



FINE
ART
AUCTION
HOUSE

Heffel

**SEPTEMBER 2020
ONLINE AUCTION**

SALE SEPTEMBER 3, 2020 – SEPTEMBER 24, 2020



001

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Backyard, Montreal

oil on board

on verso numbered "BG-T-(1950-56)-33" and stamped "Studio Betty Goodwin"

24 x 35 inches 61 x 88.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, Art Gallery of Ontario, 1998, essay by Matthew Teitelbaum, "The Mourner's Cry," pages 7, 8 and 16

Born in Montreal in 1923, Betty Goodwin was the only child of Romanian and Jewish immigrants Clare Edith and Abraham Roodish. Spanning nearly 50 years, her oeuvre is monumental, sentient and authentic, and thanks to her strong sense of humanism, it expresses the fragility and complexity of the human experience. Goodwin has worked in a variety of mediums – painting, drawing, collage, printmaking and sculpture – and often in series, such as *Swimmers*, *Tarpaulin* and *La mémoire du corps* (Memory of the body). Often associated with themes of loss, absence and memory, her works are poignant and deal aptly with challenging subjects. Art historian Matthew Teitelbaum wrote that "her work is a process made clear; expressing feeling is a way of preserving and healing the self." Although she started earning recognition only around the late 1960s, and mostly for her printmaking and drawings, Goodwin had been working as an artist since the close of the Second World War. Like many other artists of her generation, she saw painting as a political and social act. Thus, for the first few years of the 1950s, she depicted the struggle of the working class and wartime immigrants through scenes of Montreal Jewish neighborhoods and portraits of workers, painted in a Social Realist style. She then moved to representations of domestic interiors in the proto-Cubist style that was in vogue at the time. These richly coloured and carefully constructed still lives are divided into multi-faceted planes, and are full of life.

By 1964, she evolved into what Teitelbaum considers her final painting stage: figures floating freely within the pictorial space, over abstracted backgrounds. Liberated from anatomy, posture and gravity, "the figure is released into the imaginative ether, floating, falling or twisting through space in a manner that recalls the work of the Russian-born French artist Marc Chagall," wrote Teitelbaum. Rendered in gestural painterly streaks, these were her most experimental works to date. From then on, the figure became a consistent thread in her oeuvre. Teitelbaum stated: "Goodwin's earliest paintings and related prints can be situated as the beginning of a sustained project, her early domestic still lives and figurative works anticipating in spirit the ambition that follows. Her continuing use of the human figure invokes the act of memorialization: seeing, remembering, reflecting, mourning."

At the beginning of her career, at the close of the Second World War, Betty Goodwin was especially concerned with art's purpose. Like many other artists of her generation, she saw painting as a political and social act that could reconnect the individual to a greater collective purpose. Thus, in the early 1950s, she worked in the Social Realist tradition, depicting the continued struggle of the working class and wartime immigrants through scenes of the Montreal Jewish neighborhoods and portraits of workers. *Backyard, Montreal* is a contemplative depiction of a typical Montreal backyard in winter, with its multi-storey apartments, balconies, alleys and bare trees. Here, Goodwin applies her paint in textured strokes, revealing her gestural brushwork. The brown and maroon brick buildings contrast greatly with the cool greys and whites of the stone houses and the snow on the ground and on rooftops. The multifaceted planes of the composition recall Goodwin's proto-Cubist still lives and domestic interior scenes of the late 1950s.

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Montreal



002

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Self-Portrait

oil on board

on verso numbered "BG-T-(1950-56)-27" on a label and stamped "Studio Betty Goodwin"
10 x 7 inches 25.4 x 17.8 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Rosemarie L. Tovell, *The Prints of Betty Goodwin*, the National Gallery of Canada, 2002, page 15

In this early self-portrait, Betty Goodwin presents a striking and modern image of herself. The basis for the composition is traditional: in three quarter profile, a warm yellow light falls over the left side of Goodwin's face and casts a shadow on the roughly rendered background. Portraiture tradition ends there, as bold blocks of vivid colour are favoured over realism and depth. The blue jacket is rendered with particular lushness and an awkwardly foreshortened arm draws attention to delicately dangling fingers - possibility anticipating the fragmented figures of her later work.

Shortly after purchasing a small bed etching press in 1954, Goodwin created a series of four self-portrait etchings. Like this work, *Self Portrait One* and *Self Portrait Three*, in the collection of the National Gallery of Canada, present Goodwin in three quarter profile with softly pursed lips. This self-portrait is dated circa 1950 - 1956, and may have completed in the same period as these etchings.

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



003

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Still Life with Flowers and Oranges

oil on board

signed and dated 1956 and on verso inscribed "Ptng 16", numbered "BG-T-1956-03" on a label and stamped "Studio Betty Goodwin"

36 x 48 inches 91.4 x 121.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

During the 1950s and '60s, Betty Goodwin painted mostly landscapes, portraits and still-lives. While her art evolved in the late '60s, her role as an artist remained constant throughout her artistic career: to act as a witness of what goes on in the world surrounding us. Goodwin's interest in found objects and their innate characteristics translates in the use of metaphors to communicate issues of life, loss, passage and meaning. In *Still Life with Flowers and Oranges*, each element is placed with intent and purpose. The ripe oranges pierce through the resonant blues and soft hints of yellow; a lush bouquet of wild flowers is nestled between inanimate objects; a chair slightly pulled-back showcases a seated mirror reflecting the edge of a dangling cloth.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Montreal



004

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Still Life with Lamp and Lemons

oil on board

on verso inscribed "Ptng.12", numbered "BG-T-(X)-02" on a label and stamped "Studio Betty Goodwin"

24 x 48 inches 61 x 121.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Montreal



005

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Still Life with Lamp

oil on board

on verso inscribed "100", numbered "BG-T-(1950-56)-31" on a label and stamped "Studio Betty Goodwin"

24 x 30 inches 61 x 76.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



006

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

By the Window

oil on board

on verso inscribed "Ptng.10", numbered "BG-T-(1950-56)-04" on a label and stamped "Studio Betty Goodwin"

12 x 9 inches 30.5 x 22.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel Montreal



007

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Nude

oil on board

signed and on verso numbered "BG-T-(1950-56)-25" on a label and stamped "Studio Betty Goodwin"
7 x 8 3/4 inches 17.8 x 22.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



008

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Portrait

oil on board

on verso inscribed "Ptng.04", numbered "BG-T-(1949)-01" on a label and stamped "Studio Betty Goodwin"
6 x 10 inches 15.2 x 25.4 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

At the beginning of her career, at the close of the Second World War, Betty Goodwin was especially concerned with art's purpose. Like many other artists of her generation, she saw painting as a political and social act that could reconnect the individual to a greater collective purpose. Thus, in the early 1950s, she worked in the Social Realist tradition, depicting the continued struggle of the working class and wartime immigrants through scenes of the Montreal Jewish neighborhoods and portraits of workers. This work is a touching and intimate portrait of an older man set on a balcony overlooking a typical Montreal alley, holding his head in his right hand. His expression is a remarkable mix of pensiveness and serenity, with details such as the slightly upturned mouth and downcast eyes. Goodwin's expert draughtsmanship and empathy for her subject are evident in this striking portrait.

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



009

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

The Candle Sellers

oil on board

signed and dated 1959 and on verso titled and inscribed "517 Lansdowne Ave., Westmount. #D" on a label, inscribed "D", numbered "BG-T-1959-02" on a label and stamped "Studio Betty Goodwin"
10 x 7 1/4 inches 25.4 x 18.4 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

At the beginning of her career, at the close of the Second World War, Betty Goodwin was especially concerned with art's purpose. Like many other artists of her generation, she saw painting as a political and social act that could reconnect the individual to a greater collective purpose. Thus, in the early 1950s, she worked in the Social Realist tradition, depicting the continued struggle of the working class and wartime immigrants.

Dating from 1959, *The Candle Sellers* is a later example of Goodwin's concern with the working class strife. It is also at a junction between her earlier Social Realist portraits of workers - such as *Untitled* (Lot 014 in this sale) - and her later, more abstracted works. Here, Goodwin has practically erased the faces of the two anonymous candle sellers, and has placed them in a nondescript space. By erasing any reference to time, character or place, Goodwin has made this work universal, grounding it in a shared sense of humanism.

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



010

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

on verso inscribed "Ptng.40", numbered "BG-T-(1950-56)-16" on a label and stamped "Studio Betty Goodwin"

8 x 6 inches 20.3 x 15.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, Art Gallery of Ontario, 1998, "The Mourner's Cry," page 16

After experimenting with a variety of styles and approaches, Betty Goodwin evolved into what Teitelbaum considers her final painting stage by 1964, in which she depicts figures floating freely within the pictorial space, over abstract backgrounds. Liberated from anatomy, posture and gravity, "the figure is released into the imaginative ether, floating, falling or twisting through space in a manner that recalls the work of the Russian-born French artist Marc Chagall," wrote Teitelbaum. Rendered in gestural painterly strokes, these were her most experimental works to date. Displaying Goodwin's thickly textured brushwork, the surface of *Untitled* has a sketch-like quality reminiscent of her drawings, a medium she was particularly fond of. Goodwin did not shy away from challenging subjects, but rather approached them head-on, with acuteness. Through her figures, she was able to convey themes of human experience, such as disappearance, memory and resilience. Here, figures are executed in flattened planes of vivid colours, using gestural brushwork. The closeness between them creates tension in the composition. Within its intimate format, she skillfully captures a sense of urgency and

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



011

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Self-Portrait

oil on board

on verso numbered "BG-T-(1950-56)-23" on a label and stamped "Studio Betty Goodwin"
8 x 6 1/2 inches 20.3 x 16.5 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



012

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Winter Still Life (No. 2)

oil on board

signed and dated 1957 and on verso titled on a label, inscribed "14", "Ptng.19" and "517 Lansdowne Ave. Westmount" on a label, numbered "BG-T-1957-03" on a label and stamped "Studio Betty Goodwin"
35 1/4 x 43 1/4 inches 89.5 x 109.9 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Montreal



013

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

on verso inscribed "Ptng.33", numbered "BG-T-(1950-56)-09" on a label and stamped Studio Betty Goodwin

38 x 42 inches 96.5 x 106.7 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

This work sits at an important juncture in Betty Goodwin's career. It bears elements of both her Social Realist works and genre painting, and also pushes forward into her later more minimal, abstracted expressions. This provides an important vantage point from which to view Goodwin's body of work as a whole: no matter how spare or conceptual her practice became, it was always grounded in our shared social world with a sympathy for our human struggles. Notable in this work as well, is her engagement with the oil paint. A hallmark of Goodwin's practice is her work's materiality, and her visceral relationship to the physicality and presence inherent within the media she was using, be it paint, conté, mylar, printing plates, clothing or steel.

