of crisis we see or indeed this person, whose gender, social group and age we do not know. Goodwin was an inveterate sketcher, a keeper of remarkable notebooks that chronicled her ideas as they developed. We can see this working method in action in *To Erase Great Chunks of Reality*. The “chunks of reality” of the title are both literalized around the body and (characteristic of Goodwin’s emphasis on drawing) still in flux: the bottom-most element is not



Betty Goodwin
Photo credit: Richard Arless Jr.

as completely drawn as the other two. Both shadows and pimenti of the figure’s feet are visible too, suggesting movement in the body and in the artist’s ongoing conception of the scene.

The translucent geofilm on which the body is depicted contrasts in colour and texture with the tarpaulin above. This form’s three knotted ropes hang dolefully, inertly, though the central line tellingly touches the person’s hip, making a connection. Gabrielle Moser has aptly suggested that the tarpaulins are “allegories for the human skin: both bear traces of the movement and life of their contents.” We can readily see scars on the brown expanse above the figure. Delicately connected by the central rope, the textures, patches and blemishes on the tarp correlate with those on the human skin and clothing. Here we register another liaison, that between human and non-human existence.

In a video titled *Betty Goodwin: Heart and Soul*, directed by Claude Laflamme, Goodwin states, “It sometimes takes time to understand the completeness of what has been said.” Goodwin’s honesty is to show that just as the figure is dynamic, our thoughts about the scene also continue to evolve. *To Erase Great Chunks of Reality* is, in a powerful sense, unresolved.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Postmodernism: Trends in Canadian Art, 1970 – 1990*, for contributing the above essay.

ESTIMATE: \$200,000 – 250,000



40 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed, circa 1964

19 ¾ x 24 in, 50.2 x 61 cm

PROVENANCE

Galerie Jacques Dubourg, Paris

Galerie Walter Klinkhoff Inc., Montreal

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

February 23, 1990, lot 12

Private Collection

Sold sale of *Post-War Art*, Christie's, London,

February 7, 2002, lot 526

Private Collection, Washington, DC

LITERATURE

Guy Cogeval and Stéphane Aquin, editors, *Riopelle*, Montreal

Museum of Fine Arts, 2006, essay by Stéphane Aquin,

page 41

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,

Volume 3, 1960 – 1965, 2009, reproduced page 220,

catalogue #1964.035H.V1964

ONE OF CANADA'S truly international painters, Jean Paul Riopelle first exhibited in Paris in 1949 at Galerie Nina Dausset, with a catalogue preface written by André Breton. In 1956 Riopelle began to associate with the gallery included in the provenance of this work, Galerie Jacques Dubourg, a prominent contemporary gallery in Paris that also represented American artists Sam Francis and Joan Mitchell. Riopelle spent almost 40 years in Paris, achieving fame abroad, but he was also a significant influence on modernist Canadian painters. Stéphane Aquin wrote, "More than anyone else, Riopelle was a relay between currents in European thought and the various art trends of the time—surrealism, abstraction, and the great modern painterly tradition running from Courbet to Matisse by way of Monet and Cézanne. His influence on his colleagues was real and concrete." *Sans titre* was painted circa 1964 when Riopelle was still in France but was renewing his ties to Canada—in 1963 the National Gallery of Canada held a retrospective exhibition of his work. Created during this vital period, *Sans titre* is an energetic canvas alive with texture and a brilliant palette of icy blue, crimson and lime green.

ESTIMATE: \$80,000 – 120,000



41 Jean Albert McEwen

AANFM RCA 1923 – 1999

Le drapeau inconnu

oil on canvas, signed and on verso signed, titled, dated 1964 – 1965
and inscribed *Trouvé dans atelier où de l'époque*
52 x 37 ½ in, 132.1 x 95.2 cm

PROVENANCE

Galerie Bernard Desroches, Montreal
Private Collection, Montreal

LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,
Montreal Museum of Fine Arts, 1987, page 44

JEAN MCEWEN'S *LE DRAPEAU INCONNU* is an exceptional example of the drama and intensity of his distinctive approach to colour. Inspired by Colour Field painters such as Mark Rothko and Barnett Newman, McEwen used layers of varying thicknesses of paint to create dazzling effects of transparency. Here, marbled coats of rust, crimson and mustard reveal underlying touches of chocolate brown, black and brilliant cobalt blue, and his energetic and expressive use of the paintbrush adds depth to his planes of colour. The relationship between structure and texture was intrinsic to his work, and it reaches its culmination in the 1964 series *Les drapeaux inconnus* (The Unknown Flags), with its strong cruciform motif and rich brushwork. The series title refers to a time of heated debates in the House of Commons in Ottawa, from 1963 to 1964, regarding the choosing of a new national flag. When no consensus was reached, Canadian artists were canvassed for ideas, and McEwen himself presented an abstract design. Constance Naubert-Riser wrote that McEwen's series "can be seen as a tribute to this flag that was being so eagerly sought but about which no agreement could be reached."

