

FINE
ART
AUCTION
HOUSE

Heffel

POST-WAR &
CONTEMPORARY ART

SALE WEDNESDAY, JULY 15, 2020 · 5 PM · TORONTO







POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, July 15, 2020

5 PM Post-War & Contemporary Art

7 PM Canadian, Impressionist & Modern Art

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

PREVIEWS

Heffel Gallery, Vancouver

2247 Granville Street

Saturday, June 20 through

Tuesday, June 23, 11 am to 6 pm

Galerie Heffel, Montreal

1840 rue Sherbrooke Ouest

Thursday, July 2 through

Saturday, July 4, 11 am to 6 pm

Design Exchange, Toronto

The Exhibition Hall (3rd floor), 234 Bay Street

Located within TD Centre

Friday, July 10 through

Tuesday, July 14, 10 am to 6 pm

Wednesday, July 15, 10 am to 1 pm

Heffel Gallery Limited

Additionally herein referred to as “Heffel”
or “Auction House”

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Printed in Canada by Friesens
ISBN: 978-1-927031-40-7

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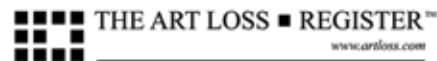
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PREVIEW AND AUCTION LOCATION



Preview and Auction Location

DESIGN EXCHANGE

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

Saleroom Telephone 1-888-212-6505

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www.heffel.tv

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* is the amount paid by the Consignor to the Auction House on the sale of a Lot, which is calculated on the Hammer Price, at the rates specified in writing by the Consignor and the Auction House on the *Consignment Agreement*, plus applicable Sales Tax. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks.

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

\$50-300	\$25 increments
\$300-500	\$50
\$500-2,000	\$100
\$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

Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 119 and our *Terms and Conditions for Shipping* on page 120 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

Written Valuations and Appraisals

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



SALE WEDNESDAY, JULY 15, 2020 · 5 PM · TORONTO

**POST-WAR &
CONTEMPORARY
ART**
CATALOGUE

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The Family of Lawrence Bernhardt

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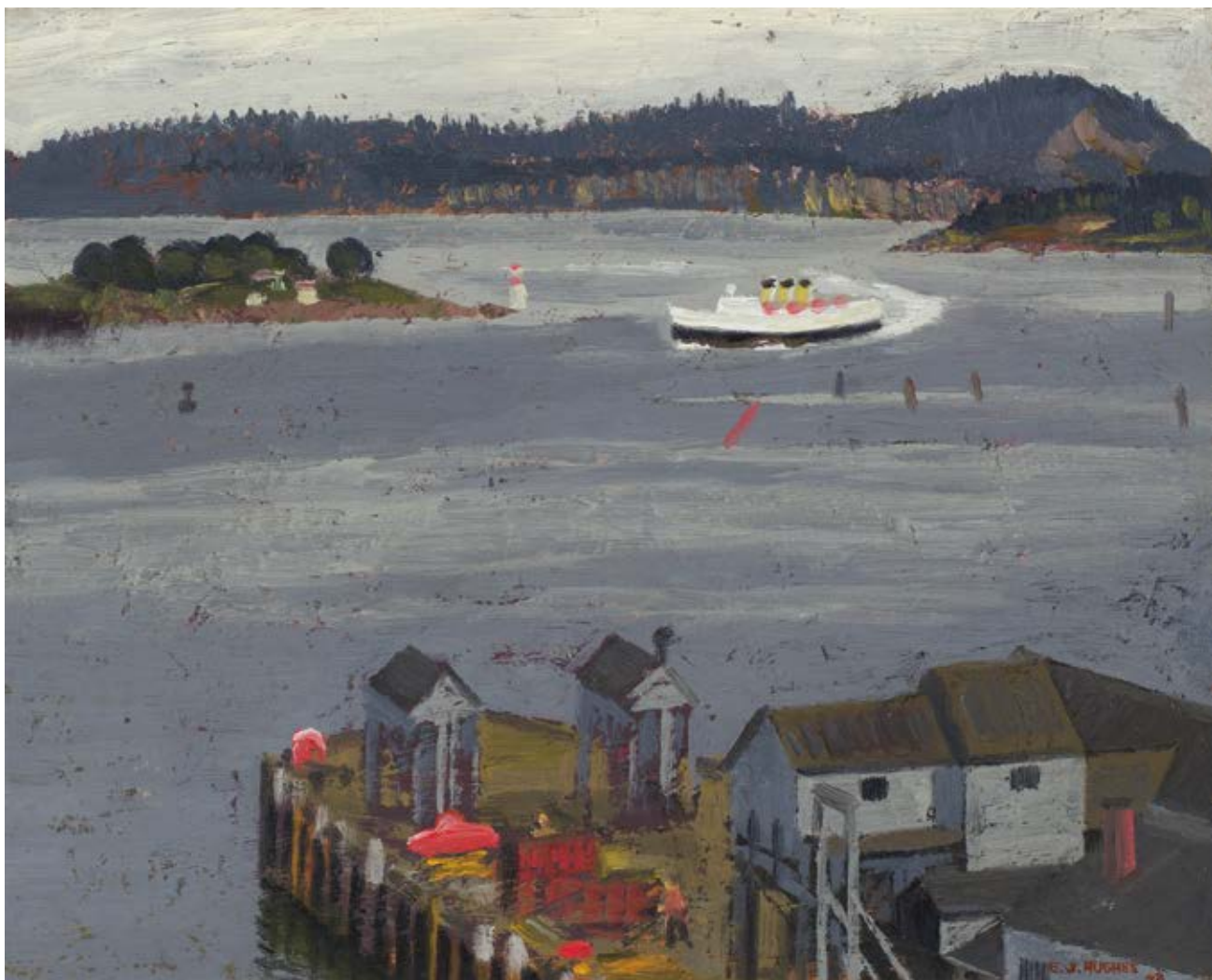
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1 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Entrance to Nanaimo Harbour

oil on board, signed and dated 1948 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #F1354 and stamped Dominion Gallery
8 ½ x 10 ¾ in, 21.6 x 27.3 cm

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above by a Private Collection, Ottawa, 1952
By descent to the present Private Collection, Maryland, USA

LITERATURE

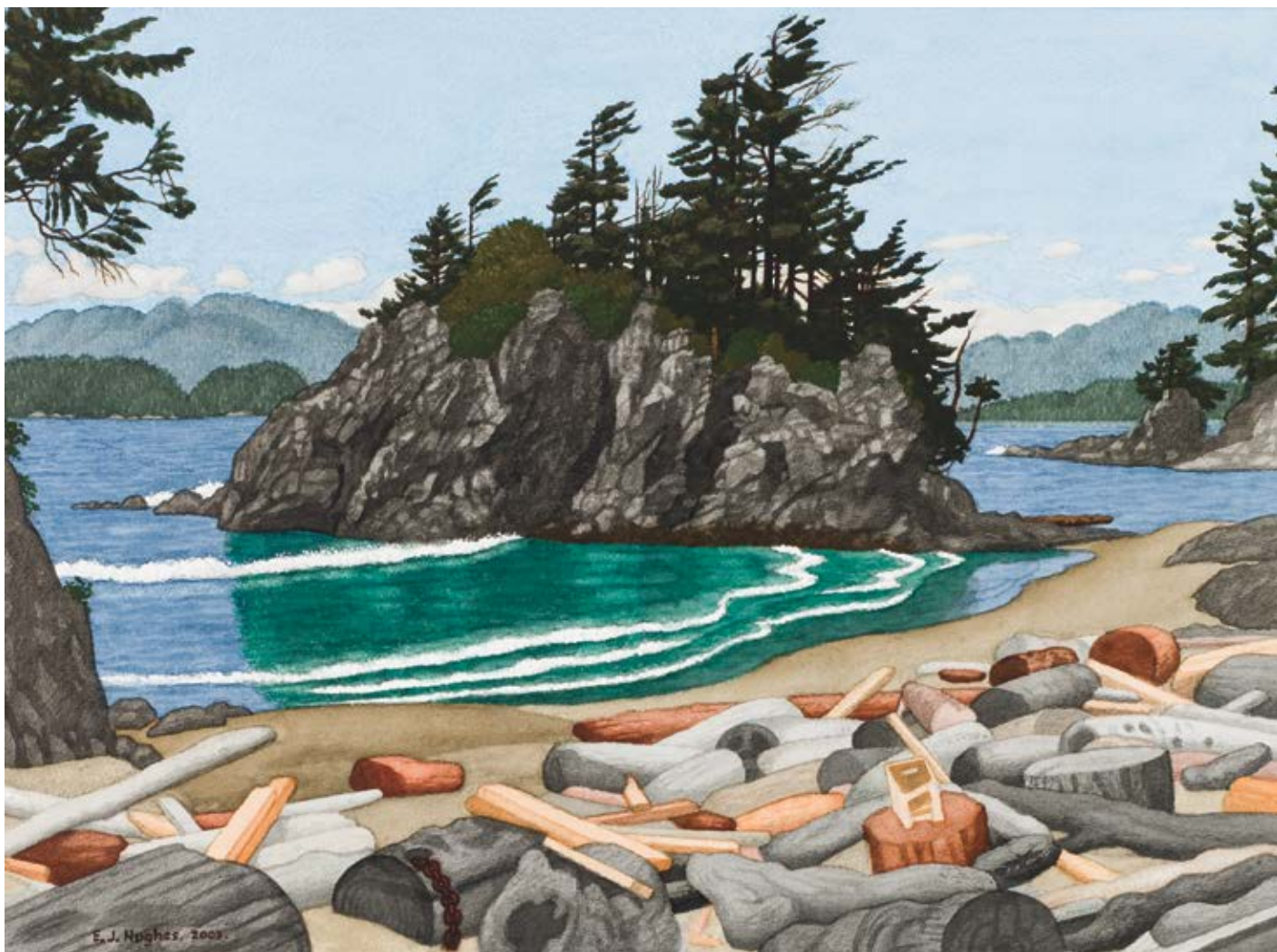
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, the 1950 canvas *Steamer Arriving at Nanaimo* reproduced page 86

THE LATE 1940S and early 1950S were a pivotal time in the life of E.J. Hughes—after being an official war artist, he was

demobilized in 1946 and settled in Victoria, resuming his painting of British Columbia. Lawren Harris, then living in Vancouver, offered him valuable consultation, and Hughes was nominated to the Canadian Group of Painters. Over the next few years, his work was acquired by Hart House, the Vancouver Art Gallery and the National Gallery of Canada, and he was discovered by influential art dealer Dr. Max Stern of Montreal's Dominion Gallery.

During 1948, funded by an Emily Carr scholarship, Hughes made a sketching trip to the east coast of Vancouver Island, including Nanaimo—the subject of this rare early work. Hughes used these oil sketches to create larger studio paintings, and a 1950 canvas entitled *Steamer Arriving at Nanaimo* shows a close-up view of a similar steamer pulling up to this same dock. The coastal steamer is an important motif in Hughes's work. These unique and striking boats plied the waters of the West Coast for decades, and now that they are gone, we treasure them in Hughes's work with a romantic nostalgia.

ESTIMATE: \$30,000 – 50,000



2 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

The Pacific Coast (Near Bamfield)

watercolour on paper, signed and dated 2003

and on verso signed, titled and dated

18 × 24 in, 45.7 × 61 cm

PROVENANCE

Acquired directly from the Artist by Pat Salmon,
British Columbia

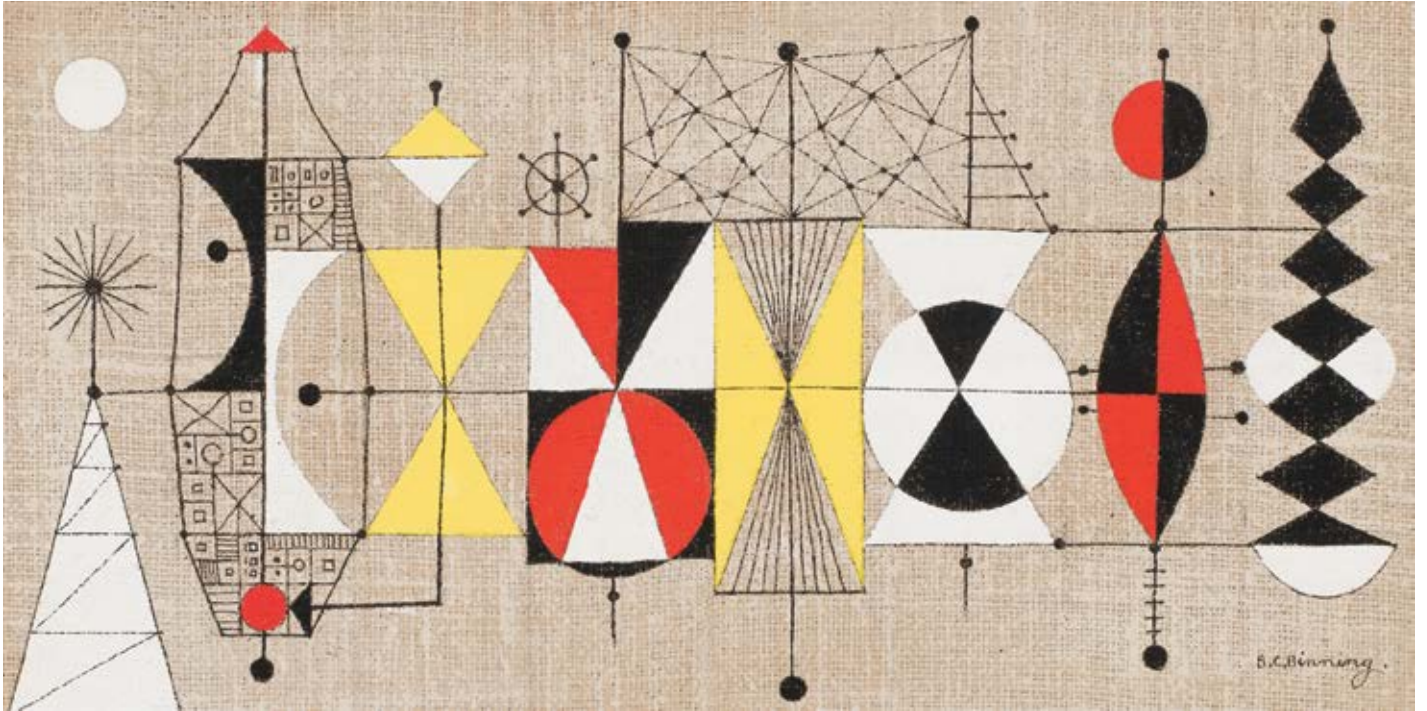
A gift from the above to the present Private
Collection, British Columbia

LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, three similar paintings reproduced: *The West Coast Near Bamfield* (1959), page 30; *Breaker Beach, Vancouver Island* (1963), page 39; and *The West Coast Near Bamfield II, BC* (1981), page 77

IN 1959, E.J. HUGHES purchased his first car and, bolstered by funds from his 1958 Canada Council fellowship, embarked on a sketching trip to the west coast of Vancouver Island. The car gave him a new freedom to reach his sketching locations without extensive hiking, and in bad weather, he used it as his mobile studio. He sketched at Brady's Beach and Breaker Beach, both south of Bamfield, and produced a group of works based on this wild and stunning scenery. The sketching material Hughes gathered there would also inspire studio works for decades. Hughes was a superb watercolourist, and by 1991 watercolour had become his primary medium. In this remarkable watercolour from 2003, he revisits his earlier versions of Breaker Beach, where the intense wind from the open Pacific lashes the land and the wave surge throws up driftwood onto a pristine shoreline. Hughes's fine eye for detail and composition is brilliant here—from the patterns of rocks and driftwood on the shore to the picturesque rocky islet crowned by wind-blasted pines, *The Pacific Coast (Near Bamfield)* captures the essence of the West Coast's untamed beauty.

ESTIMATE: \$40,000 – 60,000



3 Bertram Charles (B.C.) Binning

BCSFA CGP CSGA OC RAIC RCA 1909 – 1976

Ship Shapes & Signals

oil on burlap on board, signed and on verso
titled and dated 1953 on the gallery labels
11 ¼ x 21 ⅞ in, 28.3 x 55.6 cm

PROVENANCE

Kastel Gallery, Montreal
Heffel Gallery Limited, Vancouver
Acquired from the above by the present
Private Collection, Vancouver

LITERATURE

Doreen E. Walker, *B.C. Binning: A Retrospective*, Fine Arts
Gallery, University of British Columbia, 1973, page 12

B.C. BINNING WAS a key figure in the modernist scene in Vancouver, as both an artist and an educator at the University of British Columbia, where he helped to establish the Department of Fine Arts. His work, drawn from nautical West Coast themes, was both lyrical and classical. Doreen Walker commented:

In [Binning's] works, brightly coloured nautical forms are used as basis for imaginative inventions. Abstracted anchors, towers, navigation devices, weather stations and pennants become geometric motifs; and linear rigging forms a counterpoint to coloured masses . . . Miróesque and Klee-like qualities have been attributed to Binning's seascapes of the fifties, and in his use of wiry line and "playfulness" and fantasy, such affinities may be found. "I like Klee and Miró," the artist acknowledged, and "one unconsciously makes a little repertoire of what one likes."

Binning often used burlap as his support in the 1950s, possibly derived from his experience with wooden sailboats, which used raw fibres (he had his own boat, the *Skookumchuck*). Burlap formed a background grid for his geometric lines and shapes, adding a textural element and acting as an abstract background. *Ship Shapes & Signals* is an exceptional work, in which nautical symbols array themselves side by side; they radiate an energy that is barely contained by Binning's expert, balanced arrangement of these elements along a conceptual ocean horizon.

ESTIMATE: \$25,000 – 35,000



4 William Kurelek

ARCA OC OSA 1927 – 1977

Tobogganeers in High Park, Toronto

mixed media on board, initialed and dated 1970 and on verso titled
13 ½ x 11 ¾ in, 34.3 x 28.9 cm

PROVENANCE

Acquired directly from the Artist by a

Private Collection, Ottawa, circa 1970s

Sold sale of *Important Canadian Art*,

Sotheby's Canada, May 24, 2000,

lot 66

Private Collection, Toronto

WHEN WILLIAM KURELEK moved to Toronto in 1959, his life advanced both personally and professionally. He began working in the framing department of the Isaacs Gallery, where he was known for his fine craftsmanship. Meanwhile he continued with his painting, which he showed at Isaacs to great acclaim, with his first solo show occurring in 1960. Kurelek married Jean Andrews in 1962, and they had three children. The family lived in an apartment within walking distance of High Park, and Kurelek recounted that they would sometimes visit the zoo there. This high-spirited image of tobogganeers at High Park, likely Kurelek's own children, recalls his depictions of young people playing in winter on the prairies in the Ukrainian farming communities where he grew up. In this work, the expressions of the children—excitement mixed with a degree of terror, as they launch into space over the edge of the snowdrift—are charmingly comical. The fineness of detail, bright light, rich colour and dramatic staging make this work a classic image by the artist.

This work is in the original frame made by Kurelek.

ESTIMATE: \$25,000 – 35,000



5 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

Van Gogh

bronze sculpture with patina and paint,
signed, editioned AP I and dated 1985
39 ¼ × 27 × 8 in, 99.7 × 68.6 × 20.3 cm

PROVENANCE

Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

LITERATURE

Nancy Tousley and Mayo Graham, *Joe Fafard: The Bronze Years*, Montreal Museum of Fine Arts, 1996, another cast from this edition, collection of the Mendel Art Gallery, reproduced page 39, various sculptures of Vincent van Gogh reproduced pages 31 and 35 – 43

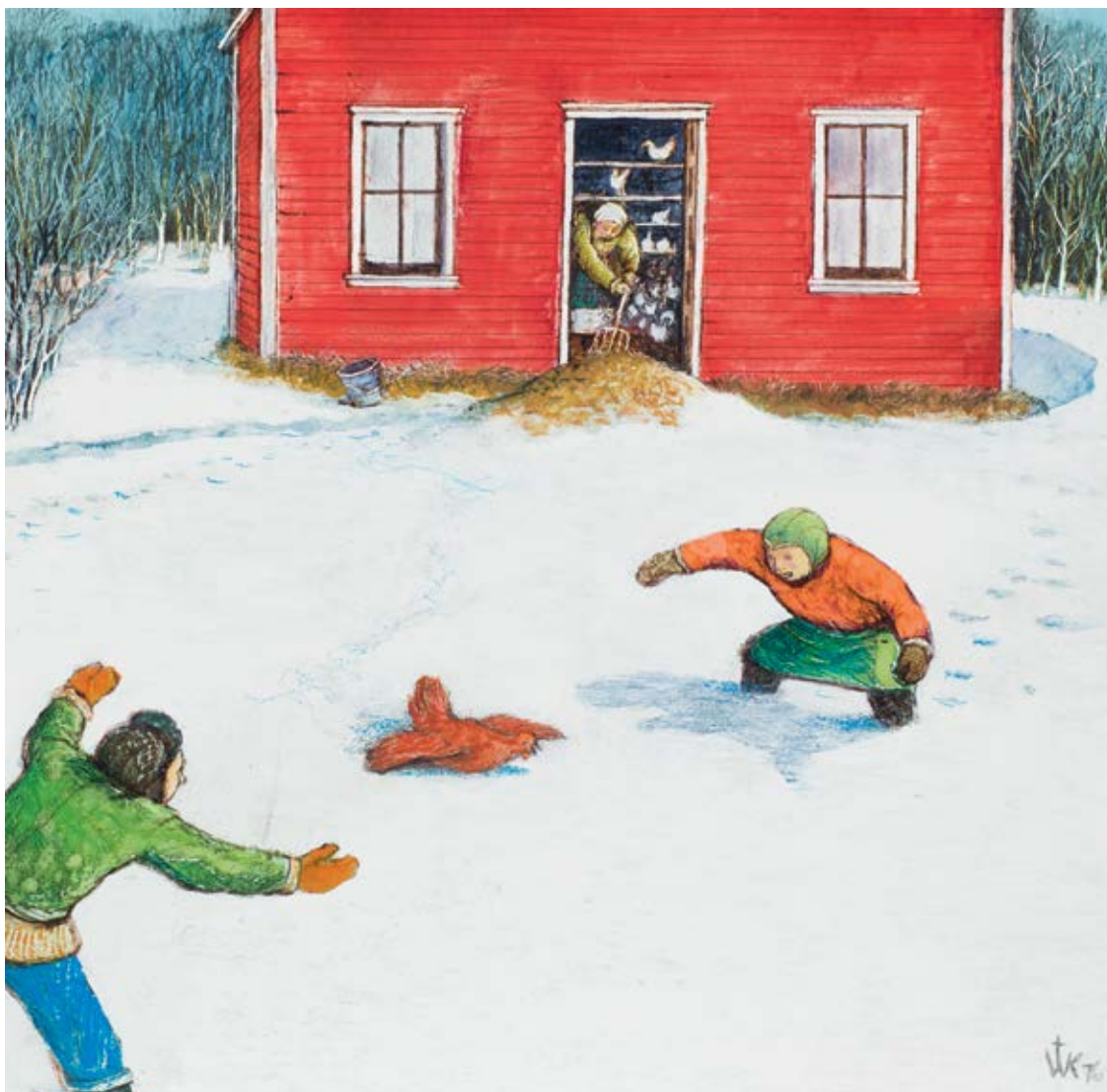
Terrence Heath, *Joe Fafard*, National Gallery of Canada and MacKenzie Art Gallery, 2007, page 127

JOE FAFARD PRODUCED a series of sculptures based on well-known artists, and his depictions of Vincent van Gogh are particularly significant. In the winter of 1982 to 1983, Fafard read *Dear Theo*, a collection of van Gogh's letters to his brother. Terrence Heath wrote, "The impact of van Gogh's thoughts was profound. Fafard became fascinated, not just with van Gogh's work but with his entire approach to working as an artist and living as a seeking, troubled, but always intensely vibrant human being." Fafard also experienced a retrospective of the artist's work at the Van Gogh Museum, in Amsterdam.

In this intriguing relief sculpture, van Gogh's gaze expresses the intense inner nature of the artist—looking into the distance as if at a vision of reality that only he can see. Fafard's sculpted surface is textural and full of angular planes, reflecting the subject's rough-hewn nature, and the painted surface contains colours taken from van Gogh's self-portraits, such as gold and a pale, luminescent green. One of the most extraordinary qualities of Fafard as a sculptor was his ability to capture a living presence, and here he has captured van Gogh's sensitive psyche impeccably.

ESTIMATE: \$40,000 – 60,000





6 William Kurelek

ARCA OC OSA 1927 – 1977

Chasing a Chicken

mixed media on board, initialed
and dated 1976 and on verso titled
8 x 8 in, 20.3 x 20.3 cm

PROVENANCE

Loch Mayberry Fine Art Inc., Winnipeg
Private Collection, Winnipeg

LITERATURE

William Kurelek, *A Prairie Boy's Winter*, 1973, a very similar work
entitled *Chasing a Chicken in the Snow* reproduced, unpaginated

WILLIAM KURELEK GREW up in a hard-working Ukrainian
immigrant family on farms on the Prairies, principally in
Manitoba, north of Winnipeg. He wrote and illustrated *A Prairie
Boy's Winter*, which portrayed everyday life on the farm. Both this
charming work and lot 7 in this sale are almost identical to two

works in this book. They are painted with fine attention to detail
and show Kurelek's consummate sense of storytelling. Kurelek
and his siblings had demanding chores, but they found the antics
of the animals they cared for humorous. He described this partic-
ular scene as follows (using third person for himself):

Another chore that the children helped with was cleaning
chicken manure out of the coop... Usually a fresh sunny day
was chosen for the job. Chickens are jumpy. If anyone clean-
ing under them makes an unexpected move, the whole flock
will fly into the air. One chicken might even fly out the door
to the glistening snow. Then, William's mother would yell,
"William! Winnie! Come here, catch the one that got away."
The best you can do, as William found out from experience,
is to keep the chicken moving until it is worn out. Then you
hedge in, and pounce!

—WILLIAM KURELEK, *A Prairie Boy's Winter*

ESTIMATE: \$20,000 – 30,000



7 William Kurelek

ARCA OC OSA 1927 – 1977

Watering the Cattle in Winter

mixed media on board, initialed and dated 1976 and on verso titled
8 x 7 ¾ in, 20.3 x 19.7 cm

PROVENANCE

Loch Mayberry Fine Art Inc., Winnipeg
Private Collection, Winnipeg

LITERATURE

William Kurelek, *A Prairie Boy's Winter*, 1973, a very similar work entitled *Watering Cows in Winter* reproduced, unpaginated

Before William's father made a pipeline from the pump house to the barn and installed water troughs in the mangers, the dairy herd had to be watered at an outside trough. Even when it was snowing and blowing, the cows had to

go out, for eating dry hay and chop for twenty-four hours made them very thirsty. Because it was such an ordeal for both man and beast, the chore was limited to once a day, and the children had to help.

John would undo the stanchions in later afternoon and chase the whole herd into the bitter cold outside. The cows would hunch up their backs and charge toward the water trough to get the whole experience over with as quickly as possible. William, dressed in his warmest red mackinaw, worked the trough, hacking away at the crust of ice formed the day before. Meanwhile, his mother thawed out the pump with a kettle of hot water so that fresh water could be pumped in . . . The water was so cold that now and then as the cows drank they had to lift their teeth out of it when the chill became too painful.

—WILLIAM KURELEK, *A Prairie Boy's Winter*

ESTIMATE: \$20,000 – 30,000



8 Rita Letendre

AANFM ARCA OC QMG 1928 –

Menace

oil on canvas, signed and dated 1963 and on verso signed, titled, dated and inscribed *No: 7 Ramat Gan*
25 ½ × 32 in, 64.8 × 81.3 cm

PROVENANCE

Dorothy Cameron Gallery Ltd., Toronto
Private Collection, Ontario

LITERATURE

Wanda Nanibush and Georgiana Uhlyarik, *Rita Letendre: Fire & Light*, Art Gallery of Ontario, 2017, pages 13 and 14

RITA LETENDRE IS of Abenaki, Mohawk and Québécois heritage, and she studied at the École des beaux-arts de Montréal. She was influenced by Paul-Émile Borduas and the Automatists, who expressed intuition and emotion through the act of painting. She stated: “I felt that Borduas and the Automatistes

were creating a brand-new world, and I was fascinated by the freedom of thought and action they showed. I wanted to be a great painter . . . to make my contribution. It also seemed I had something to say, an overpowering rage that nothing could hold back.” Letendre was committed to abstraction, having, as she said, “discovered that the soul of a painting was not in the object represented but in the way it transmitted a sort of internalized emotion.”

During the 1960s, Letendre created gestural, emotional works like *Menace*, which embodied the plastic qualities of paint—texture, forms, lines and their relationship within the painting. Colour here is rich and, as was typical of this time, electric hues are contrasted with a black colour field. The paint, applied with bold knifework, builds a textural surface in which layers of paint breathe through each other. Lyrical and whirling with dynamism, *Menace* is a powerful work from Letendre’s early 1960s period.

ESTIMATE: \$30,000 – 50,000

9 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVG SAPO
1924 – 2001

Sans titre

oil on canvas, signed and dated 1961
and on verso inscribed 335 and 101
18 1/8 x 15 in, 46 x 38.1 cm

PROVENANCE

Collection of Harry Cramer
(1910 – 2008), Montreal
By descent to the present Private
Collection, Montreal

DESPITE BEING A member of the Automatist revolution and a signatory of the historic *Refus global* manifesto, Marcelle Ferron struggled to find acceptance as an artist in Quebec. She left for Paris in 1953, when the city was experiencing a surge of post-war energy and attracting international artists, including some of Montreal's finest. Alongside contemporaries such as Paul-Émile Borduas and Jean Paul Riopelle, Ferron's grand use of scale and vivid colours brought her success in the Parisian art community. Ferron bought and ground her own pigments by hand, which are a mark of her paintings, as in this piece, with its brilliant hues of purple and blue.

Despite its modest scale, Ferron has crafted a dynamic and spontaneous composition by using a palette knife to drag, scrape and push paint across the canvas. Created during the prime of her career, the same year she was awarded the Silver Medal at the 1961 *Bienal de São Paulo*, this work demonstrates her ability to make paint seemingly glow from within, foreshadowing her eventual triumphs in stained glass upon her return to Canada in 1966 as an acclaimed artist of international stature.

