

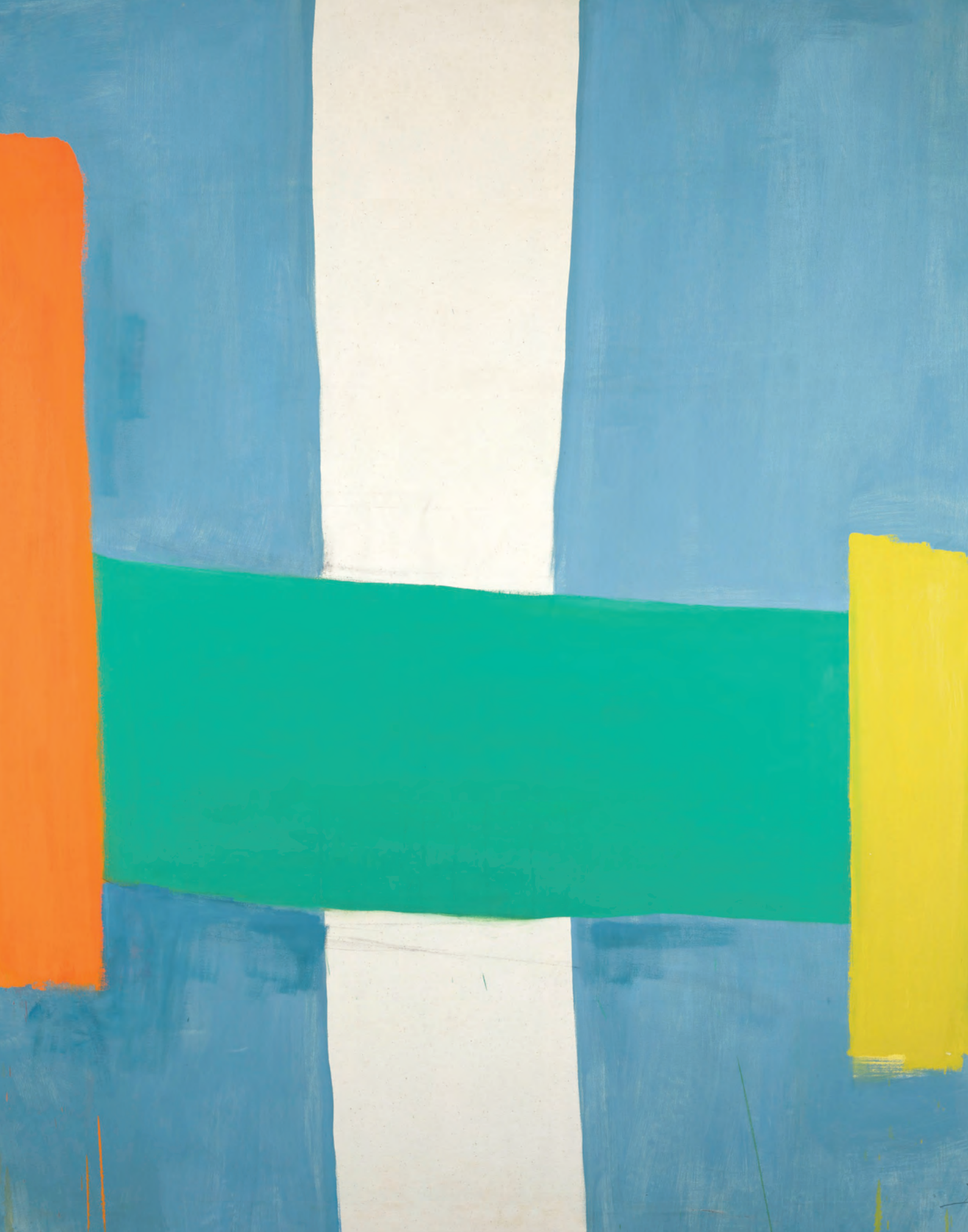


FINE
ART
AUCTION
HOUSE

Heffel

POST-WAR & CONTEMPORARY ART

SALE WEDNESDAY, NOVEMBER 20, 2024 · 2 PM PT | 5 PM ET







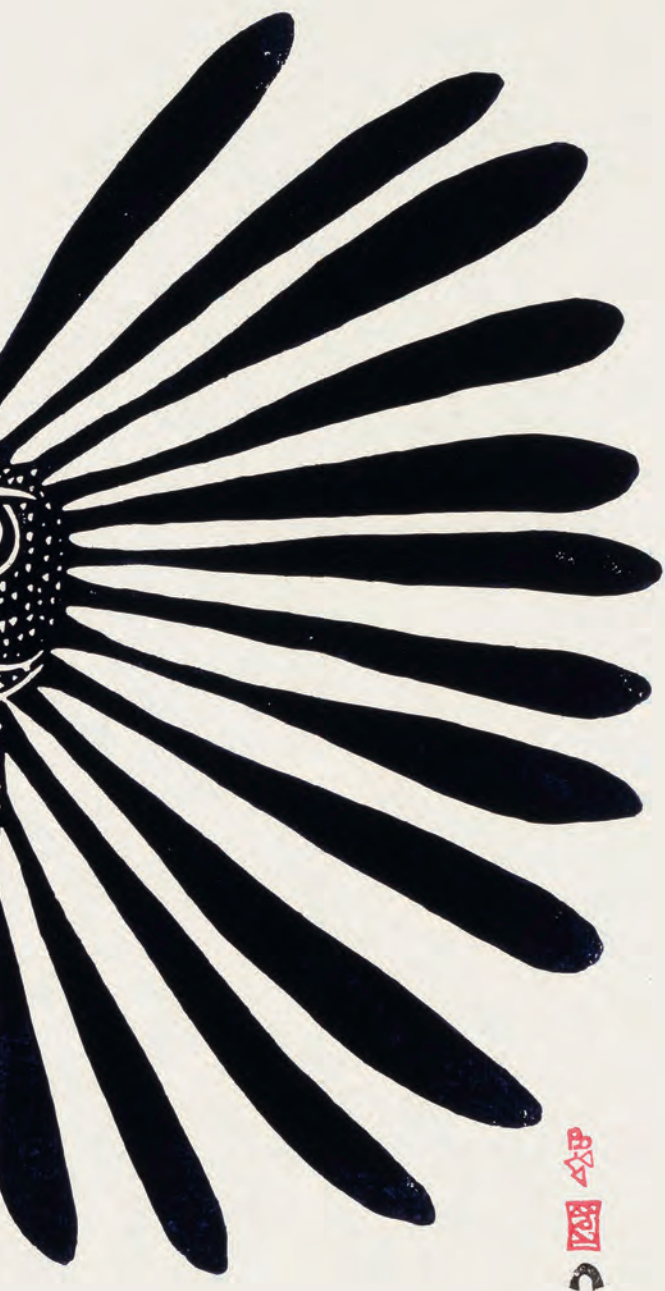




The Rooster

Black and White

1950s



POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, November 20, 2024

155 Yorkville Avenue, 2nd Floor, Units 1 & 2, Toronto

Entrance at STK, 153 Yorkville Avenue

Together with Heffel's Digital Saleroom

Registration required to attend or bid in person

Video Presentation

1:30 PM PT | 4:30 PM ET

Post-War & Contemporary Art

2 PM PT | 5 PM ET

Canadian, Impressionist & Modern Art, **followed by*
Legendary: The Collection of Torben V. Kristiansen

4 PM PT | 7 PM ET

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Heffel Gallery, Calgary

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13 Hazelton Avenue

Together with our Yorkville exhibition galleries

Tuesday, November 12 through

Tuesday, November 19, 11 am to 6 pm ET

Heffel Gallery Limited

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

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via reception

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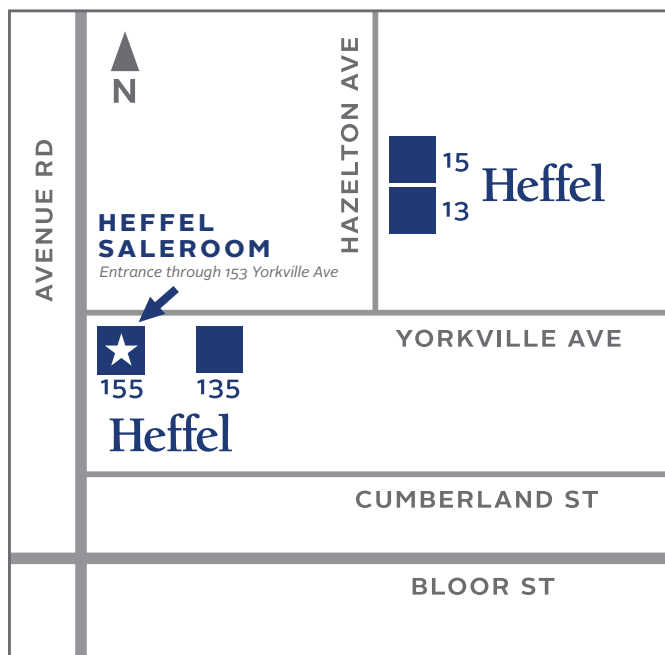
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NOTICE FOR COLLECTORS



Auction Location

HEFFEL TORONTO

155 Yorkville Avenue, 2nd Floor, Units 1 & 2, Toronto

Entrance at STK, 153 Yorkville Avenue

Together with Heffel's Digital Saleroom

Saleroom Telephone 1-888-212-6505

To attend the auction or bid in person, please contact bids@heffel.com to reserve your seat and register in advance. Complimentary food and beverages will be served.

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The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 108 through 114 of this publication.

Please visit www.heffel.com for information on which Lots will be present at each preview location, virtual auction previews and to book your in person preview appointment. Preview appointments can also be booked by calling 1-888-818-6505.

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If you are unable to attend our auction in person, Heffel recommends submitting an *Absentee Bid Form* to participate. Heffel also accepts telephone bidding, prioritized by the first received *Telephone Bid Form* and limited to available Telephone Bid Operators per Lot. Alternatively, Heffel offers online bidding in real time through our Digital Saleroom, subject to advanced registration and approval. All forms of remote bidding participation and registration must be received by Heffel at least two (2) business days prior to the commencement of the sale. Information on absentee, telephone and online bidding appears on pages 5, 118, 119 and 120 of this publication.

Live Stream

Please note that we produce a live stream of our sale beginning with a video presentation at 4:30 PM ET and the auction commencing at 5 PM ET. We recommend that you test your video streaming 30 minutes prior to our sale at www.heffel.com.

All Lots and additional images depicting the frame and verso are available at www.heffel.com.

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Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.76 US dollar, 0.68 euro, 0.57 British pound, 0.64 Swiss franc, 109 Japanese yen or 5.9 Hong Kong dollars as of our publication date.



AUCTION DETAILS

Selling at Auction

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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All items that are offered and sold by Heffel are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel charges a *Buyer's Premium* calculated on the Hammer Price as follows: 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.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 118 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least two (2) business days prior to the commencement of the sale. Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone. Digital Saleroom online bidding is available subject to pre-registration approval by the Auction House at least two (2) business days in advance of the auction.

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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 121 and our *Terms and Conditions for Shipping* on page 122 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

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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 on a prorated basis.





SALE WEDNESDAY, NOVEMBER 20, 2024 · 2 PM PT | 5 PM ET

POST-WAR & CONTEMPORARY ART CATALOGUE

FEATURING WORKS FROM

The Barbeau Owen Foundation Collection, Vancouver

The Grand Rapids Art Museum, Michigan

The Estate of Dr. Luigi Rossi

A Prominent European Private Collection

A Prominent Private Collection, Montreal

& other Important Private and Corporate Collections



Jacques Barbeau and E.J. Hughes at Departure Bay, Nanaimo, 2004, with the watercolour *Fishboats at Rivers Inlet* (lot 1)
Photo: Pat Salmon
Courtesy of the Estate of E.J. Hughes

JACQUES BARBEAU AND MARGARET OWEN BARBEAU

Buying art, like any other endeavour, requires know-how and focus. It's a stimulating pastime because, unlike others, it combines the aesthetic with the mercantile, a perfect intellectual sandwich.

—JACQUES BARBEAU¹

HEFFEL IS DELIGHTED and honoured to present this season six distinguished works from the renowned E.J. Hughes collection of the Barbeau Owen Foundation. These special works pay tribute to the remarkable relationship between a reclusive painter and his dedicated patron, Jacques Barbeau (1931–2020).

Barbeau was born in Montreal, Quebec, the youngest of three siblings. After his parents separated, he spent his early childhood living with his mother, his maternal grandfather and his older sister, Micheline. He wrote of visiting the nearby Montreal Museum

of Fine Arts, which he described as “the cultural pivot of the city.” He and his mother moved in 1943 to Vancouver, where Barbeau first attended Vancouver College and then North Vancouver High School. He later studied at McGill and ultimately graduated with a law degree from the University of British Columbia. During these years he met and fell in love with Margaret Owen of Vancouver, and the couple married in 1958.

“Jacques Barbeau... remains a totem to good taste and great humour,” wrote the journalist Peter C. Newman in 1983 in *Titans*, the third volume of *The Canadian Establishment*. Barbeau had first met Newman in 1960, when Newman invited him for dinner. Then a recent graduate of Harvard Law School, Barbeau had joined the Tax Policy Division of the Department of Finance in Ottawa. Some years later, Newman called on Barbeau for insight into the “major players” in Vancouver. When *The Canadian Establishment* was released in 1975, Barbeau was included.² A later illustrated guide described him as follows:

Jacques Barbeau is a transplanted Montrealer who has successfully entered the tightly knit Vancouver Establishment. A graduate of the University of British Columbia and Harvard, Barbeau spent five years in Ottawa with government taxation divisions and as a director of research for the Canadian Tax Foundation. He opened his own practice in Vancouver in the early 1960s; today Barbeau, McKercher, Collingwood & Hanna deals with clients around the world. Barbeau divides his time between his heritage house in Vancouver's Shaughnessy district and a summer residence in Point Roberts, Washington. He collects Leica cameras and the works of Canadian artist E.J. Hughes and is a member of the Vancouver Club.³

As the story goes, Barbeau's interest in the art of E.J. Hughes was first sparked when he saw one of Hughes's paintings reproduced on the front cover of a 1958 Vancouver telephone directory. "The painting was bold and daring," he later recalled, evoking strong feelings and capturing the "vibrant character of British Columbia."⁴ Almost a dozen years passed, in which Hughes was working steadily on Vancouver Island and Barbeau was establishing himself in Vancouver. Barbeau acquired his first Hughes after paying a visit to the Dominion Gallery in Montreal in 1969. Notably, the Dominion had represented Hughes since 1951, after art dealer Max Stern tracked him down at Shawnigan Lake. The Dominion Gallery was also well known to Barbeau, since when he was young he had lived almost next door.

Not content to simply admire his Hughes collection, Barbeau undertook to document and share the works. In the year 2000, he began to self-publish books devoted to Hughes's art along with autobiographies. One title, *A Journey with E.J. Hughes*, charmingly combines information about the artist with stories about how Barbeau accumulated his collection over fifty-odd years. First released in 2000, this title was reissued by Douglas & McIntyre in 2005 in a deluxe coffee-table edition.

When Barbeau became aware of Michael Audain's plans for a new museum of BC art in Whistler, he saw this as a perfect opportunity to bring Hughes's work to a wider audience. In 2015, he loaned 15 masterpieces to the Audain Art Museum, where they have delighted viewers in the Barbeau-Owen Gallery since 2016. Lots 1 to 6 represent a rare opportunity to acquire works by a legendary West Coast artist from a prominent BC collection.

Jacques Barbeau was a long-time friend, mentor and supporter to all of us at Heffel Vancouver. His regular visits to our Vancouver gallery were always filled with passion, inspiration, guidance, friendship and, of course, the mutual love and admiration for the great artistic master E.J. Hughes.

1. Jacques Barbeau, *Facts & Opinions: Truths & Half-Truths* (Vancouver: Barbeau Foundation, 2009), 105.

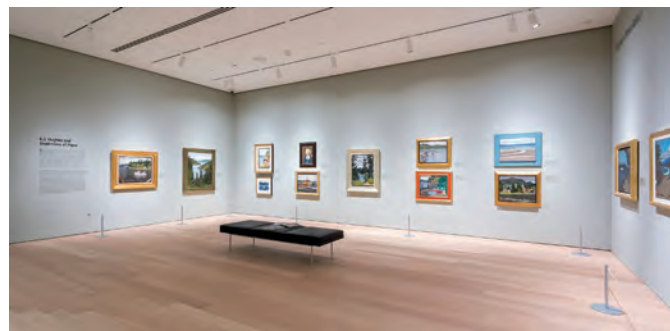
2. Ibid, 186.

3. Peter C. Newman quoted in *ibid.*, 190.

4. Jacques Barbeau, *A Journey with E.J. Hughes*, 2nd ed. (Vancouver: Douglas & McIntyre, 2005), 3.



E.J. Hughes signing copies of Ian Thom's book *E.J. Hughes* with Jacques Barbeau, 2003
Photographer unknown



Installation views of *E.J. Hughes and Depictions of Place* at the Audain Art Museum, Whistler, BC
Photos: Lara Shecter
Courtesy of Lara Shecter



1 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Fishboats at Rivers Inlet

watercolour on paper, signed and dated 2001
and on verso signed, titled and dated
20 x 24 in, 50.8 x 61 cm

PROVENANCE

Acquired directly from the Artist
Barbeau Owen Foundation Collection, Vancouver

LITERATURE

Canadian Group of Painters, Art Gallery of Toronto, 1947,
the related 1946 canvas, titled as *Fishboats at Rivers Inlet*,
listed and reproduced, unpaginated
Doris Shadbolt, *E.J. Hughes*, Vancouver Art Gallery, 1967,
the related 1946 canvas *Fishboats, Rivers Inlet* reproduced,
unpaginated

Jacques Barbeau, *A Journey with E.J. Hughes: One Collector's
Odyssey*, 2005, reproduced page 94 and listed page 168
Mike Devlin, "The Lasting Legacy of E.J. Hughes in BC," *Times
Colonist*, November 21, 2019, the related canvas reproduced

EXHIBITED

Art Gallery of Toronto, *Canadian Group of Painters*, 1947,
traveling in 1948 to the Art Association of Montreal, the related
1946 canvas, titled as *Fishboats at Rivers Inlet*, catalogue #55
Vancouver Art Gallery, *E.J. Hughes*, October 5 – 29, 1967,
traveling to York University, Toronto, November 13 –
December 8, 1967, the related 1946 canvas, catalogue #5

FISHBOATS AT RIVERS INLET is a legendary image in
E.J. Hughes's oeuvre. It began as a sketch Hughes made during
his summers fishing at Rivers Inlet in 1937 and 1938, and was
later realized as an oil painting in 1946. At a Heffel auction in
2004, that painting set a record price for a work of art by a living

Canadian artist. It was again sold by Heffel on November 21, 2018, this time for \$2,284,800.

After 1993, entering his eighties, Hughes painted exclusively in watercolour and frequently reinterpreted earlier images. In 2000, Jacques Barbeau privately published his book *A Journey with E.J. Hughes*, and then Ian Thom created the impressive catalogue *E.J. Hughes*, which accompanied the 2002 exhibition at the Vancouver Art Gallery. Hughes was delighted with the accuracy and brilliance of the reproductions in these books and used them as source material for re-rendering his favourite subjects. The new medium of watercolour stimulated his creative spirit, as if a composer now transposed his symphony into chamber music.

In 2001, Barbeau specifically asked Hughes to paint *Fishboats, Rivers Inlet* as a watercolour, and this resulted in a painting with a different mood. The 1946 oil, done immediately following Hughes's war service, is dark and dramatic, the boats lit with a surrealistic glare. The presence of illuminated marker buoys and lanterns in the wheelhouse of many of the gillnetters shows this was a night scene. In the later watercolour, the rounded hillsides are thickly forested and the foreground tree trunks, formerly rim-lit with mystery, are now washed with the light of an overcast afternoon. About this painting Barbeau wrote: "This is a nimble piece of work. Whereas the oil painting is severe and somewhat ominous, the watercolour is bubbly and cheerful."¹

In 2002, Robin Laurence wrote more about Hughes's late watercolours:

No longer able to manage sketching trips, nor interested in the mess and fumes of oil paint, the artist works at home, in watercolour, for two hours each day. Watercolour, he notes, is a very difficult medium, one that he feels he is still learning how to use. "It's a succession of transparent washes and you have to know from experience just how the final effect turns out," he explains with considerable modesty. He's been a deft watercolourist for more than half a century.²

Throughout his career, Hughes had worked hard to rise to the special challenges of painting in watercolour. As far back as 1961, he wrote to his dealer Max Stern:

I find that watercolours depend a great deal on accident to make them successful in an Art sense, while in oils I can alter if necessary and obtain more technical effects in order to reach the qualities of a work of Art. However, as Turner, Girtin, and John Varley, for example, in early English Art, have proven, along with more recent painters like Winslow Homer, Audubon, Burchfield and Hopper of the US school, and Charles Comfort and Goodridge Roberts for some examples of the Canadian school, watercolours can be raised to a high level, alongside oils, as works of Art.³

Towards the end of his life, his friend Pat Salmon noted: "Hughes was always saying to people, 'I'm trying to improve my work.' If a decent comparison were ever done, one could see that his latest watercolours are simply the best watercolours ever done. Even Franklin Carmichael's of the Group [of Seven] can't touch them. Also, it is a bit of an insult to a person who has painted all his life, and says he is learning every day, to state that his earliest



E.J. HUGHES
Fishboats, Rivers Inlet
oil on canvas, 1946
42 x 50 in, 106.7 x 127 cm
Private Collection

Not for sale with this lot

work is his best and strongest. Do they think that in learning every day, he has not learned a thing?"⁴

The richly layered colours of this small painting bring forth the dancing whitecaps on deep blue water. It is at once an important documentary image and a bold abstraction, a new vision of Hughes's most famous composition.

We thank Robert Amos, artist and writer from Victoria, BC, for contributing the above essay. Amos is the official biographer of Hughes and has so far published five books on his work. Building on the archives of Hughes's friend Pat Salmon, Amos is at work on a catalogue raisonné of the artist's work.

1. Jacques Barbeau, *A Journey with E.J. Hughes*, 2nd ed. (Vancouver: Douglas & McIntyre, 2005), 97.

2. Robin Laurence, "A Vision Nurtured Far from the Public Eye," *Globe and Mail*, November 2, 2002.

3. E.J. Hughes to Max Stern, September 21, 1961, Special Collections, University of Victoria.

4. Pat Salmon's diary, November 23, 2004, collection of the author.

ESTIMATE: \$40,000 – 60,000



2 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Tugboats at Ladysmith Harbour

watercolour on paper, signed and dated 2004

and on verso signed, titled and dated

18 x 24 in, 45.7 x 61 cm

PROVENANCE

Acquired directly from the Artist, circa 2004
Barbeau Owen Foundation Collection, Vancouver

LITERATURE

Doris Shadbolt, *E.J. Hughes*, Vancouver Art Gallery, 1967,
the related 1950 canvas *Tugboats, Ladysmith Harbour*
reproduced, unpaginated

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002,
the related 1950 canvas reproduced page 102

Jacques Barbeau, *A Journey with E.J. Hughes: One Collector's
Odyssey*, 2005, reproduced page 122 and listed page 168

EXHIBITED

Vancouver Art Gallery, *E.J. Hughes*, October 5 – 29, 1967, traveling
to York University, Toronto, November 13 – December 8, 1967,
the related 1950 canvas, catalogue #17

TUGBOATS AT LADYSMITH HARBOUR is based on a drawing
made by E.J. Hughes on his 1948 trip up Vancouver Island, spon-
sored by the Emily Carr Scholarship. Ladysmith was his first stop
on that northern journey, and he spent a week there making stud-
ies that resulted in a number of paintings.

In 1950, Lawren Harris wrote as follows to H.O. McCurry,
director of the National Gallery of Canada, recommending the
purchase of Hughes's oil painting *Tugboats, Ladysmith Harbour*
(1950):

There is a painting at the present *B.C. Artists* exhibition here
which I am sure should belong to the National Gallery—a
coast scene of tugboats, logs, sea, rocks and hillside bank. It
is by Ed. Hughes and it to my mind is superb. Not large, price

\$275.00. Nothing quite like it has been done before here or anywhere in the country. Everybody likes it, painters, laymen and just folks. It's that kind of painting—factual, detailed, accurate, full of interest but its art quality transcends all these.¹

The National Gallery did buy the painting, making Hughes one of the few living British Columbia artists represented in the national collection. On March 27, 1956, reproduction rights for *Tugboats, Ladysmith Harbour* were sold to Bell Telephone to be used on the cover of their May issue of *The Blue Bell* magazine. Later, the painting was part of Hughes's first retrospective exhibition, curated by Doris Shadbolt in 1967 for the Vancouver Art Gallery, and it was hung in the inaugural exhibition of the new National Gallery in 1988.

By 1993, when he was 80 years old, Hughes found that standing at his easel for long periods of time was no longer possible. From then on he devoted himself to painting watercolours, which he could do while seated at his work table. It was about this time that Jacques Barbeau made the acquaintance of the artist.

After the Dominion Gallery closed in 2000, Barbeau was able to buy paintings from Hughes directly through the agency of Pat Salmon. Between 1998 and 2006, Barbeau purchased 13 watercolours, most of which were new versions of earlier oil paintings. When Hughes revisited *Tugboats, Ladysmith Harbour* in watercolour in 2004, Barbeau was eager to buy it.

