

An abstract painting featuring a complex composition of bold, expressive brushstrokes. The color palette is diverse, including deep blues, vibrant reds, bright yellows, and earthy greens, all set against a light, off-white background. The strokes vary in thickness and direction, creating a sense of dynamic movement and depth. The overall effect is one of raw energy and emotional intensity, characteristic of mid-20th-century abstract art.

POST-WAR & CONTEMPORARY ART

SALE WEDNESDAY, NOVEMBER 20, 2019 · 5 PM · TORONTO

FINE
ART
AUCTION
HOUSE

Heffel









POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, November 20, 2019

5 PM Post-War & Contemporary Art

7 PM Canadian, Impressionist & Modern Art

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

PREVIEWS

Heffel Gallery, Calgary

888 4th Avenue SW, Unit 609

Thursday, October 17 through

Saturday, October 19, 11 am to 6 pm

Heffel Gallery, Vancouver

2247 Granville Street

Saturday, October 26 through

Tuesday, October 29, 11 am to 6 pm

Galerie Heffel, Montreal

1840 rue Sherbrooke Ouest

Thursday, November 7 through

Saturday, November 9, 11 am to 6 pm

Design Exchange, Toronto

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

Located within TD Centre

Friday, November 15 through

Tuesday, November 19, 10 am to 6 pm

Wednesday, November 20, 10 am to 1 pm

Heffel Gallery Limited

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

CONTACT

Toll Free 1-888-818-6505
mail@heffel.com, www.heffel.com

TORONTO

13 Hazelton Avenue, Toronto, Ontario M5R 2E1
Telephone 416-961-6505, Fax 416-961-4245

OTTAWA

451 Daly Avenue, Ottawa, Ontario K1N 6H6
Telephone 613-230-6505, Fax 613-230-6505

MONTREAL

1840 rue Sherbrooke Ouest, Montreal, Quebec H3H 1E4
Telephone 514-939-6505, Fax 514-939-1100

VANCOUVER

2247 Granville Street, Vancouver, British Columbia V6H 3G1
Telephone 604-732-6505, Fax 604-732-4245

CALGARY

888 4th Avenue SW, Unit 609, Calgary, Alberta T2P 0V2
Telephone 403-238-6505, Fax 403-265-4225

CORPORATE BANK

Royal Bank of Canada, 1497 West Broadway
Vancouver, British Columbia V6H 1H7
Telephone 604-665-5710, 1-800-769-2520
Incoming wires are required to be sent in Canadian funds and
must include: Heffel Gallery Limited, 2247 Granville Street,
Vancouver, British Columbia V6H 3G1 as beneficiary.

BOARD OF DIRECTORS

Chairman In Memoriam—Kenneth Grant Heffel
President—David Kenneth John Heffel
Auctioneer License T83-3364318 and #19-106085
Vice-President—Robert Campbell Scott Heffel
Auctioneer License T83-3365303 and #19-106084

Printed in Canada by Friesens
ISBN: 978-1-927031-37-7

Heffel.com Departments

CONSIGNMENTS

consignments@heffel.com

APPRAISALS

appraisals@heffel.com

ABSENTEE AND TELEPHONE BIDDING

bids@heffel.com

SHIPPING

shipping@heffel.com

SUBSCRIPTIONS

subscriptions@heffel.com

CATALOGUE SUBSCRIPTIONS

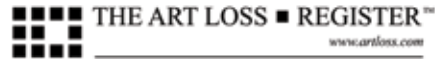
Heffel Gallery Limited regularly publishes a variety of materials beneficial to the art collector. An Annual Subscription entitles you to receive our Auction Catalogues and Auction Result Sheets. Our Annual Subscription Form can be found on page 103 of this catalogue.

CATALOGUE PRODUCTION

Essay Contributors—Fern Bayer, Lisa Bouraly,
Marie-Hélène Busque, Mark Cheetham, Gary Dufour,
François-Marc Gagnon, Daniel Gallay, Michèle Grandbois,
Gregory Humeniuk, Lindsay Jackson, Amy Rahn,
Rebecca Rykiss, Judith Scolnik, Sarah Stanners and
Rosalin Te Omra
Text Editing, Catalogue Production—Julia Balazs,
Kate Galicz, David Heffel, Robert Heffel, Naomi Pauls,
Tania Poggione and Rosalin Te Omra
Director of Imaging—Martie Giefert
Digital Imaging—Ward Bastian, Jasmin Daigle and Jared Tiller
Catalogue Layout and Production—Clara Wong
Catalogue Design—Peter Cocking

COPYRIGHT

No part of this publication may be reproduced, stored in retrieval systems or transmitted in any form or by any means, digital, photocopy, electronic, mechanical, recorded or otherwise, without the prior written consent of Heffel Gallery Limited.



Follow us:



CONTENTS

4	Preview and Auction Location
5	Auction Details
	Selling at Auction
	Buying at Auction
	General Bidding Increments
	Framing, Conservation and Shipping
	Written Valuations and Appraisals
7	Post-War & Contemporary Art Catalogue
92	Heffel Specialists
94	Terms and Conditions of Business
100	Property Collection Notice
101	Catalogue Abbreviations and Symbols
102	Catalogue Terms
102	Heffel's Code of Business Conduct, Ethics and Practices
103	Annual Subscription Form
103	Collector Profile Form
104	Absentee Bid Form
105	Shipping Authorization Form for Property
106	Terms and Conditions for Shipping
107	Index of Artists by Lot

PREVIEW AND AUCTION LOCATION



Preview and Auction Location

DESIGN EXCHANGE 

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

Saleroom Telephone 1-888-212-6505

Auction Notice

The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 94 through 102 of this publication.

Please consult our online catalogue for information specifying which works will be present in each of our preview locations at:

www.heffel.com/auction/lotsbypreview_E.aspx

Please note that we produce a live webcast of our sale commencing at 4:30 PM ET. We do not offer real-time online bidding for our live auctions, but we do accept absentee and prearranged telephone bids. Information on absentee and telephone bidding appears on pages 5 and 104 of this publication.

We recommend that you test your streaming video setup 30 minutes prior to our sale at:

www.heffel.tv

All Lots and additional images depicting the frame and verso are available at:

www.heffel.com

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.78 US dollar, 0.71 euro, 0.63 British pound, 0.77 Swiss franc, 84 Japanese yen or 6.1 Hong Kong dollars as of our publication date.

AUCTION DETAILS

Selling at Auction

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

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

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

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

Buying at Auction

All items that are offered and sold by Heffel are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel charges a *Buyer's Premium* calculated on the Hammer Price as follows: a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 104 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least 24 hours prior to the commencement of the sale.

Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone.

Payment must be made by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft, c) a Personal or Corporate Cheque, d) Debit Card and Credit Card only by VISA, MasterCard or Union Pay or e) Interac e-Transfer. Bank

Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on your invoice. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if the Buyer is providing their Credit Card details by fax or to a maximum of \$25,000 per Lot purchased if paying online or if the Credit Card is presented in person with valid identification. The Buyer is limited to two e-Transfers per Lot and up to a maximum of \$10,000 per e-Transfer as per the instructions provided on your invoice. In all circumstances, the Auction House prefers payment by Bank Wire.

General Bidding Increments

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

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

Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 105 and our *Terms and Conditions for Shipping* on page 106 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

Written Valuations and Appraisals

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





SALE WEDNESDAY, NOVEMBER 20, 2019 · 5 PM · TORONTO

**POST-WAR &
CONTEMPORARY
ART**

CATALOGUE

FEATURING WORKS FROM

The Estate of Joe Fafard

Gershon Iskowitz Foundation

The Family of Kenworth W. Moffett

The Family of Felix Partz

The Estate of Blema and H. Arnold Steinberg

& other Important Private and Corporate Collections



1 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Religieuse

oil on canvas, signed and dated 1967
and on verso inscribed #65 22908
15 7/8 x 12 in, 40.3 x 30.5 cm

PROVENANCE

Douglas Gallery, Vancouver
Acquired from the above by a
Private Collection, Vancouver,
February 24, 1967
Private Estate, Vancouver

RELIGIEUSE WAS PAINTED in 1967, the year in which Jean Paul Lemieux began to experience fame. His work was in the National Gallery of Canada exhibition *Three Hundred Years of Canadian Art* and a retrospective of his works was mounted at the Montreal Museum of Fine Arts. There, the opening was presided over by Pierre Elliott Trudeau, then federal minister of justice and the future prime minister of Canada. This is a classic single figure work by Lemieux in his mature style, in which he pared down his images to their most essential and resonant elements. The figure of the nun is depicted using simplified geometric planes against a spatially indefinite charcoal background. Only the line at the bottom suggests three-dimensionality—perhaps a darkened room, perhaps outside at night. Lemieux's use of light is exquisite—the nun's face and the white sections of the habit on her head and neck reflect a light from an indeterminate source, which, along with her slight, enigmatic smile, gives the impression of her exalted spiritual awareness. In *Religieuse*, the young nun reverently contemplates, surrounded by Lemieux's ethereal atmosphere of ascetic and glorious silence.

ESTIMATE: \$30,000 – 50,000

2 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Jenny

oil on canvas, signed and dated
1964 faintly and on verso titled
15 x 10 $\frac{3}{8}$ in, 38.1 x 26.4 cm

PROVENANCE

By descent to the present Private
Collection, Ontario

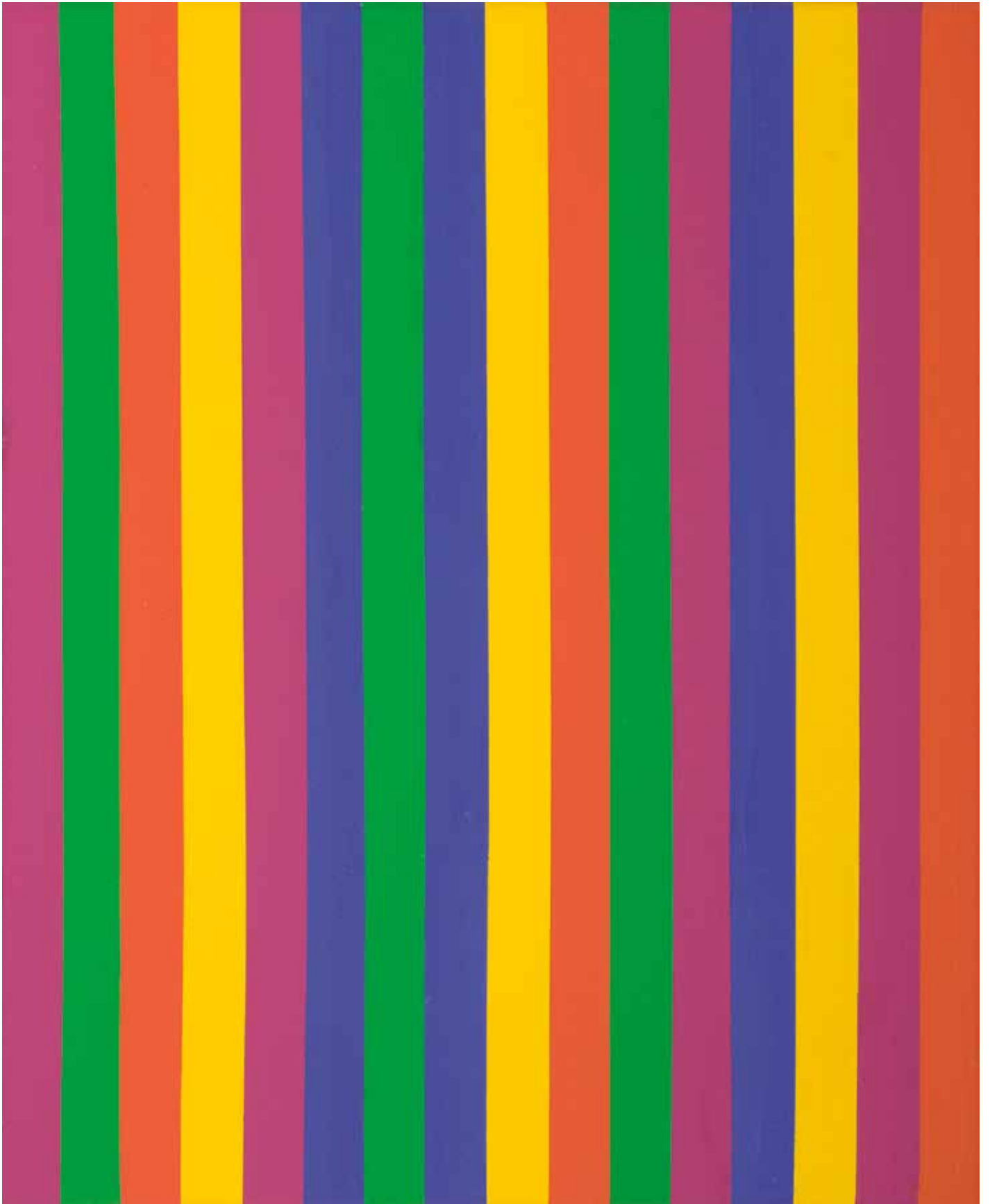
LITERATURE

Guy Robert, *Lemieux*, 1975,
reproduced page 231

IN HIS OEUVRE, Jean Paul Lemieux depicted male and female figures nude or partially clothed. However, Lemieux did not care for a sensuality that, in his judgment, went too far—for example, he professed to be repelled by Peter Paul Rubens's fleshy paintings. Instead, his images had a simple dignity and chasteness, as does this adolescent girl. Even though she is only wearing a soft rose-coloured slip and wears luscious pink lipstick, this portrait of Jenny primarily suggests youth and innocence. Her eyes are somewhat downcast, suggesting shyness or introspection. However, she has taken care with her appearance, in the application of lipstick and careful arrangement of her hair with a headband, communicating that she is conscious of how she appears to others. In a manner typical of his mature work, here Lemieux simplified the figure, reducing her features to their most essential elements. His background is a soft colour field without any three-dimensionality, placing all the emphasis on the girl. Lemieux's portraits focus on the essential being of his subjects, both physically and emotionally, and *Jenny* is a sensitive and lovely portrait of this young girl.



ESTIMATE: \$30,000 – 50,000



3 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Sans titre

acrylic on canvas, on verso signed and dated 12/12/2002
20 × 15 ¾ in, 50.8 × 40 cm

PROVENANCE

A gift from the Artist to a Private Collection, Montreal
Galerie Éric Devlin, Montreal
Private Collection, Montreal

LITERATURE

Pierre Théberge, *Guido Molinari: Écrits sur l'art*, National Gallery of Canada, 1976, pages 86 and 87
Pierre Théberge, *Guido Molinari*, National Gallery of Canada, 1976, pages 45 and 46

SANS TITRE IS a stand-alone work in Guido Molinari's well-known *Stripe Paintings* series. Molinari devoted almost 10 years to a series of paintings comprised of colour-saturated vertical stripes of equal width spread out across flattened picture planes. The heart of this "classical" period took place in the 1960s. This series of works catapulted the young Molinari onto the international stage. After his inclusion in *The Responsive Eye* at the Museum of Modern Art in 1965 (where he presented the stripe painting *Mutation vert-rouge*), Molinari represented Canada at the 34th *Venice Biennale* in 1968. The nine exhibited colourful stripe paintings garnered him a great deal of praise—including a prestigious David E. Bright Foundation Prize.

These international acknowledgments and outstanding achievements marked a high point in the production of Molinari's stripes. At the time, the artist was only 35 years old, one of the youngest figures to ever represent Canada at the biennale. Some 35 years later, Molinari briefly revisited this classical period. *Sans titre* is one of the rare examples of this extremely short-lived revival. Only one other stripe painting from this period has been documented, a 2002 painting currently housed in the Guido Molinari Foundation collection. During this time, Molinari may have revisited this series on canvas while he was working with a commercial printmaker to produce three serigraphs with multi-coloured thin stripes.

Sans titre is composed of 16 bands in a seemingly random order of hues, but with great mechanical precision in their application. Each saturated colour was individually applied by a roller on a canvas normally divided into distinct zones defined by masking tape. When you observe the work at length, you feel the rigidity of the composition vanish. As your eyes move from one colour to the next, you create potential associations, but this orchestra of hues disappears as quickly as it materializes. This painting does not boast any identifiable sequence of colours, which renders the chromatic movement even more dynamic. For this reason, *Sans titre* likely belongs to Molinari's unforgettable *Rhythmic Mutation* series. One good example of this type of work is *Rhythmic Mutation No. 9* (1965), in the collection of the National Gallery of Canada.

Sans titre, like all of the paintings from this series, explores how colours perform when placed side by side across a surface, creating an emotional response in viewers as their eyes "read" the changing sequences of colour. As Molinari stated in 1972 to the Canadian Society for Colour in Art, Industry and Science:

"Colour as such does not exist. There exists only formal structures that offer meanings, layers of meanings that are not carried by colours, but by forms-colours units... That does not mean that we do not have 'emotional' responses to colours. On the contrary. Emotional responses to certain juxtapositions of colours are the basis of the art of painting." To contemplate *Sans titre* in a comprehensive way is near impossible—it must be "read." François Marc-Gagnon explained this phenomenon in 1969: "Molinari invites his viewer to actually 'read' his painting... Because of the very movement of reading the perception of each colour is laden with the perception of the previous one, or at any rate, with traces it has left in memory." Overall, *Sans titre* is a perfect example of Molinari's "pure plastic event."

We thank Lisa Bouraly, a curator and researcher in museum studies, for contributing the above essay. From 2013 to 2017, she served as curator and collection manager at the Guido Molinari Foundation in Montreal.

ESTIMATE: \$25,000 – 35,000



4 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

Barbour's 'Seabird' Leaving Newtown (Bonavista Bay)

oil tempera on board, signed and dated 2003 and

on verso signed, titled and dated 2002 – 2003

48 × 60 in, 121.9 × 152.4 cm

PROVENANCE

Abbozzo Gallery, Toronto

Private Collection, Toronto

THE *SEABIRD*, THE SHIP depicted in this painting, lived a dramatic life. It is also a unique example within David Blackwood's typical depictions of sailing vessels. Rather than a schooner such as the *Nickerson* captained by his father, Edward Bishop Blackwood, the *Seabird* was a yacht—built as a purely recreational vessel and not as a working craft. It was at one point owned by Windham Thomas Wyndham-Quin, 4th Earl of Dunraven and Mount-Earl (1841–1926). Every summer, Lord Dunraven would sail with Queen Victoria on the *Seabird* to Osborne House, the Queen's summer home on the Isle of Wight, and he even fitted the ship with a specialized brass ladder that allowed her to board and depart with more ease. Dunraven also raced the ship annually at Cowes in the prestigious America's Cup as a member of the Royal Yacht Squadron.

As the legend of the purchase of the *Seabird* goes, however, Lord Dunraven had accumulated some unfortunate gambling debts, and he sold the vessel to Captain Edward Barbour in a cash transaction for £3,000. Captain Barbour was in England as a part of a delegation of pre-eminent Newfoundlanders sent to attend the coronation of King Edward VII in 1902. The Barbours of Newtown, as Captain Barbour's family was referred to, were a prominent family in the region, boasting some 20 captains in their lineage. After the purchase, a crew was sent for from Newfoundland, and when they arrived, they made the voyage back across the Atlantic. The ship was luxurious—it was decked out with brass fittings and cabins lined in mahogany, each with its own porcelain stove. It was a pleasure craft of royal distinction. Captain Barbour enjoyed sailing it, of course, but knew that his enjoyment would be short-lived—it would have to be converted into a working vessel for one of the many maritime industries necessary to life and employment in the Atlantic provinces. It was stripped of its brass and mahogany, re-purposed as a fishing vessel, and was eventually lost in 1953, while hauling a load of coal from the Sydney Mines in Nova Scotia. The artist last saw the vessel when he was 12 years old, just before its demise. Its memory is a stark reminder of the demands of life in this part of the world and the rigid practicalities it puts in place.

Blackwood's depictions of the ship began with a chance encounter. He was painting watercolour sketches outdoors when a sudden rainfall began. He took shelter at the home of Elsie Barbour, the sister of Captain Carl Barbour. Aside from being



The *Seabird* in Bonavista Bay, Newfoundland, circa 1930s
Courtesy of E.P. Taylor Library & Archives, Art Gallery of Ontario,
David Blackwood fonds

a master mariner, Carl Barbour was also an important “outsider” artist. His work, executed in a simple and direct style, depicted the history and culture of the region, and a posthumous retrospective of his work entitled *Painting the Past* was held in August of 1992 at the Art Gallery at the Memorial University of Newfoundland.

On this particular day, Blackwood found himself face to face with one of Captain Barbour's depictions of the *Seabird*. He asked permission to do an on-the-spot watercolour sketch of it, which led to other drawings, watercolours, etchings and large-scale paintings such as this one. The bold and imposing palette of the sails offset against the gentle yet dramatic crepuscular sky is a wonderful reminder that Blackwood is not simply an accomplished draughtsman, but also a formidable colourist. As with all of Blackwood's nautical compositions, the sails and rigging are rendered with fidelity, as are the nautical flags.

As displayed in *The International Code: Flags for David Judah*, lot 18 in this sale, nautical flags conveyed messages not only of necessity, but also of purpose and identity. In this work, the most central flag flying from the mainsail, composed of three sections of white set in red, is the Barbour House Flag. To its left is the Red Ensign, the flag flown by all Canadian commercial sailing vessels before 1965, also flown off the stern. The leftmost flag is the Lodge Flag of the Society of United Fishermen—a union flag. The two most prominent flags flying from the foremast are the flag of the Masonic Lodge and the blue and white House Flag of the Job Brothers, the merchant firm that backed the Barbour family in Newtown. A striking and iconic painting, *Barbour's 'Seabird' Leaving Newtown (Bonavista Bay)* stands as a monument to the triumphs and trials of life on the Labrador Sea.

ESTIMATE: \$100,000 – 150,000



5 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

August Door '59

encaustic on board, on verso signed, titled, dated 1990 and 1991 and inscribed *Painted September – December 1990. Completed January 1991 and Ephraim Kelloway's Door Series 1985 – 1991*
26 × 48 in, 66 × 121.9 cm

PROVENANCE

Private Collection, Vancouver
Sold sale of *Fine Canadian Art*, Heffel Fine Art Auction House,
May 9, 2001, lot 262
Private Collection, Toronto

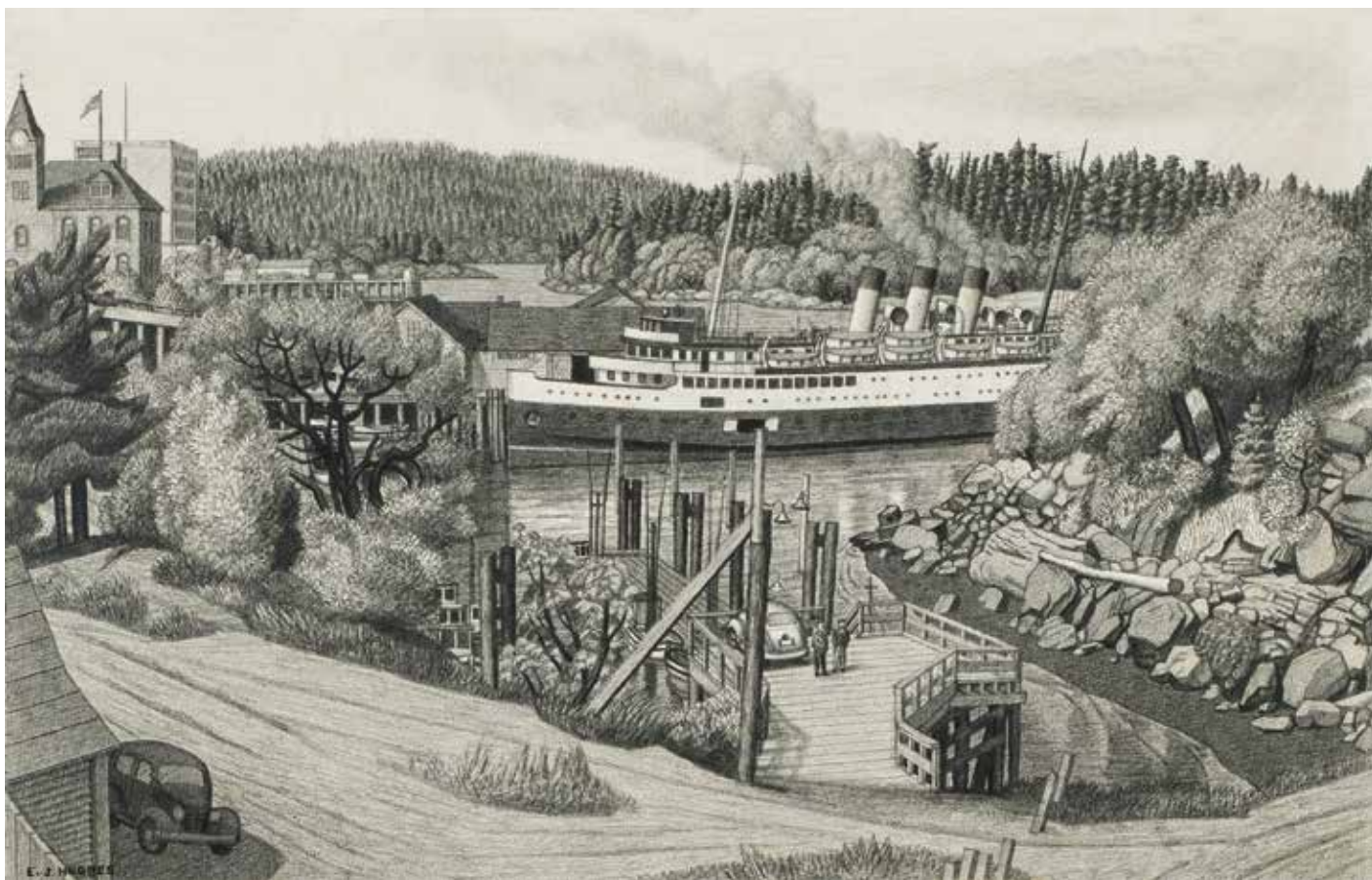
LITERATURE

David Blackwood, *Ephraim Kelloway's Door, Paintings 1985 – 1990*,
Gallery One, 1990, foreword, reproduced, unpaginated

DAVID BLACKWOOD IS a remarkable chronicler of early out-
port life in Newfoundland in his extraordinary paintings and

prints. One of the many tales of the town of Wesleyville in Newfoundland concerns the Kelloway family, who were the Blackwood family's next-door neighbours during David's childhood. The Kelloway house and outbuildings stood out against other local buildings—instead of being brightly painted, the clapboard structures remained natural grey. In the mid-1950s, Ephraim Kelloway began painting the door of his shed in different colours over several summers, reputedly changing it almost 50 times. *August Door '59* shows a particularly rich colouration that month, with gorgeous tones of red, orange, purple and green. Objects were also attached to the door, and in this work we see hinges, a horseshoe, and half of a model boat. Kelloway's painted door made a strong impression on Blackwood—he was so fascinated by it that he later acquired it, moving it next to his Wesleyville studio building. He created drawings, watercolours and a series of paintings based on this decorated icon, stating that this motif became “a personal voyage of exploration and discovery in painting.”