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Montreal



014

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

signed and dated 1948 and on verso numbered "BG-T-1948-03" on a label and stamped "Studio Betty Goodwin"

25 x 24 inches 63.5 x 61 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

At the beginning of her career, at the close of the Second World War, Betty Goodwin was especially concerned with art's purpose. Like many other artists of her generation, she saw painting as a political and social act that could reconnect the individual to a greater collective purpose. Thus, in the early 1950s, she worked in the Social Realist tradition, depicting the continued struggle of the working class and wartime immigrants.

This work, dating from 1948, is an early demonstration of Goodwin's concern with the social ills of her time and life made uncertain by the devastation of the war. A man is represented performing literal back-bending work over what looks like a boiler. His face is dramatically lit from below, revealing his furrowed brow and perhaps his fatigue. The vibrant colour palette and expressive approach also add to the drama of this fascinating early work by Goodwin.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



015

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

on verso inscribed "Ptng.34", numbered "BG-T-(1950-56)-10" on a label and stamped "Studio Betty Goodwin"

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, Art Gallery of Ontario, 1998, "The Mourner's Cry," page 16

After experimenting with a variety of styles and approaches, Betty Goodwin evolved into what Teitelbaum considers her final painting stage by 1964, in which she depicts figures floating freely within the pictorial space, over abstract backgrounds. Liberated from anatomy, posture and gravity, "the figure is released into the imaginative ether, floating, falling or twisting through space in a manner that recalls the work of the Russian-born French artist Marc Chagall," wrote Teitelbaum. Rendered in gestural painterly strokes, these were her most experimental works to date. Displaying Goodwin's thickly textured brushwork, the surface of *Untitled* has a sketch-like quality reminiscent of her drawings, a medium she was particularly fond of. Goodwin did not shy away from challenging subjects, but rather approached them head-on, with acuteness. Through her figures, she was able to convey themes of human experience, such as disappearance, memory and resilience. Here, figures are executed in flattened planes of vivid colors, using gestural brushwork. The closeness between them creates tension in the composition. Within its intimate format, she skillfully captures a sense of urgency and vulnerability.

Starting Bid: \$800 CDN

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

Preview at: Heffel Montreal



016

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Still Life with Plant

oil on board

on verso inscribed "Ptng.13", numbered "BG-T-(X)-01" on a label and stamped "Studio Betty Goodwin"

48 x 28 inches 121.9 x 71.1 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Montreal



017

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Still Life with Artichokes

oil on board

signed and dated 1959 and on verso titled on a label, inscribed "11", "Ptng 23" and "517 Lansdowne Ave. Westmount" on a label, numbered "BG-T-1959-01" on a label and stamped "Studio Betty Goodwin" 41 1/2 x 57 inches 105.4 x 144.8 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Depicting traditional objects in a contemporary manner, *Still Life with Artichokes* is a perfect example of Betty Goodwin's early proto-cubist still-life work as she pushes towards an increasingly abstract genre. With a growing interest in found objects and how they hold traces of life, Goodwin constantly permeated her work with issues that concern the individual amid the greater world. No matter how abstract or figurative, or the elusiveness of her theme, the viewer is able to grasp a measure of recognition and significance.

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Montreal



018

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

signed and dated 1948 and on verso inscribed "Ptng.01", numbered "BG-T-1948-01" on a label and stamped "Studio Betty Goodwin"

21 x 20 inches 53.3 x 50.8 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

At the beginning of her career, at the close of the Second World War, Betty Goodwin was especially concerned with art's purpose. Like many other artists of her generation, she saw painting as a political and social act that could reconnect the individual to a greater collective purpose. Thus, in the early 1950s, she worked in the Social Realist tradition, depicting the continued struggle of the working class and wartime immigrants.

This work, dating from 1948, is an early demonstration of Goodwin's concern with the daily lives of the working class, and how it has been made uncertain by the devastation of the war. Here, a man is hunched over reading what seems to be a newspaper, with pages folded on his lap. The colour palette is vibrant with saturated cobalt blue, brick red and aquamarine. The detail of the bare trees in the window add to the slight melancholy of this intimate composition.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



019

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Portrait of the Artist's Son

oil on board

on verso inscribed "Ptng.17", numbered "BG-T-(1950-56)-05" on a label and stamped "Studio Betty Goodwin"

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

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



020

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Pier in Cape-Cod

oil on board

on verso inscribed "Ptng.06", numbered "BG-T-(1950-56)-30" on a label and stamped "Studio Betty Goodwin"

11 3/4 x 15 3/4 inches 29.8 x 40 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Montreal



021

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

on verso inscribed "Ptng.38", numbered "BG-T-(1950-56)-14" on a label and stamped "Studio Betty Goodwin"

8 x 6 inches 20.3 x 15.2 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, Art Gallery of Ontario, 1998, "The Mourner's Cry," page 16

After experimenting with a variety of styles and approaches, Betty Goodwin evolved into what Teitelbaum considers her final painting stage by 1964, in which she depicts figures floating freely within the pictorial space, over abstract backgrounds. Liberated from anatomy, posture and gravity, "the figure is released into the imaginative ether, floating, falling or twisting through space in a manner that recalls the work of the Russian-born French artist Marc Chagall," wrote Teitelbaum. Rendered in gestural painterly strokes, these were her most experimental works to date. Displaying Goodwin's thickly textured brushwork, the surface of *Untitled* has a sketch-like quality reminiscent of her drawings, a medium she was particularly fond of. Goodwin did not shy away from challenging subjects, but rather approached them head-on, with acuteness. Through her figures, she was able to convey themes of human experience, such as disappearance, memory and resilience. Here, figures are executed in flattened planes of vivid colours, using gestural brushwork. The closeness between them creates tension in the composition. Within its intimate format, she skillfully captures a sense of urgency and vulnerability.

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



022

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

on verso inscribed "Ptng.11", numbered "BG-T-(1950-56)-21" on a label and stamped "Studio Betty Goodwin"

12 x 14 inches 30.5 x 35.6 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Untitled is a striking painting of typical Montreal apartment balconies overlooking an alley. Goodwin's saturated and vibrant colour palette is applied here in textured strokes, revealing her gestural brushwork and the materiality of her medium. The brick wall in the foreground is executed in varying shades of red, with pops of burnt orange and magenta, providing an intense contrast to the bright blue sky above. The addition of the two figures in the background infuses the work with life and grounds it in reality. Authentic and engaging, this work is an important example of Goodwin's scenes of the Jewish neighborhoods in Montreal.

Starting Bid: \$800 CDN

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

Preview at: Heffel Montreal



023

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Untitled

oil on board

on verso inscribed "Ptng.43", numbered "BG-T-(1950-56)-18" and stamped "Studio Betty Goodwin"
6 x 8 inches 15.2 x 20.3 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, Art Gallery of Ontario, 1998, "The Mourner's Cry," page 16

After experimenting with a variety of styles and approaches, Betty Goodwin evolved into what Teitelbaum considers her final painting stage by 1964, in which she depicts figures floating freely within the pictorial space, over abstract backgrounds. Liberated from anatomy, posture and gravity, "the figure is released into the imaginative ether, floating, falling or twisting through space in a manner that recalls the work of the Russian-born French artist Marc Chagall," wrote Teitelbaum. Rendered in gestural painterly strokes, these were her most experimental works to date. Displaying Goodwin's thickly textured brushwork, the surface of *Untitled* has a sketch-like quality reminiscent of her drawings, a medium she was particularly fond of. Goodwin did not shy away from challenging subjects, but rather approached them head-on, with acuteness. Through her figures, she was able to convey themes of human experience, such as disappearance, memory and resilience. Here, figures are executed in flattened planes of vivid colours, using gestural brushwork. The closeness between them creates tension in the composition. Within its intimate format, she skillfully captures a sense of urgency and vulnerability.

Starting Bid: \$600 CDN

Estimate: \$1,200 ~ \$1,600 CDN

Preview at: Heffel Montreal



024

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

Seated Woman

oil on board

on verso numbered "BG-T-(1950-56)-29" on a label and stamped "Studio Betty Goodwin"
21 1/4 x 18 inches 54 x 45.7 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature: Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, Art Gallery of Ontario, 1998, essay by Matthew Teitelbaum, "The Mourner's Cry," page 10 and 15

In the early 1950s, Betty Goodwin's work was closely aligned with both the style and sentiment of Montreal's Social Realist painters. Grappling with the pain of Post-War existence, unsure of how to confront inexplicable devastation, Goodwin's work from this period often depicts figures mourning or waiting despondently. While *Seated Woman* is void of a mourning narrative, it is infused with a deep sense of loss and despondence. Rendered in a muted palette with cubist elements, the absent gaze and draped forearm convey emotional exhaustion. Subtle highlights on the cheek and chest bones add fragility, but not warmth, to the downcast figure. *Seated Woman* is an exceptional example of figurative poignancy in Goodwin's early Social Realist work.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Montreal



025

BETTY ROODISH GOODWIN

CPE 1923 - 2008 Canadian

The Artist and her Son

oil on board

on verso numbered "BG-T-(1950-56)-26" and stamped "Studio Betty Goodwin"

5 x 7 inches 12.7 x 17.8 centimeters

Provenance:

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



101

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Suite picaresque II

oil on canvas

signed and dated 1986

24 x 30 inches 61 x 76.2 centimeters

Provenance: Estate of the Artist
Waddington & Gorce Inc., Montreal
Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



102

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Y Rouge

acrylic on canvas

on verso signed, titled and dated 1993

14 x 14 inches 35.6 x 35.6 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



103

ULYSSE COMTOIS
AANFM 1931 - 1999 Canadian

Ciel gris 2

acrylic on canvas

on verso signed, titled, dated 1991 and inscribed Lumiere noire on a label
20 x 20 inches 50.8 x 50.8 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

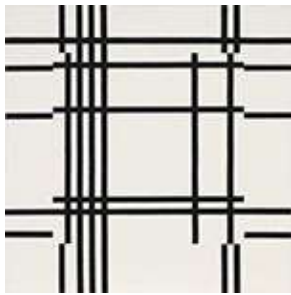
Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



104

ULYSSE COMTOIS
AANFM 1931 - 1999 Canadian

Intersections

acrylic on canvas

signed and dated 1992
24 x 24 inches 61 x 61 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



105

ULYSSE COMTOIS
AANFM 1931 - 1999 Canadian

Le centre

acrylic on canvas

on verso signed, titled and dated 1991
16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,300 CDN

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

Preview at: Heffel Vancouver



106

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Sans titre

bronze sculpture mounted on a wood base

on verso titled and inscribed "Lumiere noire" / " f11" / "31" on a label
11 1/4 x 6 x 3 1/2 inches 28.6 x 15.2 x 8.9 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



107

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Sans titre

acrylic on canvas

signed and dated 1993 and on verso inscribed "U.P.P./HEC/7-8"
14 x 14 inches 35.6 x 35.6 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