Barbeau wrote as follows about these new versions in his book *A Journey with E.J. Hughes*:

Replicas, reinterpretations and duplications of any work by an artist are sometimes denigrated by the so-called cognoscenti as being, in the grandchildren's parlance, a bit of a "cop-out" on the part of the artist. The original is the only one to reflect any aesthetic achievement. Any reinterpretation or duplication in a different medium of an original work is adjudged as an inferior product. I do not propose nor am I qualified to engage in such esoteric debate. A careful and attentive look at both oil and watercolour versions... will persuade even the most ardent critic that each version has its own cachet, conveying its own distinct message. Yes, I would like to have acquired the oil, but I am more than content to have had the opportunity to acquire the watercolour.²

As owner with his wife, Margaret Owen Barbeau, of the largest collection of both oils and watercolours by Hughes, Barbeau was in fact unusually "qualified to engage in such esoteric debate."

We thank Robert Amos, artist and writer from Victoria, BC, for contributing the above essay. Amos is the official biographer of Hughes and has so far published five books on his work. Building on the archives of Hughes's friend Pat Salmon, Amos is at work on a catalogue raisonné of the artist's work.

1. Lawren Harris to H.O. McCurry, December 1, 1950, Archives of the National Gallery of Canada, Ottawa.

2. Jacques Barbeau, *A Journey with E.J. Hughes*, 2nd ed. (Vancouver: Douglas & McIntyre, 2005), 73, 75.

ESTIMATE: \$35,000 – 45,000



E.J. HUGHES
Tugboats, Ladysmith Harbour
oil on canvas, 1950
31 3/4 x 40 in, 81 x 101.6 cm
Collection of the National Gallery of Canada, purchased 1951
Photo: NGC

Not for sale with this lot



Tugboats at Ladysmith Harbour (oil on canvas) on the cover of the Bell Telephone magazine, *The Blue Bell*, May 1956
Courtesy of the Estate of E.J. Hughes



3 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Allison Harbour

graphite on paperboard, signed and on verso signed, titled, dated 1955 and inscribed with the Dominion Gallery inventory #A1632 on the gallery label

15 x 19 ¼ in, 38.1 x 48.9 cm

PROVENANCE

Dominion Gallery, Montreal

Barbeau Owen Foundation Collection, Vancouver

LITERATURE

E.J. Hughes, *RCA: 40 Years with Galerie Dominion*, Dominion Gallery, 1991, the related 1991 canvas *The Store at Allison Harbour II* listed page 24

From Sketches to Finished Works by E.J. Hughes, Nanaimo Art Gallery, 1993, the related 1991 canvas listed page 18

Jacques Barbeau, *A Journey with E. J. Hughes: One Collector's Odyssey*, 2005, reproduced page 7 and listed page 166

Jacques Barbeau, *The E.J. Hughes Album, Volume 1, The Paintings, 1932 – 1991*, 2011, the related 1991 canvas reproduced page 88 and listed page 100

Jacques Barbeau, *E.J. Hughes Through the Decades, Volume 2, The Paper Works, 1931 – 1986*, 2014, reproduced page 47, a detail image reproduced page 76, and listed page 85; the related 1991 canvas reproduced page 77

Jacques Barbeau and Lara Shecter, *E.J. Hughes at the Audain Art Museum*, 2016, the related 1991 canvas reproduced page 83

EXHIBITED

Dominion Gallery, Montreal, *E.J. Hughes, RCA: 40 Years with Galerie Dominion*, 1991, the related 1991 canvas
Nanaimo Art Gallery, *From Sketches to Finished Works* by *E.J. Hughes*, 1993, the related 1991 canvas

BETWEEN 1944 AND 1959, in preparation for his oil paintings, E.J. Hughes made “cartoons,” detailed graphite studies complete in every detail. The oil painting of *The Store at Allison Harbour* (1955, private collection) was preceded by the fine cartoon offered here.

The cartoon shows a quaint little shop, Allison Harbour Trading, situated on a wharf, where it is fronted by flowers in planters and a comfortable bench. To the left is a fishing boat, the *Cruiser*, which is unusually compact from bow to stern. A dog sits on the foredeck in front of the cabin. The mariner's laundry is hung out to dry at the stern.

Hughes liked this image so much that he painted it twice. In his descriptive note for the second painting, *The Store at Allison*



E.J. HUGHES

The Store at Allison Harbour II

acrylic on canvas, 1991

24 x 36 in, 61 x 91.44 cm

Barbeau Owen Foundation, currently on loan at the Audain Art Museum

Not for sale with this lot

Harbour II (1991), he wrote: “This painting was produced from a pencil sketch done on the spot in 1953, during a trip on a small oil tanker, and sponsored by Imperial Oil. The location is a refuge for small boats, halfway up the BC coast and opposite the open Pacific Ocean.”¹

As usual the cartoon and painting are almost identical, though the cartoon shows more of the dock in the foreground. In the painting the stovepipe on the right was subsequently straightened and the planks on the dock below have become less ragged.

The painting *Allison Harbour II* was exhibited at the Dominion Gallery in 1991 and in the show *From Sketches to Finished Works* by *E.J. Hughes* (Nanaimo Art Gallery, 1993) and was also published as a Christmas card by Unicef in 1994.

We thank Robert Amos, artist and writer from Victoria, BC, for contributing the above essay. Amos is the official biographer of Hughes and has so far published five books on his work. Building on the archives of Hughes's friend Pat Salmon, Amos is at work on a catalogue raisonné of the artist's work.

1. Frame label written by Hughes for the 1991 acrylic *The Store at Allison Harbour II*. A copy of the label is in Special Collections, University of Victoria.

ESTIMATE: \$20,000 – 30,000



4 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

The Bastion, Nanaimo, BC

graphite on paperboard, signed and dated 1950 and on verso titled and inscribed with the Dominion Gallery inventory #C1352 on the gallery label
19 ¼ x 14 ⅞ in, 48.9 x 37.8 cm

PROVENANCE

Dominion Gallery, Montreal
Barbeau Owen Foundation Collection, Vancouver

LITERATURE

Jacques Barbeau, *A Journey with E. J. Hughes: One Collector's Odyssey*, 2005, reproduced page 4 and listed page 165

Jacques Barbeau, *E.J. Hughes Through the Decades, Volume 2, The Paper Works, 1931 – 1986*, 2014, reproduced page 37 and listed page 84

Robert Amos, *E.J. Hughes Paints Vancouver Island*, 2018, the related 1948 pencil sketch reproduced page 138 and the related 1950 oil reproduced page 139

NANAIMO WAS THE hometown of E.J. Hughes. In 1884, Edward Hughes, the artist's grandfather, left North Wales, traveling across Canada before the opening of the railway. He arrived at the coal mines at Nanaimo, on Vancouver Island, and there raised a family. The artist, born in 1913, spent the first 10 years of his life in Nanaimo.

It was natural that Hughes chose to draw the Bastion, a wooden defence position built by the Hudson's Bay Company in 1853 and the focal point of the city of Nanaimo. Behind it stands the stone post office building, and to its rear is the Malaspina Hotel, site of a mural painting project Hughes undertook with Orville Fisher and Paul Goranson in 1938. During a seminal sketching trip in 1948 sponsored by the Emily Carr Scholarship, Hughes again stayed in the Malaspina Hotel. Walking south past the post office, he took up a position on the little commercial harbour—since filled in—and sketched the view looking back up to the Bastion.

Hughes's original sketch included the water and boats on the shore, but as he developed the image, he chose to focus on the historic wooden blockhouse. Later in his studio the artist drew this "cartoon," a complete tonal rendering of the subject, in preparation for the 1950 oil painting. The precise lines, architectural details and rich, varied tones of the sketch demonstrate his superb skills as a draughtsman. He revisited this subject again in 1998 in watercolour.

We thank Robert Amos, artist and writer from Victoria, BC, for contributing the above essay. Amos is the official biographer of Hughes and has so far published five books on his work. Building on the archives of Hughes's friend Pat Salmon, Amos is at work on a catalogue raisonné of the artist's work.

ESTIMATE: \$20,000 – 30,000



E.J. HUGHES

The Nanaimo Bastion

oil on canvas, 1950

35 ⅞ x 27 ¾ in, 91.1 x 70.5 cm

Private Collection

Sold by Heffel Fine Art Auction House, May 17, 2012, lot 14

Not for sale with this lot



5 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Above Maple Bay

oil on canvas, signed and on verso signed, titled,
dated 1987 and inscribed with the Dominion Gallery
inventory #B8332 on the gallery label
25 x 32 ¼ in, 63.5 x 81.9 cm

PROVENANCE

Dominion Gallery, Montreal
Masters Gallery Ltd., Calgary
Private Collection, Vancouver
Fine Canadian Art, Heffel Fine Art Auction House,
May 25, 2006, lot 151
Private Collection, Vancouver
Fine Canadian Art, Heffel Fine Art Auction House,
June 17, 2009, lot 42
Barbeau Owen Foundation Collection, Vancouver

LITERATURE

Royal Canadian Academy of Arts Exhibition, 1987,
reproduced

EXHIBITED

Academy House, Toronto, *Royal Canadian Academy of Arts
Exhibition*, October 16 – December 30, 1987

IN 1987, E.J. HUGHES wrote a frame label for *Above Maple Bay* describing its genesis: “The pencil sketch from nature for this painting was produced at the side of a road in a new subdivision overlooking Maple Bay, Sansum Narrows and Mount Maxwell, which is on Salt Spring Island. The foreground, the point in the middle distance and the mountain on the upper right of the painting are all on Vancouver Island. The orange-trunked trees in the foreground are Arbutus, characteristic of Vancouver Island and the southwest coast of BC.”¹

The breezy waters of Maple Bay are shown as a scene of human activity, with a fishing boat heading home, pleasure boats coming and going, and sailboats both tacking away and moored near the shore. A pencil drawing that the artist made on location in 1986 (lot 6 in this sale) shows highly resolved trees in the foreground, every branch in place. Hughes intended this study to be “exhibitible,” and subsequently used a separate page to make very detailed notes for colour and tones.

By this time Hughes was mostly using acrylic paints. In a rare interview the artist gave in 1993, published under the title “The



E.J. Hughes with the sketch (lot 6) and watercolour *Above Maple Bay*, from the *Cowichan Valley Pictorial*, February 28, 1993
Photo: Peter Rusland
Courtesy of Robert Amos

Artful Master,” local reporter Peter Rusland explained the reason for the change:

In 1983 Hughes abandoned oil paint for acrylic because fumes from new brands of turpentine gave him chest pains. “There was no problem with the old pure gum spirits,” he said. “With acrylic I get just as good results as with oils but acrylic dries in about 10 or 15 minutes.” The drying time made it difficult to blend colours as effectively as Hughes had done with oil. But acrylic has advantages, he said. “It gives a nice, clear brilliant effect not quite possible with oil.”²

That said, *Above Maple Bay* was actually one of the few paintings the artist created with water-miscible oil paint. Describing his technique, Hughes wrote to his dealer Max Stern on January 13, 1987: “This [work] is done with a new oil paint, ‘Pelikan,’ which can, amazingly, be thinned with water instead of turpentine. ... It is very workable, like the old oil paint, but is a bit slower drying.”³ In fact, the slow drying now annoyed him, and he returned to acrylic after just two paintings.

Regardless of the medium, when *Above Maple Bay* arrived at the Dominion Gallery in March, Stern wrote to Hughes that he found the painting “extraordinarily good and beautiful!”⁴ Later that year Stern loaned it for an exhibition at the opening of the new Royal Canadian Academy of Arts building in Toronto, and it was reproduced in the catalogue.

The subsequent 1993 watercolour of *Above Maple Bay* was a highlight of Hughes’s exhibition in the village of Shawnigan Lake, on Vancouver Island, in 1994. In his article from that time, Rusland quoted the artist on his feelings regarding painting natural scenes: “I try and find a subject in nature well-balanced and composed,” Hughes said. “I follow my sketches as much as possible now. My aim is to paint something better than a photograph. Artists can add to a piece by thinking about every edge and line. It’s a shame many artists are painting non-objective shapes rather than BC’s beautiful coast.” Hughes concluded: “I do a minimum of changes from nature rather than a maximum as some artists do. How can an artist possibly improve on this beauty? But artists

can improve on the feelings you can’t see in photos. Feelings can’t be described mathematically.”⁵

We thank Robert Amos, artist and writer from Victoria, BC, for contributing the above essay. Amos is the official biographer of Hughes and has so far published five books on his work. Building on the archives of Hughes’s friend Pat Salmon, Amos is at work on a catalogue raisonné of the artist’s work.

1. Frame label written by Hughes for *Above Maple Bay* (1987). A copy of the label is in Special Collections, University of Victoria.
2. Peter Rusland, “The Artful Master,” *Cowichan Valley Pictorial* (Duncan, BC), February 28, 1993.
3. E.J. Hughes to Max Stern, January 13, 1987, Special Collections, University of Victoria.
4. Max Stern to E.J. Hughes, March 19, 1987, Special Collections, University of Victoria.
5. Quoted in Rusland, “Artful Master.”

ESTIMATE: \$90,000 – 120,000



6 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Above Maple Bay

graphite on paper, signed and dated 1986 and on verso signed, titled, dated and inscribed *When on loan earlier to Dominion G.* and with the Dominion Gallery inventory #F8584
10 ¾ × 13 ½ in, 27.3 × 34.3 cm

PROVENANCE

Barbeau Owen Foundation Collection, Vancouver

ABOVE MAPLE BAY relates to lot 5 in the sale, which is based on this pencil sketch. The drawing was created at the side of a road in a new subdivision overlooking Maple Bay, Sansum Narrows and Mount Maxwell, which is on Salt Spring Island.

ESTIMATE: \$2,500 – 3,500



7 Takao Tanabe

oc 1926 –

Queen Charlotte Strait 1/88: Dillon Point and Gordon Group

acrylic on canvas, signed and on verso signed twice,
dated 1988 and inscribed *Errington* and *Acrylic*
30 x 96 in, 76.2 x 243.8 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, United Kingdom

TAKAO TANABE WAS born in 1926 in the small fishing community of Seal Cove (now part of Prince Rupert). His parents, prior to the Second World War, worked in the fishing community, and his family had a close connection to the natural world and the environment of the coast. Although Tanabe spent much of his life away from the coast of his native province, he returned permanently to British Columbia in 1980. Shortly thereafter Tanabe

began to paint a magisterial series of images depicting the landscape of the Pacific coast in a manner that was entirely new and completely his own.

The scale of his work meant that these paintings were never done in situ but were a very considered and subtle distillation of photographic images that he took as he explored the coast. For Tanabe the coastal landscape was a subject that was almost infinitely rich, the variations of water, weather and landforms providing a profound source of subject matter. Tanabe's interest was the natural landscape itself, rather than the role of humankind within it, and human traces are inferred rather than depicted.

Queen Charlotte Strait is the body of water between the northern end of Vancouver Island and the mainland of British Columbia. Tanabe has chosen a view of the area containing very little land but commanding expanses of both sky and ocean. The islands of the Gordon Group and Dillon Point define the horizon just below the midpoint of the image. Although Tanabe has depicted the Gordon Group and Dillon Point with care (note, for example, the treelines on both the islands to the left of centre in



the composition), the islands were not his principal focus in this image. His interest is in the sky itself and the surface of the ocean. The contrast between these two substantial elements of the composition reveals Tanabe's genius as a painter.

In common with all of Tanabe's later landscapes, *Queen Charlotte Strait 1/88: Dillon Point and Gordon Group* was painted on a flat table rather than a vertical easel. The use of a table to provide him with a horizontal painting surface allowed Tanabe to paint the base coat of both sky and water quickly and smoothly. It was after these foundation coats of paint had been applied that Tanabe was able to work with subtlety and directness to define the complex surface of the ocean and the cloud pattern of the sky.

A close viewing of the ocean surface reveals an extraordinary variety of texture and colour. We see surface swell, which animates the image in the foreground, and calm water in the distance beyond. This is an ocean that constantly moves and has a surface that is animated by subtle shifts of texture and light. Equal care has been taken with the sky, which has a thin but close band of cloud just above the horizon and an expanse of

thin clouds rising to the top of the painting. The image is quiet but never still, both the sky and the ocean stirring, the islands providing a visual bridge between them.

Queen Charlotte Strait 1/88: Dillon Point and Gordon Group was the first work in the artist's *Queen Charlotte Strait* series of 1988. A remarkable image, the painting reveals both Tanabe's absolute command of his subject matter and equally his enormous skills as a painter.

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay. Thom is the author of several Tanabe publications, including *Takao Tanabe: Life & Work*, published in 2024.

ESTIMATE: \$60,000 – 80,000



8 Kenojuak Ashevak

CC RCA 1927 – 2013

The Enchanted Owl

stonecut on paper, titled, editioned 11/50, dated 1960, inscribed *Stone Cut/Cape Dorset, Baffin Island/Kenojuak* and stamped with the artist's and printer's chops and the West Baffin Eskimo Co-operative stamp and on verso inscribed *61.2.11* and stamped Grand Rapids Art Museum 24 x 26 in, 61 x 66 cm

PROVENANCE

Forsythe Gallery, Ann Arbor, Michigan
Acquired from the above by the Grand Rapids Art Museum, 1961

LITERATURE

Ernst Roch, editor, *Arts of the Eskimo: Prints*, 1974, same image reproduced page 39
Odette Leroux et al., *Inuit Women Artists: Voices from Cape Dorset*, 1994, same image reproduced page 22
Jean Blodgett, *Kenojuak*, 1985, same image reproduced front cover and page 83
Ingo Hessel, *Inuit Art: An Introduction*, 1998, same image reproduced page 40
Anne Newlands, *Canadian Art: From Its Beginnings to 2000*, 2000, same image reproduced back cover and page 20
Sharon Anne Cook et al., *Framing Our Past: Canadian Women's History in the Twentieth Century*, 2001, same image reproduced page 68
Deborah Everett, *Encyclopedia of Native American Artists*, 2008, same image reproduced page 3
Gerald McMaster, editor, *Inuit Modern: Art from the Samuel and Esther Sarick Collection*, Art Gallery of Toronto, 2011, same image reproduced page 37
Norman Vorano et al., *Inuit Prints: Japanese Inspiration; Early Printmaking in the Canadian Arctic*, Canadian Museum of Civilization, 2011, same image reproduced back cover and listed page 85
Anna Hudson et al., *Tunirrusiangit: Kenojuak Ashevak and Tim Pitseuilak*, Art Gallery of Toronto, 2018, same image reproduced page 33

EXHIBITED

Art Gallery of Toronto, *Inuit Modern: Art from the Samuel and Esther Sarick Collection*, April 2 – October 16, 2011, same image
Canadian Museum of Civilization, Gatineau, *Inuit Prints: Japanese Inspiration; Early Printmaking in the Canadian Arctic*, 2011, same image, catalogue #27
Art Gallery of Toronto, *Tunirrusiangit: Kenojuak Ashevak and Tim Pitseuilak*, June 16 – August 12, 2018, same image

KENOJUAK ASHEVAK, a renowned Inuit artist, spent the first half of her life living a nomadic lifestyle in the Canadian Arctic, immersed in traditional Inuit values while traveling between Baffin Island and Northern Quebec (Nunavik). During this time, she honed her skills as a seamstress, creating intricate patterns from caribou and sealskin hides—a craft she learned from her maternal grandmother, with whom she lived as a young girl. These foundational skills later informed her artistic endeavours. By the time James Houston encouraged her to draw for the art program that was being established in Kinngait (Cape Dorset), Ashevak already displayed an intuitive grasp of composition and form, as seen in her iconic early work, *The Enchanted Owl*. Released in 1960, this work quickly became not only an icon of Inuit art but also a symbol of Canada.

The composition of *The Enchanted Owl* is striking in its simplicity and power. The owl, a creature associated with wisdom, is depicted with a sense of authority and mystery. Its inquisitive eyes and intelligent gaze, directed at the viewer, lend the piece an undeniable magnetic quality. Ashevak's use of curved, flowing lines to define the owl's feathers creates a sense of movement, as if the owl is poised to take flight. This dynamic quality is a hallmark of her work, reflecting a style she described as her hand leading her mind. As a left-handed artist, Ashevak would often begin her drawings on the left side of the paper, gradually building the composition with confidence and fluidity, rarely lifting her hand from the paper.

The Enchanted Owl soon became one of the most recognized pieces of Canadian art, particularly after it was featured on a Canadian postage stamp in 1970. This specific print was acquired by the Grand Rapids Art Museum, becoming part of its esteemed collection in 1961, one year after its release. Its inclusion in this collection underscores the work's importance as a rare and classic image that helped shape the burgeoning Inuit art aesthetic.

Like many prints from this period, *The Enchanted Owl* was issued in two colour schemes: 25 in red and black, and 25 in green and black, colloquially known as the “red-tail” and “green-tail” versions. The immaculate quality of this particular print is truly remarkable. The red pigment, which is notoriously prone to fading when exposed to sunlight, here remains pristine. This piece has been meticulously cared for since its acquisition by the Grand Rapids Art Museum, with minimal light exposure. As a result, the colours have retained their brilliance, and the details are as crisp and clear as ever—this is the reddest red-tailed owl we have seen.

Throughout Ashevak's prolific career, the style and themes first developed in *The Enchanted Owl* became her signature, influencing countless other artists who regarded her as the matriarch of contemporary Inuit art. Even after all these years, it is clear why *The Enchanted Owl* continues to captivate audiences. When asked about her favourite print, Ashevak always named *The Enchanted Owl*; it was the only work she proudly displayed in her home.

ESTIMATE: \$125,000 – 175,000







9 Takao Tanabe

oc 1926 –

Inside Passage 2/88: View to Porcher Island

acrylic on canvas, signed and on verso signed, titled,
dated 1988 and inscribed *Errington* and *Acrylic*
32 x 72 in, 81.3 x 182.9 cm

PROVENANCE

Equinox Gallery, Vancouver, 1988
Private Estate, Vancouver

FOLLOWING HIS PERMANENT return to his native British Columbia in 1980, Takao Tanabe began to explore the landscape of the province. He explored BC extensively and was particularly drawn to the coast. Although Tanabe was very conscious of the active industry that occurred along the coast, he had little interest in depicting it in his work. Indeed, when one considers how often the scenes he painted were only visible from a boat on the water, it is surprising that a boat hardly ever appears in his work.

Tanabe's approach was in marked contrast to that of fellow painter E.J. Hughes, who rarely omitted signs of human activity from his paintings. Tanabe, in comparison, very rarely includes any evidence of human presence in his work, but all of his painting is shaped by a decisive view—his own. Works such as *Inside Passage 2/88: View to Porcher Island* are based on photographs Tanabe took while traveling around the province.

At first glance, *Inside Passage 2/88* seems relatively simple, but this apparent simplicity belies the carefully considered work by Tanabe to develop the composition. The image is a vista across dark ocean water to the light-flooded shapes of the islands mid-composition and the luminous sky above. The contrast between the deeply coloured ocean of the foreground, the brighter islands and the opalescent sky is striking. This shift in

colour encourages a shift in emotion that is also striking. The eye is carried across the dark waters to linger on the complexity of the islands, which define both the mid-ground and background. The whole composition is united by the sweeping, cloud-filled sky, which draws the eye into the distant horizon beyond Porcher Island (likely the island on the right). The shift in brightness from the darker foreground to the brighter background further encourages the viewer's eye to explore the distant landscape.

Porcher Island is in Hecate Strait, southwest of the city of Prince Rupert. Although it has an extremely small population, the approximately 200-square-mile island is one of the largest on the BC coast. The fact that Tanabe has painted it as a bulky mass, mid-ground, at the right side of the composition, allows him to suggest both the enormous scale and the splendour of the BC coast. This work, like many of Tanabe's coastal images, brilliantly conveys both the beauty and the expansiveness of the west coast. We, the viewers, are infinitely small in scale compared to this impressive landscape. A combination of rugged coastlines, broad waters and magnificent skies, this landscape is, as Tanabe's painting vividly reveals, one of the most beautiful in the world.

Tanabe's title, *Inside Passage 2/88: View to Porcher Island*, includes much information: the location within the northern reaches of the Inside Passage approaching Porcher Island and the fact that this painting is the second in his *Inside Passage* series of 1988. What the title does not suggest is the majesty of the artist's landscape subject or the wonder of Tanabe's ability to capture it.

We thank Ian M. Thom, Senior Curator—Historical at the Vancouver Art Gallery from 1988 to 2018, for contributing the above essay. Thom is the author of several Tanabe publications, including *Takao Tanabe: Life & Work*, published in 2024.

ESTIMATE: \$60,000 – 80,000



10 Ivan Kenneth Eyre

RCA 1935–2022

High Valley

acrylic on canvas, signed and on verso signed and titled

48 x 48 in, 121.9 x 121.9 cm

PROVENANCE

Corporate Collection, Vancouver

Private Collection, Vancouver

LITERATURE

Ivan Eyre, *Ivan on Eyre: The Paintings*, Pavilion Gallery, 2004, page 364

WHILE IVAN EYRE'S expansive landscapes undeniably evoke the plains and plateaus of the Canadian Prairies, they are not representative of any specific location. The geographies are purely imaginative, fusing imagery derived from Eyre's memories with subjective, symbolic visuals, with the aim to evoke particular poetic effects. The features that sweep and soar across the canvas were often dictated by the affective relationship of the artist during the act of painting itself: Eyre would generally have little idea of the structure or emotion he would want to evoke before beginning, and he would allow the colour and form of the landscape to be worked out while in the process of being painted. The results are both subtle and majestic, as his large-scale canvases of carefully ordered planes of space and colour contain surprising topological curves and harmonious atmospheric rhythms.