ESTIMATE: \$20,000 – 30,000



6 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Vancouver Boat at the Old Wharf, Nanaimo, BC

graphite on paper, signed and on verso signed, titled and titled *CPR Boat at Nanaimo Harbour* on the gallery label, dated 1958 and inscribed *Steamer* (crossed out)
14 ¼ x 22 in, 36.2 x 55.9 cm

PROVENANCE

Dominion Gallery, Montreal
Heffel Gallery Limited, Vancouver
Private Collection, Vancouver

LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, the 1958 oil entitled *Steamer at the Old Wharf, Nanaimo* reproduced page 28

STARTING DURING HIS time as an official war artist during World War II and continuing once he returned to Vancouver

Island, E.J. Hughes produced finely finished graphite drawings in the studio that he called cartoons, in which he worked out his composition and tonal values. These drawings were critical to the paintings that followed and were also polished works of art in themselves. *Vancouver Boat at the Old Wharf, Nanaimo, BC* is a particularly large and exquisitely detailed cartoon that showcases the artist's keen awareness of patterning and mastery of spatial complexity. The distinctive steamer ferry that once plied the coastal waters of British Columbia is the dramatic focal point, but the drawing is packed with visual interest everywhere you look—such as period cars, docks with small boats, arbutus trees and rocky outcroppings above the shore. Balancing the human presence in the Nanaimo harbour is the striking coastal setting, with outlying islands and points of land in the distance.

Cartoons such as this are rare, as Hughes produced only a few after 1959. However, Hughes expressed a longing to produce more, as he so greatly enjoyed the process of doing them.

ESTIMATE: \$30,000 – 40,000



7 Andy Warhol

1928 – 1987 American

Marilyn Monroe (Marilyn) (F. & S. II.23)

screenprint on paper, on verso signed

and editioned 221/250, 1967

36 × 36 in, 91.4 × 91.4 cm

PROVENANCE

Waddington & Gorce, Montreal

Acquired from the above by the present

Private Collection, Ontario, 1988

LITERATURE

Victor Bockris, *The Life and Death of Andy Warhol*,
1989, page 113

Kynaston McShine, editor, *Andy Warhol: A Retrospective*,
Museum of Modern Art, 1989, reproduced page 220

Frayda Feldman and Jörg Schellmann, editors,
Andy Warhol Prints: A Catalogue Raisonné, 1962 – 1987,
4th edition, 2003, page 24, reproduced page 68,
catalogue #II.23

THIS SPECTACULAR PRINT is from Andy Warhol's portfolio of 10 screenprints of Marilyn Monroe, produced in 1967. Warhol found the screenprint an ideal medium for his work. Used in commercial art, it was ideal for creating flat two-dimensional images and for using blocks of colour in high contrast.

The Monroe portfolio was Warhol's first set of prints to contain 10 images and the first to be produced by Factory Additions, a company he created to distribute his prints. After Monroe committed suicide in 1962, Warhol immediately decided to paint a portrait series based on a black and white publicity photograph for the 1953 film *Niagara*, in which Monroe had starred, and the 1967 screenprints were also based on this image. For this edition, he close-cropped the image to include only her face. He used the same classic image in all 10 prints, but varied the colouration, which was highly saturated in each one.

In Warhol's images of Monroe, he fused two of his important themes—death and the cult of celebrity. Monroe was a product of pop culture and an enduring sex symbol, and her image was a facade of glamour and fame. Although she was very familiar to so many, her true self was not. Once while walking through the streets of New York with Amy Greene, the wife of her personal photographer Milton Greene, she kept her energy low-key, and subsequently went almost unnoticed. Then she told her friend to watch as she conjured the persona of Marilyn Monroe. As if a light was now shining on her and out of her, she became visible and noticed.

Victor Bockris wrote that in Warhol's images of Monroe, "The elusive movie star's mask was reproduced to the point where it was impossible to say where the mask ended and the real woman began—in that sense very much like the man who had created them." The repetition of the same image through all 10 of the prints in the portfolio (although differently coloured) manifests the obsession of the viewer, who, seduced by the mass media creation of Marilyn, contemplates the same image over and over again.

The artist's catalogue raisonné describes the Marilyn portfolio as his first technically complex prints. Although the Marilyn paintings had been realized in an array of colours, these screenprints went further: "a palette of fiery reds, hot and pale pinks, and other saturated hues transforms Marilyn's face into even more of a fiction than the carefully crafted publicity still from which it was originally derived," as the raisonné states. Regarding his colour choices, Warhol revealed, "As for whether it's symbolic to paint Monroe in such violent colors: It's beauty, and she's beautiful, and if something's beautiful, it's pretty colors, that's all."

This is one of the most classic images from the set, showing her bright blonde hair and deep red lips. *Marilyn Monroe (Marilyn) (F. & S. II.23)* is a highly sought after screenprint—a finely wrought example of Warhol's commentary about mass media's obsession with celebrity culture. The movie industry made Marilyn an icon, and Warhol made his image of her an embodiment of the pop art movement.

The catalogue raisonné states that the edition is of 250, signed in pencil and numbered with a rubber stamp on verso; some signed in ballpoint pen; some initialed on verso; some dated. There are 26 APs signed and lettered A-Z on verso. The printer is Aetna Silkscreen Products, Inc., New York, and the publisher is Factory Additions in New York.

ESTIMATE: \$125,000 – 175,000

8 Andy Warhol

1928 – 1987 American

Mick Jagger (F. & S. II.142)

screenprint on Arches Aquarelle paper, signed and signed by Mick Jagger and editioned 250/250 and on verso stamped © Seabird Editions, 1975

43 ½ × 29 in, 110.5 × 73.7 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

Victor Bockris, *The Life and Death of Andy Warhol*, 1989, page 355

Kynaston McShine, editor, *Andy Warhol: A Retrospective*, Museum of Modern Art, 1989, the 1975 maquette for the silkscreen reproduced page 319

Trevor Fairbrother, “Andy and Mick,” *Frieze*, May 6, 1994, <https://frieze.com/article/andy-and-mick>, accessed May 15, 2019

Frayda Feldman and Jörg Schellmann, editors, *Andy Warhol Prints: A Catalogue Raisonné, 1962–1987*, 4th edition, 2003, reproduced page 92, catalogue #II.142

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

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

In 1974, Warhol took the photographs for images in this series while Jagger was renting the artist’s house in Montauk, on Long Island, where the band had retreated to rehearse for their sixth

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

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

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

In 1975, Warhol developed the technique seen in this print, in which he used patches of torn coloured graphic art paper, with the halftone or drawing line producing the striking effect of a collage. This technique complicated the process, which required up to 10 separate screens to complete each image.

In *Mick Jagger (F. & S. II.142)*, the drawn lines are quite prominent. With its artfully placed patches and fine lines, this image is elegant and yet playful—with the subject less formally posed than in the other images in the set. Jagger is caught in a more unguarded moment, showing his amusement at something in the photo session. As part of the whole edition, the image shows another facet of this extraordinary performer and also shows Warhol’s instinctive understanding of Jagger’s persona.

This image was screened on Arches Aquarelle (Rough) paper. The edition is of 250, with 50 APs, 3 PPs, signed in pencil lower right and numbered in pencil lower left; some signed in felt pen. Most of the prints are also signed in black, green or red felt pen by Mick Jagger, who had such a big fan base that this would have brought more attention to the edition. The edition was printed by Alexander Heinrici in New York and published by Seabird Editions, London, England.

ESTIMATE: \$40,000 – 60,000





9 Joan Mitchell

1925 – 1992 American

Untitled

oil on canvas, signed and on verso signed, dated 1956 – 1958
on the gallery label and stamped indistinctly three times
22 x 17 in, 55.9 x 43.2 cm

PROVENANCE

Galerie Jean Fournier, Paris
Galleria d'Arte Hausammann, Cortina d'Ampezzo, Italy
Woltjen / Udell Gallery, Edmonton
Private Collection, Alberta

LITERATURE

Barbarigo, Bergman, Gischia, Hartung, Mitchell, Music, Pulga, Riopelle, Galleria Hausammann, 1965, reproduced, unpaginated

EXHIBITED

Galleria d'Arte Hausammann, Cortina d'Ampezzo, Italy,
Barbarigo, Bergman, Gischia, Hartung, Mitchell, Music, Pulga, Riopelle, opened February 6, 1965

JOAN MITCHELL WAS an American artist born in Chicago. Following the wartime years spent in college, first at Smith College and then at the Art Institute of Chicago, Mitchell moved to New York. After a year in Paris on a traveling fellowship from the Art Institute of Chicago, Mitchell returned to New York just as the group that would become known as the New York School was gathering momentum and cohering into a vibrant artistic scene in the city's downtown environs. Living in and among the painters of the then-unnamed New York School, Mitchell quickly met key artists like Willem de Kooning and Franz Kline; she became part of their circle and linked with their daily pattern of hard painting interspersed with convivial (and sometimes contentious) evenings in the Cedar Street Tavern. During these years, from late 1949 until she began living part of the year in Paris in 1955, Mitchell painted seriously and engaged fully with the spirited ideas circulating around downtown New York—and was a fully participating member of the New York School.

In 1955, Mitchell began living part of the year in New York and part of the year in Paris, a pattern she would continue from 1955 to 1959. During this time, Mitchell and her work bridged innovations in and between both cultures, embodying the New York School's legendary abstraction, boldness, stylistic individuality and use of a large scale, and also the expressive, sometimes brooding materialism of post-war French abstraction. Mitchell worked continuously from her early days in Chicago through her years in New York and Paris, and finally in her home and studio in rural Vétheuil, France. She died in France in 1992, leaving behind a monumental oeuvre breathtaking in its consistent visual power, and historically resonant for its influence and continuous engagement with the problems and exhilarations of painting in the late twentieth century.

Having forged her painting in the New York School, the period to which *Untitled* (1956 – 1958) has been dated corresponds with a time when Mitchell connected her New York thinking and working with the life in Paris she began in 1955. While moving between these two art capitals, Mitchell maintained relationships



Joan Mitchell and Jean Paul Riopelle aboard the *Sérica*, 1960s
Courtesy of Yseult Riopelle

with her friends and associates in the New York art world, while also developing a strong daily rapport with the Parisian circle that expanded around Mitchell and her then-lover, the painter Jean Paul Riopelle (1923 – 2002). The influential art historian and critic Georges Duthuit, artists Alberto Giacometti, Shirley Jaffe, Kimber Smith, Sam Francis and Norman Bluhm, the American poet and arts critic John Ashbery (who lived in Paris from 1955 to 1965), and Samuel Beckett were but the most regular of Mitchell's many artistically and intellectually significant companions at this time.¹ Mitchell's geographies and the social circles that enlivened them in New York and in Paris joined literary and visual spheres in a sustained dialogue.

Beginning in the late 1950s and continuing into the 1960s, Mitchell's work was exhibited in numerous exhibitions in New York and in regional art centres in the US, in European cities including Paris, Bern, Milan, Munich and Venice, as well as in São Paulo and Osaka. Mitchell's work participated in an art world and market that reflected a progressive cosmopolitanism in the 1950s and 1960s that conceived of art—and especially abstract art—as a site of connection between diverse cultures.² In a catalogue produced by the Galleria d'Arte Hausammann in the northern Italian city of Cortina d'Ampezzo in 1965, Mitchell was included among seven other artists in an exhibition curated by the critic Giuseppe Marchiori.³ The entry on Mitchell's work includes mention of the painter's strong personality, and of "pictorial fury," of "anguish."⁴ The high-keyed entry suggests the ways Mitchell's quintessentially "New York" use of gestural painting was understood by European audiences in the 1950s and 1960s against the backdrop of an existentialist post-war context of abstract painting. Mitchell's American presence in this European-dominated exhibition—in which she was represented by this work—demonstrates the ways Mitchell's painting created links between the two art worlds she inhabited in the late 1950s and the 1960s. In a filmed interview with Angeliki Haas in 1976, Mitchell explained, "I love to do small paintings and I love to do big paintings ... I think they have, I hope, when they [the small paintings]



Joan Mitchell, Patricia Matisse, May Zao, Jean Paul Riopelle, Pierre Matisse and Zao Wou-Ki at Chez Margot, Golfe-Juan, France, 1962
 Courtesy of Yseult Riopelle

succeed, the same scale as the large paintings.”⁵ From a vital painterly space Mitchell generated between art worlds, *Untitled* summons Mitchell’s key presence in New York and in Europe—an in-between space that, like her paintings, she fully conceived and vivified, that she rendered expansive.

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

1. Patricia Albers, *Joan Mitchell: Lady Painter: A Life* (New York: Alfred A. Knopf, 2011), 220, 277, and David Bergman, introduction to *Reported Sightings: Art Chronicles 1957 - 1987*, by John Ashbery, ed. David Bergman (Cambridge, MA: Harvard University Press, 1991), xiv.

2. I am thinking here of *II documenta* organizer Werner Haftmann’s vision of abstraction as a language that could unite Europe. See

Catherine Dossin, *The Rise and Fall of American Art, 1940s - 1980s: A Geopolitics of Western Art Worlds* (Farnham, UK: Ashgate, 2015), 19-20. Dossin discusses organizer Haftmann’s vision of abstraction as a language that would unite post-war Europe. The globalizing patterns of art exchange during the Cold War have been famously criticized by, among others, Serge Guilbaut in his book *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War*, trans. Arthur Goldhammer (1983; repr., Chicago: University of Chicago Press, 1985).

3. *Barbarigo, Bergman, Gischia, Hartung, Mitchell, Music, Pulga, Riopelle* (Cortina d’Ampezzo: Galleria Hausammann, 1965), exhibition catalogue, reproduced, unpaginated.

4. *Ibid.*

5. Joan Mitchell, quoted in *Joan Mitchell à Vêtheuil*, directed by Angeliki Haas (1976), Collection of the Joan Mitchell Foundation Archives, viewed and transcribed by the author January 17, 2017.

ESTIMATE: \$300,000 – 500,000

10 Lawrence (Larry) Poons

1937 – American

Souther

acrylic on canvas, on verso signed, titled,
dated 1981 and inscribed 87G – 6
72 3/8 x 16 5/8 in, 184.5 x 42.2 cm

PROVENANCE

Waltzer & Associates, New York
Al Pyrch, Alberta, 1984
Winchester Galleries, Victoria
Hutton Collection, British Columbia
Private Collection, British Columbia
Private Collection, Victoria

AMERICAN ABSTRACT PAINTER Larry Poons is globally recognized as an important contributor to international contemporary art. As a young painter, Poons rose quickly to prominence, and he was included in many of the most historically significant shows of the 1960s. In 1970, he radically shifted his aesthetic style, moving towards a sensual painterly abstraction, and began pouring and splashing paint on his canvases. By the late 1970s he was building up his surfaces with materials such as foam, rubber and rope. The essence of Poons's work lies in the tactility of his pigment, and *Souther* is an outstanding example of this quality. When this work was executed in 1981, Poons hung his canvases on the wall, making use of the force of gravity to direct his paint flows, which oozed down the surface in rivulets of grey and beige shot through with hues such as pink and mauve. This flow parts in places to reveal complex under-areas of scumbled paint at the sides and bottom of the work, creating the evocative impression of an abstract peeling fresco.

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

ESTIMATE: \$25,000 – 35,000



detail





11 Rita Letendre

AANFM ARCA OC QMG 1928 –

Reffet mauve

oil on canvas, signed and dated 1962 and on verso signed, titled, dated 1961 and inscribed *INT. ART – 3*

42 × 36 in, 106.7 × 91.4 cm

PROVENANCE

Private Collection, Montreal

THE QUÉBÉCOISE-ABENAKIS painter Rita Letendre was introduced to Paul-Émile Borduas and the Automatists during her studies at the *École des beaux-arts de Montréal*. Their expressive and intuitive approach to art was much more in tune with Letendre's interest in creative exploration than the traditional methods taught at the art school. Later, her works were shown alongside those of the Automatists in pivotal exhibitions such as *La matière chante* in 1954 and *Espace 55*, at the Montreal Museum of Fine Arts. Since then, she has dedicated herself entirely to exploring the possibilities of abstraction in her painting.

Letendre's works from the early 1960s are highly indebted to the Automatists' revolutionary and expressive approach to abstraction. They are spirited and intense, and *Reffet mauve* is no exception. In this compelling oil on canvas, Letendre skillfully lays thick slabs of colour side by side all over the surface of the canvas with her palette knife, building a mosaic of textured swathes of black, blue, sage, bright green, white and eggplant. Her undeniably liberated use of the palette knife showcases her remarkable range and quality of gesture as she reveals the very materiality of her medium.

ESTIMATE: \$30,000 – 50,000

12 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVG SAPO
1924 – 2001

Sans titre

oil on canvas, signed and on verso
signed and dated 1961
18 1/8 x 10 3/8 in, 46 x 27 cm

PROVENANCE

Private Collection, Montreal
Private Collection, Toronto
Sold sale of *Canadian Post-War &
Contemporary Art*, Heffel Fine Art
Auction House, May 31, 2014,
lot 208
Private Collection, Montreal

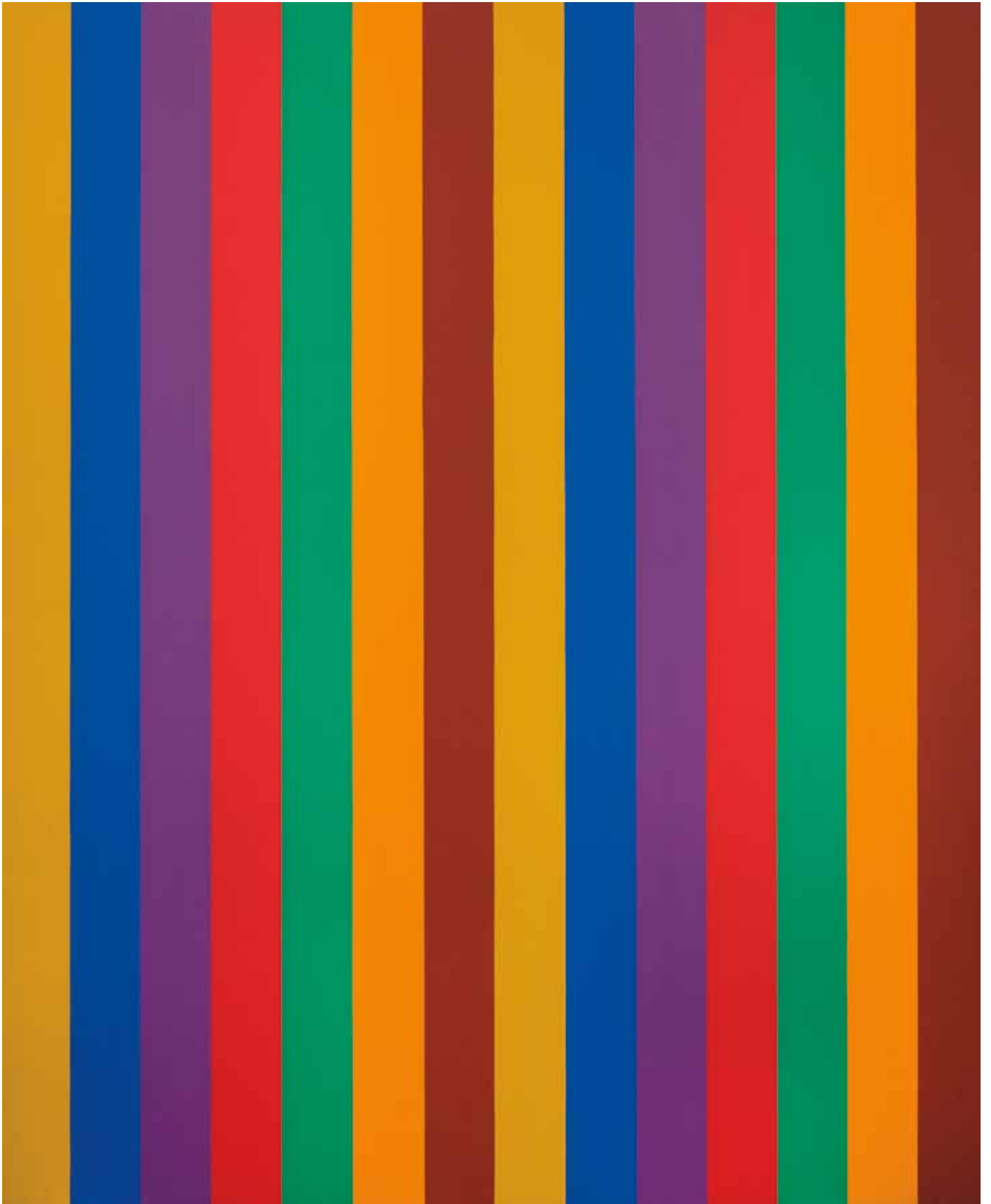
LITERATURE

Ray Ellenwood, *Eggregate: A History of
the Montreal Automatist Movement*,
1992, page 270

MARCELLE FERRON FIRST trained at l'École des beaux-arts in Quebec City, but left in 1944. Her experimental inclinations resonated with Paul-Émile Borduas, and he invited her to become his student at l'École du meuble in Montreal. Under Borduas's mentorship, Ferron forged her own personal, vibrant vision of abstraction. She was a signatory of the historic Automatist manifesto the *Refus global* in 1948, and she remained true to the Automatist gesture throughout her artistic career. In 1953 Ferron settled in the creative hub of Paris, staying for 13 years. This canvas is from that period and exhibits her exhilarating freedom of expression. While in Paris, Ferron began to make and mix her own paint, and her pigments, layered over white, were brilliant. Her technique was dazzling: she laid down her paint in thick, broad strokes, using palette knives up to three feet long. These were so instrumental to her process that she stated, "The tool almost wrote the painting by itself." Ferron's paintings of the 1960s are characterized by their exciting gestural turbulence, which *Sans titre* exemplifies magnificently.

ESTIMATE: \$20,000 – 30,000





13 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Sérielle ocre-brun

acrylic on canvas, on verso signed twice,
titled on the gallery labels, dated 1967 and
inscribed G.M.-T-1967-03 and *Mutation #12*
84 × 67 in, 213.4 × 170.2 cm

PROVENANCE

Carmen Lamanna Gallery, Toronto
Estate of the Artist
Galerie de Bellefeuille, Montreal
Private Collection, Montreal

LITERATURE

*Ulysse Comtois / Guido Molinari: XXXIV International
Biennial Exhibition of Art, Venice*, National Gallery
of Canada, 1968, artist's statement and essay by
Pierre Théberge, pages 15 and 18

A synthesis of chromatic mutations. The entire surface transformed: the bands vibrate, undulate, and emerge from the surface. They rise and fall in turn, and strain towards the sides of the canvas. In short these quasi-simultaneous mutations destroy the initial geometry, and the spectator discovers a new space, situated between the eye and the surface perceived.

—PIERRE THÉBERGE, describing Guido Molinari's
paintings in the 1968 *XXXIV Venice Biennale*

GUIDO MOLINARI'S *Sérielle ocre-brun* from 1967 is an outstanding example of just these colour harmonies, seemingly in constant motion, that Pierre Théberge identifies as the hallmark of the artist's work. Molinari's paintings from 1967 are on a new, enlarged scale, the product of recognition, circumstance, opportunity and ambition. He had a third solo exhibition in New York, received reviews in *Arts Magazine* and *ARTnews*, and recent acquisitions of his work were exhibited at the Museum of Modern Art and the Solomon R. Guggenheim Museum. In addition, the removal of a wall in his studio doubled its size while he was preparing paintings for the *Venice Biennale* the following year. Considering that his paintings were included in 18 group exhibitions, it is easy to say that 1967 was a year of intense activity and remarkable achievement for Molinari, all underscored by the growing international reputation of his innovative striped canvases.

Like all of Molinari's paintings from 1967, *Sérielle ocre-brun* is based on a simplified compositional strategy of vertical bands of colour, all of equal width, spread across a completely flat picture plane. Paradoxically, this simplicity was liberating for Molinari, particularly for what he called a colour / space of vibrating dynamic harmonies. Each optical variation emanates from the conjunction of abutting stripes of intensely saturated hues, each stripe becoming just one of many amongst its neighbours; the resulting mutations in colour and position are a product of their correlational visual interdependence.