108

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Sans titre

acrylic on canvas

signed and dated 1993 and on verso inscribed "#4695-E"
14 x 14 inches 35.6 x 35.6 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

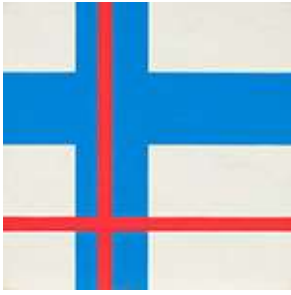
Literature:

Please note: this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



109

ULYSSE COMTOIS
AANFM 1931 - 1999 Canadian

Sans titre

acrylic on canvas

signed and dated 1993
20 x 20 inches 50.8 x 50.8 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

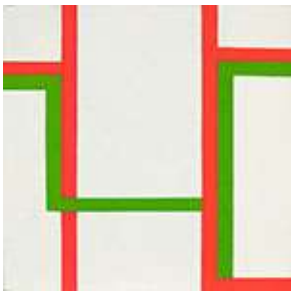
Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



110

ULYSSE COMTOIS
AANFM 1931 - 1999 Canadian

Sans titre

acrylic on canvas

on verso signed and dated 1993
22 x 22 inches 55.9 x 55.9 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



111

ULYSSE COMTOIS
AANFM 1931 - 1999 Canadian

Suite cartesienne 5

acrylic on canvas

signed and dated 1992 and on verso titled
20 x 20 inches 50.8 x 50.8 centimeters

Provenance: Estate of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



201

DALEK

1968 - American

Untitled

acrylic on skateboard

on verso signed and dated 2006

10 1/2 x 40 1/2 inches 26.7 x 102.9 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$1,200 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



202

DALEK

1968 - American

Untitled

acrylic on canvas

on verso signed and dated 2011

48 x 48 inches 121.9 x 121.9 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



203

DALEK

1968 - American

Space Monkeys

acrylic on board

on verso signed and dated 2006

48 x 48 inches 121.9 x 121.9 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



204

STEPHEN APPLEBY-BARR

1981 - Canadian

Buchan's Blind Oarsmen

oil on canvas

on verso signed, titled and dated 2009

12 x 14 inches 30.5 x 35.6 centimeters

Provenance: Nicholas Metivier Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



205

STEPHEN APPLEBY-BARR

1981 - Canadian

The Pledge

oil on canvas

on verso signed, titled and dated 2011

11 x 15 1/4 inches 27.9 x 38.7 centimeters

Provenance: Nicholas Metivier Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



206

RACHEL BERMAN

1946 - 2014 Canadian

it's a chilly god of shades

oil on cradled birch plywood

on verso signed, titled, dated 2008 and inscribed "From Study: Cherry Street, N.Y. City 12/04 / Sylvia Plath, Ouija 1960 / Victoria"

52 x 35 1/2 inches 132.1 x 90.2 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



207

RACHEL BERMAN
1946 - 2014 Canadian

les bluets

oil on cradled maple

on verso signed, titled, dated 2004 / 2008 and inscribed "Study for the Bull market"
35 1/2 x 72 inches 90.2 x 182.9 centimeters

Provenance: Private Collection, Vancouver Island
Exhibited:
Literature:

Starting Bid: \$1,300 CDN
Estimate: \$2,500 ~ \$3,500 CDN
Preview at: Heffel Vancouver



208

HUMA BHABHA
1962 - Pakistani

Untitled

watercolour, conté, charcoal and graphite on paper

on verso signed and dated 2007
13 x 12 inches 33 x 30.5 centimeters

Provenance: Greener Pastures Contemporary Art, Toronto
Private Collection, Toronto
Exhibited:
Literature:

Starting Bid: \$4,000 CDN
Estimate: \$6,000 ~ \$8,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



209

HUMA BHABHA
1962 - Pakistani

Untitled

pastel and graphite on paper

on verso titled and dated 2007 on the gallery label
16 x 12 inches 40.6 x 30.5 centimeters

Provenance: Greener Pastures Contemporary Art, Toronto
Private Collection, Toronto
Exhibited:
Literature:

Starting Bid: \$3,000 CDN
Estimate: \$3,000 ~ \$5,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



210

HUMA BHABHA

1962 - Pakistani

Untitled

mixed media on paper

on verso signed and dated 2007

9 3/4 x 13 3/4 inches 24.8 x 34.9 centimeters

Provenance: Greener Pastures Contemporary Art, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



211

DAVID J. CRAVEN

1946 - Canadian

Romper Room

acrylic on paper on canvas on board

on verso signed, titled and dated 2002

24 x 20 inches 61 x 50.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note this work is unframed.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



212

PATRICK CRUZ

1987 - Canadian

Boot Leg Memory

acrylic on board

on verso signed, titled and and dated 2016 on the gallery label

40 1/2 x 40 1/2 inches 102.9 x 102.9 centimeters

Provenance: Susan Hobbs Gallery, Toronto
Private Collection, Vancouver Island

Exhibited: RBC VIP Lounge, Art Toronto, 2018

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



213

MARCEL DZAMA

1974 - Canadian

Line Them Up

mixed media on board

signed and on verso signed, titled, dated 2001 and inscribed variously
11 x 17 1/4 inches 27.9 x 43.8 centimeters

Provenance: Atelier Gallery, Vancouver
Private Collection, Vancouver
Sold sale of Post-War & Contemporary Art, Heffel Fine Art Auction House, September
25, 2008, lot 210
Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



214

JASON FOX

1964 American

Untitled

acrylic and clown nose on canvas

on verso signed, titled and dated 2007
32 x 44 inches 81.3 x 111.8 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



215

GRETA GRUNOW GUZEK

Canadian

Earth Guardians 2

acrylic on canvas

signed and dated 2009 and on verso titled
30 x 30 inches 76.2 x 76.2 centimeters

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

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$800 CDN

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

Preview at: Heffel Vancouver



216

CJ HENDRY

1988 Australian

Georgio Armani Bag

pen on paper

signed

58 x 86 inches 147.3 x 218.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



217

THRUSH HOLMES

1979 - Canadian

Heavy Metal

mixed media on board

initialed and on verso signed and dated 2012
60 x 48 inches 152.4 x 121.9 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



218

PHILIP IVERSON
1965 - 2006 Canadian

Bridge

mixed media on board

signed and dated 2000 and on verso titled
48 x 48 inches 121.9 x 121.9 centimeters

Provenance: Private Collection, Vancouver
Exhibited:
Literature:

Starting Bid: \$4,000 CDN
Estimate: \$5,000 ~ \$7,000 CDN
Preview at: Heffel Vancouver



219

HAROLD KLUNDER
1943 - Canadian

Machines of Change

oil on canvas

on verso signed, titled and dated 2002
32 x 28 inches 81.3 x 71.1 centimeters

Provenance: Private Collection, Vancouver Island
Exhibited:
Literature:

Please note: this work is unframed.
Starting Bid: \$5,000 CDN
Estimate: \$6,000 ~ \$8,000 CDN
Preview at: Heffel Vancouver



220

PAMELA MASIK
1974 - Canadian

U Make Me Feel

acrylic and resin on canvas

titled and on verso signed, titled and dated 2015
48 x 72 inches 121.9 x 182.9 centimeters

Provenance: Private Collection, Vancouver
Exhibited:
Literature:

Please note: this work is unframed.
Starting Bid: \$2,000 CDN
Estimate: \$3,000 ~ \$4,000 CDN
Preview at: Heffel Vancouver



221

JONATHAN MEESE
1970- German

Heissporn de Trüffelschweinchen "Zuchtschweinkram" Mit Schneckensuppe im Tornister

oil and acrylic on canvas

signed and dated 2008 and on verso signed three times, titled, dated three times, inscribed "MEE /M 1916" twice and stamped with the Contemporary Fine Arts stamp twice
82 1/2 x 70 1/2 inches 209.6 x 179.1 centimeters

Provenance: Contemporary Fine Arts, Berlin
Private Collection, Toronto

Exhibited:
Literature:

Starting Bid: \$20,000 CDN
Estimate: \$25,000 ~ \$35,000 CDN
Preview at: Heffel – 13 Hazelton Ave Toronto



222

SASHA PIERCE
1974 Canadian

Dark Blue White

oil on canvas

on verso signed, titled and dated 2008
16 x 12 inches 40.6 x 30.5 centimeters

Provenance: Private Collection, Toronto

Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$4,000 CDN
Estimate: \$8,000 ~ \$10,000 CDN
Preview at: Heffel – 13 Hazelton Ave Toronto



223

DAVID ALLEN THAUBERGER
RCA 1948 - Canadian

Food Town

acrylic on panel

signed and dated 2007 and on verso signed, titled and dated Nov. 2007
12 1/8 x 18 inches 30.8 x 45.7 centimeters

Provenance: Nouveau Gallery, Regina
Private Collection, Calgary

Exhibited:
Literature:

Starting Bid: \$1,000 CDN
Estimate: \$2,000 ~ \$3,000 CDN
Preview at: Heffel Calgary



224

BALINT ZSAKO

1979 - Canadian

Untitled

ink and watercolour on paper

signed, dated 2006 and inscribed "Budapest"
15 3/4 x 12 inches 40 x 30.5 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$700 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



225

BALINT ZSAKO

1979 - Canadian

Untitled

ink and watercolour on paper

signed and dated March 2007
15 x 11 inches 38.1 x 27.9 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$700 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



226

BALINT ZSAKO

1979 - Canadian

Untitled

ink and watercolour on paper

signed and dated March 2006
15 3/4 x 12 inches 40 x 30.5 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Please note: this work is unframed.

Starting Bid: \$700 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



301

DAVID ALEXANDER

1947 - Canadian

When it's Hot the Trees Quake and the Land Vibrates

acrylic on canvas

signed and dated 1985 and on verso titled and titled on the gallery label

67 1/2 x 85 1/2 inches 171.4 x 217.2 centimeters

Provenance: Waddington Galleries, Toronto
Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



302

IAIN BAXTER&

OC 1936 - Canadian

Laminated Crumpled Paper Bag on Ringed Paper

mixed media

19 1/2 x 14 inches 49.5 x 35.6 centimeters

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

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

Literature:

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

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

Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



303

IAIN BAXTER&
OC 1936 - Canadian

Still Life: Plastic Bottle with Mix

photocopy

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

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

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

Literature:

For additional details on this work, please refer to lot 302.
Please note: this work is unframed.