At their core, the artist's landscapes are inspired by his memories of the geographies of central and western Canada and the United States, in particular the wide spaces of the Great Plains that encompass Saskatchewan and North Dakota, where he studied, and the prairies of Manitoba, where he remained most of his life. Because of this, mountains seem to hold a particular fascination for him, having first seen the Rockies rise out of the flatness of the horizon on a family trip in 1949. "Coming upon any mountain range fills me with a sense of anticipation and awe," he wrote. "Amid such massiveness, I feel insignificant but simultaneously enlivened, for it's as if entering the mountains will somehow alter

my life." Further trips followed to the Rockies and the American Northwest, where Eyre would derive inspiration from the hills, meadows, mountains and forests that make up those dramatic landscapes.

Certainly, *High Valley* evokes the drama of the lone peak rising from a wide flatness: rather than the imposing wall of the Canadian Rockies, here we are reminded of the solo peaks of Washington's Mount Rainier or Oregon's Mount Hood. The open prairie leads our eye to a soaring singular mountain, held at a distance and screened by a wide band of foothills. Eyre cites the experience of foothills as a favourite of his, with barrier hills acting as the transitional spaces between field or forest and the promise of mystery that mountains pose. No less dramatic than the lofty presence of the far mountain are the rolling hills and dense foliage that comprise the majority of the picture. Scrappy branches of nearby brush provide a sense of scale, while the hollow of a nearby plateau quickly gives way to the swiftly receding landscape. The stabbed strokes of paint in the foreground shrink into a pointillist haze as they get farther up the canvas and away from the viewpoint, before the foothills and sky are rendered in flat blues.

Likewise, an important facet of Eyre's landscapes is how they seem to collapse the passage of time even as their spatial relationships expand, as frequently evidenced in their treatment of the seasons. Here, the fading of one annual cycle into another is marked by several distinct bands: burnt late-summer grasses in the foreground change to autumnal oranges, before the lowlands sweep away into a winter coolness and eventually the snow-dusted far peak. A ribbon-like path of grey-blue foliage loops and flows through the composition, stitching together these amplified spatial and temporal relationships and providing a narrative path through the scene. With its contrasting feelings of intimacy and immensity, invitation and suspense, *High Valley* takes on an almost sublime quality, a propulsive meditation on the infinite capacity of the landscape and the promises that lie beyond its borders.

ESTIMATE: \$50,000 – 70,000



11 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Le petit matin

oil on canvas, signed and dated 1968 and on verso titled
21 ¼ x 53 ¼ in, 54 x 135.3 cm

PROVENANCE

Acquired directly from the Artist by a Private Collection,
Toronto, November 1968

By descent to the present Private Collection, Toronto

LITERATURE

Forces (Hydro-Québec), no. 10, 1970, reproduced

THE PASSAGE OF time is a favourite theme for the painter Jean Paul Lemieux. He returned to it again and again during his period of maturity, known as the classic period (1956 to 1970): the time of remembrance; the ages of life—childhood, maturity, old age; the hours of the day; even time in motion. Let us remember the famous paintings in which Lemieux depicts himself as a child in the gardens of the Kent House Hotel on the promontory of the Montmorency Falls, near Quebec City. It was there that he discovered painting in 1910. The times of human life are an inexhaustible source of inspiration for him.

Lemieux is also animated by the successive times of the day, whose deep sensations he carefully translates from the daytime and nighttime lights in the northern space of his country. The artist is attentive to the effects of time on the space around us in many of his works, such as *The Evening Visitor* and *The Noon Train* (both 1956, in the collection of the National Gallery of Canada), or *Death on a Clear Morning* (1963, collection of the Musée national des beaux-arts du Québec), and *Orion Nocturne* (1968, private collection). The time of day is mainly associated with one or several characters. Lemieux's landscape painting is eminently humanist.

The appearance on the market of *Le petit matin*, painted in 1968, reminds us that not everything has been said about the painter's remarkable classical production. The work remained out of the spotlight for more than half a century at the home of the first Toronto collector who acquired it. The only known foray into the public sphere was a reproduction in the Quebec magazine *Forces* in 1970. Yet the story of its provenance is very well documented thanks to the collector's account of their meeting with the artist, which was recounted with emotion. It took place at the beginning of November 1968, in Lemieux's Quebec City studio.¹

Lemieux confided that he could have called this work *The Hunter*, but that he had preferred the typically French expression

petit matin to emphasize the effects of daylight at dawn: "He said that *Petit Matin* was difficult to translate into English ... that it is a term used in French very often because it is a sight that you see." And paraphrasing the artist: "The only way you can express it is by saying you feel the quietness. You just see the light breaking. It just shimmers through the trees. There is a bit of breeze that just causes the trees to pull a little. It is a very quiet time. It is the time the trappers get out to their traps in the winter. ... They have to walk miles and miles of traps."

In this serene early morning landscape, the sky is tinted with pastel colours that the painter has applied with finesse by means of soft, superimposed brush-strokes. The light filters through the bare trees rocked by the breeze. The pristine snow patch is dotted with bluish hues that shimmer under the changing sky. Warmly wrapped up, the figure in the foreground has his back to this wild nature at the hour when the day is brightening. The painter has made the figure enigmatic by placing it against the light and in the cold of dawn, by attributing no clue to it to better define it. Luckily, the collector's account clarifies the mystery: "M. Lemieux envisioned the hunter carrying a gun but he didn't get it into the painting. The hunter is there to give this solitary feeling—the person is alone. We are all alone ... all of us—even though we are communicating with people—we are alone."

In 1968, the year that *Le petit matin* was executed, Lemieux was 64 years old. He was made a member of the Royal Canadian Academy of Arts (RCA) and appointed a Companion of the Order of Canada (CC). In 1967, his work was part of the celebrations marking the centennial of Canadian Confederation. A first major retrospective of 108 paintings was organized by the Montreal Museum of Fine Arts, which toured to the Musée du Québec (now MNBAQ) and the National Gallery of Canada. The year 1968 also saw Guy Robert's first monograph on this singular artist, whose work radiated in Canada and abroad from his native Quebec City.

We thank Michèle Grandbois, author of *Jean Paul Lemieux au Musée national des beaux-arts du Québec*, for contributing the above essay, translated from the French. This work will be included in Grandbois's forthcoming catalogue raisonné of the artist's work.

1. The quotations in this text come from the five-page typescript written by the collector after their visit to Lemieux's home on November 7, 1968. The author warmly thanks the estate of the collector for agreeing to share this precious documentation.

ESTIMATE: \$250,000 – 350,000



12 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Composition

oil on canvas, signed and dated 1958 and on verso titled on the exhibition label and inscribed *Laing* on the Arthur Lenars & Cie., Paris shipping label and variously 45 7/8 × 35 in, 116 × 89 cm

PROVENANCE

Acquired directly from the Artist by G. Blair Laing
Laing Galleries, Toronto
Collection of John A. MacAulay, Winnipeg
Private Collection, New York
A.K. Prakash & Associates Inc., Toronto
Private Collection, Nova Scotia

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*, online addendum to *Volume 2, 1954–1959*, 2012, <http://www.riopelle.ca>

EXHIBITED

Musée de Tesse, Le Mans, *One Hundred Years of Modern Painting, from Claude Monet to Arman*, June 6 – July 3, 1975

COMPOSITION IS A powerful example of Jean Paul Riopelle's signature "mosaic" style. At the peak of his powers and fame, throughout the 1950s Riopelle would continue to refine the oblique relationship between his lyrical abstractions and the landscape imagery that they frequently evoke without submitting to the constraints of naturalist representation.

The formal hybridity and art-historical savvy displayed by works like *Composition* prompted some observers to apply the term "abstract impressionism" to describe Riopelle's production in this period.¹ Their luminous fields of colour and immersive scale reveal a filial relation to the near abstraction and panoramic sweep of Claude Monet's late *Water Lilies*. Fittingly, Riopelle and his long-time partner, the American Abstract Expressionist Joan Mitchell, would live together near Monet's former estate at Vétheuil, beginning in 1959. But though nodding to the past, Riopelle performed an audacious reinvention of the legacies of Impressionism reflective of the athletic gesturalism and monumental proportions of American action painting as well as the chromatic and textural poetry of French Art Informel.

Confidently modeled with a palette knife or spatula, Riopelle's tile-like blocks or wedges of broken but intense colour nimbly balance intuition and structure, expressivity and impersonality. These competing vectors trace the multiple influences on Riopelle's formation. Studying under the visionary artist and pedagogue Paul-Émile Borduas at the École du meuble in early 1940s Montreal, Riopelle found common cause with other future members of the Automatist movement. The Automatists were in search of a visual equivalent to the stream-of-consciousness writing practice of Surrealist André Breton. As Borduas stated in the group's 1948 manifesto, *Refus global*—a document that Riopelle not only signed, but for which he supplied the striking cover artwork—their goal was an "unpremeditated writing in plastic matter."²

Sharing a studio with Marcel Barbeau and Jean-Paul Mousseau in the mid-1940s, Riopelle was among the most adventurous students of the charismatic Borduas. Independent of the emerging New York School, these younger artists had begun to experiment in directions that ran parallel to the Abstract Expressionists' technique of "all-over" composition and its democratic treatment of the entire pictorial surface.³ Opening

in New York in January 1946, and organized by the multidisciplinary Françoise Sullivan, the inaugural exhibition of the Borduas group (as it was then known) issued a defiant challenge to the Americans on their home turf.⁴

Even prior to the Automatists' formal declaration of cultural revolution in the pages of *Refus global*, Riopelle had already joined peers Fernand Leduc and Thérèse Renaud in relocating in 1947 to Paris, where he soon sought out Breton. Riopelle developed a fruitful rapport with Breton that led to his inclusion in the sixth *International Exhibition of Surrealism*—the only Canadian participant. Riopelle would draw inspiration from the collections of non-Western art amassed by Parisian Surrealists like Breton, sparking a fascination with Indigenous arts and Nordic landscapes.⁵

The bold application of white pigment in *Composition* bears the lasting imprint of a 1954 flight over the Austrian Alps.⁶ Glacial locales—both real and imagined—would be a growing preoccupation of Riopelle's in subsequent decades, culminating in a number of series inspired by the Canadian Arctic during the 1970s. Upending mimetic norms, Riopelle was known to travel in search of landscapes he had already summoned through free association.⁷

Composition is also notable for its venerable provenance. Acquired direct from Paris by G. Blair Laing, the legendary Canadian gallerist and author of the encyclopedic *Memoirs of an Art Dealer* (1979/1982), it later passed to the Winnipeg-based John A. MacAulay, whose collection was of national significance, as recognized by its presentation in exhibitions at the National Gallery of Canada and the Art Gallery of Toronto in the mid-1950s.⁸

We thank Adam Lauder for contributing the above essay. Lauder is an art historian based in Toronto and an adjunct professor at the Ontario College of Art and Design.

1. Werner Schmalenbach quoted in *Jean Paul Riopelle* (Montreal: Montreal Museum of Fine Arts, 1991), exhibition catalogue, 81.

2. Paul-Émile Borduas, *Refus global / Total Refusal*, trans. Ray Ellenwood (1948; Toronto: Exile, 1985), 46.

3. See Roald Nasgaard, "The Automatiste Revolution in Painting," in *The Automatiste Revolution: Montreal, 1941–1960* (Vancouver: Douglas & McIntyre, 2009), 30.

4. See Allan Lindgren, *From Automatism to Modern Dance: Françoise Sullivan with Franziska Boas in New York* (Toronto: Dance Collection, 2003).

5. See Andréanne Roy, Jacques Des Rochers, and Yseult Riopelle, "Riopelle and the Call of the Land: An Adventure between Two Continents," in *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, ed. Andréanne Roy et al. (Montreal: Montreal Museum of Fine Arts, in assoc. with 5 Continents, 2020), exhibition catalogue, 37–41.

6. See Michel Martin, "Mitchell | Riopelle: Painting Bears Witness," in *Mitchell / Riopelle: Nothing in Moderation* (Quebec City: Musée national des beaux-arts du Québec; Toronto: Art Gallery of Ontario; Landerneau: Fonds Hélène & Édouard Leclerc pour la culture, in assoc. with 5 Continents, 2017), exhibition catalogue, 26.

7. See Andréanne Roy, "Riopelle and the Memory of Places: A Voyage to the Land of Titles," in Roy et al., *Riopelle*, 152.

8. See G. Blair Laing, *Memoirs of an Art Dealer*, vols. 1 & 2 (Toronto: McClelland & Stewart, 1979, 1982); National Gallery of Canada, *Paintings from the Collection of John A. MacAulay, Q.C.* (Ottawa: National Gallery of Canada, 1954), exhibition catalogue.

ESTIMATE: \$300,000 – 400,000



13 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Sans titre

oil on canvas, on verso signed, titled on a label,
dated 1955 and inscribed *GMT-1955-08*
15 ¾ x 18 ¾ in, 40 x 47.6 cm

PROVENANCE

Paul Kuhn Gallery, Calgary
Private Collection, Toronto

LITERATURE

Gilles Daigneault and Margarida Mafra, editors, *Molinari*,
Guido Molinari Foundation, 2018, essay by Roald Nasgaard,
“Le théoricien du molinarisme,” page 96

FOR GUIDO MOLINARI, the 1950s was a stimulating and creative decade. In the autumn of 1953, after a period spent focused on drawing, Molinari returned to painting with a renewed vigour, producing a series of small oils. He juxtaposed patches of colour layered with a palette knife, applied in an intuitive and automated way, the colour patches pushing up against each other and bleeding slightly at the edges, filling the entire space. *Sans titre* is a vibrantly hued and robustly textured example of this new approach.

The paintings of this time were considered tachiste in style. Roald Nasgaard wrote, quoting Molinari, of the intent of these “spattered daubs,” which “can be situated as colour-energy [so that] their interrelations create a non-Euclidean energetic space of infinite possibilities.” Molinari used pure tones, placing colour next to colour in a style of abstraction that creates a lively tension within the composition. *Sans titre* is an outstanding work from this creative and tactile phase, before his surfaces became smooth, his hard edges refined and precise with the minimal brushwork of his *Stripe* and *Quantificateur* series.

ESTIMATE: \$20,000 – 30,000



14 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

Candelle

oil on canvas, signed and on verso signed faintly, 1959
39 × 58 ½ in, 99.1 × 148.6 cm

PROVENANCE

Otto Bengle, Montreal
Private Collection, Toronto
Private Collection, Nova Scotia

LITERATURE

Marcelle Ferron de 1945 à 1970, Musée d'art contemporain,
1970, reproduced and listed, unpaginated
Réal Lussier, *Marcelle Ferron*, Musée d'art contemporain,
2000, pages 22 – 23

EXHIBITED

Musée d'art contemporain, Montreal, *Marcelle Ferron de 1945 à 1970*, April 8 – May 31, 1970, catalogue #36

IN 1953, IN the midst of the dissolution of les Automatistes—the influential abstractionist movement spearheaded by Paul-Émile Borduas that prioritized expressive, automatic painting—Marcelle Ferron traded her native Montreal for Paris, where she would remain for the next 13 years. While Ferron was an important and impactful voice in the development of Québécois non-objective painting, the move would prove to be a crucial turning point in her production, and the works she produced during her time in the French capital would become some of her most revolutionary and celebrated.

Paris brought with it several important influences that were not available to the young painter in Montreal. Foremost was a sense of cosmopolitan artistic exchange: through the 1950s the city was at the centre of the European avant-garde and hosted other abstractionists experimenting along the same lines as Ferron. These included, most notably, the American Abstract Expressionist painters Sam Francis and Joan Mitchell, whom Ferron would show alongside, as well as fellow Montrealer Jean Paul Riopelle.

More materially, access to more expensive, vibrant pigments as well as the pressure of a European market that demanded

more chromatic, lyrical painting encouraged Ferron to produce canvases that were ever more expansive and colourful. A major Canada Council grant in 1957 further enabled access to larger canvases and more complex painting tools: Ferron had long discarded paintbrushes in favour of palette knives and spatulas, preferring to “rake” paint across the canvas in broad gestural strokes; she had huge, metre-long blades manufactured to maximize the effect of her energetic movements.

The paintings that resulted from this confluence of factors are dramatic. While the works Ferron produced during the Automatiste period were typically crowded, tightly composed tessellations, characterized by earthy tones and deep shadows, the paintings she produced during her time in Paris were suddenly breaking out across the canvas in loose, exuberant flashes of colour and luminous whites, rendered in expressive sweeps and gestures.

Candelle is a fantastic example of the tumultuous and dynamic works that emerged from this period. The work is dominated by two central, roughly vertical masses of colour, balancing with each other across the canvas. They are a dazzling flurry of pure and brilliant colours dragged through white: blue dominates the upper areas, while deep burgundy reds, mustard yellows and emerald greens flit and clash through the impasto. The twin structures are unified by bands of black, which provide a distinct sense of shadow and volume.

Here, as with many of Ferron's canvases, perhaps the most interesting effect is the use of very pure white. Anchoring the background, it functions as a structural framework for the masses of colour, establishing a palpable figure / ground relationship. This relationship is complicated and made indistinct, however, as white becomes a crucial part of the colour that has been dragged through it, inconclusively mixed and layered with the more chromatic pigments—creating an oscillating tension between empty space and dense, shimmering mosaics. This use of a black-white dynamic perhaps recalls the earlier utilization of those oppositional tones by Ferron's mentor Borduas. However, in its jewel-like palette and monumental construction, *Candelle* is an exuberant, vital display of Ferron at her most accomplished.

ESTIMATE: \$125,000 – 175,000



15 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

L'Arlésienne en balade

watercolour on paper, signed and dated 1954 and on verso titled *L'Arlésienne en Ballade* [sic] on the gallery labels, dated and inscribed *Trouées blanches* and *Roland*
22 × 30 in, 55.9 × 76.2 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
Galerie Claude Lafitte, Montreal
Galerie Dresdnere, Toronto
Canadian Art and International Works, Heffel Fine Art
Auction House, November 9, 1995, lot 90
Private Collection, Vancouver
Canadian Post-War & Contemporary Art, Heffel Fine Art
Auction House, May 27, 2015, lot 25
Private Collection, Vancouver

LITERATURE

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

EXHIBITED

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

PAUL-ÉMILE BORDUAS WAS particularly interested in producing watercolours in 1954. It is not always possible to associate a title to an extant watercolour, as we can in the case of *L'Arlésienne en balade*, for the history of each work can be difficult to retrace. But one thing is sure—that we can attribute this inspired production of 1954 to the impact of American

painting on Borduas. Since he had moved to New York in 1953, Borduas knew well what was happening there, so it was no longer possible to say, as he did at the beginning of his residency in New York, that Paris remained the capital of the arts. The artist needed to assimilate new techniques like dripping or splashing, new concepts of pictorial space such as bi-dimensionality and all-overness, and new formats. Watercolour permitted him to work rapidly and was the perfect medium for this kind of exploration.

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

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

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

The above essay was written by the late François-Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, in 2015.

This work is included in François-Marc Gagnon's online catalogue raisonné on the artist's work at <https://www.borduas.concordia.ca/en/catalog/3002>, catalogue #2005-1037.

ESTIMATE: \$40,000 – 60,000







16 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Two Yellows

acrylic polymer on canvas, on verso signed, titled,
dated June 1966 and inscribed *Polymer and acrylic*
68 1/8 x 89 1/8 in, 173 x 226.4 cm

PROVENANCE

Collection of the Artist
David Mirvish Gallery, Toronto
Acquired from the above by Jared Stable, 1967
Waddington Galleries, Montreal
Acquired from the above by a Prominent Private Collection,
Montreal, 1977

LITERATURE

Barrie Hale, "The Bush Exhibition: Sure, Free, Beautiful,"
Toronto Telegram, November 19, 1966, page 23
Paul Russell and Barry Lord, *Ten Decades, Ten Painters*,
1867–1967, 1967, listed, unpaginated
Sarah Stanners, *Jack Bush Paintings: A Catalogue Raisonné*,
Volume 3, 1966–1971, 2024, listed page 74 and reproduced
page 75, catalogue #2.58.1966.00

EXHIBITED

David Mirvish Gallery, Toronto, *Jack Bush*, 1966
New Brunswick Museum, Saint John, *Ten Decades, Ten Painters*,
1867–1967, fall 1967, traveling in 1967 to Rothman's Art
Gallery, Stratford, catalogue #49

TWO YELLOWS is the kind of painting that demands to be seen. Moreover, if you have seen it, you might demand that others take a moment and just revel in its bright show of yellows, blues and greens. When this painting debuted at the David Mirvish Gallery's first solo Jack Bush exhibition, the *Toronto Telegram* art critic Barrie Hale explained his response after seeing the show for the first time: "I felt that I wanted to drag people from all over the world in by the sleeve to say to them, 'Look, look what this man has done.'"

Hale's review perceived the exhibition as a survey of abstraction: "It is as if Bush has taken up every gauntlet thrown down in recent years in the lists of abstract painting—hard edge to painterly, flat to textural, movement to iconography—and the whole Josef Albers color scale as well... He has met every challenge, it seems to me, astonishingly well, and on his own terms." *Two Yellows* avoids texture altogether but makes a bold statement in the pure power of colour and line, and while the format is entirely different, the close side-by-side placement of colour delightfully recalls Albers. Yet where Albers is exact, Bush is easygoing.

Bush's hard-edged abstraction does not attempt to hide his hand; colour nestled next to colour bleeds freely at some points or licks out into the unpainted portions. One can imagine the artist's hand at work, and yet this somehow adds to the magical feel of the painting. Bush is not interested in illusion—the utter flatness is a testament to that—but rather the feeling of colour. Where he might be playing with optical effect is hinted at in the title: there are two yellows bookending the composition, one just ever so slightly different than the other. This is not, however, about tricking the eye, but about celebrating the character of the colour—"Mr. Yellow," as he sometimes called it—and its capacity for nuanced expression.

The format of *Two Yellows*, which Bush executed in August 1966, is in keeping with many of his best canvases sent to Brazil for the *Bienal de São Paulo* the following year. A central body of stacked colour unites two flanking fields of colour, like works in his *Sash* series, but this time the painting asserts its uniqueness: this colour column has an additional flanking set of panels. One other Bush painting from this time does the same (*Colour with Border*, from August 1968, bears two side panels at one side—white and yellow). The mature painter was taking strategic risks, painting unexpected formats and taking fresh approaches. Less than six months before *Two Yellows* was painted using an acrylic medium, Bush had given up oil paints, a medium he had been using since at least 1926.

By 1966, Bush had secured a place on the rosters of art dealers abroad, including Leslie Waddington in London, UK, and André Emmerich in New York. Bush had not had a big solo exhibition in Toronto since his days with Gallery Moos, in 1964. His 1966 show at the David Mirvish Gallery was a coming-out for his international profile, now announced on home turf. Bush knew the deal: the only way to make it big was to make an impression outside of Canada before attempting to have any success at home.



Jack Bush poses in front of his painting *Tryout* (1966) hanging in the Jack Bush solo exhibition at the David Mirvish Gallery, November 17, 1966
Photo: Mario Geo/*Toronto Star*
Courtesy of Getty Images

But the time had come; Bush dressed dapperly and smiled big for the opening press attention. He was assured of what he had accomplished and felt ready to wow Toronto.

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 adjunct professor at the University of Toronto, Department of Art History, for contributing the above essay.

This work is included in Stanners's recently published *Jack Bush Paintings: A Catalogue Raisonné*, as #2.58.1966.00.

ESTIMATE: \$250,000 – 350,000



17 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 – 2022

Ephraim Kelloway's Door, Black

oil on board, signed and dated 1988 and
on verso titled and dated
70 × 48 in, 177.8 × 121.9 cm

PROVENANCE

Gallery One, Toronto
Winchester Galleries, Victoria
Private Collection, Victoria

LITERATURE

David Blackwood: Ephraim Kelloway's Door Paintings 1985–1990,
Gallery One, 1990, titled *Ephraim Kelloway's Black Door* and
dated 1986, reproduced, unpaginated

EXHIBITED

Gallery One, Toronto, *David Blackwood: Ephraim Kelloway's
Door Paintings 1985–1990*, October 6 – November 1, 1990,
catalogue #5

THE DOOR DEPICTED in this work, the shed door of David Blackwood's childhood neighbour Ephraim Kelloway, was a central motif in the artist's work for 40 years. "Uncle Eph's" fishing storage shed on water's edge in Wesleyville, Newfoundland, was grey, unpainted clapboard, except for the door. In the 1950s, Kelloway chose to paint and repaint it repeatedly, sometimes multiple times a summer, and decorated it with horseshoes, model ships and tin lettering. The door fascinated Blackwood as a child, and this fascination continued throughout his life as an artist. He eventually acquired the door, shipping it to his studio in Port Hope, Ontario. It is now preserved in the collection of The Rooms in St. John's, alongside many other important artifacts from Blackwood's collection.

Of Blackwood's most frequently employed themes—whales, sea captains, schooners, icebergs—his most recurrent image may very well be this seemingly modest door. He depicted it in paintings, etchings, drawings, watercolours and even three-dimensional constructions. He returned to it as a poet might to the form of a sonnet or haiku, finding new ways to imbue the same structure with fresh meanings. Although known by many as Canada's most virtuosic copperplate printmaker, Blackwood was a formidable colourist as well, as the multitudinous combinations of colour he used in this series demonstrate. In *Ephraim Kelloway's Door, Black*, he explores nuanced expressions of blues and reds within a darkened, dusky palette, offset by an explosion of hot pink and deep rose in the crepuscular sky beyond. These choices subtly imbue the image with a romantic and resonant sense of the day's first—or perhaps final—moments.