Sérielle ocre-brun is slightly taller than it is wide, with two identical sequential groupings of seven narrow repeating bands of colour. This emphasis on verticality plays an important role in Molinari's compositions. As he said, "Too spread out and then

the quality of the stripes changes; they would be really large rectangles and I would not like that too much. I like the concept of verticality and I want the vectorial quality of the stripes in the painting to be stressed. I also like the viewer to see the end-beginning all at once." Here Molinari is describing the basic measured units, the "stanzas," if you will, from which *Sérielle ocre-brun* is constructed. The stanzas used in each painting can vary in number, width, order and obviously colour, but without compromise each is juxtaposed to its twin on the opposing side of the canvas just across a central division.

His strategy of repeating colour stanzas is what sets the picture plane in motion visually, crucially without resorting to any form of figure / ground, something Molinari saw as a backwards step. Instead the rhythmic sequences of repeating hues, notwithstanding the individual intensity and saturation of each, seem to equivocate in colour and position, a response to the movements of individual spectators and to the influence of adjoining colours.

The "end-beginning" is equally important for Molinari—he seems to invite spectators to scan the pictorial area in a single horizontal sweep, left to right, or in reverse. The self-identity of each individual stripe is paramount and never sacrificed, each colour unique, pristine and applied with precision. Every spectator's perception is enumerated through the constantly changing characteristics of each coloured stripe in Molinari's ever renewing colour / space.

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

ESTIMATE: \$200,000 – 300,000



14 Mary Frances Pratt

CC OC RCA 1935 – 2018

Peaches Flaming in Crystal

oil on canvas, signed and dated 2002 and on verso
titled and dated on the gallery label
24 × 30 in, 61 × 76.2 cm

PROVENANCE

Equinox Gallery, Vancouver, 2002
Private Collection, Regina

LITERATURE

Ray Cronin et al., *Mary Pratt*, Art Gallery of Nova Scotia
and The Rooms, 2013, page 115

MARY PRATT'S EXTRAORDINARY Realist works cause the viewer to consider the nature of what we see. Pratt used photographs as the basis for her paintings, as she was fascinated by

the ephemeral nature of light, expressed masterfully in works like our stunning *Peaches Flaming in Crystal*. Ray Cronin wrote that “reality is both a concrete and a mutable subject, something we think we can grasp but that all too often is in the eye of the beholder.” Pratt crystallizes the fluid moment, making visible the ephemeral—enabling us to study and absorb its subtle nuances over a duration of time. She stated that she chose to paint images that were beautiful to her, and this painting certainly is, with its exquisite treatment of refracted light. Tendrils of this light bend and flow from the crystal bowl out over the table, then extend into the ether and off the edge of the picture plane. Hot red, gold and orange tones dominate, and Pratt counterpoints transparency with solidity. In the stunning *Peaches Flaming in Crystal*, Pratt has given us an evocative illusion of the peaches simmering in a fusion of the elements of fire and air.

ESTIMATE: \$55,000 – 75,000

15 Yves Gaucher

ARCA 1934 – 2000

Gris, bleu

acrylic on canvas, on verso signed,
titled and dated mai/juin 1971
58 ¼ x 42 ½ in, 148 x 107.9 cm

PROVENANCE

Galerie Godard Lefort, Montreal
Private Collection, Montreal

LITERATURE

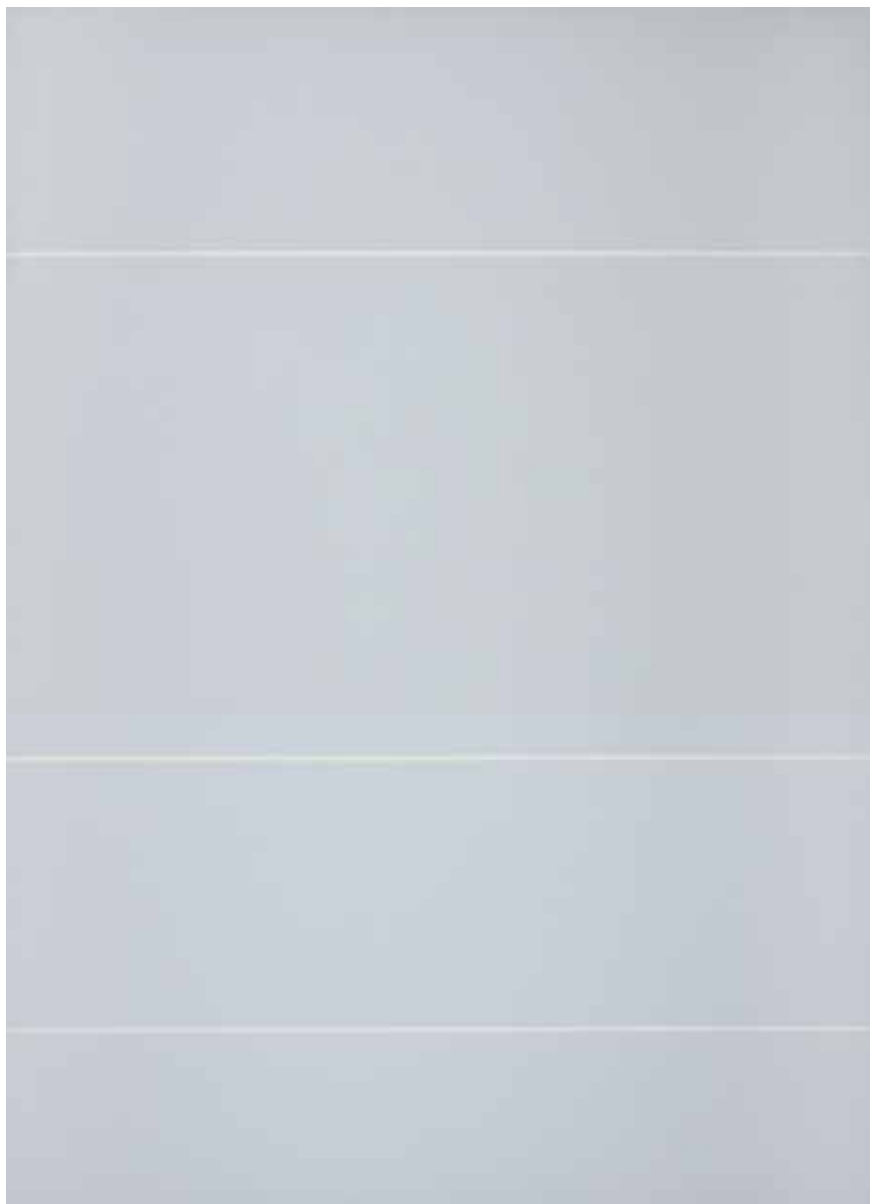
Michel Ragon (from the French),
“Yves Gaucher: Rêverie de l’absolu,”
Perspective 1963–1976, Yves Gaucher: Peintures et gravures, Musée d’art contemporain de Montréal, 1976, page 19
Yves Gaucher quoted in Roald Nasgaard,
Yves Gaucher: Life & Work, 2015, “Two Blues, Two Greys, 1976,” para. 2, <https://www.aci-iac.ca/art-books/yves-gaucher/key-works/two-blues-two-greys>, accessed August 28, 2019

Certain Quebecers believe they can find Nordic greys in Gaucher’s paintings. It’s a way to hang onto a kind of naturalism, which seems irrelevant to me. In fact, even if Gaucher works in Montreal, he could be elsewhere. His painting is outside of time and outside of space, as are Mallarmé, Webern and John Cage.

—MICHEL RAGON

FOLLOWING HIS *GREY ON GREY* series, produced from December 1967 to October 1969 and totaling more than 60 works, Yves Gaucher sought to rethink his approach to painting. He wanted to “blow it all up and think—pick up the pieces and examine them one by one, save what was worthwhile and throw away what wasn’t anymore and start again.” Whereas the previous series consisted of monochromes, each showcasing a different tonality of the colour grey, his 1971 works introduced different shades of grey within the same composition. *Gris, bleu* is a stunning example of this production. The work is divided into two sections, one grey and one blue-grey, traversed by crisp white lines. Solemn and engulfing, this work reveals the luminosity and interaction of the ever-so-subtly different shades of grey, a tone of which Gaucher once said “contains all colors and all emotional states.” This immersive field of sumptuous colour is a testament to the artist’s technical skill and refined visual sensibility.

ESTIMATE: \$15,000 – 25,000





16 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Bend

acrylic polymer on canvas, on verso signed, titled,
dated March 1970 and inscribed *Toronto* and
Acrylic Polymer W.B

76 × 76 in, 193 × 193 cm

PROVENANCE

André Emmerich Gallery, New York, July 22, 1970

Kenworth W. Moffett, Connecticut

By descent in the Moffett family, USA

LITERATURE

Jane Holtz Kay, "Modern Times at Boston's Art Museum,"

The Boston Globe, February 13, 1972, reproduced page 8

Susan Drysdale, "Bush's Glowing Art Opens New MFA Gallery,"

The Christian Science Monitor, February 23, 1972, page 5

Kenworth Moffett, *Jack Bush Exhibition for the Inauguration*

of the New Contemporary Gallery, Museum of Fine Arts,

Boston, 1972, unpaginated

Caron Le Brun Danikian, "Museum on the Move," *The Boston*

Herald Traveler, February 27, 1972, page 7

Hilton Kramer, "Boston Museum Develops Contemporary

Art Section," *The Morning Call* (Allentown, Pennsylvania),

February 27, 1972, page F21

Barrie Hale, "Still Knocking Them Out of the Park: Jack Bush

at 66: A Fully Original Master," *The Canadian*, December 27,

1975, reproduced page 13

Brian Stock, "The Vicissitudes of Nationalism," *The Times*,

May 14, 1976, page 6

Roger J. Mesley, "Jack Bush in Retrospect: Art Gallery of Ontario,"

artmagazine, vol. 8, no. 29, October / November 1976,

reproduced, page 43

Terry Fenton, *Jack Bush: A Retrospective*, Art Gallery of Ontario,

1976, reproduced unpaginated

David Burnett, "The Art of Jack Bush: Taking 'Another' Look,"

The Ottawa Journal, June 4, 1977, page D76

Theodore Heinrich, "Jack Bush: A Retrospective," *artscanada*,

vol. 34, no. 1, March / April 1977, reproduced page 5



Kenworth Moffett, curator of contemporary art, with Jack Bush at the opening, Museum of Fine Arts, Boston, February 16, 1972

Courtesy of *The Museum Year: Annual Report of the Museum of Fine Arts, Boston*, vol. 96, 1971 – 1972

Henry Lehmann, "Silent Entertainment," *The Montreal Star*,
April 2, 1977

QC on the Arts, *Terry Fenton on Jack Bush*, 1980 film

Karen Wilkin, editor, *Jack Bush*, 1984, reproduced page 139

EXHIBITED

André Emmerich Gallery, New York, 1970

Museum of Fine Arts, Boston, *Jack Bush Exhibition for the*

Inauguration of the New Contemporary Gallery, February 17 –

March 26, 1972, catalogue #18

Art Gallery of Ontario, Toronto, *Jack Bush*, September 17 –

October 24, 1976, traveling in 1976 – 1977 to the

Vancouver Art Gallery; Edmonton Art Gallery; Musée d'art

contemporain, Montreal; and National Gallery of Canada,

Ottawa, catalogue #38

AN ART CURATOR is traditionally defined as a “keeper” of collections, and yet the private collection of this custodial conduit in the art world is not often considered a subject for study. Perhaps curators wish not to be subjected to their own practice.

Kenworth Moffett purchased Jack Bush’s *Bend* for his own personal collection upon seeing the painting exhibited at the André Emmerich Gallery in the fall of 1970. Throughout Moffett’s career, first as a professor of art history at Wellesley College in Massachusetts and later in the museum world as a curator, director and avid art writer, he was enthusiastic about modernist art and Colour Field artists in particular. Notably, Moffett was the first curator of twentieth-century art at the Museum of Fine Arts, Boston. It was Moffett who curated the new contemporary art wing at the MFA in 1972. He mounted a solo exhibition of abstract paintings by Bush, highlighting the best of his past 12 years of work to, as he stated, “demonstrate the level of quality that Bush has achieved.” The exhibition was the artist’s first one-person show at a major museum in the USA.

While it was a significant step for Bush, it was also an act of revolution for Boston’s 100-year-old art museum. As Susan Drysdale articulated in a review of the show, “[Jack Bush’s] paintings are themselves the result of a decision almost as courageous as that of the museum which, last May, took a deep breath before announcing the formation of the new department of contemporary art within its hallowed walls[,] which for more than a century have been lined mainly with traditional art.” Moffett, wrote Drysdale, “picked a glowing selection of abstract paintings” and *Bend* was amongst them.

In 1972, the everyday American gallery-goer may not have been familiar with the work of Bush, but he was widely admired by those entrenched in the art world—he was a painter’s painter, a critic’s painter and, as evidenced by the provenance of this painting, a curator’s painter. *New York Times* arts editor Hilton Kramer found Moffett’s choice to exhibit Bush at the MFA to be downright daring, as he wrote:

It was a gamble, to say the least, to initiate the activities of a new and controversial department with a show of his work. But it is a gamble that has in my view, paid off handsomely. The show Moffett has mounted in Boston... is not only better than the show I saw in Brazil five years ago or any I have seen in New York but a show that establishes Bush as one of our best living painters.

Bend is closely related to Bush’s road mark series. It boasts a strong shape in opaque paint across an unevenly rolled ground

colour that is finished off at the bottom with a few comparatively tidy, brightly coloured stripes. Like the painting *Strawberry* (sold by Heffel in spring 2018), which Bush painted within the same month as *Bend*, some breathing room was left for the image by allowing the unpainted edges of the canvas to show; it was an exemplary move in the language of modernist painting, pointing to the inherent parameters of a picture. But Bush’s approach to “pure” abstraction was also successfully aberrant. His road mark paintings were inspired by a literal referent; the real-life roots were especially overt in the first two paintings of this series—*Irish Rock #1* and *Irish Rock #2*—which depicted the whitewash road marks Bush had seen painted on rocks during a trip to Ireland in 1969.

In 1976, *Bend* was selected by curator Terry Fenton for inclusion in the artist’s first major retrospective exhibition, which was organized by the Art Gallery of Ontario. The exhibition toured nationally, during which time Bush suddenly and tragically died in Toronto, shortly after the show’s tour stop in Edmonton. Still, Moffett held tight to *Bend* and did not sell the canvas. Moffett passed away in June 2016 at the age of 81 and *Bend* has remained with Moffett’s family to this day, 49 years after it was first purchased by the curator as a vote of confidence and mark of personal admiration for the artist.

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

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

ESTIMATE: \$300,000 – 400,000



17 William Kurelek

ARCA OC OSA 1927 – 1977

Abandoned Goulettes

mixed media on board, initialed and on verso titled and dated 1976 on the gallery labels
20 x 28 in, 50.8 x 71.1 cm

PROVENANCE

The Isaacs Gallery Ltd., Toronto
Galerie Dresdner, Toronto
Private Collection, Toronto
Sold sale of *Important Canadian Art*, Sotheby's Canada in association with Ritchie's, November 18, 2002, lot 186
Private Collection, Calgary

LITERATURE

Joan Murray and William Kurelek, *Kurelek's Vision of Canada*, The Robert McLaughlin Gallery, 1983, page 60, reproduced page 60

EXHIBITED

The Robert McLaughlin Gallery, Oshawa, *Kurelek's Vision of Canada*, June 14 – August 14, 1982, traveling in 1982 – 1984 to the Kitchener-Waterloo Art Gallery; New Brunswick Museum, Saint John; Confederation Centre Art Gallery and Museum, Charlottetown; Mount Saint Vincent University Art Gallery, Halifax; McCord Museum, Montreal; Mendel Art Gallery, Saskatoon; Nickle Arts Museum, Calgary; Manitoba Museum of Man, Winnipeg; Norman Mackenzie

Art Gallery, Regina; Memorial University Art Gallery, St. John's; Musée régionale de Rimouski; and the Art Gallery of Ontario, Toronto, catalogue #36

WILLIAM KURELEK WROTE about this work:

This painting is meant to convey the sadness of a way of life that has passed. For over a hundred years these small timber transports plied the St. Lawrence River between the Saguenay and Quebec City carrying lumber and pulp logs to the mills at Quebec City. They were family boats. The mother was a cook, the father the captain, the children the sailors, and all lived on board during the shipping season. In winter the boats were winched up on to the land and stored on the dry dock rails you see in the foreground of the painting. Then new methods of transport, notably trucking spurred on by timber stands retreating inland, began to put these boats out of business. The last ones, some of which Jim and I found at St. Joseph de la Rive, were not even put in dry dock but simply dragged up on the beach.

Kurelek painted Canada from coast to coast, and his vision was documented in the 1982 exhibition *Kurelek's Vision of Canada*, which this evocative painting was a part of.

This work is in the original frame made by Kurelek.

ESTIMATE: \$20,000 – 30,000

18 David Lloyd Blackwood

CPE CSGA CSPWC OSA RCA 1941 –

The International Code: Flags for David Judah

oil on board, signed and dated 2012 and on verso signed, titled, dated 2008 – 2013 and inscribed with the artist's technical notes
72 × 48 in, 182.9 × 121.9 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Heffel Gallery Limited, *The International Code*, 2000, page 4

NAUTICAL LIFE HAS always been dangerous, and systems have long been in place to help mariners communicate and coordinate their movements. Code signaling in particular has ancient roots in maritime history, dating as far back as Thucydides' descriptions of the Peloponnesian War prior to 400 BCE. Historically, most flag signaling systems were rudimentary and localized, but increasing refinement and standardization gradually took place. By 1801, the British Navy maintained a numeric code system using combinations of flags numbered 0–9 to correspond to the English alphabet, capable of producing nearly 3,000 codes. It was most famously used by Lord Horatio Nelson at the outset of the Battle of Trafalgar in 1805, signaling "England expects every man will do his duty." (In that battle, the frigate *HMS Euryalus* was captained by Sir Henry Blackwood, showing the long presence of the Blackwood name in nautical history.)

Nelson's message has become embedded in the British psyche, helped by J.W.M. Turner's monumental depiction of it in *The Battle of Trafalgar, 21 October, 1805*, commissioned by King George IV in 1822. This signaling system was further reworked and consolidated throughout the 1800s, and then significantly rewritten after communications during World War I showed how poorly it functioned between languages. A newly revised version comprised of alphanumeric standards was launched in the early 1930s, with a further streamlined system in place by 1969.

When Newfoundland joined the Canadian Confederation in 1949 (or as Newfoundlanders prefer to say, when Canada joined Newfoundland), the federal government required all mariners to meet the Standard Regulations of the Department of Transport in Ottawa, which included knowledge of the International Code. This posed a problem for many. Generations of the region's seafarers were renowned for their formidable skills in navigating winds, tides and ice in the Labrador Sea. The knowledge of many master mariners, among them David Blackwood's grandfather, Captain Edward Bishop, was sought after for dangerous exploratory expeditions such as Robert Falcon Scott's 1910 Terra Nova voyage to the South Pole. Many, however, still struggled to get

their federal "ticket." Some could not read or write, and others, including Blackwood's father, Captain Edward Bishop Blackwood, had little familiarity with the International Code. To remedy this he created a series of cards using cereal box cardboard and wax crayons to quiz himself on the flags. Those cards can be seen as precursors of a motif that now spans 20 years of Blackwood's work.

Blackwood's first works in this series were produced in 1998 as a tribute to his father. These works began with a series of copper-plate monotypes, but later expanded into coloured pencil drawings, hand-painted etchings, and large-scale oils such as this one. In the catalogue for the Heffel Gallery exhibition in Vancouver *The International Code*, held in 2000, Blackwood explained the centrality of nautical flags to maritime life:

Most families owned individual flags and complete sets of the International Code. They were strung out to celebrate every special event, important arrivals and departures, weddings and the milestones of the British Royal Family. Flags were flown (and guns were fired) to welcome political candidates, to indicate meetings and concerts, or to announce the hauling of a house. Every family owned a flagpole, and a death in the community would result in hundreds of flags flown at half-mast as a sign of respect for the deceased.

In this more recent example, there is a notable and unique addition to the standard code: the flag labeled DJ on the left edge of the grouping. It refers both to the artist's son, David Bonar Blackwood (1971 – 2005), and to his son's fascination with Ethiopia and its culture that began at an early age. David, who would go by "David Judah" within his own artistic practice, held an abiding interest in figures such as Haile Selassie, Ethiopia's emperor from 1930 to 1974. The flag depicted here most closely resembles the national flag of Ethiopia from 1941 to 1974, whose crowned lion is a reference to Selassie, referred to by loyalists, especially those within the Rastafari movement, as the "Lion of Judah."

Because of this, aside from seeing this work as depicting an important element of maritime life and history, it is possible to read this work, and the series it is from, as an artist's message to loved ones. Based in the cultural history of Blackwood's upbringing, the series began with, and continues with, reference to family, and through the code, it provides all possible messages that need to be heard or conveyed, unbound by borders. More generally, it can also be read, as so much of Blackwood's work can be, as a powerful distillation of the human condition, that life can be hard, dangerous, at times harrowing—and so to combat this we create and learn, slowly and haltingly, the means to communicate.

ESTIMATE: \$50,000 – 70,000



19 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Poster for Lincoln Center

gouache and acrylic on illustration board, on verso signed, titled, dated June 1974 and inscribed *Toronto*
40 × 25 in, 101.6 × 63.5 cm

PROVENANCE

Douglas Udell Gallery, Edmonton/Vancouver,
December 1994
Private Collection, Vancouver

IN JUNE 1974, Jack Bush produced three gouache paintings in response to a request for artwork that would serve as a poster image for the Lincoln Center's Mostly Mozart Festival in New York City (July 22 – August 24, 1974); he titled the three candidates *Poster for Lincoln Center*, *Poster for L.C.—Grey Arc* and *Poster for L.C.—Green Arc*. In fact, he had made four gouache paintings with the Lincoln Center commission in mind, but Bush's wife Mabel favoured the fourth, so he decided to give her the painting as a gift, which he titled *Fast Swirl*.

In late May 1974, Allis Klonaridis, manager of the David Mirvish Gallery (DMG), in Toronto, had connected Bush with one of the trustees of the Lincoln Center, who had been impressed by Bush's paintings at the André Emmerich Gallery in New York. By the end of the first week of June, Bush presented the three gouaches to the DMG, and they selected the present painting to be sent to the Lincoln Center for reproduction. Bush agreed to sign 150 copies of the poster, which measures 69 ³/₄ × 37 inches (177.2 × 94 cm) and is now a collector's item amongst vintage-poster connoisseurs.

Although Bush signed a limited number of the posters, he did not sign the front of the original gouache painting. This was, however, the norm for original paintings that Bush planned to

reproduce. For example, virtually all of Bush's paintings that were selected for reproduction as limited edition serigraphs bear no original signature on the front of the painting or even in the margins. He did, however, sign the back of the artwork. For example, Bush's gouache *Poster for L.C.—Green Arc* boasts the artist's signature on the recto and verso of the illustration board. Those unaware of the artist's habits might wrongly assume that no signature alongside the image brings a lesser value when, in fact, it may well be an indication that the image is a prized original selected for wider distribution.

Compared to the other paintings that did not make the cut for the poster, this chosen work was the tallest of the totems, including five sections of colour. Bush called this style of painting a totem but the word "totem" merely denotes the totemic structure of the stacked colours; Bush was not making a meaningful connection to the totem poles of the First Nations. In 1974, Bush was mostly thinking about music, which makes the subject of the poster all the more fitting.

Bush was evidently pleased with the results of his painting-turned-poster, since he chose to hang the poster in his Wolseley Street studio. There it remained for the rest of his life, above a table full of working tools including bowls, jars of paint and instant coffee.

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

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

ESTIMATE: \$30,000 – 40,000





20 William Kurelek

ARCA OC OSA 1927 – 1977

Old Dufferin Street Market, Winnipeg

mixed media on board, initialed and dated
1975 and on verso signed and titled
20 x 22 ½ in, 50.8 x 57.2 cm

PROVENANCE

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

LITERATURE

William Kurelek and Abraham Arnold, *Jewish Life in Canada*,
1976, page 30, the related work *Morosnick's Market, Dufferin
Street, Winnipeg* reproduced page 31

OLD DUFFERIN STREET MARKET, WINNIPEG is a particularly lively painting and is closely related to *Morosnick's Market, Dufferin Street, Winnipeg*, one of a 16-part series illustrating the book *Jewish Life in Canada* that William Kurelek and the historian Abraham Arnold created in 1976. The artist provided a commentary on each image, and for *Morosnick's Market, Dufferin Street, Winnipeg* he wrote:

Here I've painted the old Winnipeg Dufferin Street market, where in the twenties Jewish vegetable peddlers did a lot of trading. However, I've included three stock Jewish market characters from the photos of Toronto markets at the turn of the century: a *shochet* ('ritual slaughterer'), the one in the white apron carrying out a bunch of chickens; the necktie peddler and the bakery delivery man... In these markets one would often see the Chasidic Jew, who looked like a direct transfer from nineteenth century Poland with his long beard and black hat and sideburn locks.

Part of the enduring appeal of Kurelek's paintings is that one can easily pick out such anecdotal details and thus value both the individuality of his characters and their broad typicality.

Kurelek's was a profoundly human approach to art, full of observation and sympathy. His life was difficult from the start. The eldest of seven children in a Ukrainian immigrant family, he grew up on farms on the Canadian Prairies during the grinding poverty of the 1930s. As an adult, he actively fashioned himself as a "suffering artist" in the image of Vincent van Gogh. A convert to Catholicism in 1957, he was intensely religious and appreciated this dedication in others. Kurelek was a keen researcher, not only of his own heritage, but also, as we see here, of other groups in Canada. Even though his individual works are characteristically dense with visual detail and life's business, he also tended to paint—and then often publish in book form—in series that offer more of a storyline than any one image could convey. Examples include visual narratives of Ukrainian, Polish, Irish, Francophone and Inuit peoples in Canada.