ESTIMATE: \$20,000 – 30,000



10 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Hommage à Katie F.

oil on canvas, signed, titled and dated 1971
and on verso signed, titled, dated and inscribed
Donné à Anne and LEMJ.005
48 ¾ x 20 in, 123.8 x 50.8 cm

PROVENANCE

Collection of Anne-Sophie Lemieux, daughter of the Artist
Sold sale of *Important Canadian Art*, Sotheby's Canada,
November 6, 1991, lot 98, titled as *Hommage à Katie Fusch*
Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts
Private Collection, Montreal

LITERATURE

Patrick Nagle, "Timeless Painter from Quebec," *Weekend Magazine* (Montreal), March 16, 1963, page 18
Marcel Dubé, *Jean Paul Lemieux et le livre*, 1988, page 80

FOR THE PAINTER Jean Paul Lemieux, childhood was a time of joy and light: "the age of perfect happiness" (translated from the French), he asserted. His fondest memories of those happy times were connected with family vacations at Kent House (now Manoir Montmorency), a luxury hotel situated on the promontory of Montmorency Falls, near Quebec City. Beginning in early childhood, from 1905 to 1914, Lemieux stayed there during the warmer months. The manor and its parkland, adorned with a fountain and bandstand, provided a delightful and relaxing setting. Later on, this location would embody not only an earthly paradise for the artist but also the moment he discovered painting, from an American artist who would work at his easel in the estate gardens.

When he was nearing the age of 60 and motivated by a tender melancholy, the painter reconnected with those glorious days at Kent House. To someone who asked if he would ever return to the site of those childhood summers, transformed more than once over the years, Lemieux responded: "Never return to places you have once loved, *comme dit l'adage* [as the saying goes]." To revive his childhood memories, Lemieux made use of old photographs and newsreels, "which give you the feeling of being immersed in the past" (translated from the French). In 1962, he painted *1910 Remembered* (private collection), and then, three years later, *L'été de 1914* (in the collection of the Musée national des beaux-arts du Québec), works in which he is featured, at the ages of 6 and 10.

Recognized today as iconic pieces of Lemieux's artistic practice, these works initiated a cycle of reminiscences that continued beyond what is commonly known as the artist's classical period (1956 to 1970). Not until 1979, with the album of 15 lithographs *Time Remembered*, published by Mira Godard Gallery, would the artist bring this cycle connected to his happy childhood to an end.

Surprisingly, renderings of Kent House in Lemieux's paintings are rare, despite his profound attachment to the place. Only two other works make reference to it, and they are little known due to being held in private collections for decades. It was not until an auction at Heffel in spring of 2018 that the world learned of the existence of a landscape featuring visitors strolling through the grounds before the hotel's Palladian facade (*Le temps retrouvé, Kent House 1913*, 1972). In 1991, Sotheby's offered our work at auction, titled as *Hommage à Katie Fusch*, a work that from its creation Lemieux intended for his daughter Anne-Sophie, as noted in the inscription on verso.

The tribute paid to Katie F. possesses its share of mystery. In veiling the name of the subject and reserving the portrait for his daughter, then 26, Lemieux must have intended the mystery to be preserved. From the top of her long dark silhouette, exaggerated by a child's perspective, Katie F. looks out with the gentle gaze and rosy smile of a woman from the artist's past. Her right hand holds a piece of sheet music for "Fascination," a waltz from the Belle Époque whose melody was composed in 1904, the year Lemieux was born. The clarity of the page echoes the ruffled collar and slender cuffs of lace that adorn the plain black belted dress worn by Katie F.

In the lower part of the composition, stretching from left to right in the background, is a luminous frieze representing Kent House, its park and its elegant fountain on a beautiful summer day. Women in light dresses stroll with their parasols; one joins a man sheltering under a straw hat. Do the notes of "Fascination," one of the most beautiful popular love songs of the twentieth century, waft from the bandstand situated a bit farther into the park? Does Katie F.'s music warm the sky, whose vastness evokes the depth of bygone years? It matters not that history with a capital *H* has forgotten the name of Katie F. In paying her this tribute, the artist celebrates her role in the story of his happy childhood.

We thank Michèle Grandbois, author of *Jean Paul Lemieux au Musée national des beaux-arts du Québec*, for contributing the above essay.

ESTIMATE: \$150,000 – 250,000





11 Ivan Kenneth Eyre

RCA 1935 –

North Hills

acrylic on canvas, signed and on verso signed, titled and dated 2002, inscribed *copyright reserved* and *acrylic unvarnished* and stamped Loch Gallery Inc.

43 × 38 in, 109.2 × 96.5 cm

PROVENANCE

Loch Gallery Inc., Winnipeg
Private Collection, Vancouver

LITERATURE

Ivan Eyre, *Ivan on Eyre: The Paintings*, Pavilion Gallery, 2004, page 206

IVAN EYRE BUILDS his landscape paintings in stratified sections of terrain, formulating a conscious balance between wooded areas and open bush and meadows. In addition, as he explained, “It’s just as important to me to experience the shapes that populate the terrain layers as it is to experience the painting as a sprawling landscape. These shapes bring the details and complexities together in such a way as to give the viewer more to contemplate beyond suggestions of forests and hills.” In this meditative work, the central circular mound—possibly a rock formation—is a distinctive example of this compositional approach, and it creates a strong focus in the mid-ground. This formation focuses and fascinates viewers before their attention moves on to the upper layers of the painting. Each layer of his landscape, or “sub-world,” to use Eyre’s term, is full of detail and luscious colour to linger over, as he expertly brings our eye slowly upward to the misty mountains and sky. Landscapes such as *North Hills* are more than realist images; suffused by the artist’s complex feelings and memories, they contain an air of mystery that intrigues us.

ESTIMATE: \$40,000 – 60,000

12 Ivan Kenneth Eyre

RCA 1935 –

Field Steps

acrylic on canvas, signed and on verso signed, titled, dated 2011 on the gallery label and inscribed *copyright reserved* and *acrylic no varnish*
35 × 23 ¼ in, 88.9 × 59.1 cm

PROVENANCE

Loch Gallery Inc., Winnipeg
Private Collection, Vancouver

LITERATURE

Ivan Eyre, *Ivan on Eyre: The Paintings*, Pavilion Gallery, 2004, pages 186, 188 and 404

Furrows in a field . . . colourful crop rows that run so straight, fields of wheat or flax or sunflowers—such agricultural perspectives often have considerable visual appeal for me.

—IVAN EYRE

IN *FIELD STEPS*, Ivan Eyre uses the rectangles of the fields as a geometric motif, which marches across the flattened plain. Eyre has stated that he paints “non-objectively . . . in the guise of a landscape,” and this painting particularly reflects this point of view. However, Eyre still reacts to his experienced landscapes in a visceral way. He explained, “When I pass by a series of fields on a bicycle, the point at which a field’s border seems to stand up vertically is the point at which I feel the urge to stop. It may be that that’s a way of extending my own vertical presence into the fields. At any rate, it’s a point at which the fields seem to speak directly to me.” *Field Steps* is a striking image, particularly in Eyre’s carefully chosen colour palette. Its dazzling blues, which range from pale and glowing to a deep blue-violet, appear richer in contrast to the velvety black and pale wheaten tones.

ESTIMATE: \$20,000 – 30,000





13 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

November

oil on canvas board, signed and dated 1967

and on verso titled

15 x 30 in, 38.1 x 76.2 cm

PROVENANCE

Private Collection, Australia

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

Auction House, May 25, 2006, lot 34

Private Collection, Toronto

LITERATURE

Guy Robert, *Lemieux*, 1978, page 241

FROM THE OUTSET, Jean Paul Lemieux's singular aesthetic sensibility revolved around thematics inherent in the stages of life and the cycle of time. Beyond issues of temporality, works such as *November* encapsulate the artist's interest in exploring the symbolic dimensions of cyclical, seasonal change. In his work, pictorial renditions of winter, spring, summer and fall act as metaphors for the shifting states of being intrinsic to the human condition.

An excellent representation of what has been termed by Guy Robert as Lemieux's "affective geographies," *November* was produced in 1967, the year in which the artist began to gain true recognition. He was an invited participant in the National Gallery of Canada's *Three Hundred Years of Canadian Art* and, also that year, was the subject of a large traveling retrospective exhibition organized by the Montreal Museum of Fine Arts.

In its horizontal format, dusky warmth, and focus on an expansive, empty landscape, this painting is quintessentially Lemieux. Despite its small scale, the work conveys a kinesthetic sense of the "grand journey," a traversing of both time and space. The idea of voyage / voyaging was omnipresent in the artist's oeuvre, meant as a metaphor for self-searching and discovery. Here, the moving automobile advances towards the foreground from a distant horizon line, a suggestion perhaps of a voyage towards a kind of enlightened state. This possibility is reinforced by the formal disposition of the outstretched road, which expands in a wide diagonal as the car nears the picture plane—that is, nears its destination. A sensation of nostalgia permeates the picture, made all the more poignant by the charged quiescence that dominates the work. This, along with Lemieux's pictorial treatment of distance between there and here, then and now, reveals to us the artist's second metaphor, that of time "as it moves through the fluidity of space."

ESTIMATE: \$125,000 – 175,000



14 Christopher Pratt

ARCA CSGA OC 1935 –

Tessier's Barn

oil on linen on board, signed and dated Feb. 1968
and on verso signed, titled, dated and inscribed
oil on linen (primed with acrylic) over masonite
and *Salmonier, Newfoundland*
23 x 36 in, 58.4 x 91.4 cm

PROVENANCE

Private Collection, Toronto
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 7, 1996, lot 178
Private Collection, Vancouver

LITERATURE

Joyce Zemans, *Christopher Pratt: A Retrospective*, Vancouver
Art Gallery, 1985, page 24, reproduced page 24

EXHIBITED

Agnes Etherington Art Centre, *Kingston Spring Exhibition*,
May 4 – June 2, 1968, catalogue #67
Vancouver Art Gallery, *Christopher Pratt: A Retrospective*,
November 23, 1985 – January 26, 1986, traveling in 1986
to the Art Gallery of Ontario, Toronto; Memorial University
Gallery, St. John's; and Dalhousie Art Gallery, Halifax

CHRISTOPHER PRATT IS one of Canada's most prominent realists. Born in Newfoundland, he has lived and worked nearly all his life in Salmonier, on the Avalon Peninsula. Real-life scenes of Newfoundland are the basis of his images, but his paintings are metaphors of perception. Regarding this tranquil painting, Joyce Zemans wrote: "In 1968, as if debating his course towards the abstract, Pratt painted *Tessier's Barn*. This work, like that of Andrew Wyeth and Charles Burchfield, explores the picturesque and romantic aspects of the architectural image. Paint peels, shingles fall, the seasons pass: the timeless landscape of field and ocean are replaced by the temporality of deciduous trees." Pratt's atmosphere is delicate, as if suffused by a soft mist that becomes more palpable in the layers of trees behind the house. His palette, with pastel tones of rose, beige and grey, together with the diffuse, even light of the overcast day, gives an overall impression of a muted, warm light. Everything is very still, and the scene exudes a subtle self-awareness, reminiscent of the house paintings of the Belgian symbolist painter William Degouve de Nuncques.

ESTIMATE: \$70,000 – 90,000



15 Christopher Pratt

ARCA CSGA OC 1935 –

West of the Sun

oil on linen, signed and dated 2005 and on verso signed, titled *West of the Sun (2)* and titled on the gallery label, dated 2004 – 2005 and inscribed #1 and *Artist's frame for West of the Sun* 35 x 40 ¼ in, 88.9 x 102.2 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

Tom Smart, *Christopher Pratt: Six Decades*, Art Gallery of Sudbury, 2013, pages 60 and 152, and similar works from the 2009 *Winter Suite* series reproduced pages 152 and 153

Everywhere I go on the shores of this great island [Newfoundland] I see wide, high skies and immense acreages of water stretching to an horizon as straight as sight, with wind

lines and ice lines as straight as the horizon itself... I wanted to do it in this format because that is what these “minimalist” paintings have been all about—seasons of the year, times of the day, the directions to infinity.

—CHRISTOPHER PRATT, regarding his *Winter Suite* series

SINCE THE EARLY 1970S, Christopher Pratt has been painting minimalist views of sea, land and sky, as in *West of the Sun*. As Tom Smart observed, “In Pratt’s art the sea signifies infinite space and time.” Paintings such as this, stripped of detail and almost abstract, glow with delicate atmospheres that radiate throughout an expansive space, whose very emptiness allows the viewer to infuse their own feelings into the works as they contemplate them. *West of the Sun* is a particularly evocative work from this part of Pratt’s oeuvre, with its exquisite sky illuminated by a warm glow at the horizon that gradually diffuses upward and fades into the blue firmament.

ESTIMATE: \$30,000 – 40,000



16 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

Home from Bragg's Island

oil tempera on canvas, signed and dated 2008
and on verso signed, titled and dated 2007 – 2008
35 × 48 in, 88.9 × 121.9 cm

PROVENANCE

Private Collection, Toronto

AS WITH MUCH of David Blackwood's work, *Home from Bragg's Island* speaks intimately to the lives and stories of Bonavista Bay, in Newfoundland, and his own place within them. The figures returning by boat to Wesleyville at night are the artist and his family, with Blackwood depicting himself as a child at the bow. They are arriving home from a weekend visit with Blackwood's grandparents on Bragg's Island. Blackwood depicted this nocturne primarily in red, blue and shades of grey, and the contrasts in the palette heighten the intensity of the image. The moon appears full, its light strong, and the sea is calm. The angular shafts of moonlight create a beatific presence, guiding the family home. There is a sense of safety and security, if perhaps only temporary.

The striking imagery in this painting has had many permutations in Blackwood's body of work. A very similar composition exists as an etching titled *For David Judah: Home from Bragg's Island*, 2005. This scene is also the central element of the epic canvas *Home from Bragg's Island*, 2009, at 72 × 107 inches the largest painting yet executed by the artist. Donated by the Bank of Montreal to the Province of Newfoundland and Labrador, it hangs in the permanent collection of The Rooms in St. John's. The work was loaned in 2013 to the Winnipeg Art Gallery for its centennial exhibition *100 Masters: Only in Canada*, where it hung alongside masterpieces by Francis Bacon, Pablo Picasso, Henri Matisse, Rembrandt van Rijn, Vincent van Gogh, Andy Warhol and Gerhard Richter, as well as works by other Canadian masters such as James Wilson Morrice, Tom Thomson, Alex Colville and Mary Pratt.

So, the subject of *Home from Bragg's Island* is an image that has been worked and reworked by the artist, with its individual elements also woven through his art. The bold red door in the foreground, for example, has been a central motif in

Blackwood's artwork for nearly 40 years. It is the door to the shed of Ephraim Kelloway, the artist's childhood neighbour. Amongst Wesleyville's brightly painted homes, "Uncle Eph's" home was grey, unpainted clapboard, save for the door of his shed. Over the years, Kelloway painted and repainted it, and he nailed horse-shoes, model ships and tin lettering to it. The door fascinated Blackwood as a child, and in his art he has depicted it numerous times in paint and print.

The island in the distance has also been detailed many times by the artist. It is not the titular Bragg's Island, but Bennett's High Island. Marking the entrance to Wesleyville Harbour, the lighthouse on its shore stands on the spot where Captain James Cook placed a marker when charting the coast of Newfoundland in the 1760s. Bragg's Island itself lies approximately 17 miles to the southwest by boat, and it is another central subject for Blackwood. An early east coast settlement chosen for its proximity to the cod fisheries, Bragg's Island was also home to Blackwood's maternal grandparents. At its height, it was home to a population of 600 who erected both a church and a school. Cod fishers themselves, Blackwood's grandparents were also merchants who supplied the local community. Unpredictable weather meant the journey to the mainland could be dangerous, and in the winter the island was so isolated that a whole season's worth of goods was purchased in advance, with the hopes that they would last until spring. Life could be treacherous, and community was paramount.

The artist and his family returning home safely from a place where life could be so perilous speaks to an underlying theme in all of Blackwood's artwork, allowing the stories told to transcend the regional and elevating them to the universal. Throughout his work, directly or indirectly, there exists a sense of tragedy, sometimes barely restrained. In remembered moments such as this one, times were, for that moment, safe. They were not so in the past, however, and might not be so in the future. From this, poignancy arises. This delicate balance means we must navigate our lives with care and concern, and tend to one another with sympathy. Times of momentary and fragile safety from danger amplify the beauty of our lives and connections, making our bonds that much more deeply felt, and making our stories that much more important to remember.

ESTIMATE: \$70,000 – 90,000



17 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913–2007

An Old Boathouse on Crofton Beach

oil on canvas, signed and dated 1968 and on verso signed, titled, dated, inscribed *30 Dec 67 P grey / 30 Dec 67 p grey of lead (crossed out) / 12 Jan 68 p grey* and with the Dominion Gallery inventory #C4062 and stamped Dominion Gallery
25 × 32 in, 63.5 × 81.3 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Montreal
Private Collection, Vancouver

LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932–1991*, 2011, page 158, reproduced page 50, the 1947 canvas *Abandoned Village, Rivers Inlet*, collection of the Alma Mater Society, University of British Columbia, reproduced page 79

E.J. HUGHES HAS long been regarded as one of British Columbia's most significant painters. His highly personal vision of the BC landscape has helped to form our perceptions of the province. Hughes trained at the Vancouver School of Decorative and Applied Arts (now Emily Carr University of Art + Design) from 1932 to 1939, which gave him a solid background in technique and allowed him to establish his professional career as a muralist and printmaker. The advent of World War II took him to another stage in his artistic development when he served as an official war artist. He closely observed his subjects and created highly worked preparatory graphite drawings, which he called cartoons. In these cartoons, Hughes explored the use of tonal values, working in shades of grey ranging from whitish to quite dark. The cartoons often became the basis for paintings, although they were considered finished works in themselves.

In 1946, Hughes returned from the war to Victoria, and the discoveries he had made during the war changed his work. In 1951, he moved to Shawnigan Lake, on Vancouver Island, and was discovered by Dr. Max Stern of Montreal's Dominion Gallery, the beginning of a lifelong artist-dealer relationship. Hughes

traveled throughout British Columbia during the 1950s and 1960s—he went up the coast on the ship the *Imperial Nanaimo* for paintings commissioned by the Standard Oil publication, *The Lamp*. A sketching trip to the interior of BC happened in 1956, then Canada Council fellowships in 1958 and 1963 took him around the province sketching. Hughes's travels in his home province were instrumental in deepening his love of the British Columbia landscape.

Meanwhile, he was also foraging close to home—Crofton, Maple Bay, Bird's Eye Cove, Saltair and Cherry Cove were locales on the seashore that often figured in his work. There he saw small marinas, docks, ferries, and a mix of light industrial and natural activities that were the essence of life on the east coast of southern Vancouver Island. Hughes portrayed it as an idyllic world where man lived in harmony with nature. Crofton, the subject of this beautiful 1960s work, was one of his favourites. The ferry here, an iconic image for Hughes, is seen in the background at the dock heading to Salt Spring Island.

Hughes's work of the 1960s is considered highly desirable for its intensity of vision, and *An Old Boathouse on Crofton Beach* is a fine example of that. Colours are heightened—from the brilliant yellow and peridot logs in the foreground to the green moss, electric-blue water and dark evergreens backing the scene, all are high-keyed. The radiant sky behind, greenish at the bottom and blue above, is a colour unique to British Columbia. And note the detailing—what great Hughes painting does not have it?—such as in the barnacle-covered rocks and the supports propping up the boathouse or the bathers on the shore and the knotted driftwood by the boathouse. On verso, Hughes notes his use of grey, which one would assume refers to the boathouse. In the canvas *Abandoned Village, Rivers Inlet*, 1947 (collection of the Alma Mater Society, University of British Columbia), Hughes uses a grey scale approach to the houses along the shore, similar to his cartoons, which reinforces their desertion. The grey boathouse here, with its eerie weathered, slightly gold roof, does the same. Hughes renders all the forms in a highly defined way, with attention to tonal values—light against dark. Everything seems almost carved in its precision of form.

ESTIMATE: \$150,000 – 250,000





Aspelle
90



18 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Le réveil

oil on canvas, signed and dated 1970 and on verso titled, dated on the gallery and exhibition labels and inscribed *Riopelle* and *PH 10876*
72 7/8 x 111 3/4 in, 185 x 284 cm

PROVENANCE

Galerie Maeght, Paris
Sold sale of *Post-War & Contemporary Art*,
Sotheby's London, June 27, 1989, lot 682
A Prominent European Private Collection

LITERATURE

Jean Paul Riopelle, Musée d'Art et d'Industrie, 1980, page 36
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 4, 1966 – 1971, 2014, reproduced page 231,
catalogue #1970.037H.1970

EXHIBITED

Galerie Maeght, Barcelona, *Riopelle 75*, 1975, catalogue #6
Musée d'Art et d'Industrie, Saint-Étienne, *Jean Paul Riopelle*,
1980, catalogue #22
Musée des beaux-arts de Nancy, *Riopelle à Nancy*,
1980 – 1981
40th Venice Biennale, June 13 – September 12, 1982, catalogue #56

Artcurial, Centre d'art plastique contemporain, Paris,
Un art autre/un autre art, 1984

ALTHOUGH JEAN PAUL RIOPELLE acquired international renown in the mid-1950s, the 1960s were punctuated by events that confirmed the artist's place in the art world. In 1962, he represented Canada at the *Venice Biennale* and was awarded the UNESCO prize. The following year, the National Gallery of Canada dedicated an exhibition to him entitled *Jean Paul Riopelle: Painting and Sculpture*. In 1966, his association with the Galerie Maeght further established his prestige, in addition to allowing him to interact with artists such as Joan Miró, Marc Chagall and Alexander Calder, among others. The Musée du Québec celebrated the artist in 1967 with a major retrospective: *Peintures et sculptures de Riopelle*. Thus he entered the 1970s with strong Canadian and international recognition.

In 1970, Riopelle was 47. His annual output was 60 oil paintings, 20 works on paper (lithograph collages and inks), 14 lithographs and nearly 60 sculptures. In parallel with the *Hiboux* series (1969 – 1970), which marked his return to figurative painting, Riopelle completed a collection of abstract works, most of which were small in scale. After *Salut Gérard!*, *Le réveil* is the largest-format piece the artist produced that year. The work was produced in the workshop at Saint-Cyr-en-Arthies, in Val-d'Oise (northwest of Paris). Riopelle rented a hangar there starting in 1969, which he then purchased in 1974.

Le réveil is part of a continuation of works painted by the artist throughout the 1960s. Starting in 1963, a portion of his output differed from previous works as much by its composition—sculptural forms emerging from more uniform backgrounds—as by its facture marked by broad strokes of the trowel signifying wider movement. With the appearance of these sculptural masses in which the artist moves farther away from the all-over of the 1950s with a new figure-ground relationship, it is not insignificant that the artist’s first sculptural works appear in this decade: “I believe that the two need each other—that my painting influences my sculpture and my sculpture influences my painting” [translation].¹

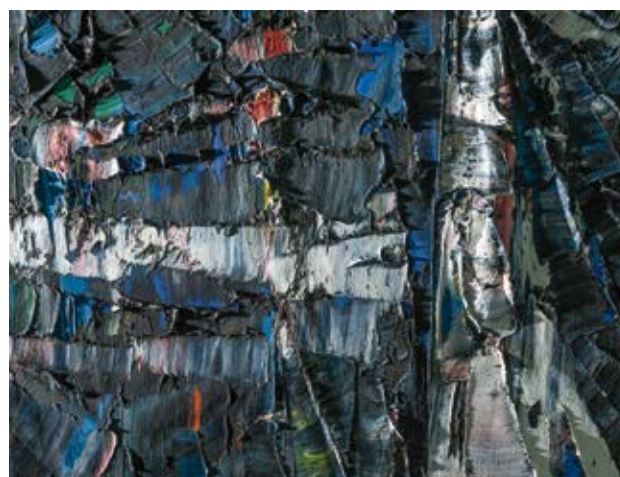
Le réveil’s composition features three overlapping, interwoven planes: from a white-dominated background emerges a sculptural form in black tones, upon which the artist casts a veil of red, orange and yellow, forming a network of more or less interrupted lines. The precariously balanced sculptural element horizontally spanning the painting displays a density of colour, creating a mass that contrasts with the lightness of the lines laid upon it, which illuminate the composition. The strokes of the artist’s palette knife punctuate this effect, creating both a vertical axis in the first tier of the composition and a horizontal axis in the centre. These delineate the spaces, each of which is dominated by a colour that also invades the white background. This space is constructed by the juxtaposition of wide strokes which deposit a generous amount of material onto the surface.

Commentators on Riopelle’s body of work often speak of “abstract landscapes” to describe the artist’s labour that proceeds not from imitating nature but from evoking it. Although his work did not proceed from mimesis, admittedly the territories Riopelle visited and their natural features always fueled his approach, whether expressed as figurative or abstract: “My most ‘abstract’ paintings, according to some, are for me the most figurative, in the true sense of the word... Abstract: ‘abstraction,’ ‘to abstract,’ ‘to extract from,’ ‘to derive from’... My approach is the exact opposite. I don’t take anything from Nature, I move into Nature.”²

In a forthcoming text,³ François-Marc Gagnon postulates that Riopelle’s approach proceeds mainly from *methexis*, or in other words, participation: “To be reconciled with nature, it is not a question of describing it but of making yourself natural” [translation], asserts the artist.⁴ Beginning in the late 1960s, Riopelle returned more frequently to Canada, notably to devote himself to the practice of hunting and fishing, which led him to visit and “participate” in territories and in a nature that was more and more northern. In 1969, he undertook his first journey to Pangnirtung (Baffin Island, Nunavut) in the company of gallery owner Theo Waddington. Does *Le réveil* reveal a northern-inspired composition that prefigures, in a broader palette, the *Icebergs* series (1977) completed upon his return from another expedition to Pangnirtung? Whatever the possible influence of that journey, the work starts off the 1970s, which are marked by the “northern trilogy”—made up of the series *Jeux de ficelle* (1971–1972), *Le Roi de Thulé* (1973), and *Icebergs* (1977)—but also by Riopelle’s last great abstract compositions.

Le réveil was presented at the 40th Venice Biennale (1982) in the group exhibition at the international pavilion, *Art as Art: Persistence of the Art Work*, curated by Luigi Carluccio.

We thank Andréanne Roy, art historian and curator of the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous*



TOP: Jean Paul Riopelle, on the Seine near Vetheuil, circa 1968
Courtesy of Archives Yseult Riopelle

BOTTOM: detail

Cultures, Montreal Museum of Fine Art, 2020, for contributing the above essay. This essay is a translation from the French text.

1. Gilbert Érouart, *Entretiens avec Jean Paul Riopelle: suivis de Fernand Séguin rencontre Jean Paul Riopelle* (Montreal: Liber, 1993), 26.

2. Jean Paul Riopelle, Gilbert Érouart, and Fernand Séguin, *Riopelle in Conversation*, trans. Donald Winkler (Concord, ON: House of Anansi, 1995), 25.

3. François-Marc Gagnon and Andréanne Roy, “Iceberg: Riopelle au milieu des ‘plus belles sculptures du monde,’ ” in *Riopelle: À la rencontre des territoires nordiques et des cultures autochtones* (Montreal: Montreal Museum of Fine Arts, forthcoming), exhibition catalogue.

4. Pierre Schneider, *Riopelle: Signes mêlés* (Paris: Maeght Éditeur, 1972), exhibition catalogue, 64.

ESTIMATE: \$1,000,000 – 1,500,000



19 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Triangle vert-mauve

acrylic on canvas, on verso signed, titled and dated 1971 on the exhibition label, dated 12/71 and inscribed G.MT-1971-07 and Caisse #8/Section VI and Private Collection/Cat. 57 (Ref. #1785) on a label 78 x 90 in, 198.1 x 228.6 cm

PROVENANCE

Collection of the Artist
Estate of the Artist

LITERATURE

Sandra Grant Marchand et al., *Guido Molinari, Une rétrospective*, Musée d'art contemporain de Montréal, 1995, listed page 71

EXHIBITED

Musée d'art contemporain de Montréal, *Guido Molinari, Une rétrospective*, May 19–September 17, 1995, catalogue #57
Paul Kuhn Gallery, Calgary, *Guido Molinari: Master Works*, October 3–November 23, 2010

GUIDO MOLINARI'S *Triangle* series (*Triangulaires*) was the culmination of a decade exploring colour and form with vertical stripes, each stripe always equal in width and differentiated by colour. These so-called *Stripe* paintings brought Molinari international recognition as one of the most significant artists of his time. By 1970, his *Stripe* paintings had been presented in numerous exhibitions in Europe, Japan and North America, as well as acquired by public collections from Vancouver to New York. Molinari's unique talent was recognized in 1968 with the David E. Bright Foundation award when he represented Canada in the *Venice Biennale*. Molinari's *Triangulaires* were presented in solo exhibitions at the Canadian Cultural Centre, Paris (1974) and Canada House Gallery, London (1975).

The *Triangle* series features Molinari's most complex *Stripe* paintings, and *Triangle vert-mauve* (1971) is an outstanding example—it was once destined for purchase consideration by the National Gallery of Canada.¹ Like all of his *Stripe* paintings, as Molinari himself said, “The painting-environment sucks you in. A new type of space is created, fictional space because it happens in the mind and yet also involves the totality of perception.”² This painting offers a multiplicity of readings and rereadings of colour-form relationships, each dependent on what a viewer chooses to focus on, whether it is a single triangle, a pair, or repeating groups of shapes or colours. In addition, the width of the four rectangles each supporting a pair of triangles introduces a new horizontal emphasis at the top and bottom edges, in counterpoint to the array of vertical and diagonal distortions at play. The perceptual vibrating of triangular forms, plus the colour modulations within distinct hues when seen at the centre or at the periphery of each triangle, contribute to the almost limitless spatial complexity of these final *Stripe* paintings.

As it is with all of Molinari's oeuvre, *Triangle vert-mauve* disarms you with its simplicity. The flat opaque surface of each

Triangulaire painting is divided vertically, each repeated form identical in its dimensions. Wide bands of colour taper to a point, and every colour appears twice, forming an inverted echo with its partner. Four colours and a simple pattern are somehow stunningly rich with colour, space, rhythm and repetition. Serious consideration of these elements is crucial, something aided by naming the colours, red—mauve—green—blue—mauve—green—blue—red, to set out the unique rhythmic arrangement of *Triangle vert-mauve*.