In Blackwood's eyes, this battered, stalwart, utilitarian object became an icon. His portrayals of it are compelling symbols of the irrepressible human need for creation and expression, no matter the circumstance, and emblematic of Newfoundland itself.

ESTIMATE: \$60,000 – 80,000



David Blackwood in his Port Hope studio with other examples from the
Ephraim Kelloway's Door series, 1990
Photo: John de Visser



18 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

June 24–26

oil and graphite on canvas, signed and dated 1961 and on verso titled, dated and inscribed *Top / oil / Toronto, Jack Bush Storage #51* on a label and variously 77 × 78 ¾ in, 195.6 × 200 cm

PROVENANCE

Collection of the Artist

David Mirvish Gallery, Toronto, 1974

Estate of the Artist

Waddington & Gorce Inc., Montreal

Miriam Shiell Fine Art, Toronto

Private Collection, Toronto

Important Canadian Art, Sotheby's Canada in association with Ritchie's, May 25, 2009, lot 51, reproduced back cover
Private Collection, Toronto

LITERATURE

James Adams, "\$175,000 for \$70 Harris Sketch a Bright Spot in Sale," *Globe and Mail*, May 26, 2009, mentioned page R3
Sarah Stanners, *Jack Bush Paintings: A Catalogue Raisonné, Volume 2, 1955–1965*, 2024, reproduced page 281, catalogue #1.157.1961.430

EXHIBITED

Waddington & Gorce Inc., Montreal, *Jack Bush, 1909–1977*, 1985

JACK BUSH REFERRED to the background colour of this painting as "Matisse blue." Ten days prior to painting *June 24–26*, Bush was deeply impressed by the perfect simplicity of Henri Matisse's *Bathers by a River* (figure 1), which he saw while visiting the Art Institute of Chicago. The swathe of blue down the right-hand side of Matisse's large-scale painting is picked up by Bush and made more vibrant in his own painting. The same blue appears in a few other select areas in Matisse's masterwork, as well as a Kelly green colour that Bush seems to carry over to his late June painting.

Matisse painted *Bathers by a River* over several years, first between 1909 and 1910, again in 1913, and completing the composition between 1916 and 1917 by adding the bold vertical bands to the background, doing away with a river scene to frankly present figures in abstraction. The four figures themselves are drastically simplified, with circles and loose arcs for breasts, empty ovals for faces and columnar limbs.

For Bush, it was the feeling of the painting, not its treatment of subject matter that inspired him. When he encountered *Bathers by a River*, he was struck by the power expressed by such simple means and felt encouraged to distill his own work down to basic shapes enlivened by colour. Bush's painting *June 24–26* is entirely composed of rectilinear shapes, including a central band of unpainted canvas that echoes the background of Matisse's painting.

On the same trip to the Art Institute of Chicago, Bush also admired Mark Rothko's art. At the time, in 1961, the institute

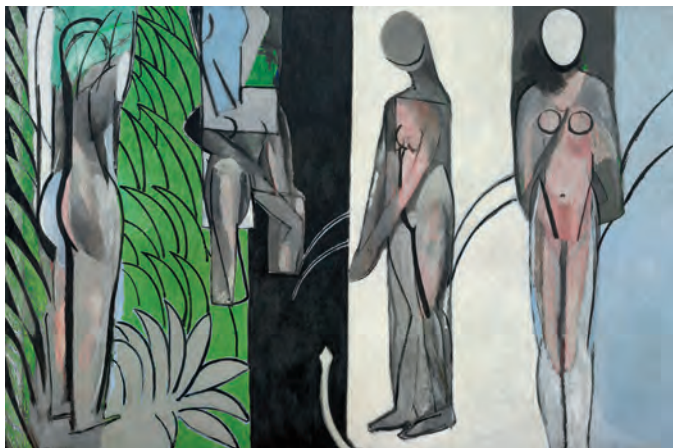


FIGURE 1: **HENRI MATISSE**

Bathers by a River

oil on canvas, March 1909/10

102 ½ x 154 ¾ in, 260 x 392 cm

Courtesy of The Art Institute of Chicago / Art Resource, NY

© Henri Matisse / CARCC Ottawa 2024

Not for sale with this lot



FIGURE 2: **MARK ROTHKO**

Untitled (Painting)

oil on canvas, 1953/54

104 ¾ x 117 ¾ in, 265.1 x 298.1 cm

Courtesy of The Art Institute of Chicago / Art Resource, NY

© Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS),

New York / CARCC Ottawa 2024

Not for sale with this lot

owned two Rothko paintings: *Untitled (Painting)*, dated 1953–1954 (figure 2); and *Number 19*, from 1949. However, the latter was on tour at the time of the Canadian painter's visit. The untitled Rothko must have been the one Bush eyed. This large work on canvas is a quintessential Rothko featuring two hovering fields of colour united by a coloured border; it is a sweet medley of orange, yellow and apricot. The dominant orange in the Rothko painting surely inspired the orange in Bush's *June 24–26*. The influence is even more convincing if we consider the technique used to apply the colour.

When looking at Bush's painting, we see a dark pink or magenta (it is hard to determine against the blue background) showing through beneath the orange bar. With the yellow bar, a lighter and brighter yellow is seen underneath, at the edges. These sections of underpainting appear deliberate, rather than some sort of change of mind in the artist's choice of colours. It is possible that Bush emulated the effect that Rothko created with his paintings, where layer upon layer of slightly varying colours translate into a warm and buzzing full-bodied colour.

Bush's *June 24–26* presents a carefully considered crescendo of colour, not simply slapped together but lovingly inspired by Matisse and Rothko, yet presented in a style all his own. If this highly original painting must be categorized, it belongs to his *Thrust* series, which brought him positive critical attention in New York in 1962. Bush was entering the international art scene and he did so boldly, with a respect for the recent past and a clear vision for fresh compositions in his own future.

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 adjunct professor at the University of Toronto, Department of Art History, for contributing the above essay.

This work is included in Stanners's recently published *Jack Bush Paintings: A Catalogue Raisonné*, as #1.157.1961.430.

ESTIMATE: \$100,000 – 150,000

19 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

Blue Reflections, Two Horizons

oil on canvas, signed and dated 1964 and on verso signed, titled, dated and inscribed *Toronto 9*
36 × 30 ¾ in, 91.4 × 78.1 cm

PROVENANCE

Jerrold Morris Gallery, Toronto

Private Collection

Canadian Art, Joyner Fine Art, November 25,
1994, lot 18

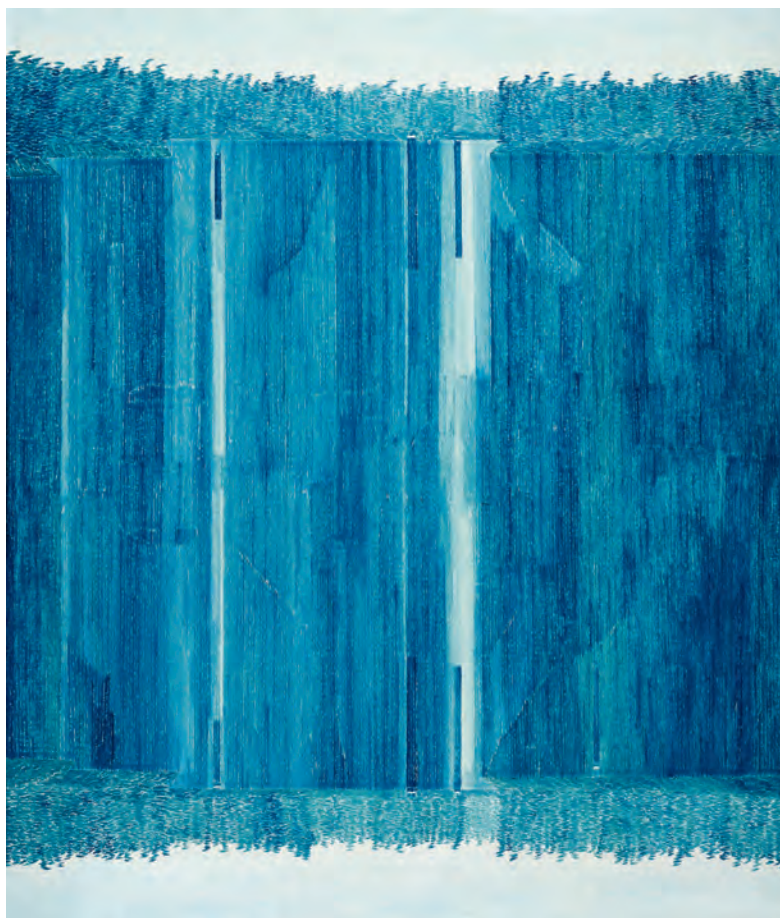
Private Collection, Toronto

AS A MEMBER of the Toronto artists' group Painters Eleven, Kazuo Nakamura would develop an approach to abstraction grounded in what he felt were fundamental forms and laws of the natural world. By the beginning of the 1960s, after the dissolution of the group, he would increasingly be drawn to the landscape as a subject, rendering windswept fields, glinting lakes and hazy forests in evocative monochromes of blue and green. The geography in these paintings is generalized rather than specific, with elements drawn from the artist's memory of places he had visited. High horizons recall the BC mountain landscapes where Nakamura was interned during World War II, while the silhouetted littoral treelines evoke the northern forests and open spaces of Ontario lake country. These landscapes are not meant to represent the visible world, however. By focusing on the harmonious qualities of shimmering water and reflected horizon lines, Nakamura uses his landscapes to reveal the universal structures and geometries that underlie a seemingly chaotic natural world.

Blue Reflections, Two Horizons is an exceptional example of the artist's work of this period. Painted in striking shades of brilliant blues and cloudy whites, a windy, tree-lined shore is reflected across a flickering expanse of striated water. The intricate patterns are mirrored and distorted, with the stretched surface of the lake suggesting a concealed depth or density beneath the flat surface of the picture plane. By dominating the canvas with these reflections, immersing our viewpoint into the expanded space between the twin horizons, Nakamura encourages a new sense of vision that reveals the inherent structures of nature.

Introspective and meticulous, Nakamura's landscapes remain his most recognizable and enduring works. His paintings are held in major collections across Canada, including the National Gallery of Canada and the Robert McLaughlin Gallery. In 2024, Nakamura was the subject of a major retrospective at the Art Gallery of Ontario, *Kazuo Nakamura: Blue Dimension*, which included the similar canvases *Evergreen, Reflection* (1961) and *Landscape* (1963).

ESTIMATE: \$30,000 – 50,000





20 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Le bal

oil on canvas, signed and on verso titled *Jeune femme au crépuscule* and dated 1968 [sic] on the gallery label, 1966
9 ¼ x 21 ¼ in, 23.5 x 54 cm

PROVENANCE

Lacerte art contemporain, Quebec City and Montreal
Private Collection, Montreal
Private Collection, Toronto

THIS NOCTURNAL LANDSCAPE, which has the qualities of an oil sketch, shows a lit field crossed to the right by a young woman dressed in a ballgown. With her shoulders bare, she lets a black stole slip from her left hand, and it brushes the ground studded with white flowers under a sky glittering with stars. In the distance, darker shapes suggest islands or mountains on the sloping line of the horizon.

A romantic work, *Le bal* has the characteristics that contributed to the success of Jean Paul Lemieux, who became one of Canada's most famous figurative painters in the mid-1960s. The uncluttered space of his paintings highlights the human figure confronted, in its solitude, with the immensity of nature. The late Marie Carani noted the close relationship between the works of Lemieux and Caspar David Friedrich (1774–1840), including the former's attachment to "Northern Romanticism with its more dramatic lighting, most likely to symbolically disguise its images of the natural world."¹

An air of mystery and an intense communion with the natural elements emanate from this allegorical scene, where the

character evolves in a metaphorical space. Its organization is reduced to two rectangular masses that are stacked atop one another. The surface is enlivened by expressive matter that the painter has applied so finely to the support that it reveals the grain of the canvas. The contrast of light and dark is subtly rendered in blue-green shades on the ground and in the anthracite grey of the sky. Finally, the painter punctuated the space with tiny white dots that unify the two pictorial fields: flowers and stars shine with intensity in their respective areas.

There are still several works by Lemieux whose provenance remains unclear. Thanks to the sales inventory carefully kept by the artist's wife, Madeleine Des Rosiers, from 1965 to 1980, it is possible to trace works that have remained in the shadows and silence of private collections. Mme Des Rosiers's document specifies the date of sale accompanied by a short description: it includes the original titles of works that have been lost over time, often replaced by descriptive or even fanciful titles, as was the case with *Le bal*, which dates from 1966 and was given the number 66.15.

We thank Michèle Grandbois, author of *Jean Paul Lemieux au Musée national des beaux-arts du Québec*, for contributing the above essay, translated from the French. This work will be included in Grandbois's forthcoming catalogue raisonné of the artist's work.

1. Marie Carani, "L'Effet Jean Paul Lemieux, 1904–1990," in *Jean Paul Lemieux* (Quebec City: Musée du Québec, 1992), exhibition catalogue, 241.

ESTIMATE: \$40,000 – 60,000

PROPERTY OF THE ESTATE OF DR. LUIGI ROSSI



STEWART TURCOTTE
Portrait of Dr. Luigi Rossi
acrylic on canvas, 2018
18 x 14 in, 45.7 x 35.6 cm

LIKE FAMILY: THE COLLECTION OF DR. LUIGI ROSSI

DR. LUIGI ROSSI was born in 1956 in Smithers, a small town in northwestern British Columbia, where his parents Alba and Carmine had earlier immigrated to from Italy. With minimal education, money or knowledge of the English language, they left their family and what they had known as home, hoping to discover a place of opportunity and to create a rewarding life for themselves and the family they envisioned. To succeed, let alone survive, his parents knew they would have to work extremely hard.

Their work ethic was not lost on their son Luigi. From a very young age, whether academically or athletically, he had a simple outlook on life: if anything was worth doing, the only way to do it was to the best of one's ability. He was always exceptional and excelled in whatever he did, while he remained incredibly

humble in doing so. After completing high school, he enrolled at the University of British Columbia, where he completed his bachelor of science in 1977 and subsequently obtained his doctor of medicine degree in 1981. He continued his education at the Foothills Hospital in Calgary and in 1986 graduated as a specialist in radiology with a licence to practise in Canada as well as the United States. He then moved to Grande Prairie, Alberta, located over 700 kilometres northwest of Calgary, and practised for 30 years at the regional hospital there as well as his clinic, until his passing in 2017.

Dr. Rossi's collection of art had a modest beginning and can be traced back to 1982, though his interest had started much earlier. His passion continued to grow and even though Grande Prairie was far removed from major art centres, Dr. Rossi combined his love for traveling with that of art; he visited countless public and private galleries in North America and established relationships with many art dealers as well as the artists themselves.¹

Collectors are not all cut from the same cloth and beauty is said to be in the eyes of the individual beholder. Collectors can have different perspectives or interests but share one meaningful characteristic—a deep passion for living with art, as one would envision being part of a family. This is not something that can be taught or copied from others: it is a lifelong journey of education and emotions.

A typical trajectory of collecting might be to start unassumingly, with emerging local artists, before taking the “plunge” and perhaps later, with a sense of history, acquiring work by precursors. In this way interests can shift and change over time. However, Dr. Rossi's focus from the outset was Indigenous artists who were working in Western Canada, at a time when these artists had yet to be foregrounded in gallery exhibitions and critical writing in art magazines was sparse.²

Dr. Rossi acquired in depth works by artists who had been associated with the formative Professional Native Indian Artists Inc. (given the name the “Indian Group of Seven” by a Winnipeg art critic): Jackson Beardy, Eddy Cobiness, Norval Morrisseau, Daphne Odjig, Carl Ray, Joseph Sanchez and Alex Janvier, with whom he established a long friendship.³ Dr. Rossi's interests continued to broaden and he acquired works by established artists Jack Bush, Rita Letendre, Gershon Iskowitz and Jack Shadbolt, and also landscape painters such as Robert Genn and Ted Harrison. Dr. Rossi's collection was truly breathtaking, with many works rivaling what you would expect to discover in a museum. In turn he acquired intimate and thought-provoking works.

A hallmark of a committed collector is not needing to justify their choices but rather to satisfy their own love and passion for the art. Dr. Rossi did not follow fashion and market trends; he essentially established his own. There was no hint of architectural or design magazine staging in his Kelowna condo; an Iskowitz and a Shadbolt hung next to an Odjig, a Janvier next to a Letendre and a Bush, to underscore what the works shared. The walls and



The Rossi Collection: A Circle of Friends, exhibition of the Kelowna Art Gallery, 2018 – 2019
 Photo: Kyle L. Poirier
 Courtesy of the Kelowna Art Gallery

hallways disappeared in this intensive hanging: one frequent visitor “counted” over 100 works. Far from being claustrophobic, there was a sense of space and liveliness, a conversation of spirit on the walls that was enlivened by daylight pouring in from windows facing west over the city of Kelowna and Okanagan Lake.

I toured Dr. Rossi’s condo with Janvier in the summer of 2018 (my second time that year and a year after Dr. Rossi’s passing). We sat, talked, moved from room to room. Janvier offered comments on his own works that he had not seen for many years, but also those of other artists. It could well have been a conversation with Dr. Rossi. Living with art makes for a living collection and made so by the fine art of knowing, a discerning eye.

We thank Ihor Holubizky and the family of Dr. Rossi for contributing to the above text. Holubizky is one of the authors of *The Rossi Collection: A Circle of Friends* exhibition catalogue, published by the Kelowna Art Gallery.

Dr. Rossi’s life of collecting culminated with *The Rossi Collection: A Circle of Friends*, the 2018 exhibition mounted at the Kelowna Art Gallery. His collection was like a family to him and on his behalf, members of his family were extremely proud to share these works with everyone.

1. The Art Gallery of Grande Prairie was established in 1975. Its current location opened in 2012.
2. An early and formative exhibition was *Norval Morrisseau and the Emergence of the Image Makers*, at the Art Gallery of Ontario in 1984.
3. While Inuit prints from the Kinngait (Cape Dorset), Qamani’tuaq (Baker Lake) and Ulukhaktok (Holman Island) workshops were widely available and promoted from the 1960s on, the short-lived PNIAI (active from 1973 to 1975) offered a model for younger First Nations artists at a time when such cultural consciousness initiatives were rare.



21 Alex Simeon Janvier

CM PNIAI RCA WS 1935 – 2024

Canuck Gift Horse

acrylic on linen, signed and on verso titled and dated 1981

48 × 72 in, 121.9 × 182.9 cm

PROVENANCE

Gallery Moos, Toronto

Dr. Luigi Rossi

Estate of Dr. Luigi Rossi

EXHIBITED

Art Gallery of Calgary, *The Alberta Biennial Celebrates the Work of Alex Janvier*, September 7, 2007 – January 5, 2008

ALEXANDRE SIMEON JANVIER, who passed away on July 10 of this year, left a prodigious legacy as an artist and human being. Born in 1935 on the Denesūliné reserve of Le Goff, Cold Lake Indian Reserve (now Cold Lake First Nations), Janvier witnessed much change in Canada with regards to government policies impacting Indigenous peoples. His own experience, from his time as a young art student to becoming an internationally respected artist, is a case in point.

Janvier attended Blue Quills residential school, and although he was accepted into the Ontario College of Art (now Ontario College of Art and Design University), the Indian agent denied his request to relocate to Toronto for his post-secondary education. Instead, in 1956, Janvier began his art studies in Calgary at the Southern Alberta Institute of Technology. Even while living off-reserve for art school, Janvier faced harassment by law-enforcement officers demanding to see his pass.¹

When prime minister John Diefenbaker pushed through Indigenous suffrage legislation in 1960, effective on July 1 of that year, this became the moment when Indigenous artists had the necessary freedom of movement and political agency to make their mark on society and on the contemporary art scene. As Canada welcomed the world for Expo 67 in Montreal, Indigenous artists played a pivotal role while also using art as a tool for activism and education. As part of the committee assigned to the Indians of Canada Pavilion at the world's fair, Janvier was also commissioned to paint a large mural, *Beaver Crossing Indian Colours (The Unpredictable East)*.

The title of *Canuck Gift Horse*, completed in 1981, is a wry statement given the personal and collective costs that government policies and broken treaties have had on Indigenous peoples. Compositionally the work is vibrant and lyrical, with the constant centrifugal motion that Janvier's precise curvilinear brush-strokes generate. He developed this style in the 1960s, with aesthetic maturation demonstrated by the 1970s. Janvier

was not one to want his work to be overintellectualized. Referring to the origins of his compositions, he said, "It is simple, from nature, from my surroundings, I try to stay close to my heart."²

Works such as *Canuck Gift Horse* are like a bird's-eye view of the topography of the land Janvier knew, Cold Lake First Nations and the surrounding territory. It suggests tributaries flowing through the soil and a dance of the elements, including the whipping of wind and tongues of fire. The forms also metamorphose into fish and birds or other life forms, all connected through the unbroken lines of his brushwork. The painting is on linen, a material that Janvier used at times in place of canvas, including works in the 2016 retrospective for the National Gallery of Canada: *Saddle Trip* (1977, collection of Canadian Museum of History), *Grand Entry* (1980, collection of the Art Gallery of Alberta) and *Fly, Fly, Fly* (1981, collection of Remai Modern).

From state dignitaries to the children, Indigenous and non-Indigenous, that he touched through his art workshops, Janvier left an indelible mark on art in Canada. As he has said, "Art saved me in those residential schools."³ *Canuck Gift Horse*, as with his entire body of work, illustrates the alchemizing capacity of his art. With its fluid, meandering trails of artfully balanced warm and cool tones, this large canvas takes us on a mesmerizing journey into Janvier's singular artistic vision along with his intuitive mastery of "spiritual colour and spiritual colour knowledge."⁴ Among his many awards are the Alberta Order of Excellence in 2018, Governor General's Award in Visual and Media Arts in 2008, and the Order of Canada in 2007. Janvier also received several honorary degrees, including in 2016 from the Ontario College of Art and Design University, a full-circle moment, deserved and owed, for this artist, activist and educator.

We thank Leah Snyder, digital designer and writer, The L. Project, for contributing the above essay. Snyder writes about culture, technology and contemporary art; she is a regular contributor to the National Gallery of Canada's *Gallery* magazine and other Canadian art publications.

1. "Canada 150: Artist Alex Janvier on Discrimination after Residential Schooling," Canadian Press, June 14, 2017, <https://www.youtube.com/watch?v=nl3P-4zBTUM>, 00:22.

2. "Alex Janvier Paints the Vast Landscape of Indigenous Life," *Globe and Mail*, September 21, 2018, https://www.youtube.com/watch?v=3clUf6Yey_o, 00:20.

3. Ibid., 1:30.

4. Greg A. Hill, in *Alex Janvier: Modern Indigenous Master* (Ottawa: National Gallery of Canada, Ottawa, 2016), by Greg A. Hill et al., exhibition catalogue, 18.

ESTIMATE: \$50,000 – 70,000



22 Daphne Odjig

FCA OC PNIAI RCA WS 1919 – 2016

Cultural Identity

acrylic on canvas, signed and on verso titled,
dated 1984 and inscribed #336
48 × 40 in, 121.9 × 101.6 cm

PROVENANCE

Phyllis Melzack, Florida
Gallery Gevik, Toronto
Acquired from the above by Dr. Luigi Rossi
Estate of Dr. Luigi Rossi

LITERATURE

Bob Boyer and Carol Podedworny, foreword by Phillip Gevik,
Odjig: The Art of Daphne Odjig, 1960 – 2000, 2001, page 68,
reproduced page 69
Kelowna Art Gallery, *The Rossi Collection: A Circle of Friends*, video
interview with Stew Turcotte, 2018, <https://kelownaartgallery.com/the-rossi-collection/>

DAPHNE ODJIG BECAME renowned for her distinctive style that expanded on the Woodland School of Art most notably developed by fellow Anishinaabe artist Norval Morrisseau. By the time of this work, *Cultural Identity*, she had refined her aesthetic during a prolific decade of important national and international commissions: *The Jerusalem Series* (1976) for El Al Israel Airlines; *The Indian in Transition* (1978) for the Canadian Museum of History in Gatineau, Quebec; *Rebirth of Culture* (1979) for the McMichael Canadian Art Collection; and the diptych *Spiritual Renewal* (1984) for Laurentian University in Sudbury, Ontario.

Also in 1984, Odjig's work was part of the show *Norval Morrisseau and the Emergence of the Image Makers* at the Art Gallery of Ontario, curated by Elizabeth McLuhan and Tom Hill, an important exhibition that positioned Indigenous artists as relevant to contemporary art in Canada. In 1985, McLuhan curated *Daphne Odjig, a Retrospective, 1946 – 1985* at the Thunder Bay National Exhibition Centre, and in 1986, Odjig was appointed to the Order of Canada. *Cultural Identity* is a work by Odjig at the height of her career, when she had become a leading participant on the national and international stage.

The painting indicates the influence of the visual culture of other Indigenous nations on Odjig's art. She was born in Anishinaabe territory at Wikwemikong First Nation on Manitoulin Island, Ontario, in 1919. In *Cultural Identity*, the mountains and totem poles in the background indicate a coastal Western landscape and the accompanying cultural traditions of that land. In 1976, Odjig had moved to British Columbia with her second husband, Chester Beavon, first to Lake Shuswap and eventually relocating to Kelowna. Having first moved to BC after the Second World War and also living for a time in Manitoba, it was in BC that she spent most of her life.