ESTIMATE: \$60,000 – 80,000



42 Jean Albert McEwen

AANFM RCA 1923 – 1999

Les cages d'îles no. 3

oil on canvas, signed and dated 1974 and on verso signed, titled and dated on the labels, inscribed *M* and stamped Jean McEwen
50 x 63 ¾ in, 127 x 161.9 cm

PROVENANCE

Marlborough-Godard, Montreal
Private Collection, Montreal

LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,
Montreal Museum of Fine Arts, 1987, page 38

THE LINK BETWEEN Jean McEwen's artwork and his love for poetry is undeniable. Constance Naubert-Riser quotes the artist from his book *Cul de lampe*: "A painting is created from rhythm,

form, space, light, shade and colour—but it is the feeling, the poetry of the painter that produces the harmony." McEwen's titles are often read as poetic too. Naubert-Riser devoted an entire chapter in the exhibition catalogue *Jean McEwen: Colour in Depth* to McEwen's poetic titles and their meaning, writing "McEwen's titles... are linked to the complex poetic relationship that exists between himself and the coloured matter that forms his painting." Here, nebulous forms of fiery crimson and eggplant hover over a field of taupe, punctuated by smoky black shapes and underlying verdant greens. McEwen's series *Les cages d'îles* (The Island Cages) was painted in 1974, following his decision to abandon acrylic pigments and return to working exclusively in oils. This work superbly illustrates the result of his choice, which allowed him to emphasize the relationships between colour and texture that were his passion.

ESTIMATE: \$50,000 – 60,000



43 Jean Albert McEwen

AANFM RCA 1923 – 1999

Jaunes traversés par les mauves

oil on canvas, on verso titled and dated 1978
on the gallery label

87 ½ x 67 ¾ in, 222.2 x 172.1 cm

PROVENANCE

Marlborough-Godard, Toronto, 1979

EXHIBITED

The Embassy of Canada, Washington, DC,
on loan 2015 – 2016

JEAN MCEWEN'S RICHLY layered canvases are composed of translucent as well as opaque colours. His process was to apply multiple layers of paint by brush and to pour the paint directly onto the surface of the work, mixing the colours with a palette knife. These colour experiments began in 1957, and during them McEwen would work with the canvas set vertically on an easel and with it laid flat on the floor, so that the paint could pool into itself and blend into subtle, glassy layers. It is no surprise to find that McEwen also worked in stained glass—he was deeply interested in the sensory effects of viewing colour, and to view colour fully, he wanted to bring as much light into his work as possible. Paint, unlike glass, required him to let the light into the paint itself, a feat he accomplished with layer upon layer of translucent colours in rich and subtle blends. By the time *Jaunes traversés par les mauves* (Yellows Crossed by Purples) was painted, he had abandoned the palette knife, choosing instead to work directly with his hands.

ESTIMATE: \$20,000 – 30,000



44 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

8h – 31

oil on canvas, signed and on verso titled,
inscribed 2 (circled) and stamped 10 F, 1974
21 ½ x 18 in, 54.6 x 45.7 cm

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Modern Gallery, New York
Sigrid Freundorfer Fine Art, New York, 2002
Private Collection, Vancouver

JEAN PAUL RIOPELLE ordered his canvases pre-mounted on stretchers, indicating that even before the first swathe of pigment was placed, the parameters of the painting had been established.

As illustrated by *8h – 31*, Riopelle sometimes further defined his circular-shaped works with a border at the edge of the canvas. His signature palette knife marks are dynamic and deliberate, leading the viewer's eye around the canvas and into the centre of the composition. The variety of colours Riopelle included in this work is astounding: fiery red, burnt sienna, deep cobalt, bright green, pale and mustard yellow, together with black and white, among others. Unlike his large-scale mosaic paintings from the 1950s with their all-over approach, which seemed to be unrestrained by the size of the canvas, *8h – 31* and the other work from the 1970s in this sale—*Iceberg no. 25*, lot 23—are excellent examples of Riopelle's skills with a more restricted scale.