Dufferin Avenue Market, Winnipeg, circa 1915
Courtesy of Archives of Manitoba, N11587
W.J. Sisler fonds, item 20

That said, *Old Dufferin Street Market, Winnipeg* captures a world complete in itself. The cacophony of activities outside Morosnick's shop (identified on the green facade of the building with the red and white striped awning) could defeat our comprehension were it not for Kurelek's careful construction of an armature, even an architecture, of framing devices inside the perimeters of the painting. The multicoloured carts that merchants use to deliver and to sell their wares function pictorially as rectangular holders and dividers for the ever-busy market-goers. The unexpected white umbrellas punctuate and rationalize the scene, as does his systematic linking of colours across the surface. As if to hold all this activity even more securely together, Kurelek included a vibrant orange border just inside his wooden frame, a bold gesture that links orange highlights seen across the painting, including the shirts of the two men in the foreground. Kurelek made his own frames—including this one—and was much sought after as a frame maker in Toronto. His dedication to his craft underscores that of the merchants he depicts.

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

ESTIMATE: \$100,000 – 120,000



21 Takao Tanabe

OC 1926 –

Inside Passage 7/91, Tolmie Channel

acrylic on canvas, signed faintly and on verso signed,
titled and inscribed *Errington* and 7/91, 1991
55 × 19 ½ in, 139.7 × 49.5 cm

PROVENANCE

Mira Godard Gallery, Calgary
Private Collection, Calgary

TAKAO TANABE'S *PRECISE* titles are intriguing—noted like a navigator who consults his charts to know every aspect of his environment. The *Inside Passage* is a coastal route that weaves through islands on the Pacific northwest coast, followed by ships and boats who seek a safe route away from the wild weather of the Pacific Ocean. Tolmie Channel, north of Bella Bella, runs alongside Sarah Island and Princess Royal Island, a stunning wild area. Tolmie Channel was named after Dr. William Fraser Tolmie (1812 – 1886), who worked for the Hudson's Bay Company, but importantly studied Pacific coast First Nations dialects, producing a book on the subject.

Tanabe's titles give extra meaning to his scenes—slipping in and out of the haze, they are Zen-like tableaus, but also actual places with their own character. Using a long vertical format, Tanabe here emphasizes the glowing overcast sky, which casts light into the rippling waters in the foreground, and uses the black, mysterious headland to anchor the watery scene. Soaked in the misty, poetic atmosphere of the coast, *Inside Passage 7/91, Tolmie Channel* is an outstanding work by this important Canadian landscape painter.

ESTIMATE: \$30,000 – 40,000



22 Takao Tanabe

oc 1926 -

Queen Charlotte Summer 5/83

acrylic on canvas, signed and on verso signed, titled and inscribed
Errington, B.C. and 5/83 and *Skidegate channel reflections*, 1983
25 ³/₄ × 59 ³/₄ in, 65.4 × 151.8 cm

PROVENANCE

Sold sale of *Canadian Art*, Joyner / Waddington's,
June 1, 2004, lot 129
Private Collection, Toronto

THE SON OF a commercial fisherman, Takao Tanabe spent his early childhood in Prince Rupert, on British Columbia's northern coast. However, his search for knowledge led him in 1951 to New York, where he took drawing classes from Hans Hofmann while studying at the Brooklyn Museum of Art. He traveled to Japan in

1960, studying there with the calligrapher Yanagida Taiun and practising *sumi-e* painting with Ikuo Hirayama. These disparate worlds formed him, and when he returned to his roots on the BC coast in 1980, he developed the more realistic style seen here. From his home in Errington, on the east side of Vancouver Island, he again wandered the seas, islands and enshrouded mountain ranges of the Pacific coast. In *Queen Charlotte Summer 5/83*, Tanabe envisions a dark and mysterious path across the water, bounded by deep shadows cast by landforms capped by tendrils of mist. Our eye is irresistibly drawn across this charcoal and black passage that opens into a silvery glowing sky and fogbound islands. Whatever the season, summer or winter, this is the landscape of Haida Gwaii that Tanabe sees—moody and transcendent, a mindscape of misty dreams.

ESTIMATE: \$25,000 – 35,000



23 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

Iceberg with Northern Lights

oil on canvas, signed and on verso titled
and inscribed 010630, 2001
36 x 48 in, 91.4 x 121.9 cm

PROVENANCE

Mountain Galleries, Whistler, British Columbia
Private Collection, Toronto

LITERATURE

Doris McCarthy, *The Good Wine*, 1991, page 151
Nancy Campbell, *Doris McCarthy: Roughing It in the Bush*,
Doris McCarthy Gallery, 2010, photograph of the artist
reproduced on the cover

DURING HER 42-YEAR career as an art teacher, what Doris McCarthy may have lacked in monetary returns never deterred

her from her far-flung travels within and beyond Canada during summer breaks and well-earned sabbaticals. But it was not until retirement from teaching in 1972 that she began her annual trips to the Arctic. Pond Inlet was often her base but she explored numerous sites in and around Baffin Island. A photograph of McCarthy adorns the cover of Nancy Campbell's 2010 monograph, *Doris McCarthy: Roughing It in the Bush*. While the book and accompanying exhibition celebrated McCarthy's 100th birthday, the image of her sitting on a vast expanse of ice—her paintbox open, a brush in her hand—speaks volumes about her singular devotion to the wonders of the Canadian North. Her writing about the Arctic confirms her excitement, such as when she described pressure ice: "All along the shore is a tumult of ice forms, an invitation to creative design." *Iceberg with Northern Lights* is a glowing example of her passionate response to the arctic landscape.

ESTIMATE: \$30,000 – 40,000



24 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

Arctic Bay, NWT

oil on canvas, signed and on verso titled on the Ontario Society of Artists label and inscribed 740903/K3469/L7605, 1974
36 x 48 in, 91.4 x 121.9 cm

PROVENANCE

Private Collection

LITERATURE

Doris McCarthy, *Celebrating Life: The Art of Doris McCarthy*,
McMichael Canadian Art Collection, 1999, page 178

EXHIBITED

Ontario Society of Artists, Toronto

DORIS MCCARTHY'S WORK was influenced by the work of the Group of Seven—as a teenager she visited Lawren Harris in his

studio, and his simplification of form impressed her. Another formative influence was her father, George McCarthy, an early conservationist, who instilled in her a love of nature and the outdoors. McCarthy's first visit to the Arctic was in 1972, and she was thrilled by this landscape. In 1974, the year this work was produced, she returned, painting at Resolute Bay, Pond Inlet and Arctic Bay. Her work there was notable for capturing the clear light of the Far North and for her use of strong, sculpted forms. This small settlement of Arctic Bay has a stunning view of a pure, untouched landscape stretching into the far distance, its snow-covered icebergs and mountains depicted using layers of angular planes. *Globe and Mail* art critic John Bentley Mays wrote that each of McCarthy's northern landscapes was "a visible document of Miss McCarthy's inward apprehension of what it is to stand on the very edge of the world," and in *Arctic Bay, NWT*, she makes us feel that sense of wonder.

ESTIMATE: \$20,000 – 30,000



25 Daphne Odjig

FCA OC PNIAI RCA WS 1919 – 2016

Silent in Our Beauty We Stand

acrylic on canvas, signed and on verso
titled, dated 1986 and inscribed #450
60 x 32 in, 152.4 x 81.3 cm

PROVENANCE

Shayne Gallery, Montreal
Private Collection, Ontario

DAPHNE ODJIG WAS born in the Wikwemikong Unceded Indian Reserve on Manitoulin Island in Ontario, of Odawa/Potawatomi/English heritage. Her work is rooted in the Aboriginal cultures of Manitoulin Island, the art of Canada's Northwest Coast and European artistic movements of the early twentieth century. In 1973, Odjig co-founded the Professional Native Indian Artists Incorporation, often referred to as the Indian Group of Seven, the first collective to promote and exhibit First Nations art in mainstream institutions. Odjig is one of the most important and influential First Nations artists in Canada, whose complex oeuvre, incorporating Anishinaabe motifs, themes and myths, represents a crucial turning point in the history of contemporary Native art in the country. Her major touring retrospective exhibition at the National Gallery of Canada in 2009 to 2010 was a milestone—it was the first exhibition at the gallery of a First Nations woman artist. In 1976, Odjig moved from Winnipeg to the Shuswap area of British Columbia, where she felt liberated to tell her own story outside of demands for social and political commentary. *Silent in Our Beauty We Stand*, with its group of women united under the sheltering trees, is emblematic of this new freedom.

ESTIMATE: \$30,000 – 50,000

26 Joyce Wieland

OC RCA 1931 – 1998

Heartbreak

oil on canvas, signed and dated 1963
and on verso signed, titled and inscribed
191 Greenwich St. NYC, 7
26 1/8 x 20 1/8 in, 66.4 x 51.1 cm

PROVENANCE

Private Collection, Toronto

HEARTBREAK WAS PRODUCED when Joyce Wieland lived in New York with her husband, artist Michael Snow. During this time she became involved in counter-cultural activism, including anti-war, feminist, civil rights and ecology issues. The content of her work reflected these subjects and also showed the influence of Pop Art. The motifs of hearts and breaking hearts fits into the Pop iconography of the 1960s—such as Jim Dine's heart images. Wieland's work is often charged with emotion, and here whole hearts embody romantic hope and broken hearts its loss. The bottom right heart, with its jagged river of tears, is reminiscent of the comic book melodrama present in Roy Lichtenstein's images. *Heartbreak*—touching, humorous and unabashedly bold—is an outstanding work from this period.

Throughout the 1960s in New York, Wieland was exploding with creativity, using film, photography, as well as industrialized and found materials in her work. Reflecting her feminist concerns, Wieland incorporated quilting and sewing into her modernist practice to establish their status as valid media for fine art. Wieland broke boundaries in her identity as a woman and an artist, and forged a fearless path in Canadian art history.

ESTIMATE: \$20,000 – 30,000





27 William Ronald (Bill) Reid

1920 – 1998

Killer Whale Brooch

22 karat gold sculpture, on verso signed, editioned 3/10, dated 1972 and stamped with the wolf hallmark

2 ½ x 1 ¾ x ½ in, 6.3 x 4.8 x 1.3 cm

PROVENANCE

Acquired directly from the Artist by the present Private Collection, Ontario, 1972

LITERATURE

Doris Shadbolt, *Bill Reid*, 1986, the 1984 bronze sculpture *Killer Whale*, in the collection of the Vancouver Public Aquarium, reproduced page 55; the 1971 *Gold Box* with a three-dimensional killer whale on its lid, in the collection of the Royal BC Museum, reproduced page 137; and the 1983 boxwood carving *Killer Whale*, in the collection of the UBC Museum of Anthropology, reproduced page 139

BILL REID FIRST studied European jewellery techniques at Toronto's Ryerson Institute of Technology, after which he apprenticed in a platinum and diamond workshop. On his return to Vancouver, while still working for the Canadian Broadcasting Corporation, he made jewellery in his home studio. His return to the coast stimulated his interest in his Haida ancestry and Haida art, and he applied his modern knowledge and fine craftsmanship to the expression of Haida designs in gold and silver. Reid was inspired by the masterful work of his great-great uncle Charles Edenshaw, and some of his brooches were derived from images of tattoo marks drawn by Edenshaw and John Wi'ha. In 1962 he started his own jewellery business, producing fine works such as the 1971 *Gold Box* with a three-dimensional killer whale on its lid, in the collection of the Royal BC Museum. The killer whale was an important figure to Reid, who produced a number of images of it, including the monumental bronze sculpture *Killer Whale*, in the collection of the Vancouver Public Aquarium. Reid's work in gold is superb, and this 1972 *Killer Whale Brooch*, cast using the lost wax method in rich 22 karat, is exquisite.

This work is included in the forthcoming catalogue raisonné of Reid's work being compiled by Dr. Martine Reid, Researcher and Honourary Chair, Bill Reid Foundation.

ESTIMATE: \$20,000 – 30,000



28 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

Christoffer

bronze sculpture with powder coating,
signed, editioned AP III and dated 2005
23 ¼ × 24 × 41 in, 59.1 × 61 × 104.1 cm

PROVENANCE

Estate of the Artist

JOE FAFARD IS one of Canada's finest sculptors. He worked in both clay and bronze, and in 1985 he opened his own foundry in Pense, Saskatchewan. This allowed him complete control over every aspect of production, and he created an exceptional body of bronzes, depicting people and animals. Fafard was well

aware of anatomy, and the structure and solidity of the colt's body is apparent, but surface is also important in this sculpture. It is highly texturized, suggesting a rough, furry hide, and the powder coating on the bronze gives a natural, variegated colouration to the colt. Fafard varied the scale of his works—his horses ranged from tiny to life-size. But no matter what the size, Fafard always captured the inner essence of each animal he portrayed. In *Christoffer's* gentle eyes and relaxed, reclining stance, we feel the innocence and trust of the young horse. Typical of Fafard, he named the colt, reinforcing its individual character, a practice that hearkened back to his life growing up on a farm. That Fafard captured such a living presence in *Christoffer* is one of the mysteries of his extraordinary work.

ESTIMATE: \$40,000 – 60,000



29 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

Granville Street at Night

oil on board, signed and on verso

inscribed 8077, circa 1954

17 ¾ x 29 ¾ in, 45.1 x 75.6 cm

PROVENANCE

Private Collection, Vancouver, late 1950s

By descent to the present Private Collection, Vancouver

GRANVILLE STREET AT NIGHT is a rare and stunning depiction of Vancouver's urban centre by Gordon Smith. In the modernist artistic milieu on the West Coast in the 1940s and 1950s, artists such as Smith and Jack Shadbolt (who produced more realistic depictions of downtown Vancouver in the 1940s) found the cityscape a stimulating subject. Here, Smith captured the dramatic

nightscape of Granville Street's entertainment district in the 1950s, lit by the neon signs of theatres and restaurants, by street lights and the headlights of cars. Vancouver was then known for its neon, which has largely disappeared, although some iconic pieces are preserved in the Museum of Vancouver. Light from these sources reflects in the rain-slicked road surface and glimmers along the overhead trolley wires. Typical of his approach at the time, Smith laid a structure of black lines in counterpoint to the fluidity of his surfaces, which flicker with beams of light. The contrast between the dark grid and this play of light is finely handled, using soft, loose paint work. In *Granville Street at Night*, Smith showed his mastery of modernism in the balance he struck between his urban subject and his abstracted vision of it.

ESTIMATE: \$30,000 – 50,000



30 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Coast Memories #1, Ancient Voices (Sketch for Mosaic Panel)

oil on canvas, signed and dated 1958/1972
and on verso signed, titled variously, dated 1958
and inscribed 461 N. Glynde Ave., Vancouver, BC
34 × 40 in, 86.4 × 101.6 cm

PROVENANCE

Acquired directly from the Artist by a Private Collection, Toronto
By descent to the present Private Collection, Toronto

LITERATURE

Scott Watson, *Jack Shadbolt*, 1990, pages 78 and 82

EXHIBITED

Canadian National Exhibition, Toronto, 1958

FROM THE MID-1950S Jack Shadbolt was feeling a need for colour, which was satisfied during a year's leave of absence,

1956 to 1957, when he traveled to France. In the Côte d'Azur he went wild for Mediterranean light and colour, exclaiming, "I nearly went mad just out of Toulon... My first Mediterranean colour—cool melon, heliotrope, clear pale mineral blue..." Back in Vancouver, Shadbolt wrote that after this experience, he began "to fuse the new impacts of colour, light, surface and image-motifs with my former preoccupations here..." As its title implies, embedded in this painting are coastal memories of British Columbia. Shadbolt structured the work with a mosaic treatment of form, using small tile-like slabs of paint of the most exquisitely rich, saturated hues. *Coast Memories #1, Ancient Voices* thrills the senses and is an extraordinary work by this important West Coast modernist.

Shadbolt would often rework his earlier paintings, thus the dates of 1958 and 1972.

ESTIMATE: \$20,000 – 30,000



31 Ronald Albert Martin

1943 –

Bocour Blue

acrylic on canvas, on verso signed, titled, dated February [sic] 1972 and inscribed with the Canada Council Art Bank acquisition #abba73/4-0998 and #14 /Crate #7
84 × 72 in, 213.4 × 182.9 cm

PROVENANCE

Collection of the Artist
Acquired from the Artist by the Canada Council Art Bank,
Ottawa, November 1973
Reacquired from the above by the Artist via Christopher Cutts
Gallery, Toronto, 2002
Private Collection, Toronto, 2007

LITERATURE

Ron Martin, *Interview with Anne Garwood*, London Public
Library and Art Museum, 1974, listed, unpaginated
Geoffrey James, *Contemporary Canadian Painters: An Exhibition
of Works from the Canada Council Art Bank, presented by the
Department of External Affairs of Canada/Peintres canadiens
contemporains: Une exposition de la Banque d'œuvres d'art du
Conseil des Arts du Canada, présentée par le Ministère des Affaires
extérieures du Canada*, 1977, reproduced, unpaginated
Gary Michael Dault, "Vintage Abstraction at Christopher Cutts,"
The Globe and Mail, August 17, 2002, page R7
Sarah Milroy, "A Tale of Two Shows," *The Globe and Mail*,
October 4, 2007, page R2

EXHIBITED

London Public Library and Art Museum, Ontario, *Ron Martin*,
January 4 – February 3, 1974, catalogue #12
Canadian Cultural Centre, Paris, *Contemporary Canadian
Painters: An Exhibition of Works from the Canada Council Art
Bank, presented by the Department of External Affairs of Canada*,
June 17 – August 18, 1977, catalogue #14
Christopher Cutts Gallery, Toronto, *Vintage Abstraction
from the Vault*, July 11 – August 22, 2002
Varley Art Gallery of Markham, Ontario, *The Urge to Abstraction*,
September 15 – November 11, 2007

RON MARTIN'S NEED to see a colour's essence drove him to create his one-colour paintings of 1971 to 1973. To fulfill this need, he found his own technique—he selected single colours from the Aqua-tec line of Bocour acrylic paints, he determined standard dimensions for the paintings, and he did not mix colours. He added standard quantities of polymer medium and acrylic gel to extend the paint without diminishing its luminosity. These pre-conditions determine how *Bocour Blue* was made, and its content manifests when the viewer engages with it.

In February 1972, at 29 years old, Martin had already won a purchase award at the Annual Western Ontario Exhibition in London, shown his hard-edge *Conclusion and Transfer* abstractions in the National Gallery of Canada's landmark exhibition *The Heart of London*, and signed on with Toronto's Carmen Lamanna Gallery. His successful 1971 inaugural solo exhibition of his 1970 *World Paintings* there earned critic Gary Michael Dault's praise that Martin was "indisputably a painter of the first importance in Canada."

Martin was already on to the next thing when Dault praised him. His readings of phenomenologist Maurice Merleau-Ponty and psychologist Rollo May informed his understanding of colour's physical presence, and how the one-on-one encounter of viewer and painting can be uniquely profound. Bodily relations are so important to Martin that he insists the one-colour paintings be hung 10 to 15 centimetres from the floor. His expressivity and focus on personality (of the artist and viewer), colourism, open form and placement align him with the slightly older generation of American Post-Minimal artists such as Lynda Benglis, Brice Marden and Richard Serra.

The earliest one-colour paintings of 1971 were painted with strokes of about 20 inches long, from a four-inch brush loaded with colour applied in different directions, resembling loose, oversized hatchings. These works were painted on primed canvas tacked to the wall to provide a firm backing and space to facilitate Martin's movement. Later in 1971, Martin cut off the handle of the four-inch brush. This literally brought him closer to the painting as he covered the painting's surface with varying densities of colour, integrating traces of his body's movement as evidence of being.

The one-colour paintings' unpainted areas and varied translucence were intentional, to bring out the attributes of colour as a physical phenomenon. *Bocour Blue*, as mentioned, is the presentation of the hue Bocour blue. It is not the blue of the Mediterranean, a lover's eyes, or the midnight sky on a summer's night. It is Bocour blue, another entity with which to engage, and the viewer's emotional response is independent of the artist's frame of mind when he made it.

While he was teaching at the University of Western Ontario (now Western University) in London, artist Tony Urquhart invited Martin to give a demonstration on how *Bocour Blue* was created. Urquhart described Martin as being almost like a shot putter while executing the very physical process of applying and manipulating kilograms of paint. Urquhart's recollection of Martin making the painting in about 11 minutes reflects the mechanical limits Martin set for himself in the paint's preparation. In 10 to 15 minutes, the paint began to set and he had to stop. Unsurprisingly, the students were mystified.

In late 1973, almost two years after its creation, *Bocour Blue* was acquired by the Canada Council Art Bank, and soon after it was included in Martin's first institutional solo exhibition, at the London Public Library and Art Museum (now Museum London), then in Paris in an exhibition drawn from the Art Bank's collection. After Martin bought it back from the Art Bank in 2002, the painting entered a private collection and was included in Roald Nasgaard's revelatory survey of Canadian abstraction, *The Urge to Abstraction*, where it dominated a wall between works by Lawren P. Harris and Fernand Leduc. *Bocour Blue* was overshadowed by none and outshone almost every painting in the show.

We thank Gregory Humeniuk, art historian, writer and curator, for contributing the above essay.

ESTIMATE: \$30,000 – 40,000







32 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Composition / Sans titre

oil on canvas, on verso titled *Composition*
on the Marlborough-Godard label, 1955
24 ¾ x 80 ¾ in, 62.9 x 205.1 cm

PROVENANCE

Marlborough-Godard, Toronto
Acquired from the above by a Private Collection
Sold sale of *Canadian Post-War & Contemporary Art*,
Heffel Fine Art Auction House, May 15, 2013, lot 36
Private Collection

LITERATURE

Hélène de Billy, *Riopelle*, 1996, page 155
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 2, 1954 - 1959, 2004, reproduced page 212,
1955.073H.1955, titled as *Sans titre*

THIS WELL-KNOWN PAINTING, entitled *Composition* (also known as *Sans titre* and reproduced in the catalogue raisonné), belongs to Jean Paul Riopelle's important period of the 1950s. It is a completely abstract work, giving the feeling of an all-over composition (with no hierarchy between the elements and no points of focalization on the entire surface) but is not completely flat, since the superposition of white strokes on the darker background creates an illusion of some depth. In fact, this minimal characterization does not acknowledge the subtleties of colours one sees here and there, especially as we progress from left to right. It is as if this predominantly black and white painting could give a sign of illumination in the course of its own development.

Riopelle wrote in a text prepared for his 1951 presentation at *Véhémences confrontées*, an exhibition organized in Paris at the Galerie Nina Dausset, that the painter Georges Mathieu was hoping to “confront” the French and American avant-garde with the idea that the only issue open to the painter was the *hasard total* (total hazard or chance). This meant that the painter should not know in advance how his painting would develop, but instead should proceed by responding to the new situation created at each stroke of the painting knife applying colours on the canvas. Hazard or chance in this situation is not opposed to consciousness and control. In the process of making the painting, the artist remains conscious of the situation created (or modified) by each of his interventions and intends to control the whole.

It is not surprising that Riopelle liked to work without witnesses around him when he was painting. They would only have disturbed the extreme concentration necessary to make the work. I know of only one case of someone who saw him painting. The bookseller Robert Keane, who owned a barn at Long Island, witnessed him painting and wrote:

I will never forget this scene. First, he did not paint with a brush but rather with what looked like a putty knife. Second, judging by the hundreds of empty tubes that lay at his feet, he was using a phenomenal quantity of paint. He did not unscrew his tubes. He decapitated them in one move with his knife without ever using the cap. Red, blue, or green: the colours appeared suddenly at the tip of his fingers. Because that is how he was doing it: he held all the tubes (say three or four or as many as his hand could hold) in his fist and then either poured them directly on the canvas or managed to have one colour mixing with the next by pressing the tubes in a certain way.



Jean Paul Riopelle and Georges Duthuit in front of *Pavane* (in the collection of the National Gallery of Canada), circa 1954

This description perfectly applies here and gives us a hint of Riopelle's dexterity and his amazing control of technique. Technique is important, but it is not all. The result is the main issue, and here we can say that the result is completely satisfying. The liveliness, the dynamism of this painting—which one dreams could continue endlessly on the left or on the right—is the best proof of this.

We thank the late François-Marc Gagnon (1935–2019), formerly of the Gail and Stephen A. Jarislowsky Institute of Studies in Canadian Art, Concordia University, for contributing the above essay in 2013.

ESTIMATE: \$950,000 – 1,250,000



33 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Neige d'automne

oil on canvas, signed and on verso signed, titled on the Dominion Gallery label, dated 1956, inscribed with the Dominion Gallery inventory #B2452 and stamped Dominion Gallery, Montreal
18 x 14 ½ in, 45.7 x 36.8 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Winnipeg and Toronto
Sold sale of *Canadian Post-War & Contemporary Art*,
Heffel Fine Art Auction House, May 28, 2014, lot 22
Private Collection, Montreal

EXHIBITED

Dominion Gallery, Montreal, 1956

THIS FINE SMALL painting by Jean Paul Riopelle was first exhibited at the Dominion Gallery in Montreal in 1956, which is the date of its production. Dr. Max Stern, then director of the Dominion Gallery, was in Paris in the summer of 1956 and visited an exhibition of some recent works by Riopelle at the Galerie Jacques Dubourg, 126 boulevard Haussmann. He also took advantage of his Parisian visit to meet Paul-Émile Borduas in his studio, and brought back a few works from both painters, which were exhibited at his gallery in Montreal. *Neige d'automne* (Autumn Snow), which is inscribed with the Dominion Gallery inventory number #B2452, was probably one of the paintings exhibited by Riopelle at Galerie Dubourg—the list is unknown—or at least seen by Stern on that occasion.