In the autumn of 1983, Odjig attended the National Native Artists Conference that took place in Ksan, BC. Attendees had the opportunity to see the totem poles of the Gitksan at Kitwancool (Gitanyow), where some of the oldest known poles exist, ones also recorded by Emily Carr in the 1920s. Moved by the experience, upon returning home Odjig painted 15 new works within just over a month's time, including *Blending of Cultures at K'San* (1983), in the collection of the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada. In the painting we see the compositional seed of *Cultural Identity* where the totem poles rise up behind a gathering of people that flow into the foreground. As with *The Jerusalem Series* and Odjig's use of visual signifiers of spirituality, culture and place, the carved totem poles and mountainous landscape in *Cultural Identity* reference cosmologies of First Nations of the West Coast.

Although there is diversity in the palette Odjig uses for skin tones as well as figures clothed in attire to symbolize the arrivals of immigrants, there is uniformity in the replication of the human forms, signaling universality of experience and spiritual truths. The procession between the totem poles and the foreground figures can be understood as ancestors. Accompanying the image of the painting in the monograph *Odjig: The Art of Daphne Odjig, 1960 – 2000*, the artist is quoted, "Those ancient ones who walked here before us have always had a powerful influence on my work..."

As a person of mixed ancestry, her father Anishinaabe (Potawatomi) and her mother a British war bride, Odjig integrated the mythologies and ceremonies of the Anishinaabe in her work while also weaving in other spiritual linkages. Even her aesthetic integration of Cubism and modernist principles demonstrated her syncretic adeptness at reconciling differences and finding commonalities in understanding and experience.

Odjig's contribution goes beyond her role as an artist. She also ran the first Indigenous-owned gallery in Canada. What began as a craft shop was renamed in 1974 as the New Warehouse Gallery, and from there the collective Professional Native Indian Artists Inc. emerged. Among other notable accomplishments, in 2007, Odjig received the Governor General's Award in Visual and Media Arts. The artist also received honorary doctoral degrees from numerous Canadian universities.

A richly imagined and deeply symbolic work, *Cultural Identity* visually vocalizes themes of ancestry, cultural continuity and universality, beautifully exemplifying Odjig's groundbreaking body of work.

We thank Leah Snyder, digital designer and writer, The L. Project, for contributing the above essay. Snyder writes about culture, technology and contemporary art; she is a regular contributor to the National Gallery of Canada's *Gallery* magazine and other Canadian art publications.

ESTIMATE: \$40,000 – 60,000



23 Alex Simeon Janvier

CM PNIAI RCA WS 1935 – 2024

Rag Doll Mission

acrylic on canvas, signed, dated 1973 and inscribed with the artist's treaty number 287 and on verso titled 24 x 30 in, 61 x 76.2 cm

PROVENANCE

VisionQuest Gallery, Calgary

Acquired from the above by Dr. Luigi Rossi, 2005

Estate of Dr. Luigi Rossi

ALEX JANVIER IS one of the many Indigenous artists of his generation who went through Canada's Indian residential school system, undermining cultural continuance and sovereignty as it forced assimilation. At the age of eight, he entered Blue Quills residential school near St. Paul, Alberta, approximately 100 kilometres from where he was born on the Denesūliné reserve of Le Goff, Cold Lake First Nations. Despite being impacted by colonial government policies, Janvier gained national renown for his vibrant abstract art from the 1960s. By 1973, when he painted *Rag Doll Mission*, Janvier had developed his distinctive style.

In this dynamic work, the intensity and perceived joyfulness of the colours produce ambiguity of meaning when considered in relation to the title. The pulsating yellow is in sharp contrast to the cool tones of blue and purple, and the blood-red trailings spiral out towards the edges with a frenetic energy. The circle near the centre of the composition calls to mind the target motif of Janvier's contemporary, the Abstract Expressionist artist Jasper Johns, although the meanings are quite different. Where Johns is referencing a known symbol as a way to emphasize materiality, for Janvier the circle is a motif with spiritual potency appearing within his earliest work and continuing through. What is depicted inside the circle is ever changing but the form is omnipresent as a "metaphor for the cycle of life."¹

From the late 1970s into the 1980s and onwards, Janvier even shaped the actual canvases into a circular form. Often referred to as the first Indigenous modernist artist in Canada, he was able to consolidate a modernist aesthetic while transmuting an Indigenous cosmology: "beatific icons of Plains Indianness, derived from the traumatic visual culture of residential school, and biomorphic abstraction, informed by Dene material culture and the Bauhaus pursuit of a universal language of abstraction."²

As with many of Janvier's works from 1966 to 1977, *Rag Doll Mission* was signed along with his treaty identification number 287. During this time, he often signed his work to include the number or signed only with the number, a practice in protest against what was done to him by the federal government.³ In 1966, the Department of Indian Affairs (DIA) commissioned works for an exhibition in Ottawa. Janvier was prolific, producing 80 paintings, 38 of which were sold by DIA. The others, the department appropriated. The way Janvier stylized the numeral 7 in his treaty number was to reference "a family symbol, inscribed by his father on trees."⁴ As Greg A. Hill notes in his curatorial essay for the National Gallery of Canada's 2016 retrospective of Janvier's work, "[t]he mark thus has a direct link to the Land and the artist's memory of experience there."

This painting was completed a few years after the international exposure Janvier and other First Nations artists had at Expo 67, the world's fair in Montreal. Its bright, sunflower-yellow colour field crossed by curving, shape-shifting forms draws the viewer in, transmitting a kinetic energy while also suggesting glimpses of life-sustaining water or a clear blue sky. *Rag Doll Mission*, with its enigmatic and coded abstraction, conveys both the fraught realities and emancipatory aspirations of its time.

We thank Leah Snyder, digital designer and writer, The L. Project, for contributing the above essay. Snyder writes about culture, technology and contemporary art; she is a regular contributor to the National Gallery of Canada's *Gallery* magazine and other Canadian art publications.

1. Katherine Stauble, "Alex Janvier: The Circle of Life and Other Brilliant Forms," *National Gallery of Canada Magazine*, December 19, 2016, <https://www.gallery.ca/magazine/exhibitions/alex-janvier-the-circle-of-life-and-other-brilliant-forms-o>.

2. Chris Dueker, in *Alex Janvier: Modern Indigenous Master* (Ottawa: National Gallery of Canada, Ottawa, 2016), by Greg A. Hill et al., exhibition catalogue, 45.

3. *Canadian Encyclopedia*, s.v. "Alex Janvier," by Gerald R. McMaster, 2008, last updated July 11, 2024, by Daniel Baird, <https://www.thecanadianencyclopedia.ca>.

4. Hill et al., *Alex Janvier*, 21.

ESTIMATE: \$15,000 – 20,000



24 Ted Harrison

OC SCA 1926 – 2015

Canada Geese

acrylic on board, signed and on verso

signed, titled and dated 1980

48 x 60 in, 121.9 x 152.4 cm

PROVENANCE

Dr. Luigi Rossi

Estate of Dr. Luigi Rossi

LITERATURE

Ted Harrison, *The Last Horizon: Paintings & Stories of an Artist's Life in the Yukon*, 1981, page 20

Roger Boulet, *A Legacy of Canadian Art from Kelowna Collections*, Kelowna Art Gallery, 2017, reproduced page 69

EXHIBITED

Kelowna Art Gallery, *A Legacy of Canadian Art from Kelowna Collections*, July 1 – October 15, 2017

WITH VIBRANT, BRIGHTLY coloured paint, Ted Harrison reveals an innocent version of Northern Canada. Edward “Ted” Hardy Harrison arrived in Canada in 1967 from Wingate, a coal mining village in northeast England. He brought with him teaching credentials, a quest for adventure, and years of formal artistic training enhanced by travels in India, North Africa, Malaysia and New Zealand.

In 1968, within a year of settling in Carcross, Yukon, he ventured 18 kilometres south of the village to paint *en plein air*. It was there, in the shadow of Montana Mountain, that he faced down the immense grandeur of the North. “How do I capture the music, the magic of this land?” he told me he asked himself. “Nature here is too powerful.” Frustrated, he returned to his studio. “I felt a streak of rebellion fanning into flame. I’ll damn well paint as I please. I’ll paint my Yukon.”

That declaration, and the iron will to dismiss the naysayers of his earliest Yukon period, sustained four decades of a prolific and undeniably joyful oeuvre. Harrison’s influences reflect the themes of English painters Norman Cornish and L.S. Lowry, also from the working classes, who championed everyday activities—folks huddled in conversation, others braving winter winds, children at play, men at work.

Harrison’s work also recalls Pieter Bruegel the Elder’s domestic scenes and Paul Gauguin’s paintings of familial life in the Marquesas Islands. The curvilinear artistic style and heavy outlining of New Zealand’s Indigenous Maori informed Harrison’s early period, as did Friedensreich Hundertwasser’s quirky, boundary-pushing themes. While Harrison absorbed these influences, he also summoned a uniquely Canadian story that showed viewers the joy in northern life, challenging the notion of a bleak existence in an inhospitable land.

Canada Geese includes the quintessential features that define Harrison’s most productive period: mischievous ravens, little dogs, dancing skies and always tough, resilient humans. In this work, we see graduating shades of violet dominating the sky while fierce winds challenge the humans below. Mountains and stretches of water vibrate in hues of brilliant orange and lemon. The scene is anchored by a radiating sun, Harrison’s symbol of perfection.

But it is the essential simplicity of this painting that underlines Harrison’s genius as an artist and storyteller. We enter a scene where geese streak across the sky. Cold bites the figures in the foreground as they trudge towards a purple-roofed, mustard-coloured house. Wind whips the chimney smoke and laundry flaps from a clothesline, a touching tribute to domestic life. We see, and feel, tenacious inhabitants and equally tenacious, ubiquitous ravens at home in a harsh yet beautiful landscape.

“People are part of the landscape,” Harrison often said. “Each shapes the other.” Harrison delivers this truth through multi-coloured clouds, undulating mountains, and people (often children) living and playing amongst tipsy buildings that hug swirling landscapes. Everything, and everyone, moves. As Harrison wrote in his memoir, *The Last Horizon*, “The North has many faces and many moods. She is kindly, cruel, beautiful, and desolate. Those who live here must shape themselves to her whims.” And it is the whims of this overlooked, and more often misunderstood, Canadian North that shaped the man and his work. This message is beautifully rendered in the quintessential poetry of Harrison’s *Canada Geese*.

We thank Katherine Gibson, author of *Ted Harrison: Painting Paradise*, for contributing the above essay.

ESTIMATE: \$30,000 – 50,000



25 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Between No. 5

acrylic on watercolour board, signed and dated 1992
and on verso titled and dated on the gallery label
40 × 97 in, 101.6 × 246.4 cm

PROVENANCE

Bau-Xi Gallery, Vancouver
Hambleton Galleries, Kelowna
Acquired from the above by Dr. Luigi Rossi, October 2010
Estate of Dr. Luigi Rossi

LITERATURE

Roger Boulet, *A Legacy of Canadian Art from Kelowna Collections*,
Kelowna Art Gallery, 2017, reproduced page 81

EXHIBITED

Kelowna Art Gallery, *A Legacy of Canadian Art from Kelowna Collections*, July 1 – October 15, 2017

JACK LEONARD SHADBOLT, born in Shoburyness, England, immigrated to Canada with his family in 1911. Growing up in Victoria, BC, Shadbolt developed a deep affection for and understanding of the riches of the natural world. Shadbolt trained initially as a teacher and worked for several years on Vancouver Island and in Vancouver. In 1938, he started studying at the Vancouver School of Decorative and Applied Arts, where he trained with Frederick Varley and others. Following his graduation from the VSDAA, Shadbolt took a position with the school and taught there, after distinguished war service, until 1966, when he retired as head of the Painting and Design department.

Shadbolt had a rich career as both an artist and a teacher but, perhaps paradoxically, his greatest success came following his teaching career. An important retrospective exhibition, *Jack Shadbolt*, was organized for the National Gallery of Canada by Anthony Emery, director of the Vancouver Art Gallery, in 1969. Following this major traveling show, Shadbolt's career was reignited, and he remained a central figure in the art community of Vancouver and Canada until his death in 1998.

Shadbolt and his art were both deeply connected to the natural world. Its life cycles informed much of his artistic expression, but he was equally interested in ideas of abstraction. Shadbolt was an exceptionally gifted draughtsman, and his work often moved from vividly observed depictions of the natural world towards abstraction. This approach, laid out in his 1968 book *In Search of Form*, characterizes much of his mature work. Shadbolt was not, however, an artist who rested on his laurels; he was constantly exploring new ideas and approaches to communicate his visual and expressive genius. Often Shadbolt's ideas could not be addressed on a single painting surface, and he developed many works that involved multiple canvases or boards, such as *Between No. 5*.

The title of this striking work reflects Shadbolt's deep interest in the transitory life cycles of the natural world. Nature is never static and insects, such as the butterflies that dominate this image, are always in a state of becoming. From his youth in Victoria, Shadbolt had a lifelong interest in Indigenous forms, which often appear in his work. In this painting, a drum, embellished with bound feathers around its edge, provides a striking background for the form of the mature monarch butterfly. Two drumsticks rest on the surface of the drum, either side of the finely delineated insect. The transitory nature of the butterfly's life is emphasized in the emerging and dissolving forms of the insect in the left and right panels. As Shadbolt's title implies, a butterfly is always transitory or between—emerging in the left panel, briefly but elegantly mature in the central panel, and in decay in the right panel.

Between No. 5 abundantly demonstrates the range of Shadbolt's skills and interests. The painting, visually compelling and forcefully executed, shows Shadbolt's command of colour, form and drawing. The forms themselves, natural as well as abstracted, reveal his deep interest in both the natural world and artistic invention. This bold work also conveys, in its physical form and title, Shadbolt's acute awareness of our transitory place in the world.

This work is a triptych consisting of three panels each measuring 40 × 32 inches.

ESTIMATE: \$40,000 – 60,000





26 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Deep August

acrylic on canvas, on verso signed, titled, dated August 1976
and inscribed *Acrylic Polymer W.B./Top (with arrow)/c-70*
on a label

43 × 43 ½ in, 109.2 × 110.5 cm

PROVENANCE

Collection of the Artist
Galerie Elca London, Montreal, September 1976
Private Collection, Montreal
Fine Canadian Art, Heffel Fine Art Auction House,
May 23, 2007, lot 127

Acquired from the above by Dr. Luigi Rossi
Estate of Dr. Luigi Rossi

LITERATURE

Roger Boulet, *A Legacy of Canadian Art from Kelowna Collections*,
Kelowna Art Gallery, 2017, reproduced page 77 with the
related concept drawing
The Rossi Collection: A Circle of Friends, Kelowna Art Gallery,
2019, listed page 43 and reproduced page 39
Sarah Stanners, *Jack Bush Paintings: A Catalogue Raisonné*,
Volume 4, 1972 – 1977, 2024, listed page 468 and reproduced
page 469, catalogue #3.46.1976.45

EXHIBITED

Galerie Elca London, Montreal, *Jack Bush*, circa 1986
Kelowna Art Gallery, *A Legacy of Canadian Art from Kelowna Collections*, July 1 – October 15, 2017, with the related concept drawing
Kelowna Art Gallery, *The Rossi Collection: A Circle of Friends*, November 10, 2018 – January 20, 2019

SOME COLLECTORS OF fine art are driven by such passion and a fierce dedication to a period or style of art that the artworks in their collection seem to tell a story together, as if each painting, drawing or sculpture is connected, despite their wholly distinct origins. The Kelowna Art Gallery took the lead in celebrating the vision of the late, long-time art collector Dr. Luigi Rossi (1956 – 2017) by mounting a special exhibition in 2018 that brought his collection to public attention. An interview with the exhibition's curator, Stew Turcotte, revealed that Rossi referred to the artworks he collected as "his friends."¹

Dr. Rossi was a graduate of the University of British Columbia's medical school and went on to establish his career in radiology in Grand Prairie, Alberta. Over the years, he amassed a collection totaling more than 170 artworks, many of which were a testament to his early and abiding love of Indigenous art, including works by Alex Janvier, Daphne Odjig, Jackson Beardy, Norval Morrisseau and Rita Letendre. A common thread that unites many of these artists is their beautiful handling of colour. Along with Morrisseau, another trailblazer in the use of acrylic paints in Canada was Jack Bush. By the time he painted *Deep August*, in the summer of 1976, he was so accomplished with the medium that combining different techniques in one composition (sponging for the ground and brushwork for shapes of colour) was something he did with ease, and to great effect.

Dr. Rossi acquired *Deep August* relatively late, in 2007. To my knowledge, this painting, and its related sketch on paper, were the only works by Bush in his collection. Why did Dr. Rossi choose this painting? Was it the bright colours, or was it the composition that attracted him? Around the same time that Bush painted *Deep August*, he produced a painting titled *Indian Bonnet*; similar in style to *Deep August*, its title suggests a distinct source of inspiration: the First Nations headdress. It is impossible to say whether Bush understood the significance of the headdress, but the general shape of the feather-like strokes seen in *Indian Bonnet*, and its bright colours, make the visual connection apparent.

Deep August, however, deconstructs or breaks away from the more symbolic shape of *Indian Bonnet*. This is in keeping with Bush's methods in that he often took cues from the real world—such as flowers, corporate logos and women's fashion—as a jumping-off point for elements of shape and colour, which he would remix into abstract paintings that remained quite separate from their sources. It is equally arguable, however, that Bush simply titled his paintings only once they were complete, therefore naming them according to what the finished composition recalled, by chance.

Similarly, there is some debate about Bush's late chalk sketches from 1975 and 1976: Were they produced in hindsight to remember the paintings he had already made, or were they part of a preliminary process of planning a painting? According to Karen Wilkin, the answer is a bit of both. First, these sketches were "fastened to the studio wall to serve as suggestions for

paintings."² Later, Bush would add colour to the sketch once the corresponding painting was complete. In this way, they function more as pictures for personal record keeping.

Studies like the one for *Deep August* were never intended for exhibition; they were private keepsakes and a part of the artist's working methods. Nonetheless, Wilkin praised them, writing, "The fascination of the studies rests in their intimacy, in the very fact that Bush meant them to be private."³

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 adjunct professor at the University of Toronto, Department of Art History, for contributing the above essay.

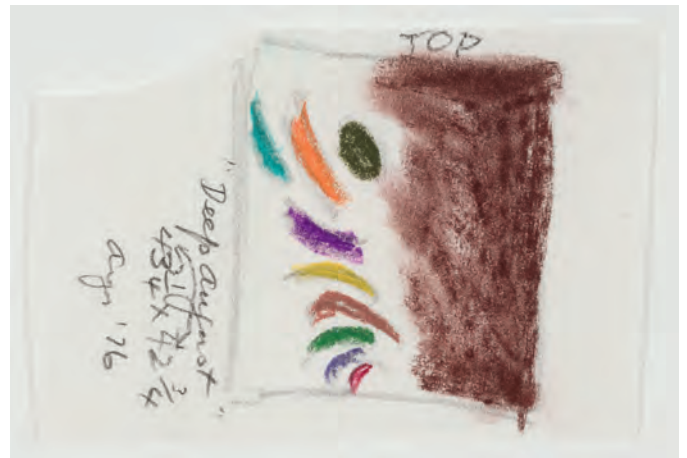
This work is included in Stanners's recently published *Jack Bush Paintings: A Catalogue Raisonné*, as #3.46.1976.45.

1. Kelowna Art Gallery, "The Rossi Collection at the Kelowna Art Gallery," November 18, 2018, https://youtu.be/kfYw2o_sRng?si=O2mgtgpUqazvqzsv.

2. Karen Wilkin, adapted from "Jack Bush Works on Paper," in *Jack Bush: An Intimate View* (Edmonton: Woltjen/Udell Gallery, 1987), exhibition catalogue.

3. Ibid.

We are pleased to include the concept drawing for *Deep August* with the sale of this lot.



Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

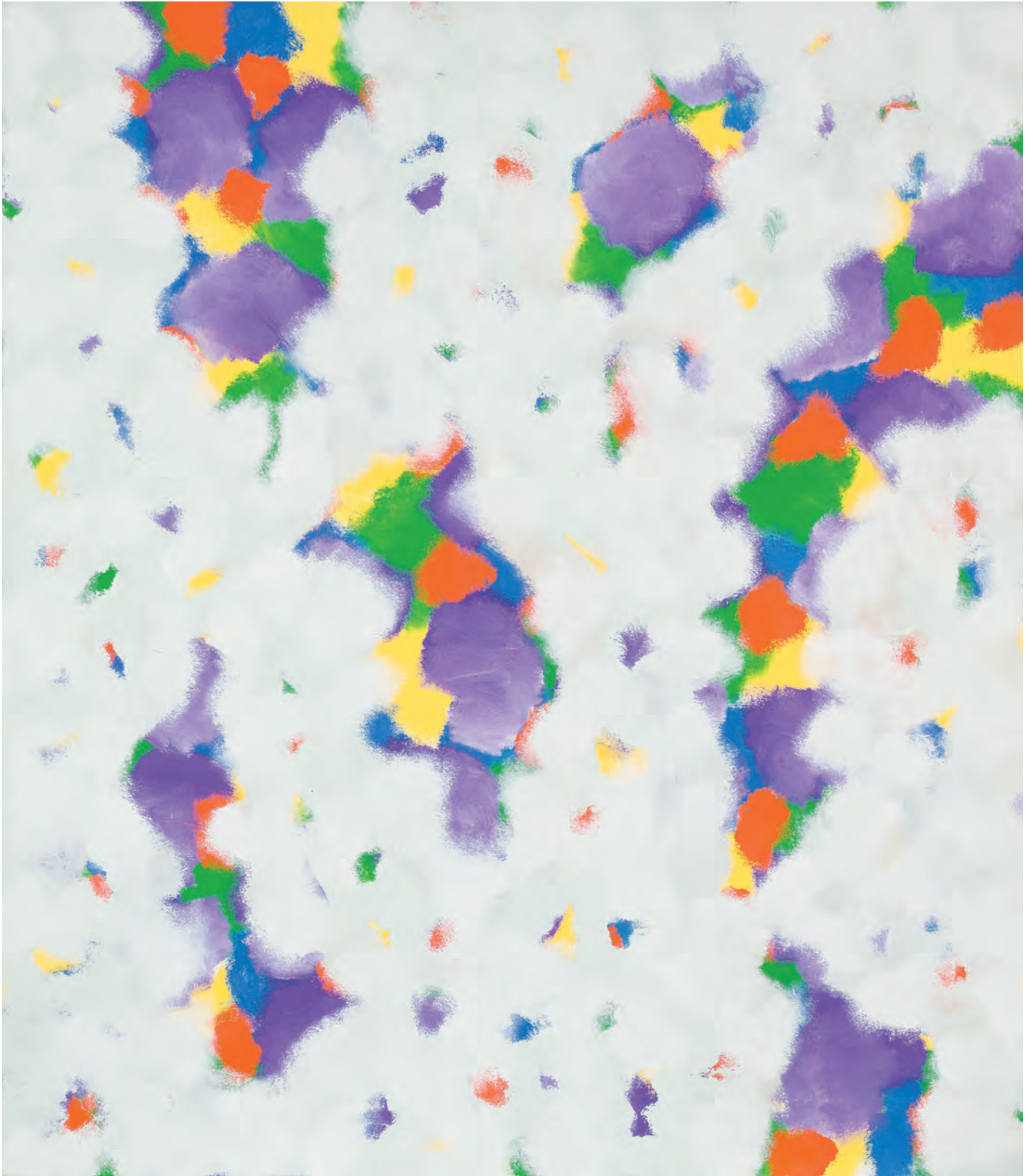
Concept Drawing for Deep August

graphite and crayon on paper, titled and dated August 1976
3 7/8 × 5 3/4 in, 9.8 × 14.6 cm

PROVENANCE

Newzones Gallery of Contemporary Art, Calgary
Acquired from the above by Dr. Luigi Rossi
Estate of Dr. Luigi Rossi

ESTIMATE: \$70,000 – 90,000



27 Gershon Iskowitz

CSGA RCA 1919 – 1988

Orange Mauve-C

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

38 × 33 in, 96.5 × 83.8 cm

PROVENANCE

Gallery Moos, Toronto

Acquired from the above by Dr. Luigi Rossi

Estate of Dr. Luigi Rossi

LITERATURE

Theodore Allen Heinrich, “The Intimate Cartography of Gershon Iskowitz’s Painting,” *artscanada*, May/June 1977, page 12

The Rossi Collection: A Circle of Friends, Kelowna Art Gallery, 2019, listed page 44

EXHIBITED

Kelowna Art Gallery, *The Rossi Collection: A Circle of Friends*, November 10, 2018 – January 20, 2019

GERSHON ISKOWITZ PAINTED *Orange Mauve-C* on the cusp of two key career moments in 1982: his retrospective at the Art Gallery of Ontario and the publication of Adele Freedman’s monograph *Gershon Iskowitz: Painter of Light*. The next year he had a solo exhibition at Marisa del Re Gallery, New York.

The shift in Iskowitz’s work in 1979–1980 was in contrast to his “ethereal” paintings of the 1970s. White-grey foregrounds first appeared in the early ’70s and were always painted last, to “frame” amorphous central forms. The prominent white-grey overpainting of *Orange Mauve-C* forms a rupture and an orientation, as if looking down through clouds to highlight sinews of bold undercolours (a development prefigured in his 1977–1978 watercolours). A hallmark for Iskowitz, beginning with his Parry Sound-inspired works in the late 1950s, had been observations of nature, but never literal as Theodore Heinrich noted, rather as “a source for intense chromatic adventure” and an “intimate cartography.”