This work will be included in Yseult Riopelle's forthcoming Volume 5 of the catalogue raisonné on the artist's work.

ESTIMATE: \$30,000 – 50,000



45 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Poule d'eau

oil on canvas, initialed and on verso titled on the Galerie Maeght label and with the Delamare & Cie shipping label, 1969
8 ¼ x 5 ½ in, 21 x 14 cm

PROVENANCE

Galerie Maeght, Paris
Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Vancouver, acquired from the above in 1997

LITERATURE

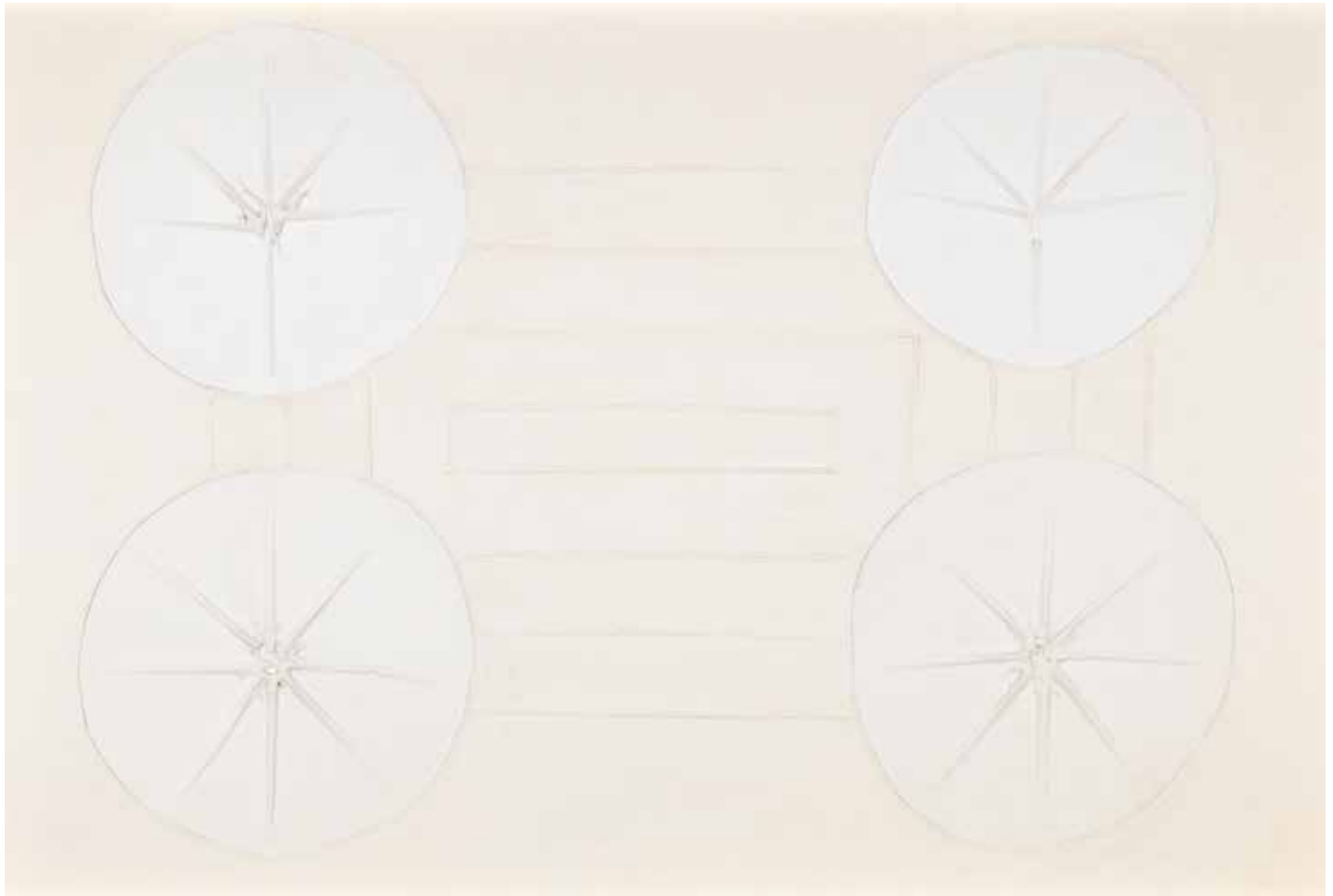
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 4, 1966 – 1971*, 2014, reproduced page 194, catalogue #1969.019H.1969

EXHIBITED

Galerie Maeght, Paris, *Riopelle 70*, 1970, catalogue #9
Palais des beaux-arts de Charleroi, Belgium, *Jean Paul Riopelle, 1946 – 1970*, January 9 – February 7, 1971, catalogue #28

THIS WORK IS accompanied by a photograph certificate of authenticity from Yseult Riopelle, #270-CA-MH.

