



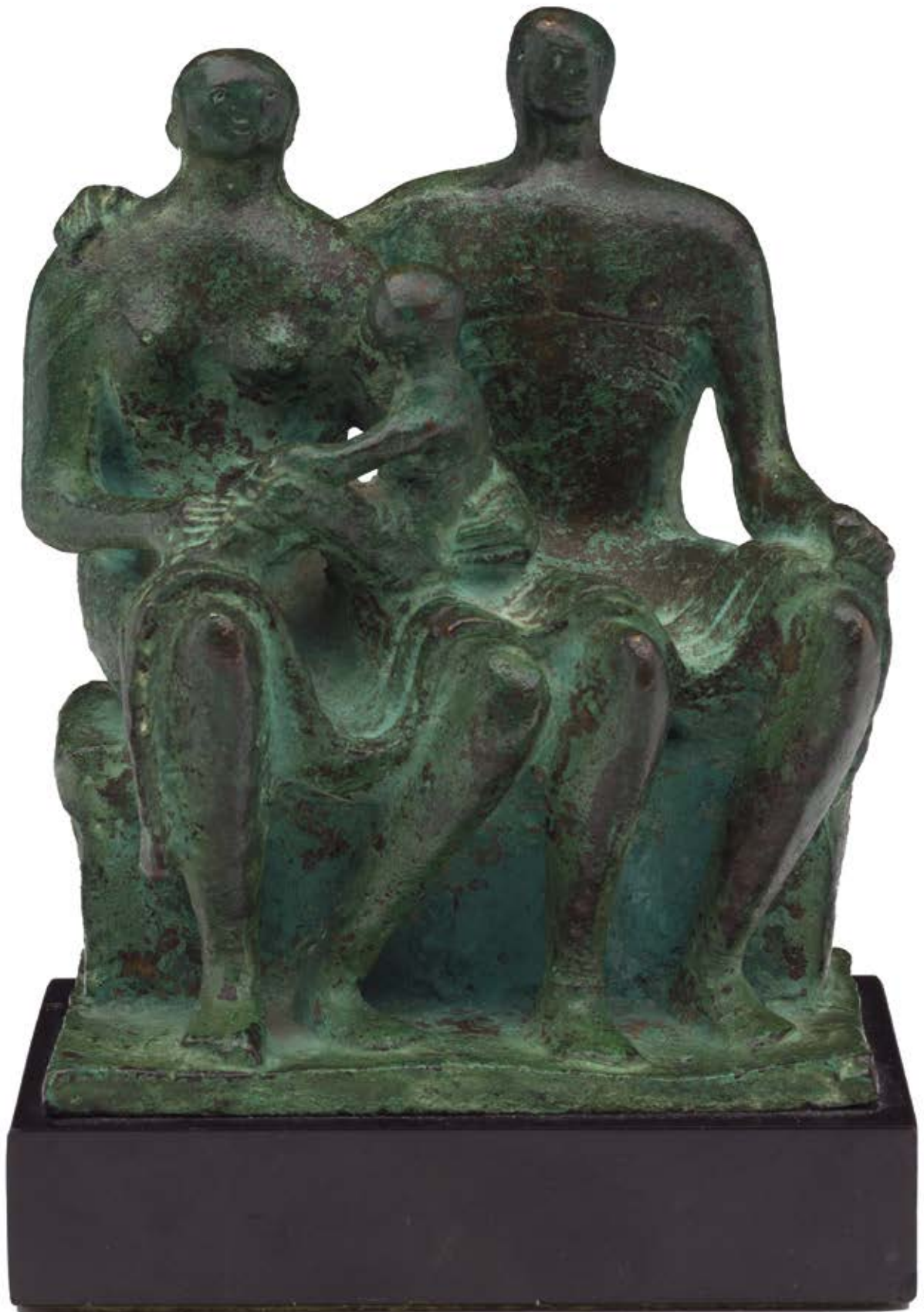
FINE
ART
AUCTION
HOUSE

Heffel

**POST-WAR &
CONTEMPORARY ART**

SALE THURSDAY, NOVEMBER 23, 2023 · 2 PM PT | 5 PM ET









POST-WAR & CONTEMPORARY ART

AUCTION

Thursday, November 23, 2023

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

Entrance at STK, 153 Yorkville Avenue

Together with Heffel's Digital Saleroom

Registration required to attend or bid in person

Video Presentation

1:30 PM PT | 4:30 PM ET

Post-War & Contemporary Art

2 PM PT | 5 PM ET

Canadian, Impressionist & Modern Art

4 PM PT | 7 PM ET

PREVIEWS

By appointment preferred

Heffel Gallery, Calgary

220 Manning Road NE, Unit 1080

Saturday, September 30 through

Tuesday, October 3, 11 am to 6 pm MT

Heffel Gallery, Vancouver

2247 Granville Street

Wednesday, October 18 through

Monday, October 23, 11 am to 6 pm PT

Galerie Heffel, Montreal

1840 rue Sherbrooke Ouest

Thursday, November 2 through

Wednesday, November 8, 11 am to 6 pm ET

Heffel Gallery, Toronto

13 Hazelton Avenue

Together with our Yorkville exhibition galleries

Wednesday, November 15 through

Wednesday, November 22, 11 am to 6 pm ET

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
Please send all physical mail to our Vancouver address

TORONTO

Main Yorkville Reception
13 Hazelton Avenue, Toronto, ON M5R 2E1
Telephone 416-961-6505, Fax 416-961-4245

15 Hazelton Avenue, Unit 200, Toronto, ON M5R 2E1

135 Yorkville Avenue, Unit 401, Toronto, ON M5R 3W5

155 Yorkville Avenue, 2nd Floor, Toronto, ON M5R 1C4
by appointment

OTTAWA

451 Daly Avenue, Ottawa, ON K1N 6H6
Telephone 613-230-6505, Fax 613-230-6505
by appointment

MONTREAL

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

VANCOUVER

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

NORTH VANCOUVER

2455 Dollarton Highway, Unit 108
North Vancouver, BC V7H 0A2
Telephone 604-732-6505 ext. 150, Fax 604-732-4245
by appointment

CALGARY

Main Calgary Reception
220 Manning Road NE, Unit 1080, Calgary, AB T2E 8K4
Telephone 403-238-6505, Fax 403-265-4225

888 4th Avenue SW, Unit 609, Calgary, AB T2P 0V2
by appointment

CORPORATE BANK

Royal Bank of Canada, 2735 Granville Street
Vancouver, BC V6H 3J1
Telephone 604-665-5700
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 #23-106811
Vice-President—Robert Campbell Scott Heffel
Auctioneer License T83-3365303 and #23-106810

Heffel.com Departments

CONSIGNMENTS

consignments@heffel.com

APPRAISALS

appraisals@heffel.com

ABSENTEE, TELEPHONE & ONLINE 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. Our *Annual Subscription Form*
can be found on page 123 of this catalogue.

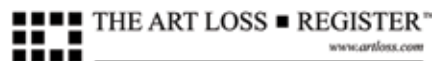
CATALOGUE PRODUCTION

Essay Contributors—Robert Amos, Thibault Bennett,
Alec Blair, Marie-Hélène Busque, Mark Cheetham,
Gary Dufour, François-Marc Gagnon, Michèle Grandbois,
Lindsay Jackson, Alec Kerr, Gilles Lapointe, Kristian Martin,
Michel Martin, Tania Poggione, Sarah Stanners, Rosalín Te Omra,
Ian M. Thom, Molly Tonken and Meghan Watson-Donald
Text Editing, Catalogue Production—Julia Balazs,
Rania Chaddad, David Heffel, Robert Heffel, Alec Kerr
and Naomi Pauls
Director of Imaging—Martie Giefert
Digital Imaging—Ward Bastian, Jasmin Daigle and Jared Tiller
Catalogue Layout and Production—Kirbi Pitt and Clara Wong

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.

All photographic representations and other illustrations depicted
are solely for guidance and are not to be relied upon in terms of
tone or colour.



Follow us:



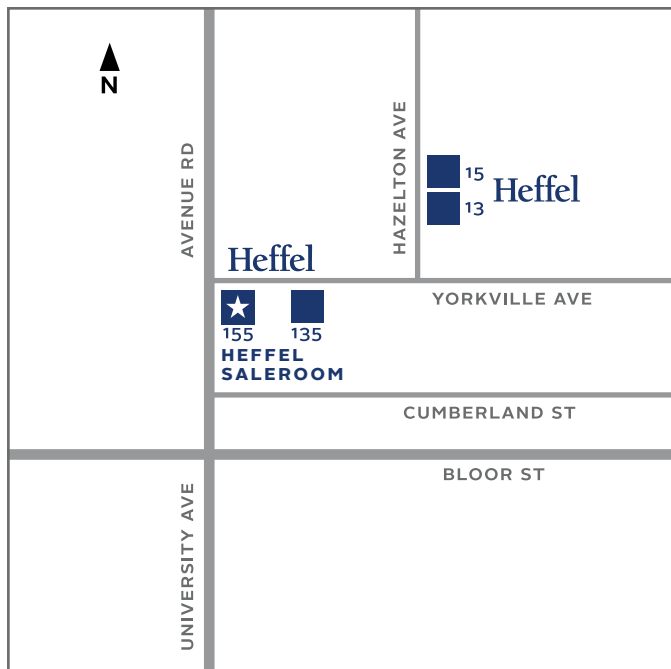
Printed in Canada by Friesens
ISBN: 978-1-927031-63-6



CONTENTS

4	Notice for Collectors
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
112	Heffel Specialists
114	Terms and Conditions of Business
120	Property Collection Notice
121	Catalogue Abbreviations and Symbols
122	Catalogue Terms
122	Heffel's Code of Business Conduct, Ethics and Practices
123	Annual Subscription Form
123	Collector Profile Form
124	Absentee Bid Form
125	Telephone Bid Form
126	Digital Saleroom Registration Form
127	Shipping Authorization Form for Property
128	Terms and Conditions for Shipping
129	Index of Artists by Lot

NOTICE FOR COLLECTORS



Auction Location

HEFFEL TORONTO

155 Yorkville Avenue, 2nd Floor, Units 1 & 2, Toronto
 Entrance at *STK*, 153 Yorkville Avenue
 Together with Heffel's Digital Saleroom
 Saleroom Telephone 1-888-212-6505

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

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 114 through 122 of this publication.

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

Absentee, Telephone and Digital Saleroom Bidding

If you are unable to attend our auction in person, Heffel recommends submitting an *Absentee Bid Form* to participate. Heffel also accepts telephone bidding, prioritized by the first received *Telephone Bid Form* and limited to available Telephone Bid Operators per Lot. Alternatively, Heffel offers online bidding in real time through our Digital Saleroom, subject to advanced registration and approval. All forms of remote bidding participation and registration must be received by Heffel at least two (2) business days prior to the commencement of the sale. Information on absentee, telephone and online bidding appears on pages 5, 124, 125 and 126 of this publication.

Live Stream

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

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

Estimates and Currency

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.76 US dollar, 0.72 euro, 0.62 British pound, 0.69 Swiss franc, 115 Japanese yen or 6.0 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 124 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least two (2) business days prior to the commencement of the sale. Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone. Digital Saleroom online bidding is available subject to pre-registration approval by the Auction House at least two (2) business days in advance of the auction.