Closely related to *Orange Mauve-C* are *Orange Lilac-A* (1979, collection of the University of Lethbridge), *Red-M* (1979, collection of Nickle Galleries, University of Calgary), the diptych *New Violet Red-K* (1979, Canada Council Art Bank) and *Orange Violet-A* (1979). Iskowitz continued this trajectory with bold colour foregrounds through 1983, before embarking on his last works, the *Northern Lights* and *Septets* series and *Sunlight* paintings.

ESTIMATE: \$15,000 – 25,000



28 Christiane Sybille Pflug

1936 – 1972

Bird in Cage

oil on canvas, signed and dated 1961

9 ¾ × 13 ¼ in, 24.8 × 33.7 cm

PROVENANCE

A.K. Prakash & Associates Inc., Toronto

Private Collection, Toronto

CHRISTIANE PFLUG WAS born in Germany and immigrated to Canada in 1959. Her work focuses primarily on domestic spaces, taking a close, inquisitive and intimate look at the details and detritus of everyday life: views through her window, interiors, quotidian observations, landscapes and still lifes found at hand in her kitchen or her immediate neighbourhood. This subject matter belies the internationalism of her lived experience—her mother, Regine Schütt, a Red Cross nurse, renowned fashion designer and anti-fascist activist from a wealthy middle-class family, gave her up to a devoutly religious Roman Catholic Austrian family as a child to ensure her daughter's survival during the height of the Second World War.

Christiane's marriage to Michael Pflug, a medical student she met while studying fashion at École Baziot in Paris in 1953, meant further travels to Tunisia, back to Germany and then to Canada. Her early separation from Regine, whom she reunited with as a teenager, imparts an enigmatic solitariness to much of her work, while her experimentation with colour, form and composition derives from a fusion of Tunisian influence and her study of European painting. Despite what may have been seen as non-monumental subject matter and despite a relatively brief career, she became one of Canada's pre-eminent realist painters.

Bird in Cage is a poignant monochromatic work completed in 1961, one year prior to her joining Avrom Isaacs' gallery, which represented her work from 1962 to 1967. Pflug was a self-taught painter, and this small oil painting evidences the intersection of her influences, fusing a straightforward composition with dramatic intensity. Recognizable here are her studies of modern painters, including Francisco Goya and Pablo Picasso. *Bird in*

Cage is reminiscent of Picasso's own monochromatic Blue Period and Rose Period works, where the narrowed chromatic field lends a wistfulness and emotional weight to playful figurative scenes.

Despite her studies of modern art, some of Pflug's smaller works can disarmingly resemble folk art in their simplicity and distillation of form. Yet for Pflug, the playfulness and charm of these works is offset by the symbolic: here, the solitary figure of the bird, set against what resembles less a cage and more the bars of a prison, seems to stand in for larger questions of freedom and agency.

The "cage" is deftly established by the artist as an abstract grid of black and grey, with foreground / background delineated efficiently by a deep black band. The painting is without a discernible natural lighting source. Instead, a shadow seems to hover around the bird subject like an atmosphere: it reads as a kind of cumulus cloud of deeper grey outlining the bird. The bird itself, a white dove—suggesting both peace and communication—references its relative, the homing pigeon, a carrier of messages during the two world wars and mostly abandoned for such uses today. Caged, the dove is denied both roles and is instead reduced to a symbol. This is perhaps one of Pflug's rarest gifts: to imbue a simple arrangement with psychological and sociological intensity.

She was commercially very successful at a time when women artists did not enjoy the same kind of attention as their male counterparts. Pflug taught at the Ontario College of Art and Design and held three separate solo exhibitions, at the Winnipeg Art Gallery in 1966, the Justina M. Barnicke Gallery (Hart House) in 1969, and the Alix Art Gallery, in Sarnia, in 1971. She was also strongly encouraged by her husband, Michael, in her pursuit of an art career. Her work is held in the collections of the National Gallery of Canada and the Art Gallery of Ontario. Pflug died in 1972, at age 36.

We thank Lisa Baldissera for contributing the above essay. Baldissera has worked in curatorial roles in public art galleries in Western Canada since 1999 and is currently the director of Griffin Art Projects in North Vancouver, BC. She completed her PhD at Goldsmiths, University of London, in 2021.

ESTIMATE: \$15,000 – 20,000



29 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed and on verso dated 1959–60
and inscribed 50980 and P-3135 and indistinctly on a label
35 x 45 5/8 in, 89 x 116 cm

PROVENANCE

Galerie Malingue, Paris

Importants tableaux contemporains, Ader Tajan,

March 28, 1990, lot 20

Private Collection, Italy

Post-War and Contemporary, Christie's London,

February 6, 2003, lot 619

Art Contemporain 1, Artcurial, May 30, 2012, lot 53

A Prominent European Private Collection

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,

Volume 3, 1960–1965, 2009, reproduced page 87,

catalogue #1960.030H.1959–1960

EXHIBITED

Tornabuoni Arte, Florence, *Maestri moderni e contemporanei*,

2012

SANS TITRE IS a jewel-like expression of Jean Paul Riopelle's late-1950s experimentation with new approaches to painting, springing from his kaleidoscopic "mosaic" period. The work bears Riopelle's characteristic thickly applied impasto, squeezed directly from paint tubes onto the canvas and pressed with a spatula or palette knife, creating a sculptural relief of vibrant colours. Riopelle embraced this technique in the early 1950s, when he was on the cusp of achieving international renown, because it allowed him to paint purely from intuition: the palette knife, pressed down from above, obscured the results of his gestures from his field of vision, allowing him to relinquish conscious control over any aspect of the composition. He called this process *hazard total* ("absolute or total chance"), distinguishing it from the automatist practices of the Surrealists and the Quebec Automatistes, whose philosophies had been fundamental to his formative years as an artist.

Since the 1940s, Riopelle had been consumed by what he saw as the necessity of vanquishing the self and all subjectivity from the act of painting. Interestingly, his earliest artistic training was rigorously academic, focused on literal representation of what the eye could see. His first instructor, Henri Bisson, derided even the Impressionists for their lack of realism. It was not until his young adulthood, studying at the École du meuble, that Riopelle met Paul-Émile Borduas, a leading figure in avant-garde artistic circles who transformed his thinking and practice. Borduas taught an initially reluctant Riopelle to appreciate Matisse and van Gogh,

gradually becoming his mentor. By 1945, Riopelle had joined Borduas's Automatiste movement, renouncing all preconceived ideas in favour of pure impulse to spark the creative process.

Within a few short years, Riopelle had attracted the attention of André Breton and the Surrealists in Paris. Yet Riopelle pushed further, concerned that Automatism had become a prescriptive "recipe" for creative production, generating predictable outcomes. Total chance banished all conscious decision-making from the act of painting, galvanizing his creative expression. "When I hesitate, I don't paint; when I paint, I don't hesitate! If I stop to catch my breath, if I hesitate on the choice of colours or tools, if I back up to see where I am, bang! I stop, right away," Riopelle declared.¹

The result was the explosive, lyrical, intensely pigmented mosaic works that critics at the time often compared to the paintings of American Abstract Expressionist Jackson Pollock. Prisms of colour burst across the canvas with energetic force, given structure by webs of sculptural tesserae formed with the spatula and palette knife, reminiscent of Byzantine mosaics. Yet despite his critical and commercial success, Riopelle continued to innovate, experimenting with chromatic modulations and textures, using the spatula to create variations in the impasto that open up areas of the painting's surface, in contrast with his characteristically tight application of paint. Detached forms begin to emerge from light ground.²

By 1960, the mosaic paintings had disappeared almost completely, which positions *Sans titre* at a transformative moment in Riopelle's development. Executed in exquisite tones of red, mauve and sapphire blue, *Sans titre*, from 1959–1960, is clearly rooted in the mosaic period and yet it explores fresh territory. The composition is remarkable for the tension it achieves between competing tendencies of tightness and openness: areas of smoothly applied paint recede like a backdrop, akin to a sunset sky, while the textured sculptures of the tesserae surge into the foreground, suspended in space, their cool linearity in the right half of the composition contrasting with their swirling movement in reds dominating the left. Forms collide and fragment, wheeling and darting in unpredictable rhythms. These diffuse compositional elements are grounded by an expanse of black running through the centre of the canvas, functioning like a horizon line and hinting at representational form. *Sans titre* is a testament to the creative process, demonstrating the inner restlessness and drive to innovate that always infuses Riopelle's best work with the suggestion of new possibilities.

1. Quoted in François-Marc Gagnon, *Jean Paul Riopelle and the Automatiste Movement* (Montreal: McGill-Queen's University Press, 2020), 127.

2. Guy Robert, *Riopelle, chasseur d'images* (Montreal: Éditions France-Amérique, 1981), 83.

ESTIMATE: \$300,000 – 400,000



30 Kent Monkman

OC 1965 –

Si je t'aime prends garde à toi

acrylic on canvas, initialed *MCET* and dated MMVII, 2007

36 × 24 in, 91.4 × 61 cm

PROVENANCE

Acquired directly from the Artist by the present

Private Collection, Toronto

LITERATURE

David Liss and Shirley Madill, *Kent Monkman: The Triumph of Mischief*, Art Gallery of Hamilton and Museum of Contemporary Canadian Art, 2008, reproduced page 92 and listed page 48

Kent Monkman, “Tonto Takes Charge—Miss Chief Eagle Testickle: A Portrait,” *The Walrus*, May 12, 2008, reproduced <https://thewalrus.ca/2008-05-detail/>

Sara Angel, “The Look of Love, the Art of Affection,”

Art Canada Institute, February 2021, the related canvas *Icon for a New Empire* reproduced, https://www.aci-iac.ca/wp-content/uploads/2021/02/Art-Canada-Institute-Newsletter_The-Look-of-Love-The-Art-of-Affection.pdf

Penny Stamps and Kent Monkman, “Kent Monkman: Causes of Modernity,” PBS, January 14, 2022, reproduced title card and discussed 20:40–21:05, <https://www.pbs.org/video/kent-monkman-casualties-of-modernity-from-the-vault-zrzmr4/>

EXHIBITED

Art Gallery of Hamilton, *Kent Monkman: The Triumph of Mischief*, June 7 – August 26, 2007, traveling in 2007–2010 to the Museum of Contemporary Canadian Art, Toronto; Saint Mary’s University Art Gallery, Halifax; Glenbow Museum, Calgary; and Art Gallery of Greater Victoria

KNOWN FOR HIS provocative interventions into Western European and American art history, Cree artist Kent Monkman grew up in Winnipeg, passionate about art and profoundly aware of how colonialism had affected Indigenous communities. Drawing on early studies and experiences in illustration and theatre, his portfolio includes painting, photography, installation, film and performance. Through his gender-fluid alter ego, Miss Chief Eagle Testickle, a shape-shifting, supernatural being, he creates opportunities to confront colonial injustice, challenge received notions of history, advocate for social change, and honour the resistance and resilience of Indigenous peoples.

Monkman began his art career as a painter. He accumulated sound knowledge of art history through personal research and visits to art museums in Canada and the United States. Of particular interest to him was the work of American painters such as George Catlin and Albert Bierstadt, photographer Edward S. Curtis, and Canadian painters Cornelius Krieghoff, Paul Kane and the Group of Seven. The aesthetic of “New World” landscape painting or “the so-called *west* of the nineteenth century”¹ interested him, and he began recreating the picturesque and sublime landscapes of what he considered as North American colonialism by playfully inserting dramatic scenes of sex and violence between European and Indigenous peoples. From there, he expanded his oeuvre, producing a body of work that subverts the established canon of European art history through quoting historical paintings and sculptures that share stories of European domination and the obliteration of North American Indigenous cultures.

Although he first visited Europe when he was in his early 20s, it was later, from 2000 onward, that Monkman made a point of traveling annually to visit art museums. These visits allowed him to connect with the work of European artists whose work ranged from history painting to modernism. At a time when he was



TOP AND BOTTOM: details

standing on the cusp of global acclamation, these trips opened the door to new challenges and barriers to assail. What he discovered, in his words, was that “Europeans have no concept of Indigenous people.... They don’t know what colonization really means.”²

Monkman’s experiences in Europe led him to challenge the accuracy of European historical works by co-opting the methodology of history painting, thereby aiming to deconstruct the authority of nineteenth-century perceptions and representations of Indigenous peoples. The work *Si je t’aime prends garde à toi* (2007) is an excellent example of his approach.³ Monkman’s painting echoes a work by the French artist Jean-Léon Gérôme titled *Pygmalion and Galatea* (1890), which visually tells the Greek myth of Pygmalion, a sculptor, who after creating the statue of Galatea, falls in love with it.⁴

In Monkman’s rendition, a white male sculptor engages in a kiss with a sculpture of an Indigenous person who comes alive. Monkman’s painting has definite homoerotic overtones, yet there is more to the message upon deciphering the painting’s elements. In the background is a rendition of another similar statue of an Indigenous person slumped over on his horse, spear pointed downwards as if in defeat. This image is a direct quotation from a bronze statue by the American sculptor James Earle Fraser titled *The End of the Trail* (1894), which referenced the myth of the demise of Indigenous peoples at the hands of the colonial government of the United States. It was Fraser’s way of attempting to bring Indigenous peoples back to life. Contrary to this myth and belief of a “disappearing race,” Indigenous peoples continue to exist. Monkman has made reference to such warriors on horseback in other paintings, such as *Not the End of the Trail* (2004), part of the *Trilogy of Saint Thomas* series.

Monkman also places a cupid in the background, only his cupid transforms into the Trickster Raven, who prepares to shoot an arrow towards the couple. The Raven appears again represented as the mask on the lower ledge. Also in the background are various accoutrements including a buckskin shirt, a shield, and bows and arrows. Monkman’s Pygmalion is clothed wearing moccasins, buckskin leggings, a beaded belt and a bright blue shirt. The Indigenous person is naked. In Monkman’s painting, pygmalionism is less about being in love and more about power relations. It emphasizes the desire for the other, a fantasy from thousands of years ago, yet still in existence. For the sculptor in the painting, the construction of the Indigenous person is his fantasy, signifying the desire for the cultural other (i.e., colonial desire).⁵ This is a fantasy—something that he cannot possess in real life. The painting “boldly subverts the dominant heteronormative and colonial narratives represented in ... the historical works.”⁶

As this work reflects, Monkman is situated within art historical criticism as rewriting the Western art historical canon—but it is crucial to note that he does so with a Swampy Cree holistic world view. Believing that art can be a powerful force for social change, and inspired by Indigenous resistance and resilience, past and present, Monkman focuses on how to transform darkness to create a transcendent experience.



We thank Shirley Madill, executive director of the Kitchener-Waterloo Art Gallery, for contributing the above essay. She co-curated *Kent Monkman: Triumph of Mischief*, a 2007 exhibition at the Art Gallery of Hamilton, and also curated *Kent Monkman: The Four Continents* at the Kitchener-Waterloo Art Gallery.

1. Gerald McMaster, "The Geography of Hope," in *Kent Monkman: The Triumph of Mischief* (Hamilton, ON: Art Gallery of Hamilton), exhibition catalogue, 95.

2. Melissa Martin, "Once Inspired, Now Inspiring," Canadian Press, October 6, 2017.

3. Translated from the French, the title would read, "If I love you, take care of or watch yourself."

4. Psychologists term this "pygmalionism," an attraction to statues or some representation of the human form.

5. See Robert J.C. Young, *Colonial Desire: Hybridity in Theory, Culture and Race* (London: Routledge, 1995), where he calls attention to colonial desire as a "desiring machine with its unlimited appetite for territorial expansion," 98.

6. Sara Angel, "The Look of Love, the Art of Affection," Art Canada Institute, e-news, February 2021.

ESTIMATE: \$80,000 - 100,000



31 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Iceberg

oil on canvas, on verso signed, dated 1980 [sic] and inscribed
D. Lelong New York / 80F / indistinctly and variously, circa 1977
57 7/8 × 38 1/8 in, 146.4 × 96.8 cm

PROVENANCE

Galerie Maeght-Lelong, New York
Post War and Contemporary Art, Sotheby's London,
June 29, 1989, lot 557
Private Collection, Los Angeles
Post-War & Contemporary Morning Sale, Christie's New York,
May 16, 2013, lot 144
Private Collection
Post-War and Contemporary Art Day Sale, Christie's New York,
November 12, 2021, lot 413
An Important Private Collection, Montreal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 5, 1972 – 1979, 2021, reproduced page 192 and 193,
catalogue #1977.241H.V1977

EXHIBITED

Salon international des galeries d'art, Montreal Convention
Centre, *Retrospective*, September 25 – 29, 1985

PAINTED IN A richly inflected monochrome palette, there is nothing black-and-white about this vigorously modeled canvas by Jean Paul Riopelle. One of the more enigmatic works in the “deeply mysterious” *Icebergs* series (1977 – 1978), its sophisticated perceptual investigations were inspired by the artist's repeated visits to Pangnirtung on Baffin Island beginning in 1969. “In the Arctic nothing is clear-cut,” Riopelle observed of the subtle effects of transparency and greyness that can be generated by arctic ice.¹

In an illuminating essay completed by Andréanne Roy, the late art historian François-Marc Gagnon explored the visual ambiguities of the *Icebergs* as unfolding a mode of perceptual immersion.² Rather than a straightforward transcription of visual experience, to quote curator Michel Martin, the *Icebergs* communicate Riopelle's “sensorial memory” of the land.³ The immersive genesis of *Iceberg* (1977) is powerfully conveyed by photo-documentation of Riopelle's 1977 visit to Pangnirtung captured by Claude Duthuit, which shows the artist engulfed by melting ice evocative of the contours of a whale (figure 2). A grandson of Henri Matisse, Claude was also the son of art historian Georges Duthuit, an influential member of the Surrealist circle grouped around André Breton to which Riopelle himself quickly gravitated after emigrating to Paris in 1947. Breton would co-author the foreword to the catalogue accompanying Riopelle's inaugural solo exhibition, at Galerie La Dragonne in 1949, while the elder Duthuit would emerge as another early champion.

It was Breton and Duthuit's collections of non-Western cultural belongings that would ignite Riopelle's passion for the Far North and Indigenous arts of the Americas. He would initially



FIGURE 1: Jean Paul Riopelle in his studio in Sainte-Maguerite-du-Lac-Masson with *Iceberg* indicated, 1977

Photo © Basil Zarov

Courtesy of Library and Archives Canada, e011205146

pursue these interests in works on paper referencing ceremonial Yup'ik masks acquired by Parisian Surrealists as well as Gitksan carvings likely encountered via reproductions in publications by the Canadian anthropologist Marius Barbeau.⁴ As early as 1954, Riopelle had hoped to present his own work alongside cultural belongings loaned from his Surrealist friends—a pairing that finally materialized to revelatory effect in 2020 in the touring exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*.⁵

Not content to explore a disembodied idea of North from afar, Riopelle made multiple visits to the Canadian Arctic in subsequent decades, which would stimulate his engagement with the intricate figures of Inuit string games (*ajaraaq*) in the *Jeux de ficelles* (1969 – 1972).⁶ The prominence of drawing in this series paved the way, in turn, for the lyrical black outlines that define many of the *Icebergs*. Somewhat of an exception to this linear tendency, *Iceberg* (1977) instead retrieves the Neo-Impressionism of Riopelle's signature “mosaics,” whose expansive fields of colour were inspired by the near abstraction of Monet's *Water Lilies* paintings. Incredibly, Riopelle would actually live near Monet's former estate at Vétheuil with his long-time partner, the American Abstract Expressionist Joan Mitchell. *Iceberg* projects a Nordic mirror image of Monet's pastoral *Nymphéas*—to which the critic Patrick Waldberg aptly compared Riopelle's masterwork *Pavane* (1954), now in the collection of the National Gallery of Canada.⁷

Riopelle's puzzling use of black to represent icy depths recalls the pre-Socratic philosopher Anaxagoras, who reasoned that since water can appear black, ice too must be black—despite appearances. Like the paradox of Anaxagoras, Riopelle's *Icebergs* manifest the essential ambiguities revealed by the play of perception. This ethos of complexity likewise informed Riopelle's



FIGURE 2: Jean Paul Riopelle in Pangnirtung, Nunavut, July 1977
Photo: Claude Duthuit

rejection of conventional abstract-figurative dichotomies, as well as stylistic labels—of which many were applied to his work over his long and decorated career: from his early association with the Montreal Automatists, whose explosive *Refus global* manifesto he signed in 1948, to the currents of Lyrical Abstraction with which he became identified after moving to Paris.

We thank Adam Lauder for contributing the above essay. Lauder is an art historian based in Toronto and an adjunct professor at the Ontario College of Art and Design.

1. Quoted in Georgina Oliver, “Riopelle, le trappeur traqué,” *Nouvelles littéraires*, no. 2673 (January 8–15, 1979): 14 (trans.).

2. Gagnon and Roy oppose the *methexis* (participation) exemplified by Riopelle’s *Icebergs* to forms of *mimesis* (imitation) reliant on resemblance. See François-Marc Gagnon and Andréanne Roy, “Icebergs: Riopelle ‘Among the World’s Most Beautiful Sculptures,’” in *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, ed. Andréanne Roy, Jacques Des Rochers, and Yseult Riopelle (Montreal:

Montreal Museum of Fine Arts, in assoc. with 5 Continents, 2020), exhibition catalogue, 184.

3. Michel Martin, “Mitchell | Riopelle: Painting Bears Witness,” in *Mitchell/Riopelle: Nothing in Moderation* (Québec City: Musée national des beaux-arts du Québec; Toronto: Art Gallery of Ontario; Landerneau: Fonds Hélène & Édouard Leclerc pour la culture, in assoc. with 5 Continents, 2017), exhibition catalogue, 38.

4. See Florence Duchemin-Pelletier, “‘So, My Eskimos Come from France’: Riopelle and the Indigenous Arts in Paris,” in Roy et al., *Riopelle*, 50.

5. See Andréanne Roy, Jacques Des Rochers, and Yseult Riopelle, “Riopelle and the Call of the Land: An Adventure between Two Continents,” in *ibid.*, 37.

6. See Krista Ulujuk Zawadski, “Riopelle and Inuit String Games,” *ibid.*, 116–21.

7. See Martin, “Mitchell | Riopelle,” 24.

ESTIMATE: \$200,000 – 300,000





DORIS H. EATON

32 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

Broughton Island

oil on canvas, signed and on verso inscribed

810803/PCP 1730/118A, 1981

36 × 48 in, 91.4 × 121.9 cm

PROVENANCE

PanCanadian Petroleum Ltd., Calgary

Private Collection, Alberta

LITERATURE

Post-War & Contemporary Art, Heffel Fine Art

Auction House, June 1, 2022, the related 1982

canvas *Late Light, Broughton Island* reproduced
page 48, lot 20

DORIS MCCARTHY IS widely celebrated as one of Canada's great landscape painters. In a career spanning eight decades, she visited and painted in every corner of Canada, and she is remembered for her determined and adventurous spirit. Like her Group of Seven predecessors Lawren Harris and A.Y. Jackson, McCarthy actively sought new and remote vistas—and, beginning in 1972, she traveled regularly to Canada's Far North.

The conditions on McCarthy's arctic journeys were extreme, yet she remained fiercely committed to her craft. She employed inventive accommodations for sketching outdoors in the harsh climate: she stored tubes of paint beneath her base-layer clothing to keep the paint soft, and she added glycerine to her watercolours to prevent them from freezing. These remote excursions and the iconic images that came from them confirm McCarthy's place within an important lineage of Canadian landscape painters.

This atmospheric canvas depicts a view from Broughton Island, off the east coast of immense Baffin Island in the Qikiqtaaluk region. McCarthy visited Broughton Island numerous times, including in the summer of 1981, when extended daylight would have illuminated the landscape throughout the evening hours. Even as the sculpted mountain forms of Baffin Island fall into shadow, the icy waters and striated sky emit bright warm light. At the right edge of the canvas, McCarthy has noted two small structures of the Qikiqtarjuaq settlement, their tiny box frames in stark contrast to the rugged forms and massive scale of the expansive northern landscape.

In the spring of 2022, Heffel offered a related McCarthy canvas for sale—a similar view from Broughton Island, but earlier in the evening. A comparison of the two works highlights McCarthy's fascination with changing light and her expert ability to convey light's transformative qualities with a delicate and subtle palette.

ESTIMATE: \$60,000 – 80,000



Doris McCarthy sketching in the Arctic, undated photograph
Photographer unknown





niopelle 74



33 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Chez naturel

oil on canvas, signed and dated 1974 and on verso titled, dated on the Mira Godard Gallery label, inscribed *PM 41* and *NW57OCTY* and stamped indistinctly
51 × 77 in, 129.5 × 195.6 cm

PROVENANCE

Pierre Matisse Gallery, New York
Mira Godard Gallery, Toronto
Contemporary Art, Christie's London, October 27, 1994, lot 83
A Prominent European Private Collection
Post-War & Contemporary Art, Heffel Fine Art Auction House,
December 2, 2020, lot 41
Private Collection, Toronto

LITERATURE

Jean Paul Riopelle: Paintings from 1974, Pastels from 1975,
Pierre Matisse Gallery, 1975, reproduced
Robert Bernier, *Jean Paul Riopelle: Des visions d'Amérique*,
1997, reproduced page 57
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 5, 1972 – 1978, 2020, reproduced page 156,
catalogue #1974.093H

EXHIBITED

Pierre Matisse Gallery, New York, *Jean Paul Riopelle: Paintings from 1974, Pastels from 1975*, November – December 1975, catalogue #1

JEAN PAUL RIOPELLE acquired international renown in the mid-1950s, showing at the *Venice Biennale* in 1954 and *Bienal de São Paulo* in 1955. The 1960s were also punctuated by exhibitions that confirmed the artist's place in the art world (the *Venice Biennale* in 1962, National Gallery of Canada in 1963, and Musée du Québec in 1967). Thus, he entered the 1970s with strong Canadian and international recognition.