ESTIMATE: \$15,000 – 20,000



46 Ronald Langley Bloore

OC R5 RSC 1925 – 2009

Painting No. 9

oil on board, on verso signed, titled and dated 1964 – 1965
24 x 36 in, 61 x 91.4 cm

PROVENANCE

Dorothy Cameron Gallery, Toronto
Private Collection, Toronto

LITERATURE

Robert Fulford, review, *The Toronto Star*, March 3, 1962

BY HIS MID-30S Ronald Bloore had achieved an estimable reputation as a scholar, museum director, educator and founding member of the Regina Five group of painters. His work had been acquired by the National Gallery of Canada as well as by private

collectors, and he had represented Canada at the *Bienal de São Paulo*. Yet Bloore did not have his first solo exhibition until 1962, at Dorothy Cameron's Here and Now Gallery in Toronto. In a glowing review of that show, Robert Fulford described the works in words that stand the test of time: "With the greatest possible economy ... Bloore's paintings achieve a classic elegance, commanding the walls on which they hang, filling the gallery with a unique strength. They have tension, grace and an exciting sense of urgency." The following year, time spent exploring Greece, Turkey, Egypt and Spain informed Bloore's palette and schemata thereafter, beginning with his near-white paintings in raised relief from 1963 to 1966, which incorporated cross-like and circular forms based on motifs from Byzantine, Sumerian and Egyptian art. *Painting No. 9* is an exemplary example from this period.

ESTIMATE: \$18,000 – 24,000



47 Ronald Langley Bloore

OC R5 RSC 1925 – 2009

Untitled

oil on board, on verso dated 1988
48 x 48 in, 121.9 x 121.9 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Ted Fraser, *R.L. Bloore: Sixteen Years, 1958 – 1974*, Art Gallery of Windsor, 1975, unpaginated

IN 1975, TED FRASER wrote about Ronald Bloore: “Upon his return to Regina in 1963, all-white pictures in raised relief became his exclusive concern.” After reviewing the wealth of paintings and ink drawings produced by Bloore throughout the

following years, one can clearly see that once he had set his aesthetic course, he never deviated from it. Most remarkable is that, despite Bloore being wed to what seems a restricted palette, each of his series offers us a fresh take on his chosen theme. As with this painting, begun on March 3, 1988, and finished on March 30 (noted in the artist’s records), he often laboured over a work for an extended period of time before deeming it completed to his satisfaction. Here the apparent simplicity of the surface masks the artist’s complicated process. He recorded every white—glossy, matte, near white, bright white, and so on—and how each pigment changed with age. The relief elements, in this case variations on Bloore’s star and X motifs, were repeatedly built up and sanded down, resulting in a subtle and elegant work that demands our full attention.

ESTIMATE: \$15,000 – 25,000



48 Jack (John Richard) Chambers

RCA 1931 – 1978

Paseo

oil and graphite on paper mounted on Plexiglas, on verso inscribed *catalogue #96* on a label, 1969
52 x 50 ½ in, 132.1 x 128.3 cm

PROVENANCE

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

LITERATURE

Jack Chambers: A Retrospective, Vancouver Art Gallery and Art Gallery of Ontario, 1970, listed, unpaginated
Mark A. Cheetham and Ihor Holubizky, *Jack Chambers: The Light from the Darkness, Silver Paintings and Film Work*, Museum London, 2011, reproduced page 28
Dennis Reid, editor, *Jack Chambers: Light, Spirit, Time, Place and Life*, Art Gallery of Ontario, 2011, essay by Mark A. Cheetham, pages 129 – 139

EXHIBITED

Vancouver Art Gallery, *Jack Chambers: A Retrospective*, September 23 – October 18, 1970, traveling to the Art Gallery of Ontario, Toronto, November 7 – December 6, 1970, catalogue #96

JACK CHAMBERS was one of Canada's most innovative and revered artists. His paintings have become icons of London and its surrounding region of southwestern Ontario and can be thought of as regionalist, yet he was trained in Spain and celebrated there and in New York City. His avant-garde films—such as *Hart of London* (1968–1970) and *Circle* (1968–1969), on which he was working when he made *Paseo*—are considered to be among the most important ever made. Classically trained but restlessly experimental, he was a radical classicist who was ahead of his time. His work still feels contemporary.