Monumental in size, *Triangle vert-mauve* is relatively easy to break down into its constituent elements, but almost counter-intuitively the seemingly simple grows in complexity. Triangles are unique perceptual challenges, and the surface of this painting can be read in many ways (as four rectangles each bisected diagonally, as two repeated groups of three identically coloured triangles bracketed by red) and can be examined sequentially from an edge to the centre, then beyond, then in reverse. Complicating the optical distortions active in *Triangle vert-mauve* even further are the facts, first articulated by Jean Piaget, that human vision tends to overestimate acute angles and underestimate obtuse angles, which contributes to our general perceptual inability to keep parallel lines parallel, or accurately estimate length.³ Each factor plays its part in activating the *espace dynamique* so essential to Molinari.

The scale of this work obliges viewers to plunge straight into the colours in order to discern the space. In *Triangle vert-mauve*, a shallow undulating space of troughs and ridges pushes colour out towards you, and the logic of a repeating pattern takes over and the colours seem more spatially restrained. Then your mind is off again, prodded by the notice of any small perceptual distortions. For Molinari colour is a form of energy, and through the introduction of the diagonal he liberates chromatic energy to create a constantly active environment of colour / space. He stated, “In using chromatic energy as a structural element in this new spatiality, I was intending to create an art more expressive than anything that had gone before.”⁴ His intent is embodied brilliantly in *Triangle vert-mauve*.

We thank Gary Dufour, adjunct associate professor, University of Western Australia, for contributing the above essay. Dufour curated the exhibition *Guido Molinari, 1951–1961: The Black and White Paintings*, shown at the Vancouver Art Gallery, Art Gallery of Windsor and Art Gallery of Ontario in 1989–1990.

1. Handwritten notation on the stretcher of *Triangle vert-mauve* (1971): “This work ... is here for purchase consideration in 1972. (P. Théberge).” Pierre Théberge was curator of Canadian contemporary art and curatorial administrator at the National Gallery of Canada, Ottawa, in 1972.

2. Guido Molinari, quoted in Pierre Théberge, *Guido Molinari* (Ottawa: National Gallery of Canada, 1976), 50.

3. Robert Welsh, “Molinari and the Science of Colour and Line,” *RACAR: revue d'art canadienne/Canadian Art Review* 5, no. 1 (1978): 18–20.

4. Molinari quoted in Théberge, *Guido Molinari*, 54.

ESTIMATE: \$60,000 – 80,000



20 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Velouté

oil on canvas, signed and dated 1966 and
on verso signed, titled, dated and inscribed
Monsieur Zumsteg and *CLLF 10190*
44 7/8 × 63 3/4 in, 114 × 162 cm

PROVENANCE

Galerie Maeght, Paris
G. Zumsteg, Zurich
Sold sale of *Contemporary Art*, Christie's London,
June 30, 1994, lot 35
A Prominent European Private Collection

LITERATURE

Derrière le miroir no. 160, Galerie Maeght, 1966
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 4, 1966 – 1971, 2014, reproduced page 103,
catalogue #1966.041H.1966

EXHIBITED

Galerie Maeght, Paris, *Derrière le miroir*, June 9 – August 6,
1966, catalogue #8
Kunsthhaus Zurich, *Riopelle*

JEAN PAUL RIOPELLE, in a 1972 statement accompanying his exhibition at the Galerie Maeght, in Paris, addressed the notion that his paintings were abstracted landscapes: “I am not a painter of virgin forests or infinite prairies... a leaf of a tree, that’s enough,” he said. He was, he continued, “trying to understand what nature is, departing not from the destruction of nature, but rather toward the world.”¹ That impulse of moving towards the world, rather than stepping back to represent some aspect of it, is central to the visual and emotive impact of Riopelle’s work. Even when, in his late career, he worked more or less representationally, he was never interested in depicting specific places or things, but rather strove to evoke them.

Velouté was made at a particularly important time in Riopelle’s remarkable career. The mid-’60s have been identified by numerous critics and scholars as the point at which his work evinced

a “return to representation.”² *Velouté*, of course, is not representative. It does not depict specific things, but in its velvety, swirling masses one can feel as if one is seeing something familiar: tree branches with last year’s leaves, snow patches on mossy ground and meltwater amidst them, dappled sunlight, the red of denuded dogwood bushes. Riopelle transports us into the world he creates, not by telling us what it looked like, but by showing us how it feels. “Rather than imitate nature as so many artists had done before him, he wished to draw from it and create his own world,” wrote François-Marc Gagnon, “a place that could exist between abstraction and figuration.”³

In the same period when Riopelle painted *Velouté* he also was making more and more sculpture, a shift in his practice that one can see in the forceful and dynamic paint handling in this work and others from the same time. Moving on from the precise and mannered “mosaics” of the 1950s, *Velouté* is almost carved, the paint treated like clay, gouged and pushed into forms that are akin to relief sculpture. As art historian Serge Guilbaut wrote, “Riopelle, working his clay, made the countryside sing.”⁴

That song resonates in *Velouté*, a visual music that creates a place where space is brought to the forefront of our vision and experience. As sculpture does, *Velouté* “unfurls a space of varied densities,” where, philosopher Julian Mitchell wrote, paraphrasing Martin Heidegger, “space is thickened.”⁵ In such a thick space, as Riopelle knew so well, a single leaf “is the whole forest.”⁶ *Velouté*’s varied densities evoke the world. That is its connection to the forest, to the landscape—not how it looks, but how it feels. “Mellow,” as one translation of this painting’s title would have it, indeed, but so much richer and deeper: The world. Thickened.

We thank Ray Cronin, author of nine books on Canadian art and the founding curator of the Sobey Art Award, for contributing the above essay.

1. Jean Paul Riopelle, “Statement,” quoted in Douglas Fetherling, ed., *Documents in Canadian Art* (Peterborough: Broadview Press, 1987), 133.

2. Yseult Riopelle, “Chronology,” in Stéphane Aquin, *Riopelle* (Montreal: Montreal Museum of Fine Arts; Paris: Connaissance des Arts, 2002), 110–15.

3. François-Marc Gagnon, *Jean Paul Riopelle: Life & Work* (Toronto: Art Canada Institute, 2019), 59.

4. Serge Guilbaut, “From Earth to Sky with Riopelle,” in Aquin, *Riopelle*, 24.

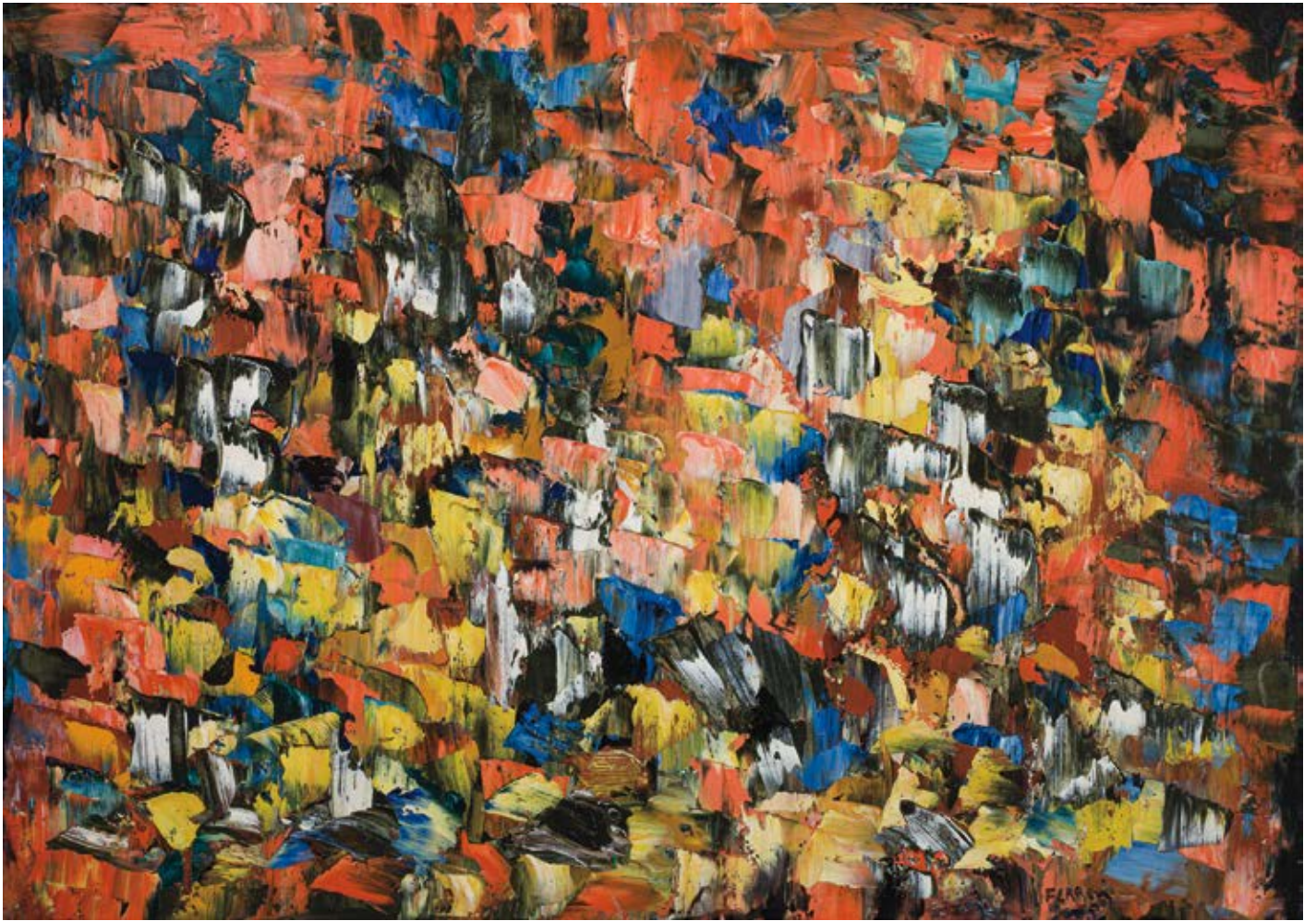
5. Julian Mitchell, *Heidegger Among the Sculptors* (Stanford: Stanford University Press, 2010), 39.

6. Riopelle, “Statement,” 133.

ESTIMATE: \$500,000 – 700,000



detail



21 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

Dents de sable

oil on canvas on board, signed and dated 1955
and on verso titled and dated on a label
30 3/4 x 43 3/8 in, 77.8 x 110.2 cm

PROVENANCE

Galerie de Montréal, Montreal
Acquired from the above by the present
Private Collection, Montreal, 1970s

LITERATURE

Réal Lussier, *Marcelle Ferron, une rétrospective*, Musée d'art contemporain de Montréal, 2000, reproduced page 67 and listed page 141
Robert Enright et al., *Marcelle Ferron: Monograph*, 2008, page 38

EXHIBITED

Centre culturel canadien, Paris, *Marcelle Ferron: l'artiste dans l'industrie et l'architecture*, October 10 – November 26, 1972
Musée d'art contemporain de Montréal, *Marcelle Ferron, une rétrospective*, June 2 – September 10, 2000, catalogue #37

MARCELLE FERRON'S *Dents de sable*—"sand teeth"—is a dazzling display of saturated colour and spontaneous gesture. Filled with energy, the composition is alive with complementary colours pulsating all over the surface of the canvas. It is a fantastic demonstration of the expressive touch and revolutionary approach to abstraction being developed by the Automatists, of which she was a member.

Prior to her adherence to the group, she studied at the École des Beaux-Arts in Quebec City in the early 1940s. She eventually abandoned their program, as she considered it too academic and close-minded to the various European avant-garde movements. Following her departure from the school, she moved to Montreal, where she sought inspiration by visiting art exhibitions. During one of these visits, she came upon Paul-Émile Borduas's work and immediately sought him out. Their first meeting in 1946 was decisive and had an immense impact on the young artist. She was later introduced to the artists who would become members of the group: Pierre Gauvreau, Françoise Sullivan, Fernand Leduc, Jean-Paul Mousseau, Marcel Barbeau and Jean Paul Riopelle.

Her association with the Automatists was made official in August 1948, when Borduas's *Refus global* manifesto was published at Librairie Tranquille in Montreal. Ferron was one of its

15 signatories. Although now regarded as a milestone in the modernization of Quebec, the publication scandalized many as it challenged both Church and State. As a result of the shockwave they created in the *belle province*, Borduas lost his teaching position at the École du Meuble in Montreal, and members of the Automatist group found it almost impossible to show their works. Many of them went on voluntary exiles: Borduas left for New York, while Riopelle left for Paris. Ferron opted for the latter as well, arriving in 1953 and remaining until 1965.

Executed in 1954, *Dents de sable* is from her Parisian period, a stimulating and effervescent time in her career during which she was acquainted with the practitioners of lyrical abstraction. That year marked her first group exhibition in Paris, *Phases de l'art contemporain* at Galerie Creuze, which also showcased works by Léon Bellefleur, Albert Dumouchel, Roland Giguère, Fernand Leduc and Riopelle. It was also a time when she produced her first large-scale works, which brought further plastic and chromatic experimentations. She often worked with bright colours applied in small juxtaposed and superimposed touches, covering the entirety of the surface as in *Dents de sable*.

Here, jewel-like tones are applied with the artist's staccato touch in short and swift strokes of the palette knife. Lighter shades of orange, coral, canary yellow, turquoise and ochre seem to detach themselves from the mass of colour, while darker shades of cobalt, black and terracotta recede in the background. This push and pull effect creates dynamic tension within the composition. The subtle introduction of titanium white suffuses the work with light, creating a pulsating chromatic kaleidoscope.

This important painting demonstrates Ferron's skill as a colourist and her deft handling of the palette knife. Art historian Rose-Marie Arbour explains: "Marcelle Ferron always maintained that her creative approach was fundamentally grounded in the Automatist approach as it was elaborated during the 1940s. She always strove to maintain a balance between the subject (painter) and the particular possibilities offered by the mediums being used, never relinquishing her conviction that chance is freedom."

Also noteworthy is the fact that this work was acquired at Galerie de Montréal, which was helmed by the famous dealer and art critic Yves Lasnier. The work was also shown at the Centre culturel canadien in Paris in 1972, in the exhibition *Marcelle Ferron: l'artiste dans l'industrie et l'architecture*, and in a retrospective of Ferron's work at the Musée d'art contemporain de Montréal in 2000.

ESTIMATE: \$100,000 – 150,000



22 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Crescendo

acrylic polymer on canvas, on verso signed, titled, dated December 1974, inscribed *Toronto / Top* (with arrow) / *Acrylic Polymer W.B.*, numbered C-45 on a label and stamped Jack Bush Art Estate on a label
28 ½ × 36 ⅞ in, 72.4 × 93 cm

PROVENANCE

Estate of the Artist

Acquired from the above by a Private Collection, Ontario

Private Estate, Ontario

ON NOVEMBER 25, 1974, about one month before Jack Bush painted *Crescendo*, the renowned photographer Yousuf Karsh visited Bush's studio. Karsh photographed the artist alongside a number of colour-test strips of canvas and with Bush's painting *Opus ½* (*B.G. Quartet 1938*) serving as the backdrop.

According to the artist's diary, Karsh had wanted Bush to pose with one of his paintings on an easel. However, it had been decades since Bush used an easel while painting. Bush's usual practice was to tack a piece of unstretched canvas to his studio wall, or to a board leaning against the wall. This approach was especially useful when he used a roller or a sponge to paint his later works; this way, his movements and the scale of his work could be unrestricted. Evidently, Karsh was not interested in capturing any sense of freedom or largeness in Bush's practice and instead posed his subject amongst props more evocative of European than American painting. Whereas *Opus ½* was mostly painted with a sponge, Bush stands in the photo with a brush. The painting is also butted up against the window (an impossible position in Bush's actual practice), in a manner that prioritized Karsh's attention to light and composition over authenticity or fidelity to his subject. The photo represents Karsh's work as a photographer more than it represents Bush's manner as a painter, but it remains a marker of success for Bush.

Karsh's subjects were figures of fame, genius or mastery of their craft. Karsh shot portraits of Jean Paul Riopelle, Albert Einstein, John F. Kennedy, Martin Luther King Jr., Winston Churchill, Marc Chagall, Georgia O'Keeffe, Ernest Hemingway and Sophia Loren, plus many others. The simple fact that Karsh desired to photograph Bush meant that he was an artist of high repute. *Crescendo* was painted when the artist had reached his aspirations, when he had consolidated his reputation as a leader amongst abstract painters. The lyricism and joyous appearance of this painting matches the kind of sureness that Bush had earned by 1974.

Compared to the majority of Bush's paintings from the 1970s, *Crescendo* is relatively small, measuring 28 ½ × 36 ⅞ inches (72.4 × 93 cm), but its reservation in scale lends a certain amount of positive compression to the picture. The result is a concentrated dose of colour and expressionism. The expressionistic or action-like character of this painting is found in the yellow-chartreuse ground, which Bush created by using a hand-held sponge and a bowl of loosely mixed acrylic paint.

Bush made intentional analogies to music in paintings of this period. In 1974, he began to refer to a glossary of musical terms



Jack Bush with *Opus ½* (*B.G. Quartet 1938*), November 1974

Photo: Yousuf Karsh

Courtesy of the Estate of Yousuf Karsh

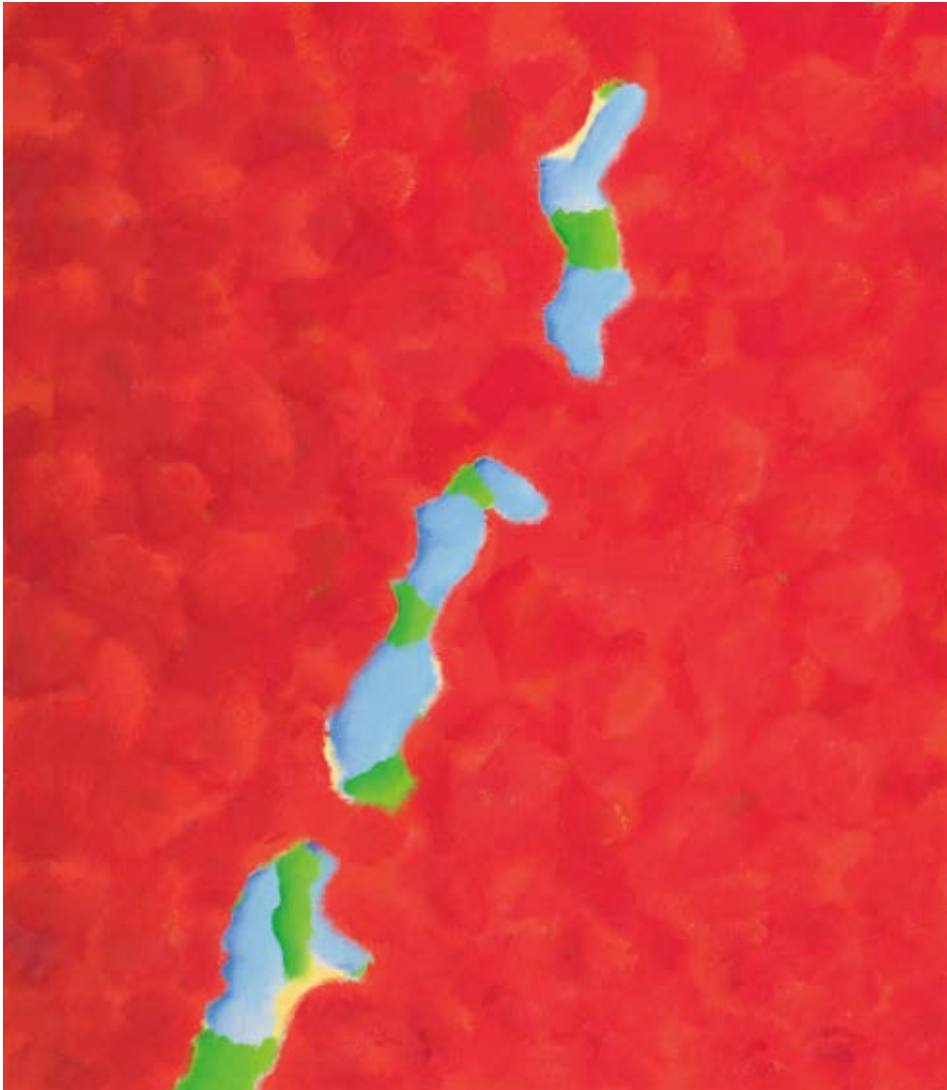
to title his paintings. *Crescendo* was undoubtedly a title sourced from this glossary, but the relationship between his paintings and music goes beyond their titles. Like a film score, the swipes of ground paint in *Crescendo* create a rhythm or vibe that supports the main action of the colour bars, which climb with increasing intensity and proximity up the left side of the canvas.

If evidence were ever required to prove that Bush was a master of colour, this painting could be "exhibit A." As its title suggests, *Crescendo* is an exciting artistic expression of climax. In the spirit of an exclamation point, *Crescendo* acts like an attention-grabbing punctuation mark with its brilliant colours and suggestion of movement. Both the colour palette and application build to provoke an altogether happy sensation.

We thank Dr. Sarah Stanners, director of the *Jack Bush Catalogue Raisonné*, contributor to the Bush retrospective originating at the National Gallery of Canada in 2014, and assistant professor at the University of Toronto, Department of Art History, for contributing the above essay.

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

ESTIMATE: \$100,000 – 150,000



23 Gershon Iskowitz

CSGA RCA 1921 – 1988

Red—C

oil on canvas, on verso signed, titled, dated 1981 and stamped with the Gershon Iskowitz Foundation Inventory stamp #B175
45 × 39 in, 114.3 × 99.1 cm

PROVENANCE

Estate of the Artist
Gershon Iskowitz Foundation,
Toronto

LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982, page 121

A PIVOTAL EVENT in Gershon Iskowitz's artistic life occurred in 1967, when he was asked whether he had taken a trip to the Arctic, since his paintings seemed to shimmer like the northern lights. This observation caught Iskowitz's imagination, and, enabled by a Canada Council grant, he hired an RCMP helicopter to fly him from Winnipeg to Churchill. He discovered a new sense of space, form and colour, and for three or four days, continued the flights over the landscape. He flew north again in 1971, and as Adele Freedman related, "He became a connoisseur of space and an intimate of light." His colours became more rich and intense, as seen in *Red—C*, with its vibrant red colour field crossed by short ribbons of luminous blue, green and yellow.

Proceeds from this sale will benefit the charitable not-for-profit Gershon Iskowitz Foundation, which awards an annual prize, currently at \$50,000, to a professional Canadian visual artist for their ongoing research and artistic production. Since 2006, in partnership with the Art Gallery of Ontario, each prizewinner has presented a solo exhibition at the AGO (see www.iskowitzfoundation.ca for more information).

ESTIMATE: \$15,000 – 25,000

24 Gershon Iskowitz

CSGA RCA 1921 – 1988

Spring Greens—A

oil on canvas, on verso signed, titled, dated 1981 and stamped with the Gershon Iskowitz Foundation Inventory stamp #B125
52 × 42 in, 132.1 × 106.7 cm

PROVENANCE

Estate of the Artist
Gershon Iskowitz Foundation,
Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 244

GERSHON ISKOWITZ OVERCAME overwhelming hardship in his life. Born in Poland, he was sent to the Nazi concentration camp at Dachau during World War II. He immigrated to Canada in 1949, establishing a studio in Toronto and finding a dealer—Gallery Moos. He began as a landscape painter, but as his practice evolved, all obvious vestiges of both his painful past and landscape and figurative subjects disappeared into gorgeous abstract curtains of dappled light and colour. Roald Nasgaard wrote that in 1972, “the terms of his future paintings were established, the mottled colours and the vibrating space in moods usually joyous and celebratory. In the 1980s, Iskowitz upped the ante by electrifying his colours, intensifying their contrasts and hardening the contours of his forms,” as exemplified in *Spring Greens—A*.

Proceeds from this sale will benefit the charitable not-for-profit Gershon Iskowitz Foundation, which awards an annual prize, currently at \$50,000, to a professional Canadian visual artist for their ongoing research and artistic production. Since 2006, in partnership with the Art Gallery of Ontario, each prizewinner has presented a solo exhibition at the AGO (see www.iskowitzfoundation.ca for more information).

ESTIMATE: \$15,000 – 25,000



25 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Notation

acrylic polymer on canvas, on verso signed, titled, dated January 1976 and inscribed *Toronto and Acrylic Polymer W.B.*
77 ¼ × 30 ½ in, 196.2 × 76.5 cm

PROVENANCE

Private Estate, Ontario

PAINTED IN JANUARY 1976, *Notation* represents the first discernible handkerchief-style painting produced by Jack Bush. “Handkerchief” is a term that has been used to describe the characteristic look of falling squares of cloth or paper, particularly in Bush’s late work. No other painting by Bush looks like *Notation* until nearly a year later, in November 1976, when the falling square figures appear in several paintings in a row, but suddenly stop with the death of the artist in January 1977. Appearing long before the bulk of the handkerchief paintings, *Notation* therefore appears like a premonition, or a personal note to self, within Bush’s oeuvre. *Notation* represents the spark of a good idea, which he later refined in the last two months of his life. It is as if this flash of inspiration needed time to simmer before the artist attempted to make other paintings in this specific style. *Notation* is the kind of painting Bush would call a “risk,” and this one brought on beautiful rewards.

The title *Notation* is a musical reference, similar to the vast majority of titles in Bush’s abstract paintings from 1974 on. The paintings Bush made directly after *Notation* bear titles such as *Double Bass*, *Moonlight Sonata* and *Bull Fiddle*. These three paintings, and others like them from this period, also have rectilinear shapes dancing across the canvas; however, their shapes are distinctly more rectangular than the squarish shapes that tumble down the canvas in *Notation*. The difference may seem small, but the long rectangles in *Double Bass*, for example, are much more evocative of brush-strokes and, in the pacing of their placement, they also generate a stronger sense of rhythm and are thus more readily described as musical. *Notation*, on the other hand, is less abstracting (turning the idea of music into a painting) and more

about the nature of painting itself. The composition experiments with the traditional figure-ground relationship in painting, creating a sense of natural movement with the look of falling forms, and yet the illusion of depth is avoided. The squares tumble down together, but they never overlap.

This is true of all the paintings Bush made around the time of *Notation*’s execution, whether they have rectilinear shapes or bright, brushy strokes of colour dancing across the canvas. The shapes he places upon his mottled grounds do not overlap until about a year later, in December 1976. Still, Bush worked for only about one month on paintings with overlapping shapes that hint at the idea of space before he suffered a fatal heart attack. Drawings left behind in his studio suggest that his next aesthetic move was to add floating organic shapes to the handkerchief paintings.

Notation is the kind of Bush painting that stands as strong evidence of the influence of Henri Matisse’s late work. In particular, Matisse’s cut-outs come to mind when looking at Bush’s handkerchief paintings. Over the years, Bush saw Matisse’s work in person, first in New York—as early as 1961—and again in France in 1962. Bush’s admiration of Matisse’s work would continue for the rest of his life.

The Snail (1953) is one of the most abstract cut-out works by Matisse, and an obvious forebear to Bush’s handkerchief paintings. This impressive Matisse collage, made with painted pieces of paper, was shown in New York in 1961 in a MOMA exhibition titled *The Last Works of Matisse: Large Cut Gouaches*. *The Snail* was made one year before Matisse’s death and, certainly not consciously, Bush produced a powerful series of his most Matissean paintings in the last year of his life. *Notation* was the beginning of a beautiful end.

We thank Dr. Sarah Stanners, director of the *Jack Bush Catalogue Raisonné*, contributor to the Bush retrospective originating at the National Gallery of Canada in 2014, and assistant professor at the University of Toronto, Department of Art History, for contributing the above essay.

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

ESTIMATE: \$160,000 – 200,000





26 Alexander Colville

PC CC 1920 – 2013

Dog and Bridge

acrylic polymer emulsion on board, signed and on verso titled, dated 1976 and inscribed *Acrylic Polymer Emulsion* 35 ½ x 35 ½ in, 90.2 x 90.2 cm

PROVENANCE

Fischer Fine Art Limited, London
Private Collection, Ontario

LITERATURE

Robert Melville, *Alex Colville*, Marlborough Fine Art (London), 1970, the related drawing *Seeing-Eye Dog, Man and Bridge* reproduced page 36

Helen J. Dow, *The Art of Alex Colville*, 1972, the related drawing *Seeing-Eye Dog, Man and Bridge* reproduced plate 39, page 90

Virgil Hammock, “Alex Colville: La perfection dans le réalisme / Perfection and Reality,” *Vie des arts*, vol. 21, no. 84, Autumn 1976, reproduced page 16

“Modes of Representational Art,” *artscanada* no. 210 / 211, December 1976 – January 1977, reproduced page 37

Alex Colville, *Alex Colville: schilderijen & tekeningen, 1970 – 1977*, Gemeentemuseum, 1977, reproduced unpaginated and front cover

Art Perry, “Increased Drama Shows in Latest Colville Works,” *The Province*, July 30, 1977, reproduced

Marina Vaizey, *Alex Colville: Paintings and Drawings, 1970 – 1977*, Städtische Kunsthalle and Fischer Fine Art Limited, 1977, listed catalogue #15, page 31 and reproduced front cover

David Burnett, *Alex Colville*, Art Gallery of Ontario, 1983, mentioned pages 140, 207, 208, reproduced page 209, catalogue raisonné #107, and the related drawing *Study for Dog and Bridge* reproduced page 210

Colville: Beings in Time, W.K.P. Kennedy Gallery, 1992, reproduced inside front cover, listed, unpaginated

Tom Smart, *Alex Colville: Return*, Art Gallery of Nova Scotia, 2003, reproduced page 67

EXHIBITED

Gemeentemuseum, Arnhem, *Alex Colville: schilderijen & tekeningen, 1970 – 1977*, March 5 – April 10, 1977, traveling in 1977 to Städtische Kunsthalle, Düsseldorf and Fischer Fine Art Limited, London, catalogue #15

Galerie Royale, Vancouver, *Alex Colville*, July – August 13, 1977

Mira Godard Gallery, Toronto and Montreal, *Alex Colville*, 1978

Art Gallery of Ontario, Toronto, *Alex Colville, A Retrospective*, July 22 – September 18, 1983, traveling in 1983 – 1984 to Museum Ludwig, Cologne; Dalhousie Art Gallery, Halifax; Staatliche Kunsthalle, Berlin; Montreal Museum of Fine Arts; and Vancouver Art Gallery, catalogue #cr.107.ex.46

W.K.P. Kennedy Gallery, Ontario, *Colville: Beings in Time*, October 23 – November 28, 1992, catalogue #7



ALEX COLVILLE

Study for Dog and Bridge

pencil, ink and wash on paper, December 3 – 4, 1975

10 ¾ x 12 ½ in, 27.2 x 31.3 cm

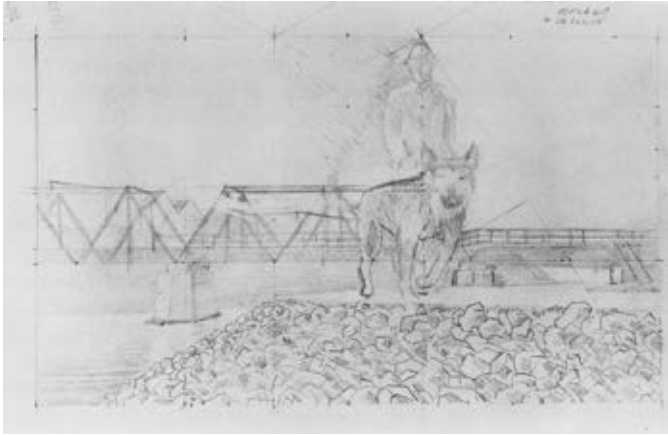
Private Collection

Courtesy of A.C. Fine Art Inc.