The 1970s were marked by several significant series, such as *Jeux de ficelles* (1971 to 1972), *Le roi de Thulé* (1973) and *Icebergs* (1977). In this decade, when the abstract coexisted with the figurative, the artist completed his final major series painted in oil.

In 1974, Riopelle was 51 and in his prime, with an annual output of more than 100 oil paintings and 60 works on paper. That year, he exhibited at the Galerie Maeght (Paris), Pierre Matisse Gallery (New York), Galleria Falci (Milan) and Galerie Gilles Corbeil (Montreal). *Chez naturel* (1974) would be presented the following year at the Pierre Matisse Gallery in the exhibition *Jean Paul Riopelle: Paintings from 1974, Pastels from 1975*. The work would also be reproduced in the catalogue.

Significantly, the year 1974 marked a time when Riopelle gradually got back to his Quebec roots. He had a house and studio built in Estérel, in the Laurentians, on land adjacent to that of his good friend Dr. Champlain Charest. From then on, he worked both in Quebec and at his French studio in Saint-Cyr-en-Arthies. Along with Dr. Charest, Riopelle became a member of a private hunting club in Île-aux-Oies (Chaudière-Appalaches) that same year. As Dr. Charest owned a seaplane, the two men were able to roam through Quebec, hunting, fishing and immersing themselves in nature. Does the enigmatic title *Chez naturel* bear witness to Riopelle's increasingly frequent trips to Quebec and his expeditions of discovery throughout its vast territory?

Chez naturel features a bipartite composition that, though separated in the centre by a vertical axis, is unified at the bottom by the presence of the colour green, which runs the length of the canvas. The space on the left features fields of autumnal colours delineated by thick black lines that mark the horizontal axis of the painting. These lines create three masses surrounded by white, circumscribed forms that recall the artist's output of the 1960s. On the right, Riopelle presents less of an architectural composition, where lines of colour intertwine, allowing a central field dominated by blue to emerge; this time, instead of being defined by a line, it is rather the colour that creates the form. In contrast to the section on the left, this all-over composition extends right to the edge of the frame. With his characteristic strokes of the palette knife, Riopelle has created a composition that demonstrates once again his great talent as a colourist.

We thank Andréanne Roy, art historian and curator of the Montreal Museum of Fine Arts exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* (2020 – 2021), for contributing the above essay.

ESTIMATE: \$500,000 – 700,000



34 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

West of Williams Lake

oil on canvas, signed and dated 1964 and
on verso signed, titled, dated, inscribed
variously and stamped Dominion Gallery
32 × 45 in, 81.3 × 114.3 cm

PROVENANCE

Dominion Gallery, Montreal
Canada Council Art Bank, 1972
Dominion Gallery, Montreal
Private Collection
Fine Canadian Art, Heffel Fine Art Auction House,
May 25, 2005, lot 150
Private Collection, Vancouver

LITERATURE

Paul Duval, *Four Decades: The Canadian Group of Painters
and Their Contemporaries*, 1972, reproduced page 160
Robert Amos, *E.J. Hughes Paints British Columbia*, 2019,
reproduced page 146

E.J. HUGHES is best known for his coastal scenes, but he made a number of trips across the interior of British Columbia, gathering materials for paintings he subsequently completed throughout his career. One of these was this canvas showing three little lakes glowing like jewels among the rolling hills west of Williams Lake.

Hughes reported good news to his sister Zoe on March 8, 1963: “I applied again this year for a Canada Council Fellowship and was just advised last month that I have been awarded one! It is not for the full amount of \$4000, but it is \$3000 and that will be adequate for five or six months of extended sketching to areas of BC and the Alberta Rockies.

“I hope to obtain enough pencil sketches this year to produce paintings in the studio for five or six years to come,” he continued. “It will be a problem and a task to make art out of such beautiful and picturesque subjects ... but I feel it can be done if they are only well-painted and composed on the canvas.”¹

The Canada Council award gave Hughes the confidence to buy a new maroon Pontiac Acadian. At last he would not have to do so much walking to get to his sketching sites.

On July 3, 1963, Hughes wrote to his dealer Max Stern about the initial sketching journey, which he and his wife Fern had just completed. “Our first trip, to the Interior, was to Cache Creek for one week, Williams Lake for week, and the last week at Kamloops. ... From Williams Lake, I obtained some different Fraser canyon scenes, and some of beautiful Williams Lake, itself.”

As usual, Hughes did not paint on site but created highly detailed and annotated drawings from which he worked later in his studio. Three paintings resulted from his time at Williams Lake. The first was a view of small blue lakes titled *West of Williams Lake*, which he painted first in watercolour in 1963, and then as an oil in 1964.

Soon after returning to his home at Shawnigan Lake, on November 25, 1963, Hughes sent the watercolour to the Dominion Gallery. In the accompanying letter, he told Stern: “*West of Williams Lake* depicts cattle ranching scenery in the BC Interior ‘dry belt’ west of the Fraser River not many miles from the city of Williams Lake, and just east of a small settlement called Riske Creek.”

Six months later, on May 19, 1964, he dispatched the oil painting *West of Williams Lake* and wrote to Stern: “The original pencil sketch was done from my car, parked by the side of the Bella Coola road, about 20 mi. west of the city of Williams Lake, BC.” The canvas shows part of a drumlin field, sediments deposited by the retreating glaciers of the last ice age. Wildflowers spring from the dry soil in the foreground, and the charming lakes are enfolded in the gently rolling hills. Small bushes and what may be dark coniferous trees could easily be mistaken for some of the dozens of black cattle that graze near the water’s edge in this bucolic ranching scene.

In 1972, Stern reported to Hughes that the Canada Council had purchased three of his paintings, including the canvas *West of Williams Lake*. Hughes responded in his letter of October 21, 1972: “Official recognition like this, from such an important art body, is most encouraging.”

In July of 1979, the Canada Council Art Bank opted to return to the Dominion Gallery two of the Hughes paintings, and the gallery bought *West of Williams Lake* for \$4,370. On March 21, 1980, Stern wrote to Hughes that he had already resold it, likely for five times the amount. Through Stern’s efforts, over time Hughes became better known for his exquisite BC landscapes such as *West of Williams Lake*, a harmonious composition that distills, in subtle gradations of colour ranging across the spectrum, the big sky and open country of BC’s Chilcotin region.

We thank Robert Amos, artist and writer from Victoria, BC, for contributing the above essay. Amos is the official biographer of Hughes and has so far published five books on his work. Building on the archives of Hughes’s friend Pat Salmon, Amos is at work on a catalogue raisonné of the artist’s work.

1. Copies of all correspondence in Special Collections, University of Victoria.

ESTIMATE: \$100,000 – 150,000



35 William Kurelek

ARCA OC OSA 1927 – 1977

Young Canadian Soldier

mixed media on board, initialed and dated 1974
and on verso titled variously
29 ¼ x 23 in, 74.3 x 58.4 cm

PROVENANCE

Private Collection, Toronto
Canadian Art, Joyner Waddington's,
May 30, 2006, lot 44
Private Collection, Toronto

WILLIAM KURELEK'S PAINTINGS frequently drew from childhood memories of growing up on the Prairies, and he often struck a balance between romantic narrative and evocative self-portraiture. Here, Kurelek portrays a boy, possibly himself, bent in concentration, face flushed with cold, pressing together snowballs in his ungloved hands. We get a sense that this is preparation for a snowball fight—what else?—but the opposing side is nowhere to be seen. Instead, the boy is placed at the forefront of a sweeping, empty prairie field. Fencing seems to suggest that we are in a farm- or schoolyard, while the high, snowy horizon and frosted sky emphasize the chill in the air. A small raven and a distant barn are the only other signs of life in this winter landscape. The boy, bundled in heavy wool, his boots flecked with snow, is far from lonesome: entirely focused on the task at hand, he is almost giddy with the anticipation of fun.

The figure was clearly one that Kurelek felt was important. In an earlier work, *Snowball Weather* (lot 36 in this sale), a similar boy appears again—same hat, still diligently packing snowballs—and now shown in the midst of his schoolmates' wider battle, firmly locating both scenes in the schoolyard. By expanding the scale and focusing on the single figure in this later iteration, swapping action for portraiture, Kurelek emphasizes the introspective aspects of childhood play, rooting the work in a sense of personal nostalgia. This sense of the individual experience located in the community is at the heart of many of Kurelek's works, and *Young Canadian Soldier* is a joyful example of the artist's lingering fondness for his remembered childhood.

This work is in the original frame made by the artist.

ESTIMATE: \$70,000 – 90,000



36 William Kurelek

ARCA OC OSA 1927 – 1977

Snowball Weather

mixed media on board, initialed and dated indistinctly
and on verso inscribed *MA Kostek*

7 x 8 ¼ in, 17.8 x 21 cm

PROVENANCE

Acquired directly from the Artist by a Private Collection,
Edmonton
By descent to the present Private Collection, British Columbia

LITERATURE

William Kurelek, *A Prairie Boy's Winter*, 1973, a similar work
titled *Snowball Weather* reproduced front cover and with
chapter 18, unpaginated

IN THIS DELIGHTFUL painting by William Kurelek, an expansive white field is punctuated by the brightly coloured outerwear of schoolchildren as they carve out meandering tracks across the snow. *Snowball Weather* is nearly identical to the painting chosen by the artist for the cover of his best-selling and

award-winning children's book *A Prairie Boy's Winter*. It vividly captures the spontaneous eruption of activity inspired by the discovery of perfect packing snow at recess. In the artist's own words, writing in the third person:

Then, not even hockey could hold the attention of William's schoolmates. Everyone wanted to make snowballs. Sometimes a snowman was made, but that was thought to be kids' stuff. Competition and marksmanship were the thing. The children threw as far as possible to knock each other's hats off, or they organized sides—if anything that came so naturally can be called organization—for a snowball war.

This iconic painting exemplifies the artist's symbolically rich Prairie mythology at its most exuberant. Kurelek shows us that despite the harshness of Canadian winters, we too can witness and hold onto fleeting moments of profound whimsy. *Snowball Weather* enters the market from a private collection for the first time in several decades.

ESTIMATE: \$30,000 – 50,000



37 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

Auguste

bronze sculpture with patina and acrylic paint, signed, editioned 2/5, dated 1992 and inscribed with the foundry mark JA/PL

22 x 12 ¾ x 15 in, 55.9 x 32.4 x 38.1 cm

PROVENANCE

Douglas Udell Gallery

Acquired from the above by the present
Private Collection, Vancouver

LITERATURE

Pierre Théberge and Mayo Graham, *Joe Fafard: The Bronze Years*, Montreal Museum of Fine Arts, 1996, another cast reproduced page 53
Terrence Heath, *Joe Fafard*, National Gallery of Canada, 2007, another cast reproduced page 171

EXHIBITED

Montreal Museum of Fine Arts, *Joe Fafard: The Bronze Years*, November 21, 1996 – February 16, 1997, another cast, catalogue #24
National Gallery of Canada, Ottawa, *Joe Fafard*, February 1 – May 4, 2008, traveling in 2008 – 2009 to the MacKenzie Art Gallery, Regina; McMichael Canadian Art Collection, Kleinburg; Art Gallery of Nova Scotia, Halifax; Glenbow Museum, Calgary; and Winnipeg Art Gallery, another cast, catalogue #50

IN 1982, JOE FAFARD began a series of portrait sculptures, depicting artists drawn from history who had inspired or held a particular significance to the Saskatchewan sculptor. This series would produce some of his best-known works, and it constituted an important part of his practice for the remainder of his life. The subjects were among the heavyweights of art history—van Gogh, Monet, Picasso, Carr, Gauguin, O’Keeffe—and though he had never met them, Fafard rendered his evocative portraits with an intimate, lifelike familiarity.

Auguste is one of several portraits Fafard made depicting the French Impressionist Pierre-Auguste Renoir. This sculpture depicts Renoir in his later years and is based on a photograph taken near the end of his life at his home Les Collettes at Cagnes-sur-Mer, near Nice. (Rather than generating his sculptures from memory, as with his portraits of animals or friends, Fafard often derived his portraits of famous figures from existing photographs.) Renoir, though suffering from arthritis, remained an active painter, and here Fafard renders him in lively clarity with a ruddy face and knobby fingers. Wearing a flat cap and painter’s smock in a striking verdigris blue, the painter seems ready to spring to life. The subject was clearly a favourite of Fafard: in 2012, two decades after this work, he produced *Renoir*, a scaled-up bust of the painter in the same position.

ESTIMATE: \$25,000 – 35,000

38 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

La mer

oil on canvas, signed and on verso titled,
dated 1968 on the gallery labels and
inscribed *Donné à Anne en 1968*
21 × 14 $\frac{3}{8}$ in, 53.3 × 36.5 cm

PROVENANCE

Mira Godard Gallery, Toronto
Galerie Walter Klinkhoff Inc., Montreal
Private Collection
By descent to a Private Collection,
Montreal
Fine Canadian Art, Heffel Fine Art
Auction House, May 23, 2007,
lot 191
Private Collection, Toronto

LITERATURE

Guy Robert, *Lemieux*, 1975, page 141

JEAN PAUL LEMIEUX completed *La mer* one year after his monumental and critically lauded retrospective at the Montreal Museum of Fine Arts in 1967. Although he was appreciative of the public acceptance of his oeuvre, he retreated once again into the deep and introspective themes of isolation and space in *La mer*. He remained steadfast in his vision, choosing not to jump into the idealistic haze of the late sixties but rather to embrace the spirit of self-reflection in this dreamscape. We see a slight smile from the subject in the foreground, while Lemieux adds a second figure in the background near the right margin. His subtle hand gives this figure a delicate reflection on the surface of a calm ocean. *La mer* is a rare painting indeed, as Lemieux removed blue from his palette altogether later that year. In his acceptance of the turbulent and troubling events of the world, Lemieux remarked, “If I want a blue effect, I now mix in black and white.”

This work will be included in Michèle Grandbois’s forthcoming catalogue raisonné of the artist’s work.

ESTIMATE: \$40,000 – 60,000





39 William Kurelek

ARCA OC OSA 1927 – 1977

The Last Days, Series #4

mixed media on board, initialed and dated 1971
and on verso titled and dated on the gallery label
and inscribed 4

19 ½ x 20 ½ in, 49.5 x 51.1 cm

PROVENANCE

Galerie Agnès Lefort, Montreal

Private Collection, Montreal

Canadian Post-War & Contemporary Art, Heffel Fine Art

Auction House, November 27, 2014, lot 14

Private Collection, United States

IN THIS SELF-PORTRAIT, the artist sits at the kitchen table after lunch, reading the newspaper, while his father rests on the bench beside him. The view out of the window behind William Kurelek is of the poplar bush and the woodpile. The painting vividly conveys Kurelek's anxiety about global events. His father, relaxed and napping on the bench with his eyes closed, contrasts with his son's evident distress. Yet this unease is balanced by the serene July scene outside—the sunlit grass and the family's peaceful life

in Canada. This complex vignette captures the tension between the innocence of childhood and the harsh realities of the world, offering a profound and reflective self-portrait.

This work is in the original frame made by Kurelek. Included on the verso of this work is a typewritten note by the artist:

And you will hear tell of wars, and rumours of wars; see to it that you are not disturbed in mind; such things must happen, but the end will not come yet. Nation will rise in arms against nation, kingdom against kingdom and there will be plagues and famines and earthquakes in this region or that. But all this is only the beginning of travail.

This view is of the kitchen table after lunch, looking out of the south window toward the poplar bush and woodpile. I used to build pirate ships in that woodpile, but decided for the sake of seriousness not to hoist the Jolly Roger in this illustration. My father used often to take a quick cat nap after lunch on the bench behind the table. It was at this table that I used to read the newspaper accounts of the war back in 1939–42. So it seemed just the thing to illustrate this particular text.

ESTIMATE: \$50,000 – 70,000

40 William Kurelek

ARCA OC OSA 1927 – 1977

Dynamiting the Log Jam

mixed media on board, initialed and dated 1973 and on verso titled on a label and inscribed DG 3320
24 x 16 in, 61 x 40.6 cm

PROVENANCE

Private Collection, Vancouver Island

LITERATURE

William Kurelek, *Lumberjack*, 1974, reproduced with chapter 7, unpaginated

FOLLOWING THE WIDESPREAD success of his first illustrated children's book, *A Prairie Boy's Winter* (1973), William Kurelek wrote *Lumberjack*, a collection of stories and painted scenes from his time working in the Canadian bush. He describes this period in his early 20s as a self-imposed rite of passage, away from the comforts of his home life and living in dangerous work camps deep in the woods of northern Ontario to win respect from his father and prove himself. In the book, Kurelek narrates and illustrates vivid scenes from the arduous logging process alongside memories of tool upkeep, hardy meals, spontaneous leisure and provisional sleeping arrangements.

In *Dynamiting a Log Jam*, the seventh scene in *Lumberjack*, a water jet triggered by an explosive charge planted below bursts through the centre of hundreds of meticulously rendered logs tangled across the river. Tucked into the corner of the image are two men taking cover after depressing the plunger on the blasting machine, awaiting the result of their last-ditch effort to loosen the jam.

Kurelek recalls the outcome: "WHAM! WHOOSH! A large column of water, smoke, logs and splinters of logs burst into the air. But the jam stayed put. And so did the column of water and logs—forever in my memory—to come out later in sketches and finally in this painting..."

ESTIMATE: \$40,000 – 60,000





41 Andy Warhol

1928 – 1987 American

Queen Elizabeth II of the United Kingdom, from *Reigning Queens, Royal Edition* (F.S.II.337A)

screenprint on Lenox Museum Board with diamond dust, signed in graphite, editioned R 8/30 and stamped with the Rupert Jasen Smith, New York blindstamp and on verso stamped with the artist's copyright stamp, 1985
39 ¾ x 31 ½ in, 100 x 80 cm

PROVENANCE

Martin Lawrence Galleries, New Jersey
Acquired from the above by the present Private Collection, Toronto, 1989

LITERATURE

Frayda Feldman and Jörg Schellman, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, fourth edition, 2003, catalogue #11.337A, listed and reproduced page 143, listed page 219

Tony Shafrazi, editor, *Andy Warhol Portraits*, 2007, page 17

IN 1982, ANDY WARHOL'S European dealer and publisher George Mulder wrote to Queen Elizabeth's private secretary, Sir William Heseltine, to state Warhol's wish to produce a set of screenprint portraits of the monarch. While the Palace accorded the request, Heseltine's response was muted: "While the Queen would certainly not wish to put any obstacles in Mr. Warhol's way, she would not dream of offering any comment on this idea" (see figure 1). In 1985, this first reserved response changed to a more positive tone when the Queen saw photographs of Warhol's screenprints. In another letter, Heseltine thanked Mulder and commented that "Her Majesty was most pleased and interested to see" these images (figure 2).



Andy Warhol holding a screenprint of *Queen Elizabeth II* in his studio at the Factory, New York, 1985
Photo: Derek Hudson
Courtesy of Getty Images

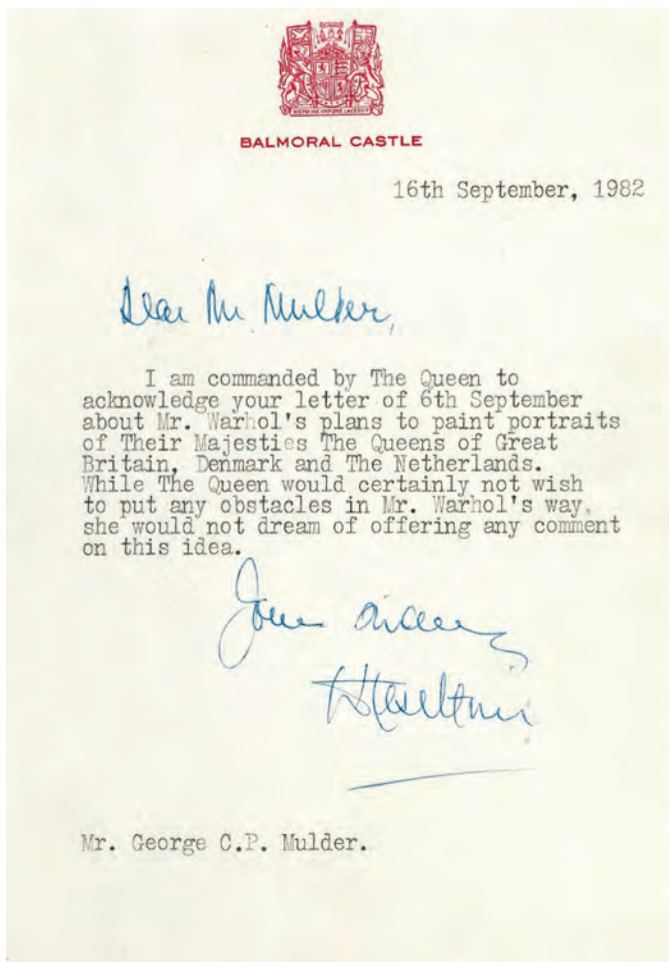


FIGURE 1: Letter from Sir William Heseltine to publisher George C.P. Mulder, September 16, 1982

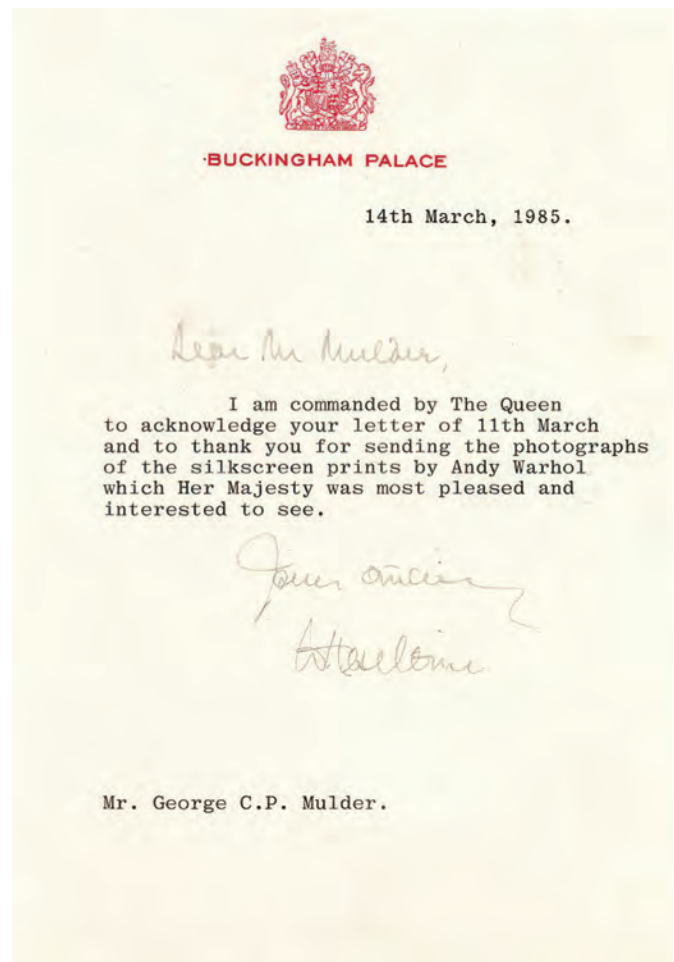


FIGURE 2: Letter from Sir William Heseltine to publisher George C.P. Mulder, March 14, 1985

As the longest-reigning monarch of the British crown, Elizabeth II was the subject of many portraits—official and otherwise—produced by some of the world’s most illustrious painters and photographers. Heseltine’s guarded response showed the care with which Elizabeth II’s image was treated. Warhol, as the avant-garde prince of Pop Art, was perhaps regarded with caution. He was well-known for his portraits of public figures: film stars such as Liz Taylor and Marilyn Monroe, political figures such as John F. Kennedy and Mao Zedong, music stars such as Elvis. Warhol was fascinated with celebrities, and the Queen was renowned around the world.

Warhol proceeded to produce his *Reigning Queens* series, a set of large portraits published in 1985, based on official or media photographs of the only four reigning queens in the world at the time: Queen Elizabeth II of the United Kingdom, Queen Beatrix of the Netherlands, Queen Margrethe II of Denmark, and Queen Ntfombi Tfwala of Swaziland (now Eswatini). This iconic image of Queen Elizabeth II is based on a photograph taken by Peter Grurgeon at Windsor Castle in 1975, which was released in 1977

on the occasion of her Silver Jubilee. She is beautiful, resplendent in her regalia of the diamond and pearl Grand Duchess Vladimir Tiara and a diamond and pearl necklace, wearing a blue sash pinned with a medallion with a miniature portrait of her father, George VI. Her expression is somewhat Mona Lisa-like—she has an enigmatic smile and appears to look beyond the photographer. She is warm but dignified, conscious of the fact that she is sitting for a formal photograph. Tony Shafrazi noted: “The image [of Queen Elizabeth] was interesting and had that iconic look about it in and of itself. No matter who the individual was, the colour, the graphic impact, and the pose of the subject were the most important factors in any given portrait.”