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 127 and our *Terms and Conditions for Shipping* on page 128 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 on a prorated basis.



SALE THURSDAY, NOVEMBER 23, 2023 · 2 PM PT | 5 PM ET

POST-WAR & CONTEMPORARY ART CATALOGUE

FEATURING WORKS FROM

The Barbeau Owen Foundation Collection, Vancouver

The Family of Lady Jean Brinckman (née Southam)

The Estate of Guido Molinari

The Museum of Contemporary Art of Buenos Aires, Aldo Rubino Foundation

A Prominent European Private Collection

An Important Private Collection, Montreal

An Important Private Collection, Toronto

& other Important Private and Corporate Collections



1 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

“Gunfire” at Practice

ink and watercolour on paper, signed and titled and on verso dated November 1940 and inscribed *Sketch for painting from memory; Stanley Park Battery (Van. B.C.) in action and F*
9 × 11 1/8 in, 22.9 × 28.3 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Star Weekly (Toronto), April 7, 1942, the related 1941 canvas
Coastal Defence Gun and Crew reproduced

Doris Shadbolt, *E.J. Hughes*, Vancouver Art Gallery, 1967, the related 1941 canvas noted, unpaginated
Jane Young, *E.J. Hughes, 1931 – 1982: A Retrospective Exhibition*, Surrey Art Gallery, 1983, the related 1941 canvas noted page 37, reproduced page 41, listed page 92
Ian Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, the related 1941 canvas noted page 57, reproduced page 58
Robert Amos, *E.J. Hughes Paints British Columbia*, 2019, the related 1941 canvas reproduced page 41
Robert Amos, *E.J. Hughes: Canadian War Artist*, 2022, the related 1941 canvas noted page 33, reproduced as frontispiece and page 34

EXHIBITED

Vancouver Art Gallery, *E.J. Hughes: A Retrospective Exhibition*, October 5 – 29, 1967, traveling to York University, Toronto, November 13 – December 8, 1967, four sketches for the related 1941 canvas *Coastal Defence Gun and Crew*, catalogue #32
Surrey Art Gallery, *E.J. Hughes, 1931 – 1982: A Retrospective Exhibition*, November 18 – December 11, 1983, traveling in 1984 – 1985 to the Art Gallery of Greater Victoria; Edmonton Art Gallery; Glenbow Museum, Calgary; National Gallery of Canada, Ottawa; and the Beaverbrook Art Gallery, Fredericton, the related canvas, catalogue #2
Vancouver Art Gallery, *E.J. Hughes*, January 30 – June 8, 2003, traveling in 2003 – 2004 to the McMichael Canadian Art Collection, Kleinburg, and the Art Gallery of Greater Victoria, the related 1941 canvas

THERE WAS NO work for an artist in Vancouver in the 1930s. E.J. Hughes and his artist friends Paul Goranson and Orville Fisher tried painting murals—first gratis, then for room and board. Finally they landed a paying job, for the BC Pavilion at San Francisco’s Golden Gate International Exposition of 1939 – 1940, producing 12 murals involving crowds of figures in specific settings. The paintings were terrific, but this was no way to make a living.

At the time Hughes hoped to get married and needed a job to support a family. Reflecting on his years as a cadet with the Seaforth Highlanders, he signed on as a “gunner” with the Royal Canadian Artillery on September 1, 1939. Perhaps he did not know that war was imminent. While in basic training at Fort Macaulay, near Esquimalt, BC, Hughes wrote letters to the National Gallery of Canada and to Army Headquarters in Ottawa, proposing himself as a war artist. By December 1939, he was stationed in Vancouver and continued to write to Ottawa:

From months working as a gunner, and district gunner (at present) in the forts here and on Van. Island, I have conceived wonderful subjects for pictures. Besides being of wartime interest the forts here are in such beautiful settings. I wonder if eventually an artist may be employed in war records on this coast as there was on the east coast during the last war? ... This is just an idea that came to my mind as I rest here in the bunkhouse, directly under the great Lions Gate Bridge, ready to go out to duty on the 12-pounders when the alarm sounds.¹

The dramatic drawing of Ferguson Point in Stanley Park offered in this sale is dated November 1940, just at the time when Hughes received word from Ottawa that his proposal was being considered. Perhaps the drawing was created before Hughes was called to duty as a “service artist” on November 10, 1940, and thus it did not become part of the Canadian War Records art collection.

Hughes arrived in Ottawa in January 1941. His commanding officer, Colonel A. Fortescue Duguid, was a historian rather than an artist and set the first three service artists (Will Ogilvie, Fisher



E. J. HUGHES
Coastal Defence Gun and Crew
oil on canvas, 1941
20 ½ x 40 ¾ in, 52.1 x 102.6 cm
Courtesy of the Canadian War Museum, Ottawa

Not for sale with this lot

and Hughes) to work on highly detailed studies in preparation for a documentary style of picture-making. Hughes took out this drawing, which he had prepared “from memory” in Vancouver, and developed it in a wider format.

He engaged clerks from the Historical Section of the Canadian Army, then based at the Central Experimental Farm in Ottawa, and they posed according to his drawing. Beginning once more, he redrew everything: hand studies, details of trouser creases, individual shoes. These drawings are all now in the Canadian War Museum in Ottawa, some of the more than 540 artworks Hughes created while a war artist.

It is hard to comprehend how much information Hughes conveys in this small drawing. The uniforms of the men in the foreground are detailed right down to their metal artillery cap badges. In the distance he drew a tableau of nine men in coordinated action in a space not much bigger than a business card.

Hughes’s production as an official Canadian war artist is preserved in the Beaverbrook Collection of War Art in the Canadian War Museum. The oil painting that resulted from the aforementioned studies, *Coastal Defence Gun and Crew*, is one of the most admired of all the Hughes paintings. That this important early study has remained in a private collection until now is truly remarkable.

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

1. E.J. Hughes to H.O. McCurry, director of the National Gallery of Canada, December 26, 1939, Library and Archives of the National Gallery of Canada.

ESTIMATE: \$25,000 – 35,000



2 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

La pêche sur la glace (Ice Fishing)

watercolour on paper, signed and on verso titled and dated circa 1935 on the gallery label
9 ¼ x 8 ¾ in, 23.5 x 22.2 cm

PROVENANCE

Galerie Madeleine Lacerte, Quebec City

Private Collection, Quebec City

Fine Canadian Art, Heffel Fine Art Auction House,

May 27, 2004, lot 70

Acquired from the above by the present Private Collection,
Vancouver

THE FEW RARE known examples of Jean Paul Lemieux’s early work concern the subject of winter and winter sports. These works go back to his childhood, such as *La course à canot à glace devant Québec* (Quebec City Ice Canoe Race, 1915, unknown collection), while others are assembled in his 1931 sketchbooks at the National Gallery of Canada, with its depictions of tobogganing, a hockey game, and skiers on Mount Royal.

The young Lemieux cultivated an early talent for watercolours, taking lessons in his teens from an “English lady” in Montreal. As an aspiring commercial illustrator and, from 1926, a student at the *École des beaux-arts de Montréal*, he worked primarily in watercolours until his departure for France in June 1929. On his return in 1930, he started a commercial art business, JANS, but the Depression put an end to that, and he returned to painting and teaching art. He graduated from the *École des beaux-arts de Montréal* in 1934.

La pêche sur la glace (Ice Fishing) is a lively and detailed studio work depicting this winter activity, which dates back to pre-European times and has since become a tourist attraction. Ice-fishing motifs are strewn throughout the highly perspectivist space, from the heated shanties, tip-ups and rod holders to the pickup truck parked out on the thick ice.

We thank Michèle Grandbois for her assistance in cataloguing this work. This work will be included in Grandbois’s forthcoming catalogue raisonné of the artist’s work.

ESTIMATE: \$12,000 – 16,000



3 Molly Joan Lamb Bobak

BCSFA CGP CPE CSGA CSPWC RCA 1922 – 2014

Skaters in Fredericton

oil on board, signed and on verso titled
40 x 48 in, 101.6 x 121.9 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Acquired from the above by the present Private Collection,
Vancouver, circa 2000

LITERATURE

Michelle Gewurtz, *Molly Lamb Bobak: Life & Work*, Art
Canada Institute, 2018, pages 20 and 69, <https://www.aci-iac.ca/art-books/molly-lamb-bobak/biography/>

FROM 1957 TO 1961, Molly Bobak, her husband Bruno and their two young children traveled extensively in Europe, more specifically in Paris, England and Norway, thanks to several grants from the Canada Council for the Arts. After Bruno was nominated as director of the University of New Brunswick’s Art Centre, and both he and Molly were offered teaching positions at the university, the Bobaks settled in Fredericton in 1961. They quickly became a vital part of the city’s art scene, while still nurturing

their connections with other artist friends in Montreal, Toronto and Vancouver.

In Fredericton, Molly found interest in “urban landscapes and especially the people who populated them,” as art historian Michelle Gewurtz writes. During that period, her works depicted scenes of daily modern life that captured “a moment from some lived, communal experience.... They achieve a careful balance of form, colour, and space, creating a clear, rationalized vision of moving scenes that are intentionally devoid of narrative.” These paintings, her crowd scenes, became emblematic of Bobak’s work, and they are set in a variety of locations: the beach, balls, public squares and skating rinks.

This large work, *Skaters in Fredericton*, is an outstanding example of Bobak’s crowd paintings. Here, the characters seem to glide fluidly over the ice, rendered in elegant and expressionistic brush-strokes. Bobak painted a number of skating scenes, a quintessentially Canadian theme, which allowed her to experiment with movement, rhythm and dynamic positioning of the figures within the luminous white space of the ice rink. Anecdotally, it is said that one of the houses depicted could have been the Bobaks’ when they lived in Fredericton.

ESTIMATE: \$40,000 – 60,000



4 Christopher Pratt

ARCA CSGA OC 1935 – 2022

August 1939

oil on board, signed and dated 1985 and
on verso signed, titled and dated 1974 – 1985
20 ¼ x 50 in, 51.1 x 127 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Vancouver

CHRISTOPHER PRATT COMPLETED *August 1939* in 1985, a notable year in the artist’s long and distinguished career. Already well established and well known, he was celebrated with the nationally touring exhibition *Christopher Pratt: A Retrospective* (Vancouver Art Gallery, Art Gallery of Ontario, Memorial University Art Gallery, Dalhousie Art Gallery). This mid-career exhibition allowed audiences across Canada to become more

familiar with his signature approach to image making. Underlining the distinctive style and consistency of Pratt’s work over decades, *August 1939* echoed another painting in the exhibition, *House in August* of 1969 (sold by Heffel November 21, 2018).