Connections with Spain were crucial for Chambers and are seen in *Paseo*, a Spanish word meaning “a walk or stroll out of doors.” That is what we see here: in the snapshot on which the central drawing here is based, Chambers's wife Olga is walking on a beach in Spain with their elder son John. Typical of his profound play with images and media, however, Chambers has here substituted their second born, Diego. Chambers met and married Olga Sanchez Bustos in Spain. What is so memorable about *Paseo*

is that it takes us back to such memories but is fully of its present time in its conceptual and material experimentation.

Paseo was made during the most expansive artistic phase of Chambers's life. It followed his last “silver paintings,” those restricted and austere works done in aluminum paint, which provided the illusion of movement in an otherwise still image. As he said at the time, their positive / negative shift as one moved across them laterally, or as the light changed, made them into instant movies. *Paseo* appears as an exuberant release from the self-imposed strictures of his silver paintings and films, yet it is also a prime example of his ongoing interests in drawing, photography as a source, and filmic movement. Brilliantly, it is a drawing and a photograph, and shares its dynamism with film. Most remarkably, here we see Chambers's return to colour via the ready-made blues, pinks and mauves constructed in layers of Plexiglas. As if to emphasize a footloose attitude, Olga and Diego seem to step out of the frame and towards us. The right foot of both figures crosses the low-relief gap Chambers has built into the multimedia work. An example of what Chambers called plastic drawings, *Paseo* is almost architectural, yet remains delicate in its rendering of the figures.

There have been numerous exhibitions of Chambers's work since his premature death from leukemia in 1978. While his paintings used to be best known, recently, increasing attention has been paid to the complex integration of media in his work from around 1968 to 1970. *Paseo* is central to his successful experimentation during this intense period. Akin to some of his acclaimed paintings of figures in interiors such as the *Sunday Morning* series, there is also in *Paseo* a special stillness, a portentousness in the everyday scene conveyed. Chambers has caught and replicated a special and intimate moment. This was the goal of what he called Perceptual Realism, a new type of realism that sought life's essence through light and material. It was dependent on Chambers's own amateur photography to get the details of perception right and to allow him the time to produce large works such as *Paseo*. Photography was for him only a tool: drawing, painting and film were the vehicles of enlightenment.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and co-author of *Jack Chambers: The Light from the Darkness, Silver Paintings and Film Work*, for contributing the above essay.

ESTIMATE: \$30,000 – 50,000

49 John Graham Coughtry

AOCA CGP OSA 1931 – 1999

Reclining Moving Figure #10

oil on canvas, on verso signed, titled
and dated January 1980

72 x 60 in, 182.9 x 152.4 cm

PROVENANCE

The Isaacs Gallery Ltd., Toronto
Art Gallery of Ontario, Art Rental
and Sales, Toronto
Private Collection, Toronto

GRAHAM COUGHTRY'S WORK explores various ideas related to the human figure—motion, shape and form, energy and action. The particular idea being explored is often alluded to in his titles. Here the “reclining, moving” figure seems as if it is rolling to one side, perhaps caught in the action of waking, perhaps sitting up from a prone position. In addition to their sense of energy, Coughtry's figures are often emotionally charged. Here the feeling is one of languid relaxation as the reclining form seems to drip with drowsiness, caught in the effort of sleepy movement. The artist's unique observations on the figure are also insightful studies of the endlessly varied states of human emotion, as this languorous, dreamy figure demonstrates. The addition of blue accents the body's movement and the feeling of rising up from a surface. Coughtry's figures often seem suspended in mid-air, trapped in themselves rather than a setting—as subtle as it is here—further emphasizes the feeling of rising up, as if the person has just been awakened.

ESTIMATE: \$40,000 – 60,000





50 Betty Roodish Goodwin

CPE 1923 – 2008

Interrogation

oil stick, conté and graphite on Mylar,
signed and dated 1990 and on verso
titled on the gallery label
18 x 12 in, 45.7 x 30.5 cm

PROVENANCE

Galerie René Blouin, Montreal
Private Collection, Montreal

ESTIMATE: \$9,000 – 12,000



51 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

Gerbes légères

watercolour on paper, signed and dated 1954 and on verso titled on the artist's typed NYC label and on various gallery labels
14 x 17 in, 35.6 x 43.2 cm