With his unerring eye for a great image that truly represented the sitter, Warhol understood that the Grurgeon photograph caught the Queen in a classic pose: regal, confident, and radiating warmth and charisma. Warhol was keenly aware of how celebrities were mythologized and consumed by the public. In a sea of images of the Queen, this one truly stands out. Although the Queen was renowned for her discretion and dignity, rarely



FIGURE 3: *The Queen: Portraits of a Monarch*, an exhibition at Windsor Castle that included the suite of four screenprints of Elizabeth II, Royal Edition, by Andy Warhol, 2012
Photo: Steve Parsons
Courtesy of PA Images

exposing her views in public, here we sense the woman behind the crown—inaccessible, and yet someone we identify with and feel affection for.

Warhol produced four versions of the portrait in different colours, with coloured lines drawn on the screenprint of the photograph and overlaid with contrasting patches of geometric colour blocks. Colour in this series has a vivid, chromatic intensity, and our print, produced with a regal blue background, is perhaps the most striking of the four colourways. While the standard edition of this series was a run of 40 prints, this print is from the coveted Royal Edition, a smaller deluxe run of 30 that included crushed glass or “diamond dust,” applied directly to the screenprint. This “diamond dust” was sprinkled into the outlines of the portraits, allowing them to glimmer and sparkle in the light, lending an especially magnificent impression when viewed in person.

Three decades later, the Queen’s true approval of the portfolio was revealed when in May 2012, during the year of her Diamond Jubilee, the Royal Collection acquired Warhol’s suite of four prints from the deluxe edition of 30 with diamond dust.

Later that year, the prints were exhibited at Windsor Castle in the exhibition titled *The Queen: Portraits of a Monarch* (figure 3). They were the only portraits she owned that she did not herself commission and pose for.

The limited edition catalogue for Warhol’s *Reigning Queens* series, published by George Mulder, Amsterdam, accompanies this lot. Also included is a copy of the purchase invoice from Martin Lawrence Galleries.

This work is from the Royal Edition of 30, with 5 artist’s proofs, 2 printer’s proofs, and 2 Hors Commerce in the total edition. R is marked before each number. The printer is Rupert Jasen Smith, New York, and the publisher is George C.P. Mulder, Amsterdam.

ESTIMATE: \$200,000 – 300,000



42 Andy Warhol

1928 – 1987 American

Mick Jagger (F.S.II.141)

screenprint on Arches Aquarelle paper, signed and signed by Mick Jagger and editioned AP 38/50 and on verso stamped Seabird Editions, 1975
43 x 29 in, 109.2 x 73.7 cm

PROVENANCE

Rosenhouse Gallery, New York
Acquired from the above by the present Private Collection,
Toronto, 1980

LITERATURE

Victor Bockris, *The Life and Death of Andy Warhol*, 1989,
page 355
Kynaston McShine, editor, *Andy Warhol: A Retrospective*,
Museum of Modern Art, 1989, the 1975 maquette for
the silkscreen reproduced page 319
Trevor Fairbrother, "Andy and Mick," *Frieze*, May 6, 1994,
<https://frieze.com/article/andy-and-mick>, accessed
May 15, 2019
Frayda Feldman and Jörg Schellman, *Andy Warhol Prints:
A Catalogue Raisonné 1962 – 1987*, fourth edition, 2003,
page 26, reproduced page 92, catalogue #11.141

THIS ICONIC SCREENPRINT is from Andy Warhol's 1975 edition of 10 different images of the Rolling Stones singer Mick Jagger. Warhol first met Jagger in 1964 in New York, during the band's first US tour, and in 1971, he designed the provocative cover for the Stones' *Sticky Fingers* album. Coming after his Pop Art period of the 1960s, this was the time of Warhol's celebrity portraits, which was a long-lasting period. Victor Bockris wrote of these portraits, "Beginning with the epic *Mao* series, many faces—his mother, Truman Capote, Mick Jagger, Lana Turner—appeared as cunningly colored, as sharply poignant, as a Gauguin."

Warhol cultivated associations with the rich and famous; he hung out in clubs such as Studio 54, made his NYC studio the Factory a centre for meeting people and producing portraits, and published *Interview* magazine. Initiated in 1969, the magazine by the 1970s had become a pioneer of the "style format," mixing coverage of fashion, entertainment and celebrities.

In 1974, Warhol took the photographs for images in this series while Jagger was renting the artist's house in Montauk, on Long

Island, where the band had retreated to rehearse for their sixth American tour. Warhol was known for taking Polaroids and liked images with a strong graphic contrast. For the print edition, he posed Jagger bare-chested with a chain around his neck, just visible in this print. The artist had an obsession with cultural idols and fame, and Jagger, the charismatic and photogenic bad boy, was a perfect subject. Warhol stated:

He's androgynous enough for almost anyone. That's always been his basic appeal, mixed with the facts that: 1) He's very talented; 2) He's very intelligent; 3) He's very handsome; 4) He's very adorable; 5) He's a great business person; 6) He's a great movie star; 7) I like his fake cockney accent. ... Image is so important to rock stars. Mick Jagger is the rock star with the longest running image. He's the one all the young white kids copy. That's why every detail of his appearance is important.

Warhol knew that Jagger was entirely conscious of the effect his persona had on people.

In 1975, Warhol developed the technique seen bottom right in this print. As the catalogue raisonné explains, "To create the maquettes for these prints, Warhol used colored graphic art paper ... as a background paper to be screened on, updating an effect achieved earlier in the cut-outs of Matisse and the work of Léger." The torn patches of coloured graphic art paper, combined with the halftone or drawing line, added texture and produced the striking effect of a collage. This technique complicated the process, which required up to 10 separate screens to complete each image.

Warhol's series of 10 prints presents many facets of the rock star, revealing the artist's instinctive understanding of Jagger's persona. In *Mick Jagger (F.S.II.141)*, neutral flesh and khaki tones balance the subject's dark hair and emphatic facial features. With its pops of muted magenta highlighting those same features, our image constitutes a lush and dramatic portrait.

This work is editioned AP for artist's proof. The image was printed on Arches Aquarelle (Rough) paper. The edition is of 250, aside from 50 artist's proofs and 3 printer's proofs. The printer is Alexander Heinrici, New York, and the publisher is Seabird Editions, London.

ESTIMATE: \$130,000 – 180,000



43 James (Jim) Hart

1952 –

The Dance Screen (The Scream Too)

10-kilogram 99.99% pure Canadian gold coin with responsibly sourced New Zealand abalone inlays

Mintage: 1 unique, world-exclusive coin

Diameter: 180 mm

ITS DEEPLY CARVED images resonated with art lovers in 2013, and again in 2015, when the cedar masterpiece was introduced to coin collectors in the form of a five-kilogram fine silver coin.

Now, boldly reimagined as a 10-kilogram 99.99% pure Canadian gold coin with responsibly sourced New Zealand abalone inlays and a mintage of just one (1) coin worldwide, *The Dance Screen (The Scream Too)* by acclaimed Haida master carver Chief James Hart (7IDANSUU) delivers a powerful visual statement that is just as timely today. Its elaborate Haida figures call upon us to honour the Salmon's role in nature and in the Haida way of life.

James Hart's (7IDANSUU) original sculpture is a true one-of-a-kind, both in the context of Haida art and in the broader context of art production, making it an especially apt subject for this extraordinary large-format coin with a unique mintage. And as part of the Royal Canadian Mint's *Opulence* collection, this "one of one" 10-kilogram coin redefines numismatic fine art by casting a rarefied glow over the elaborately carved details that make for an unforgettable art experience.

It is wonderful to see my work honoured and fit into a coin this way, hanging onto its message. Working with the talented crew of the Royal Canadian Mint and what they can accomplish, this sharpens my senses. Having the Heffel Fine Art Auction House, a fine establishment, bringing this idea forward to the world brings strength to the stride. Carved on one side a beautifully executed rendition of my work *The Dance Screen (The Scream Too)*, on the other side of this coin a lovely carved portrait of King Charles III. All a complete honour for me. Thank you.

—CHIEF 7IDANSUU (EDENSHAW)

JAMES HART OF HAIDA GWAIH
MASTER CARVER AND RENOWNED HAIDA ARTIST

ABOUT THE COIN

Impeccably crafted in 99.99% pure Canadian gold, *The Dance Screen (The Scream Too)* features an impressive 180-millimetre diameter and weighs a hefty 10 kilograms. The coin's reverse recreates carved images from the original red cedar panel carved by Chief James Hart (7IDANSUU). It brings together traditional Haida figures—a Shaman, the Beaver, Raven, Eagle, Frog, Orca and Mother Bear with cubs—whose life deeply depends on the Salmon, represented in human and animal form along the edge. Six pearlescent pieces of responsibly sourced New Zealand abalone are also inlaid along the coin's edge, where their aquatic hues shimmer in the light and their shapes resemble the Haida copper shields that serve as traditional markers of wealth. On the obverse, an engraved sketch rendering of a portion of the carving fills the field behind the effigy of His Majesty King Charles III by Canadian artist Steven Rosati.



TOP: reverse

BOTTOM: obverse



Installation of *The Dance Screen (The Scream Too)* (2010 – 2013) in the collection of the Audain Art Museum, Whistler
Photo: David Heffel

ART ON DISPLAY

Haida art isn't limited to the coin's reverse. Displayed in a square capsule enclosure, this one-of-one 10-kilogram pure gold coin is accompanied by a serialized certificate in a hardcover book format, and is presented in a top-of-the-line Royal Canadian Mint-branded wood case. The luxury collector's box is made of red cedar—a nod to the type of wood used for the original carving—and is topped with a decorated Haida copper shield fashioned by Gwaliga Hart, son of James Hart (71DANSUU), for this ultra-rare collecting opportunity. All of this will be placed inside a watertight, crush- and dust-proof Pelican Case for secure shipping, and to protect your art acquisition.

ESTIMATE: \$1,400,000 – 1,800,000

This coin was created and sold by the Royal Canadian Mint with fully bilingual packaging and supporting literature in compliance with the Official Languages Act. The Royal Canadian Mint is not responsible for the language subsequently used in connection with the resale or auction of this coin.

SPECIFICATIONS

Item Number	247888
Composition	99.99% pure Canadian gold with responsibly sourced New Zealand abalone inlays
Mintage	1
Weight	10 kg (10,000 g)
Diameter	180 mm
Face Value	\$100,000
Finish	Proof
Edge	Serrated
Artists	Chief James Hart (71DANSUU) (reverse), Steven Rosati (obverse)
Packaging	One-of-a-kind red cedar wood case with hard-cover book; ships in Pelican Case
UPC	6-23932-11687-0

James (Jim) Hart

1952 –

The Dance Screen (The Scream Too)

Pièce de 10 kg en or canadien pur à 99,99 % avec incrustations de coquilles d'ormeaux de source responsable provenant de la Nouvelle-Zélande

Tirage : 1 pièce exclusive, unique au monde

Diamètre : 180 mm

CE CHEF-D'ŒUVRE EN cèdre a enchanté les amateurs d'art en 2013 avec ses motifs sculptés en profondeur. En 2015, il a été présenté aux collectionneurs sous la forme d'une pièce de cinq kilogrammes en argent.

Aujourd'hui, l'œuvre *The Dance Screen (The Scream Too)* du renommé artiste et maître sculpteur haïda, le chef James Hart (7IDANSUU), est réimaginée sur une pièce de 10 kilogrammes en or canadien pur à 99,99 %. Celle-ci, dont le tirage mondial est limité à seulement une pièce, est incrustée de coquilles d'ormeaux de source responsable provenant de la Nouvelle-Zélande. Le motif évocateur de cette pièce, toujours aussi à-propos, nous rappelle par ses personnages haïdas délicatement ciselés l'importance du Saumon dans la nature et dans le mode de vie des Haïdas.

La sculpture originale de James Hart (7IDANSUU) est une œuvre véritablement unique en son genre, autant dans le paysage artistique haïda que dans la production artistique en général, ce qui la rend d'autant plus appropriée à figurer sur cette pièce à la taille hors du commun et au tirage unique. Faisant partie de la collection *Opulence* de la Monnaie royale canadienne, cette « seule et unique » pièce de 10 kilogrammes est un véritable fleuron de l'art numismatique grâce à l'éclat inégalé de ses détails finement sculptés qui créent une expérience artistique inoubliable.

C'est merveilleux de voir mon œuvre mise à l'honneur d'une telle façon sur une pièce, perpétuant son message. Le fait de travailler avec l'équipe talentueuse de la Monnaie royale canadienne et de voir leur savoir-faire m'a éveillé les sens. C'est tout aussi formidable que ce soit la Maison de vente aux enchères Heffel, un établissement réputé, qui présente ce projet au monde entier. D'un côté de la pièce se trouve une reproduction magnifiquement gravée de mon œuvre, *The Dance Screen (The Scream Too)*, et de l'autre, un superbe portrait gravé de Sa Majesté le roi Charles III. C'est tout un honneur pour moi. Merci.

—CHEF 7IDANSUU (EDENSHAW)

JAMES HART DE HAIDA GWAIH

MAÎTRE GRAVEUR HAÏDA ET ARTISTE DE RENOM

À PROPOS DE LA PIÈCE

Impeccablement ciselée dans de l'or canadien pur à 99,99 %, la pièce *The Dance Screen (The Scream Too)* atteint un diamètre impressionnant de 180 millimètres et un poids considérable de 10 kilogrammes. Au revers de la pièce sont recrées les images sculptées dans le paravent en cèdre rouge original du chef James Hart (7IDANSUU). Le motif rassemble des personnages traditionnels haïdas dont la survie dépend fortement du Saumon : un Chaman, le Castor, le Corbeau, l'Aigle, la Grenouille, l'Épaulard



Coffret en cèdre rouge unique orné d'un bouclier haïda stylisé en cuivre fabriqué par le Gwaliga Hart, fils de James Hart (7IDANSUU)





Le chef James Hart (7IDANSUU) sculptant l'œuvre *The Dance Screen (The Scream Too)* (2010 – 2013) au Audain Art Museum de Whistler
 Photo : Ramsay Bourquin
 Avec l'aimable autorisation de la Monnaie royale canadienne

ainsi que Maman Ourse et ses petits. Le Saumon y est représenté dans sa forme humaine et animale le long du pourtour de la pièce. Six fragments iridescents de coquilles d'ormeaux de source responsable provenant de la Nouvelle-Zélande sont également incrustés le long du pourtour de la pièce. Luisant d'un éclat nacré sous la lumière, ils rappellent par leur forme les boucliers en cuivre qui étaient autrefois l'étalon de la richesse chez les Haïdas. À l'avant, une représentation gravée d'une portion de l'œuvre d'origine remplit le champ derrière l'effigie de Sa Majesté le roi Charles III, selon l'artiste canadien Steven Rosati.

L'ART À L'HONNEUR

Il n'y a pas qu'au revers que figure l'art haïda. Encapsulée dans un écrin carré, la pièce de 10 kilogrammes en or pur — la seule et unique! — est accompagnée d'un certificat numéroté sous forme de livre à couverture rigide. Elle est présentée dans un coffret luxueux orné du logo de la Monnaie royale canadienne et fait de cèdre rouge — un clin d'œil au type de bois utilisé pour la sculpture d'origine. Le coffret est aussi orné d'un bouclier haïda stylisé en cuivre réalisé par Gwaliga Hart, fils de James Hart (7IDANSUU), pour ce produit numismatique rarissime. Pour protéger votre nouvelle œuvre d'art, le tout sera placé dans un coffret de marque Pelican à l'épreuve de l'eau, des chocs et de la poussière.

ESTIMATION : 1 400 000 – 1 800 000 \$

CARACTÉRISTIQUES TECHNIQUES

Numéro d'article	247888
Composition	or canadien pur à 99,99 % avec incrustations de coquilles d'ormeaux de source responsable provenant de la Nouvelle-Zélande
Tirage	1
Poids*	10 kilogrammes (10 000 g)
Diamètre	180 mm
Valeur nominale	100 000 \$
Fini	épreuve numismatique
Tranche	dentelée
Artistes	Chef James Hart (7IDANSUU) (revers), Steven Rosati (avers)
Emballage	Coffret unique en cèdre rouge accompagné d'un livre à couverture rigide, expédié dans un coffret de marque Pelican
CUP	6-23932-11687-0

Cette pièce de monnaie, créée et vendue par la Monnaie royale canadienne, s'accompagne d'un emballage et d'une documentation entièrement bilingues, conformément à la Loi sur les langues officielles. La Monnaie n'est pas responsable des communications ultérieures dans le cadre de la revente ou de la vente aux enchères de cette pièce.

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TERMS AND CONDITIONS OF BUSINESS

THESE *TERMS AND CONDITIONS OF BUSINESS* represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Buyer. These *Terms and Conditions of Business* shall apply to the sale of the Lot by the Auction House to the Buyer on behalf of the Consignor, and shall supersede and take precedence over any previously agreed *Terms and Conditions of Business*. These *Terms and Conditions of Business* and the Heffel *Privacy Policy* are hereby incorporated into and form part of the *Consignment Agreement* entered into by the Auction House and the Consignor.

A. DEFINED TERMS

1. **Auction House**
The Auction House is Heffel Gallery Limited, or an affiliated entity;
2. **Consignor**
The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction;
3. **Seller's Commission**
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 Form, plus applicable Sales Tax and Expenses;
4. **Property**
The Property is any Property delivered by the Consignor to the Auction House to be placed in the auction sale held by the Auction House on its premises, online or elsewhere and, specifically, that Property described by Lot number in the Auction House catalogue for the auction sale. The Auction House will have the authority to partition the Property into Lots (the "Lots" or "Lot");
5. **Reserve**
The Reserve is a confidential minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House. The Reserve will not exceed the low estimate;
6. **Knocked Down**
Knocked Down means the conclusion of the sale of the Lot being auctioned by the Auctioneer;
7. **Expenses**
Expenses shall include all costs incurred, directly or indirectly, in relation to the consignment and sale of the Lot;
8. **Hammer Price**
The Hammer Price is the price at which the Auctioneer has Knocked Down the Lot to the Buyer;

9. **Buyer**
The Buyer is the person, corporation or other entity or such entity's agent who bids successfully on the Lot at the auction sale;
10. **Purchase Price**
The Purchase Price is the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses, including expenses due from a defaulting Buyer;
11. **Buyer's Premium**
The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, which is calculated on the Hammer Price as follows: 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;
12. **Sales Tax**
Sales Tax means Federal and Provincial sales, excise and other taxes applicable to the sale of the Lot, applied using place of supply rules required by Canadian taxation authorities. QST will be levied on all purchases collected in Quebec or shipped to Quebec;
13. **Registered Bidder**
A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;
14. **Proceeds of Sale**
The Proceeds of Sale are the net amount due to the Consignor from the Auction House, which shall be the Hammer Price less Seller's Commission at the Published Rates, Expenses, Sales Tax and any other amounts due to the Auction House or associated companies;
15. **Live and Online Auctions**
These *Terms and Conditions of Business* apply to all live and online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House and Knocked Down is a literal reference defining the close of the auction sale.

B. THE BUYER

1. **The Auction House**
The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.
2. **The Buyer**
 - a) The Buyer is the highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

- b) The Auctioneer has the right, at their sole discretion, to reopen a Lot if they have inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of their intent to Bid;
- c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals they consider appropriate for the Lot in question;
- d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- e) The Buyer acknowledges that invoices generated during the sale or shortly after may not be error free, and therefore are subject to review;
- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least two (2) business days prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
- g) In order to become a Registered Bidder, the registration process shall be completed in full, and the required information shall be provided to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. Those interested in bidding in the live auction via telephone bid, absentee bid or through the Digital Saleroom shall register at least two (2) business days in advance of the auction. For online auctions, a password will be created for use only in current and future online auctions. This online registration procedure does not allow for participation in the live auction and may require up to two (2) business days to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with their Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in their sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on their bid, they are bound to purchase the Lot for the Purchase Price.

3. Buyer's Price

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

4. Sales Tax Exemption

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered outside of the jurisdiction of sale of the Lot. It is the Buyer's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House 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.

5. Payment of the Purchase Price

- a) The Buyer shall:
 - (i) unless they have already done so, provide the Auction House with their name, address and banking or other suitable references as may be required by the Auction House; and
 - (ii) make payment by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft, c) Personal or Corporate Cheque, d) Debit Card and Credit Card only by Visa, Mastercard or Union Pay or e) Interac e-Transfer. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on the invoice. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if the Buyer is providing their Credit Card details by fax or to a maximum of \$25,000 per Lot purchased if paying online or if the Credit Card is presented in person with valid identification. The Buyer is limited to two e-Transfers per Lot and up to a maximum of \$10,000 per e-Transfer as per the instructions provided on the invoice. In all circumstances, the Auction House prefers payment by Bank Wire.
- b) Title shall pass, and release and/or delivery of the Lot shall occur, only upon payment of the Purchase Price by the Buyer and receipt of cleared funds by the Auction House.

6. Descriptions of Lot

- a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot are statements of opinion only. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;
- c) Many Lots are of an age or nature which precludes them from being in pristine condition. Some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects, nor does any reference to particular defects imply the absence of others;
- d) The prospective Buyer must satisfy 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) If prospective Buyers are unable to personally attend the live auction, telephone bid, or bid in the Digital Saleroom, 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 two (2) business days 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 in the live auction, if appropriately instructed by telephone or through Heffel's Digital Sale-room, 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 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.
14. In the event of any discrepancy or conflict between the English and French versions of these *Terms and Conditions of Business*, the English version will prevail.

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

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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- ☐ Two Years (eight catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$130

DELIVERED TO THE UNITED STATES AND OVERSEAS

- ☐ One Year (four catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$90
- ☐ Two Years (eight catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$150

Billing Information

NAME

ADDRESS

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

E-MAIL ADDRESS

CELLULAR PHONE

HOME PHONE

OFFICE PHONE

FAX

CREDIT CARD NUMBER

EXPIRY DATE

CVV NUMBER

SIGNATURE

DATE

DIGITAL COMMUNICATION CONSENT

The Client agrees to receive e-mails and SMS notifications from Heffel.

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

Artists of Particular Interest in Selling

1

2

3

4

5

6

7

8



ABSENTEE BID FORM

Heffel recommends submitting your Absentee Bid Form via e-mail to bids@heffel.com for expedited service. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

CELLULAR PHONE HOME PHONE

OFFICE PHONE FAX

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.

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

The Client agrees to receive e-mails and SMS notifications from Heffel.

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 the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Absentee Bidders must supply a valid Visa, Mastercard or UnionPay 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 two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, 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



TELEPHONE BID FORM

Heffel recommends submitting your Telephone Bid Form via e-mail to bids@heffel.com for expedited service. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

E-MAIL ADDRESS

TELEPHONE NO. TO CALL

BACK-UP TELEPHONE NO.

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 Telephone/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. I am aware that all telephone bid lines may be recorded. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel catalogue.

SIGNATURE

DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

The Client agrees to receive e-mails and SMS notifications from Heffel.

Please view our General Bidding Increments as published by Heffel.

Lot Number

numerical order

Lot Description

artist

Maximum Bid

Hammer Price \$ CAD
(excluding Buyer's Premium)

1

2

3

4

5

6

To be sure that bids will be accepted and delivery of the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Telephone Bidders must supply a valid Visa, Mastercard or UnionPay 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, Telephone/Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, 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



DIGITAL SALEROOM REGISTRATION FORM

Heffel recommends submitting your Digital Saleroom Registration Form via e-mail to bids@heffel.com for expedited service. This form should be received at least two (2) business days before the sale begins. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

Live Auction Paddle # (for office use only) _____

SALE DATE _____

CLIENT BILLING NAME **OR** REGISTERED BUSINESS NAME

PLEASE PRINT

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (REGISTERED BUSINESS BILLING NAME & ADDRESS SHOULD MATCH THE PROVINCIAL SALES TAX EXEMPTION CERTIFICATE)

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

CELLULAR PHONE

HOME PHONE

OFFICE PHONE

E-MAIL ADDRESS

ONTARIO TAX NUMBER (IF APPLICABLE)

DATE OF BIRTH (APPLICABLE WHEN BIDDING AS AN INDIVIDUAL)

☐ **EXISTING HEFFEL.COM USERS**

EXISTING ONLINE PADDLE NUMBER

Once approved, those who have previously bid in Heffel's online auctions will log on to Heffel.com with their existing online paddle number and password in order to access the digital saleroom for the live auction.

☐ **NEW HEFFEL.COM REGISTRANTS**

DESIRED PASSWORD (MINIMUM OF 8 CHARACTERS AND A COMBINATION OF NUMBERS, UPPERCASE, LOWERCASE AND SPECIAL CHARACTERS)

ONLINE PADDLE NUMBER (TO BE SUPPLIED BY HEFFEL UPON APPROVAL)

If my bid is successful, the purchase price shall be the Hammer Price plus a Buyer's Premium 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 and acknowledge that all successful bids are subject to the *Terms and Conditions of Business* as printed in the Heffel catalogues.

CLIENT SIGNATURE

DATE

DRIVER'S LICENCE NUMBER

EXPIRY DATE

VISA, MASTERCARD OR UNIONPAY #

EXPIRY DATE AND CVV NUMBER

To be sure that bids will be accepted and delivery of Lot(s) not delayed, bidders not yet known to Heffel should supply a bank reference at least two (2) business days before the time of the auction.

NAME OF BANK

BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER

TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

☐ 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.

DIGITAL COMMUNICATION CONSENT The Client agrees to receive e-mails and SMS notifications from Heffel.



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. 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

CELLULAR PHONE

HOME PHONE

OFFICE PHONE

TAX ID (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

in numerical order

Property Description

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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FINE
ART
AUCTION
HOUSE

Heffel