Domestic architecture from his beloved Newfoundland was a prime interest in Pratt’s paintings, drawings and screenprints. If he suggests in his artwork that the personal and everyday is crucially important in our lives, then we understand why this vernacular theme consistently inspired him. Houses are as personal as they are commonplace. Their everydayness is important—this is not a unique “architect’s house”—but so is the mystery with which Pratt imbues *August 1939*. The seasonal reference is easy to acknowledge: strong shadows from window mullions on the partly lowered shades of the windows—and to the left side of the house—suggest early afternoon or late morning during summer. But why did he specify 1939? We can speculate along a range of implications, from an early childhood memory (Pratt was born in 1935) to a world event such as the Nazi-Soviet pact in that month



that allowed Germany to overrun Poland soon after. Perhaps the house was built in that year. Pratt does not tell us, and the house is, of course, mute, which is to say, receptive to our imaginings.

August 1939 conveys harmony, balance and precision, yet the longer one contemplates the painting, the more mysterious it seems, though always in a benevolent way. The rigorous visual order that Pratt insists on may be reassuring at first, but an unnatural perfection can also seem strange. *August 1939* turns out to be a puzzle that we can enjoy deciphering. The shades are partly raised on the lower two windows, allowing us to see reflections of large trees behind what must be the artist's and viewer's position. But we see no people. The carefully gradated blue of this glass is calibrated to harmonize with the palette chosen for the water, just as the modulated yellows and oranges of the foreground grasses are echoed in the yellow of the house and the green of its window frames. A coloured pencil and graphite study for this painting reveals how Pratt worked out the geometry of what we see. The drawing, however, is replete with details, including shrubbery

around the house. These Pratt edits out to achieve the characteristic hyper-simplicity and directness of his final painting.

We see in this drawing that Pratt has already made a formal decision that greatly adds to the mystery of the work: the top of the house is cropped, suggesting that this is not an architectural rendering per se but more a study of form, set simply and elegantly amidst grass, sky and ocean. Pratt's unusual design prevents the image from becoming predictable or as straightforward as it at first appears.

We thank Mark A. Cheetham, author of *Alex Colville: The Observer Observed* and *Remembering Postmodernism: Trends in Canadian Art, 1970 - 1990*, for contributing the above essay. He is a professor of art history at the University of Toronto and a freelance curator and art writer.

ESTIMATE: \$125,000 – 175,000



5 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Echo Bay, Gilford Island

oil on canvas, signed and dated 1963 and on verso signed, titled, dated, inscribed *photo/H3440/C7884* and stamped 32 and Dominion Gallery
32 x 45 in, 81.3 x 114.3 cm

PROVENANCE

Dominion Gallery, Montreal, 1981
Equinox Gallery, Vancouver
Private Collection, Vancouver
By descent to the present Private Collection,
Georgia

LITERATURE

Doris Shadbolt, *E.J. Hughes*, Vancouver Art Gallery, 1967, unpaginated
Jane Young, *E.J. Hughes, 1931 – 1982: A Retrospective Exhibition*, Surrey Art Gallery, 1983, reproduced page 72 and listed page 94

Howard White, *Raincoast Chronicles Six/Ten*, 1983, reproduced front cover
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, the related 1954 oil titled *Echo Bay* reproduced page 121
E. J. Hughes Calendar (Pacific Outlook), Duncan, BC, 2009, reproduced
Jacques Barbeau, *The E.J. Hughes Album, Volume 1, The Paintings, 1932 – 1991*, 2011, reproduced page 40

EXHIBITED

Surrey Art Gallery, *E.J. Hughes, 1931 – 1982: A Retrospective Exhibition*, November 18 – December 11, 1983, traveling in 1984 – 1985 to the Art Gallery of Greater Victoria; Edmonton Art Gallery; Glenbow Museum, Calgary; National Gallery of Canada, Ottawa; and the Beaverbrook Art Gallery, Fredericton, catalogue #25

E.J. Hughes “created a permanent poetry of Canada’s Pacific coast and reiterated the continuing values of the individual creative spirit.”

—DORIS SHADBOLT

IN JUNE 1953, a telegram arrived at Shawnigan Lake from New Jersey offering E.J. Hughes a commission to paint a series of pictures for Standard Oil's in-house magazine, *The Lamp*. Though prone to seasickness, Hughes needed the income, and he asked his dealer, Max Stern in Montreal, for advice.

On July 2, 1953, Stern wrote to Hughes: "I would suggest that you accept their offer and sell them the publication rights of your paintings only. This means, you take the trip on the tanker, you make the sketches, and then paint the paintings, selling them the reproduction rights to your paintings for an amount of about \$400 to \$500 each." And the Dominion Gallery would take care of the business. "We will be satisfied with a commission of 20% of the publication rights and will pay you for each canvas and sketch," wrote Stern.¹

Hughes agreed to the plan and met the oil tanker the *Imperial Nanaimo* at the Ioco Refinery outside Vancouver in mid-August. The ship was loaded with gasoline, stove oil and other petroleum products and visited water-access-only communities along the BC coast all the way up to Haida Gwaii. Fishermen and loggers gathered at these wharfside depots to stock up on food and fuel and to catch up on the news. Joining his powerful perceptions of the landscape with an honest sympathy for the working people there, Hughes portrayed the very essence of life on the west coast.

Following stops at coves and camps on the way north, the *Imperial Nanaimo* landed at Echo Bay on Gilford Island, across from Port McNeill. There, Hughes painted the scene as the ship prepared to offload some oil at the wharf.

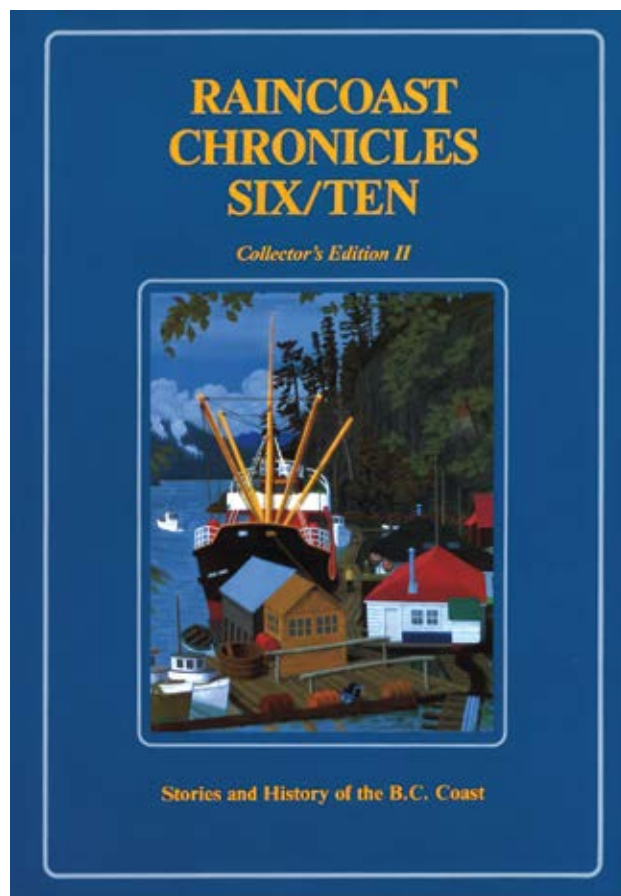
After three weeks away, on September 3, 1953, Hughes reported to Stern: "My trip on the tanker was very enjoyable and I feel it was profitable too—my sketches were all very rough though, as the stops were short and I had to work rapidly. Have just yesterday despatched 39 pencil sketches to Mr. Sammis of New York and will wait to see which ones are selected to be used for the paintings..."²

The first finished painting was *Namu Cannery* (1953), and on December 16, 1953, Hughes dispatched the second, *Echo Bay* (24 × 18 inches, 61 × 45.7 cm). The editor had requested a vertical image for the cover of the magazine. "This is really a detail of a horizontal sketch," Hughes's friend Pat Salmon later reported. "The upper left space was left bare to make space for the title of the magazine."³

In the end, Hughes did five paintings and received \$2,000 from Standard Oil for the reproduction rights. The original oil paintings were then acquired by the Dominion Gallery for \$75 each.

Ten years later, in 1963, Hughes painted the Echo Bay image in a horizontal format as he had originally conceived it, and sent the painting to the Dominion Gallery on March 2, 1963. He was paid \$400. In the letter that accompanied the painting, Hughes wrote: "You will notice that this is similar in content to the cover painting for *Lamp Magazine* [Standard Oil, September 1954] but with an expanded outlook." Dr. Stern, on March 11, 1963, replied: "Your painting has an oriental feeling which I like very much and it is more decorative than your canvases normally are."

The vertical version of *Echo Bay* (1954) was described by Ian Thom as "perhaps the most successful of these commissioned paintings."⁴ Later, Jane Young included the horizontal version, our canvas *Echo Bay, Gilford Island* (1963), in the major Hughes



Echo Bay, Gilford Island (detail) reproduced on the front cover of *Raincoast Chronicles Six/Ten* by Howard White

retrospective sent on tour from the Surrey Art Gallery in 1984. The trip on the *Imperial Nanaimo* provided subject matter that Hughes would use for the rest of his life.

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

1. Max Stern to E.J. Hughes, July 2, 1953, correspondence available at Special Collections, University of Victoria.

2. A detailed study of the *Imperial Nanaimo* trip is included in Robert Amos, *E.J. Hughes Paints British Columbia* (Victoria: TouchWood Editions, 2018).

3. Pat Salmon, unpublished manuscript, circa 2010.

4. Ian M. Thom, *E.J. Hughes* (Vancouver: Vancouver Art Gallery, in assoc. with Douglas & McIntyre, 2002), exhibition catalogue, 119.

ESTIMATE: \$250,000 – 350,000



6 Hans Hartung

1904 – 1989 German

T1961–26

acrylic and pastel on canvas, signed and dated 1961 and on verso titled on the gallery label and inscribed *vernis v.14*
24 x 18 1/2 in, 61 x 46 cm

PROVENANCE

Galerie de France, Paris, 1963
Galería René Metras, Barcelona
Samuel B. Nitikman, Winnipeg
By descent to Ernest Sirluck, Toronto
By descent to the present Private Collection,
Vancouver

BORN IN GERMANY, Hans Hartung immigrated to France in 1926. He was always experimental with form, material and technique. Adopting an abstract idiom when he was still in high school, his watercolour *Blue in the Centre* (1922), for example, is Kandinsky-esque in its highly chromatic and gestural expressiveness. Hartung was increasingly central to movements in abstract painting in France. After World War II, he was part of an extensive European re-engagement with abstraction under the banner of Art Informel, an international circle that included Karel Appel, Jean Dubuffet, Asger Jorn and, notably, the Canadian Jean Paul Riopelle. Only loosely affiliated and stylistically eclectic, Informel usually emphasized Lyrical Abstraction—as distinct from the form’s monochromatic, geometrical and biomorphic interests—and is well exemplified by Hartung’s work. Contemporary with Abstract Expressionism in the USA, Hartung’s approach is typically lighter in touch and mood than his American or European fellow travelers.

T1961–26 was painted at the height of Hartung’s acclaim in Europe. In 1960, he won the International Grand Prize for Painting at the 30th Venice Biennale. Experimenting with acrylic paint in an unusual combination with pastel in *T1961–26*, Hartung produced a work that is at once freely expressive yet also controlled, highly keyed in colour yet subtle, boldly self-confident yet not aggressive in its gestures.