PROVENANCE

Galerie l'Actuelle, Montreal
Guido Molinari, Montreal, acquired from the above
September 12, 1955
Private Collection, Toronto

LITERATURE

François-Marc Gagnon, *Paul-Émile Borduas*, National Gallery of Canada, 1976, page 23, reproduced page 64
François-Marc Gagnon, *Borduas and America / Borduas et l'Amérique*, Vancouver Art Gallery, 1977, pages 16, 36 and 51
P. Malkin, "Borduas and America," *Vanguard*, Vol. 6, December 1977 – January 1978, pages 9 and 10

François-Marc Gagnon, *Paul-Émile Borduas (1905 – 1960), Biographie critique et analyse de l'oeuvre*, 1978, pages 362 and 387
René Payant, "The Tenacity of the Sign: Borduas in New York," *artscanada*, Vol. 224/225, December 1978 – January 1979, page 34

François-Marc Gagnon, *Paul-Émile Borduas*, Montreal Museum of Fine Arts, 1988, page 374

François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*, 2013, page 346, reproduced page 347, catalogue #19.2

EXHIBITED

Galerie l'Actuelle, Montreal, *Aquarelles récentes, Borduas*, October 25 – November 8, 1955, catalogue #3
Vancouver Art Gallery, *Borduas and America / Borduas et l'Amérique*, December 9, 1977 – January 8, 1978, catalogue #67
Montreal Museum of Fine Arts, *Paul-Émile Borduas*, May 6 – September 11, 1988, traveling to the Art Gallery of Ontario, Toronto, 1988, catalogue #112

IN 1954, PAUL-ÉMILE BORDUAS was in New York, and he produced two waves of watercolours in the spring and fall of that



year. *Gerbes légères* (Light Sheaves) is an outstanding example of this body of work. Borduas expert François-Marc Gagnon confirmed Borduas's interest in the Abstract Expressionists Franz Kline and Jackson Pollock at that time, noting that "his contemporaneous watercolours were strikingly influenced by them." Directly referring to *Gerbes légères* and two other works that use a dripping technique, Gagnon wrote, "All these works substitute a cluster of trajectories and droplets for the frozen branching structures of the preceding watercolours, as if the image of an ionized atom in a state of excitation had replaced that of organic growth. Notably, however, the matter here transformed into energy retains something of the arrangement of particles around a nucleus... distributed in easily discernible packets (quanta), as if a force of attraction still retained the energy released around some invisible central core."

This work is included in François-Marc Gagnon's online catalogue raisonné of the artist's work at <http://www.borduas.concordia.ca/fr/catalog/all?page=3, #2005-1084>.

ESTIMATE: \$20,000 – 30,000

52 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

gouache and ink on paper, signed and dated 1962

14 ½ x 18 in, 36.8 x 45.7 cm

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Modern Art, Nevada
Galerie Roger Bellemare, Montreal
Private Collection, Montreal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 3, 1960 – 1965*, reproduced page 267, catalogue #1962.012P.1962

ESTIMATE: \$15,000 – 25,000

53 William Hodd (Bill) McElcheran

RCA 1927 – 1999

On the Go

bronze sculpture, initialed, editioned 7/9 and dated 1996

28 ½ x 11 x 21 in, 72.4 x 27.9 x 53.3 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Inge Lindemann, editor, *William Mac (William McElcheran): The Businessman*, 1991, pages 26, 27, 28 and 31

WILLIAM MCELCHERAN'S businessman is symbolic of the structures of society. His earth-bound solidity is expressed by his volumetric body cast in bronze, clothed in the classic business costume of coat, tie, hat and briefcase. McElcheran identified the businessman as "not only a result, but at the same time a protector of the industrial age which is based upon the whole theory of the division of labor." He believed we were at the end of that time, moving into a post-industrial age.

Thus McElcheran creates a sense of nostalgia for these men, who are driven to succeed, to acquire, to conform, to attain power, yet are controlled by their own system. We sympathize with them because McElcheran imbued each of his figures with hints of a distinctive personality—he felt that "inside he has little fantasies which he keeps for himself." McElcheran may satirize his businessman, but in a manner that is sympathetic rather than destructive. Archetypes of our times, these businessmen are players on the stage of life, and we empathize with their sense of purpose and their belief in their way of life.