We often associate Riopelle with large-scale paintings such as the ones we see in museums, but it is important to realize that he painted much smaller works, not only on paper but also in oil on canvas, as is the case here. This question of size is not unimportant. One knows that Jackson Pollock and many other American Abstract Expressionist painters after him were tempted by a size that was somewhere between easel and mural paintings, perceiving that their paintings were best served in a museum context. Smaller-scale works, on the other hand, made more sense for the private homes of art collectors—but not every painter is able to pass from one scale to the other and keep the same intensity. It is hard, for instance, to imagine John Lyman or Jean Paul Lemieux making mural paintings! Riopelle, on the contrary, was at ease in any size, including the gigantic, as demonstrated in his 1992 painting *Hommage à Rosa Luxemburg*.

Riopelle's small paintings gain by being lit properly, particularly because, in these works, one becomes aware of how gloss plays a crucial role. Riopelle painted with heavy impasto, and although he never varnished his paintings, some of the pigments he used had a gloss to them. This makes the lighting of his paintings challenging. Properly lit, small paintings such as this become the jewels of the collections they are in. *Neige d'automne*—the title reminds me of Paul-Émile Borduas's title *Neige d'octobre*, 1953, in the collection of the Musée d'art contemporain de Montréal—is a good example. If one follows the white strokes of colour, one has the feeling of a falling movement from the top to the bottom. The red-brown, the ochre, the yellow and the black are easily interpreted as the colours of autumn.

Riopelle was never keen on giving titles to his paintings—attested to by the innumerable *Sans titres* and *Peintures*—but here, his title is quite suitable. Even when a painter gets rid of the figure and paints abstractly, he often cannot completely free himself from Nature. This is especially true in Riopelle's case, as he is reported to have said: "Abstract means to come from Nature... I would rather say that what I want is to go towards Nature." He was always very critical of the opposition made by art critics between figurative and non-figurative art, and passed from one to the other easily. Much later, he finally reached Nature exclusively with his series on *Owls* or *Canada Geese*, not to mention his extensive *Bestiary*. As I suggested before, *Neige d'automne* is a gem—it is the kind of painting one can live with for a long time.

We thank the late François-Marc Gagnon (1935 – 2019), formerly of the Gail and Stephen A. Jarislawsky Institute of Studies in Canadian Art, Concordia University, for contributing the above essay in 2014.

This work is included as an addendum in Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca>.

ESTIMATE: \$100,000 – 150,000



34 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, on verso titled *PM 7* on the Pierre Matisse Gallery label and *Untitled #7* on the Gallery Moos label, dated 1975 on the gallery labels and inscribed *PM 7*
23 ¾ x 19 ¾ in, 60.3 x 50.2 cm

PROVENANCE

Acquired directly from the Artist by
Pierre Matisse Gallery, New York,
inventory #2955, March 31, 1976
Gallery Moos Ltd., Toronto
Private Corporate Collection,
Vancouver

SANS TITRE IS a luminous and dynamic work enlivened with a rhythmic use of colour, embodying Jean Paul Riopelle's unique approach to abstraction. Thickly applied with his palette knife, the paint is built up in dense textures that come together in an organic whole. In a profusion of movement, the artist drags the metal blade through white and black swathes of paint, revealing an underlying kaleidoscope of bright colours. Touches of aquamarine, ochre, cyan and red appear in transparency in the layers of thick impasto. The large expanses of white brighten the work and introduce space within the canvas. These planes of colour showcase the materiality of the paint itself, typical of Riopelle's distinctive approach to matter. Executed in 1975, this work dates from a period when, after spending many years in France, Riopelle's trips to Quebec became more and more frequent. In 1974, he worked on the construction of a house and studio, conceived with the help of his friend and designer Madeleine Arbour, in Sainte-Marguerite-du-Lac-Masson, in the Laurentians. From then on, he would divide his time between his Quebec studio and his studio in France, in Saint-Cyr-en-Arthies.

The title *PM 7* on the Pierre Matisse Gallery label refers to a dealer code, indicating that this work was selected in the artist's studio by the gallery. According to the catalogue raisonné, the title should be *Sans titre*.

This work will be included in Yseult Riopelle's forthcoming *Jean Paul Riopelle Catalogue Raisonné, Volume 5*.

ESTIMATE: \$100,000 – 150,000

35 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on paper on canvas,
signed and dated 1960
25 7/8 x 20 in, 65.7 x 50.8 cm

PROVENANCE

Private Collection, Montreal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 3, 1960 – 1965*, 2009, reproduced page 234 and listed page 491, catalogue #1960.002P.1960
Michel Martin et al., *Mitchell/Riopelle: Nothing in Moderation*, Musée national des beaux-arts du Québec and Art Gallery of Ontario, 2017, page 26

AT THE START of the 1960s, Jean Paul Riopelle and the American artist Joan Mitchell were living in Paris. By then, their individual art, an integral part of their personal relationship, had developed a kind of symbiotic relationship. The precursor to this 1960 painting was the work Riopelle did with gouache in the late 1950s—his brushwork was fluid, and he included patches of white, as we see here. Riopelle revealed Mitchell's influence in his 1956 letter to her, while she was away working in her New York studio: "I'm at the studio, where I've just been trying to paint with gouache. I don't know if it worked but I'm happier because ultimately these large gouaches... resemble your paintings, my love" (see lot 9 in this sale). This oil on paper work is a fine example of the lyrical approach Riopelle developed in the late 1950s in concert with the direction of Mitchell's work at the time. In *Sans titre*, paint drips, loosely calligraphic flourishes of red and black dance, and soft swipes of white float across the surface with a cloud-like transparency, creating a sensuous, tumbling movement of form and colour.

ESTIMATE: \$30,000 – 50,000





Blema and H. Arnold Steinberg
Courtesy of the family of Blema and H. Arnold Steinberg

A PASSION FOR PHILANTHROPY, ART & HIGHER EDUCATION

IT IS WITH great honour that Heffel presents the Jack Bush masterpiece canvas *Shaft*, from the Estate of Blema and H. Arnold Steinberg. Included among the top 200 collectors in the world by *ARTnews*, the late couple had extraordinary taste and a profound passion for art that is mirrored in this masterwork, and in their collection as a whole. As Karen Thomson states in their family catalogue, “The breadth, depth and quality of his and his wife’s collection reflect an active engagement with the art world that spans the last five decades.” More powerful than their collection, however, is the far-reaching and enduring legacy that Blema and Arnold left behind, thanks to their impressive contributions to the community, their leadership and their philanthropy.

The Steinbergs’ outstanding collection was built out of a passion for art that they developed together as a couple, after their marriage in 1957. At that time, Arnold Steinberg was working at Dominion Securities Corp. Ltd. before joining his family’s grocery chain in 1958. Founded by his grandmother Ida Steinberg in 1917, Steinberg’s (later renamed Steinberg) would

grow to become Quebec’s first modern grocery chain. Throughout his very successful career in leadership and board positions at Steinberg Inc., Arnold dedicated any spare time to charitable, educational and cultural initiatives, with a focus on public health.

His extensive involvement with the Montreal Children’s Hospital began with a push to add vitamin D to Quebec-produced milk in order to help combat rickets. He later became co-chairman of the Capital Campaign for the Montreal Children’s Hospital and a founder of the National Food Distribution Centre for the Treatment of Metabolic Diseases. Arnold was also a founding trustee of the Inter-Service Clubs Council Foundation, a founding member and chairman of Canadians for Health Research, an executive committee member of the Canada Council, officer of Federation CJA of Montreal and board chairman of Canada Health Infoway. In 1993, he was made a Member of the Order of Canada.

Perhaps most notably, Arnold also joined forces with his alma mater McGill University in Montreal, and it was there that he devoted much of his heart and his support. “A force of uncommon integrity and grace, Mr. Steinberg reflects his deep loyalty to McGill as constant ambassador, inspiration and friend,” read

a statement from the university. At various points, he served as chairman of the board of governors of the McGill University–Montreal Children’s Hospital Research Institute, a member of the board of governors of McGill University, and later as governor emeritus, and founding chairman of the board of the McGill University Health Centre, among other titles. All of this led to one of the most gratifying roles of his extraordinary life, when in 2009 he was appointed chancellor of McGill University. Upon his passing, Heather Munroe-Blum, vice-chancellor of McGill, reflected: “Arnold was a prince of a man. He shaped McGill, Montreal and Canada in deeply progressive and positive ways—uniquely, indelibly. He influenced everyone he met through his gracious warmth, joyous optimism and incisive intelligence.”

Blema Steinberg wore many hats and was exceptionally accomplished. She too was known for her remarkable dedication to McGill University and her continuous philanthropic efforts. She was a double graduate of McGill, where she completed her BA and PhD, and a graduate of Cornell University, where she completed her MA. She became a professor in 1961 and was appointed to McGill’s Department of Political Science, where she taught for more than 40 years, before being honoured with the title of professor emerita following her retirement in 2001. During her tenure, she focused her research efforts on the psychological factors of decision-making and character studies of leaders in politics. Blema authored many academic publications and, most notably, two books—*Women in Power: The Personalities and Leadership Styles of Indira Gandhi, Golda Meir and Margaret Thatcher* and *Shame and Humiliation: Presidential Decision-Making on Vietnam*.

Blema also pursued a second career in psychoanalysis to complement her already flourishing professorship. She helped adults navigate depression, grief and loss, anxiety, self-esteem issues and relationship difficulties. She saw patients at her private practice and also through the Henry Kravitz Psychoanalytic Psychotherapy Clinic, which offered low-fee care to the disadvantaged.

Together, Arnold and Blema established the Steinberg Centre for Simulation and Interactive Learning at McGill University, a first-of-its-kind facility that uses medical simulation to enhance the skills of health care professionals.

Among these countless endeavours, the Steinbergs found time to build their very impressive and important art collection. This passion took them around the world to museums, galleries, collections and auctions to see, appreciate and acquire major artworks. Their interest began early in their married life in Montreal, where a close family friend had opened a gallery. Through this foundational relationship, Arnold and Blema began to appreciate and acquire works by School of Paris artists, which planted the roots of their growing collection. This interest led them to make frequent trips to France, where art galleries and museums in Paris were basking in the excitement of twentieth-century masters like Pablo Picasso, Henri Matisse, Alberto Giacometti and others. During this pivotal time for the couple and their new-found appetite for art, they acquired prints and works on paper with a modest



Blema and H. Arnold Steinberg
Photo: Owen Egan
Courtesy of McGill University

budget before looking closer to home for many of the masterpieces that have highlighted the auction market this year.

Routine trips to New York in the 1970s helped shape an important part of the extensive collection, as visits to the Museum of Modern Art, the Guggenheim and the Whitney instilled an interest in the American Colour Field school. The couple purchased superb examples by some of the greatest artists of that period, which hung proudly next to masterworks by their Canadian counterparts. It was during this time that they acquired the exceptional Bush canvas *Shaft*, which Heffel is very proud to present this fall.

With the goal of sharing their collection with the family business, over 1,500 works by young Canadian artists hung in the Steinberg offices in Quebec and Ontario by the 1980s. In total, Heffel has offered 70 works from the collection through online and live auctions in 2019.

Arnold Steinberg passed away in 2015, and Blema Steinberg in 2017. Prior to his passing, Arnold reflected, “Art has been such an enriching and important part of our lives that we don’t really think of ourselves as ‘collectors.’ We still experience the same thrill going into a museum, art gallery, or private collection as we did 50 years ago.”



36 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909–1977

Shaft

acrylic polymer on canvas, on verso signed, titled, dated April – May 1967 and inscribed *Toronto* and *Acrylic Polymer W.B.*
57 1/8 × 114 in 145.1 × 289.6cm

PROVENANCE

André Emmerich Gallery, New York
Harcus-Krakow Gallery, Boston
Collection of Blema and H. Arnold Steinberg,
acquired from the above in 1977
Estate of Blema and H. Arnold Steinberg

LITERATURE

Robert Fulford, “Bush and Hurtubise: Bigger and Better,”
The Toronto Daily Star, September 27, 1967, page 39
Emily Wasserman, “Review: Jack Bush at André Emmerich
Gallery,” *Artforum*, vol. 6, no. 3, November 1967, page 60
Kim Ness, *The Art Collection of McMaster University: European,
Canadian, American, Chinese and Japanese Paintings, Prints,
Drawings, Sculpture and Ceramics*, 1987, page 206
Paulette Gagnon and Yolande Racine, *L’œil du collectionneur*,
Musée d’art contemporain de Montréal, 1996, listed page 58

EXHIBITED

André Emmerich Gallery, New York, *Jack Bush*, September 23 –
October 19, 1967
Musée d’art contemporain de Montréal, *L’œil du collection-
neur / The Collector’s Eye*, October 18, 1996 – January 5, 1997

THE MONTREAL HOME of Blema and Arnold Steinberg was both modest and extraordinary. Their collection of Colour Field art was based on connoisseurship, but the couple’s attitude when arranging and engaging with their collection remained highly personal and unassuming. They surrounded themselves with what they loved, and the result was a veritable hug of glowing colour and feeling in every room. Morris Louis greeted you at the entrance and Helen Frankenthaler commanded the sitting room (true to form in art and life). Upstairs, Jack Bush’s *Shaft* spoke to Kenneth Noland across the room.

The best private collections offer so many curatorial impossibilities—that is to say, a presentation of art that rarely, if ever, comes together so intimately in public spaces. It is no surprise that *Shaft* was featured in an exhibition titled *L’œil du collectionneur / The Collector’s Eye* at the Musée d’art contemporain de Montréal (1996 to 1997). Blema and Arnold Steinberg’s names appeared together in “The Top 200 Collectors” list in *ARTnews* every year from 1998 through 2014, a major feat since the list is global in its consideration of top art collectors. The Steinberg collection allowed Bush to be seen under the same roof with Mark Rothko, as well as with a rare collection of monochrome Chinese ceramics from the Song and Qing dynasties. Colour was palpable in the Steinberg home. It is not at all surprising that the Steinbergs enthusiastically collected paintings by Bush. The artist’s sense of colour is incomparable in Canada and deeply respected abroad by his peers.

Strong and vibrant hues marched across many of Bush’s canvases in 1967, and some of the best of his striped paintings, including *Shaft*, were shown in a solo exhibition simply titled *Jack Bush* at the André Emmerich Gallery in New York City in the fall of 1967. In reviewing that show, Robert Fulford used the phrase “Violence contained within outward serenity” to describe Bush’s striped paintings like this one. The three diagonal stripes in *Shaft*—red, yellow and green—are of equal thickness, while the vertical stripes to the left and the horizontal stripes to the right appear in varying thicknesses. The contrast makes the central triple diagonal command a sense of strength and, significantly, an implied rather than actual depth.

Emily Wasserman, reviewing the same exhibition for *Artforum*, responded to the striped paintings by Bush by stating:

Usually, saturation is so even that any contrasting effects are dulled by the uniformity of application and value. Likewise, there seems to be a sort of indiscriminate scattering of the colors. There is very little rhythm or pattern to their distribution within one canvas, and if chromatic juxtapositions are optically vibrant, one feels that this is more fortuitous than specifically designed.

The above observation perfectly describes the difference between Bush’s bands of colour and Guido Molinari’s, for example. Bush’s stripes, however strict they may appear at first glance, are deeply felt; that is, the choice of colours is ad lib (chosen according to what he found appealing in the moment). He did not execute dead-straight lines; instead they waver, they bleed, and they randomly touch and dare not to touch each other. Bush’s stripes are not hard-edged. Writing on another 1967 striped painting—*White Shaft*, in the collection of the McMaster Museum of Art, McMaster University (gift of Edwin L. Stringer)—Kim Ness agreed that Bush’s stacked stripes, which coincided with his new dedication to water-based acrylic paints, were not stiffly calculated: “The new medium and strict formalization did not cause a rigidity in approach. The pigment is evenly applied but this surface maintains a liveliness. Colour divisions are not mathematically precise but retain an intuitive line.”

While intuition dominated the execution of *Shaft*, there may be some deliberate play or experiment in the artist’s choice to deploy four different shades of green in one strictly abstract painting. This may be what keeps our eye forever interested in his stripes, therefore giving the experience of viewing the painting some longevity—in process and appeal. *Shaft* is more than 50 years old and yet it appears as fresh as ever and completely contemporary.

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

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

ESTIMATE: \$350,000 – 550,000



37 Kenneth Campbell Lochhead

ASA OC R5 1926 – 2006

Regal Salute

acrylic on canvas, on verso signed,
titled and dated 1967
68 × 144 in, 172.7 × 365.8 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

“Joan Murray Interviews Kenneth Lochhead: Selections from
a Tape-Recorded Interview in Ottawa, November 1977,”
Artsmagazine, vol. 9, no. 37, March / April 1978, page 47

KENNETH LOCHHEAD WAS a member of the Regina Five. In 1950 he was appointed director of the School of Art at the University of Saskatchewan’s Regina campus, and in 1955 he initiated the Emma Lake Artists’ Workshops, which brought about a

renaissance in Saskatchewan art. At the Emma Lake workshop of 1962, Lochhead met American critic and influential modernist Clement Greenberg, and his discussions with Greenberg about the work of the New York school, particularly by Morris Louis, Kenneth Noland and Jules Olitski, had a decisive effect on him. This triggered his first series of colour-field paintings in 1962 and 1963. By the second half of the 1960s he was creating works such as this large-scale painting, with a strong emphasis on large areas of colour and the use of simplified geometric form, here with freehand edges focused on one corner, echoing the framing edge. Lochhead stated: “I would play with colours, hots and cools and greys ... I painted according to the relation established between the width of the band of colour and the space between it and its neighbor colours. It was that simple.” Simple, maybe, but in *Regal Salute*, stunning in its effect.

ESTIMATE: \$35,000 – 45,000

38 William (Bill) Pehudoff

OC RCA 1918 – 2013

Blue Symphony

acrylic on canvas, on verso signed
and titled, circa 1964
48 x 23 ¾ in, 121.9 x 60.3 cm

PROVENANCE

Collection of Frederick Mendel,
Saskatoon
By descent to the present Private
Collection, Saskatoon

WILLIAM PEREHUDOFF, a prominent abstract painter in Saskatchewan, had an early connection to the Emma Lake Artists' Workshops. He and his wife, painter Dorothy Knowles, had a cabin nearby, and Pehudoff attended workshops between 1957 and 1968. Well-known American modernist painters and the critic Clement Greenberg taught there, strongly contributing to the development of abstract painting on the Prairies. Pehudoff was already painting abstractly, and he connected in the 1962 workshop with Greenberg and the 1963 workshop with Kenneth Noland. Pehudoff was passionately concerned with colour, and thus found commonality in Noland's work. Exposure to artists and critics of international repute, who appreciated what he was doing, made Pehudoff more ambitious and confident. Strong and self-assured, *Blue Symphony* embodies this confidence. Its rich, softly modulated cobalt colour field is contrasted with stripes in vibrant tones of orange, yellow and red. Placed on the diagonal and running off the edge of the canvas, these ragged-edged stripes are bold and animated.

The previous collector of this fine Pehudoff painting was Frederick Mendel, a refugee from Nazi Germany who founded Intercontinental Packers in Saskatoon, and who endowed the Mendel Art Gallery in 1960.

Included with this lot are five publications: *The Mendel Collection*, Saskatoon Art Centre, 1949; *The Frederick S. Mendel Collection*, Winnipeg Art Gallery, 1955; Eva Miller, *The Mendel Collection*, Mendel Art Gallery, 1964; Nancy Tousley, *William Pehudoff*, Mendel Art Gallery, 1994; and Karen Wilkin et al., *The Optimism of Colour: William Pehudoff, A Retrospective*, Mendel Art Gallery, 2010.

ESTIMATE: \$25,000 – 35,000





39 Barbara Hepworth

1903 – 1975 British

Maquette for Dual Form

bronze sculpture with brown and green patina, signed, editioned 7/9, dated 1966 and stamped with the foundry mark Morris Singer FOUNDERS LONDON
20 ¼ × 14 ½ × 7 in, 51.4 × 36.8 × 17.8 cm

PROVENANCE

Laing Galleries, Toronto, July 1966
John MacAulay, Winnipeg, December 1966
Sold sale of Sotheby's London, December 3, 1986, lot 342
Private Collection, Toronto

LITERATURE

Alan Bowness, editor, *The Complete Sculpture of Barbara Hepworth, 1960–69*, 1971, page 40, no. 397, another cast illustrated page 41
Sophie Bowness, *Barbara Hepworth: The Plasters, The Gift to Wakefield, Farnham*, 2011, reproduction of the plaster for this work, pages 142 and 143, catalogue #24
Barbara Hepworth, [Hepworth Estate], "Quotations from Barbara Hepworth's Writings," <http://barbarahepworth.org.uk/texts>, accessed August 23, 2019

BARBARA HEPWORTH WAS a masterful, internationally acclaimed sculptor when she began to make bronzes in the late 1950s. *Maquette for Dual Form*—and the seven large, public iterations of *Dual Form* that it both anticipates and echoes—are exemplary of her sensitivity and accomplishment in this definitive three-dimensional medium. *Maquette for Dual Form* is not a study or preparatory work. Always articulate about her working methods, Hepworth stated in 1963: "I rarely make a maquette. They are essential when working for an architect or a commission; but I always find that a good maquette, in the sense of being accurate, is an unpleasing object; whereas an exciting small sculpture is necessarily very different from the ultimate large one—but more stimulating." As she emphasizes, the difference here is one of scale, not of medium, process or priority: she purposefully made commanding public versions of *Dual Form* and the intimate, even domestic analogue that we see here.

Maquette for Dual Form is indeed an "exciting small sculpture," one with a connection to Canada: one of its nine castings was shown in the British pavilion at Expo 67 in Montreal. Tactile in its organic brown and green patina, its appeal also stems from the variety of imbricated oval forms that we see. "I have always been interested in oval or ovoid shapes," Hepworth said in 1944.

"Gradually my interest grew in more abstract values—the weight, poise, and curvature of the ovoid as a basic form. The carving and piercing of such a form seems to open up an infinite variety of continuous curves in the third dimension, changing in accordance with the contours of the original ovoid and with the degree of penetration of the material. Here is sufficient field for exploration to last a lifetime."

While her reference to this passion lasting for a lifetime is likely about the inspiration of the oval to her creative work, it also applies to our ongoing engagement with this piece. We are encouraged to perceive multiple ovals in a dynamic relationship by Hepworth's placement of the sculpture on a slight diagonal on its base, and by the subtle changes in these forms, not only in



the size and depth of incisions, but in their degree of geometrical regularity. For example, the overall ovoid form is squared on the bottom, whereas the next oval opening as we move towards the centre is squared on the top. This variation on a theme is underscored by the always visible comparison between brown and green surfaces.

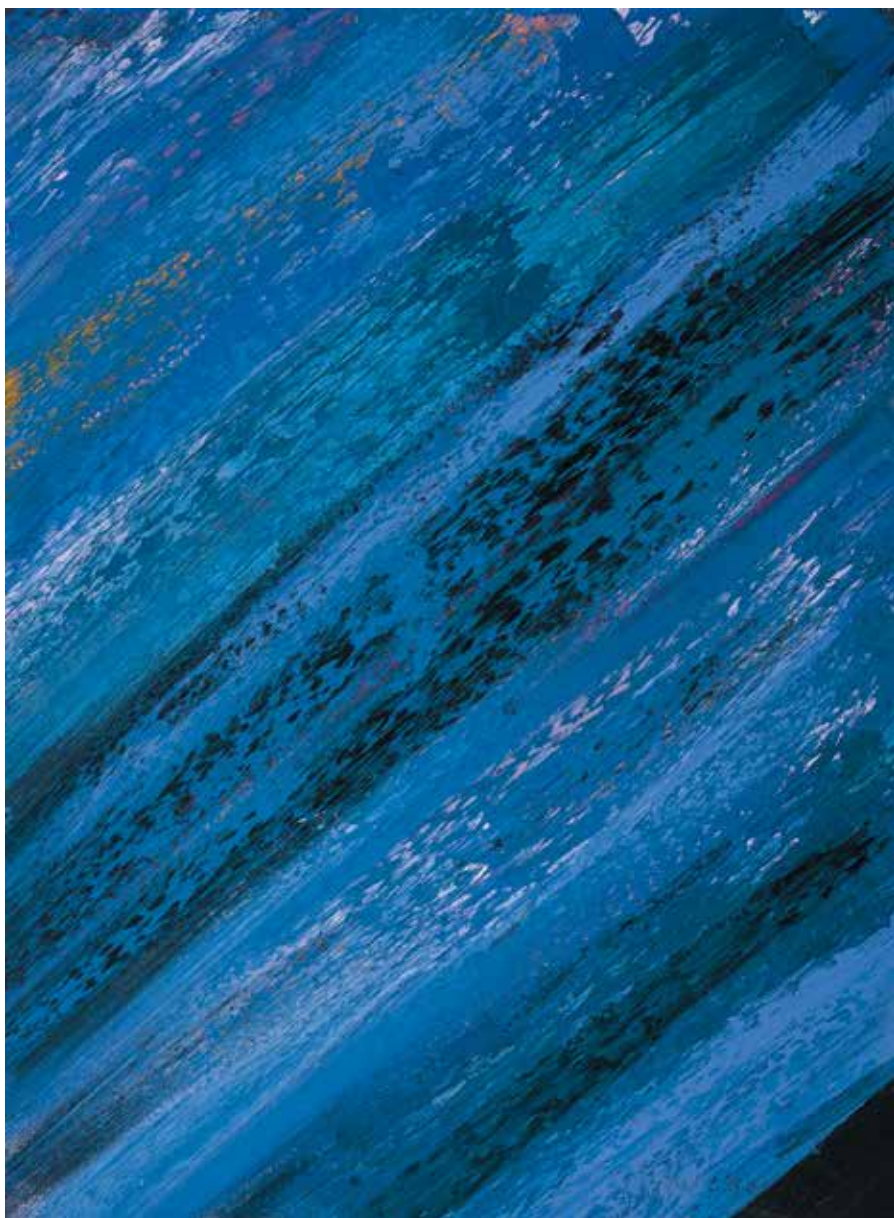
Formal relationships of this sort were important to Hepworth and are important to our pleasure in her work, but they were not her ultimate goal. "There must be a perfect unity between the idea, the substance and the dimension: this unity gives scale..." she wrote in the 1930s. "Vitality is not a physical, organic attribute of sculpture—it is a spiritual inner life."