Hartung’s skill shows in his ability to calibrate and balance what we come to see as many potentially conflicting elements. The strong black outline forged by the frame easily contains a contrasting field on which Hartung paints. In its format, but more significantly in its elaboration of the languages of abstract painting, we could call *T1961–26* a “portrait” of an abstraction. The lightly splattered surface is visually interesting in itself, especially in contrast with the unmodulated frame. But its main purpose is to support the painting’s central forms. At first glance, it might appear that Hartung is quite conventionally building an image that moves out towards us. The delicate swathes of blue that create a central (but not geometrically centred) focus could at



lot 6 in the frame

first seem to be the foundation for the tangle of curvilinear green lines that Hartung has animated in motion, this time across the surface from left to right instead of the blue’s vertical motion. But Hartung has layered his surface more shrewdly than this: skeins of blue also run across the green calligraphy, not so much obscuring—or, on the other hand, integrating these lines—as animating his colours, textures and shapes in a sort of dance. In its endless subtleties and self-sufficiency of means and meaning, *T1961–26* is joyfully hermetic.

We thank Mark A. Cheetham for contributing the above essay. Cheetham is a freelance writer, curator and a professor of art history at the University of Toronto. He is the author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s*.

This work is registered in the archives of the Fondation Hartung Bergman under the number T1961–26, and will be included in the forthcoming catalogue raisonné for Hans Hartung currently being prepared by the foundation.

ESTIMATE: \$80,000 – 120,000



7 Alex Katz

1927 – American

Pamela and Perry

oil on board, signed and on verso signed, titled on the gallery label, dated 1977 on a label and stamped with the Robert Miller Gallery and Michael H. Lord gallery stamps
12 x 12 ¼ in, 30.5 x 31.1 cm

PROVENANCE

Robert Miller Gallery, New York
Private Collection, New York
Private Collection, Toronto

ALEX KATZ IS a pre-eminent American figurative painter best known for his portraits whose storied career has spanned more than seven decades, beginning in the 1950s. A lifelong New Yorker, born in Brooklyn and raised in Queens, Katz has lived and worked in the same artists' co-operative in Manhattan's SoHo neighbourhood since 1968. Now well into his 90s, Katz has been the subject of over 200 solo exhibitions and nearly 500 group shows internationally since 1951, including retrospectives at the Whitney Museum of American Art, the Brooklyn Museum, the Albertina Museum in Vienna, and most recently at the Guggenheim (2022).

Katz studied art at the prestigious Cooper Union in Manhattan's East Village in the late 1940s, followed by the Skowhegan

School of Painting and Sculpture in Maine, where he won two summer scholarships. Returning to New York in 1951, he found an art world inhospitable to figurative realism. Abstract Expressionism had revolutionized painting, led by artists such as Jackson Pollock and Willem de Kooning, creating a uniquely American movement that broke free of the European modernist traditions of Pablo Picasso and Henri Matisse. Influential critics such as Clement Greenberg contended that realism was dead, encrusted as it was with conventions, and that figuration could yield only “minor” art.¹

Undeterred, Katz continued to paint in a figurative vein, developing his own visual language as he attempted to resolve for himself the problem of contemporary realism: Could he make a valid modern painting that was a portrait?² Influenced by Gustave Manet’s contour drawing and Matisse’s fluid shapes and use of colour, Katz attempted to define what a modern figurative painting would look like, engaging with the two-dimensional picture plane as he moved towards greater realism on the one hand and greater flatness on the other. Katz recalls of this period: “It was pretty lonely for me. It was like being out in the desert.”³

The tide turned for Katz in the 1960s. He had begun producing enormous billboard-style canvases, featuring extreme close-ups of his subjects that experimented with radical cropping, shifts in internal scale, and smooth blocks of colour that emphasized flatness. Katz’s individual style was perfectly situated to partake in the paradigm shift that occurred as Abstract Expressionism began to wane; it anticipated and engaged with newly emerging movements such as Pop Art and Hard-edge abstraction that would soon gain recognition. Suddenly, Katz found he commanded the attention of the art world.

Katz is known for what he calls “cool painting,” reflecting the emotional distance he maintains from his subjects. He focuses his attention on capturing appearances: the subject’s clothing and hair, the light at a given time of day, a fleeting moment or gesture, rendered in a flat style with smooth surfaces and clean contours. Style is so important to Katz that it comes close to eclipsing representation and imposes itself as the primary subject of each portrait.⁴ He is temperamentally averse to “hot” painting that calls to mind expressionism, and “deep” or “hot” readings of his art, which he finds pretentious.⁵ However, his skill at rendering appearances has invited much speculation on the psychology of his sitters, particularly where multiple subjects appear within a single frame.

Pamela and Perry is a preparatory sketch for a large-scale, similarly titled oil on canvas in the collection of the Museum of Fine Arts, Houston (*Perry and Pamela*, 2006.571). Both works depict the closely cropped faces of a couple, the woman gazing into the eyes of her companion as he stares impassively into the distance. The man’s face is cropped so that we see only the essentials of his profile, which is shrouded in shadow when compared to the bright, eager face of the woman facing him. It is as if we have stumbled across a private moment for this couple, a moment captured quickly and fluidly much in the way the eye scans and records the details of a scene. Only the most vital aspects of this interaction have been documented, and yet it feels fundamentally alive. The couple appears to be in motion, in transition between one moment and the next, suggesting a world outside the picture frame.



ALEX KATZ

Perry and Pamela

oil on canvas, 1977

78 x 90 in, 198.1 x 228.6 cm

© Alex Katz. All Rights Reserved / Artists Rights Society (ARS)

New York / CARCC Ottawa 2023

Collection of the Museum of Fine Arts, Houston

Not for sale with this lot

Curator Robert Rosenblum has asserted that in Katz’s paintings, particularly those drawn from the artist’s daily domestic and social life, his subjects are “suddenly wrenched from the cozy intimacy of a European tradition of private portraiture and relocated disconcertingly in a territory whose scale is that of public, urban experience,” that of billboards and commercial advertising. Rosenblum concludes that in this way, Katz “intuitively reflects a constant factor of American life, the collision between the public and the private.”⁶

1. Quoted in Irving Sandler, *Alex Katz: A Retrospective* (New York: Harry N. Abrams, 1998), 152.

2. *Ibid.*, 17.

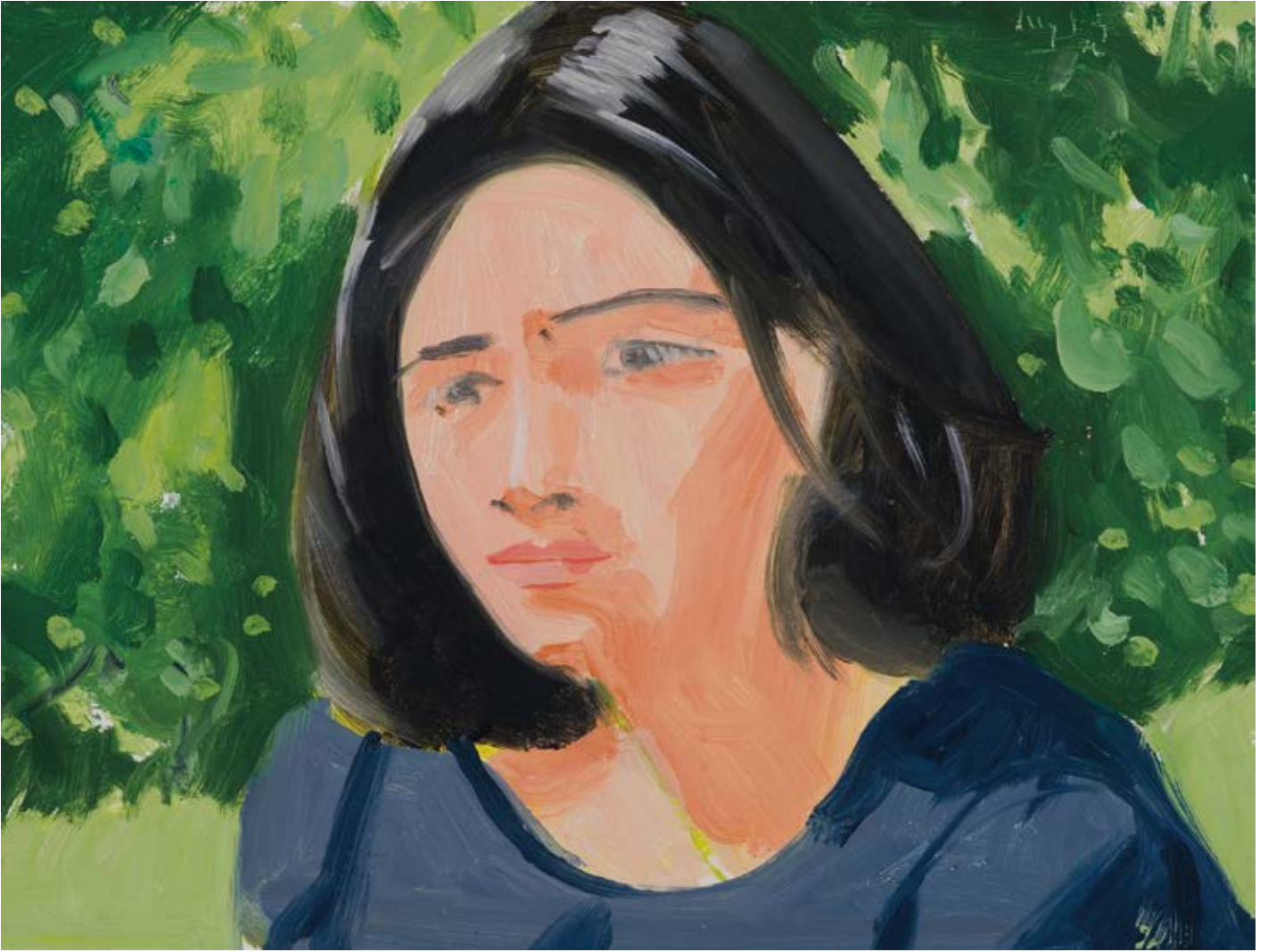
3. Quoted in Sam Hunter, *Alex Katz* (New York: Rizzoli, 1992), 31–33.

4. Sandler, *Alex Katz*, 96.

5. *Ibid.*, 19.

6. Quoted in *ibid.*, 42.

ESTIMATE: \$70,000 – 90,000



8 Alex Katz

1927 – American

Ada in the Sun

oil on board, signed and dated 1976
and on verso titled on a label
9 x 11 7/8 in, 22.9 x 30.2 cm

PROVENANCE

Robert Miller Gallery, New York
Private Collection, New York
Private Collection, Toronto

IN 1958, ALEX KATZ married Ada Del Moro, whom he painted hundreds of times over the ensuing decades. She became instantly recognizable, a celebrated subject as Katz rose to prominence in the 1960s and '70s, adorning gallery walls and living rooms, staring out at the viewer with her cool, unflappable gaze. The critic and art historian Irving Sandler called her Katz's own Nefertiti: "She is woman, wife, mother, muse, model, sociable hostess, celebrity, myth, icon, and New York goddess."¹

Her face tended to be super-sized, as Katz worked with ever larger canvases beginning in the late 1950s, adapting the scale typically associated with Abstract Expressionism, Hard-edge and Colour Field painting to his own figurative subjects. Inspired by billboards and film stills, these outsized portraits were often accompanied by shifts in internal scale and dramatic cropping, which made the images seem even more enormous than the physical canvas. The viewer is drawn forcibly close to the face, which fills almost the entire surface of the picture plane, like a cinematic close-up. Katz intended these large figurative works to be "aggressive enough to stand up visually against anything else being painted at the time," a direct challenge to the abstract works that dominated popular taste.² The scale and the flatness of his work, and its relationship to advertising, is often considered anticipatory of Pop Art.