Not for sale with this lot

THREE OF ALEX COLVILLE’S abiding passions collaborate to make *Dog and Bridge* an exceptionally affecting and memorable painting. His understanding and love of animals, particularly canines, is clear. He boldly sets the lithe, active dog seen here against the technological marvel of a massive, double-span bridge, painted again with commitment and an engineer’s understanding. The dog’s warm eyes meet our gaze and form a bond. Even though no human is literally shown here, Colville thus moves to a philosophical plane, perhaps his favourite level of engagement. His painting might spark us to ask what our relationship is with animals who “see” but do not understand the world as we do. Do we control and employ them, as we do our technologies of transportation and communication?

The drawing *Seeing-Eye Dog, Man and Bridge* and its preparatory study (both 1968) were made nearly a decade before the large painting *Dog and Bridge* (1976). This chronology tells us important things about the later image. First, Colville had been ruminating on this theme and site for all this time. It is the same bridge, the same dog. Yet the drawings were not literally preparatory studies for the painting but rather parts of Colville’s characteristically long, and in all senses measured, thinking



ALEX COLVILLE

Study for Seeing-Eye Dog and Man

pencil on paper, February 10 – 12, 1968

7 ¼ x 11 in, 18.4 x 27.9 cm

Private Collection

Courtesy of A.C. Fine Art Inc.

Not for sale with this lot



ALEX COLVILLE

Seeing-Eye Dog, Man and Bridge

ink and acrylic on paper, 1968

6 x 10 ½ in, 15.2 x 26.7 cm

Private Collection

Courtesy of A.C. Fine Art Inc.

Not for sale with this lot

process. Colville rejected his early formulation of the scene, changing its components, and thus its meanings, radically by 1976. The man is removed; we instead see a close-up of both dog and bridge.

Virgil Hammock interviewed Colville shortly after *Dog and Bridge* was completed. He reports that “the original plan... was to have a blind man and a dog crossing the bridge,” a rather risky undertaking, we might imagine. “The image with the man was, in Colville’s mind, ‘too corny,’”¹ the artist said, by which he likely meant “too obvious.” Human contact is more subtly suggested in *Dog and Bridge*: our vantage point is low, though not quite at the dog’s eye level. The animal looks slightly up, as if waiting for a command from someone bending over. Yes, a blind person may depend on a seeing-eye dog as a technology, but for Colville, this would be only one of many possible relationships to explore visually. In the 1976 painting, he does not limit our options in this way.

To appreciate the subtle profundity of *Dog and Bridge*, we might well compare the two elements in its title with Colville’s many other works that separately include dogs and bridges, keeping in mind that here he combines his thinking to produce what is ultimately a meditation on the animate and inanimate. Colville’s close attention to bridges appears during his time as a war artist in Europe during World War II. A prime example is his oil painting *The Nijmegen Bridge, Holland*, 1946, in the Canadian War Museum, for which there are also many studies. He wrote

in a notebook from 1944, “I was unable to work because of rain, but was fascinated by the possibilities of the bridge, river and wrecked town.”² Here the strategically crucial structure dwarfs its military traffic and the activities of soldiers.

Colville’s fascination with bridges continued in several works from his home area in the Maritimes. Hammock reports from his interview with Colville that for *Dog and Bridge*, the artist was typically methodical in measuring the elements of this complex structure and adjusting them to attain the dramatic scene we see. The essentials of the prospect are lavishly available to us, but we construct their meanings. Similarly, in *Traveller*, 1992, a winter scene in which we adopt a driver’s viewpoint approaching a bridge and slowing down for a hitchhiker, Colville leaves it to the viewer to decide whether the driver stops or not and whether the subsequent crossing of the bridge is significant, symbolic, or merely quotidian for either traveller.

Colville’s attention to animals is as well-known as it is extensive. Crucially—as in *Dog and Bridge*—he investigates both their separateness and independent integrity and their varied relationships with humans. He pictures wild animals (especially birds), domesticated livestock, and of course pets. He depicts hunting dogs self-absorbed in following a scent (*Hound in Field*, 1958), or, more frequently throughout his long career, as integral to our lives (*Child and Dog*, 1952; *Dog in Car*, 1999). In his masterly double portrait *Dog and Priest*, painted just two years after *Dog and Bridge*, Colville again waxes philosophical by overlapping one of

the dog's eyes with that of the priest. Both figures are black, both wear collars, and both see, but in different ways. Colville has also shown himself in intimate connection with his own canine pets, notably in *Dog and Groom*, 1991, where he is brushing his dog, and—significantly for our understanding of *Dog and Bridge* as essentially a domestic, benign encounter—in a photograph showing Colville with a similar-looking dog walking along a railway track near Wolfville, Nova Scotia.³ A more elaborate setting that includes an animal and the Colville family is the formal portrait of the Colvilles taken by photographer Guido Mangold in 1977. Here we see Alex and Rhoda Colville in the right foreground; behind them hangs Colville's imposing painting *My Father with His Dog* of 1968. Not coincidentally, this photograph was taken only a year after *Dog and Bridge*; Colville's image of his father and dog was done in 1968, the same year as *Seeing-Eye Dog, Man and Bridge*.

For decades before his death at age 92 in 2013, Colville was famous. He embraced the role of public figure: he was forthcoming about his own work and readily expressed views on topics from politics to philosophy. *Dog and Bridge* is direct in this way: it tells us much. But also like its author, the painting is not always what it seems to be. It remains productively open to our interpretations and pleasingly enigmatic. One can readily understand why *Dog and Bridge* is one of Colville's most widely exhibited and written about works, and in turn, why Colville remains a much-celebrated artist in Canada.

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

1. Virgil Hammock, "Alex Colville: La perfection dans le réalisme / Alex Colville: Perfection and Reality," *Vie des Arts*, 21, no. 84, (automne 1976) 88, <https://id.erudit.org/iderudit/54972ac>.

2. Alex Colville, quoted in "Painting, the Nijmegen Bridge, Holland," Canadian War Museum, <https://www.warmuseum.ca/collections/artifact/1016611/>.

3. Reproduced in Mark A. Cheetham, *Alex Colville: The Observer Observed*, (Toronto: ECW Press, 1994) page 128.

This work is in the original frame made by Colville. With the frame, this work measures 41 3/4 x 41 3/4 inches. Regarding his frames, Colville wrote in a letter dated August 9, 1982, "I am touched by your concern for the frames, partly because if they are strong (which they are) they protect the paintings... As you know, my frames are all double; there is a big outer frame and a smaller inner frame. This is so that a piece of glass may be inserted between the two frames to protect the painting while travelling, or in public exhibition." Colville goes on to describe that his paintings were framed under a new kind of glass which was very strong, and almost invisible.

ESTIMATE: \$800,000 – 1,200,000



TOP: *Dog and Bridge* in the frame made by Colville

BOTTOM: Alex Colville with his dog Min, Wolfville, Nova Scotia, 1991
Photo: Unknown



27 William Kurelek

ARCA OC OSA 1927 – 1977

Starting Flywheel Tractor

mixed media on board, initialed and dated 1969

and on verso titled and dated on the labels

14 × 30 in, 35.6 × 76.2 cm

PROVENANCE

Galerie Agnès Lefort, Montreal

Collection of Janet Braide, Toronto

By descent to Mrs. Braide's daughter, Martha Braide, Zurich

LITERATURE

Tobi Bruce et al., *William Kurelek: The Messenger*, Winnipeg Art Gallery, 2011, reproduced page 121

Robert M. Young and David Grubin, directors, *William Kurelek's The Maze*, 1969 and 2011, featuring this painting

EXHIBITED

Winnipeg Art Gallery, *William Kurelek: The Messenger*, September 29 – December 31, 2011, traveling in 2012 to the Art Gallery of Hamilton and Art Gallery of Greater Victoria, catalogue #53

On verso is the following text by William Kurelek:

For some reason I associate my plowing days with cloudy overcast skies. I was hopeless mechanically so even when I learned to start the tractor myself if it stopped for some reason (out of gas perhaps) I might "flood" the carburator [sic]

and then spend seemingly hours turning that flywheel till I had blisters all over my hands. It was our first really new tractor—a John Deere, and pulled 3 or 4 furrows. Plowing was done round the field instead of in strips as here in Ontario. I would be on the tractor going round and round a big field for days, the only break in the monotony being the lifting of the plow at the corners while I did a pretzel turn. Sea gulls would follow to snap up worms and grubs turned up by the plow.

WITH WRY BATHOS, *Starting Flywheel Tractor* uncovers an elemental showdown that captivated William Kurelek, and to which he returned throughout his career. The narrative genre scene depicts a microcosm of human toil—a farmer struggling to start his tractor—set adrift against the vast backdrop of the Canadian Prairies. The painting is, however, no mere lesson in farm humour or agrarian nostalgia. Humanity and nature, soil and grass, earth and sky—the picture's stark contrasts underline the deeper metaphysical and theological dualisms that concerned the devoutly Christian artist: finitude and the infinite, the temporal and the eternal, good and evil.

Kurelek was born east of Edmonton in 1927, into a family with roots tracing back to the village of Boriwtsi in the Ukraine. His parents met, married and had their first three children, including William, the eldest, in Alberta before the family relocated to a dairy farm north of Winnipeg in 1934. Kurelek's formative years in rural Manitoba were a far cry from where his life would later take him. He studied history and literature at the University

of Manitoba, and then enrolled at the Ontario College of Art in Toronto. Unsatisfied with the instruction and the OCA's formal setting, Kurelek hitchhiked the continent, spending time at an artists' colony in Mexico before boarding a ship to England. Overseas for nearly a decade, he underwent psychiatric treatment for ailments he had developed as a teenager and converted to Roman Catholicism. When his health improved, Kurelek visited numerous art museums throughout Europe, where he saw the work of Pieter Bruegel, Matthias Grünewald, Hieronymus Bosch and other Northern Renaissance artists who would exert a lasting impression on his creativity, outlook and identity.

Back in Toronto by 1959, a virtually unknown artist, Kurelek's star began its meteoric rise. He received his first solo exhibition in 1960, at the Isaacs Gallery. His paintings were soon being acquired by major institutions across North America, including the National Gallery of Canada, Art Gallery of Ontario and Museum of Modern Art in New York. Although his work throughout the 1960s betrays decidedly European aesthetic roots, his subjects are overwhelmingly of Western Canada. Moreover, while he made regular sketching trips to Alberta and Manitoba as an adult, Kurelek's landscapes convey the mood of memory—the Prairies of his youth. Even in the last year of his life, by which time he had lived in Toronto for nearly two decades, Kurelek's lingering impressions of Western Canada were vivid. "Its enormity," he wrote in 1977, "dwarfs and dominates life, all life, both man and animal, whether it crawls, walks, or flies over its surface."¹ *Starting Flywheel Tractor* relays something of the region's enduring, almost primordial, influence on Kurelek.

Starting Flywheel Tractor is part of his *Prairie Farm Work* series, 21 panels completed and exhibited at Montreal's Galerie Godard Lefort in 1969. The series is one of several the artist produced over his lifetime that explore the dignity, gruff slapstick and Sisyphean relentlessness of farm life and labour, including *Farm and Bush Life* (1962), *An Immigrant Farms in Canada* (1964), and *Farm Humour* (1971). This painting depicts a farmer wrestling with the flywheel mechanism to manually start his engine. The tractor—likely a John Deere from the 1930s or 1940s—hauls a plough, which churns the soil in preparation for seeding. The scene contrasts the minutiae of the lone man's task-driven focus and effort with the fruit of that focus and effort: the vast open patchwork of fields that surrounds him. While seemingly light-hearted, *Starting Flywheel Tractor* delivers one of the artist's favourite darker reminders: even while the earth seems to have been subdued by human ingenuity, even while machines have increased work efficiency, we remain imperfect and vulnerable. Nature may be beautiful, but such beauty is, in Kurelek's words, "just so much mockery to the farmer whose crops she has flooded out" or, indeed, whose tractor will not start.²

We thank Andrew Kear, head of collections, exhibitions and programs at Museum London and co-curator of the traveling 2011–2012 exhibition *William Kurelek: The Messenger*, for contributing the above essay. Kear recently authored the Art Canada Institute publication *William Kurelek: Life & Work*.

1. William Kurelek, quoted in Joan Murray, *Kurelek's Vision of Canada* (Oshawa, ON: Robert McLaughlin Gallery, 1982), 72.

2. *Ibid.*, 71.

ABOUT THE PROVENANCE

STARTING FLYWHEEL TRACTOR has a noteworthy provenance. In addition to having been featured in the 2011 retrospective and publication *William Kurelek: The Messenger*, it is being offered for auction by the family of Janet Braide MFA (1926–1987), a noted Canadian art historian, curator, author and collector. Mrs. Braide, who was a student and mentee of J. Russell Harper, received her first curatorial assignment in 1979 from the Agnes Etherington Art Centre, Queen's University, Kingston. Her work resulted in a major retrospective of the work of William Brymner, a contribution that was recognized in the 2010 publication *William Brymner: Artist, Teacher, Colleague*, dedicated to her memory. She also curated the first major exhibition of the work of Anne Savage, a founding member of the Canadian Group of Painters, for the Montreal Museum of Fine Arts (1979) and was working on a book about the printmakers Caroline and Frank Armington at the time of her death. The Janet Braide Memorial Fund, established by her family, provides annual support for the work of the Agnes Etherington Art Centre in the field of Canadian historical art.

Mrs. Braide was a very popular teacher of art history at McGill University and introduced countless young and mature students to the love of fine art. She was also an avid collector of Canadian art and brought both her academic perspective and diverse interests to collecting. She was an early supporter of the printmakers of Cape Dorset, a great friend and mentor to Ted Harrison, and she and her husband, David I.W. Braide, built up a collection that included works by Ken Danby, Angus Trudeau, Jori Smith and, of course, Kurelek, because, as she would say, "Above all, buying art must be about buying what you love." She loved to get to know the artists whose work she purchased, and she maintained friendships, mentorships and correspondence with many emerging and established artists over the years.

This work is in the original frame made by Kurelek.

ESTIMATE: \$100,000 – 120,000



28 David Altmejd

1974 –

Untitled

Plexiglas, wood, gold chains, metal wire
and glue sculpture, 2007

80 ½ x 32 x 62 in, 204.5 x 81.3 x 157.5 cm

PROVENANCE

Birch Libralato, Toronto

Acquired from the above by the present Private
Collection, Toronto

LITERATURE

Louise Déry, *David Altmejd*, Galerie de l'UQAM, 2006, page 112

Louise Déry, *David Altmejd. The Index, La Biennale di Venezia, 52e Esposizione Internazionale d'Arte*, Galerie de l'UQAM, 2007, page 72

François Michaud, *David Altmejd, Flux*, Louise Déry, "Le codex Altmejd," Paris-Musées, Musée d'art moderne de la Ville de Paris, 2014, pages 42 – 51

EXHIBITED

Birch Libralato, Toronto, *David Altmejd, Renate Anger and Eric Cameron*, October 20 – November 17, 2007

UNTITLED WAS CREATED in 2007, the same year the young David Altmejd (born in Montreal in 1974) represented Canada at the *Venice Biennale*. There he exhibited two works that were as monumental as they were memorable, *The Giant* and *The Index*, in which a vision of sculpture anchored in the representation of the body converged in masterful fusion with both a formalist heritage and postmodern eclecticism. From there, his artistic approach was set, his body of work evolving in relation to the idea of worlds condensing, contracting, compelled. Falling within this

moment of convergence, *Untitled* deploys a layered arrangement, incorporating a pastel wooden base on which the artist has placed a Plexiglas reliquary. Hard and brittle, visibly transparent and visually penetrable even while hermetically sealed, the casket contains another element, also made of Plexiglas: a sort of nested architecture that simultaneously occupies and divides the space. It reveals an elegant scenography composed of metal wires and tiny golden chains, a theatre of fine lines, effervescent and eruptive, with a free and naturalistic design. The artist constructs a veritable labyrinth—one of his favourite shapes—allowing him to explore the relationship between interior and exterior, between finite and infinite space.

As is often the case in the rich works of Altmejd, this sculpture formally and metaphorically suggests certain correlations between displays found in luxury boutiques and department stores, and those found in museums—particularly natural history museums—because of the treasures they contain. Here, the small, star-shaped, tree-like figures and kaleidoscopic nodules the artist causes to “sprout” are linked by walkways of wire and chain that generate connections and intersections between themselves and with the Plexiglas partitions. These straight and scintillating patterns draw an analogy with the notions of intuition, inspiration and the psyche. The artist conveys the presence of energy as a concrete dimension of the spirit and as a fundamental source of his practice. He seeks to circulate the flow, as if he were representing the nervous system, with its stigmata capable of inducing perpetually changing movements of thought within the cranium. Considering the other works of Altmejd that feature representations of human, animal and fantastical body parts, one understands his interest in that which transforms (like the werewolves common in his early works)—in that which has the possibility of changing, and so is alive—and, by the same token, his interest in demonstrating the potential energy of the physical body as well as active thought.

Not surprisingly, Altmejd studied biology before pursuing degrees in visual arts at the Université du Québec à Montréal (BA, 1997) and then at Columbia University in New York (MA, 2005). In his body of work, he has created the idea of a universal world rich in references to the concepts of knowledge, the encyclopedia, the library and art history (*The Academy*, *The University*, *The Sculptor*, *The Index*, *Le soufflé*, *Le grand théâtre*, etc.). In the tiered boxes and in the modules and platforms present in his works, he crafts a skilful representation of this crystallization of time, figures and cultures with which art confronts us. And, generally speaking, these arrangements remind one of the formal block that gives sculpture its own defined territory, which distinguishes this practice from that of installation. As in *Untitled*, everything works towards presenting the piece integrated onto its pedestal and in its case, as if the artist were sheltering it from too great an exhibitionism.

We thank Louise Déry, director of the Galerie de l’UQAM, Montreal, for contributing the above essay.

Please note: the dimensions include the plinth which is part of this work.

ESTIMATE: \$90,000 – 120,000



TOP & BOTTOM: Alternate views



29 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

Ages Past

oil on board, signed and dated 1953 and on verso signed, titled and inscribed *Toronto, Canada* and 59
27 x 38 in, 68.6 x 96.5 cm

PROVENANCE

Christopher Cutts Gallery, Toronto
Private Collection, Toronto

EXHIBITED

Ontario Society of Artists, Toronto, *82nd Annual Exhibition*,
March 1954

IN 1953, THE same year he painted this fine abstract, Kazuo Nakamura became a founding member of the Painters Eleven. Among the members of the group, Nakamura was unique, as he

was not working in the expressionist style adopted by his colleagues at the time and he worked in several different styles. He was a quiet, reflective personality compared to the more flamboyant Painters Eleven members such as Harold Town. He was as much attuned to science as he was to art, and science came to influence his work more and more over time. *Ages Past* is a precursor to Nakamura's *Block Structure* works from around 1956. His use of form is precise and ordered; his shapes are well defined and carefully arranged on a plane with a horizon line, creating an illusion of three-dimensional space. The shapes, which have the appearance of monuments, seem to be lit by a spotlight, creating sharp contrasts of white against black. *Ages Past* evokes a subtle feeling of the Surrealist work of Giorgio de Chirico or Salvador Dalí; whether or not this is intentional, it certainly adds to the presence of the work.

ESTIMATE: \$20,000 – 30,000

30 Jean-Philippe Dallaire

QMG 1916 – 1965

La famille citrouillard

oil on canvas board, signed and on verso
titled on the gallery label and inscribed
11948-A / B-49138 / verser très
légèrement (indistinctly) / Dallaire
and variously, circa 1950
20 x 16 in, 50.8 x 40.6 cm

PROVENANCE

Galerie Bernard Desroches, Montreal
Sold sale of *Fine Canadian Art*, Heffel
Fine Art Auction House, November 25,
2004, lot 161
Private Collection, Calgary

ESTIMATE: \$20,000 – 30,000





Harold Town, Elizabeth Kilbourn and William Kilbourn, circa 1960
Courtesy of the family of William and Elizabeth Kilbourn

HEFFEL IS PROUD to have five outstanding paintings from the collection of Elizabeth and William Kilbourn included in our spring 2020 sale. Not only do these works reflect their owners' forward-looking and instinctive responses to the Canadian contemporary artists of their generation, they also represent the active engagement of a like-minded couple who contributed a great deal to the growing sophistication of the post-war milieu in Toronto and environs.

Elizabeth and William were married in 1949, and their working lives—while raising a family of five children—are remarkable for their many joint and individual accomplishments both within and beyond the world of visual art.

A review of their lives tempts one to believe that their partnership was fated from the time they began their university educations. Their parallel story begins in 1944, when they met at Trinity College at the University of Toronto, where the focus of their studies was modern history. Elizabeth (née Sawyer) and William, clearly outstanding students, received their undergraduate degrees in 1948, and both were offered scholarships to continue their studies in Boston, Massachusetts—William at Harvard and Elizabeth at Radcliffe College, in those years the only option for female graduate students associated with Harvard.

Engaged in 1948, they each received their master's degrees in the spring of 1949, were wed in September of that year, and immediately sailed to England so William could continue his studies at Oxford University. In 1951, he achieved his Oxford MA. Meanwhile Elizabeth gave birth to their first child before the family of three embarked on their return to Canada, where William took up a teaching position at McMaster University, in Hamilton. In September of 1953, with two children and another on the way, they returned to Boston, where William worked towards his Harvard PhD before resuming his professorship at McMaster in 1955.

Elizabeth's devotion to her growing family did not deter her from expanding her own horizons in those busy years. The Kilbourns were already acquiring contemporary works of art when, on a chance 1955 visit to a Hamilton art gallery, she viewed an exhibition of paintings by Jack Bush. She called the editor of the *Hamilton Spectator* newspaper and asked if she could submit a review of the show—they accepted her offer and she became a regular contributor. In 1962, William became the chair of Humanities at York University, and the family (now seven) moved to Toronto, where the Kilbourns were to become active in many

more aspects of the city's cultural life. Elizabeth's friendships and connections with journalists like Robert Fulford and esteemed theatre critic and arts editor Nathan Cohen led to her reviewing art exhibitions for the *Toronto Star*, as well as interviewing artists on CBC Radio and writing articles for publications including *Canadian Art*, *Canadian Forum* and the *Tamarack Review*.

By then, the Kilbourns had become well-acquainted with the art dealers representing the most progressive young artists. Their daughter recalls the fun she had as a child, accompanying her parents to many art openings and events in and around Toronto. Even more memorable were lively gatherings of neighbours and artist friends in the Kilbourn homes in Dundas and Toronto. For both Betsy and Bill, as they were known, their relationships with artists and dealers became close and long-lasting friendships, the most memorable being those with Dorothy Cameron, Av Isaacs, Harold Town, Ron Bloore, Michael Snow and Joyce Weiland.

Both partners in this collecting duo made other important contributions to Canadian life. In his capacity as an academic, William authored several notable reference works, including his 1956 biography *The Firebrand: William Lyon Mackenzie and the Rebellion in Upper Canada*, his 1966 history *The Making of a Nation* and 1984's *Toronto Remembered*. Throughout the 1970s, he sat on the boards of the Art Gallery of Ontario, the Young People's Theatre and the Toronto International Festival of Authors, while also serving as an alderman for the City of Toronto from 1970 to 1976. Invested as a Member of the Order of Canada in 1993, his citation reads in part: "An innovative and creative writer, he has captured the essence of Canada through the diversity of his works. A distinguished academic... He has also devoted considerable time to the community as a politician, a social activist and a supporter of the arts."

In 1975, Elizabeth began a new journey by returning to her alma mater, Trinity College at the University of Toronto, to study for a Master of Divinity. Ordained a deacon in 1977, she became one of the first women to be accepted into the Anglican clergy in 1978, and she continued a career in pastoral care and ministry in Canada and in England.

In the immediate post-war years, Toronto had a reputation for being a rather dull and stodgy town. In retrospect we are fortunate that people such as the Kilbourns were among those to embrace and enliven our country's artists and intellectuals, allowing a new cultural landscape to grow by leaps and bounds.



31 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Abreuvor

oil on canvas, signed and on verso signed, titled as
Dans la Missainne [sic] on the Dominion Gallery label
and stamped with the Dominion Gallery stamp and with
the Arthur Lenars & Cie, Paris shipping label, circa 1957
15 x 21 ½ in, 38.1 x 54.6 cm

PROVENANCE

Dominion Gallery, Montreal
Collection of William and Elizabeth Kilbourn, Toronto

LITERATURE

Elizabeth Kilbourn, *Great Canadian Painting: A Century of Art*, 1966, reproduced page 101, titled as *Water Trough*
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 – 1959*, 2004, reproduced page 284, catalogue #1957.145H.V1957
François-Marc Gagnon, *Borduas/Lemieux/Riopelle*, Heffel Fine Art Auction House, 2014, page 206

ABREUVOIR PACKS A powerful punch for a Jean Paul Riopelle painting of relatively modest size! Its backdrop of intense reds and purples wants to burst through the energetic impasto of white and black that aims to fence them in. The consignee recalls that *Abreuvor* was acquired from the Dominion Gallery during a family visit to Montreal soon after it was painted. They still recall the scent of the not-quite-dry pigment that lingered when it was hung in their Hamilton home prior to their move to Toronto.

The title of this work translates as *Water Trough*, which is how Elizabeth Kilbourn referred to it in her 1966 survey of Canadian painting, and its horizontal format seems to confirm that subject. To quote François-Marc Gagnon about Riopelle's process, "It was in the very act of painting that the painter discovered what the painting was all about."

Beginning in 1965, before the celebrations for Canada's 100th birthday, a series of eight books titled *The Canadian Centennial Library*, edited by Pierre Berton, was launched by McClelland & Stewart. Two of the books were *Great Canadian Painting: A Century of Art*, by Elizabeth Kilbourn, and *The Making of a Nation*, by William Kilbourn.

ESTIMATE: \$70,000 – 90,000



32 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

Fanfare débordante

oil on canvas, signed and dated 1954 and on verso
titled and dated on the artist's label
20 × 24 in, 50.8 × 61 cm

PROVENANCE

Collection of William and Elizabeth Kilbourn, Toronto

LITERATURE

François-Marc Gagnon, *Paul-Émile Borduas (1905 – 1960):*

Biographie critique et analyse de l'oeuvre, 1978, listed
pages 491 and 492, mentioned page 365

François-Marc Gagnon, “La première expérience québécoise de la peinture abstraite américaine (les années 1950),” dans Coll., *Québécois et Américains. La culture québécoise aux XIXe et XXe siècles* (sous la direction de Gérard Bouchard et Yvan Lamonde), 1995, pages 257 – 285

François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*, 2013, page 543, footnote #25

EXHIBITED

Galerie Agnès Lefort, Montreal, *En route!*, October 12 – 26, 1954, catalogue #15

Elsie Perrin Williams Memorial Art Museum, London, *Jack Bush, Jacques de Tonnancour, Oscar Cahén and Paul-Émile Borduas*, March 4 – April 5, 1955

Picture Loan Society, Toronto, *Six New Borduas Paintings*, April 12 – 22, 1955

THE INFLUENCE AND importance of Paul-Émile Borduas in the annals of Canadian contemporary painting cannot be overstated. In fact, the majority of historians, curators and collectors would be at pains to dispute the opinion that, had he lived longer than his 55 years, greater exposure both nationally and internationally was inevitable in the time after 1960. To date, many books and treatises have been written about Borduas's stature among his Quebec peers—strengthened by the publication of his revolutionary manifesto, *Refus global*, and his status as the mentor to so many like-minded visual artists, poets and performers who were integral to the establishment of Les Automatistes. Ironically, the title of this painting—which, translated, can mean “a boundless, exuberant fanfare”—is most apt in relation to this example of the artist's work.

Often referred to as a self-exile, Borduas moved to the United States in 1953, first living in Provincetown, Massachusetts, and

then establishing his studio in 1954 in Manhattan, where he could more easily study works by the New York artists he most admired—chiefly Franz Kline, Jackson Pollock, Willem de Kooning, Robert Motherwell and Adolph Gottlieb. Hesitant to speak English, he connected with few new acquaintances in New York; however, that diffidence suited his main goal, which was to work rigorously, without undue distraction or interference. He did return to Montreal several times during 1954, once at the invitation of Pierre Gauvreau in order to curate *La Matière chante*, an exhibition of works by 24 younger Quebec artists seeking to make their mark.

All in all, the early 1950s proved to be richly productive for Borduas, and significant for several landmark events for him, particularly in the year when *Fanfare débordante* was created. Starting in January 1954, there was a solo exhibition of at least 24 paintings at New York's Passadoit Gallery, an exhibit that was widely reviewed in both American and Canadian journals; in April, 12 canvases were exhibited at the Hendler Gallery in Philadelphia; and three paintings were shown at the *Venice Biennale* in June. Following these well-received exhibitions, *Fanfare débordante* was one of 17 titled paintings and six ink on paper works designated by the artist with the letters A through F, to be exhibited at Galerie Agnès Lefort in Montreal in October. (Heffel is proud to have offered two other paintings that were in that same exhibition—*L'on a trop chassé* and *Blancs printaniers*—in past auction sales.) The show bore the title *En route!*, a reminder that the artist was on the move and certainly going in the right direction. From October to February, *Lampadaire du matin*, a painting exhibited in the Passadoit Gallery show, was on view at the Museum of Modern Art on the occasion of its 25th-anniversary celebration.