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the 60s*, for contributing the above essay.

A cast of the large bronze *Dual Form* is situated outside of Guildhall in St. Ives. It was given to the town as a gift from the artist to mark the conferment of the Honorary Freedom of the Borough of St. Ives. The plaster for this work is in The Hepworth Wakefield in Yorkshire, England.

We thank Sophie Bowness, PhD, for providing information in preparing this catalogue entry. Bowness is preparing the revised catalogue raisonné of Hepworth's sculpture, in which this work is included as BH 397 cast 7.

ESTIMATE: \$500,000 – 700,000



40 **Jean-Paul Armand Mousseau**

AANFM AUTO CAS QMG 1927 – 1991

Sans titre

oil on canvas, signed and dated 1963
40 x 30 in, 101.6 x 76.2 cm

PROVENANCE

Private Collection, Quebec

SANS TITRE, AN exciting display of complex, layered colours, represents Jean-Paul Mousseau's unique and expressive approach to abstraction. Using broad gestural strokes, Mousseau has scraped and marbled his paints into a spirited display of intense brushwork. Intricate veils of varying shades of blue shimmer over black, white, orange, lavender, red and soft pink strokes that appear in the background. The result is undeniably liberated and expressive, enveloping the viewer with its richly painted surface.

Executed in 1963, this work dates from a vital period in Mousseau's career. From the second half of the 1950s, his interest in the social aspect of art grew. He turned towards the applied arts, such as resin and fibreglass light fixtures, theatre set design and costumes, and, most importantly, public art integrated into architecture. In the early 1960s, he worked on major public art projects, including the mural for the Hydro-Québec headquarters and the ceramic murals in the Peel subway station in Montreal. Mousseau was also a signatory of the manifesto *Refus global* and was the youngest member of the groundbreaking Automatist group.

ESTIMATE: \$12,000 – 16,000

41 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

Morning Mist

oil on board, signed and dated 1951 and on verso signed, titled and titled *Mist* on a label, dated and inscribed *Toronto* and *B11*
31 × 24 in, 78.7 × 61 cm

PROVENANCE

Christopher Cutts Gallery, Toronto
Private Collection, Toronto

LITERATURE

Richard William Hill, *Kazuo Nakamura: A Human Measure*, Art Gallery of Ontario, 2004, pages 8 and 9

FOR KAZUO NAKAMURA, who became a founding member of Painters Eleven in 1953, the early 1950s was an influential phase in which he refined fundamental aspects of his artistic process. Nakamura was taking inspiration simultaneously from science, mathematics and Abstract Expressionism, while an appreciation for the landscape tradition and natural world were deeply rooted within him. A precursor to his *Inner Structure* paintings, *Morning Mist* is a sparkling jewel of a painting that heralds this new chapter for Nakamura. Richard Hill wrote, “The most celebrated works from this period are his reductive, often bi-coloured or mono-coloured abstract paintings. These include his *Inner Structure* works, which are usually loosely ordered collections of dark calligraphic markings against an airy ‘Prussian’ blue surface.” The artist would later recall that “he felt a sense of affinity to his *Inner Structure* and monochrome string paintings upon seeing scientific photographs of sub-atomic particle tracings.” *Morning Mist* pays homage to landscape, as referenced through the title and the artist’s use of colour, while at the same time signals his allegiance to abstraction through his delicately patterned, calligraphic lines.

ESTIMATE: \$25,000 – 35,000



42 Alexander Colville

PC CC 1920 – 2013

Studio

acrylic polymer emulsion on board, on verso
signed, titled and dated 2000
26 x 13 in, 66 x 33 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

Tom Smart, *Alex Colville: Return*, Art Gallery of Nova Scotia, 2003, reproduced page 125
Andrew Hunter, editor, *Colville*, Art Gallery of Ontario, 2014, reproduced page 140, listed page 146; *Target Pistol and Man* reproduced page 41

EXHIBITED

Art Gallery of Nova Scotia, Halifax, *Alex Colville: Return, Prints and Drawings 1994 – 2002*, September 27 – November 30, 2003, traveling in 2003 – 2005 to the Beaverbrook Art Gallery, Fredericton; Museum London, Ontario; University of Toronto Art Centre; Edmonton Art Gallery; and Mendel Art Gallery, Saskatoon
Art Gallery of Ontario, Toronto, *Colville*, August 23, 2014 – January 4, 2015, traveling to the National Gallery of Canada, Ottawa, April 24 – September 7, 2015
Art Gallery of Nova Scotia, extended loan

IT IS NATURAL to think that we understand the work of Alex Colville, one of the most successful and venerated of Canadian artists. His hallmark domestic and regional images are immediately recognizable because of their transparent, realist style and their familiar subject matter. He famously depicted what he knew best: his wife Rhoda, their pets and other animals, and his beloved adopted home landscape around Wolfville, Nova Scotia. Not only is his art laudably accessible, but Colville also enjoyed an increasingly high public profile from the 1950s until his death in 2013. His work has been widely collected by public institutions. It was frequently seen in major exhibitions across Canada, including a full survey initiated by the Art Gallery of Ontario in 1983 that traveled in Canada and to Germany, a celebratory exhibition at the National Gallery of Canada in 2000 to mark his eightieth birthday, and a posthumous retrospective at the Art Gallery of Ontario in 2014, which included over 100 works, including this important painting. Much more than most artists in Canada, Colville's work has been discussed in monographs, catalogues and exhibition reviews.

Colville's powerful *Studio* is an arresting, courageous and complex self-portrait in its own right; it should also make us look anew at Colville's oeuvre as a whole and perhaps recast what we

think we know about his art. The laconic title of this full-length painting should alert us to the complexity of the image. Clearly this is a self-portrait of an aging Colville, observed with an unflinching honesty characteristic of those "old masters" whose ability to work into later life he so admired, especially Titian. We can see that Colville confronts himself, by including the prominent scar from recent heart surgery. But his work is often more enigmatic than its ready readings have suggested.

How do we square the fact that this image is called *Studio*? Colville was not falsely modest in his life, but not one to draw attention to his own psyche either, and true self-portraits are rare in his long career. He often used himself as a model in paintings without masking his identity, but the explicit concentration of a self-portrait was unusual. The only precedent for the intensity of *Studio* is *Target Pistol and Man*, 1980, his famously direct and potentially disturbing self-portrait in which the weapon mentioned in the title is close to hand. Again, Colville did not call this a self-portrait, and again, it was set in his studio. Like *Studio*, it marks a milestone, since it was painted when he was 60.

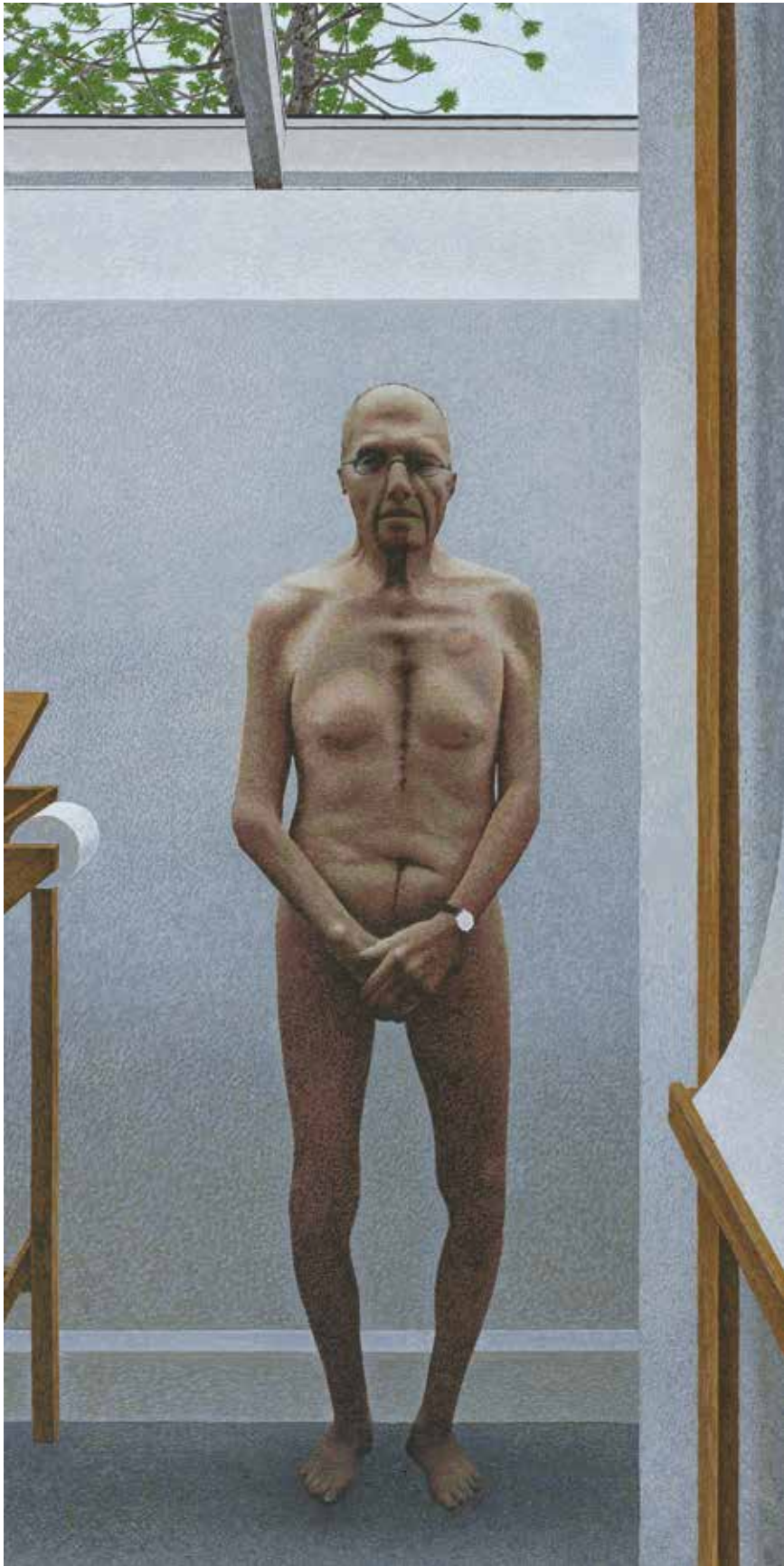
For the ever-exact Colville, *Target Pistol and Man* saw him frankly assess himself as an artist compelled by precision in and beyond the studio. This is why he took up target shooting. Partially deflecting attention from himself with the title *Studio*, Colville characteristically constructs an existential situation to ponder—his relationship to his studio and to art at 80, when his body is compromised. The studio is a consoling place for Colville even in this stark painting. He once told me that he became anxious after finishing each of his many paintings because he wondered if he would ever have another good idea again, or ever be able to repeat the performance. In *Studio*, that anxiety has been transferred to his body. The familiar space and routines are a support—there is creativity and control here.

Colville's nakedness in this work is accentuated by his wristwatch, which is, of course, also an allusion to passing time. The precise, geometrical confines of the studio may regulate the daily routines of creativity, which Colville knows construes a temporary fix for us all. Yet regeneration is included in *Studio* in a way we might at first not notice, focused as we inevitably are on Colville's self-image. Through the studio skylight at the top, we see the intricate knot of a conifer's branches and needles. The random patterns and vibrant green of this tree stand in sharp—but optimistic—contrast to the sombre colouration of the man and his rectilinear architectural surroundings. *Studio* can be read as an allegory of the lasting potency of artistic creation.

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

This work is in the original frame made by Colville.

ESTIMATE: \$600,000 – 800,000





43 Christopher Pratt

ARCA CSGA OC 1935 –

The Trunk

oil on board, signed and dated 1980 and on verso signed, titled and dated October 1979 – October 1980
36 ½ × 42 in, 92.7 × 106.7 cm

PROVENANCE

Marlborough-Godard, Toronto
Private Collection, Toronto

LITERATURE

Ann Johnston, “A Brooding Vision,” *Maclean’s*, September 21, 1981, <https://archive.macleans.ca/article/1981/9/21/a-brooding-vision#!&pid=36>, accessed June 12, 2019
David P. Silcox and Meriké Weiler, *Christopher Pratt*, 1982, page 22, reproduced page 166
Joyce Zemans, *Christopher Pratt*, Vancouver Art Gallery, 1986, page 28, reproduced page 29 and listed page 92
Josée Drouin-Brisebois, *Christopher Pratt: All My Own Work*, National Gallery of Canada, 2005, page 94, reproduced page 61
Tom Smart, *Christopher Pratt: Six Decades*, Art Gallery of Sudbury, 2013, page 72, reproduced page 73

EXHIBITED

Vancouver Art Gallery, *Christopher Pratt*, November 23, 1985 – January 26, 1986, traveling in 1986 to the Art Gallery of Ontario, Toronto; Memorial University Gallery, St. John’s; and Dalhousie Art Gallery, Halifax

CHRISTOPHER PRATT WAS born in Newfoundland, and he was formed by two educational experiences. In 1953 he went to Mount Allison University in New Brunswick, entering into pre-med. However, the university had a dynamic art school, and three core teachers—Alex Colville, Ted Pulford and Lawren P. Harris—were generating excitement with their espousal of realism. Pratt monitored art classes there before formally entering the faculty of art. He cites Harris rather than Colville as an influence, and he found inspiration in the work of Canadian artists Jean Paul Lemieux and LeMoine FitzGerald and American artist Edward Hopper. In 1957 he attended the Glasgow School of Art, where he received fine training in design and the technical aspects of drawing and painting.

Pratt has lived and worked nearly all his life in Newfoundland, in the village of St. Catherine’s at Salmonier, on the Avalon Peninsula. Where he lives is highly significant to him and informs his art. Pratt likes the fact that so much of the country is open and

you can see for great distances, something he dwells on in his landscapes.

His interiors are characteristically stark and contained. Josée Drouin-Brisebois related that, when asked about his interiors, Pratt stated: “I don’t find them empty. The spaces aren’t empty because I am there . . .” Pratt also related this to his childhood—there were not a lot of furnishings in his family’s house, and he remembers the rooms primarily as spaces. What truly interests him in his interiors is, in his words, “the sense of space itself, the enclosure. It became a private space . . .”

The Trunk is an extraordinary and important work by Pratt. It is one of a three-part series, along with *Bed and Blind*, *Dresser and Dark Window*—a trilogy that is about “the window as an altar-piece.” Joyce Zemans wrote: “Within Pratt’s oneiric house stand the chests and trunks of memory. Images of secrecy, they connect us with the daydreams of intimacy. By the time he painted *Young Girl with Sea Shells* in 1965, Pratt had discovered that no detailed description can adequately convey these daydreams, so the secrets of his trunks and chests are never revealed.”

In *The Trunk*, the window is a threshold to the expansive landscape of Newfoundland outside. But more significantly, the window lets light in. The trunk is empty and open, and as it is close to the window, it becomes a receptacle for the light coming through it. What is the presence here, and what is the absence? We see a single object in an unembellished room without furniture, with nothing on the walls. The trunk can symbolize travel or the storage of personal possessions and mementos, but this room and the object in it contain little evidence of the people and their life—therein the absence. The light is the presence—it is the only thing contained by the trunk, which lays open to receive it. It is the enigma contained in the image. Again, consider Pratt’s statement, “The spaces aren’t empty because I am there . . .”

Rather than defining specifics, Pratt is drawing on a range of experiences from throughout his life, and he seeks generality and ambiguity. Pratt creates a world that is the projection of his mind, of recovered memories of the past, which are not necessarily tied to any actual event. There is often not a feeling of a specific year, time of day or season, because as he stated, “If a painting has no time, it has all time.”

Technically, *The Trunk* is a finely wrought image. Pratt is a virtuoso of the precise realist technique that he used in the depiction of this scene. But more than that, *The Trunk* is infused with an atmosphere of reverence. Profoundly calm and aware, this image, so simple and yet so mysterious, embodies the “magic” of Pratt’s realism.

ESTIMATE: \$100,000 – 150,000



44 Alexander Colville

PC CC 1920 – 2013

January

acrylic polymer emulsion on paper, titled
and on verso titled, dated 1974 and inscribed
by Alex Colville / acrylic polymer emulsion
7 7/8 x 7 7/8 in, 20 x 20 cm

PROVENANCE

Douglas Udell Gallery, Edmonton/Vancouver
A.K. Prakash & Associates, Toronto
Private Collection, Toronto

LITERATURE

David Burnett, *Colville*, Art Gallery of Ontario, 1983,
the print from this work reproduced page 8
David Burnett, *Alex Colville: Prints*, 1985, the print
from this work reproduced page 18
Mark A. Cheetham, *Alex Colville: The Observer Observed*,
1994, page 96

JANUARY IS THE original painting that Alex Colville subsequently developed into one of 12 “labours” of the months of the year and reproduced in a limited series titled *A Book of Hours, Labours of the Months* in 1979. Always thoughtful and purposeful, he explained his motivations in the notes to this portfolio: “In 1971, someone suggested that I do a series of paintings for reproduction in a desk diary. I decided that I would like to do twelve little paintings—one for each month. I wanted to continue the medieval tradition of *Books of Hours* and *Labours of the Months*... What seems important is that the idea for a particular month should have the kind of significance for the artist which enables him, one might say propels him, to make an image which is substantial enough, coherent enough, to be received by the viewer as a valid concept of the month even if, to the viewer, that particular image seems at first strange or incongruous.”

The labour for January shows a man working in a fruit tree, pruning it in the off-season. We notice that this tree is one of many in an orchard. What we might not register at first is the orange saw the man uses, yet its frame is the only straight line amidst a welter of natural forms. Winter pruning is specific to areas such as the Annapolis Valley in Nova Scotia where Colville lived, where fruit trees are abundant. While this activity may not be something many of us do, typically for Colville, the image is, as he planned, also legible enough for us to generalize and thus to identify with as a distinctly seasonal activity.

The image is visibly complex yet conceptually direct; in his terms, “coherent.” Although the worker might remind us of Colville himself, self-portraiture was something he rarely did. Especially given the need for the image to typify a month, then, we must be careful not to read in too much biography.

Colville was always self-effacing in person and in his paintings; we might well see more than what he called coherence in *January*. Here and throughout his much-loved oeuvre, he not only depicted everyday activities in their almost spiritual grace



Image of this lot showing the full margins
The dimensions of the paper sheet are 10 1/4 x 8 3/4 inches

and dignity, but articulated a philosophy of the ordinary as extraordinary. This image suggests that what happens daily in our immediate familial and physical surroundings, including work, is what is important. These facts are all around us; the precision of Colville’s technique and his images’ often uncanny stillness help us to see more profoundly what we often ignore. “People in the arts have something in common with philosophers,” he has said. Both seek “the meaning of life, the essential.” We derive more from his paintings than we see.

While general enough to stand for a month, *January* is formally and visually arresting. The nearest tree’s “limbs” are cognate with those of the man; they offer both handholds and challenges to the worker. His obvious dexterity overcomes what might otherwise be a fraught situation, suggesting both a mastery of and harmony with domesticated nature that we may extrapolate beyond this seasonal context into an ideal of husbandry, coexistence and responsibility, “labours” in which Colville firmly believed.

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

ESTIMATE: \$125,000 – 175,000



45 Karel Appel

1921 – 2006 Dutch

Comme les planètes

oil on canvas, signed and dated 1959 and on verso titled on the Sotheby's auction label and inscribed variously
51 x 76 ¾ in, 129.5 x 194.9 cm

PROVENANCE

Gimpel Fils Gallery, London
Lord Balniel, London
Sale of *Contemporary Art*, Christie's London,
December 5, 1991, lot 8
Stephen Mazoh, New York
Private Collection, New York
Sale of *Contemporary Art, Part II*, Sotheby's New York,
May 3, 1995, lot 297
Private Collection, Vancouver
By descent to the present Private Estate, Vancouver

EXHIBITED

Gimpel Fils Gallery, London, *Karel Appel*, 1959,
catalogue #14

KAREL APPEL'S POWERFUL and joyous painting is especially pertinent in 2019, when many of us are reflecting on the fiftieth anniversary of the moon landing. His painting is, of course, earlier and less specific. *Comme les planètes* evokes the churning, chaotic creativity of planetary formation in general. In thematizing and redeploying primordial energy, Appel extends what is nothing less than a founding sub-genre of European abstract art: stimulation from and even analogies with the productive forces of the cosmos. In this view, abstract painting *is* creation; it does not need to represent or mimic anything. This inspiration is strong in abstract art's earliest paintings, whether Swedish mystic Hilma af Klint's *Primordial Chaos, No. 16*, 1906–1907, or the Czech pioneer of abstraction František Kupka's *Cosmic Spring 1* of 1913–1914.

Appel's abstraction may allude to the heritage of what was, even in the late 1950s, still the most radical type of painting. But both its appearance and purpose diverge from the spiritual,

transcendent goals for art that Kupka, af Klint and many other artists held. Where their paintings ultimately sought a reality beyond any material art form—something ineffable and invisible—Appel's canvas insists that we stay with what he so dramatically applied to his surface, no matter what its implications.

Appel was the most prominent Dutch member of the post-World War II group of abstract artists who took the name CoBrA, a compression of the first letters of their native cities: Copenhagen, Brussels and Amsterdam. In ways analogous with American Abstract Expressionism and aspects of Automatism in Quebec, Appel and CoBrA sought a liberatory art, one no longer contained by the extreme censorship and persecution of mid-twentieth-century European fascism. The restrictions imposed by World War II and the conventions of earlier art in the European tradition—including its abstract, spiritual aspirations—were to be broken. Instead, CoBrA artists hunted authenticity and direct expression in the “art” of children, and what were then seen as “primitive” peoples' art and crafts.

Comme les planètes, however, is neither childish nor primitive in a pejorative sense, but neither is it founded on empirical study or science. It is a direct, ultimately inner vision of cosmic dynamism. Its swirls, punctuations, stops and starts are painted quickly, heavily, even aggressively. Always in motion, it remains balanced in colour, texture and form. Searing oranges and yellows both coagulate and fly apart in this framed cosmic vision. They form balls of fire that are distributed in flecks in the adjacent tumbling black, grey and white forms. *Comme les planètes* shows Appel at the height of his achievement and international recognition (he was a prizewinner at the *Venice Biennale* in 1954, for example). Passionately offering an alternative to both the three-dimensional space of Cubism and the transcendent tendencies of much abstract painting, the work pulls our attention into its self-sufficient vortex.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting*, for contributing the above essay.

ESTIMATE: \$250,000 – 350,000

46 General Idea

1969 – 1994

Untitled (Ziggurat Painting #1)

acrylic on canvas, on verso signed General Idea on the tacking margin of the stretched canvas and dated 1968
106 x 72 in, 269.2 x 182.9 cm

PROVENANCE

By descent within the family of Felix Partz, a member of the General Idea collective, Winnipeg

LITERATURE

John Bentley Mays, "Hot Pink Pyramids: Antiques of the 60's,"

The Globe and Mail, September 18, 1982, page E15

General Idea and Jan Debbaut, *General Idea 1968 – 1984*,

Stedelijk Van Abbemuseum, 1984, page 25

John Bentley Mays, "The Power of the Brushstroke Continues,"

The Globe and Mail, January 1, 1991, page C3

Denise Leclerc and Pierre Dessureault, *The 60s in Canada*,

National Gallery of Canada, 2005, page 82

AA Bronson, *Ziggurat: General Idea 1968 – 1994*, 2017, page 7

THE INTERNATIONALLY CELEBRATED Canadian collaborative General Idea (active 1969 to 1994) was composed of AA Bronson (b. Michael Tims, Vancouver, 1946); Felix Partz (b. Ronald Gabe, Winnipeg, 1945, d. Toronto, 1994); and Jorge Zontal (b. Slobodan Saia-Levi, Parma, 1944, d. Toronto, 1994). Together they produced a powerful body of work ranging from video to performance, painting, sculpture, installations, public interventions, magazines and an array of editions and multiples.

Each separately gravitated to the counter-cultural underground in Toronto in summer 1969, and soon began living and working together. Initially they were active in Rochdale College's adjunct Theatre Passe Muraille, producing a number of set designs and their own performance work. In the beginning they were less a troika, but a fluid, amorphous cultural "happening," in the parlance of the 1960s, part of a veritable army of collaborators. By the mid-1970s Bronson, Partz and Zontal had established themselves as General Idea, a three-man collaborative who stated, "Our three sets of eyes perform a single point of view."

The focus of General Idea's early seminal work was an exploration of how the artist, the creative process and the art industry—i.e., the museum, the media and critical inquiry—interact to create "culture." To explore these they created a labyrinthine fictional narrative: Miss General Idea, then The 1984 Miss General Idea Pageant and The 1984 Miss General Idea Pavillion, centred on the construct of the beauty pageant as a simulacrum and critique of the art world. That extraordinary narrative defined their work from 1971 to 1977, during which they created installations, performances and video/audio works. In 1977, General Idea destroyed their Pavillion and from roughly 1979 to 1985, they effectively became archaeologists searching the ruins for artifacts. Their work then focused on the object, and the performance dimension vanished.

By 1987 General Idea shifted its focus to the AIDS epidemic. Appropriating Robert Indiana's iconic painting *LOVE* (1966), General Idea created an AIDS logo and began a publicity campaign for the previously unmentionable disease, producing paintings, installations, public interventions and more, until General Idea's

dissolution after the deaths of Partz and Zontal from AIDS in 1994. Since then, AA Bronson has worked as a solo artist.