Despite presenting his subjects in extreme close-up, Katz eschewed detail, instead working with blocks of colour and simplified shapes to capture a fleeting impression of a moment, in particular the light. Light is so important to Katz that he sometimes specifies the exact time of day in the titles of his works. Sandler notes: "It was as if he asked (as he continues to ask): 'How much detail does a realist painting need to convey a convincing illusion?' And he has provided just that amount, an amount sufficient to capture a sitter's distinctive features, expression, and gesture, to render the texture and weight of a velvet ribbon or denim jacket, and above all, to specify the ambient light."³

Equally important, while Katz painted those closest to him—his friends, his family and especially his wife, Ada—he insisted upon emotional distance in his painting. His goal was representation without sentimentality, focusing instead on outward appearance, technique and style. "When I first began to paint Ada it didn't work, because I was too involved personally," he has said. "The same thing happened with my parents. It took me about a year, in the beginning, to get outside the emotional involvement, to the point where I could see what I was looking at. Because that is what I want to paint, not who the person is or what they mean to me, just how they appear."⁴

Because Katz worked to capture fleeting impressions on such a large scale, he developed a process of executing small, on-the-spot preparatory sketches of his subjects in pencil and oil, working quickly to capture likeness, gesture and the quality of light. The primacy of speed and light is evident in the present oil sketch, *Ada in the Sun*. With a series of deft strokes of colour, Katz has captured his wife in a pensive mood, gazing into the middle distance daydreaming or deep in thought, as if unaware that we are watching her. Most striking about the work is the warm late-spring or early-summer sunlight illuminating her face and reflecting off her dark hair. The flesh tones of her face have a beautifully translucent quality, a freshness that gives the painting a sense of immediacy. Katz has said in an interview: "In an Impressionist painting, like a Monet, the light is slow. It moves towards you slowly. My light is very quick. It's perceived immediately."⁵

Katz's contemporary realism aims to communicate the optical effect of what the eye sees, rather than a detailed description. Of more naturalistic works, he has said, "All the pieces are right, but then it doesn't give you the whole jolt. Realistic painting has to do with omission, and what the mind fills in.... If you put everything in, you're not going to get it. And it goes very quick."⁶

1. Irving Sandler, *Alex Katz: A Retrospective* (New York: Harry N. Abrams, 1998), 89.

2. Quoted in *ibid.*, 38.

3. *Ibid.*, 18.

4. Quoted in Carter Ratcliff, "Survey: The Art of Alex Katz," in *Alex Katz*, ed. Carter Ratcliff et al. (London: Phaidon Press, 2005), 94.

5. "Alex Katz in Conversation with Toni Stoos," in *Alex Katz: New York/Maine*, ed. Toni Stoos (Salzburg: Museum der Moderne Salzburg, 2013), exhibition catalogue, 168.

6. "Alex Katz in Conversation with Sharon Corwin," in *ibid.*, 190.

ESTIMATE: \$70,000 – 90,000



9 Andy Warhol

1928 – 1987 American

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

screenprint on Lenox Museum Board with diamond dust, signed in graphite and editioned R 8/30, with the printer's blindstamp, Rupert Jasen Smith, New York and on verso stamped with the artist's copyright stamp, published by George C.P. Mulder, 1985

39 3/8 x 31 1/2 in, 100 x 80 cm

PROVENANCE

Martin Lawrence Galleries, New Jersey

Acquired from the above in 1989 by the present Private Collection, Toronto

LITERATURE

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

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

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



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

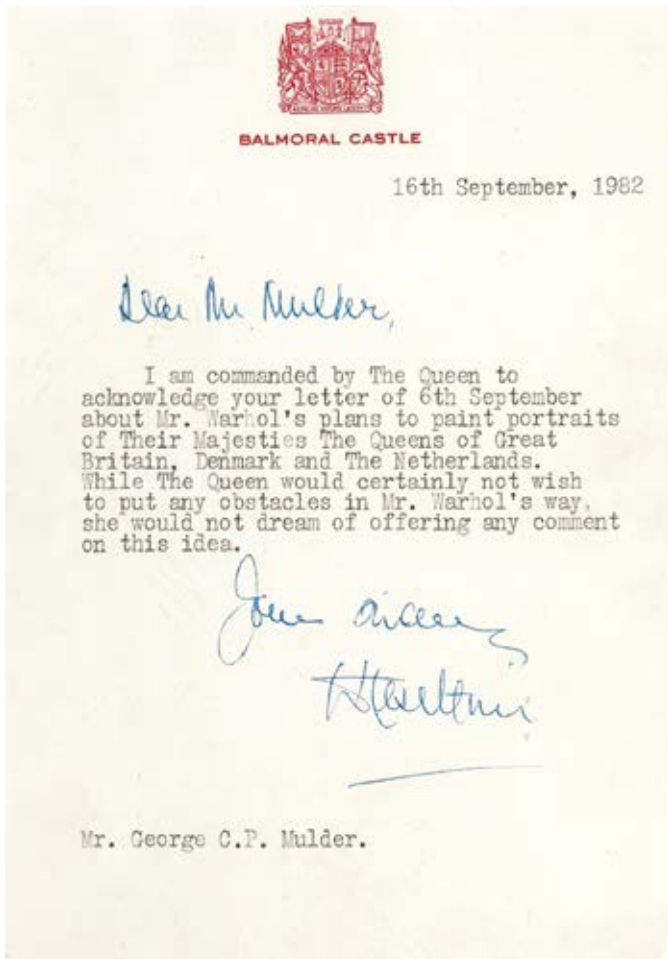


FIGURE 1: Letter from Sir William Heseltine to publisher George C.P. Mulder, September 16, 1982

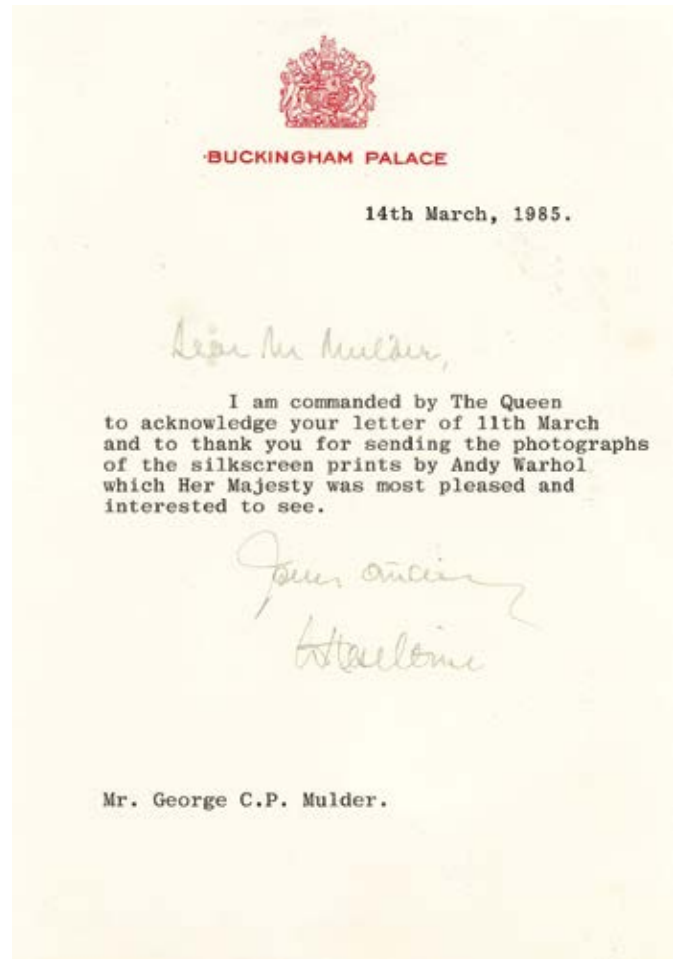


FIGURE 2: Letter from Sir William Heseltine to publisher George C.P. Mulder, March 14, 1985

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

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

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

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



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

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

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

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

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

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

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

ESTIMATE: \$400,000 – 600,000

10 Andy Warhol

1928 – 1987 American

Mick Jagger (F.S.II.147)

screenprint on Arches Aquarelle paper, signed and signed by Mick Jagger and editioned 32/250 and on verso stamped with the Seabird Editions copyright stamp, 1975

43 ½ × 29 in, 110.5 × 73.7 cm

PROVENANCE

Collection of Twenty-One McGill Street Women's Club,
Toronto

Acquired from the above by the present Private Collection,
Toronto, 1983

LITERATURE

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

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

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

Frayda Feldman and Jörg Schellman, *Andy Warhol Prints:
A Catalogue Raisonné 1962 – 1987*, fourth edition, 2003,
reproduced page 93, catalogue #11.147

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

Warhol cultivated associations with the rich and famous; he hung out in clubs such as Studio 54, made his 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.