The strong impetus of the brush-strokes in *Fanfare débordante* invites our eyes to move ever upward, while the palette leans towards the primary red and blue colours that suggest a spirited celebration. It is worth noting that the artist's own typed label, including his New York studio address along with the title, dimensions and date of the work, remains intact on the back of the painting. One can easily understand why this work has been treasured by the Kilbourn family for so many years.

This work is included in the Paul-Émile Borduas online catalogue, #2005-0115.

ESTIMATE: \$100,000 – 150,000



33 Rita Letendre

AANFM ARCA OC QMG 1928 -

L'écho

oil on canvas, signed and dated 1962 and on verso signed, titled, dated and inscribed for Dorothy
10 ¼ x 12 in, 26 x 30.5 cm

PROVENANCE

Here and Now Gallery, Toronto
Collection of William and Elizabeth Kilbourn, Toronto

LITERATURE

Guy Viau, *Canadian Art*, April/May 1962, review, page 139

AFTER ESTABLISHING HERSELF in Montreal, Rita Letendre was introduced to the Toronto art scene through her inclusion in a group exhibition of Montreal artists at Dorothy Cameron's Here and Now Gallery in 1960. Her work must have been well received at that time, since Cameron mounted Letendre's first Toronto

solo exhibition at the gallery two years later. Among the many photographs in the Kilbourn family archives is a colour image of the artist standing beside her husband, the sculptor Kosso Eloul—and holding *L'écho* towards the camera.

Given that Letendre had lasted only a year at the École des beaux-arts before concluding that what she was being taught there was not leading in the direction she hoped to pursue, her acceptance in the Montreal art establishment by the 1960s was remarkable. The great Quebec art critic Guy Viau, having informed us that Letendre's passions ranged widely—including Hieronymous Bosch and jazz; Matthias Grünewald and Aztec art; Edvard Munch, Antoni Tàpies, Lucio Fontana and, of course, Paul-Émile Borduas—goes on to write a glowing review of the Letendre exhibition at Here and Now in 1962, praising her work unabashedly as “primal and refined, barbarian and sumptuous...” *L'écho* does not disappoint in displaying those qualities and more.

ESTIMATE: \$10,000 – 15,000



34 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

Sans titre

oil on canvas, signed and on verso signed, circa 1962
8 ¾ × 10 ¾ in, 22.2 × 27.3 cm

PROVENANCE

Collection of William and Elizabeth Kilbourn, Toronto

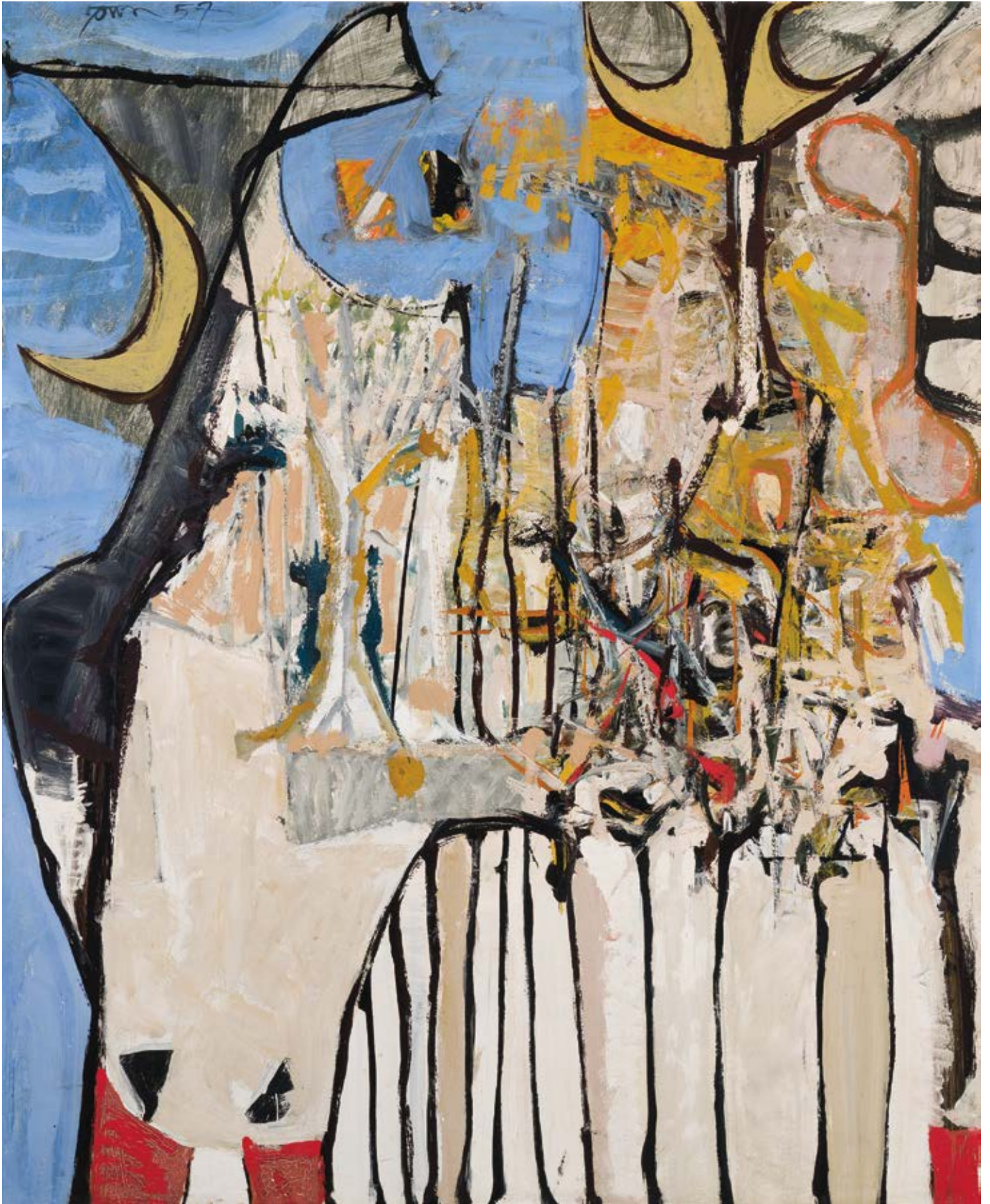
LITERATURE

Claude Jasmin, *Canadian Art*, April/May 1962, review,
pages 101 – 102

THIS DELIGHTFUL EXAMPLE of Marcelle Ferron's early abstract work was, like the Rita Letendre, lot 33, acquired by the Kilbourns in the early 1960s. Like Letendre, Ferron was deservedly praised in the same 1962 issue of *Canadian Art* magazine, where critic Claude Jasmin reviewed her solo exhibition at the Galerie Agnès Lefort, in Montreal. The list of gallery events in that issue reveals

that Ferron was opening a solo show in Toronto at Gallery Moos on April 5. Clearly it was a period in which two very talented female artists were both making their mark, despite the preponderant attention received by their male peers in the post-war period. Regardless of its relatively modest dimensions, this untitled Ferron canvas is typically eye-catching in its strong palette and bold execution. As a signatory of the *Refus global* in 1948 and recognized as a significant member of the Automatist group, Ferron proudly carried that cachet throughout her career, but set her own course in producing purely abstract paintings in her own distinctive style.

ESTIMATE: \$8,000 – 12,000



35 Harold Barling Town

CGP CPE CSGA OC OSA P11 RCA 1924 – 1990

Venice from a Postcard

oil and Lucite 44 on board, signed and dated 1957
and on verso titled on the exhibition labels
48 × 42 in, 121.9 × 106.7 cm

PROVENANCE

Collection of William and Elizabeth Kilbourn, Toronto

LITERATURE

Rodolphe de Repentigny, Galerie L'Actuelle exhibition review,
La Presse, March 1957

EXHIBITED

The Park Gallery, Toronto, *Painters Eleven with Ten Distinguished Artists from Quebec*, October 31 – November 15, 1958
Stratford Festival Art Exhibition, *Ten Canadians*, 1959

An artist who acquires an extraordinarily varied skill is not particularly rare. That he knows what to do with it is much rarer. Harold Town, a painter from Toronto, is one of these artists who, in Canada, can be counted on one's fingers.

THOSE WORDS WERE written by the revered Quebec art critic and theoretician Rodolphe de Repentigny (also an artist under the pseudonym Jauran) in his review for *La Presse* of an exhibition of Town's single autographic prints at Guido Molinari's Galerie L'Actuelle in March 1957. If one's exposure to Town's work has chiefly been through his powerful paintings and collages, it may be surprising to learn that it was his inventive monotypes—those single autographic prints which he produced in great numbers between 1953 and 1959—that had brought him a whirlwind of attention in his earlier years.

Very soon after seeing them, Douglas Duncan's Picture Loan Society in 1954 made them the focus of Town's first solo exhibition, and they were the first of his works to be acquired by public institutions, including the National Gallery of Canada and the Art Gallery of Ontario. The icing on the cake was Town's selection as one of the three artists chosen to represent Canada at the 1956 *Venice Biennale*: the National Gallery chose paintings by Jack Shadbolt, sculpture by Louis Archambault and single autographic prints by their younger peer, Town, then only 31 years old. The "extraordinarily varied skill" Repentigny referred to suggests that

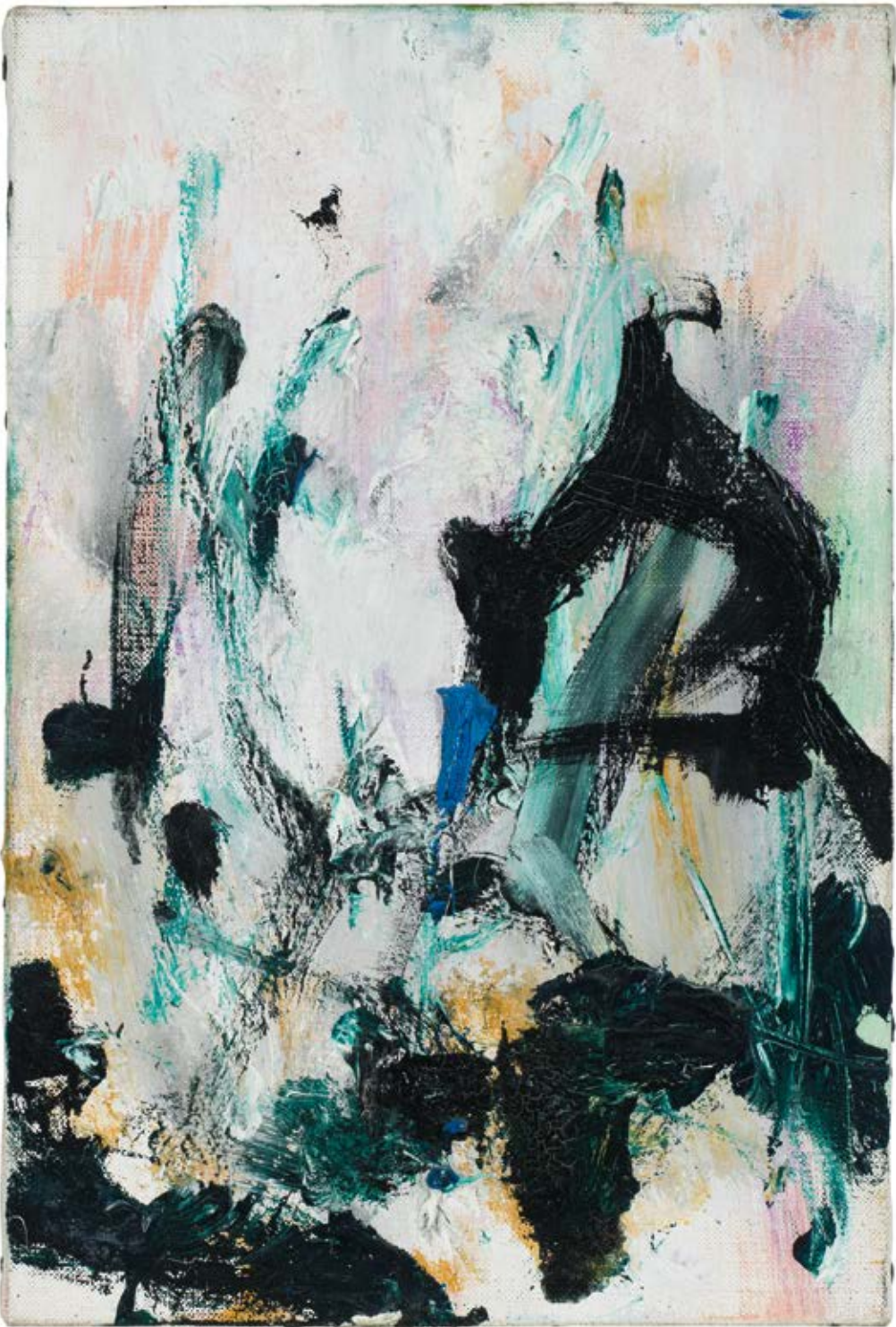
the critic was well aware of Town's multiple talents as a graphic artist and painter even though Town's work, seen most often in group exhibitions, was not well known beyond Ontario at that time.

It should not be forgotten that Town was an erudite, witty and elegant writer, which is evident in the titles he gave to his works in all media. One may speculate that our *Venice from a Postcard* may indeed have been inspired by his attendance at the 1956 *Biennale*. Alternatively, Town not being one to seek comparison with the multitude of artists who had sketched and painted that iconic site in the past, the title may very well be just that, his interpretation of a picture postcard that one might find anywhere. While the work could be a baffling image at first glance, a longer gaze conjures the blue of the Grand Canal as backdrop to a confluence of architectural elements—columns, steps, domes—creating a beautiful and tempting abstract map of the magical city of Venice.

Now, more than six decades later, it remains difficult to fairly describe the body of work produced by Town or to portray his persona without employing superlatives. Whether or not one's opinion is essentially positive, the adjectives that come to mind are words like prodigious, wide-ranging, prolific, outstanding, challenging, astonishing, and sometimes cantankerous, difficult and opinionated. His contemporaries, both within and outside the art world, could be fiercely loyal to him or recovering from a recent insult. (This writer was witness to both extremes.)

Fortunately for us, the relationship between Town and the Kilbourn family was unfaltering. William Kilbourn and Town were particularly close friends. The Kilbourn home was not far from the Studio Building on Severn Street where Town had one of his studios. That studio was packed with found objects, gathered for future inclusion in his monumental collages, and it was not unusual for Bill to accompany Harold on his scavenging expeditions in the woods along the Rosedale Valley Road. After Town's passing in 1990, it was Kilbourn, with the advantage of his experience as a city councillor, who convinced the Toronto Historical Board to honour the artist's memory at a small park in their shared neighbourhood, near the intersection of Church and Yonge Streets.

ESTIMATE: \$20,000 – 30,000







36 Joan Mitchell

1925 – 1992 American

Untitled

oil on canvas triptych, signed and on verso inscribed c13972 and $1/2/3$ (circled) and τ (with arrow) on each canvas
13 x 27 $\frac{1}{4}$ in, 33 x 69.2 cm

PROVENANCE

Collection of the Artist
Carl Plansky, New York
Lillian Heidenberg, New York
Woltjen/Udell Gallery, Edmonton
Acquired from the above by the present Private
Collection, Vancouver

JOAN MITCHELL WAS an American artist born in Chicago whose lifetime of serious and successful work as a painter—in New York among the New York School and in France—resulted in a rich and diverse oeuvre that is currently undergoing serious scholarly consideration. Mitchell's *Untitled* triptych exemplifies her mature style, in which a diversity of strokes leap across the whole surface, colour and composition uniting in fluent chromatic gesture. Simultaneously compact and expansive, the work demonstrates Mitchell's characteristically bold and accomplished painterly command, and her inventive approach to small paintings.

Mitchell's lifelong success as a painter is not only the subject of intense scholarly consideration but also popular interest. The 2015 to 2016 Mitchell exhibition that opened in the Kunsthau Bregenz in Austria and traveled to the Ludwig Museum in Cologne was followed in 2017 and 2018 by *Mitchell/Riopelle*:

Nothing in Moderation, which traveled from the Musée national des beaux-arts du Québec to the Art Gallery of Ontario and the Fonds Hélène & Édouard Leclerc pour la Culture, Landerneau, France. A Mitchell retrospective currently being co-developed by the Baltimore Museum of Art, San Francisco Museum of Modern Art and Guggenheim Museum in New York will open later this year, and offers viewers an unprecedented view of the painter's stunningly powerful paintings. The current intense interest in Mitchell's oeuvre reflects her work's continued vitality in a cultural moment when women artists of her generation are at last receiving the attention they have long deserved.

Although the majority of Mitchell's paintings are larger than the triptych shown here, *Untitled* exemplifies the artist's notion of "scale," and its unrelatedness to size. In a 1976 film, Mitchell explained, "I love to do small paintings and I love to do big paintings...I would like them [the small paintings] to have the same feeling of scale as the big paintings."¹ Indeed, this triptych carries something of the light and scale Mitchell would employ in some of her monumental quadriptychs like *La Vie en Rose* (1979), in which dark strokes march along the lower edge under modulated fields of lavender-white, blue-white and grey-white, which shift restlessly above. In this *Untitled* triptych, black strokes flick over and across the complex array of whites that constitute the painting's ground, leaping like flames, interspersed with dabs and strokes of bright cerulean blue that cavort across each of the three panels in a call-and-response of colour and form.

In its chromatic composition and contained energy, the *Untitled* triptych also suggests something of Mitchell's 1980 *Sale Neige*, a work Mitchell called "a great painting" and that for the artist evoked "snow turning gray."² *Untitled*, with its underlayers of colour haunting the grey-white painted over them, might

recall the early spring, with coral pink and crocus purple pressing upward into the snowmelt.

Regardless of any external referent the painting might suggest, *Untitled* is emphatically constructed as a complete triptych and finished as fully as larger works. On the paintings' reverse, an emphatic *T* with upward arrow indicates the top of each painting, and for further emphasis, an identifying number common to all three canvases lurks just off-centre on each of the canvases' middle stretcher bars, leaving no doubt that the three panels comprise a whole fully conceived and composed by the artist. The artist's signature indicates her satisfaction with the completed work.

Small paintings recur in Mitchell's oeuvre, yet they were not her preferred format. "I'm very far-sighted astigmatic from birth and I do better with big paintings," Mitchell told an interviewer in 1974, adding "but I also like little paintings."³ Despite her preference for creating larger works, Mitchell's small paintings seem to have perpetually been in demand; archival letters from her dealers at the Stable Gallery and Martha Jackson Gallery attest to dealers' persistent desire for more small works to sell in their galleries.

In considering the specificities of Mitchell's ways of seeing and painting at small or large scale, the philosopher Yves Michaud has pointed to Mitchell's use of a reducing glass to see her large paintings from an even greater distance than the physical space of her studio would allow. He wrote that she used a "reducing lens to get more perspective and to produce a small, compact image. For her, these comings and goings were in fact an integral part of the action of paintings. There was a rhythm, a pulse made up of grasplings and ungraspings, absorptions and rejections, times of fascination and moments of critical perception."⁴ Seen in this light, the small paintings can be perceived to perform an optical trick; they are miniature Mitchells. The paintings' small format is an artistic device that allows Mitchell's works to be seen as she intended—from a great distance—from any distance. Composing a large-scale painting on a small series of canvases, she situated the viewer where she herself liked to view the paintings, from farther away than was really possible.

This triptych, fully conceived and finished as a small and complete work, suggests Mitchell's belief in smaller paintings as both gestures pointing towards bigger paintings and a technique of seeing. In suggesting larger works like *Les Bluets* (1973) and *Iva* (1973) whose tripartite format the work shares, *Untitled* can be seen as a big painting secreted into a smaller format. The work communicates grandly from within a compact space, paradoxically reaching beyond itself and compressing form, perhaps suggesting a practical role for *Untitled* and other small works in Mitchell's process of envisioning her paintings.

In its form, its relation to larger works, and its inventive resituating of painterly and viewing spaces, this *Untitled* triptych is a condensed monumentality. On its surface Mitchell's virtuosity, her unique spatial sense within and before the canvas are visible. Emphatically and purposefully made to physically distill and visually expand, this small painting exemplifies the "feeling of scale" Mitchell intended. It stretches across the space of its canvases, from Mitchell's time to ours, across her vocabulary of



Joan Mitchell in her studio on Rue Fremicourt, with her Skye terriers Isabelle and Bertie, circa 1960
Photo: Unknown

gesture and colour, between her mark and our viewership, full and complete.

We thank Amy Rahn for contributing the above essay. Rahn is an assistant professor of art history and director of the Charles Danforth Gallery at the University of Maine at Augusta. She recently authored a catalogue essay for the Joan Mitchell retrospective exhibition opening in 2020 at the Baltimore Museum of Art and traveling to the San Francisco Museum of Modern Art and the Guggenheim Museum in New York.

1. Joan Mitchell, transcription of the artist's comments in *Joan Mitchell à Vétheuil*, extract from *American Artists in Europe* (Alice Hutchins, Douglas James Johnson, Joan Mitchell), directed by Angeliki Haas, 1976. Viewed at the Joan Mitchell Foundation, January 17, 2017.

2. Mitchell, quoted in Judith E. Bernstock, *Joan Mitchell* (New York: Hudson Hills in assoc. with Herbert F. Johnson Museum of Art, Cornell University, 1988), exhibition catalogue, 169.

3. Mitchell, interview by Kate Horsfield, *Joan Mitchell: An Interview* (New York: Video Databank, 1974; remastered and re-edited 2004), © Kate Horsfield and Lyn Blumenthal, transcription by the author.

4. Yves Michaud, "Abstract Expressionism and Feeling," in *Joan Mitchell*, by Joan Mitchell; Nils Ohlsen; Kunsthalle in Emden, Stiftung Henri Nannen.; Palazzo Magnani (Reggio Emilia, Italy); Musée américain Giverny (Heidelberg: Kehrer, 2008), 71.

Accompanying this lot is a letter certifying authenticity by Douglas Udell of Douglas Udell Gallery, dated July 14, 1993. Please note: the three panels measure 13 × 8¾ inches, 13 × 9½ inches and 13 × 8¾ inches.

ESTIMATE: \$400,000 – 600,000



37 Jean Albert McEwen

AANFM RCA 1923 – 1999

Midi, temps rouge

oil on canvas, on verso signed, titled on a label,
dated 15-3-61 and stamped Gallery Moos
39 x 30 in, 99.1 x 76.2 cm

PROVENANCE

Gallery Moos Ltd., Toronto
Private Collection, New York

IN THE SPRING of 1961, Jean McEwen was in the midst of a transformative period. Over the preceding decade he had grappled with modernist abstraction, developing new methods of painterly self-reference. Breaking away from gestural automatism or the hard edges of his *Plasticien* contemporaries, McEwen injected rhythm into his painting. While maintaining a dialogue with the constraints of the pictorial space, he reorganized the picture plane by exploring depth of colour through juxtaposition and layering.

His works from 1960 to 1963 emphasize a vertical band in the centre of the image, forming two planes of colour maintained in perpetual tension. This vertical space, which changed in width, colour and density, produced endless variations within which McEwen could explore abstract pictorial construction. By splitting the image in the middle, McEwen created two halves, which he would refer to as “cells.” These congregations of cells, which could be conceived of as separate pigment layers or various zones of the work, determined the continued trajectory of McEwen’s dialectic with painting.

McEwen was a poet before he was a painter, and the titles of his works were informed by the spontaneous wordplay of his poetic practice. He was known to refer to colour in the plural, speaking of “the reds” or “the yellows,” thereby invoking the symphonic expression of colour as a spectrum of possibilities. In 1960, McEwen created his first artist’s book, titled *Midi temps j’aime—Poème en couleur*, featuring handwritten text and poems alongside visual motifs. This particular canvas, *Midi, temps rouge*, might be considered within this body of work. One painting from this series, *Midi, temps jaune*, was awarded first prize at Quebec’s 1961 *Concours Artistique* and is currently in the collection of the *Musée national des beaux-arts du Québec*. In our exemplary 1961 canvas, which was shown by Gallery Moos in Toronto, a vertical band of deep black emerges from the background in the centre of the composition, creating two halves of hot flickering colour bracketed by the dimensions of the canvas. Taking a cue from the title of this work, which translates as “noon, red time,” one gets an impression of the sun at its highest point in the sky, with lustrous reds laid over a bed of fiery yellows and ochres.

With colour as his medium, McEwen performed the act of creation within the arena of the canvas, creating and reproducing “cells” of paint. The metaphor is apt for pointing to the relationship between the body and the canvas as sites of creation. From here, the viewer might speculate further on the symmetry of the human body and the painting. McEwen’s aim, however, was

allusion not to external reality, but to the internal constructions of the canvas and the pictorial space inherent in the superimposition of stratified colour.

Wrestling with avant-garde modernist painting theory, McEwen always insisted that repeating forms in his work in no way represented any spiritual or literal subject—their significance was situated solely in the formal structuring of paint contained by its rectangular surface. To draw attention to this construction, he would often leave areas of raw canvas at the perimeters of his work, which in turn inform the painting by encroaching on its space. Nevertheless, despite alluding to their containment, McEwen’s colour fields adhere to their own poetic logic, seemingly unconstrained in their depth or scale. By conflating the parameters of the pigments and the support, he suggests the possibility of an endless horizon of rhythmic permutations in the image.

The year 1961 might be considered the creative apogee of McEwen’s career. In that year his status was affirmed by Alfred Barr’s acquisition for the Museum of Modern Art of the 1961 canvas *Ochre Cell* (sold by Heffel in the spring 2015 auction). Another 1961 work, *Plumb Line in Yellow*, donated by prominent collectors Mr. and Mrs. Samuel J. Zacks, remains in the MoMA collection. Offered at auction for the first time, *Midi, temps rouge* is a prime 1961 canvas that was acquired from Gallery Moos by a New York collector, demonstrating McEwen’s international repute among the vanguard of post-war abstract painters.

ESTIMATE: \$40,000 – 60,000



38 Andy Warhol

1928 – 1987 American

Bighorn Ram (Endangered Species) (F. & S. II.302)

screenprint on Lenox Museum Board, signed and editioned AP 4/30 and on verso stamped © Andy Warhol 1983 Publisher Ronald Feldman Fine Arts Inc, New York in red ink and with the printer's blindstamp chop mark
38 x 38 in, 96.5 x 96.5 cm

PROVENANCE

Frans Wynans, Vancouver
Acquired from the above by the present Private Collection, Vancouver, circa 1988

LITERATURE

Frayda Feldman and Jörg Schellmann, editors,
Andy Warhol Prints: A Catalogue Raisonné, 1962–1987,
4th edition, 2003, listed pages 130 and 218 and reproduced page 131, catalogue #II.302

IN THE EARLY 1980s, American Pop artist Andy Warhol was approached by environmental activists to help raise awareness about the dire situation facing animals around the world. The idea for this 1983 project arose from a discussion Warhol had with New York art dealers Ronald and Frayda Feldman. Warhol created a series of 10 colour screenprints that portrayed animals from the Endangered Species Act of 1973: the Siberian tiger, San Francisco silverspot (butterfly), orangutan, Grévy's zebra, black rhinoceros, African elephant, Pine Barrens tree frog, giant panda, bald eagle and bighorn sheep. The number of these animals were declining due to loss of habitat, international trafficking and pesticides such as DDT. Since 1983, when this series was produced, the situation has improved for some of these animals—the bald eagle population has rebounded, and both the African elephant and bighorn sheep have had their status changed from endangered to “vulnerable.”

Viewed in profile, this ram is a striking animal. Characteristic of Warhol, the image, based on a photograph, is overdrawn with strong lines that emphasize features such as the magnificent horns, the penetrating eye and tufted hair. The image is glamorized, in the manner of Warhol's other prints. Colour is a strong feature, varying within the edition, and this print, using cobalt blue, gold and bright green, to list a few, is particularly striking.

The prints numbered in Roman numerals within each edition were given to wildlife organizations for fundraising projects. Following the success of the *Endangered Species* prints, Warhol worked with Kurt Benirschke of the San Diego Zoo to produce a book titled *Vanishing Animals*, for which Warhol provided the illustrations.

This image was printed on Lenox Museum Board. The edition is of 150, with 30 Aps, 5 PP, 5 EP, 3 HC, 10 numbered in Roman Numerals, 1 BAT, 30 TP, signed and numbered in pencil. The edition was printed by Rupert Jasen Smith in New York and published by Ronald Feldman Fine Arts Inc., New York.

ESTIMATE: \$30,000 – 50,000



39 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Portail no. 2

oil on canvas, signed and on verso titled *Portail (2)* on a label, inscribed *B-6 / BH6 / Hebert / 2* and stamped faintly, 1957
18 x 21 ½ in, 45.7 x 54.6 cm

PROVENANCE

Galerie Simon Blais, Montreal
Private Collection, Toronto

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 2, 1954 - 1959, 2004, reproduced page 281,
catalogue #1957.141H.1957

EXHIBITED

National Gallery of Canada, Ottawa, *Jean Paul Riopelle: Painting and Sculpture*, January 10 – February 3, 1963, traveling in 1963 to the Musée des beaux-arts de Montréal, Art Gallery of Toronto and Phillips Gallery, Washington, D.C., catalogue #37

IN THIS 1957 work, whose title translates as “Portal,” three formidable red and blue blocks push inwards from the edges of the canvas. The colourful collision in the centre of the image evokes the sense of an entryway, bracketed by segments of paint which interlace to spawn a swirling central mass. The lower right quadrant acts as a pressure valve for the composition, with vivid purple strokes leading the eye into an expanse of white.

For Jean Paul Riopelle, painting was primarily about feeling. Through intuitive, process-based searching, he would arrive at a completed picture. His objective was not to attain a specific effect but to paint without intention or hesitation. Riopelle described entering a flow state in which he would sometimes complete the picture in a single furious breath, staying awake all night if necessary. In the act of creation, Riopelle would step through a portal into another dimension outside of time. Upon his return, there would be a remnant of vigorously applied colour, a window left for the viewer to glimpse into the space created and inhabited by the artist.