ESTIMATE: \$15,000 – 20,000





54 Sorel Etrog

RCA 1933 – 2014

La mer

bronze sculpture, signed and editioned 2/7,
circa 1962 – 1964

33 $\frac{7}{8}$ x 22 x 12 $\frac{3}{4}$ in, 86 x 55.9 x 32.4 cm

PROVENANCE

Dominion Gallery, Montreal

Gerard Gorce Fine Art Inc., Montreal

Private Collection, Montreal

LITERATURE

Theodore Allen Heinrich, *Etrog*, Gallery
Moos, 1964, reproduced, unpaginated

EXHIBITED

Gallery Moos Ltd., Toronto, *Etrog*,
December 17, 1964 – January 19, 1965,
traveling to Felix Landau Gallery,
Los Angeles, March 8 – 27, 1965;
and Galerie Dresdnere, Montreal,
April 6 – 26, 1965

ESTIMATE: \$30,000 – 50,000



55 John Geoffrey Caruthers Little

ARCA 1928 -

La petite rue Champlain, Quebec

oil on canvas, signed and on verso signed,

titled and dated 1964

24 x 30 in, 61 x 76.2 cm

PROVENANCE

Continental Galleries of Fine Art, Montreal

Private Collection, Calgary

ESTIMATE: \$15,000 - 20,000



56 John Geoffrey Caruthers Little

ARCA 1928 –

Long Ago, Winter Night, Rue St. Dominique, Montreal

oil on canvas, signed and on verso signed, titled and dated 1991

12 x 16 in, 30.5 x 40.6 cm

PROVENANCE

Galerie Clarence Gagnon, Montreal

Galerie Jean-Pierre Valentin, Montreal

Private Collection, Toronto

ESTIMATE: \$10,000 – 15,000



57 John Geoffrey Caruthers Little

ARCA 1928 -

Tabagie

oil on canvas, signed and on verso titled and dated 1968

8 x 10 in, 20.3 x 25.4 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

ESTIMATE: \$8,000 – 10,000

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Edward John (E.J.) Hughes
The Post Office at Courtenay, BC
oil on canvas, 1949
38 x 48 in, 96.5 x 121.9 cm

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- a) The Buyer shall:
 - (i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and
 - (ii) Payment must be made by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. The Auction House honours payment by Debit Card or by Credit Card limited to VISA or MasterCard. Credit Card payments are subject to acceptance and approval by the Auction House and to a maximum of \$5,000 if the Buyer is providing his Credit Card details by fax, or to a maximum of \$25,000 if the Credit Card is presented in person with valid identification. Such Credit Card payment limits apply to the value of the total purchases made by the Buyer and will not be calculated on individual transactions for separate Lots. In all circumstances, the Auction House prefers payment by Bank Wire transfer.
- b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Buyer to the Auction House.

6. Descriptions of Lot

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

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

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

7. Purchased Lot

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

8. Risk

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

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

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

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

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

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

10. Guarantee

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

11. Attendance by Buyer

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

12. Export Permits

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

C. THE CONSIGNOR

1. The Auction House

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

2. Warranties and Indemnities

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

3. Reserves

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

4. Commission and Expenses

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

5. Insurance

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

6. Payment of Proceeds of Sale

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

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

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

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

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

10. Consignor's Sales Tax Status

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

11. Photographs and Illustrations

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

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

D. GENERAL CONDITIONS

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

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

PROPERTY COLLECTION NOTICE

HEFFEL FINE ART Auction House maintains a strict Property Collection Notice policy that governs the Property collection terms between the Auction House and the Consignor, Buyer and Clients being provided professional services from the Auction House. The Collection Notice is pursuant to the Auction House's published Terms and Conditions of Business with specific reference to Conditions B.7, B.9, B.12, C.5, C.9 and D.9.

A. PROPERTY COLLECTION REQUIREMENT

1. Buyer
 - a) Sold Property must be collected or have a completed and signed *Shipping Authorization Form for Property* submitted to the Auction House within seven (7) days post auction sale date and a shipping dispatch date not greater than thirty (30) days post auction sale date;
2. Consignor
 - a) Unsold Property must be collected by the Consignor within ninety (90) days post auction sale date;
3. Client being provided additional professional services
 - a) Property delivered and deposited with the Auction House by the Client for the purpose of appraisal, assessment, research, consultancy, photography, framing, conservation or for other purpose must be collected within thirty (30) days after delivery receipt of the Property to the Auction House.