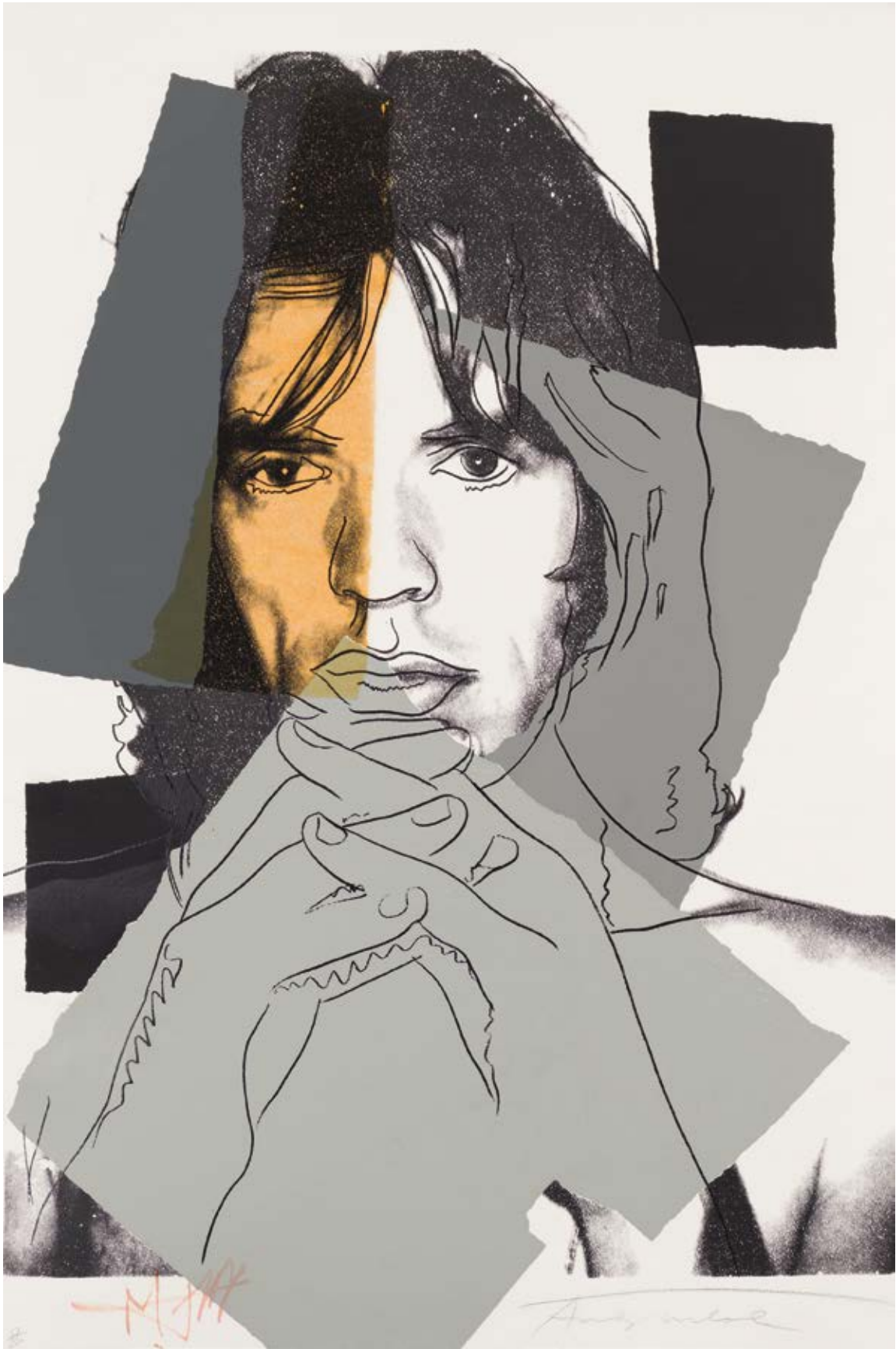
Warhol knew that Jagger was entirely conscious of the effect his persona had on people.

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.147)*, the drawn lines of his intertwined fingers are quite prominent. The focus, however, is the direct and unbroken eye contact from Jagger. The series of 10 shows many facets of the rock star. Our image presents a more intimate view of the individual and also shows Warhol's instinctive understanding of Jagger's persona.

This image was printed on Arches Aquarelle (Rough) paper. The edition is of 250, aside from 50 artist's proofs, 3 printer's proofs, 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. The edition was printed by Alexander Heinrici in New York and published by Seabird Editions, London, England.

ESTIMATE: \$80,000 – 120,000





11 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

Le gypaète pourpre

oil on canvas, signed and dated 1959 and
on verso signed, titled, dated and inscribed 14
51 x 38 in, 129.5 x 96.5 cm

PROVENANCE

Paul-Henri Lapointe, Montreal
Private Collection, Toronto
Canadian Post-War & Contemporary Art, Heffel Fine Art
Auction House, November 19, 2008, lot 21
Acquired from the above by an Important Private Collection,
Montreal

LITERATURE

Marcelle Ferron de 1945 à 1970, Musée d'art contemporain,
1970, listed and reproduced, unpaginated
Video interview with Jean Sarrazin, "Lumineuse Ferron,"
Radio-Canada, May 24, 1970, http://archives.radio-canada.ca/arts_culture/arts_visuels/clips/9153, accessed September 12,
2008

EXHIBITED

Museu de Arte Moderna, São Paulo, Brazil, *VI Bienal*, 1961
Musée d'art contemporain, Montreal, *Marcelle Ferron de
1945 à 1970*, April 8 – May 31, 1970, catalogue #39

THROUGHOUT HER CAREER, Marcelle Ferron's painting was defined by an expressive, exuberant approach to colour and gesture. After meeting Paul-Émile Borduas in 1946, she quickly became a powerful voice in the emerging language of Québécois painterly abstraction. Between 1953 and 1966, Ferron swapped Montreal for Paris, where she rapidly developed her technique and practice. While her Montreal paintings had been characterized by dense compositions, smaller sizes and dark palettes, Paris provided her with the opportunity to produce larger works and gave her access to more expensive, vibrant pigments. During this period Ferron came into her own, and by the late 1950s, she was exhibiting alongside other accomplished expat abstractionists such as Joan Mitchell and Sam Francis. Whereas those artists were defined by their gestural, curvilinear brushwork, Ferron's

paintings displayed an affinity for broad strokes of vibrant colour, deliberately arranged in flurries of movement.

To produce her tumultuous complexes of colour and light, Ferron would frequently mix her own paints, grinding pigments and binding them with poppy- and linseed oils to create vivid and unique shades. At the same time, Ferron began to eschew the use of paintbrushes in favour of palette knives. These were often impressive tools in their own right: Ferron employed a metal-smith to custom-build larger-than-normal blades, sometimes up to a metre long. She also employed what she called "squeegees," knives with a large blade fixed at right angles to the handle, which she would use for what she termed "great moments" or "rakings." She utilized these knives and spatulas to create ever larger and more expressive painterly gestures, pulling vibrant hues through white backgrounds to create rich, riotous fields of colour.

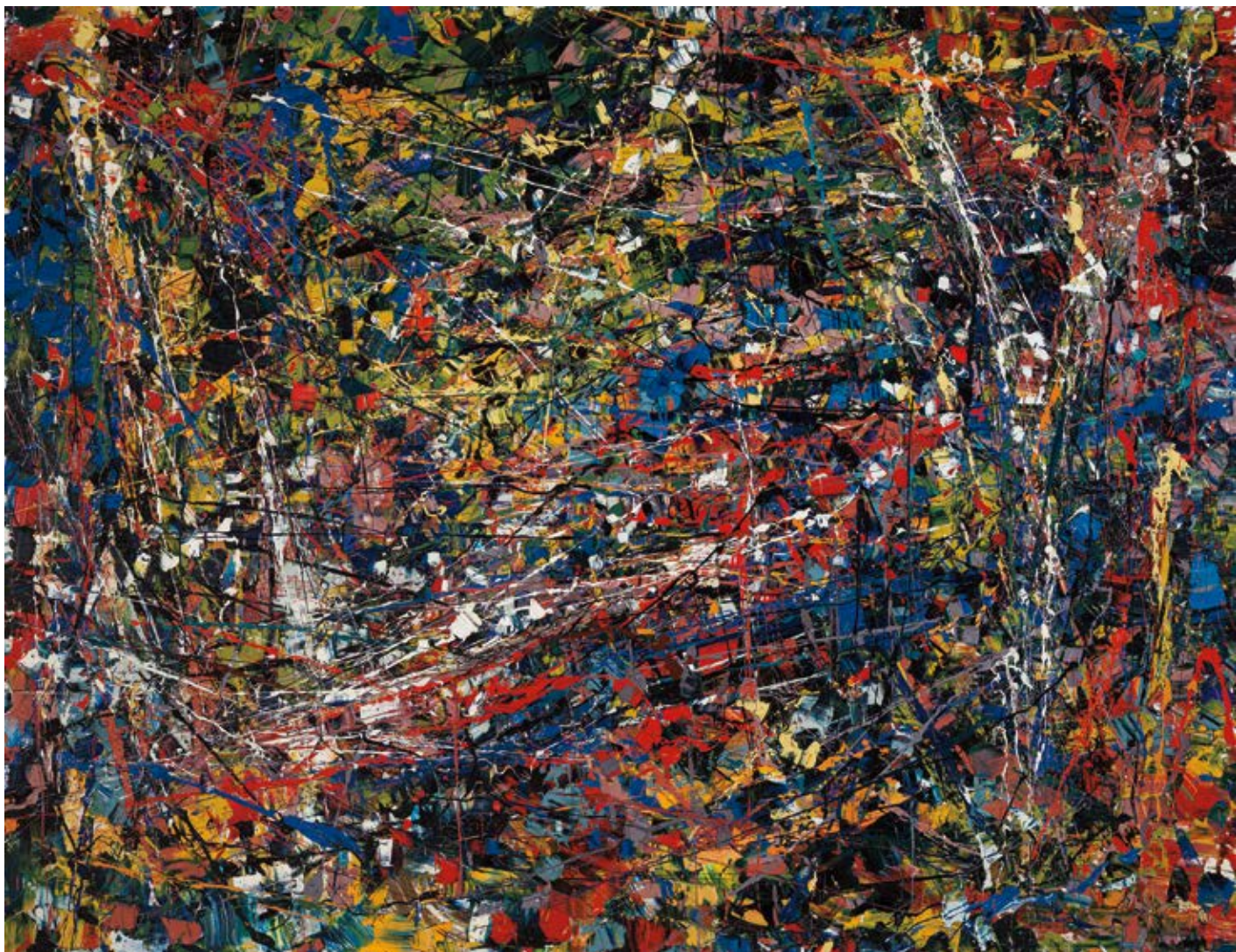
The results can be dramatic, as seen in *Le gypaète pourpre*. The central form is an unstable whirlwind, pivoting around the centre of the canvas. Successive rasps of greens, purples and blues are overlaid and suffused with broad sweeps of red, crimson and orange, causing the whole mass to seem to vibrate and roil into itself. The dense arrangement of paint-strokes withdraws from the edges of the canvas, allowing the brilliant white field to both enframe and streak through the urgent mix of movement and colour of the central form. Indeed, Ferron prioritized white pigment in her compositions, as both background and structure for her more chromatic hues. (Occasionally she went so far as to repaint and revitalize any whites that had yellowed with age on older paintings, so long as they were still in her possession.) Here, white intersects and streaks through the more vivid colours, suggesting a forceful and energetic arrangement that complicates any initial legibility of a figure/ground relationship.

Expressive but meticulous, *Le gypaète pourpre* is a confident rhapsody of colour and an exemplary demonstration of Ferron's amplified, energetic painting. Ferron exhibited this canvas along with five others in the *VI Bienal* (1961) in São Paulo, Brazil, representing Canada alongside Ron Bloore, Alex Colville, Gordon Smith and Harold Town; there, she won the silver medal, making her the first Québécoise to receive such an international recognition.

ESTIMATE: \$250,000 – 350,000







12 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre (Composition #2)

oil on canvas, signed and on verso titled *Composition #2*
on the Marlborough-Godard label, inscribed variously and
stamped indistinctly, 1951
50 × 64 ½ in, 127 × 163.8 cm

PROVENANCE

Marlborough-Godard, Toronto
Mira Godard Gallery, Toronto
Private Collection, Montreal
Canadian Post-War & Contemporary Art, Heffel Fine Art
Auction House, November 19, 2008, lot 55, cover lot
Acquired from the above by an Important Private Collection,
Montreal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
addendum to *Volume 2, 1954 - 1959*, 2004, titled *Sans titre*,
reproduced page 420, catalogue #1951.006H.1951

ESSAY BY FRANÇOIS-MARC GAGNON

IT IS CHARACTERISTIC of Jean Paul Riopelle's paintings from 1951 to show a web of relatively straight and very thin lines cast on a heavy impasto background. The lines animate the surface, sometimes echoing the rectangular or square format of the canvas, and sometimes not. In *Sans titre (Composition #2)*, for instance, they introduce an oblique that suggests a tilting of the surface towards the left. Each painting of that year is a gem and this one is no exception.