Untitled (Ziggurat Painting #1) is a rare important early work, painted in 1968 by Gabe (Partz) in Winnipeg, before he actually met his partners. Like the seven others in the series, this historically significant painting consists of interlocking ziggurat motifs, each identical, which together fill the field, leaving no background. It uses four flat colours, placed so that no two ziggurats of the same colour are adjacent to each other. One of those colours is unprimed unpainted canvas; a second is a standard artists' acrylic; a third is a fluorescent acrylic; the fourth is a designer house paint, a special line of latex paint of more intense colours that most manufacturers were producing at the time for more design-conscious clients. Bronson explains the genesis of the idea: "Whether it was the stepped structures of Mesopotamia and Egypt or the woven intricacies of tribal carpets is unclear; but the pattern had established itself in his mind."

Bronson also recounts that from 1973 onwards the ziggurat motif was "woven into the fabric of much that we did together and so we decided at a later date [1982] to claim the series as General Idea paintings, although they were executed immediately before we actually began together. At that point we named each painting after one of the 'female' characters in our ongoing semi-fictional narrative." The ziggurat motif was also incorporated as a patterned decoration in The 1984 Miss General Idea Pavillion, "massing studies" for the fictional structure as realized in the *V.B. Gown Series* (1975) and as the overall ground plan for the Pavillion itself, as outlined in *The Ruins of the 1984 Miss General Idea Pavillion* (1977).

The titled paintings were first shown unstretched, pinned to the walls, in *Ziggurat Paintings 1968 – 69* at Carmen Lamanna Gallery, Toronto, in 1982. Art critic John Bentley Mays wrote that "these six canvases are proof that the perversity and arrogance, arch mannerism and attention to history and architecture were in the work of General Idea right at the obscure outset," and "best read as burlesques of the dead serious minimalist and hard edge painting of the late 60s." In this titled group, *Mimi* is Mimi Paige, Miss General Idea 1968; *Granada* is Granada Gazelle, Miss General Idea 1969; *Carmen*, titled for dealer Carmen Lamanna (all collection of Art Gallery of Ontario); *Honey* is Honey Novick, Miss General Idea 1970; *Marcel* is Michael Morris, Miss General Idea 1971 (both private collection, Toronto); *Pascal* is Stuart Murray, who performed as the "chanteuse" in *The 1971 Miss General Idea Pageant* (National Gallery of Canada).

In 1986, General Idea revisited the ziggurat motif in *1968 General Idea Series* and *1968 General Idea Shaped Ziggurat Paintings Series*, which were based on Gabe's initial 1968 drawings. New York's Museum of Modern Art acquired *Untitled (Ziggurat Painting #2)* in 2018.

We thank Fern Bayer, guest curator for and author of *The Search for the Spirit: General Idea 1968 – 1975*, Art Gallery of Ontario, 1997 – 1998, and of *Catalogue Raisonné, Editions 1967 – 1995*, included in the book *General Idea Editions: 1967 – 1995* by Barbara Fischer, for contributing the above essay.

Untitled (Ziggurat Painting #1) will be included in Bayer's forthcoming publication, *General Idea Catalogue Raisonné of Works 1967 – 1995*.

ESTIMATE: \$70,000 – 90,000





47 Fernand Leduc

AANFM AUTO CAS LP QMG 1916 – 2014

Passages gris, violet-jaune

oil on canvas, signed and dated 1969 and on verso signed, initialed, titled, dated and inscribed *AIX/H69/4OF*
32 x 39 ¼ in, 81.3 x 99.7 cm

PROVENANCE

Private Collection, Quebec

LITERATURE

Jean-Pierre Duquette, *Fernand Leduc de 1943 à 1985*,
Musée des Beaux-Arts de Chartres, 1985, page 37

EXHIBITED

Musée des Beaux-Arts de Chartres, France, *Fernand Leduc de 1943 à 1985*, June 22 – September 15, 1985, traveling in 1985 – 1986 to the Musée du Nouveau Monde de La Rochelle, France

It is most important to reach the highest level of intensity with the simplest means. I'm looking for the most intense colour so as to trigger the densest response and attain the

strongest dynamism possible. Rapport is the existing element... Shape and colour must interact in such a way that both equally contribute to create a dynamic force.

—FERNAND LEDUC

PASSAGES GRIS, VIOLET-JAUNE is a pristine example from one of Fernand Leduc's important bodies of work, *Passages*, which he produced from 1967 to 1969. It embodies the key elements of his works from this period. In the early 1960s, Leduc's straight lines disappeared to make room for softer and more organic shapes. Later, in 1964 and 1965, he undertook a study of the interaction of colours with his series *Chromatismes*, in which he would juxtapose flat planes of two different colours. These experimentations grew more and more complex in his *Passages* series, through the introduction of a third, fourth and sometimes fifth colour. Here, curving shapes with smooth edges are juxtaposed. Bright yellow and green accents vibrate against aubergine, lavender and evergreen sinuous forms, creating a work that transcends the simplicity of its composition.

ESTIMATE: \$25,000 – 35,000



48 Gershon Iskowitz

CSGA RCA 1921 – 1988

Summer 77 #5

oil on canvas, on verso signed, titled, dated 1977 and stamped with the Gershon Iskowitz Foundation Inventory stamp #B61
70 x 78 in, 177.8 x 198.1 cm

PROVENANCE

Estate of the Artist
Gershon Iskowitz Foundation, Toronto

LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982,
page 148

WITH THE CURRENT international immigration crises as a backdrop, it is poignant to think that the luminous paintings of an artist as talented as Gershon Iskowitz might never have come to fruition considering the fraught circumstances that brought him to Canada. Liberated from Buchenwald in 1945, he was finally granted passage to North America, arriving in Halifax and then

Toronto in September 1948. Iskowitz's transition from figurative work to pure abstraction was enthusiastically received in his first solo exhibition at the Dorothy Cameron Gallery, setting his future course. His most celebrated paintings are those he created following his biannual trips to the Arctic, beginning in 1967. Adele Freedman writes, "He felt confident enough, especially after his next flight to Yellowknife in 1977, to begin using deep purple and green matrixes blocked out in dense islands and studded with red, blue, yellow and green dots," a description exemplified by *Summer 1977 #5*, a beautiful painting both bold and delicate in its execution.

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

ESTIMATE: \$30,000 – 50,000



49 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

La Seigneurie / Le manoir

oil on canvas, signed twice and on verso titled *La Seigneurie* and titled *Le Manoir* on the exhibition label and inscribed *À Madeleine*, 1973

16 ¾ x 26 ¾ in, 42.5 x 67.9 cm

PROVENANCE

Galerie d'art Michel Bigué, Saint-Sauveur-des-Monts
Private Collection, Montreal

LITERATURE

Anne Hébert, *Jean Paul Lemieux*, Musée du Québec, 1974, titled as *Le manoir*, reproduced, unpaginated
Guy Robert, *Lemieux*, 1975, titled as *Le manoir*, reproduced page 149 in an installation shot of the 1974 Musée du Québec traveling exhibition and page 218

EXHIBITED

Musée du Québec, Quebec City, *Jean Paul Lemieux*, 1974, traveling in 1974 – 1975 to Moscow, Leningrad, Prague, Antwerp and Paris, catalogue #66
National Gallery of Canada, Ottawa, *Homage to Jean Paul Lemieux*, October 22, 2004 – January 2, 2005, traveling in 2005 to the Musée national des beaux-arts du Québec, Quebec City, and McMichael Canadian Art Collection, Kleinburg, catalogue #50

JEAN PAUL LEMIEUX'S body of work spans more than 60 years. In his long career as a painter, the 1960s and 1970s were his most prolific decades. Upon retirement in August of 1965 from l'École des beaux-arts de Québec, where he had taught for 28 years, Lemieux devoted himself exclusively to painting and to the drawing he did even during the trips to Florida he and his wife Madeleine made to escape the Quebec winters. The 1960s and 1970s also saw a flourishing in the dissemination of his work, as evidenced by two large retrospectives presented in 1967 and

1974, among numerous other exhibitions Lemieux participated in during this period. The first, which was organized by the Montreal Museum of Fine Arts and afterwards traveled to Quebec City and Ottawa, highlighted the centennial of Canadian Confederation in 1967. The second toured exclusively abroad in 1974 to 1975: presented first in Moscow and Leningrad, it continued its tour in Prague and Antwerp, before finishing in Paris. Prepared by the Musée du Québec (today the Musée national des beaux-arts du Québec / MNBAQ) at the request of the government of Quebec, this retrospective brought together as many works as years of the painter's life, Lemieux having just turned the venerable age of 70.

The exhibition covered Lemieux's output starting in 1956, the first year of his classical period. It featured such celebrated works as *Le train de midi* (The Noon Train), 1956, collection of the National Gallery of Canada (NGC); *Le visiteur du soir* (The Evening Visitor), 1956, collection of NGC; *1910 Remembered*, 1962, private collection; *La mort par un clair matin* (Death on a Clear Morning), 1963, collection of MNBAQ; *Julie et l'univers* (Julie and the Universe), 1965, private collection; *La Floride* (Florida), 1965, collection of the Montreal Museum of Fine Arts; *La visite* (The Visit), 1967, collection of NGC; and *Hommage à Émile Nelligan* (A Tribute to Émile Nelligan), 1971, collection of the Université de Montréal. The touring show was extremely successful, particularly in Russia, where viewers enthusiastically shared Lemieux's northern sensibility.

The organizers and the artist made sure to include a dozen recent works in the presentation. In this way, it was possible to see *La Seigneurie / Le manoir* for the first time, titled as it was in the catalogue and which the artist dedicated to his wife, Madeleine. The composition combined formal simplicity with the balance of masses of colour characteristic of the strides Lemieux made in art experimentation starting in 1956. The work's theme invited the viewer to dive into the country's history, into those times long past when the seigneurial system developed the land adjacent to the St. Lawrence River. In this regard, the inscription "La Seigneurie" on the back of the painting is not insignificant. The view of the manor and its park evokes the seigneurial residences of the French regime of the seventeenth and eighteenth centuries.

Lemieux was a history buff. He shared his passion for historical works of art with his wife, Madeleine, who was a painstaking collector. When they were first married, the couple settled in an ancestral home very near Quebec City in the village of Beauport, one of the oldest in French America, still agricultural in the 1940s. The seigneurie of Beauport was one of the first seigneuries granted by the French regime in 1634. Despite the lack of seigneurial vestiges at the time the Lemieux family lived there—the imposing, 18-metre-long manor having been

destroyed by fire in 1879—the street names bore witness, and continue to do so today, to the area's rich seigneurial heritage. In his tableau, could the painter have imagined the manor as it appeared during the time of the Beauport seigneurie? With a single storey, made of mortar-whitened stone, punctuated by numerous windows to let in the light, and furnished with the central avenue bordered by trees that bestows such character on the seigneurial estate... the inscription and dedication found on the back of the work could suggest this. In any event, the ambience created by this magnificent painting defies the passage of time, and fits perfectly with the cycle of reminiscences begun by Lemieux a decade earlier with *1910 Remembered* (1962), which gave rise to some of the artist's most remarkable works.

From a formal point of view, *Le manoir* echoes another composition exhibited in the retrospective of 1974, *Les noces de juin* (The June Wedding, 1972), collection of Radio-Canada, which Lemieux painted in a larger format (114 × 178 cm) the year of his 35th wedding anniversary. He used the same perspectival device of an avenue bordered by trees, which leads the gaze all the way to the manor-style home. Yet the animation of the summer celebration with its 20 guests seated at table or strolling through the park, also embellished with a gazebo on the left, gives way in *Le manoir* to a single hunter accompanied by his two dogs. Under a lowering grey sky, precursor to the heavy snowfall so frequent at the beginning of the cold season, the scene is filled with the silence before the next rifle shot fired by the hunter. Though never a hunter himself, Lemieux admitted in 1972 that he liked to explore this theme, which was introduced in his 1946 work *Les chasseurs*, collection of MNBAQ. It in turn inspired several other compositions, as evidenced by two compositions in the retrospective of 1974: *La chasse à la perdrix*, 1969, catalogue #70, and *La chasse d'octobre*, 1971, catalogue #53.

After 1974, the public had little chance to see *Le manoir* again until the National Gallery of Canada selected the work in 2004 to be among the 51 paintings and drawings in *Hommage to Jean Paul Lemieux*, an exhibition celebrating the 100th anniversary of the artist's birth.

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

ESTIMATE: \$150,000 – 250,000



50 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Trois hommes noirs sont arrivés

oil on canvas, signed and dated 1980 indistinctly and on verso titled and titled *Trois cavaliers noirs arrivent* on the gallery label and dated 1981
11 x 14 in, 27.9 x 35.6 cm

PROVENANCE

Galerie L'Art Français Ltée, Montreal
Acquired from the above by the present
Private Collection, Montreal

TROIS HOMMES NOIRS SONT ARRIVÉS (Three Black Men Have Arrived) is a mysterious and evocative oil on canvas by Jean Paul Lemieux. Illustrating *Homo viator*—man on a journey—this work suggests a greater narrative that goes beyond the boundaries of its Spartan composition. The artist's minimalist pictorial language, adopted from the mid-1950s onward, is what

makes his works so appealing. Here, a large flattened expanse of white snow extends towards a slanted horizon line, creating a dynamic diagonal in the pictorial space. The riders, rendered schematically, facing forward, give the impression of movement. The horse, one of Lemieux's recurring subjects, symbolizes freedom in the artist's oeuvre. Often depicted in winter landscapes, where roads or other bearings are deliberately hidden, his horses gallop in open spaces, with the horizon as the only limit. With Lemieux, the horse and rider are always leaving, always heading elsewhere. They sometimes carry messages with them, such as with the horse-riding mailman Nick Sluzick, one of Gabrielle Roy's characters in her novel *La petite poule d'eau*, which Lemieux illustrated in 1981, the same year this work was produced.

This lot is accompanied by a series of commemorative stamps, autographed by Lemieux, that were produced in 1984 for the 450th anniversary of the arrival of Jacques Cartier in Canada.

ESTIMATE: \$30,000 – 50,000



51 William Kurelek

ARCA OC OSA 1927 – 1977

Immigrants Crossing the Atlantic

mixed media on board, initialed and dated 1966
and on verso titled and titled as *Crossing the Atlantic*
and dated 1967 on the Isaacs Gallery label
11 × 25 in, 27.9 × 63.5 cm

PROVENANCE

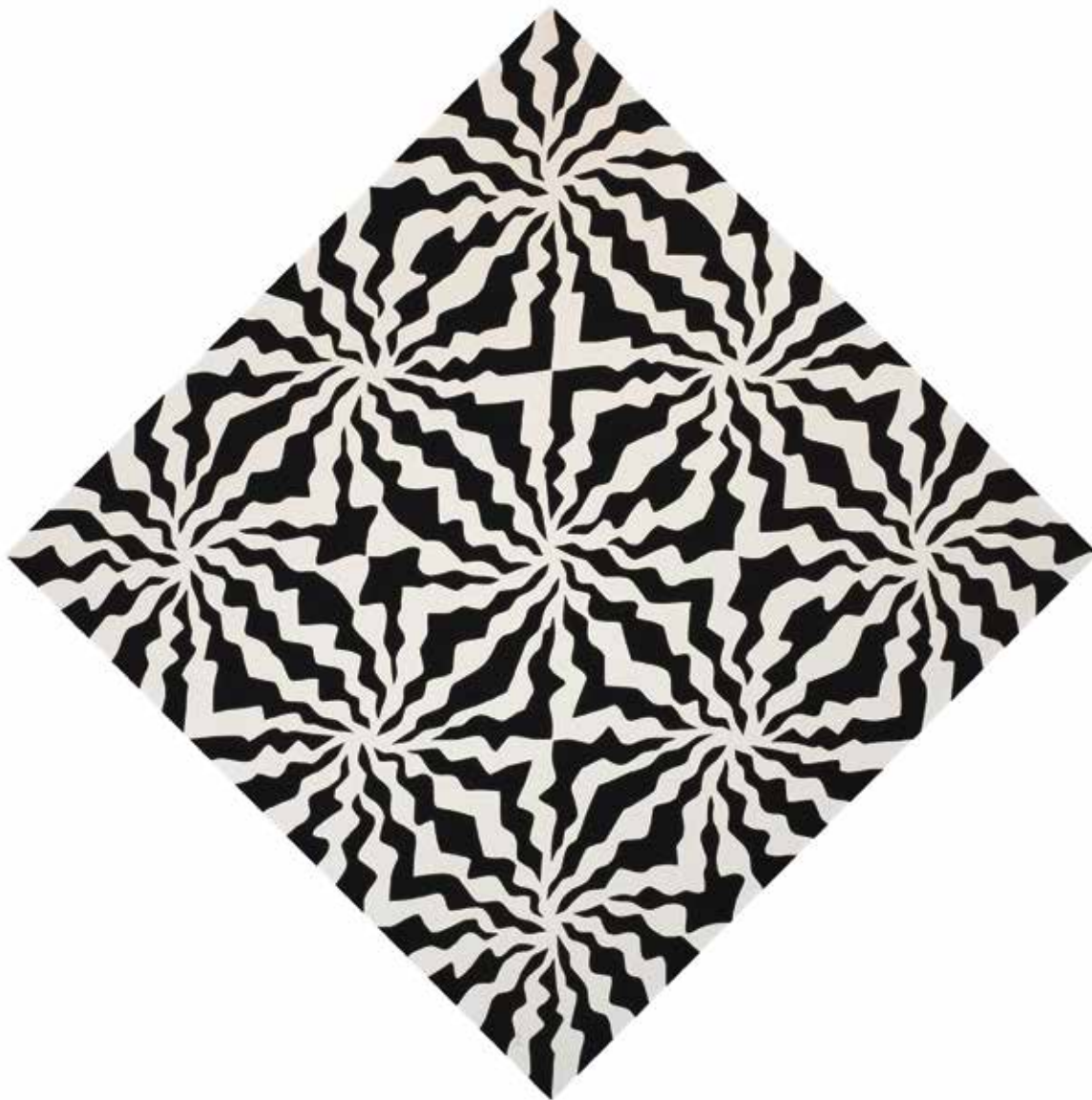
The Isaacs Gallery Ltd., Toronto
Private Collection, Toronto
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 22, 2008, lot 140
Private Collection, Calgary
A.K. Prakash & Associates, Toronto
Private Collection, Ontario

WILLIAM KURELEK CAME from a Ukrainian farming family
on the Prairies—his father had emigrated from the village of

Boriwtsi in the Ukraine, sailing to Canada via the British-owned Cunard Steamship Line in 1923. These voyages were fraught with dangers from open ocean storms, and people were jammed together in circumstances that were uncomfortable. Nevertheless, the prospect of escaping life in the Ukraine, plagued by war and privation, for a new life in Canada was an optimistic one. Kurelek was deeply sympathetic to the story of immigrants such as the Irish and his Ukrainian people, who came here with little and worked hard to support their families and build our country. In this evocative image, Kurelek depicts a mother and child, wrapped in a blanket against the cold, like a madonna and child. Dark and light contrasts are dramatic—sea foam glitters on the crests of waves and pools of golden light spill from the interior into the night, illuminating people near them. It is a poignant image, with the mother and child the still and hopeful heart of this storm-tossed scene.

This work is in the original frame made by Kurelek.

ESTIMATE: \$20,000 – 30,000



52 Jacques Hurtubise

ARCA SAPQ 1939 – 2014

Judith

acrylic on canvas, signed and dated 1966

51 × 51 in, 129,5 × 129,5 cm

PROVENANCE

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

LITERATURE

Post-War & Contemporary Art, Heffel Fine Art Auction House,
Spring 2019, essay by Lisa Bouraly, page 25

PAINTED IN 1966, *Judith* is a pristine example of Jacques Hurtubise's work from the mid-1960s. During this period, his interest in flat surfaces and sharp edges signaled a clear departure from the Automatist preoccupation with texture and a radically different approach to gesture. According to curator Lisa Bouraly,

“With masking tape and an exacto knife, Hurtubise sought to control free gestures and to compose with splashes. He engaged in a constant search for a reconciliation between hard-edge and gestural approaches to painting.” *Judith* mesmerizes the viewer with hard-edge black zigzagging shapes over a crisp white background. However, beneath the painting's disarming simplicity lies a complex and effective composition. Arranged in a radiating fashion, the black and white sections create a spectacularly undulating grid. The repeated motif ripples across the surface of the canvas, which is taut with energy, and makes our eye move from its centre to its edges. Also noteworthy is the work's title. Hurtubise gave many of his works women's first names: famous heroines, mythological characters, or women he knew. *Judith* is not only a painting of high calibre, but due to its title, it seems to have a personality of its own.

Please note: each edge length measures 36 inches.

ESTIMATE: \$20,000 – 30,000

53 John Meredith

ARCA 1933 – 2000

Presence III

oil on canvas, on verso signed, titled, dated 1965 and inscribed with the Canada Council Art Bank acquisition #abba72/3-1570 and *VB 233*
73 ¼ x 60 in, 186.1 x 152.4 cm

PROVENANCE

Canada Council Art Bank
Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 241

I attempt, through painting, to express and give visual existence to my thoughts, feelings and intellectual reactions to things within and outside me. I try to portray subconscious reactions to colour, form, beauty, power, etc. to develop my ideas, and to expand them through experimentation.

—JOHN MEREDITH

THE YOUNGER BROTHER of Painters Eleven artist William Ronald, John Meredith was also painting abstract works, such as this bold and colourful painting. *Presence III*, with its diagrammatic drawn lines and arcs of paint flattened out on a monochrome blue background, is typical of Meredith's work in the mid-1960s. The red arcs appear to jump off the cool background surface, while the pale line structures behind and before the arcs add another spatial layer. We sense Meredith's playfulness at work, and yet we are also aware of the formal concerns of the painting, and through this synthesis, his personal vision.

Meredith remained a Toronto-based artist throughout his career. In 1974 the Art Gallery of Ontario mounted the solo exhibition *John Meredith: Fifteen Years*, and it later held another solo show of his work, in 1984.

ESTIMATE: \$20,000 – 30,000





54 William Paterson Ewen

AANFM RCA 1925 – 2002

Untitled

oil on canvas, signed and dated 1955
18 × 60 in, 45.7 × 152.4 cm

PROVENANCE

Robert Asselin, Montreal
Private Collection, Toronto

LITERATURE

Paterson Ewen Retrospective, Espace 55, Montreal Museum of Fine Arts, 1955, reproduced section II
“Peinture 1955,” *L’Autorité*, February 26, 1955, reproduced page 6
Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*, Mendel Art Gallery, 1987, page 19, reproduced page 19
Heather Fraser, “Paterson Ewen: The Turn from Non-Figurative to Figurative Painting,” *Journal of Canadian Art History/Annales d’histoire de l’art canadien*, vol. 13, no. 1, 1990, reproduced page 29

EXHIBITED

Montreal Museum of Fine Arts, *Espace 55*, February 11 – 28, 1955
London Regional Art Gallery, *Paterson Ewen Retrospective*, November 5 – 29, 1976, catalogue #8

SHORTLY AFTER HIS venture into abstraction with *Untitled* (1954, sold sale of *Post-War & Contemporary Art*, Heffel Fine Art Auction House, May 29, 2019), his first fully fledged abstract work, Paterson Ewen quickly gained the recognition of the Montreal art scene. A year later, art dealer Gilles Corbeil included five of his works, including *Untitled* (1954) and this *Untitled* (1955), in the seminal exhibition *Espace 55* at the Montreal Museum of Fine Arts. This major show featured paintings from 11 artists, including both Automatists and those who would later form the Plasticiens group. When describing both the 1954 and 1955 *Untitled* works, curator Matthew Teitelbaum wrote that they were “constructed around a dominant grid-like calligraphy, and yet the compositions were open, centralized and organized by concentric thrust.” Here, in this lively composition, Ewen arranged a complex structure of black lines around clusters of colours: ochre, robin’s egg blue, pink, cream, olive and maroon. The softly contrasting hues and the delicate balance between light and dark create tension between background and foreground, inviting the viewer’s eye to move throughout the flowing composition.

ESTIMATE: \$25,000 – 35,000



55 William Paterson Ewen

AANFM RCA 1925 – 2002

Square Clouds

oil on canvas, signed and on verso signed, titled and inscribed
Non Figurative Assc./100.00/#082, 1956
18 x 24 in, 45.7 x 61 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*,
Mendel Art Gallery, 1987, page 20

SQUARE CLOUDS WAS painted during Paterson Ewen's Montreal years, when the Automatists and Plasticiens were a dominant force in that art world, and he was experimenting with abstraction. In the 1950s, Ewen traveled frequently to New York, where

he absorbed new influences, and this painting, with its fractured planes, draws inspiration from Cubism. From 1955 to 1958, Ewen worked restlessly through a number of small series of works in a myriad of styles, exploring formal concerns in the language of abstraction. As Ewen stated, "I'm trying to use the knowledge I've acquired to create a painting as original—as personal—as possible that will express a point of view in terms of plastic discovery and will have an artistic order. I've chosen this direction because I feel the basic values of all painting are non-figurative." *Square Clouds* has a dynamic structure of planes jostling for position on the surface, yet at the same time striking a homeostatic equilibrium that makes this image quite formal and elegant.

The inscription on verso refers to the Non-Figurative Artists' Association of Montreal, of which Ewen was a founding member.