B. TREATMENT OF PROPERTY COLLECTION NOTICE DEFAULT AND OF UNCLAIMED PROPERTY

1. All Property in default to the Property Collection Notice, as defined in Condition A, will be resolved as follows:
 - a) Property in default of the Property Collection Notice will require a completed and signed Auction House or third party Storage Agreement for Property submitted to the Auction House within seven (7) days of default.
 - b) Property listed in the signed and completed Storage Agreement for Property may be moved off-site from the Auction House offices or preview galleries to warehouse storage at the Property Owner's expense.
 - c) Remaining unclaimed Property will be subject to the Unclaimed Property Act (British Columbia) [SBC 1999] 1999-48-19 to 32 and consequential amendments and repeal.

These Property Collection Notice terms shall supersede and take precedence over any previously agreed terms.

CATALOGUE ABBREVIATIONS AND SYMBOLS

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

David K.J. Heffel

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

Robert C.S. Heffel

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

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- One-Year Subscription (35 searches per month) \$250
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Billing Information

NAME

ADDRESS

CITY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

SIGNATURE

DATE

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

COLLECTOR PROFILE FORM

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

Artists of Particular Interest in Purchasing

1

2

3

4

5

6

7

8

9

Artists of Particular Interest in Selling

1

2

3

4

5

6

7

8

9

SHIPPING AUTHORIZATION FORM FOR PROPERTY

Heffel (the "Auction House") provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner's expense and risk pursuant to the Auction House's *Terms and Conditions of Business* and *Property Collection Notice*, as published in the auction sale catalogue and online. The Property Owner is aware and accepts that the Auction House does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner. All packing and shipping services offered by the Auction House must be preceded by a completed and signed *Shipping Authorization Form for Property* which releases the Auction House from any liability that may result from damage sustained by the Property during packing and shipping. All such works are packed at the Property Owner's risk and then must be transported by an Auction House approved third-party carrier. Prior to export, works may be subject to the Cultural Property Export and Import Act (Canada), and compliance with the provisions of the said act is the sole responsibility of the Property Owner.

SALE DATE IF APPLICABLE

Please indicate your preferred method of shipping as per the available Auction House *Property Shipping Policies*. All charges are collect for settlement by the Property Owner.

Optional Insurance

- Yes, please insure the Property at either the sale value, high estimated value or appraised value as listed and defined under Insured Value while in transit. Heffel does not insure works valued under \$2,500, ceramics, frames or glass. (Please note: works under glass and some ground shipments cannot be insured while in transit.)
- No, I do not require insurance for the Property listed on this form. (I accept full responsibility for any loss or damage to the Property while in transit.)

Packing Options

- Soft Packed
- Hard Packed

Shipping Carrier Options

Consolidated Ground Shipment (when available) to:

- Heffel Vancouver
- Heffel Montreal
- Heffel Toronto
- Heffel Calgary

Or

By Auction House Approved Third-Party Carrier:

- FedEx
- Other _____

CARRIER ACCOUNT NUMBER

Shipping Quotation

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

PROPERTY OWNER'S NAME

SHIPPING ADDRESS

CITY PROVINCE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

RESIDENCE TELEPHONE BUSINESS TELEPHONE

FAX CELLULAR

CREDIT CARD NUMBER EXPIRY DATE

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

Lot Number and/or Property Description in numerical order	artist / title	Insured value
--	----------------	------------------

1

2

3

4

Authorization for Collection

- The Property will be collected on my behalf

INDIVIDUAL OR COMPANY TO COLLECT ON MY BEHALF

DATE OF COLLECTION/PICKUP

SIGNED WITH AGREEMENT TO THE ABOVE

DATE

HEFFEL FINE ART AUCTION HOUSE

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1
Tel: 416-961-6505 · Fax: 416-961-4245
mail@heffel.com · www.heffel.com

ABSENTEE BID FORM

SALE DATE _____

BILLING NAME _____

ADDRESS _____

CITY _____ PROVINCE/STATE, COUNTRY _____

POSTAL CODE _____ E-MAIL ADDRESS _____

DAYTIME TELEPHONE _____ EVENING TELEPHONE _____

FAX _____ CELLULAR _____

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

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

SIGNATURE _____ DATE _____

DATE RECEIVED (FOR OFFICE USE ONLY) _____

CONFIRMED (FOR OFFICE USE ONLY) _____

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

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

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

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

MASTERCARD OR VISA # _____ EXPIRY DATE _____

NAME OF BANK _____ BRANCH _____

ADDRESS OF BANK _____

NAME OF ACCOUNT OFFICER _____ TELEPHONE _____

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

HEFFEL FINE ART AUCTION HOUSE
 13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1
 Tel: 416-961-6505 · Fax: 416-961-4245
 mail@heffel.com · www.heffel.com

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