One cannot deal with this 1951 painting by Riopelle without clarifying his position with regard to what was happening in New York at the time. In fact, the confrontation between Paris and New York happened in this same year, in an exhibition organized by the French art critic Michel Tapié de Celeyran, entitled *Véhémences confrontées*, at Nina Dausset Gallery in Paris.

In this exhibition was Jackson Pollock's *Number 8*, 1950, a typical all-over dripping composition that included aluminum paint, and Willem de Kooning's *Untitled (Woman, Wind and Window)*, 1950, a somewhat figurative picture—both paintings from Alfonso A. Ossorio's collection. On the broadsheet published by Tapié on this occasion, the works by Riopelle, Pollock and Wols were labeled as "amorphic." Greatly admired in post-war Europe, especially by painter Georges Mathieu, Wols (a pseudonym of Alfred Otto Wolfgang Schulze, 1913–1951) was less well known in America. But the very fact that Riopelle and Pollock were brought together in the same category is significant.

Tapié, as with many French critics of the time, had difficulties with the concept of an all-over composition, where there is no hierarchy between the elements and no points of focalization on the painted surface to attract the eye in one direction or another. This lack of focalization brought the reproach that one could not know why the painting stops where it does. It could have continued out of the periphery of the canvas, in all directions, without much damaging the general effect. As reported by critic Clement Greenberg in an interview with Deborah Solomon in December 1983 about Pollock's *Mural*, 1944: "People said it just went on and on like glorified wallpaper!"¹

For Tapié, Riopelle and Pollock had gotten rid of form completely. He did not see that they were in fact getting rid of, each one in his manner, the orderly and hierarchical composition so common in European painting at the time. Wols, Mathieu and Pierre Soulages kept the opposition between centre and periphery, between shapes and background, and presented their forms standing out on a background receding in depth behind them. It could even be more appropriate to speak of an all-over construction in the case of Pollock and Riopelle, to stress precisely this lack of composition. From this point of view, the title of our painting is a misnomer. Wisely, Yseult Riopelle's catalogue raisonné designates it as *Sans titre*.

We suspect that *Composition #2* is a title given by a gallery when the painting was exhibited. In those days, composition could have been seen as an equivalent of abstraction. Even Greenberg talked of all-over composition. It seems more logical not to designate as *Composition* a painting that aims at escaping any form of composition. This is true of both Riopelle's and Pollock's works, except that contrary to Pollock, Riopelle maintained the dichotomy between the lines and the spots of colour and created an extremely delicate animated surface that seems carried over by the wind instead of simply staining the canvas.

One has to go to his inks and watercolours of 1946–1947 to see examples in Riopelle's oeuvre of the same delicate balance between colour and line. The black lines were then compared to a spiderweb cast on a brightly coloured background. In his 1951 paintings, white and yellow lines also appear on a darker

background and the effect, although similar, became denser, more complex and powerful.

We thank the late François-Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, for contributing the above essay in 2008.

1. Deborah Solomon, *Jackson Pollock: A Biography* (New York: Simon & Schuster, 1987), 153.

ESSAY BY MICHEL MARTIN

IN LATE 1948, Jean Paul Riopelle, a member of the avant-garde Montreal collective Les Automatistes and co-signer of their *Refus global* manifesto, moved permanently to Paris with his family after a pivotal stay there in 1947. During this post-war period, the young artist was actively involved in the Surrealist movement, falling in with André Breton and his circle of artists and writers. Paradoxically, Riopelle would nonetheless distance himself from surrealist poetic imagery to pursue an abstract practice predicated on the inherent expressive power of matter and the spontaneity of gesture. In this he was inspired by his research involving automatic writing techniques and the desire to efface all utopian realist references. It was an approach that left no room for compromise.

His paintings of the late 1940s and early 1950s, including our *Sans titre (Composition #2)*, from 1951, are the result of this erasure of concrete imagery in favour of a dizzying dive into the heart of what justifies the work's true meaning. No longer does the painter proceed by reflexively stepping back from the work, as was the case with academic painting. Instead, he confronts its physical reality, engaging in a face-off with the canvas and jettisoning every established convention in the process. Consequently, order is henceforth dictated solely by the intuitive cohesion between the act, the manipulation of the tool, the chromatic material and the sign.

The calibre of Riopelle's new approach quickly earned him accolades from some critics, who recognized him as one of the most promising young artists associated with the current commonly known in France as Lyrical Abstraction, a generic term that encompasses different emotive approaches within abstraction. This trend stood in deliberate opposition to rational geometrism, while at the same time attempting to keep pace with the remarkable rise of American Abstract Expressionism. Within this context, Riopelle was invited to take part in a number of significant exhibitions, collectively serving as explorations into the myriad "extreme" paths informalism was taking not only in France but also in Europe and the United States.

Among these exhibitions, *Véhémences confrontées*, presented at Galerie Nina Dausset in Paris the same year Riopelle painted this *Sans titre*, is of particular significance. Indeed, it served as a manifesto of sorts, with a catalogue that included event organizer Michel Tapié's essay as well as texts by many of the participating artists. So, in addition to having his work displayed alongside that of Parisians such as Camille Bryen, Hans Hartung, Georges

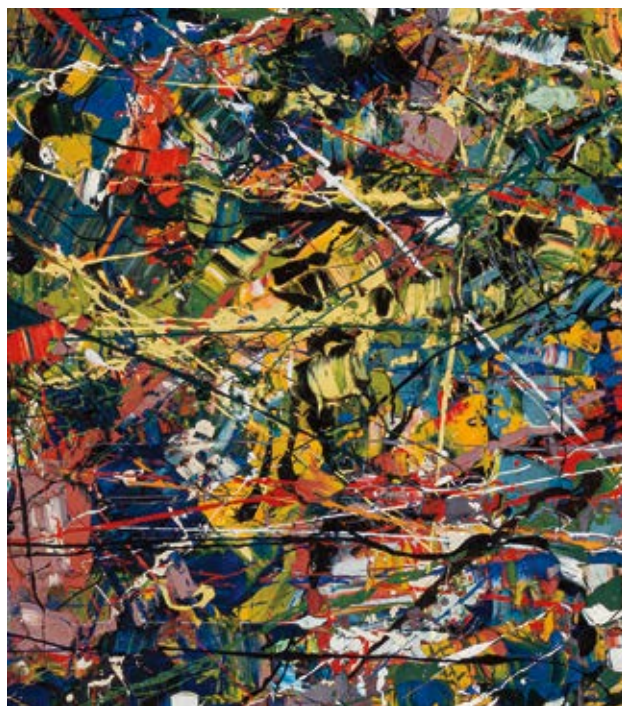


detail

Mathieu and Wols, and Americans the likes of Willem de Kooning and Jackson Pollock, to name but a few, Riopelle also penned an informative text about the foundations of his approach: “Only total chance is fertile—no longer an exclusive function of the means, it instead can take real control—because truly total chance necessitates a physiological, physical and psychic opening by the painter’s physicality, giving cosmic liberation every opportunity to enter and influence the work.”

Facilitating such “cosmic liberation” was very much the driving force behind Riopelle’s creative impulse when he painted this magnificent *Sans titre* in 1951. Through raw and random applications of colour using a palette knife or applied directly from the tube, the painter’s gesture comes to life even as it controls the extent of its constructive reach. And so the painting takes shape, like a fragment of purely pictorial reality whose profound meaning is buried deep within the artist’s experiential memory. This experience transposed to the canvas through a series of artistic interventions, like a succession of spontaneous interactions and reactions, resembles the luminous explosion of a magma of colourful materials, where the centre of activity is deftly encircled by the trajectories of splatters and whitish filaments, themselves interwoven in a fine mesh of coloured lines radiating in all directions. The result is a structural dynamic that imposes a ubiquitous sense of rhythm on the piece, complicating the process of perception, since the viewer’s eye is constantly engaged by a multitude of visual impulses distributed across the entire painted surface.

It is important to note here that, unlike Pollock, Riopelle uses paint splashes and drips not as an end in themselves or as essential features of the work, but as means, on par with the collisions



detail

between contrasting masses of colour and the harmonious transitions between them under the smoothly applied pressure of the knife, to ultimately reveal the quality of the landscape-like space that dwells within. For even though he contributed in most of the manifestations of Art Informel as it was understood by the proponents of “art of another kind,” Riopelle’s practice stands apart, more often than not, because of the enduring sense it gives us of the artist’s close connection with nature. This connection is not expressed in terms of representation, but rather in terms of the work’s emotional and inspirational impact. This *Sans titre* undoubtedly stands as one of the most eloquent embodiments of this distinction.

In the words of Georges Duthuit: “Jean Paul Riopelle’s paintings are like a tangle of yet undifferentiated sensations, swirling and branching out with precision and power, yet not definitively flowering; they most certainly look like something, but what exactly we do not know. Did the painter ‘look at nature so much that nature disappeared’? We can definitely feel it, as if it were physically present.”¹

Successively held in private collections in Montreal, this Riopelle oil on canvas, *Sans titre*, now reveals itself as one of the brightest, strongest and most effective compositions from this pivotal period in the artist’s life. The large-format work bears all the hallmarks of the flagship works that will mark the beginning of Riopelle’s journey towards his famous series known as the “mosaics,” created a few years later—a collection that in retrospect contributed substantially to his international renown.