Starting Bid: \$500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



304

IAIN BAXTER&
OC 1936 - Canadian

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

mixed media

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

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

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

Literature:

For additional details on this work, please refer to lot 302.
Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



305

IAIN BAXTER&
OC 1936 - Canadian

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

mixed media

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

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

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

Literature:

For additional details on this work, please refer to lot 302.
Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



306

IAIN BAXTER&
OC 1936 - Canadian

**Still Life: Laminated Drawings of a Sponge Bottled in Plastic
Twice #5**

mixed media

signed, titled and dated 1965 and on verso signed, titled, dated April-May 1965 and inscribed "Price
59.95"

15 x 15 1/2 inches 38.1 x 39.4 centimeters

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

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

Literature:

For additional details on this work, please refer to lot 302.
Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



307

IAIN BAXTER&
OC 1936 - Canadian

Laminated Paper Bag

mixed media

19 1/2 x 14 inches 49.5 x 35.6 centimeters

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

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

Literature:

For additional details on this work, please refer to lot 302.
Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



308

IAIN BAXTER&
OC 1936 - Canadian

Laminated Unassembled Box

mixed media

19 1/2 x 14 inches 49.5 x 35.6 centimeters

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

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

Literature:

For additional details on this work, please refer to lot 302.
Please note: this work is unframed.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



309

ABA BAYEFSKY
ARCA CGP CSGA CSPWC FCA 1923 - 2001 Canadian

Portrait of a Man

watercolour on card

initialed and dated 1953
14 1/4 x 19 inches 36.2 x 48.3 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



310

NORMAN BLUHM
1921 -1999 American

Untitled

oil on canvas

signed and on verso signed, dated indistinctly and inscribed "123 rue d'Aboukir Paris"
25 3/4 x 31 3/4 inches 65.4 x 80.6 centimeters

Provenance: Collection of Walter P. Chrysler Jr.
Private Collection, Toronto

Exhibited:

Literature:

This work will be included in the forthcoming Norman Bluhm catalogue raisonné.

Starting Bid: \$10,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



311

MARGUERITE (KITTIE) BRUNEAU
AGQ 1929 - Canadian

à la Dérive

oil on canvas

signed and dated 1978 and on verso titled and dated
51 x 57 inches 129.5 x 144.8 centimeters

Provenance: Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Calgary



312

KARL FRED DAHMEN
1917 - 1981 German

Untitled

mixed media on paper

signed and dated 1967
12 1/4 x 9 1/2 inches 31.1 x 24.1 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$800 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



313

KEN (KENNETH) EDISON DANBY

RCA 1940 - 2007 Canadian

Jill Fair

egg tempera on board

signed and dated 1969 and on verso titled on the gallery label

24 x 36 inches 61 x 91.4 centimeters

Provenance: Gallery Moos, Montreal
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



314

LUIS FEITO

1929 - Spanish

B

oil on canvas

signed and on verso signed, titled, dated 1962 and inscribed "A Gilles Corbeil de Luis Feito"

9 x 12 inches 22.9 x 30.5 centimeters

Provenance: Acquired directly from the Artist
Galerie Gilles Corbeil, Montreal
Estate of John Wareing, who was a part owner of Galerie Gilles Saint-Pierre in the
1970s, Montreal
Sold sale of Fine International Art, Heffel Fine Art Auction House, October 28, 2010,
lot 19
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



315

LUIS FEITO
1929 - Spanish

Untitled

gouache on paper

10 1/4 x 13 3/4 inches 26 x 34.9 centimeters

Provenance: Galerie Arnaud, Paris
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

Estimate: \$3,500 ~ \$5,500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



316

LUIS FEITO
1929 - Spanish

Untitled

gouache on paper

4 3/4 x 7 1/4 inches 12.1 x 18.4 centimeters

Provenance: Galerie Arnaud, Paris
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



317

LUIS FEITO
1929 - Spanish

Untitled

gouache on paper

10 1/4 x 14 inches 26 x 35.6 centimeters

Provenance: Galerie Arnaud, Paris
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

Estimate: \$3,500 ~ \$5,500 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



318

LUIS FEITO
1929 - Spanish

Untitled

oil on canvas

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

Provenance: Galerie Arnaud, Paris
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



319

ADOLF RICHARD FLEISCHMANN
1892 - 1968 German

Untitled

gouache on paper

signed
18 3/4 x 13 inches 47.6 x 33 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

Estimate: \$10,000 ~ \$12,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



320

PAUL FOURNIER
1939 - Canadian

Lost Legend

acrylic on canvas

on verso signed, titled and dated 1981
68 x 50 inches 172.7 x 127 centimeters

Provenance: Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



321

JOHN HOWARD GOULD
CSGA OSA RCA 1929 - 2010 Canadian

Character Actor, Fur Collar

mixed media on board

signed and on verso signed, titled and dated 1995
22 3/4 x 14 inches 57.8 x 35.6 centimeters

Provenance: Private Collection, Vancouver
Exhibited:
Literature:

Starting Bid: \$1,000 CDN
Estimate: \$2,000 ~ \$3,000 CDN
Preview at: Heffel Vancouver



322

JOHN HOWARD GOULD
CSGA OSA RCA 1929 - 2010 Canadian

Scholar

mixed media on board

signed and on verso titled on the gallery label
20 7/8 x 15 inches 53.3 x 38.1 centimeters

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

Starting Bid: \$1,000 CDN
Estimate: \$2,000 ~ \$3,000 CDN
Preview at: Heffel Vancouver



323

JOHN HOWARD GOULD
CSGA OSA RCA 1929 - 2010 Canadian

Actor in Overcoat

mixed media on board

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

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

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



324

KATHLEEN MARGARET HOWITT GRAHAM

ARCA 1913 - 2008 Canadian

Baffin Island Vista 84

acrylic on canvas

on verso signed twice, titled and dated 1984 twice

50 x 60 inches 127 x 152.4 centimeters

Provenance: Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



325

KATHLEEN MARGARET HOWITT GRAHAM

ARCA 1913 - 2008 Canadian

Now that April is Here

acrylic on canvas

on verso signed and dated 1981

49 1/2 x 103 1/4 inches 125.7 x 262.3 centimeters

Provenance: Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



326

THOMAS SHERLOCK HODGSON

CGP CSPWC OSA P11 RCA 1924 - 2006 Canadian

Nude Woman

charcoal and watercolour on paper

signed and dated 1979 and on verso dated

11 1/2 x 8 1/2 inches 29.2 x 21.6 centimeters

Provenance: Lake Galleries, Toronto

Private Collection, Boston

Sold sale of Heffel Fine Art Auction House, September 29, 2007, lot 025

Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Vancouver



327

TOM HOPKINS

1944 - 2011 Canadian

Ancestor

oil on canvas

signed and on verso signed, titled and dated 1990

48 x 90 inches 121.9 x 228.6 centimeters

Provenance: Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



328

DANIEL IZZARD

FCA OIP 1923 - 2007 Canadian

Fall Colours, The Cathedral, London, Ontario

oil on board

signed and on verso titled on the gallery label and dated 1992 on the artist's studio label

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Harrison Galleries, Vancouver

Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Vancouver



329

DANIEL IZZARD

FCA OIP 1923 - 2007 Canadian

North Shore

oil on board

signed and on verso titled Northshore Mountains on the gallery label

14 x 18 inches 35.6 x 45.7 centimeters

Provenance: Harrison Galleries, Vancouver

Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Vancouver



330

DANIEL IZZARD

FCA OIP 1923 - 2007 Canadian

The Thunderhead over Bowen Island

oil on board

signed and on verso titled on the gallery label and dated Feb 89 on the artist's studio label
12 x 16 inches 30.5 x 40.6 centimeters

Provenance: Harrison Galleries, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



331

PAUL JENKINS

1923 - 2012 American

Phenomena Cardinal Hearing

watercolour on paper

signed and on verso signed, titled, dated 1980 and inscribed "St. Croix"
41 x 29 1/2 inches 104.1 x 74.9 centimeters

Provenance: Acquired directly from the Artist by a Private Estate, London, Ontario, circa 1980
Sold sale of International Art, Heffel Fine Art Auction House, April 30, 2015, lot 206
Private Collection, Toronto

Exhibited:

Literature:

In 1977 Paul Jenkins began his St. Croix series of watercolours, inspired by working outdoors in strong tropical light. The original owner of this and the other two watercolours in this sale, was a partner, along with Master Printer, Rudolf Bikkers, in Editions Canada, which was then producing Jenkins's silkscreens.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



332

PAUL JENKINS

1923 - 2012 American

Untitled

watercolour on paper

signed

43 x 30 3/4 inches 109.2 x 78.1 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

Estimate: \$10,000 ~ \$12,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



333

DOROTHY KNOWLES

OC 1927 - Canadian

The Ravine

oil on linen

on verso signed, titled, dated Sept 4/1981 and inscribed "OC-30-81"

48 x 48 inches 121.9 x 121.9 centimeters

Provenance: The Gallery / Art Placement Inc., Saskatoon

Private Collection, Saskatoon

By descent to the present Private Collection, Saskatoon

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Calgary



334

DOROTHY KNOWLES

OC 1927 - Canadian

Brush Pile

oil on canvas

on verso signed, titled, dated 1986 and inscribed "OC-8-86"

48 x 48 inches 121.9 x 121.9 centimeters

Provenance: Sold sale of Canadian Art, Joyner Fine Art, November 22, 1988, lot 166
Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$5,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



335

IRVING KRIESBERG

1919 - 2009 American

Birds and a Dog

oil on canvas

signed and on verso signed, titled and titled, dated 1954 on the Museum of Modern Art label and inscribed variously

32 x 28 inches 81.3 x 71.1 centimeters

Provenance: Duveen-Graham, New York
Art Lending Service, Museum of Modern Art, New York
Private Collection
Private Collection, Toronto

Exhibited: Galleria Nazionale d'Arte Moderna, Rome, U.S. Representation: International Exhibition of Painters Under 35, April 15 - May 20, 1955, traveling to Palais des Beaux-Arts, Brussels and Musée National d'Art Moderne, Paris, selected for the exhibition by the Museum of Modern Art, New York

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



336

JAMES WILLIAMSON GALLOWAY (JOCK) MACDONALD

ARCA BCSFA CGP OSA P11 1897 - 1960 Canadian

Untitled

oil on paper on canvas

signed and on verso titled on the gallery labels

4 3/8 x 4 3/8 inches 11.1 x 11.1 centimeters

Provenance: A gift from the Artist to Ronald York Wilson
Estate of Ronald York Wilson
Private Collection, Toronto
Sold sale of Important Canadian Fine Art, Joyner/Waddington's, November 25, 2011, lot 112
Canadian Fine Arts, Toronto
Petley Jones Gallery, Vancouver
Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel Vancouver



337

JULES OLITSKI
1922 - 2007 American

Origin Quest

acrylic on canvas

on verso signed, titled and dated 1986
54 3/4 x 33 inches 139.1 x 83.8 centimeters

Provenance: Private Collection, Toronto
Exhibited:
Literature:

Starting Bid: \$8,000 CDN
Estimate: \$12,000 ~ \$16,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



338

WILLIAM (BILL) PERREUDOFF
OC RCA 1918 - 2013 Canadian

AC-80-23

acrylic on canvas

on verso signed, titled and dated 1980
44 x 81 inches 111.8 x 205.7 centimeters

Provenance: Waddington Galleries, Toronto
Corporate Collection, Toronto
Exhibited:
Literature:

Starting Bid: \$11,000 CDN
Estimate: \$15,000 ~ \$20,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



339

WILLIAM (BILL) PERREUDOFF
OC RCA 1918 - 2013 Canadian

AC-84-68

acrylic on canvas

on verso signed, titled and dated 1984
31 1/4 x 47 1/4 inches 79.4 x 120 centimeters

Provenance: Corporate Collection, Toronto
Exhibited:
Literature:

Starting Bid: \$5,500 CDN
Estimate: \$8,000 ~ \$12,000 CDN
Preview at: Heffel - 13 Hazelton Ave Toronto



340

MILTON RESNICK

1917 - 2004 American

Untitled (You and Me)

oil on canvas

on verso titled and dated circa 1990 on the New York Studio School label

24 x 30 inches 61 x 76.2 centimeters

Provenance: Sold sale of New York Studio School, October 19, 2006, lot 111
Private Collection, Toronto

Exhibited:

Literature:

This lot is accompanied by a letter of authenticity from the New York Studio School signed by Pat Passlof, widow of Milton Resnick.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



341

WILLIAM RONALD

P11 RCA 1926 - 1998 Canadian

Teo Macero (Thou Swell)

oil on canvas

signed and dated 1983 and on verso signed, titled, dated March 18, 1983 and inscribed "835"

60 x 45 inches 152.4 x 114.3 centimeters

Provenance: Galerie Dresdnere, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



342

ANTONY (TONY) SCHERMAN

1950 - Canadian

Untitled

mixed media on paper

signed and dated 1984 and on verso inscribed "Catalogue No. 22-556" on the gallery label

39 x 27 1/2 inches 99.1 x 69.8 centimeters

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

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



343

JOHN SCOTT

1950 - Canadian

Face

mixed media on paper

signed and dated 1993 and on verso inscribed "E-16" / "E.D." and numbered 025882
17 3/4 x 23 3/4 inches 45.1 x 60.3 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



344

JOHN SCOTT

1950 - Canadian

Faces

mixed media on paper

signed and on verso numbered 035682
24 x 36 inches 61 x 91.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



345

JOHN SCOTT

1950 - Canadian

Face

mixed media on paper

initialed and dated 1995 and on verso inscribed "H-22" and numbered 035655 on a label
36 x 24 inches 91.4 x 61 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



346

MICHAEL SMITH

1951 - Canadian

Stealing Empire

oil on board

on verso signed, titled, dated 1999 and inscribed "# II oil/board"
12 x 21 inches 30.5 x 53.3 centimeters

Provenance: Galerie de Bellefeuille, Montreal
Private Collection, Montreal

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Montreal



347

HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 - 1990 Canadian

Departure of Tyranny of the Coroner

oil and Lucite 44 on canvas

signed and dated 1964 and on verso signed and and dated twice
74 1/8 x 81 1/4 inches 188.3 x 206.4 centimeters

Provenance: Helene Arthur Galleries, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



348

H. WILLIAM TOWNSEND

1940 - 2017 Canadian

Standing Nude

charcoal and wash on paper

signed and dated 1961
17 3/4 x 9 3/4 inches 45.1 x 24.8 centimeters

Provenance: Private Collection, British Columbia
Sold sale of Canadian Post-War Art (from 1945 to the 1970's), Heffel Fine Art Auction
House, September 29, 2007, lot 062
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



349

ANGUS TRUDEAU

1908 - 1984 Canadian

M. Anderson Mackinac Bridge

mixed media on board

on verso titled and dated 1977 on the gallery label

31 x 40 inches 78.7 x 101.6 centimeters

Provenance: The Isaacs Gallery Ltd., Toronto
Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



350

DAVID URBAN

1966 - Canadian

Self (Adult Epigram)

oil on canvas

on verso signed twice, titled and dated 1994 twice

72 x 59 3/4 inches 182.9 x 151.8 centimeters

Provenance: Sable-Castelli Gallery Ltd., Toronto
Corporate Collection, Toronto

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



351

ANTHONY MORSE (TONY) URQUHART

ARCA CSGA CSPWC OC OSA 1934 - Canadian

Serpentine #2

watercolour, pen and ink on paper

signed, dated 1975- 76 and inscribed "2" (circled) and on verso titled on the gallery label

10 1/2 x 10 3/4 inches 26.7 x 27.3 centimeters

Provenance: Bau-Xi Gallery, Toronto
Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



352

WILLIAM ARTHUR WINTER

OSA RCA 1909 - 1996 Canadian

Kids on the Curb

oil on board

signed and on verso titled on the labels

20 x 30 inches 50.8 x 76.2 centimeters

Provenance: The Fine Art Galleries, T. Eaton Co. Ltd., Toronto
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



401

MAXWELL BENNETT BATES

ASA CGP CSGA OC RCA 1906 - 1980 Canadian

Portrait of a Young Girl

oil on canvas

signed and dated 1969

20 x 16 inches 50.8 x 40.6 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Vancouver



402

MAXWELL BENNETT BATES

ASA CGP CSGA OC RCA 1906 - 1980 Canadian

Indian Camp

oil on board

signed and dated 1973

20 x 24 inches 50.8 x 61 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



403

MAXWELL BENNETT BATES

ASA CGP CSGA OC RCA 1906 - 1980 Canadian

Woman and Flowers

oil on canvas

signed and dated 1974

30 x 24 inches 76.2 x 61 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



404

MAXWELL BENNETT BATES

ASA CGP CSGA OC RCA 1906 - 1980 Canadian

Untitled

oil on canvas

signed and dated 1961 and on verso stamped Max Bates

36 x 48 inches 91.4 x 121.9 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



405

ROBERT GENN

FCA 1936 - 2014 Canadian

Saltspring in Offskip

acrylic on canvas on board

signed and on verso signed and titled

10 x 12 inches 25.4 x 30.5 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



406

RODNEY GRAHAM

OC 1949 - Canadian

School of Velocity: 24 Hours of Music Divided into Fifteen Minute Intervals (Set of 15)

screenprints

signed and numbered variously on sheet 360 and on verso titled on the gallery label
59 1/4 x 71 1/8 inches 150.5 x 180.7 centimeters

Provenance: Galerie Roger Bellemare, Montreal
Private Collection, Montreal

Exhibited: Galerie Roger Bellemare, Montreal, Mesures de silence, March 3 - April 7, 2012

Literature:

Each screenprint measures 17 3/8 x 12 1/2 in (44.1 x 31.8 cm).
They are framed together, the frame measures: 59 1/4 x 71 1/8 in.

Starting Bid: \$8,000 CDN

Estimate: \$9,000 ~ \$12,000 CDN

Preview at: Heffel Montreal



407

FRED HERZOG

1930 - 2019 Canadian

Flaneur Granville

ink jet print

on verso signed, titled, editioned 18/20 and dated 1960 and 2007
18 x 12 inches 45.7 x 30.5 centimeters

Provenance: Equinox Gallery, Vancouver
Private Collection, Vancouver

Exhibited: Vancouver Art Gallery, Fred Herzog: Vancouver Photographs, January 25 - May 13, 2007, same image

Literature: Grant Arnold and Michael Turner, Fred Herzog: Vancouver Photographs, Vancouver Art Gallery, 2007, reproduced front cover and page 70
Claudia Gochmann et al., Fred Herzog: Photographs, 2011, reproduced, unpaginated
David Company et al., Fred Herzog: Modern Color, 2017, reproduced page 62

An edition of this work is in the collection of the National Gallery of Canada.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



408

FRED HERZOG

1930 - 2019 Canadian

Man with Bandage

ink jet print

on verso signed, titled, editioned 1/20 and dated 1968 and 2009

20 x 29 1/2 inches 50.8 x 74.9 centimeters

- Provenance: Equinox Gallery, Vancouver
Private Collection, Vancouver
- Exhibited: Equinox Gallery, Vancouver, Fred Herzog: Locations, November 4 - December 12, 2009, same image
C/O Berlin, Fred Herzog: Photographs, November 6, 2010 - January 9, 2011, same image
Equinox Gallery, Fred Herzog: A Retrospective, January 28 - April 28, 2012, same image
C/O Berlin, Eyes Wide Open! 100 Years of Leica Photography, August 22 - November 1, 2015, same image, traveling
- Literature: Andy Sylvester, Fred Herzog: Locations, Equinox Gallery, 2009, reproduced front cover and page 11
Claudia Gochmann et al., Fred Herzog: Photographs, 2011, unpaginated, reproduced
David Company et al., Fred Herzog: Modern Color, 2017, page 6, reproduced pages 38 and 39
Geoff Dyer, "The Odd, Otherworldly Glow of Fred Herzog's Photography," The New York Times Magazine, December 14, 2017, reproduced
Hadani Ditmars, "Vancouver Street Photographer Fred Herzog has Died, Age 88," The Art Newspaper, September 12, 2019

Fred Herzog occupies an important place in the history of Street Photography, and Geoff Dyer suggests in the New York Times Magazine that "Man with Bandage" might justifiably be called Herzog's signature shot. It is a great example of Herzog's technique of not staging his shots, but capturing the right moment by shooting in a split second. This work was shot from the hip, for the motion of raising the camera to the eye would have caught the awareness of the subjects, and the moment would have been lost.

An edition of this work is in the collection of the National Gallery of Canada, and Pier 24 Photography, San Francisco.