ESTIMATE: \$150,000 – 250,000



40 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Lianes

oil on canvas, signed and dated 1962 and on verso titled and dated on the Roberts Gallery label
35 × 45 ¾ in, 88.9 × 116.2 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Roberts Gallery, Toronto, 1964
Private Collection, Toronto
By descent to the present Private Estate, Ontario

LITERATURE

Canadian Art, September – October 1964, reproduced page 320
Jean Louis Prat, Gilles Vigneault et al., *Jean Paul Riopelle*,
Montreal Museum of Fine Arts, 1991, quoting Herta Wescher,
page 34
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 1,
1939 – 1953*, 1999, quoting the artist, page 42
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 3,
1960 – 1965*, 2009, quoting Yves Michaud, pages 53 and 56,
reproduced page 169, catalogue #1962.050H.1962

JEAN PAUL RIOPELLE'S distinct approach to matter was a key part of his modus operandi throughout his oeuvre, but the first half of the 1960s was a watershed moment in this respect. While his dense all-over compositions grew larger and more ambitious during the 1950s, they became more spacious in the 1960s. And his slender, mosaic-like strokes of the palette knife became elongated and looser. Art historian Herta Wescher wrote at this time, "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 centers." *Lianes*, a large oil on canvas executed in 1962, is a stunning example of this—its pictorial space is organized, yet the gesture remains intuitive and unrestrained.

Art historian Yves Michaud described Riopelle's process at the time as follows: "Pure colour, straight from the tube, is laid on with the knife, sometimes pressed and spurted as well onto the surface in successive impressions that make the painting a marquetry of relief touches. The painting is a surface, but not a conceptual one. Rather, it is a heavily loaded surface that condenses and reunites a time of production and a time of vision—like Ozias Leduc's tree through the seasons. The word flatness, so in vogue in the quasi-academic codification of Abstract Expressionism, has no pertinence here."

In *Lianes*, Riopelle sculpts his paint across the surface of the canvas using his palette knife, building a thick and textured impasto. Earthy hues transition into bright reds, cool blues, teals and crisp whites, while dramatic touches of black punctuate the work. With grand, sweeping gestures, he arranges larger expanses of colours, breathing space into the work. This chromatic division of the pictorial space into zones is an example of what Michaud argues: "What is striking about the oil paintings from the 1960s is the gradual appearance of forms that, superimposed over the profusion of small touches, confer a second organization to the painting and gradually lead to the figure."



Jean Paul Riopelle, 1965
Photo: Yousuf Karsh
Courtesy of the Estate of Yousuf Karsh

In the early 1960s, Riopelle worked extensively on sculpture in a studio he shared with sculptor Roseline Granet in Meudon, a Paris suburb. His three-dimensional practice appears to have influenced paintings such as this one, as made evident by the thick, near-sculptural surface of this piece. With an unrestrained application of paint, Riopelle slashes and sweeps his still-wet paints in rhythmic vertical, horizontal and oblique strokes. Art historian Monique Brunet-Weinmann goes so far as to argue that "he came close to painting directly with his fingers, the way he sculpted, for he took the coloured matter in hand."

Sculpture also allowed Riopelle to explore new forms of figuration and to take inspiration from nature. Uninterested in the abstraction/figuration dichotomy, Riopelle never shied away from the natural world. He explained: "My paintings that are considered the most abstract are, in my opinion, the most representational in the strictest sense of the term... Abstract: 'abstraction,' 'taken from,' 'to bring from'... I work the other way round. I do not take from Nature, I move toward Nature." Here in *Lianes*, calligraphic scribbles run nervously all over the work, leading the eye across the painting's surface. These curvilinear streaks, created by pushing through paint, evoke the titular vines, or *lianes*.

During the first half of the 1960s, Riopelle was also gaining national and international recognition. He represented Canada at the 1962 *Venice Biennale*, where he was awarded the UNESCO prize. This was also the first time Canada presented a solo artist exhibition in the prestigious *Biennale*. That same year, three of his works were shown in *Art Since 1950*, which was part of the Seattle World's Fair. The National Gallery of Canada held a retrospective of his work in 1963, which then traveled to the Montreal Museum of Fine Arts. This trend would continue later in 1967, when the Musée du Québec organized another retrospective, and in 1968, when he participated in an exhibition of Canadian art at the Galeries nationales du Grand Palais, in Paris, affirming Riopelle as one of Canada's most recognized international artists.

ESTIMATE: \$200,000 – 300,000



41 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Quand la plume d'autruche devient folle

watercolour and ink on paper, signed and dated 1946
11 7/8 x 18 in, 30.2 x 45.7 cm

PROVENANCE

Private Collection, Montreal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 1, 1939 - 1953*, 1999, reproduced page 406, catalogue #1946.060P.1946
Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 78

IN 1946, JEAN PAUL RIOPELLE participated in the first exhibition of the Automatists, a catalytic group of Montreal artists influenced by Surrealism, whose members experimented

with automatic writing. That same year he made a trip to Paris, and in 1947 he returned to settle there, where he became part of the Surrealist circle surrounding André Breton. These affiliations likely explain the surreal title of this work on paper—*Quand la plume d'autruche devient folle* or, as it translates, “when the ostrich feather becomes crazy,” a poetic indication of the dizzy sense of movement we see here. This work belongs to a group of abstract ink and watercolour works Riopelle produced in 1946 and 1947, which Roald Nasgaard described as “scintillatingly fresh and original. They are constructed in the figure-ground way of Borduas, starting with a dappled watercolour-washed ground of bright colours that is then overlaid with a network of fine ink lines.” *Quand la plume d'autruche devient folle* is an effervescent example from this group of works, with its energized black marks, lines and shapes racing across a pale background traversed by glowing patches of colour.

ESTIMATE: \$15,000 – 25,000



42 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

mixed media on paper, signed and dated 1964

18 ¼ x 27 in, 46.4 x 68.6 cm

PROVENANCE

Galerie Jean Fournier, Paris

Acquired from the above by the present Private Collection,
Montreal, 1971

LITERATURE

Jeffrey Spalding et al., *Riopelle*, Montreal Museum of Fine Arts,
2002, essay by François-Marc Gagnon, page 30

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 3, 1960 – 1965, 2009, reproduced page 300,
catalogue #1964.117P.1964

Les Automatistes en trois temps, Galerie Michel Guimont,
2018, reproduced page 27 and listed page 35

EXHIBITED

Galerie Michel Guimont, Quebec City, *Les Automatistes*
en trois temps, September 23 – October 23, 2018

IN THE LATE 1940s, Jean Paul Riopelle's paper works were being influenced by Surrealism and the work of the Automatists. However, by the 1960s, when he was producing works on paper using ink, watercolour, gouache and lithograph, his concepts had changed. Riopelle had moved beyond the Automatists, whose theories he felt "limited chance," while to him "total chance alone can be fertile." Thus, as François-Marc Gagnon wrote, "Riopelle abandoned the surrealist explorations of the unconscious in order to open up to the world," as he now felt that chance was the product of consciousness.

In 1963 and 1964, Riopelle's paper works were characterized by pale, floating backgrounds with black marks and lines pulling up to the surface. In 1964, he did a number of works like this in which the lines were connected to black lozenge shapes. Hovering above softly modulated areas of white and grey punctuated by patches of gold, blue and red, lines and lozenge shapes meander, entangle and drift off the edge of the paper. Rich, dimensional and full of action, *Sans titre* embodies both Riopelle's abandonment to chance and his focused and intentional mastery over the elements of his painting.

ESTIMATE: \$20,000 – 30,000



43 Lawrence (Larry) Poons

1937 – American

Untitled #6

acrylic on canvas, on verso signed, titled,
dated 1975 and inscribed *Club House*
94 × 63 in, 238.8 × 160 cm

PROVENANCE

Ace Gallery, Los Angeles
Private Collection, Toronto

BETWEEN 1971 AND the mid-1980s, Larry Poons made the “Throw” paintings—mysterious cascades of unnamable hues and richly inflected texture, such as *Untitled #6*, from 1975. They celebrate the fluidity of paint itself, yet colour, in all its permutations and tonalities, intensities and modulations, remains paramount. “Painting is colour,” Poons often says. “There’s nothing else—that’s all there is in painting.”¹ Works such as *Untitled #6* are expanses of self-sufficient streams of varied hues that refer only to themselves, individually and in relation to each other, completely detached from allusion.

Poons’s throw paintings are also about the history of their own making and the challenges posed by the recent history of modernism. Their unstable colour relationships trigger thoughts about Pierre Bonnard’s flickering hues and the gorgeous chroma of Claude Monet’s late paintings, while their expansive all-overness suggests Jackson Pollock’s all-over webs and Jules Olitski’s sprayed sheets of colour. Poons says, “I feel closest to artists whose work embodies a no-compromise visual statement towards maximizing its art potential as art. Not its potential as anything else.”² His relationship to the artists that he admires is motivated by a wish to equal their achievement. “You’re in competition with every great painting that’s ever existed,” he says.³

Poons began the throw paintings in 1971, after abandoning the crisp, pulsating “dot” works that first established his reputation and when he was beginning to experiment with thick paint, poured onto canvas laid on the floor. His retreat from the meticulous “dot” paintings may have been a manifestation of the widespread desire among his aesthetic peers to subvert the dramatic gestures of Abstract Expressionism. Many of Poons’s older colleagues—Morris Louis, Jules Olitski, Kenneth Noland and Helen Frankenthaler, for example—were applying colour by pouring, spraying, using rollers and squeegees, or staining.

The throw paintings owe their genesis to Clement Greenberg noticing the vibrant drips of colour on the plastic sheets protecting a stack of rolled up paintings when he visited Poons’s studio. “Clem said ‘Look at that,’” Poons recalls, “and I thought ‘I could throw it and I could get all this drawing. All this complication.’ That’s honey for any painter who’s a real painter.”⁴ Following the implications of the drips and splatters, Poons invented an unprecedented way of working, fastening an entire roll of canvas around the walls of the studio and, as he describes it, he “threw the paint from buckets.”⁵ He co-opted gravity to do his drawing, freeing himself from reliance on conventional skills and liberating his formidable talent and finely honed instincts.

Whether this was an attempt to recreate, with more aesthetic ambition, the accidental spatters, or an irrepressible response to an internal imperative, the results were spectacular. Poons’s improbable method produced superbly orchestrated, expressive

works, such as *Untitled #6*, generated by techniques developed over countless hours of throwing different densities of different colours, at different angles, at different surfaces. The throw itself was a virtuoso manipulation of the contents of a five-gallon can of paint hoisted shoulder height and launched with great force, but he constantly changed the speed, explosiveness and direction of the paint flow to create different orchestrations of colour and texture, always remaining critical of what evolved. The limits and orientation of individual paintings were determined last. The entire series records Poons’s inventing and mastering of a difficult, complex way of working, one as exacting as any traditional depiction with a brush.

Poons likens his painting the entire roll of canvas to the filmmaker’s accumulation of multiple scenes; cropping is like deciding which are essential and which expendable. Only what he finds most compelling is kept, a choice that usually depends on colour. “Colour is light,” Poons has said repeatedly. “It’s all light—if we’re talking painting... It isn’t anything but a controlled moment of light.”⁶

We thank Karen Wilkin, curator, critic and teacher of New York Studio School’s MFA art history seminars, who has written extensively on Larry Poons, for contributing the above essay.

This work will be included in the forthcoming *Catalogue Raisonné of Paintings* currently being prepared by the Larry Poons Studio.

1. Larry Poons, conversations with the author, various dates, 1982 – 2019.
2. Poons, interview by John Zinsser, *Journal of Contemporary Art*, Fall/Winter 1989, 34.
3. Ibid.
4. Poons, interview by Karen Wilkin, *American Federation of Arts* [Larry Poons podcasts], “3. On Greenberg,” July 13, 2010, <http://www.afaweb.org>.
5. Poons, interview by David Rhodes, *Brooklyn Rail*, October 2017, <https://brooklynrail.org/2017/10/art/Larry-Poons-with-David-Rhodes>.
6. Poons, interview by Wilkin, “8. A Controlled Moment of Light.”

ESTIMATE: \$100,000 – 150,000



44 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

LSH 127

double-sided oil on canvas, on verso numbered F.7. twice and stamped Lawren Harris LSH Holdings Ltd. #127, circa 1950
50 × 38 in, 127 × 96.5 cm

PROVENANCE

Estate of the Artist, Vancouver
Acquired from the above by the present
Private Collection, Toronto

LITERATURE

Lawren Harris, “What the Public Wants,” *Canadian Art*, vol. 12, no. 1, Autumn 1954
Lawren Harris, *Abstract Painting: A Disquisition*, 1954, page 11
Ian McNairn et al., *Lawren Harris, Retrospective Exhibition*, National Gallery of Canada, 1963, essay by Paul Duval, “From Nature to Abstraction,” page 23 and essay by John Parnell, “The Vancouver Period,” page 42
Joan Murray and Robert Fulford, *The Beginning of Vision: The Drawings of Lawren S. Harris*, 1982, Peggy Knox, “Personal Reminiscences by Peggy Harris Knox,” addendum, unpaginated

IN 1963, THE National Gallery of Canada held a retrospective exhibition for Lawren Harris, celebrating his important contributions to Canadian art and diverse approaches to communicating his ideas and visions. In the catalogue, Paul Duval wrote succinctly: “Versatility has been the keynote of Lawren Harris’ long career.” This animated and exciting work, *LSH 127*, is one of several from the 1950s that uses a warm and radiant palette to depict flame-like forms. A far departure from his cool, austere landscapes of the late 1920s, and even further from his carefully calibrated geometric abstractions of the 1930s, it is commanding evidence of Harris’s mastery of his own continuous artistic evolution. By this point in his career, he had long been a pioneer in Canadian art, repeatedly creating and recreating styles that were consistently novel, yet reliably recognizable as his own.

LSH 127 is one of Harris’s later-period pieces of abstract expressionism, which he described in his essay *Abstract Painting: A Disquisition* as “completely new creations of experiences of nature, of ideas given life by pictorial means, of a range of subtle perceptions and new emotional structure created and clarified by visual means.” After moving to Vancouver in 1940, this overarching approach generally defined his abstract works, allowing and encouraging significant variation in style and subject. As always, Harris brought great dedication to developing his work, writing in 1954, “If an artist is to clarify and bring to life what he paints, it demands undeviating concentration on the work at hand.”

The artist’s daughter, Peggy Knox, wrote an illuminating description of Harris’s working methods during this time, providing vivid insight into the creation of works such as *LSH 127*.

Describing Harris working in his Vancouver living room while listening to loud classical music, she writes:

He never just *painted*—he walked around, whistling, directing the orchestra with a paintbrush, looking out at the mountains and through a mirror backwards at the painting, or sitting awhile studying the work. Suddenly he’d get up, squeeze an inch of white from the tube, select a brush, dip it in yellow, quick mix with the white, now a touch of green and swirl to mix—very lightly. Then stand back, take a cool, perceptive look at the canvas, fill the brush—one long firm stroke, another scoop and a stroke beside the first one. Then, brush in hand, arms waving, humming the melody—finale! He said creative painting should be ninety percent looking and thinking and only ten percent painting.

True to his deliberate and considered approach, Harris seldom began a painting directly on a large canvas. In the 1950s and early 1960s, the initial ideas often came either from pencil drawings (which varied from deliberate experiments with idiomatic forms and dynamic symmetry theory to the use of unconscious “automatic drawing” techniques) or from oil studies done over remnants of scraped-off landscape sketches from the 1920s. Whether deliberate or incidental, the latter method provided direct links between the forms of his most conceptual abstracts and his iconic and grounded landscape works of the 1920s. Perfectly illustrating this, the painting on the verso of this work is based on a scraped-off Lake Superior sketch (*Northern Sketch II* in the 1936 Doris Mills Inventory, now in the UBC Belkin Art Collection). Prior to its modifications, the sketch was the basis for the awe-inspiring major canvas *Lake Superior*, in the Art Gallery of Ontario’s Thomson Collection. The connection between the two is initially unrecognizable, but unmistakable when the process is examined.

Working from sources such as these, Harris developed his abstracts through multiple iterations at different sizes. *LSH 127* has a precursory pencil drawing, in the collection of the Vancouver Art Gallery (*Drawing 776*) as well as a smaller oil on board version (sold by Heffel in May 2015, lot 57). In addition to the aforementioned oil sketch, the verso of our work has several other related works, including *LSH 118* (sold by Heffel in November 2003, lot 177).

In 1963, John Parnell wrote of Harris’s Vancouver works: “There is a maturity and a sense of harmony and balance that only a lifetime of creative experience can bring to a painting.” Certainly *LSH 127* is deserving of such praise, and it is an exemplary representation of one of Harris’s diverse artistic phases.

We thank Alec Blair, Director/Lead Researcher, Lawren S. Harris Inventory Project, for contributing the above essay.

ESTIMATE: \$100,000 – 150,000



45 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Winter, December

acrylic on canvas, signed and on verso titled
and dated 1990 on the gallery label
67 x 83 in, 170.2 x 210.8 cm

PROVENANCE

Bau-Xi Gallery, Vancouver
Acquired from the above by the present
Private Collection, Vancouver, 1990

LITERATURE

Andy Sylvester, editor, *Gordon Smith: Don't Look Back*,
2014, essay by Ian Wallace, pages 123 and 124

EXHIBITED

Bau-Xi Gallery, Vancouver, 1990

GORDON SMITH WAS part of a generation of painters, architects, poets, musicians and writers on the West Coast who engaged with the modern movement. His journey began during his trip in 1951 to San Francisco, to the California School of Fine Arts, where his teacher was painter Elmer Bischoff. He was told to get a big canvas, put it on the floor, and just start manipulating paint. Smith recounted, “It was the best damn thing that happened, it was a real shock treatment. We got into the act of painting.” From then on, Smith was committed to the process of painting abstractions, and he never stopped changing and evolving.

In *Winter, December*, Smith engaged with the balance between the push and pull of dark and light. Although the painting is based on the forest floor during winter, it is really about the movement of the paint, especially the white of the snow, which gesturally moves up and out, asserting itself in a joyous way. But the dark sections of earth, full of other colours such as ochre, red, blue and maroon, also hold their ground, pushing through the white. The evidence of Smith’s painterly process is everywhere, in the small lines, the daubs of accent colours and in the brushy paintwork. Space breathes in and out dimensionally, while the drips, running down, bring us back to the surface of the painting.

As a modernist, Smith “felt free to mark the canvas in every way imaginable ... to allow the medium [to] be simply the material trace of his presence in the world, as an affirmation of self,” as Ian Wallace wrote. In his studio on Vancouver’s north shore, Smith worked surrounded by West Coast forest. His house was perched overlooking Kloochoo Park, a small reserve of raw nature which ran down to the cliffs above the ocean. It was natural that the landscape should form the basis for his abstraction. So too was the drive to produce paintings based on memories of what he had seen and felt around him. In *Winter, December* we feel Smith’s exuberance painting snow covering the plethora of

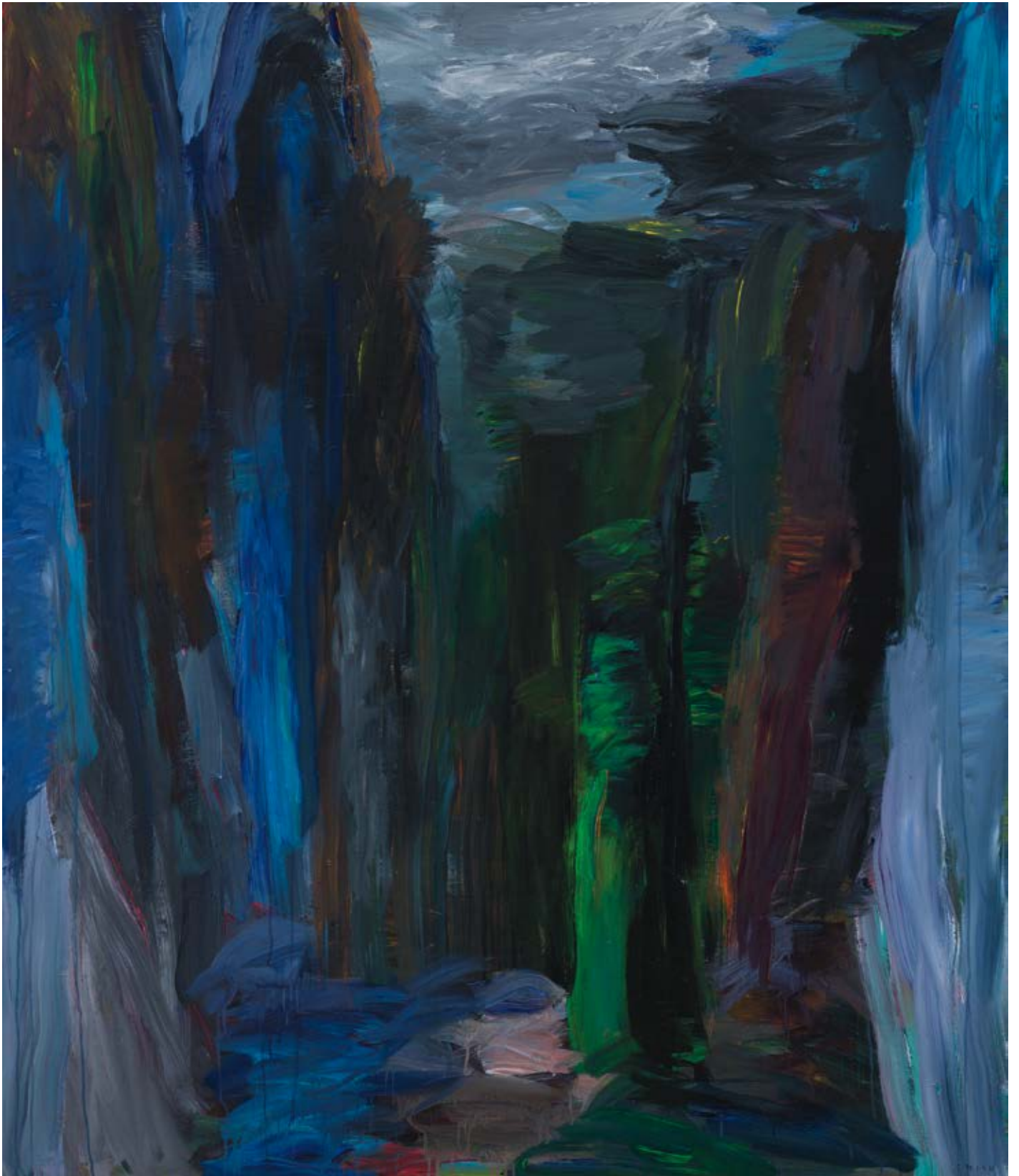


Gordon Smith, with a snow painting in the background, circa 1990
Photo: Unknown

twigs and grasses, through his slashing paint-strokes. This painting is emotional and lyrical, and is deeply sensuous.

Painted in 1990, *Winter, December* forms part of a long cycle of snow paintings that began around this time—which were sometimes more, sometimes less, abstract. Smith once said that abstract art was like a Bach fugue, and there are analogies with music here. Ian Wallace writes of “an expressive quivering of the surface ... Lyrical lashings ... that suggest the frisson of violin strings, or the soft pulsation of colour in the underground suggesting the deeper tones of the contrabass.” Within this group of painterly variations, *Winter, December* is a work that sings an exceptional song.

ESTIMATE: \$100,000 – 150,000



46 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

R.F. XI

acrylic on canvas, signed and on verso
signed, titled, dated 1987 and inscribed
Anthony Island
75 × 65 in, 190.5 × 165.1 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Ian M. Thom and Andrew Hunter,
Gordon Smith: The Act of Painting,
Vancouver Art Gallery, 1997,
page 49

IN 1984, 1986 and 1987, Gordon Smith visited Haida Gwaii, and the coastal rain forest became the basis for his abstractions. His palette changed from the bright colours of his previous *Cumberland Basin* works to deep, cool hues, and he was applying his paint with abandon. Around this time, Smith produced *Tanu I*, a large-scale work (in the collection of the Vancouver Art Gallery) in which paint hung in curtains, dripped and slashed across the surface. Its bravura style typified the work of this time and can be seen in *R.F. XI*. Ian Thom wrote, “Smith’s love for the physicality of paint has moved the images beyond being objects pure and simple and into a spiritual realm... The synchronicity of image and paint become spirit.” This outstanding painting is dominated by vertical forms that suggest towering evergreens and rock faces. Light glows from above, and forms swirl around the forest floor, reminiscent of Emily Carr’s depictions of energy moving through the forest. Smith’s energized, fluid brushwork makes *R.F. XI* radiant and alive.

ESTIMATE: \$40,000 – 60,000



TOP & BOTTOM: Gordon Smith painting in his West Vancouver studio, circa 1987
Photos: Jim Jardin
Courtesy of Vancouver Art Gallery



47 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Beach Tangle

acrylic on canvas, signed and
on verso titled and dated 2008
60 x 72 in, 152.4 x 182.9 cm

PROVENANCE

Equinox Gallery, Vancouver
Private Collection, Los Angeles

LITERATURE

Andy Sylvester, editor, *Gordon Smith: Don't Look Back*,
2014, essay by Ian Wallace, pages 22 and 121
Alexandra Gill, *Globe and Mail*, May 17, 2007 (updated
April 25, 2018), para. 22, <https://www.theglobeandmail.com/arts/the-forest-the-sea-the-beach---thats-my-imagery/article1076234>, accessed January 23, 2020

BEACHES, AND ALL the materials that wash up on their shores, present rich possibilities for imagery, and Gordon Smith, who lived close to the ocean in West Vancouver, found this flotsam and jetsam an irresistible subject for a series of works. As he stated in a *Globe and Mail* article, “The landscape, the forest, the sea, the beach—that’s my imagery. But that’s just the starting point.” Importantly, Smith’s work was also about the qualities of paint itself—its handling, its textural and gestural manipulation.

Smith dealt with beach imagery over a number of years, and in various media. This outstanding canvas dates to 2008, and in that same year Smith produced a group of *Beach Tangle* photo collages. In 2009, Smith executed a large relief sculpture made from driftwood and other materials from local beaches for the West Vancouver Community Centre. At the same time, he also produced a hand-painted photo-based etching entitled *Tangled Beach/Beach Tangle*, to raise funds to support local arts. A large *Beach Tangle* painting, more abstract than the other works in this group, and suggestive of the work of Jean Paul Riopelle, is installed at Vancouver International Airport.

Around the time of this work, Smith was also working on paintings that showed forest scenes, some with ponds, full of overlaid grass and slender branch forms—so the entanglements of natural forms were much on his mind. These forest works, like the *Beach Tangle* series, varied from quite recognizable landscape elements to more abstract images. Our *Beach Tangle* is richly coloured and complex in its plethora of forms and in its use of space. From these shapes one can construe branches, lengths of jute from ships, and pieces of fishermen’s nets, cast up by the sea and

strewn over driftwood and rocks. What immediately dominates are the pale branches, ranging from thicker ones to delicate tracery, that curve and curl over the surface—but below that, other forms rise from the depths. Smith’s use of white, gold and orange immediately strikes the eye, but the more one examines the work, the more colours appear, from grey, browns and green to dabs of maroon and blue.

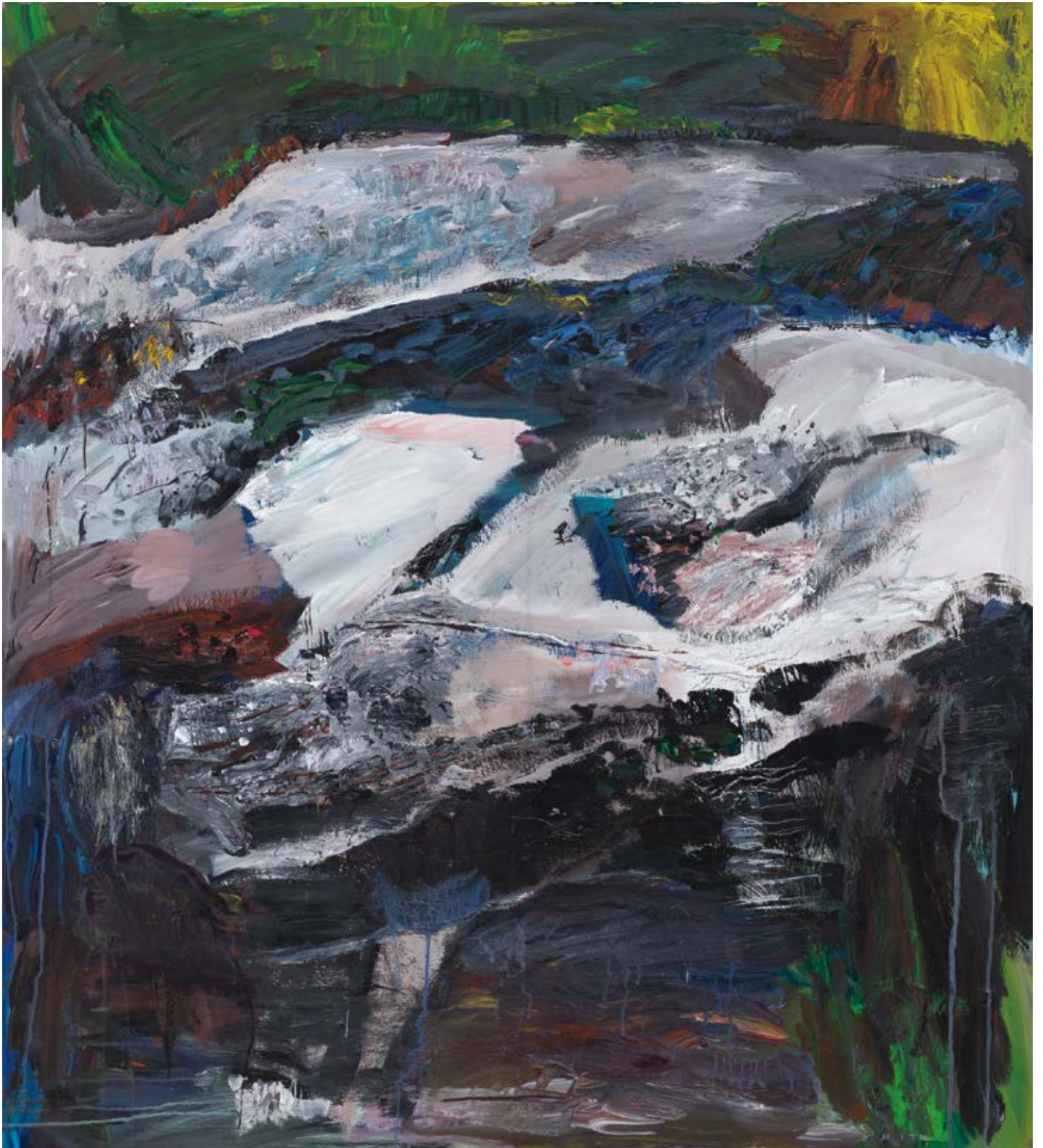
His gestural handling of paint gives a free, organic feeling to his multi-layered painting. Ian Wallace described Smith’s approach in works such as this as follows:

The underpainting of patches of flickering and pulsating colour serves as a support for the spontaneous drift of the gestural marks riding across the surface. His marks are almost always a singular inscription of the brush dryly drifting across the texture of the multicoloured ground, often stuttering, stopping and starting, occasionally dynamically slashing over the underlying image as though to obliterate it, shifting direction spontaneously.