ESTIMATE: \$15,000 – 25,000



56 Jean Albert McEwen

AANFM RCA 1923 – 1999

Furieuse aurore #2

oil on canvas, on verso signed, titled and dated 1974
36 × 40 in, 91.4 × 101.6 cm

PROVENANCE

Robertson Galleries, Ottawa
Marlborough-Godard, Toronto
By descent to the present Private Collection, Toronto

TUMULTUOUS AND PULSATING, *Furieuse aurore #2* is a quintessential example of Jean McEwen's exploration of the interactions of colour. During the 1950s, McEwen moved away from Automatism and developed his own unique handling of colour and texture. Inspired by works from Colour Field painters such as Mark Rothko and Barnett Newman, he would set

layer upon layer of lustrous oil paint, building up to a surface of masterfully handled tonal variations and depth. This oil on canvas is no exception—balanced on each side by marbled planes of orange, maroon and black, the central composition layers gossamer-like strokes of chartreuse green onto a stormy black background. These delicate yet restless billows are reminiscent of the particles visible during an aurora borealis, as referred to in the title. With its rich medley of colour, textural effects and distinctive paint-handling technique that showcases dazzling effects of transparency, McEwen's *Furieuse aurore #2* vibrates with intensity.

The exhibition *Untamed Colour: Celebrating Jean McEwen* is currently showing at the Montreal Museum of Fine Arts, and will continue there until February 2, 2020.

ESTIMATE: \$30,000 – 40,000



57 **James Williamson Galloway
(Jock) Macdonald**

ARCA BCSFA CGP OSA P11 1897 – 1960

Cathedral Light

oil on canvas, signed and dated 1955 and on verso
signed, titled and inscribed variously
31 ½ x 39 in, 80 x 99.1 cm

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Toronto

EXHIBITED

Roberts Gallery, Toronto, *Jock Macdonald: A Retrospective*,
January 5 – 20, 1962

IN 1952, JOCK MACDONALD'S work hung in the *Canadian Abstract Exhibition*, a foundational non-objective painting exhibition organized by Alexandra Luke at Adelaide House in Oshawa, touring to Toronto's Hart House the following year. In 1954, the Abstract Expressionist group Painters Eleven, of which Macdonald and Luke were members, held its first gallery

exhibition, at Toronto's Roberts Gallery. The show was arranged by fellow Painters Eleven member Jack Bush, whose dealer was a young Jack Wildridge, then at the beginning of his impressive career as the gallery's director. The exhibition led to a business relationship between Macdonald and Wildridge, and by 1960, preparations for a major solo exhibition were under way. Plans were sidetracked, however, when Macdonald died unexpectedly in December of that year. A memorial exhibition of over 80 works was then held in 1962, including this impressive canvas. Its background is pervaded by bright, almost hallucinatory colour, over which a thick, textural black is gesturally applied. The swirling, organic forms magnificently produce the effect of both the titular cathedral's stained glass and the wonder of a Vincent van Gogh night sky.

ESTIMATE: \$20,000 – 30,000

Please view additional Lots in our November Online Auction at www.heffel.com, which closes Thursday, November 28, 2019. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot preview locations are designated with each item in our online catalogue.

FINE ART SPECIALISTS

With the largest and most experienced team of fine art specialists in Canada, it is our mission to provide transparent and superior client service to sellers and buyers of fine art globally.



DAVID K.J. HEFFEL
President



ROBERT C.S. HEFFEL
Vice-President

TORONTO



JUDITH SCOLNIK
Director of Toronto Office, Consignment Specialist



MARTIE GIEFERT
Director of Imaging



LINDSAY JACKSON
Director of Appraisals, Eastern Division, Consignment Specialist



REBECCA RYKISS
National Director, Brand and Communications



AUDRA BRANIGAN
Co-Director of Online Auctions, Consignment Specialist



ERYN BROBYN
Consignment Specialist



DANIEL GALLAY
Consignment Specialist



KRISTIAN MARTIN
Client Services and Administration



ANDERS OINONEN
Internal Logistics



RYAN PARK
Internal Logistics



CAROLYN PERALTA
Client Services and Administration



MELINA RYMBERG
Manager of Toronto Office, Consignment Specialist

OTTAWA



ANDREW GIBBS
Director of Ottawa Office, Consignment Specialist



NICOLE MANN
Client Services and Administration

MONTREAL



TANIA POGGIONE
Director of Montreal
Office, Consignment
Specialist



**MARIE-HÉLÈNE
BUSQUE**
Manager of Online
Auctions, Montreal,
Consignment Specialist



RANIA CHADDAD
Client Services and
Administration



JASMIN DAIGLE
Manager of Online
Imaging



JOHN MACLEAN
Internal Logistics

VANCOUVER



MARTIN BURIAN
Chief Financial Officer



KATE GALICZ
National Co-Director of
Consignments, Director
of Vancouver Office



PATSY KIM HEFFEL
Director of Accounting



LAUREN KRATZER
National Co-Director of
Consignments



BOBBY MA
Internal Logistics



KIRBI PITT
Director of Marketing,
Consignment Specialist



ROSALYN TE OMRA
Director of Art
Research



GORAN UROSEVIC
Director of Information
Services



JULIA BALAZS
Co-Director of Online
Auctions, Manager of
Vancouver Office



WARD BASTIAN
Manager of Print
Imaging and Internal
Logistics



THIBAUT BENNETT
Client Services and
Administration



AINSLEY HEFFEL
Client Services and
Administration



DEIRDRE HOFER
Consignment and
Appraisal Specialist



**MEREDITH
LONGRIDGE**
Senior Administrator



NORBERT MA
Controller



GIDEON SAMSON
Information
Technology Support



DOUGLAS WATT
Art Handler and
Logistics



CLARA WONG
Director of Information
Management,
Consignment Specialist

CALGARY



JARED TILLER
Manager of Online
Auctions, Calgary,
Consignment Specialist



MOLLY TONKEN
Manager of Calgary
Office, Consignment
Specialist

TERMS AND CONDITIONS OF BUSINESS

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

A. DEFINED TERMS

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

9. **Buyer**
The Buyer is the person, corporation or other entity or such entity's agent who bids successfully on the Lot at the auction sale;
 10. **Purchase Price**
The Purchase Price is the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses, including expenses due from a defaulting Buyer;
 11. **Buyer's Premium**
The Buyer's Premium is the amount paid by the Buyer to the Auction House on the purchase of a Lot, which is calculated on the Hammer Price as follows: a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax;
 12. **Sales Tax**
Sales Tax means the Federal and Provincial sales, excise and other taxes applicable in the jurisdiction, applicable to the sale of the Lot;
 13. **Registered Bidder**
A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;
 14. **Proceeds of Sale**
The Proceeds of Sale are the net amount due to the Consignor from the Auction House, which shall be the Hammer Price less Seller's Commission at the Published Rates, Expenses, Sales Tax and any other amounts due to the Auction House or associated companies;
 15. **Live and Online Auctions**
These *Terms and Conditions of Business* apply to all live and online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House and Knocked Down is a literal reference defining the close of the auction sale.
- ### B. THE BUYER
1. **The Auction House**
The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.
 2. **The Buyer**
 - a) The Buyer is the highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

- b) The Auctioneer has the right, at their sole discretion, to reopen a Lot if they have inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of their intent to Bid;
- c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals they consider appropriate for the Lot in question;
- d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- e) The Buyer acknowledges that invoices generated during the sale or shortly after may not be error free, and therefore are subject to review;
- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least twenty-four (24) hours prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
- g) Every Registered Bidder shall fully complete the registration process and provide the required information to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. For online auctions, a password will be created for use in the current and future online sales only. This online registration procedure may require up to twenty-four (24) hours to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with their Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in their sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on their bid, they are bound to purchase the Lot for the Purchase Price.

3. Buyer's Price

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

4. Sales Tax Exemption

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered outside of the jurisdiction of sale of the Lot. It is the Buyer's obligation to demonstrate, to the satisfaction of the Auction House, that such delivery or removal results in an exemption from the relevant Sales Tax legislation. Shipments out of the jurisdiction of sale of the Lot(s) shall only be eligible for exemption from Sales Tax if shipped directly from the Auction House with shipping contracted by the Auction House. All claims for Sales Tax exemption must be made prior to or at the time of payment of the Purchase Price. Sales Tax will not be refunded once the Auction House has released the Lot. The Buyer agrees and shall fully indemnify the Auction House for any amount claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

5. Payment of the Purchase Price

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

6. Descriptions of Lot

- a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot are statements of opinion only. The Buyer agrees that the Auction House shall not be liable for any errors or omissions in the catalogue or any supplementary material produced by the Auction House;
- b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;
- c) Many Lots are of an age or nature which precludes them from being in pristine condition. Some descriptions in the catalogue or given by way of condition report make reference to damage and/or restoration. Such information is given for guidance only and the absence of such a reference does not imply that a Lot is free from defects, nor does any reference to particular defects imply the absence of others;
- d) The prospective Buyer must satisfy themselves as to all matters referred to in a), b) and c) of this paragraph by inspection, other investigation or otherwise prior to the sale of the Lot. The Buyer acknowledges that the Buyer has not relied on the Auction House, its statements or descriptions in regard to determining whether or not to purchase a Lot. The Buyer understands it is incumbent upon the Buyer to inspect the Lot and hire any necessary experts to make the determination as to the nature, authenticity, quality and condition of any Lot. If the prospective Buyer is unable to personally view any

Lot, the Auction House may, upon request, e-mail or fax a condition report describing the Lot to the prospective Buyer. Although the Auction House takes great care in executing such condition reports in both written and verbal format, condition reports are only matters of opinion, are non-exhaustive, and the Buyer agrees that the Auction House shall not be held responsible for any errors or omissions contained within. The Buyer shall be responsible for ascertaining the condition of the Lot; and

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

7. Purchased Lot

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

8. Risk

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

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

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

- a) To issue judicial proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- b) To rescind the sale of that or any other Lot(s) sold to the Buyer;
- c) To resell the Lot or cause it to be resold by public or private sale, or by way of live or online auction, with any deficiency to

be claimed from the Buyer and any surplus, after Expenses, to be delivered to the Buyer;

- d) To store the Lot on the premises of the Auction House or third-party storage facilities with Expenses accruing to the account of the Buyer, and to release the Lot to the Buyer only after payment of the Purchase Price and Expenses to the Auction House;
- e) To charge interest on the Purchase Price at the rate of five percent (5%) per month above the Royal Bank of Canada base rate at the time of the auction sale and adjusted month to month thereafter;
- f) To retain that or any other Lot sold to or consigned by the Buyer at the same or any other auction and release the same only after payment of the aggregate outstanding Purchase Price;
- g) To apply any Proceeds of Sale of any Lot then due or at any time thereafter becoming due to the Buyer towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Buyer that is in the Auction House's possession for any purpose;
- h) To apply any payments made by the Buyer to the Auction House towards any sums owing from the Buyer to the Auction House without regard to any directions received from the Buyer or their agent, whether express or implied;
- i) In the absolute discretion of the Auction House, to refuse or revoke the Buyer's registration in any future auctions held by the Auction House; and
- j) All the above rights and remedies granted to the Auction House may be assigned to the Consignor at the Auction House's discretion. Further, the Auction House may disclose to the Consignor the Buyer's identity, contact information and other such information as the Consignor may need in order to maintain a claim against the Buyer for non-payment.

10. No Warranty

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

11. Attendance by Buyer

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) Prospective Buyers are advised to personally attend the sale. However, if they are unable to attend, the Auction House will execute bids on their behalf subject to completion of the proper Absentee Bid Form, duly signed and delivered to the Auction House forty-eight (48) hours before the start of the auction sale. The Auction House shall not be responsible or liable in the making of any such bid by its employees or agents;
- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot,

the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and

- d) At the discretion of the Auction House, the Auction House may execute bids, if appropriately instructed by telephone, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.

12. Export Permits

Without limitation, the Buyer acknowledges that certain property of Canadian cultural importance sold by the Auction House may be subject to the provisions of the *Cultural Property Export and Import Act (Canada)*, and that compliance with the provisions of the said act is the sole responsibility of the Buyer. Failure by the Buyer to obtain any necessary export license shall not affect the finality of the sale of the Lot or the obligations of the Buyer.

C. THE CONSIGNOR

1. The Auction House

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

2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims. You, as the Consignor, are the owner of the Lot or a joint owner of the Lot acting with the express permission of all of the other co-owners, or, if you are not the owner of the Lot:
- (i) You have the permission of the owners to sell the property under the terms of this Agreement and the Buyer's Agreement;
 - (ii) You will disclose to the owner(s) all material facts in relation to the sale of the Lot;
 - (iii) You are irrevocably authorized to receive the proceeds of sale on behalf of the owner(s) of the Lot;
 - (iv) You have or will obtain the consent of the owner(s) before you deduct any commission, costs or other amounts from the proceeds of sale you receive from the Auction House;
 - (v) You have conducted appropriate customer due diligence on the owner(s) of the Lot in accordance with any and all

applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence and will retain for a period of not less than five (5) years the documentation and records evidencing the due diligence;

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

3. Reserves

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

4. Commission and Expenses

- a) The Consignor authorizes the Auction House to deduct the Seller's Commission and Expenses from the Hammer Price and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall charge and retain the Buyer's Premium;
- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon including but not limited to:
- (i) the costs of packing the Lot and transporting it to the Auction House, including any customs, export or import duties and charges;

- (ii) if the Lot is unsold, the costs of packing it and returning it to the Consignor, including any customs, export or import duties and charges;
 - (iii) the costs of any restoration to the Lot that has been agreed by the Consignor in advance;
 - (iv) the costs of any framing and/or unframing, and any mounting, unmounting and/or remounting, if applicable for the Lot;
 - (v) the costs of any third-party expert opinions or certificates that the Auction House believes are appropriate for the Lot;
 - (vi) the costs of any physically non-invasive tests or analyses that the Auction House believes need to be carried out to decide the quality of the Lot, its artist or that it is authentic; and
 - (vii) the costs of photographing the Lots for use in the catalogue and/or promoting the sale of the Lot or auction.
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

5. Insurance

- a) Lots are only covered by insurance under the Fine Arts Insurance Policy of the Auction House if the Consignor so authorizes;
- b) The rate of insurance premium payable by the Consignor is \$15 per \$1,000 (1.5%) of the greater value of the high estimate value of the Lot or the realized Hammer Price or for the alternative amount as specified in the Consignment Receipt;
- c) If the Consignor instructs the Auction House not to insure a Lot, THE AUCTION HOUSE SHALL HAVE NO LIABILITY OF ANY KIND FOR ANY LOSS, THEFT, DAMAGE, DIMINISHED VALUE TO THE LOT WHILE IN ITS CARE, CUSTODY OR CONTROL, and the Lot shall at all times remain at the risk of the Consignor, who hereby undertakes to:
- (i) indemnify the Auction House against all claims made or proceedings brought against the Auction House in respect of loss or damage to the Lot of whatever nature, howsoever and wheresoever occurred, and in any circumstances even where negligence is alleged or proven;
 - (ii) reimburse the Auction House for all Expenses incurred by the Auction House. Any payment which the Auction House shall make in respect of such loss or damage or Expenses shall be binding upon the Consignor and shall be accepted by the Consignor as conclusive evidence that the Auction House was liable to make such payment; and
 - (iii) notify any insurer of the existence of the indemnity contained in these Terms and Conditions of Business.
- d) The Auction House does not accept responsibility for Lots damaged by changes in atmospheric conditions and the Auction House shall not be liable for such damage nor for any other damage to picture frames or to glass in picture frames; and
- e) The value for which a Lot is insured under the Fine Arts Insurance Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House. The actual proceeds received from the Auction House's insurance shall be and shall represent the sole liability of the Auction House for any damages, loss, theft or diminished value of the Lot. Under no circumstances shall the Auction House be liable for any special,

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

6. Payment of Proceeds of Sale

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

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots are to be collected (the "Collection Notice"). Should the Consignor fail to collect the Lot from the Auction House within ninety (90) days from the receipt of the Collection Notice, the Auction House shall have the right to place such Lots in the Auction House's storage facilities or third-party storage facilities, with Expenses accruing to the account of the Consignor. The Auction House shall also have the right

to sell such Lots by public or private sale and on such terms as the Auction House shall alone determine, and shall deduct from the Proceeds of Sale any sum owing to the Auction House or to any associated company of the Auction House including Expenses, before remitting the balance to the Consignor. If the incurred Expenses by the Auction House exceed the sums received from the sale of the Lot, the Buyer shall be liable for the difference between the sums received and the Expenses. If the Consignor cannot be traced, the Auction House shall place the funds in a bank account in the name of the Auction House for the Consignor. In this condition the expression "Proceeds of Sale" shall have the same meaning in relation to a private sale as it has in relation to a sale by auction;

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

10. Consignor's Sales Tax Status

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

11. Photographs and Illustrations

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

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

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

D. GENERAL CONDITIONS

1. The Auction House as agent for the Consignor is not responsible for any act, omission or default by the Consignor or the Buyer.
2. The Auction House shall have the right at its absolute discretion to refuse admission to its premises or attendance at its auctions by any person.
3. The Auction House has the right at its absolute discretion to refuse any bid, to advance the bidding as it may decide, to withdraw or divide any Lot, to combine any two or more Lots and, in the case of dispute, to put up any Lot for auction again. At no time shall a Registered Bidder retract or withdraw their bid.
4. The Auctioneer may open the bidding on any Lot below the Reserve by placing a bid on behalf of the Auction House. The Auctioneer, on behalf of the Auction House, may continue to bid up to the amount of the Reserve, either by placing consecutive bids or by placing bids in response to other bidders.
5. For advertising and promotional purposes, the Consignor acknowledges and agrees that the Auction House shall, in relation to any sale of the Lot, make reference to the aggregate Purchase Price of the Lot, inclusive of the Buyer's Premium, notwithstanding that the Seller's Commission is calculated on the Hammer Price.
6. Any indemnity hereunder shall extend to all actions, proceedings, costs, claims and demands whatsoever incurred or suffered by the person for whose benefit the indemnity is given, and the Auction House shall hold any indemnity on trust for its employees and agents where it is expressed to be for their benefit.
7. Any notice given hereunder shall be in writing and if given by post shall be deemed to have been duly received by the addressee within three (3) business days delivered by a recognized overnight delivery service with a signature required.
8. The copyright for all illustrations and written matter relating to the Lots shall be and will remain at all times the absolute property of the Auction House and shall not, without the prior written consent of the Auction House, be used by any other person.
9. The Auction House will not accept any liability for any failure or errors that may occur in the operation of any online, telephonic, video or digital representations produced and/or broadcasted during an auction sale.

10. This Agreement shall be governed by and construed in accordance with British Columbia Law and the laws of Canada applicable therein. Any dispute, controversy or claim arising out of, relating to, or in connection with this Agreement, or the breach, termination, or validity thereof (“Dispute”), shall be submitted to for mediation in Vancouver, British Columbia, Canada. If the Dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the Dispute shall be submitted for final and binding arbitration to the British Columbia International Commercial Arbitration Centre, with such Dispute to be resolved pursuant to its Rules and procedure. The arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitration proceedings will be English. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets.
11. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
12. All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word “person” shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.
13. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

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

PROPERTY COLLECTION NOTICE

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

A. PROPERTY COLLECTION REQUIREMENT

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

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

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

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

CATALOGUE ABBREVIATIONS AND SYMBOLS

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

Heffel, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second-generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website www.heffel.com): *Heffel's Corporate Constitutional Values* and *Heffel's Code of Business Conduct, Ethics and Practices*. We believe the values and ethics set out in these documents will lay in stone our moral compass. Heffel has flourished through more than four decades of change, since 1978, proof that our hard work, commitment, philosophy, honour and ethics in all that we do serve our Clients well.

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

HEFFEL GALLERY LIMITED

David K.J. Heffel

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

Robert C.S. Heffel

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

ANNUAL SUBSCRIPTION FORM

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

To order, return a copy of this form with a cheque payable to: Heffel Gallery Limited, 2247 Granville Street
Vancouver, BC, Canada V6H 3G1
Tel 604-732-6505 · Fax 604-732-4245 · Toll free 1-888-818-6505
mail@heffel.com · www.heffel.com

Catalogue Subscriptions—tax included

DELIVERED WITHIN CANADA

- One Year (four catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$80
- Two Years (eight catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$130

DELIVERED TO THE UNITED STATES AND OVERSEAS

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

Canadian Art at Auction Index Online—tax included

Please contact Heffel Gallery Limited (“Heffel”) to set up

- One Block of 25 Searches \$50
- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

Billing Information

NAME

ADDRESS

CITY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

CVV NUMBER

SIGNATURE

DATE

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

COLLECTOR PROFILE FORM

Please complete this Collector Profile Form to assist us in offering you our finest service.

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

ABSENTEE BID FORM

SALE DATE

BILLING NAME

ADDRESS

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

E-MAIL ADDRESS

DAYTIME TELEPHONE

EVENING TELEPHONE

FAX

CELLULAR

I request Heffel Gallery Limited (“Heffel”) to enter bids on my behalf for the following Lots, up to the maximum Hammer Price I have indicated for each Lot. I understand that if my bid is successful, the purchase price shall be the Hammer Price plus the Buyer’s Premium calculated at a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand that Heffel executes Absentee Bids as a convenience for its clients and is not responsible for inadvertently failing to execute bids or for errors relating to their execution of my bids. On my behalf, Heffel will try to purchase these Lots for the lowest possible price, taking into account the Reserve and other bids. If identical Absentee Bids are received, Heffel will give precedence to the Absentee Bid Form received first. I understand and acknowledge all successful bids are subject to the *Terms and Conditions of Business* printed in the Heffel catalogue.

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

SIGNATURE

DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

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

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

1

2

3

4

5

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

CREDIT CARD NUMBER

EXPIRY DATE

CVV NUMBER

NAME OF BANK

BRANCH LOCATION

NAME OF ACCOUNT OFFICER

TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

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

SIGNATURE

DATE

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

HEFFEL GALLERY LIMITED

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

SHIPPING AUTHORIZATION FORM FOR PROPERTY

Please contact the Shipping Department at 1-888-818-6505 for questions regarding shipping. Please **sign** and return this form via e-mail to shipping@heffel.com or via fax to 416-961-4245.

STEP 1: PROPERTY INFORMATION

Lot Number in numerical order	Property Description artist / title
1	_____
2	_____
3	_____

STEP 2: SHIPPING METHOD (CHOOSE OPTION A, B OR C)

Option A

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

- | | |
|---|---|
| <input type="checkbox"/> Heffel Vancouver | <input type="checkbox"/> Heffel Calgary |
| <input type="checkbox"/> Heffel Montreal | <input type="checkbox"/> Heffel Toronto |

PACKING METHOD

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

OPTIONAL LOSS AND DAMAGE LIABILITY COVERAGE

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

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

Option B

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

_____ RECIPIENT'S NAME	
_____ ADDRESS	
_____ CITY	_____ PROVINCE/STATE, COUNTRY
_____ POSTAL CODE	_____ E-MAIL ADDRESS
_____ DAYTIME TELEPHONE	_____ EVENING TELEPHONE
_____ TAX ID (FOR U.S. SHIPMENTS ONLY)	

Option B (continued)

PACKING METHOD

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

Framed works will be shipped **without** glass. Glass can be replaced with conservation acrylic for an additional charge.

- Please replace glass with acrylic (if applicable)

OPTIONAL LOSS AND DAMAGE LIABILITY COVERAGE

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

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

Option C

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

AUTHORIZED THIRD PARTY'S FULL NAME

STEP 3: PAYMENT INFORMATION

CREDIT CARD NUMBER (VISA, MASTERCARD OR UNION PAY)

EXPIRY DATE

CVV NUMBER

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

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

STEP 4: SIGNATURE

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

PROPERTY OWNER'S NAME

SIGNATURE

DATE

HEFFEL GALLERY LIMITED

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

TERMS AND CONDITIONS FOR SHIPPING

Heffel Gallery Limited (“Heffel” or “Auction House”) provides professional guidance and assistance to have Property packed, insured and forwarded at the Property Owner’s expense and risk pursuant to Heffel’s *Terms and Conditions of Business* and *Property Collection Notice*, as published in the auction sale catalogue and online. The Property Owner is aware and accepts that Heffel does not operate a full-service fine art packing business and shall provide such assistance for the convenience only of the Property Owner.

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

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

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

PACKING OPTIONS

Soft packed

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

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

Hard packed (Custom Crate)

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

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

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

SHIPPING TRANSPORTATION CARRIER OPTIONS

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

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

Regional (maximum range of two provinces)

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

National

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

INDEX OF ARTISTS BY LOT

A – B

Appel, Karel 45
Blackwood, David Lloyd 4, 5, 18
Bush, Jack Hamilton 16, 19, 36

C – F

Colville, Alexander 42, 44
Ewen, William Paterson 54, 55
Fafard, Joseph Hector Yvon (Joe) 28
Ferron, Marcelle 12

G – H

Gaucher, Yves 15
General Idea 46
Hepworth, Barbara 39
Hughes, Edward John (E.J.) 6
Hurtubise, Jacques 52

I – L

Iskowitz, Gershon 48
Kurelek, William 17, 20, 51
Leduc, Fernand 47
Lemieux, Jean Paul 1, 2, 49, 50
Letendre, Rita 11
Lochhead, Kenneth Campbell 37

M – N

Macdonald, James Williamson Galloway (Jock) 57
Martin, Ronald Albert 31
McCarthy, Doris Jean 23, 24
McEwen, Jean Albert 56
Meredith, John 53
Mitchell, Joan 9
Molinari, Guido 3, 13
Mousseau, Jean-Paul Armand 40
Nakamura, Kazuo 41

O – R

Odjig, Daphne 25
Perehudoff, William (Bill) 38
Poons, Lawrence (Larry) 10
Pratt, Christopher 43
Pratt, Mary Frances 14
Reid, William Ronald (Bill) 27
Riopelle, Jean Paul 32, 33, 34, 35

S – Z

Shadbolt, Jack Leonard 30
Smith, Gordon Appelbe 29
Tanabe, Takao 21, 22
Warhol, Andy 7, 8
Wieland, Joyce 26









LEAK PAUL 1988



FINE
ART
AUCTION
HOUSE

Heffel