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



409

JOHN M.A. KOERNER (KORNER)

ARCA BCSFA CGP CSPWC FCA 1913 - 2014 Canadian

African Series: "Hommage to Mohamed H."

acrylic on canvas quadriptych

on verso signed, titled and inscribed with each quadrant section number

76 x 76 inches 193 x 193 centimeters

- Provenance: Private Collection, Vancouver
 - Exhibited:
 - Literature:
- This work is a quadriptych. Each panel measures 38 x 38 in. Mounted the entire work measures 76 x 76 in.
- Starting Bid: \$1,000 CDN
 - Estimate: \$2,000 ~ \$3,000 CDN
 - Preview at: Heffel Vancouver



410

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

London Set #11

etching

signed, titled, editioned 4/20 and dated 1964

11 3/4 x 14 1/2 inches 29.8 x 36.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



411

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

London Set #12

etching

signed, titled, editioned AP and dated 1964

11 3/4 x 14 1/2 inches 29.8 x 36.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



412

TONI (NORMAN) ONLEY

BCSFA CPE CSPWC RCA 1928 - 2004 Canadian

London Set #13

etching

signed, titled and editioned AP

11 3/4 x 14 1/2 inches 29.8 x 36.8 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel Vancouver



413

JOSEPH FRANCIS (JOE) PLASKETT
BCSFA OC RCA 1918 - 2014 Canadian

Bouquet and Watermelon

oil on canvas

signed and dated 2008 and on verso titled and inscribed "304"
40 x 20 inches 101.6 x 50.8 centimeters

Provenance: Private Collection, Victoria
Exhibited:
Literature:

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



414

JOSEPH FRANCIS (JOE) PLASKETT
BCSFA OC RCA 1918 - 2014 Canadian

Flowers and Apples #2

pastel on paper

signed and dated 2006 and on verso titled and inscribed "24"
28 x 20 inches 71.1 x 50.8 centimeters

Provenance: Private Collection, Victoria
Exhibited:
Literature:

Starting Bid: \$800 CDN
Estimate: \$1,500 ~ \$2,000 CDN
Preview at: Heffel Vancouver



415

JOSEPH FRANCIS (JOE) PLASKETT
BCSFA OC RCA 1918 - 2014 Canadian

Flowers With Two Artichokes #2

pastel on paper

signed and dated 2006 and on verso titled and inscribed "23"
26 x 20 inches 66 x 50.8 centimeters

Provenance: Private Collection, Victoria
Exhibited:
Literature:

Starting Bid: \$800 CDN
Estimate: \$1,500 ~ \$2,000 CDN
Preview at: Heffel Vancouver



416

WILLIAM RONALD (BILL) REID

1920 - 1998 Canadian

Drawing for Grizzly Bear Print

felt marker drawing

signed, dated 1973 and inscribed "Original Drawing for Grizzly Bear Print"

24 x 17 inches 61 x 43.2 centimeters

Provenance: Alex Fraser Galleries, Vancouver
Peter Ohler Fine Art, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



417

WILLIAM RONALD (BILL) REID

1920 - 1998 Canadian

Grizzly Bear

silkscreen on paper

21 x 16 inches 53.3 x 40.6 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



418

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

Homage to Mark Rothko

ink and watercolour on paper

signed and dated 1949 and on verso signed, titled, dated and inscribed "Autumn Pods"

26 3/4 x 37 inches 67.9 x 94 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel Vancouver



419

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

Nocturne

oil on canvas

signed and on verso signed and titled

34 1/2 x 39 1/2 inches 87.6 x 100.3 centimeters

Provenance: By descent to the present Private Collection, Ottawa

Exhibited:

Literature:

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



420

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

Aegean Memory

acrylic on canvas

signed and dated 1961 - 1997 and on verso signed, titled and inscribed "Greek Landscape (unfinished)"

38 1/4 x 32 1/2 inches 97.1 x 82.5 centimeters

Provenance: Bau-Xi Gallery, Vancouver
Private Collection, Vancouver
Sold sale of Fine Canadian Art featuring works by the Group of Seven, Emily Carr, David Milne and Jean Paul Lemieux, Heffel Fine Art Auction House, November 28, 2009, lot 325
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel Vancouver



421

JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 - 1998 Canadian

Red Field

acrylic on canvas

signed and dated 1986 and on verso titled and dated on the gallery label
49 x 49 inches 124.5 x 124.5 centimeters

Provenance: Bau-Xi Gallery, Vancouver
Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$6,000 CDN

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

Preview at: Heffel Vancouver



422

HERBERT JOHANNES JOSEF SIEBNER

BCSA CPE CSGA RCA 1925 - 2003 Canadian

Nude in the Sporadic Islands

acrylic on board

signed and on verso titled, dated 1982, inscribed "7874" (circled) and stamped with the artist's stamp
8 1/2 x 13 1/2 inches 21.6 x 34.3 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



423

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Pond

colour silkscreen on paper

signed and titled
11 3/4 x 19 3/4 inches 29.8 x 50.2 centimeters

Provenance: Robertson Galleries, Ottawa
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



424

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Untitled

oil on canvas

signed

23 1/2 x 29 1/2 inches 59.7 x 74.9 centimeters

Provenance: Acquired by the present Private Collection, Toronto, 1958-1959

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



425

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Pender Harbour

photolithograph on paper

signed, titled and editioned 81/100

22 x 35 1/2 inches 55.9 x 90.2 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$400 CDN

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

Preview at: Heffel Vancouver



426

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Snow R1

acrylic on print

signed and on verso titled and dated 2010 on the gallery label

13 x 17 inches 33 x 43.2 centimeters

Provenance: Equinox Gallery, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



427

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Snow R2

acrylic on print

signed and on verso titled and dated 2010 on the gallery label

13 x 17 inches 33 x 43.2 centimeters

Provenance: Equinox Gallery, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



428

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Untitled, Botanicals

lithograph on paper

signed, titled and editioned 3/35

11 x 18 inches 27.9 x 45.7 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



429

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Winter Woods #4

acrylic on paper

signed and on verso titled and dated 2010 on the gallery label

25 1/2 x 32 inches 64.8 x 81.3 centimeters

Provenance: Equinox Gallery, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$9,000 CDN

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

Preview at: Heffel Vancouver



430

GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 - 2020 Canadian

Marshlands

colour silkscreen on paper

signed, titled, editioned 29/50 and dated 1980
18 3/4 x 24 1/2 inches 47.6 x 62.2 centimeters

Provenance: Private Collection, Ontario
Exhibited:
Literature:

Starting Bid: \$200 CDN

Estimate: \$400 ~ \$600 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



431

TAKAO TANABE

OC 1926 - Canadian

Summer Foothills 8/79

oil on canvas

signed and on verso signed, titled twice and inscribed "Banff"
55 x 93 inches 139.7 x 236.2 centimeters

Provenance: Marlborough-Godard, Toronto
Corporate Collection, Toronto

Exhibited:
Literature:

Starting Bid: \$20,000 CDN

Estimate: \$30,000 ~ \$40,000 CDN

Preview at: Heffel – 13 Hazelton Ave Toronto



432

TAKAO TANABE

OC 1926 - Canadian

The Land #50

acrylic on canvas

on verso signed, titled, dated 1973 - 1974 and inscribed "Banff"
40 x 80 inches 101.6 x 203.2 centimeters

Provenance: Equinox Gallery, Vancouver
Corporate Collection, Toronto

Exhibited:
Literature:

Starting Bid: \$11,000 CDN

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

Preview at: Heffel – 13 Hazelton Ave Toronto



433

LAWRENCE PAUL YUXWELUPTUN

1957 - Canadian Indigenous

Tree Study

etching

signed, titled, editioned 1/30 and dated 5/11/2009

41 1/2 x 12 inches 105.4 x 30.5 centimeters

Provenance: Buschlen Mowatt Gallery, Vancouver
Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$1,300 CDN

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

Preview at: Heffel Vancouver



434

LAWRENCE PAUL YUXWELUPTUN

1957 - Canadian Indigenous

Untitled

crayon, ink and pencil on paper

signed and dated 1996

30 x 23 inches 76.2 x 58.4 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Vancouver



501

MARCEL BARBEAU

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1925 - 2016 Canadian

La Maison du Bel Val

gouache on paper

signed and dated 1972 and on verso titled on a label and dated on the gallery label

25 1/2 x 19 1/2 inches 64.8 x 49.5 centimeters

Provenance: Westbridge Fine Art, Vancouver
Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Vancouver



502

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Suite romanesque - F9

bronze sculpture

on verso signed, titled, editioned 2/6 and dated 1985
8 3/8 x 3 1/2 x 3 1/2 inches 21.3 x 8.9 x 8.9 centimeters

Provenance: Estate of the Artist
Sold sale of Post-War and Contemporary Art, Heffel Fine Art Auction House,
November 28, 2015, lot 423
Private Collection, Montreal

Exhibited:

Literature:

Please note: this bronze is affixed to a wood base created by the artist. The dimensions including the wood base are: 12 1/4 x 3 3/4 x 3 3/4 inches.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



503

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Silhouette No. 1

aluminum sculpture

on verso titled and dated 1966 on the gallery label
11 1/4 x 7 x 5 1/4 inches 28.6 x 17.8 x 13.3 centimeters

Provenance: Galerie Agnes Lefort, Montreal
Acquired from the above by a Private Collection, 1967
By descent to the present Private Collection, Ontario

Exhibited:

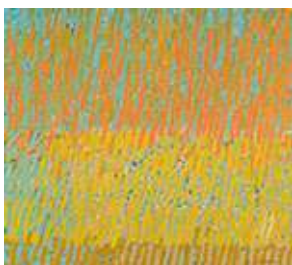
Literature:

The sculpture is bolted to a cylindrical wooden base which measures 3 inches high and 8 inches in diameter.

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



504

ULYSSE COMTOIS

AANFM 1931 - 1999 Canadian

Horizon bleu

oil on canvas

signed and dated 1974 and on verso titled and dated on the gallery label

36 x 40 inches 91.4 x 101.6 centimeters

Provenance: Marlborough-Godard, Toronto
Corporate Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



505

MARCELLE FERRON

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 - 2001 Canadian

Sans titre

mixed media on card

signed and dated 1975 and on verso signed and dated

44 x 28 inches 111.8 x 71.1 centimeters

Provenance: Private Collection, USA

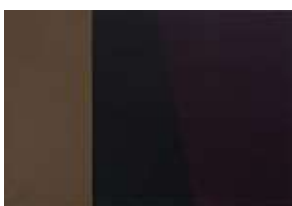
Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Montreal



506

YVES GAUCHER

ARCA 1934 - 2000 Canadian

C.D.R. Rouge I

acrylic on canvas

on verso signed, titled and dated 1987

36 x 52 inches 91.4 x 132.1 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Please note: this work is unframed.