Both the bravura handling of paint and the large scale of *Beach Tangle* have a visceral effect on the viewer, generated from Smith’s bold abstraction of his seashore subject. It is a particularly fine example of this series, imbued with a joyous energy that comes from Smith’s freedom with his subject matter and the gestural power of his brushwork.

Smith recently passed away at the age of 100 at his home in West Vancouver, and his passing leaves a big gap in the art world on the West Coast, and across Canada. He was an inspiration to many artists, a modernist who always examined what was fresh and exciting emerging from the art scene, and who allowed it to influence his work—he described himself as being “a hundred artists deep.” Smith was an important part of the early modernist scene in Vancouver, dating back to the 1950s—a scene which at that time included artists such as Lawren Harris, Jack Shadbolt and B.C. Binning. As the decades unfolded he continued to be at the forefront, a figure who symbolized continuity and bridged different times, ideas and generations of artists. He was a philanthropist who advocated for the arts, and his generosity in supporting arts groups was well known. His acknowledgments are many—he was named to the Order of Canada, won a Governor General’s Award in Visual and Media Arts, and received the Audain Prize for Lifetime Achievement in the Visual Arts, amongst other honours.

ESTIMATE: \$40,000 – 60,000



48 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Sea Drift IV

acrylic on canvas, signed and on verso

signed, titled and dated 1989

50 x 45 in, 127 x 114.3 cm

PROVENANCE

Bau-Xi Gallery, Vancouver

Private Collection, Victoria

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

Heffel Fine Art Auction House, November 22, 2012, lot 49

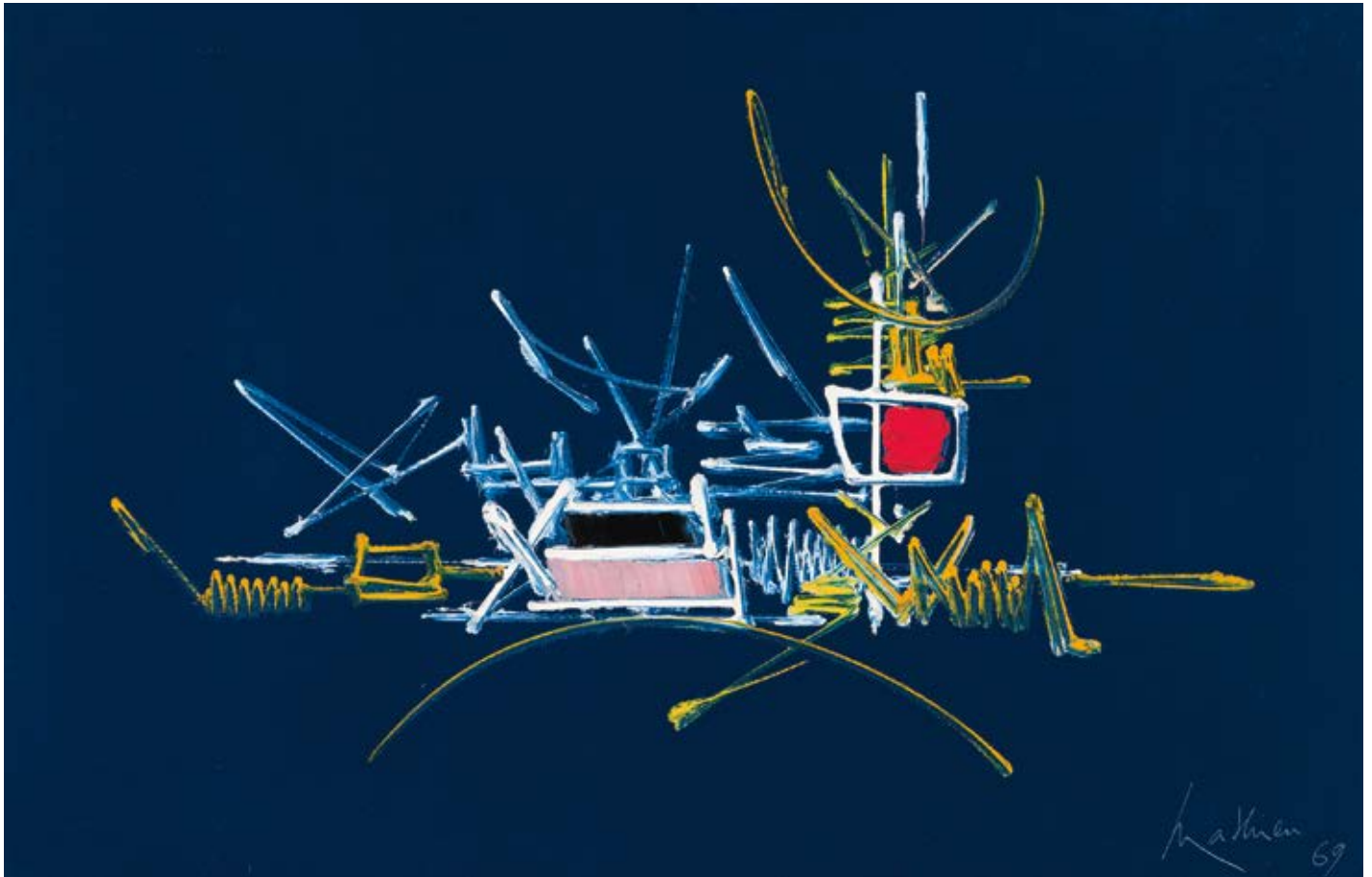
Private Collection, Vancouver

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 50, similar 1989 canvases entitled *Sea Drift 13* and *Sea Drift 2* reproduced pages 90 and 91

IN 1984, 1986 and 1987, Gordon Smith traveled to Haida Gwaii, and his experiences there formed the basis for his *Sea Drift* series in 1989, based on the seashore. In this series, Smith used free-flowing, expressionist brushwork, creating surfaces in which he layered, scraped, incised and dribbled paint. This approach related back to the 1950s, when Smith connected with the work of American Abstract Expressionists while at the California School of Fine Arts in San Francisco. In *Sea Drift IV*, Smith uses a rich, dark palette mixed with the white of foaming tidal waters, brightened by splashes of pink, mauve and blue. This period as the decade turned was a time of significant innovation for the artist. Ian Thom wrote, “Smith appeared to have found his ‘true lyric territory.’ Smith was able to take a series of visual cues from the landscape, his viewing of the world, and build an aesthetic which referred to but surpassed the immediate observations of the eye.” *Sea Drift IV* is a dazzling expression of Smith’s modernist perspective on the West Coast landscape.

ESTIMATE: \$40,000 – 60,000



49 Georges Mathieu

1921 – 2012 French

Epau

oil on canvas, signed and dated 1969
and on verso titled and inscribed with
the Dominion Gallery inventory #A4836
25 x 35 in, 63.5 x 88.9 cm

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above by a Private Collection,
Toronto, 1973
By descent to the present Private Collection, Toronto

IN 1963 GEORGES MATHIEU, by then well-known for pioneering the inclusion of performance in his painting practice, was invited to produce a live-action series of works for a Montreal television studio. Ten paintings and 30 gouaches on paper were soon the subject of the first of his solo exhibitions at the storied Dominion

Gallery. Fluent in several languages and a student of law, philosophy and literature, Mathieu was a self-taught artist by 1942 before settling in post-war Paris in 1947. His earliest abstract paintings focused on amorphous forms and, long before his exposure to the work of Jackson Pollock and other “action” painters, he was already experimenting with drip techniques. He organized and participated in group exhibitions with his avant-garde contemporaries, including Jean Dubuffet, Jean Fautrier and Wols. His first tachiste paintings were assembled for his premier Paris exhibition in 1950 at Galerie René Drouin, and by 1952 his works were being shown internationally in prominent galleries and museums. *Epau* is a particularly striking example of Mathieu’s graphic agility and fearless application of contrasting hues in an image that is clearly dancing to its own lively rhythm!

This lot is accompanied by a certificate of authenticity from Comité Mathieu.

ESTIMATE: \$40,000 – 60,000

50 Karel Appel

1921 – 2006 Dutch

Le petit bonhomme 1

oil on wood in relief, signed and on verso titled, dated 1985 and inscribed 77
25 ¼ x 17 ¾ in, 64.1 x 45.1 cm

PROVENANCE

Oude en Moderne Kunst, De Vuyst
Auctioneers, Lokeren, Belgium,
May 14, 2005, lot 508
Opera Gallery, Paris, 2005
Property of an Important Estate,
British Columbia

LITERATURE

Post-War & Contemporary Art catalogue,
Heffel Fine Art Auction House,
Fall 2018, essay by Mark Cheetham,
page 97

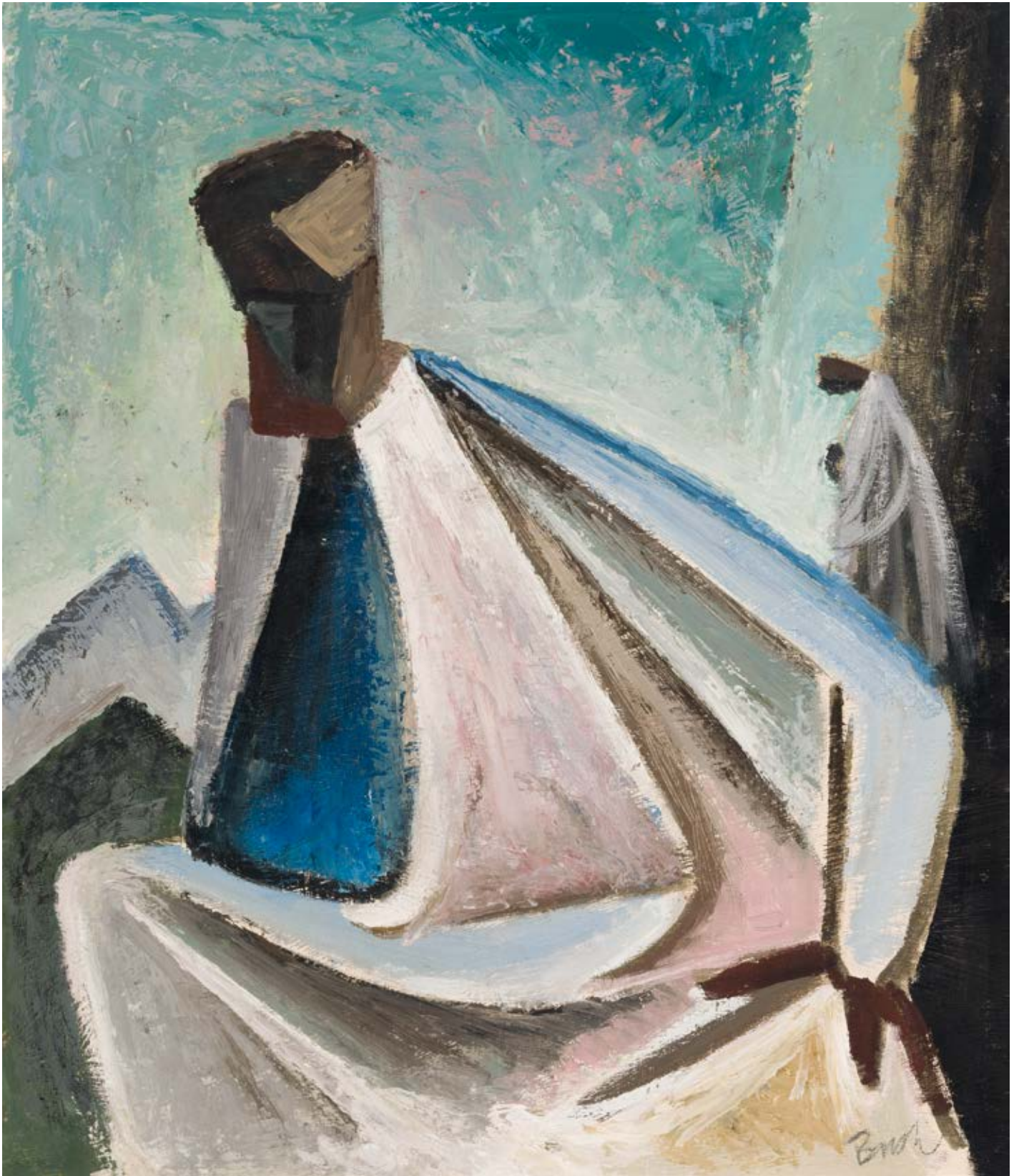
MARK CHEETHAM WROTE: “The cosmopolitan Dutch artist Karel Appel is known as one of the founding members of the CoBrA group, created in Paris in 1948 and self-dissolved in 1951. With members including Asger Jorn and Pierre Alechinsky, CoBrA set out to eclipse such contemporary academic forms as abstract art, which they saw as too rigid and rational. They proposed instead a spontaneous, experimental art that included various practices inspired by Primitivism. They were especially drawn to children’s drawings and the art of the mentally disturbed, and held fast to the international aspirations characteristic of the avant-garde.”

Le petit bonhomme 1 (The Little Fellow 1) is a fine example of how Appel was not tied to pure abstraction. French critics also saw in Appel’s work the European equivalent of the American Abstract Expressionists, but the artist himself found this label too restrictive. In this work, he explored the human qualities of this abstracted figure with complete freedom of expression, reveling in the use of thick, tactile paint and unfettered brushwork. Appel’s liberatory approach captured the essence of this small figure, who exudes vulnerability, yet at the same time bristles with energy.

This lot is accompanied by a certificate of authenticity dated November 9, 2005, from the Opera Gallery.

ESTIMATE: \$20,000 – 30,000





51 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

The Ponderer

oil on board, signed and on verso signed, titled, dated 1949
and inscribed *Toronto / Jack Bush Estate / P-38*,

October 1948

32 ½ x 27 ¼ in, 82.5 x 69.8 cm

PROVENANCE

Collection of the Artist

Estate of the Artist

Private Collection, Toronto

LITERATURE

New Paintings by Jack H. Bush, Gavin Henderson Galleries,
1949, listed

EXHIBITED

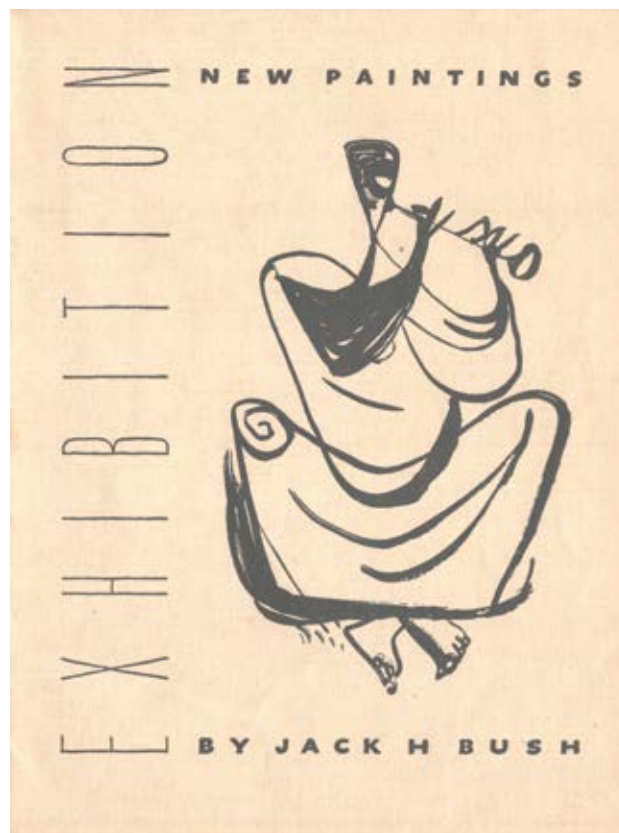
Gavin Henderson Galleries, Toronto, *New Paintings by
Jack H. Bush*, October 17 – 29, 1949, catalogue #15

THE PONDERER BELONGS to a critical moment in Jack Bush's life, when he was more existential than ever before in his art. He was about 40 years old, and the pressures of family life, work life and his own artistic ambitions collided. Painting became a pathway to self-exploration, and eventually solace. It was through therapy, in 1948, that he began to paint freely, without any preconceived plan. He allowed his immediate feelings to take the lead.

Before the end of World War II, Bush typically painted portraits and landscapes, along with his daily work as a commercial artist. Although some figurative work continued through the late 1940s and early '50s, Bush was increasingly driven to release his inner feelings through painting. His paintings of this time attest to a difficult period in his life, with titles such as *Struggling Spirit*, *The Long Night* and even one called *Depression*, which was later retitled as *Man in a Mood*.

While Bush inscribed the back of *The Ponderer* with a date of 1949, his record book of paintings specifies a date of October 1948. In the fall of 1948, Bush made four other paintings that match the tone and stylistic approach of *The Ponderer*. Some months later, around April 1949, more robed figures appeared in Bush's paintings, but they are notably more joyful and specific in character than they are psychological (e.g., *Flute Player in Sun*). Another robed figure by Bush appeared on the cover of the pamphlet for his 1949 exhibition at the Gavin Henderson Galleries, in Toronto, titled *New Paintings by Jack H. Bush*. *The Ponderer* was among the exhibition's 32 paintings, which the gallery described as "provocative." Six of these paintings are now in the collection of the Art Gallery of Ontario.

The opening of his show at the Gavin Henderson Galleries marked the end of a hiatus, since Bush's work had not been shown in a solo exhibition for about two years. The remarkably introspective nature of the titles for his paintings on exhibit read like an apology for a period of soul-searching: titles such as *Agony*, *Transition*, *Exploration*, *The Struggle*, *Tangle*, *Out of the Woods*, *Childhood*, *Strange Land*, *Rising Spirit*, *Floating Spirit*, and more. The deeply personal honesty of this body of work makes



Gavin Henderson Galleries, Toronto, *New Paintings by Jack H. Bush*, 1949, catalogue cover
Courtesy of Sarah Stanners

it compelling and, at the same time, the slightly abstract style makes it more universal, so the viewer can connect.

The Ponderer expresses the unique capacity of humans to be contemplative. While the title is explicit, the figure's action of thinking is also described in his pose, with one hand on his chin and the other on his knee. He is framed by a mountain range and another meditative figure, thus placing the thinker between man and nature, or intellect and instinct. For the artist, *The Ponderer* represented his own journey into self-reflection and a profoundly meaningful shift in his approach to painting; Bush began to paint from within.

We thank Dr. Sarah Stanners, director of the *Jack Bush Catalogue Raisonné*, contributor to the Bush retrospective originating at the National Gallery of Canada in 2014, and assistant professor at the University of Toronto, Department of Art History, for contributing the above essay.

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

ESTIMATE: \$20,000 – 30,000



52 Fernando Botero

1932 – Colombian

Girl Reading Her Diary

pastel and graphite on paper, signed and dated 1975
and on verso titled and dated on the Russeck Gallery label
51 3/8 x 71 3/8 in, 130.5 x 181.9 cm

PROVENANCE

Marlborough Gallery, New York
Sold sale of *Latin American Art*, Sotheby's New York,
November 20, 2003, lot 132
Russeck Gallery, Florida, 2005
Property of an Important Estate, British Columbia

LITERATURE

Sam Hunter, *Fernando Botero*, Marlborough Gallery, 1975,
listed page 10 and reproduced page 37
Germán Arciniegas, *Fernando Botero*, 1977, pages 51 and 53
Carter Ratcliff, *Botero*, 1980, reproduced page 242
Marie-Pierre Colle, "Fernando Botero," *Latin American Artists
in Their Studios*, 1994, pages 40–42
Carlos Fuentes, *Botero Women*, 2003, reproduced page 40

EXHIBITED

Marlborough Gallery, New York, *Fernando Botero*,
November 7–29, 1975, catalogue #21

"MY IDEAS ABOUT art transform the reality that is my subject matter," Fernando Botero reflected in the late 1970s. "I create my subjects somehow visualizing them in my style. I start as a poet, put the colours and composition down on canvas as a painter, but finish my work as a sculptor taking delight in caressing the forms." These inspired incarnations—"Boteromorphs," colloquially—have encompassed military generals and bourgeois gentlemen, brave bullfighters and plucky circus performers. But Botero has long lavished his women with special endearment, describing their shapely figures with charming felicity and indulgence. From ingenue and courtesan to matriarch and madonna, these women radiate warmth and languor, their bodies benevolently and ostentatiously oversized. "The problem is to establish where the pleasure comes from when you look at a painting," Botero explained. "For me, it is the exaltation of life communicated by the sensuality of forms. Then, my formal problem is to create sensuality through forms."

Botero's profuse, *sui generis* style gained cohesion by the mid-1960s as he assimilated various influences and refined the lush, exalted proportions of his eponymous figures. Scraping by in New York, in the shadow of Abstract Expressionism and Colour Field painting, he cycled back to the old masters he had earlier encountered in Europe—Titian and Tintoretto; Domenico Veneziano and Piero della Francesca—and their extraordinary handling of colour and tone. He found similar delight with nineteenth-century French painters, whose iconic subjects—Édouard Manet's picnickers, Pierre Bonnard's bathers—he recast in Boteromorphic terms. *Girl Reading Her Diary* pays subtle homage to Pierre-Auguste Renoir's painting *Girl Reading* (circa 1890, Museum of Fine Arts, Houston)—on view in New York in 1970—in its luminous palette and in the studied spontaneity of its adolescent subject. Botero's choice of pastel, a medium at which Renoir excelled and which he favoured for informal portraits of women and children, suggests additional affinities with Impressionism's lively, shimmering colour. Botero moved to Paris

in 1973, following more than a decade in New York, and his return to Europe doubtless brought its venerable painterly traditions—virtuoso colour, tactile values—back to the fore.

"Color forced me to be imaginative," Botero has acknowledged, delighting in the challenge of chromatic "exigencies" and the ways in which "a texture begins to be created" as pigments interact and evolve. "Color is one of those key elements," he continued. "It illuminates the picture. It intensifies the vision of life. I find the solution for the painting by looking for the solution of the color. When the color finds equilibrium, at that moment a tranquility is produced in the painting, and the work is finished." This happy consummation is magnified by scale—"ample forms permit me to create large fields of color," Botero allows—and by the integrity of the pigments themselves: "The painter has to maintain very close to himself the idea that each thing has its real color, and this is its natural matrix, the color that it has before the arrival of shade and light." The blurry bottom of a framed painting, centred at the top of *Girl Reading Her Diary*, hints at an impressionistic colour chart, perhaps an allusion to the artist's careful calibrations of light and shadow.

Botero achieves a serendipitous resolution of colour in *Girl Reading Her Diary*, harmonizing amiably reddish pigments—from burnt-carmine wall to apricot Chippendale-style sofa—within a softly sumptuous environment. Cocooned by tufted cushions, the *jeune fille* lies casually with head on hand, the curve in her arm balanced by her opposite leg, tilted upward to show off a dainty pink shoe that matches the bow in her hair. Light ochre accents, from the sinuous frame of the sofa and the trim of her curve-clinging dress to the yellowing pages of an open book, relieve the all-over saturation of red. Botero has perfected this refined, monochromatic sophistication, showing his dexterity with the tonal values and satiny textures of red in monumental pastels, such as the present work, as well as in sanguine (red chalk) drawings. A number of oil paintings from this period, among them *Melancholic Transvestite* (1970) and *Lovers on a French Sofa* (1972), bear resemblance to *Girl Reading Her Diary* in their rubicund palette and composition. "With fewer colors, you maintain the impression that the painting has a lot of color," Botero once remarked. "I love simple colors that have light modulations, subtle... Colors experience friendship, and they produce an atmosphere. And, when there is atmosphere, there is poetry."

Sam Hunter, on the occasion of Botero's exhibition at New York's Marlborough Gallery, at which *Girl Reading Her Diary* was first shown, wrote, "Close in spirit to Goya, he similarly evokes the magical textures of worldly luxury and sensuous surface, whether of depicted fabric, opulent flesh or pigment itself." Hunter continued, "With a matching irreverence worthy of his model, he delineates the brutish physiognomy of a dissolute and vicious society." Botero reserved his sharpest satire for Latin America's strongmen, approaching provincial society subjects and sundry everywomen with comparatively mild endearment, relishing their foibles and bourgeois affectations. Studiously precocious, the winsome subject of *Girl Reading Her Diary* basks in a genteel, rose-tinted world, her pillowy figure a throwback to a Rubenesque amplitude and femininity. "The function of the artist is to exalt this sensuality in life," Botero has long insisted. "Nature is, in general, arid and brittle. The artist gives it voluptuousness."

We thank Abigail McEwen, Associate Professor, Latin American Art at the University of Maryland, for contributing the above essay.

ESTIMATE: \$225,000 – 275,000



53 William Ronald

P11 RCA 1926 – 1998

The Miraculous Jungle

oil on linen, signed and on verso titled, dated 1962 and inscribed #28 on the Confederation Centre Art Gallery exhibition label and R-267

80 x 60 in, 203.2 x 152.4 cm

PROVENANCE

Kootz Gallery, New York

Lawrence Bernhardt, New York, acquired from the above in 1976

A gift from the above to the present Private Collection, British Columbia

LITERATURE

Barry Callaghan, *Ronald: 25 Years*, Robert McLaughlin Gallery, 1975, listed, titled as *Miraculous Jungle No. 2*, unpaginated

EXHIBITED

Robert McLaughlin Gallery, Oshawa, *Ronald: 25 Years*, January 16 – February 16, 1975, traveling in 1975 – 1976 to the Musée d'art contemporain de Montréal; Rodman Hall Arts Centre, St. Catharines; Beaverbrook Art Gallery, Fredericton; Confederation Centre Art Gallery & Museum, Charlottetown; Edmonton Art Gallery; Burnaby Art Gallery; and Art Gallery of Windsor

Vancouver Art Gallery, *Lights Out! Canadian Painting from the 1960s*, February 18 – April 29, 2012

WILLIAM RONALD ENCOURAGED the Simpson's department store to include abstract art in its furniture showrooms in 1953. His thinking was that exposure to abstract imagery in a familiar environment was the key to its acceptance. The result was *Abstracts at Home*, an exhibition that led directly to the founding of the Painters Eleven in 1953. Instead of following through in Canada, however, Ronald soon moved to New York, where he adopted a similar strategy. Robert Beverly Hale, the first curator of the department of contemporary American art at the Metropolitan Museum of Art, introduced him to fashion photographer Ingeborg de Beausacq. She acquired a work entitled *Bastille* (1956) for her very contemporary New York apartment, photographs of which look like a Simpson's display on steroids.

Bastille is an example of what would become critically acclaimed as “central image” paintings. These functioned by creating what Ronald called one big “pow”—images with a strongly concentrated cluster of forms framed by a periphery treated in visually distinct ways.¹ The motif had started to fascinate him in the second half of the 1950s, when he was inspired by Rembrandt's *Slaughtered Ox* (1655, collection of the Louvre) or, perhaps, variations of it by earlier expressionist Chaim Soutine, one of which hangs in the Albright-Knox Art Gallery, in Buffalo.²

De Beausacq introduced Ronald to Sam Kootz, whose gallery represented many of the more celebrated abstract artists—like Franz Kline, who practised a painterly, “hot” expressionism that was about the emotional, broad gestures involved in a painting's creation, rather than preconceived ideas. Ronald's work fit easily into this “hot” category. By the early 1960s, however, fashionable taste in the art market began to swing towards much “cooler” art forms, like Pop Art and what would later become known as post-painterly abstraction. For years, Kootz had been supportive of Ronald in a variety of ways, but Ronald felt in the early 1960s that the gallerist overstressed smaller, more decorative works instead of the bursts of pictorial energy on a grand scale Ronald still preferred.

The Miraculous Jungle, painted in 1962, shows Ronald just beginning to adjust his style to accommodate these shifting tastes, while still retaining his characteristic central image. In place of the heavily textured surfaces and scumbled, irregular edges of the 1950s, Ronald's application of paint is slightly thinner, and the contours of the forms are tidier. His colour choices are still strong—the strident reds and yellows are clearly there to make a bold visual statement—but the whole is tempered by the surrounding off-white patches, which contain the boundaries of the central image and define a plane from which the coloured forms seem to recede into space. The result offers a strong central image, and I would argue that there is still a vestigial allusion to the “slaughtered ox” motif, with a black ovoid interrupting the red and white patches near the top to create two raised, red “legs.” In fact, the work is reminiscent of Soutine's *Carcass of Beef* (1925) in the Minneapolis Institute of Art, especially when flipped horizontally, at which point one sees two U-shaped forms rising in the lower half of both images.

It is hard to say why the work is called *The Miraculous Jungle*. Ronald tended to give titles by subjective association after the fact. He had given a 1955 work of very different character the same title. That one had been purchased by Gilbert Bagnani, a classical archaeologist, and his wife Stewart, an art historian, and it was shown in an exhibition entitled *Toronto Collects* at the Art Gallery of Toronto in 1961. Perhaps he was trying to repeat this success in 1962.

We thank Robert Belton, author of *The Theatre of the Self: The Life and Art of William Ronald* and Associate Professor, Art History, Faculty of Creative and Critical Studies, University of British Columbia, Okanagan Campus, for contributing the above essay.

1. Robert Belton, *The Theatre of the Self: The Life and Art of William Ronald* (Calgary: University of Calgary Press, 1999), 37.

2. *Ibid.*, 44.