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Vancouver



507

YVES GAUCHER
ARCA 1934 - 2000 Canadian

Sans titre

acrylic on canvas

on verso signed, dated December 9, 2000 and inscribed indistinctly
36 x 54 inches 91.4 x 137.2 centimeters

Provenance:

Exhibited:

Literature:

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Vancouver



508

YVES GAUCHER
ARCA 1934 - 2000 Canadian

Improvisation

collage with Chine-collé

signed, titled and dated 1999
15 x 22 1/4 inches 38.1 x 56.5 centimeters

Provenance: Acquired directly from the Artist in June 2000 by the present Private Collection,
Montreal

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Montreal



509

YVES GAUCHER
ARCA 1934 - 2000 Canadian

Sans titre

acrylic on paper

signed and dated 1988
23 x 30 inches 58.4 x 76.2 centimeters

Provenance: Galerie Roger Bellemare, Montreal
Private Collection, Montreal

Exhibited: Musée du Québec, Yves Gaucher : Récurrences, October 28, 1999 – March 5, 2000,
catalogue #51

Literature: Michel Marin, Musée du Québec, Yves Gaucher : Récurrences, October 28, 1999 –
March 5, 2000, reproduced page 50

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Montreal



510

YVES GAUCHER
ARCA 1934 - 2000 Canadian

Sans titre

acrylic on paper

signed and dated 1988
23 x 30 1/4 inches 58.4 x 76.8 centimeters

Provenance: Galerie Roger Bellemare, Montreal
Private Collection, Montreal
Exhibited: Musée du Québec, Yves Gaucher : Récurrences, October 28, 1999 – March 5, 2000,
catalogue #52
Literature: Michel Martin, Musée du Québec, Yves Gaucher : Récurrences, October 28, 1999 –
March 5, 2000, reproduced page 51

Starting Bid: \$2,500 CDN
Estimate: \$3,000 ~ \$5,000 CDN
Preview at: Heffel Montreal



511

YVES GAUCHER
ARCA 1934 - 2000 Canadian

Sans titre

acrylic on paper

signed and on verso dated 1988 on the gallery label
23 x 30 1/4 inches 58.4 x 76.8 centimeters

Provenance: Galerie Roger Bellemare, Montreal
Private Collection, Montreal
Exhibited: Musée du Québec, Yves Gaucher : Récurrences, October 28, 1999 – March 5, 2000,
catalogue #50
Literature: Michel Marin, Musée du Québec, Yves Gaucher : Récurrences, October 28, 1999 –
March 5, 2000, reproduced page 49

Starting Bid: \$2,500 CDN
Estimate: \$3,000 ~ \$5,000 CDN
Preview at: Heffel Montreal



512

JEAN-PAUL JÉRÔME
AANFM LP RCA 1928 - 2004 Canadian

Les couleurs du jour

acrylic on canvas

signed and dated 20-7-95 and on verso signed, titled on the stretcher and on the Montreal Museum of
Fine Arts Art Sales and Rental Gallery label and dated
34 1/4 x 40 inches 87 x 101.6 centimeters

Provenance: Waddington & Gorce, Montreal
Collection du Centre d'art de Kamouraska

Exhibited:
Literature:

Please note this work is unframed.

Starting Bid: \$5,000 CDN
Estimate: \$6,000 ~ \$8,000 CDN
Preview at: Heffel Montreal



513

SERGE LEMOYNE
1941 - 1998 Canadian

Hommage à Matisse

mixed media on wood

on verso dated 28 décembre 1996, 22 mars, 24 mars, 27 mars 1997
12 x 12 inches 30.5 x 30.5 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

Estimate: \$3,500 ~ \$5,500 CDN

Preview at: Heffel Montreal



514

SERGE LEMOYNE
1941 - 1998 Canadian

Superposition

acrylic on canvas

14 3/4 x 12 inches 37.5 x 30.5 centimeters

Provenance: Estate of the Artist

Exhibited:

Literature:

Please note: this work is not stretched as intended by the Artist.

Starting Bid: \$3,000 CDN

Estimate: \$3,500 ~ \$5,500 CDN

Preview at: Heffel Montreal



515

RITA LETENDRE
AANFM ARCA OC QMG 1928 - Canadian

Sans titre

ink on paper

signed and dated 1962
6 1/4 x 8 3/8 inches 15.9 x 21.3 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$300 CDN

Estimate: \$600 ~ \$800 CDN

Preview at: Heffel Vancouver



516

JEAN ALBERT MCEWEN

AANFM RCA 1923 - 1999 Canadian

Sans Titre

watercolour on paper

signed and dated 1963

13 3/4 x 10 inches 34.9 x 25.4 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



517

GUIDO MOLINARI

AANFM LP QMG RCA SAPQ 1933 - 2004 Canadian

Contrepoint

silk screen on paper

signed and dated 1960 and on verso titled on a label

22 1/4 x 25 inches 56.5 x 63.5 centimeters

Provenance: Collection of the Artist
Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



518

GUY MONTPETIT

1938 - Canadian

Le goût de vivre

acrylic on canvas

on verso signed, dated 1980, inscribed "Série V4 N12" and "BAS" and stamped "Copyright by Guy Monpetit 18 Dec 1980"

42 x 52 inches 106.7 x 132.1 centimeters

Provenance: Collection du Centre d'art de Kamouraska

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel Montreal



519

JEAN PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 - 2002 Canadian

Feuilles V

colour lithograph on paper

signed and editioned 37/75

26 x 42 inches 66 x 106.7 centimeters

Provenance: Galerie Libre, Montreal
Private Collection, Quebec

Exhibited:

Literature: Yseult Riopelle, Jean Paul Riopelle: Catalogue raisonné des estampes, 2005, listed page 362, reproduced page 147, catalogue # 1967.09EST.LI

Starting Bid: \$1,200 CDN

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

Preview at: Heffel Montreal



520

JEAN PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 - 2002 Canadian

Les saisons de Saint-Cyren-Arthies no. 3

lithograph on paper

signed and editioned 71/75

15 x 21 inches 38.1 x 53.3 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature: Yseult Riopelle, Jean- Paul Riopelle: Catalogue raisonné des estampes, 2005, reproduced page 311, catalogue #1985.03cEST.LI.ALB

Starting Bid: \$1,000 CDN

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

Preview at: Heffel Vancouver



521

JEAN PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 - 2002 Canadian

Cervidée

lithograph on paper

signed and editioned 44/75

9 1/2 x 7 inches 24.1 x 17.8 centimeters

Provenance: Private Collection, Victoria

Exhibited:

Literature: Yseult Riopelle, Jean- Paul Riopelle: Catalogue raisonné des estampes, 2005, reproduced page 264 catalogue #1979.08EST.LI

Please note the paper size of this work is 16 1/2 x 13 inches

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



522

ARMAND VAILLANCOURT

AANFM AAP ASQ 1929 - Canadian

La nuit

bronze sculpture with green patina

signed, titled, editioned 1/1 and dated 1989

17 x 17 x 3 1/4 inches 43.2 x 43.2 x 8.3 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note this work is secured to a wooden base. The dimensions including the wooden base measure 19 x 16 x 8 inches.

Starting Bid: \$3,000 CDN

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

Preview at: Heffel Montreal



601

SWOON

1977 - American

Argentina

block print on paper, hand painted and stained

signed and on verso titled and dated 2010 on the gallery label

22 1/2 x 19 1/2 inches 57.2 x 49.5 centimeters

Provenance: Show & Tell Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



602

SWOON

1977 - American

Kevin

block print on paper, hand painted and stained

signed and on verso titled and dated 2010 on the gallery label

34 x 24 inches 86.4 x 61 centimeters

Provenance: Show & Tell Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$3,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



603

CHUL HYUN AHN

1971 -

Forked Series #23

lightbox

on verso signed, titled and dated 2012

21 1/4 x 21 1/4 x 4 1/4 inches 54 x 54 x 10.8 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$1,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



604

JOSEF ALBERS

1888 - 1976 German

Interaction of Color

book with colour silkscreens

14 1/2 x 11 x 5 inches 36.8 x 27.9 x 12.7 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Josef Albers was fascinated by colour, and his passion propelled the development of a course on the subject, which he brought to the renowned Black Mountain College in North Carolina. This course evolved and changed over time, reaching its fullest development at Yale, and the publication of *Interaction of Color* in 1963. This comprehensive and important book and portfolio is the culmination of 30 years of effort, education and exploration.

This lot consists of the complete first edition, from the limited edition of 2000, containing 80 folders with 150 original silkscreen prints, die-cuts and collages, loose as issued. The prints with the commentary brochure are in a clamshell box, which together with the clothbound volume of text are housed in a cloth slipcase. It was published by Yale University Press in 1963.

Starting Bid: \$7,000 CDN

Estimate: \$10,000 ~ \$12,000 CDN

Preview at: Heffel - 13 Hazelton Ave Toronto



605

HUMA BHABHA

1962 - Pakistani

The Stranger's Return

mixed media sculpture

on verso signed twice and dated 2007 twice and titled
48 x 30 x 25 1/2 inches 121.9 x 76.2 x 64.8 centimeters

Provenance: Greener Pastures Contemporary Art, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Today, humans have the ability to enhance their bodies through electronic implants, sophisticated surgeries and even face transplants, and yet our bodies have also become contaminated receptacles for toxic substances such as plastics and pesticides. In this work, Huma Bhabha uses styrofoam, wood, metal and other remnants (of human activity) usually found in a junkyard or building demolition site and reimagines them in a human form. Some features, like the head, appear handmade and naturalistic; the result of elaborate, labour-intensive moulding of clay. The angular shape of the torso resembles a simplified facial form of early modernism. Together, these disparate materials form a strange, monstrous, perhaps even humorous humanoid figure, its insides of metal cables, mesh and wood left exposed from under the skin, as if revealing a b-movie cyborg. The figure has been burned, carved and painted; these acts of sculpting and art making seem aggressive, made in a frenzy. Ironically, through these gestures, this work seems to gain a sense of cohesion and place, as all of the features are impacted by the same charred processes.

Huma Bhabha grew up in Pakistan. Using these altered, found materials, she is able to simultaneously express her many different influences (art historical, political and colonial). She weaves them together to create imposing yet fragile figures that at once seem familiar, yet full of anxiety, about to fall apart

Starting Bid: \$20,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



606

EDWARD BURTYNSKY

OC RCA 1955 - Canadian

Manufacturing #15, Bird Mobile, Ningbo, Zhejiang Province, China 2005

digital chromogenic print

on verso signed, titled, editioned 9/25 and dated 2007 on a label
19 x 24 inches 48.3 x 61 centimeters

Provenance: Private Collection, Vancouver
Sold sale of Post-War & Contemporary Art, Heffel Fine Art Auction House, March 31, 2011, lot 203
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



607

EDWARD BURTYNSKY

OC RCA 1955 - Canadian

Three Gorges Dam Project, Feng Jie #5, Yangtze River, China

chromogenic colour print

on verso signed, titled, editioned 4/10 and dated 2002 on the artist's label

27 x 34 inches 68.6 x 86.3 centimeters

Provenance: Mira Godard Gallery, Toronto
Private Collection, Toronto
Sold sale of Fine Photography, Heffel Fine Art Auction House, October 28, 2010, lot 102
Private Collection, Toronto

Exhibited:

Literature: Canadian Art, Spring 2003, Volume 20, No. 1, reproduced front cover

In this 2002 photograph, Edward Burtynsky documents the city and people of Feng Jie as they demolished their own edifices by hand, brick by brick, to make way for the Three Gorges Dam reservoir. The flooding from this hydro-electric dam, by far the world's largest, required the relocation of 13 cities and more than 1.24 million people, and remains an extraordinary and controversial solution to China's ever-increasing power needs. This image is a testament to the culture lost beneath the rubble that extends as far as the eye is permitted, seen through a haze of construction dust and small fires. Burtynsky astutely points out that although these images resemble war zones, they are in fact industrial sites, and represent a willingness for change on a massive scale in exchange for power.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



608

ALEXANDER CALDER

1898 - 1976 American

Triangle et quadrilatère

lithograph

signed and editioned 46/75 and on verso titled

20 1/8 x 15 inches 51.1 x 38.1 centimeters

Provenance: Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



609

ALEXANDER COLVILLE

PC CC 1920 - 2013 Canadian

Sleeper

silkscreen on paper

signed, editioned 23/70 and dated 1975

17 x 21 inches 43.2 x 53.3 centimeters

Provenance: Private Collection, Vancouver

Exhibited:

Literature:

Starting Bid: \$2,500 CDN

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

Preview at: Heffel Vancouver



610

SOREL ETROG

RCA 1933 - 2014 Canadian

Mask

wood panel sculpture with applied relief

43 1/4 x 22 x 1 inches 109.9 x 55.9 x 2.5 centimeters

Provenance: Acquired directly from the Artist by architect Fred David Lebensold (1917 - 1985)
By descent to the present Private Collection, Montreal

Exhibited:

Literature: Theodore Allen Heinrich, *The Painted Constructions 1952 - 1960 of Sorel Etrog*, 1968, pages 7 and 91, listed page 102 and reproduced page 105, catalogue #63, and *White Scaffolding* reproduced page 55, catalogue #27

In the introduction to his revelatory 1968 monograph, Theodore Heinrich acknowledges that Sorel Etrog's bronze and marble sculptures were, at that time, the artist's most commonly known creations. Heinrich goes on to say: "Etrog's work in the round must appear to have evolved with extraordinary rapidity...but this was not an instant reputation in the current mode. The story of his artistic development was much longer...and had its foundation in an unusual medium, the painted construction." Etrog began to create his painted constructions in 1952, only two years after his family found their way to Israel following their harrowing experiences as inhabitants of wartime Romania. His childhood years, first under German occupation and then the Russians in the post-war period, were to affect his psyche throughout his adult life. Nonetheless, the symbolic elements of his earliest constructions reflect his more optimistic life in Israel: the lively harbours, his growing passion for music, and the scaffolding created to build structures for a new, young society.

While serving in the Israeli army, Etrog was also able to begin more formal art studies. Fully expecting to be a painter, he kept these relief works hidden from instructors and friends alike until 1955, when he was invited to join the Ein Hod artists colony south of Haifa. There, encouraged by his mentors and fellow artists, he continued to work on his innovative and unique painted reliefs. Having sold several privately, in 1958 Etrog mounted his first solo exhibition, in Tel Aviv. That show was critically well received in Israel and, more significantly, the young artist was offered a scholarship to study at the Brooklyn Museum, an opportunity that ultimately led to Etrog's encounter with Sam and Ayala Zacks in Manhattan. The Zacks soon acquired his 1957 construction *White Scaffolding*, the first of many Etrog works they were to acquire after inviting him to visit Canada and then becoming his supportive and devoted patrons.

Mask is one of the few larger reliefs by Etrog from this period of his career. Heinrich reports a change in the maker's aesthetic goals by 1960, explaining, "The painterly attack of surfaces remains consistent to the end, but the tempo of sculpture's winning battle toward aggressive three-dimensional form...accelerates remarkably in the last group." One can see how closely the increasingly rough textures on the surface of *Mask* resemble Etrog's treatment of bronze at the time.

The prescient private collectors of *Mask* were Mr. and Mrs. Fred Lebensold. Etrog's affectionate inscription to them in the Heinrich book that accompanies this lot confirms a close friendship that surpassed a mere commercial relationship. Lebensold's highly accomplished and extensive career as a celebrated Montreal architect and teacher would account for an added level of communication between artist and patron. In 1950 he was a founding member of the firm now known as Arcop, which oversaw the construction of many landmark buildings, including Montreal's Place Ville Marie, Place Bonaventure and Salle Wilfrid-Pelletier, as well as the National Arts Centre in Ottawa and the Fathers of Confederation Building in Charlottetown. Although we are not witness to their private conversations, one can only assume that Lebensold's own gifts and experience gave him an added appreciation for Etrog's mastery of the elements of design, colour and texture in this powerful work.

This lot is accompanied by the following two books: Theodore Allen Heinrich, *The Painted Constructions 1952 - 1960 of Sorel Etrog*, 1968, and William J. Withrow, *Sorel Etrog*, 1967. The Withrow book bears the following inscription by the artist: "To my dearest friends Ruth and Fred Lebensold who I admire and their warmth I cherished most. Etrog. Toronto, April 1968."

Starting Bid: \$12,000 CDN

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

Preview at: Heffel Montreal



612

JOSEPH HECTOR YVON (JOE) FAFARD

OC RCA 1942 - 2019 Canadian

Hog Cup

ceramic

signed, titled and dated 1973

4 3/4 x 6 x 4 3/4 inches 12.1 x 15.2 x 12.1 centimeters

Provenance: Acquired directly from the Artist by Mary Nelson, 1973
By descent to the present Private Collection, British Columbia

Exhibited:

Literature:

Starting Bid: \$3,500 CDN

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

Preview at: Heffel Vancouver



613

HOWARD HODGKIN

1932 - British

After Degas

hand-coloured etching

initialed and on verso titled, dated 1990 on a label and inscribed "146" on the work

10 1/4 x 13 inches 26 x 33 centimeters

Provenance: Private Collection, Vancouver
By descent to a Private Collection, Vancouver
Sold sale of International Graphics & Pop Art Prints, Heffel Fine Art Auction House,
April 24, 2014, lot 9
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$4,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



614

MARYON KANTAROFF

1933 - 2019 Canadian

Untitled

bronze sculpture

signed and editioned AP

9 1/4 x 3 3/4 x 3 3/4 inches 23.5 x 9.5 x 9.5 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

Starting Bid: \$500 CDN

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

Preview at: Heffel Vancouver



615

SUZY LAKE

1947 - Canadian

Maquette for Choreographed Puppet

photograph

signed, titled and dated 1977 and on verso inscribed "Catalogue No. 44-034" on the gallery label
21 3/4 x 29 1/2 inches 55.2 x 74.9 centimeters

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

Exhibited:

Literature:

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



616

ATTILA RICHARD LUKACS

YR 1962 - Canadian

Prime Cuts Series (4 works)

lithograph on paper

signed and editioned 46/80
23 x 18 inches 58.4 x 45.7 centimeters

Provenance: Private Collection, Vancouver Island

Exhibited:

Literature:

The "Prime Cuts" series of lithographs were exhibited at Lukacs' first solo exhibition in Vancouver, BC at Unit Pitt Projects in 1983.

French Cut has dimensions of 18 x 23 inches.

Lean Ground Beef has dimensions of 23 x 18 inches.

New York Steak has dimensions of 23 x 18 inches.

Special has dimensions of 23 x 18 inches.

Starting Bid: \$1,500 CDN

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

Preview at: Heffel Vancouver



617

OSVALDO MARISCOTTI

1960 - American

Flowers

portfolio of colour silkscreens on paper

31 x 31 inches 78.7 x 78.7 centimeters

Provenance: Private Collection, New York

Exhibited:

Literature:

This lot consists of four screenprints in colour on Rives BFK paper, included in a linen-covered folio with tie. It was published in an edition of 55 and 15 Artist's Proofs. This portfolio was published by Upsilon Gallery, New York and London, and printed by Brand X Editions, New York.

Starting Bid: \$1,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



618

JONATHAN MEESE

1970- German

Mütter Monte Cristo

bronze on wooden plinth with marble

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

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

Provenance: Private Collection, Toronto

Exhibited:

Literature:

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

Starting Bid: \$8,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



619

LOUISE NEVELSON

1899 - 1988 American

Sun-Set

polyester resin

on verso signed by incised signature, titled, editioned 30/125 and dated 1981 on the Pace Editions plaque

12 1/2 x 18 inches 31.8 x 45.7 centimeters

Provenance: Pace Editions Inc., New York
Albert White Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

This work was published by Pace Editions, Inc., New York, in an edition of 125 with 25 Artist's Proofs.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



620

LOUISE NEVELSON

1899 - 1988 American

Full Moon

polyester resin

on verso signed by incised signature, editioned 85/125 and dated 1980 on the Pace Editions plaque
18 1/2 x 18 1/2 inches 47 x 47 centimeters

Provenance: Pace Editions Inc., New York
Albert White Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

This work was published by Pace Editions Inc., New York.

Starting Bid: \$5,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



621

DAVID GERRY PARTRIDGE

OSA RCA 1919 - 2006 Canadian

Free-Standing Nailie Sculpture

wood and nails

signed and dated 1962

36 x 16 1/2 x 7 inches 91.4 x 41.9 x 17.8 centimeters

Provenance: Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$1,200 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



622

ROBERT POLIDORI

1951 - Canadian

Unit 4 Control Room, Chernobyl

colour photograph

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

32 x 41 1/2 inches 81.3 x 105.4 centimeters

Provenance: Nicholas Metivier Gallery, Toronto
Private Collection, Toronto

Exhibited:

Literature:

Starting Bid: \$10,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



623

CHRISTOPHER PRATT

ARCA CSGA OC 1935 - Canadian

New Boat

colour serigraph on board

signed, editioned 21/55 and dated 1975

14 1/2 x 30 inches 36.8 x 76.2 centimeters

Provenance: Marlborough-Godard, Toronto
Private Collection, Ontario

Exhibited:

Literature:

Starting Bid: \$2,000 CDN

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

Preview at: Heffel - 13 Hazelton Ave Toronto



624

RICHARD-MAX TREMBLAY

1952 Canadian

Ulysse Comtois

inkjet print

signed, titled and dated 1988 and on verso editioned Tirage 2020 and inscribed "#494-0388-07"

22 x 17 inches 55.9 x 43.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed. The dimensions listed are the full sheet size.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



625

RICHARD-MAX TREMBLAY

1952 Canadian

Betty Goodwin (Standing)

inkjet print

signed, titled and dated 1987 and on verso editioned Tirage 2020 and inscribed "#342-0387-04"
22 x 17 inches 55.9 x 43.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed. The dimensions listed are the full sheet size.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



626

RICHARD-MAX TREMBLAY

1952 Canadian

Betty Goodwin (Seated)

inkjet print

signed, titled and dated 1987 and on verso editioned Tirage 2020 and inscribed "#343-0387-07"
22 x 17 inches 55.9 x 43.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed. The dimensions listed are the full sheet size.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



627

RICHARD-MAX TREMBLAY

1952 Canadian

Yves Gaucher

inkjet print

signed, titled and dated 1996 and on verso editioned Tirage 2020 and inscribed "#994-0796-10" and
"17 juillet 1996 dans l'atelier d'Yves rue de Bullion, Montréal"

22 x 17 inches 55.9 x 43.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed. The dimensions listed are the full sheet size.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal



628

RICHARD-MAX TREMBLAY

1952 Canadian

Marcelle Ferron

inkjet print

signed, titled and dated 1988 and on verso editioned Tirage 2020 and inscribed "473-0288-10"
22 x 17 inches 55.9 x 43.2 centimeters

Provenance: Private Collection, Montreal

Exhibited:

Literature:

Please note: this work is unframed. The dimensions listed are the full sheet size.

Starting Bid: \$400 CDN

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

Preview at: Heffel Montreal