ESTIMATE: \$40,000 – 60,000



54 William Paterson Ewen

AANFM RCA 1925 – 2002

Lifestream

oil on canvas, signed and dated 1958
50 × 58 ½ in, 127 × 148.6 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Lenore Crawford, "Ewen's Life Stream Art on Display at City Museums," *London Free Press*, September 9, 1969, page 41
Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*, Mendel Art Gallery, 1987, page 24

IN 1958 PATERSON EWEN was living in Montreal, in the milieu of that city's vital abstract painting community, where the Automatists and the Plasticiens were a dominant influence. Although he was inspired by their explorations of abstraction, Ewen was not

formally tied to these groups. Ewen's *Lifestream* series demonstrated a shift from his previous abstract work, and as Matthew Teitelbaum observed, "At the time of their exhibition, and afterward, the *Lifestream* works were categorized, in the hybrid ground between gesture and geometric form, as lyrical abstractions." In this series, bands of flattened colour traversed the canvas horizontally across colour fields painted in a brushy, scumbled manner. Soft edges and irregular forms echoed organic growth, and the *Lifestream* works suggest naturalistic sources—the shapes and movement of landscape. In a review of his work in 1969, Ewen revealed that contained in this series was his belief that a life stream or life force flows through all nature like an electric current. In *Lifestream*, an outstanding work from this series, the two circular motifs interject themselves into the horizontal flow, asserting their presence against the richly coloured bands and softly glowing ground.

ESTIMATE: \$25,000 – 35,000



55 Raymond John Mead

CGP CSGA P11 1921 – 1998

Summer

oil on canvas, signed and dated 1959
and on verso titled and inscribed *N.F.S.*
45 × 48 in, 114.3 × 121.9 cm

PROVENANCE

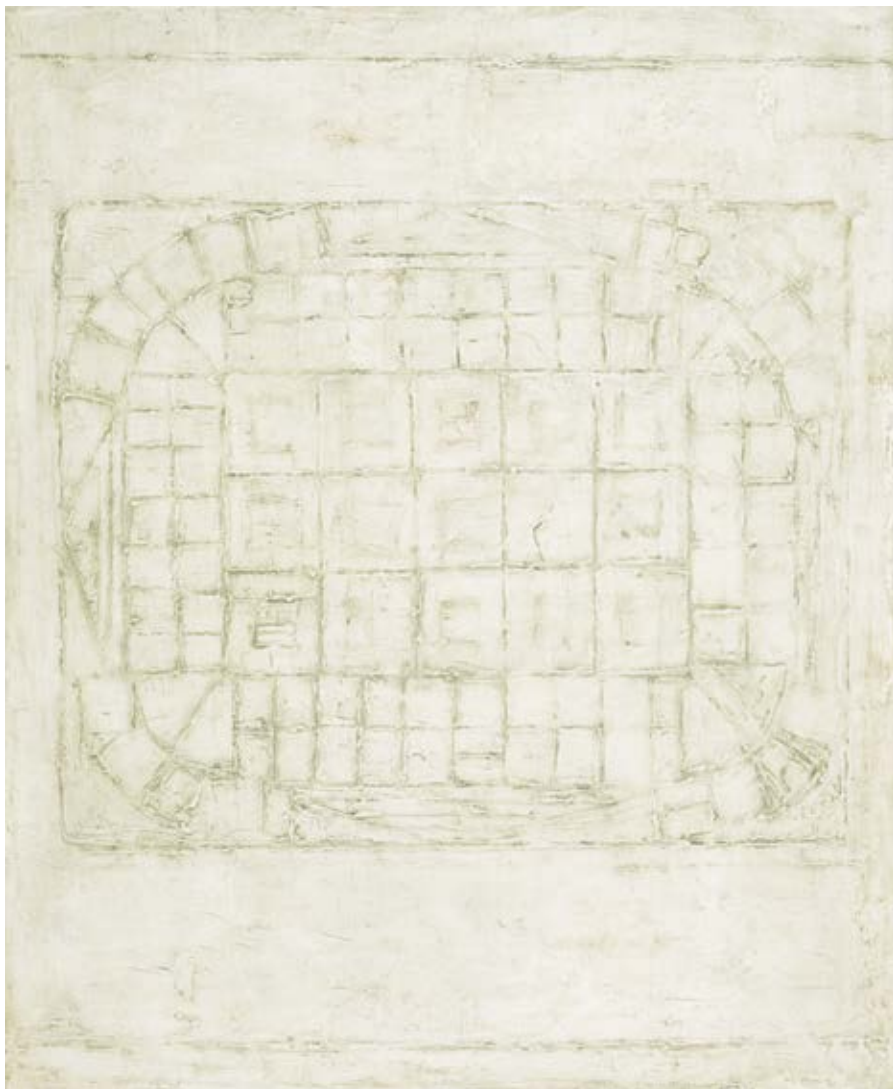
Private Collection, Toronto
Sold sale of *Canadian Post-War & Contemporary Art*, Heffel
Fine Art Auction House, September 29, 2007, lot 32
Private Collection, Toronto

WHILE SERVING AS an Royal Air Force officer in the Second World War, Ray Mead suffered a near-fatal incident; after that, he was stationed in Hamilton. The vast North American landscape captured his spirit, echoing through his paintings, as in *Beauvilliers Summer*, which was included in the National Gallery of

Canada's 1992 – 1993 traveling show *The Crisis of Abstraction in Canada: The 1950s*. This striking 1959 canvas, while stylistically similar, employs Mead's favourite colours—shades of orange and green with tightly controlled black lines exuding energy and warmth.

A member of Painters Eleven, Mead was educated at the Slade School of Fine Art, in London, which encouraged his development of a restless formalism where one painterly decision informed the next. He was known to stare at his paintings for hours until struck with a solution, at which point he would jump up and exclaim, "Okay, Mead! Do it!" As he would sit and reflect after a day's work in the studio, new areas of interest would reveal themselves to him. For the viewer, Mead's works are completed through prolonged viewing; their essence as abstract images, beyond simply paint on canvas, continues to open and unfold through our intention and active looking.

ESTIMATE: \$15,000 – 25,000



56 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

Untitled

oil on canvas, signed, circa 1963

24 x 20 in, 61 x 50.8 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 115

KAZUO NAKAMURA WAS a founding member of Toronto's Painters Eleven, which emerged in 1953. His work evolved from monochromatic abstracted landscapes produced during the Painters Eleven period to abstract works founded on patterns and grids, reflecting inner structures such as magnified views of cellular matter, mathematics or the motions of waves. Science was important to Nakamura—one of the most important influences on his work was Bauhaus teacher László Moholy-Nagy, whose interest in connecting art and science paralleled his own. Nakamura found such things as scientific photographs of subatomic particle tracings fascinating; he stated, "I think there is a sort of fundamental pattern in all art and nature." Later in the 1950s and during the 1960s, Nakamura's string, inner structure and block structure paintings manifested his scientific interest in pattern. Like the string paintings, *Untitled* is monochromatic in hue, predominantly a pale clayish colour underlaid with a greyish green revealed in the outlines. Deliciously textural, this work has a scumbled, malleable look to the ground, and the soft geometric forms repeat in varying sizes. Subtle yet compelling, *Untitled* is an outstanding example of Nakamura's unique voice in Canadian modernism.

ESTIMATE: \$20,000 – 25,000



57 Jacques Hurtubise

ARCA SAPQ 1939 – 2014

Annette

acrylic on canvas, on verso signed, titled and dated 1968
68 x 68 in, 172.7 x 172.7 cm

PROVENANCE

Acquired directly from the Artist by the
present Private Collection, 1970

FROM THE AGE of 17, Jacques Hurtubise devoted his whole life to his art. A hard-working, passionate man, he had an impressive exhibition history, which included having his first solo show at age 21, at the Montreal Museum of Fine Arts, the same year he won a scholarship to study in New York. He began using the hard-edge technique during the 1960s, and this would become his

signature style. He used masking tape and a knife to create highly controlled works that appear geometric in pattern but which are, actually, free-form. The cut-out “splashes” of paint reflect his lifelong interest in the effects of water.

Above all, Hurtubise’s work is about colour, and *Annette* is an enchanting, calm painting from 1968, created in the year after the 1967 *Bienal de São Paulo*, where he represented Canada alongside Jack Bush. Although pink was a favourite colour, he experimented with all colours that veer towards the limits of the human eye’s capabilities, including pale yellows and chartreuse green. The following year he developed his colour experiments even further with works using neon light bulbs, before returning to his favoured canvas and paint.

Please note: each side measures 67 ⁷/₈ inches.

ESTIMATE: \$20,000 – 30,000



58 Ronald Albert Martin

1943 –

A Face Facing a Face

acrylic on canvas, on verso signed,
titled, dated Nov. 1974 and inscribed
ABBA 75/6 – 0141 / #11 / 2/7 / C
84 × 66 in, 213.4 × 167.6 cm

PROVENANCE

Carmen Lamana Gallery, Toronto
Canada Council Art Bank, Ottawa
Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery
of Nova Scotia, 2007, page 284, reproduced page 282

IN 1974, RON MARTIN began his series of *Black Paintings*, of which *A Face Facing a Face* is a magisterial example. In these vigorously textural works, Martin poured the paint directly on a

canvas laid on the floor, pushing the masses of pigment around using a brush and his hands—as he said, “It’s just simply a direct, spontaneous experience.” When such a canvas was hung on a wall, gravity intervened and paint sagged. Martin approved, commenting, “I’ve always been very interested in change and I like the fact that the painting in its drying, changes constantly.” Although Martin employed a scientific approach, such as using one colour, a predetermined amount of paint, and a fixed period of time to execute the works, nevertheless he spoke of “making the unconscious conscious,” thus imbuing these canvases with enigmatic emanations. In the *Black Paintings*, Martin knows we will go beyond their minimal appearance in our response to them. As James D. Campbell wrote, “Martin’s work enjoins us to become creative beings by convincing us that perception itself can become a truly creative act.”

In 1978, Martin represented Canada at the *28th Venice Biennale* exhibiting works from his *Black Paintings* series.

ESTIMATE: \$30,000 – 40,000



59 Adolph Gottlieb

1903 – 1974 American

Untitled #74

acrylic on paper, signed, dated 1967 and inscribed 74
and on verso titled and dated on the Marlborough-Gerson
Gallery label and inscribed 6774 and 3371F
15 x 20 in, 38.1 x 50.8 cm

PROVENANCE

Marlborough-Gerson Gallery, New York
Dunkelman Gallery, Toronto
Al Pynch, Alberta
Private Collection, Victoria

KNOWN FOR HIS abstract paintings of distilled visual articulation, Adolph Gottlieb was a critical figure in post-war American art. In 1935, Gottlieb, alongside Mark Rothko, exhibited with a group known as “The Ten.” Their championing of abstraction challenged the institutional status quo, catalyzing the spread of modern art in New York and setting the stage for Abstract Expressionism.

Beginning in 1956, at the height of Cold War anxieties, Gottlieb almost exclusively painted his celebrated *Burst* series, perhaps one of the most poignant allusions to the atomic blast in post-war art. This untitled work from 1967, originally exhibited at the Marlborough-Gerson Gallery, in New York, continues from this series of works, in which Gottlieb would paint an orb-like shape in the sky, hovering above a ground of tangled calligraphic markings. For years he explored variations of this dynamic binary in depth, dividing the canvas in two with an imaginary horizon in the centre. Gottlieb conceived of this pictorial landscape structure as elemental in its opposition, through which profound dualities could be considered, such as heaven and hell, cycles of creation and destruction, and life and death.

ESTIMATE: \$20,000 – 30,000

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- 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 themselves 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. The Buyer acknowledges that the Buyer has not relied on the Auction House, its statements or descriptions in regard to determining whether or not to purchase a Lot. The Buyer understands it is incumbent upon the Buyer to inspect the Lot and hire any necessary experts to make the determination as to the nature, authenticity, quality and condition of any 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 Authorization Form for Property 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. Proceeds received from the insurance shall be the extent of the Auction House's liability for any loss, damage or diminution in value.

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 that the Auction House or the Consignor 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 or consigned by 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 that 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 their agent, whether express or implied;
- 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; and
- j) All the above rights and remedies granted to the Auction House may be assigned to the Consignor at the Auction House's discretion. Further, the Auction House may disclose to the Consignor the Buyer's identity, contact information and other such information as the Consignor may need in order to maintain a claim against the Buyer for non-payment.

10. No Warranty

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 or 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 or through Heffel's live auction online bidding platform, 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. Failure by the Buyer to obtain any necessary export license shall not affect the finality of the sale of the Lot or the obligations 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 (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. You, as the Consignor, are the owner of the Lot or a joint owner of the Lot acting with the express permission of all of the other co-owners, or, if you are not the owner of the Lot:
- (i) You have the permission of the owners to sell the property under the terms of this Agreement and the Buyer's Agreement;
 - (ii) You will disclose to the owner(s) all material facts in relation to the sale of the Lot;
 - (iii) You are irrevocably authorized to receive the proceeds of sale on behalf of the owner(s) of the Lot;
 - (iv) You have or will obtain the consent of the owner(s) before you deduct any commission, costs or other amounts from the proceeds of sale you receive from the Auction House;
 - (v) You have conducted appropriate customer due diligence on the owner(s) of the Lot in accordance with any and all applicable anti-money laundering and sanctions laws, consent

to us relying on this due diligence and will retain for a period of not less than five (5) years the documentation and records evidencing the due diligence;

- (vi) You will make such documentation and records (including originals, if available) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. The Auction House will not disclose such documentation and records to any third parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws; and
 - (vii) You and your principal (if any) are not aware of, nor are you knowingly engaged in any activity designed to facilitate tax evasion or tax fraud.
- b) At the time of handing over the Property to us, you have met all import and export requirements of all applicable law. You are not aware that anyone else has failed to meet these requirements;
- c) The Property and any proceeds of sale paid to you pursuant to this Agreement will not be used for any unlawful purpose and are not connected with any unlawful activity;
- d) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer for breach of its representations, warranties and obligations set forth herein and against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- e) 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
- f) The Consignor shall reimburse the Auction House in full and on demand for all costs, Expenses, judgment, award, settlement, or any other loss or damage whatsoever made, including reasonable legal fees incurred or suffered as a result of any breach or alleged breach by the Consignor of Conditions or its obligations as set forth in this Agreement.

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 including but not limited to:
- (i) the costs of packing the Lot and transporting it to the Auction House, including any customs, export or import duties and charges;

- (ii) if the Lot is unsold, the costs of packing it and returning it to the Consignor, including any customs, export or import duties and charges;
 - (iii) the costs of any restoration to the Lot that has been agreed by the Consignor in advance;
 - (iv) the costs of any framing and/or unframing, and any mounting, unmounting and/or remounting, if applicable for the Lot;
 - (v) the costs of any third-party expert opinions or certificates that the Auction House believes are appropriate for the Lot;
 - (vi) the costs of any physically non-invasive tests or analyses that the Auction House believes need to be carried out to decide the quality of the Lot, its artist or that it is authentic; and
 - (vii) the costs of photographing the Lots for use in the catalogue and/or promoting the sale of the Lot or auction.
- 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, THE AUCTION HOUSE SHALL HAVE NO LIABILITY OF ANY KIND FOR ANY LOSS, THEFT, DAMAGE, DIMINISHED VALUE TO THE LOT WHILE IN ITS CARE, CUSTODY OR CONTROL, and the Lot 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 Insurance 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. The actual proceeds received from the Auction House's insurance shall be and shall represent the sole liability of the Auction House for any damages, loss, theft or diminished value of the Lot. Under no circumstances shall the Auction House be liable for any special,

consequential, incidental or indirect damages of any kind or lost profits or potential lost profits.

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 (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 third-party storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right

to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the incurred Expenses by the Auction House exceed the sums received from the sale of the Lot, the Buyer shall be liable for the difference between the sums received and the Expenses. 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 at the Consignor's expense; 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 their 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 the Consignor has the right to grant to the Auction House, and the Consignor does hereby grant to the Auction House, a non-exclusive, perpetual, fully paid up, royalty-free and non-revocable right and permission to:

- a) reproduce (by illustration, photograph, electronic reproduction, or any other form or medium whether presently known or hereinafter devised) any work within any Lot given to the Auction House for sale by the Consignor; and
- b) use and publish such illustration, photograph or other reproduction in connection with the public exhibition, promotion and sale of the Lot in question and otherwise in connection with the operation of the Auction House's business, including without limitation by including the illustration, photograph or other reproduction in promotional catalogues, compilations,

the Auction House's Art Index, and other publications and materials distributed to the public, and by communicating the illustration, photograph or other reproduction to the public by telecommunication via an Internet website operated by or affiliated with the Auction House ("Permission"). Moreover, the Consignor makes the same warranty and representation and grants the same Permission to the Auction House in respect of any illustrations, photographs or other reproductions of any work provided to the Auction House by the Consignor. The Consignor agrees to fully indemnify the Auction House and hold it harmless from any damages caused to the Auction House by reason of any breach by the Consignor of this warranty and representation.

D. GENERAL CONDITIONS

1. The Auction House as agent for the Consignor is not responsible for any act, omission or 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 their bid.
4. The Auctioneer may open the bidding on any Lot below the Reserve by placing a bid on behalf of the Auction House. The Auctioneer, on behalf of the Auction House, may continue to bid up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other bidders.
5. 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.
6. 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.
7. 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 delivered by a recognized overnight delivery service with a signature required.
8. 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.
9. The Auction House will not accept any liability for any failure or errors that may occur in the operation of any online, telephonic, video or digital representations produced and/or broadcasted during an auction sale.

10. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein. Any dispute, controversy or claim arising out of, relating to, or in connection with this Agreement, or the breach, termination, or validity thereof (“Dispute”), shall be submitted to for mediation in Vancouver, British Columbia, Canada. If the Dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the Dispute shall be submitted for final and binding arbitration to the British Columbia International Commercial Arbitration Centre, with such Dispute to be resolved pursuant to its Rules and procedure. The arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitration proceedings will be English. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets.
11. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
12. 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.
13. 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 GALLERY LIMITED 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.6.

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	☐	Denotes that additional information on this lot can be found on our website at www.heffel.com
LP	Les Plasticiens	φ	Indicates that Heffel owns an equity interest in the Lot or may have funded all or part of our interest with the help of a third party. Additionally Heffel may have entered into arrangements to provide a Consignor a guaranteed Reserve bid. A guaranteed Reserve bid may have funded all or part with a third-party guarantor.
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 four decades of change, since 1978, 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.

HEFFEL GALLERY LIMITED

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

To order, return a copy of this form with a cheque payable to:
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Billing Information

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EXPIRY DATE

CVV NUMBER

SIGNATURE

DATE

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

COLLECTOR PROFILE FORM

Please complete this Collector Profile Form to assist us in offering 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 _____

ABSENTEE BID FORM

Heffel recommends submitting your absentee bid form via e-mail to bids@heffel.com for expedited service. Alternatively, please sign and return this form via fax to 1-888-732-6505.

SALE DATE

BILLING NAME

ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

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I request Heffel Gallery Limited (“Heffel”) 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 calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand that Heffel 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 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 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 catalogue.

I agree to receive e-mails from Heffel. You can withdraw consent at any time. Your consent is sought by Heffel, 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

To be sure that bids will be accepted and delivery of Lots not delayed, bidders not yet known to Heffel must supply a bank reference letter at least 48 hours before the time of the auction. All Absentee Bidders must supply a valid VISA, MasterCard or Union Pay number, expiry date and CVV number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

I authorize the above financial institution to release information to Heffel and to discuss with them particulars of my financial condition and typical transactions conducted.

SIGNATURE DATE

To allow time for processing, Absentee Bids should be received at least 24 hours before the sale begins. Heffel 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 GALLERY LIMITED

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

SHIPPING AUTHORIZATION FORM FOR PROPERTY

Heffel recommends submitting shipping authorization and payment by logging in at heffel.com for expedited service. Alternatively, please sign and return this form via e-mail to shipping@heffel.com or via fax to 1-888-685-6505. Please contact the Shipping Department at 1-888-818-6505 for questions.

SHIPPING METHOD (CHOOSE OPTION A, B OR C)

Option A

Consolidated ground shipment (when available) to destination Heffel Gallery:

- Heffel Vancouver Heffel Calgary
 Heffel Montreal Heffel Toronto

PACKING METHOD

- Soft packed (Cardboard) Hard packed (Custom crate)

Option B

Direct shipment to address below via Heffel approved third-party carrier:

RECIPIENT'S NAME

ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

TAX ID (FOR U.S. SHIPMENTS ONLY)

PACKING METHOD

- Soft packed (Cardboard) Hard packed (Custom crate)

*Heffel's insurance does not cover Fedex shipments with glass.
Framed works will be shipped without glass.*

Option C

I do not require packing/shipping services provided by Heffel. I have reviewed Section B.4 of Heffel's *Terms and Conditions of Business* and accept all consumer tax liabilities. I authorize for my Property to be retrieved on my behalf by:

AUTHORIZED THIRD PARTY'S FULL NAME

PROPERTY INFORMATION

Lot Number Property Description

in numerical order artist / title

1 _____
2 _____
3 _____

OPTIONAL LOSS AND DAMAGE LIABILITY COVERAGE

Your Property will be insured under Heffel's insurance policy at a rate of 1.5% of the value. Heffel does not insure ceramics, frames or glass. Please review Section 3 of Heffel's *Terms and Conditions for Shipping* for further information regarding insurance coverage.

- Please **DO NOT** insure my Property while in transit. I accept full responsibility for any loss or damage to my Property while in transit.

PAYMENT INFORMATION

CREDIT CARD NUMBER (VISA, MASTERCARD OR UNION PAY)

EXPIRY DATE CVV NUMBER

Shipping costs will be provided for approval prior to shipment unless authorized below to proceed.

- No shipping quotation necessary, please forward my Property as indicated above

SIGNATURE

Signed with agreement to the above, Heffel's *Terms and Conditions of Business* and Heffel's *Terms and Conditions for Shipping*.

PROPERTY OWNER'S NAME

SIGNATURE DATE

HEFFEL GALLERY LIMITED

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

TERMS AND CONDITIONS FOR SHIPPING

Heffel Gallery Limited (“Heffel” or “Auction House”) provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner’s expense and risk pursuant to Heffel’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 Heffel does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner.

Heffel agrees to ship your Property (the “Property”), as described by sale and Lot number or such other designation on the front side of this *Shipping Authorization Form for Property*, subject to the following terms and conditions:

1. If the Property has been purchased at an auction or private sale conducted by Heffel, Heffel will not pack and ship, or release the Property, until payment in full of the purchase price for the Property, including the Buyer’s Premium and any applicable sales tax has been received in funds cleared by Heffel.
2. All packing and shipping services offered by Heffel must be preceded by a completed and signed Shipping Authorization Form for Property which releases Heffel from any liability that may result from damage sustained by the Property during packing and shipping.
3. The Property Owner agrees that Heffel’s liability for any loss or damage to the Property shall be limited according to the following terms:
 - a) Lots are only covered by insurance under the Terms and Conditions of the Fine Arts Insurance Policy provided to Heffel if the Property Owner so authorizes;
 - b) The rate of the insurance premium payable by the Property Owner is \$15 per \$1,000 (1.5% of the value). The value of insurance is determined by the High Estimate value, or Purchase Price, or Appraised Value or for the alternative amount as listed and defined under Insured Value while in transit as specified in the *Shipping Authorization Form for Property*. Heffel will charge a flat rate fee of \$40 should the value be less than \$2,500;
 - c) The value for which a Lot is insured under the Fine Arts Insurance Policy provided to Heffel in accordance with Condition 3.b above shall be the total amount due to the Property Owner in the event of a successful claim being made against the Auction House;
 - d) With regard to loss or damage, however caused, not covered by Heffel’s Insurance Underwriters, the Property Owner hereby releases Heffel, its employees, agents and contractors with respect to such damage;
 - e) Heffel does not accept responsibility for Lots damaged by changes in atmospheric conditions and Heffel shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames;
 - f) In no event will Heffel be liable for damage to glass, frames or ceramics;
 - g) If your Property is damaged in transit, please contact the Shipping Department promptly and provide photographs of the damage, retain the shipping box and materials and gather all relevant information;
 - h) If the Property Owner instructs Heffel not to insure a Lot, it shall at all times remain at the risk of the Property Owner, who hereby undertakes to:
 - (i) Indemnify Heffel against all claims made or proceedings brought against Heffel 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 Heffel for all Expenses incurred by Heffel. Any payment which Heffel shall make in respect of such loss or damage or Expenses shall be binding upon the Property Owner and shall be accepted by the Property Owner as conclusive evidence that Heffel was liable to make such payment; and
 - (iii) Notify any insurer of the existence of the indemnity contained in these *Terms and Conditions for Shipping*.

4. All such works are packed at the Property Owner’s risk and then must be transported by a Heffel 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.
5. Heffel shall have the right to subcontract other parties in order to fulfill its obligation under these *Terms and Conditions for Shipping*
6. As per section B.4 of Heffel’s *Terms and Conditions of Business*, all or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered outside of the jurisdiction of sale of the Lot. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House with shipping contracted by the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot. The Buyer agrees and shall fully indemnify the Auction House for any amount claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

PACKING OPTIONS

Soft packed

Works will be glass taped, plastic wrapped, cardboard wrapped and labeled. All fees are exclusive of applicable taxes.

- Works up to 40 united inches (height + width + depth = united inches) — \$30 per work
- Works 41 to 75 united inches — \$50 per work
- Works 76 to 150 united inches — \$100 per work
- Works 151 to 250 united inches — minimum \$150 per work

Hard packed (Custom Crate)

Custom crates are available when required or upon request. Works will be glass taped, plastic wrapped, cardboard wrapped, or divided foam packed in a custom wooden crate and labeled. All fees are exclusive of applicable taxes.

- Works up to 40 united inches (height + width + depth = united inches) — \$150 per crate
- Works 41 to 75 united inches — \$300 - \$500 per crate
- Works 76 to 150 united inches — \$500 - \$750 per crate
- Works 151 to 250 united inches — minimum \$750 per crate

International shipments as per international wooden packing restrictions may require ISPM 15 rules certified crating material to be used. Additional minimum \$200 per crate.

SHIPPING TRANSPORTATION CARRIER OPTIONS

Heffel may periodically offer consolidated ground shipments between Heffel’s offices in Vancouver, Calgary, Toronto and Montreal.

Consolidated rates, in addition to the Packing Options outlined above, between our offices are as follows. All fees are exclusive of applicable taxes.

Regional (maximum range of two provinces)

- Works up to 40 united inches (height + width + depth = united inches) — \$35 per work
- Works 41 to 75 united inches — \$50 per work
- Works 76 to 150 united inches — \$100 per work
- Works 151 to 250 united inches — minimum \$150 per work

National

- Works up to 40 united inches (height + width + depth = united inches) — \$35 per work
- Works 41 to 75 united inches — \$75 per work
- Works 76 to 150 united inches — \$150 per work
- Works 151 to 250 united inches — minimum \$250 per work

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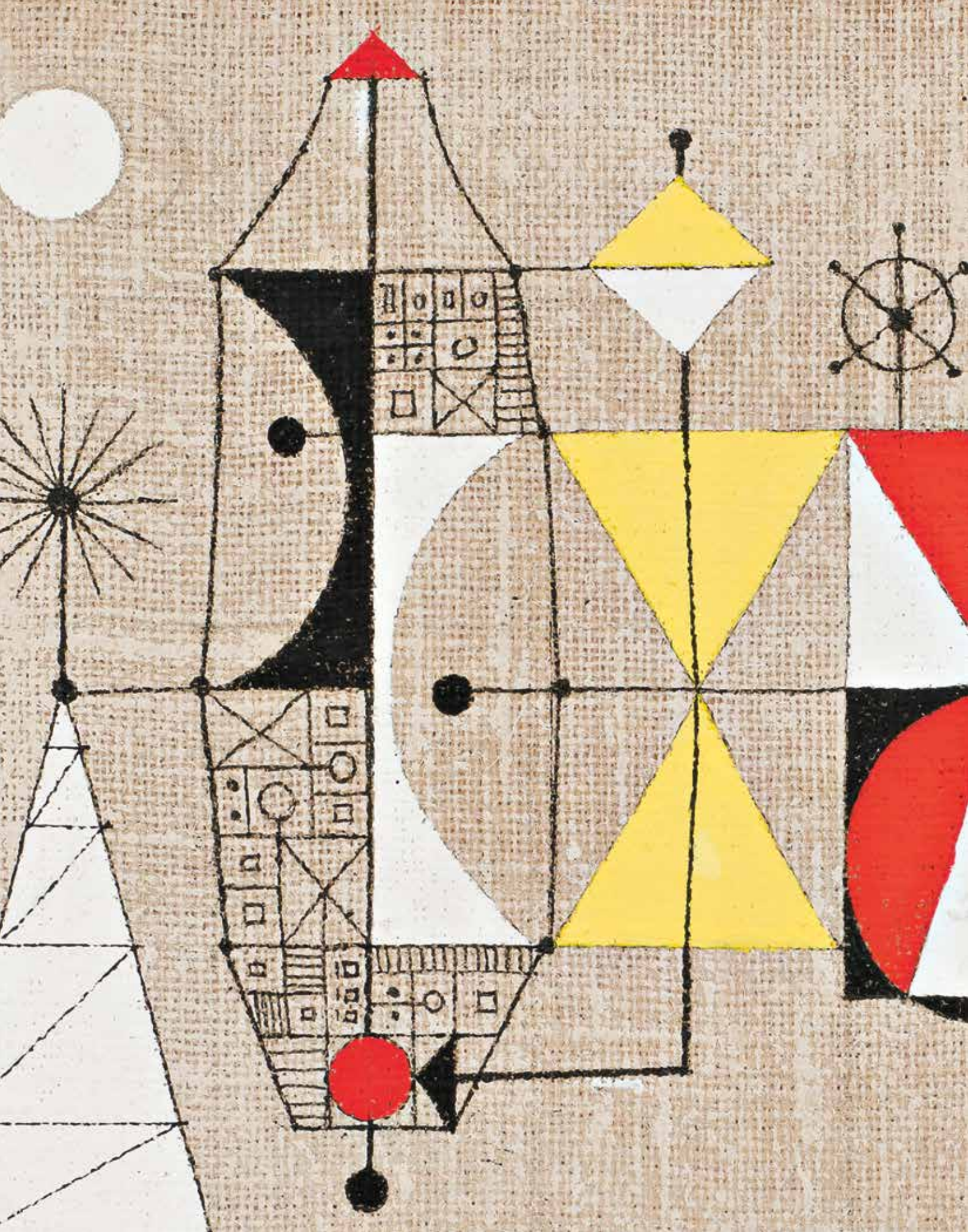














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