We thank Michel Martin for contributing the above essay, translated from the French. Martin is a former curator of



Jean Paul Riopelle at his studio on rue Durantin, Paris, circa 1952, with our work *Sans titre (Composition #2)*
Photographer unknown
Courtesy of Yseult Riopelle

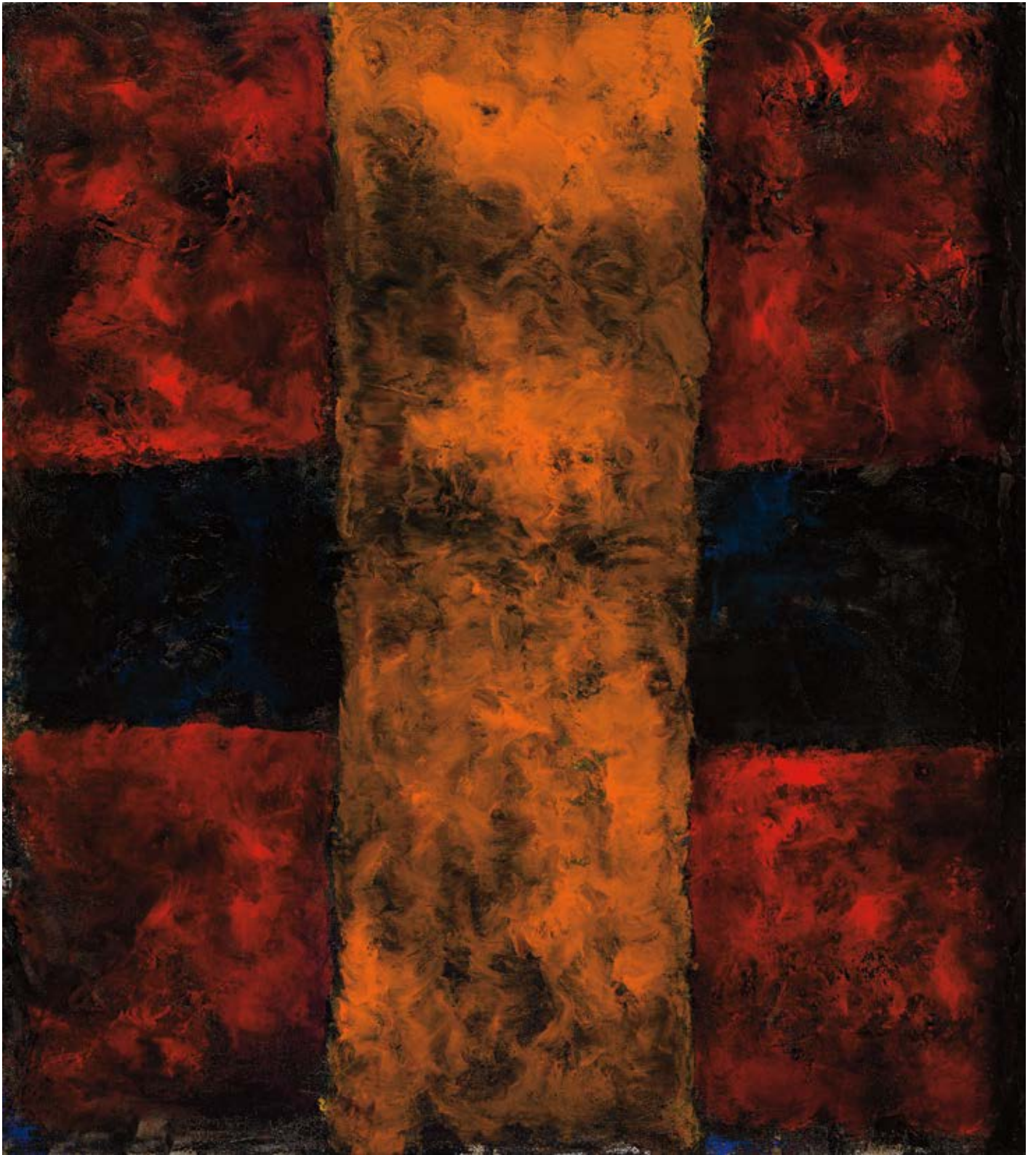
contemporary art at the Musée national des beaux-arts du Québec (1978 – 2008) and was curator of the exhibition *Mitchell/Riopelle: Nothing in Moderation*, organized by the MNBAQ in 2017.

1. Georges Duthuit, *L'Image en souffrance*, vol. 1, *Couleurs* (Paris: Collection Littérature générale, Mercure de France, 1964), 15.

The centenary of Riopelle's birth has been widely recognized since fall 2022, and the celebrations continue in Canada and internationally. Events range from music to theatre and include an unprecedented number of exhibitions. The National Gallery of Canada will mount *Riopelle: Crossroads in Time*, a retrospective featuring works from both public and private collections

(October 27, 2023 to April 7, 2024). At the National Arts Centre in Ottawa, incomparable storyteller Robert Lepage premieres *Le projet Riopelle* mid-December. And in France, where Riopelle lived almost half his life, a special collaboration between the Jean Paul Riopelle Foundation and the Maeght Foundation, Centre Pompidou and TV5MONDE will enable audiences to rediscover the artist's work throughout 2023 and 2024. For a full listing of events, see <https://fondationriopelle.com>. Construction continues for Espace Riopelle at the Musée national des beaux-arts du Québec, a pavilion dedicated to Riopelle that will be part of the existing museum.

ESTIMATE: \$3,000,000 – 5,000,000



13 Jean Albert McEwen

AANFM RCA 1923 – 1999

Le drapeau inconnu—4e thème, no. 21

oil on canvas, on verso signed, titled on the gallery label, dated février 1964, inscribed 21 / repris—avril 82 / quatrième thème no. 21 and stamped indistinctly 52 × 46 in, 132.1 × 116.8 cm

PROVENANCE

Gallery Moos, Toronto
Private Collection, Toronto
Canadian Post-War & Contemporary Art, Heffel Fine Art
Auction House, November 19, 2008, lot 7
Acquired from the above by an Important Private Collection,
Montreal

LITERATURE

Constance Naubert-Riser, *Jean McEwen, Colour in Depth: Paintings and Works on Paper, 1951 – 1987*, Montreal Museum of Fine Arts, 1987, reproduced page 93

EXHIBITED

Gallery Moos, Toronto, *The Unknown Flags*, April 9 – 30, 1964
Montreal Museum of Fine Arts, *Jean McEwen, Colour in Depth: Paintings and Works on Paper, 1951 – 1987*, December 11, 1987 – January 24, 1988, catalogue #42

THE CIRCUMSTANCES THAT were at the origin of the series of paintings entitled *Le drapeau inconnu* (The Unknown Flag) by Jean McEwen are well known. One should recall that the year before this painting was done, bitter discussions took place at the House of Commons about the Canadian flag, and nobody could agree on a common image. It was then decided to solicit the collaboration of artists. The magazine *Canadian Art*, which sponsored the competition, received no less than 789 replies! McEwen sent his own proposal, but it was not accepted. If it had been, we would have been the only country in the world with an abstract painting as a flag.

McEwen took this pretext to develop a whole series of paintings on different themes, which were understood as formal patterns rather than content. The central motif is a cruciform,

as in *Le drapeau inconnu—4e thème, no. 21*. The great Russian abstractionist Kazimir Malevich was attracted to the same motif, as in *Black Cross*, 1915; *Black Cross on Red Oval*, 1920 – 1927; and *Suprematism (White Cross on Grey)*, 1920 – 1927. The challenge was not to give any religious or mystical meaning to this symbol, as Malevich was working in communist Russia. McEwen also did not want to give a religious overtone to his painting—after all, it was a design for a flag—and succeeded in suggesting a form independent of the cross in its religious sense, by making the vertical orange rectangle wider than the black one, and by giving them both a symmetry that we do not find in an ordinary crucifix, where the vertical is always longer than the horizontal.

What is so striking in the McEwen painting, other than this, is the intensity of the colour obtained by applying a layer of varnish to the canvas, and then proceeding to add the oil layer with the palette knife and by hand. This gives transparency to the orange and the red over the layer of black underneath. The result is both extremely painterly—the artist's presence is very much felt because he used his bare hands to apply the colour—and dramatic.

When studying in Paris from 1951 to 1952, McEwen, encouraged by Paul-Émile Borduas, befriended Jean Paul Riopelle, and through him met Sam Francis and other American expatriates. He discovered the colour-field painters, for whom colour was more important than form, and Monet, the greater master than Picasso. French critics did not know what to do with them and created the word *nuagisme* to describe their painting, from the word *nuage*, which in French means “cloud.” In fact, *Le drapeau inconnu—4e thème, no. 21* is not without affinity for the work of another great American painter, Mark Rothko, who also wanted to reintroduce the tragic in abstract art, not by form but by colour. In this painting the intense vibrations created by the black layers underneath give a certain fragility to the red and the orange, as if they could dissipate in a moment. Maybe we are not so far from mysticism after all.

We thank the late François-Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, for contributing the above essay in 2008.

ESTIMATE: \$70,000 – 90,000

14 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Self

oil on canvas, signed and on verso signed,
titled, dated 1959, inscribed 3906 and 1773
and stamped indistinctly
51 × 38 in, 129.5 × 96.5 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Galerie Ariel, Paris
Private Collection, Montreal
By descent to a Private Collection, USA
Canadian Post-War & Contemporary Art, Heffel Fine Art
Auction House, November 19, 2008, lot 28
Acquired from the above by an Important Private Collection,
Montreal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
online addendum to *Volume 2, 1954 – 1959*, 2004,
<http://www.riopelle.ca>
Michel Martin et al., *Mitchell/Riopelle: Nothing in Moderation*,
Musée national des beaux-arts du Québec, 2017,
reproduced page 58

EXHIBITED

Musée national des beaux-arts du Québec, Quebec City,
Mitchell/Riopelle: Nothing in Moderation, October 12, 2017 –
January 7, 2018, traveling in 2018 – 2019 to the Art Gallery
of Ontario, Toronto, and Fonds Hélène & Édouard Leclerc,
Landerneau, France, catalogue #19

ESSAY BY FRANÇOIS-MARC GAGNON

WE ALL KNOW the face of Jean Paul Riopelle. He has been photographed so many times: as a child, as a young man sure of himself, as a mature artist and as an old man, disheveled and pointing his finger, with a glass of wine in front of him. However, there are very few self-portraits by Riopelle. In fact, we know of only three: a 1945 work on paper often reproduced; another one, also on paper, from 1989; and this one, the only one on canvas, discovered in a private collection and dated 1959. Of the three, this is the most disquieting, the most extraordinary and the most fascinating.

A face reveals itself in the apparent disorder of the painting after a few moments of contemplation, even better discerned with half-closed eyes. From the oval of the face on a white background,

two eyes—too close-set—look in our direction. A nose, a chin and, on the left, a part of the contour of the head can be made out. But at the same time, all this seems to have been slashed by long strokes of white, red and brown, as if the painter tried to conceal what he revealed, negate what he expressed, maybe repressed what he became aware of in a kind of rage. Only in the 1973 series *Les rois de Thulé* will one find in Riopelle's oeuvre the same intensity when considering the human face, or the same erasure of the features of the face.

Self-portraits by a painter are always important, especially when they are as rare as in Riopelle's case. In Riopelle's oeuvre, one feels a constant need to reaffirm the self, to awaken the consciousness in the very act of painting, perhaps because he himself felt threatened. Monique Brunet-Weinmann has revealed that, on November 8, 1930, when Riopelle was seven years old, his younger brother Pierre died.¹ We cannot fathom the meaning of such a traumatic experience at this early age. Suffice it to say that Riopelle had to confront death, this great reaper of the self, very early in his life.

Let us bring our attention now to an aspect of his apprenticeship as a painter when, while still an adolescent, he took lessons from Henri Bisson. "We wanted to copy Nature," Riopelle said of that period. In the end, their paintings looked so much alike that it was impossible to know who did what, as if the process of immersing themselves in the motif had erased from each of them their individual subjectivity. Later, after his registration at l'École du meuble, Riopelle worked with Marcel Barbeau and Jean-Paul Mousseau in the studio of the former. There, he experimented with Automatism and abstraction for the first time. In addition, he suggested that they should intervene in each other's paintings as if, again, one could ignore the personality—or even the unconscious—of each individual. Needless to say, not many examples of such collaborative works exist!

How troubling, then, is this sudden affirmation of the self at the end of the fifties, a formidable decade of production and of recognition of his importance to the art scene, both in Paris and New York. Not only did Riopelle not paint a triumphal image of himself, he rather did the opposite, producing in *Self* a tormented, desperate image. One feels the struggle between the affirmation and the negation, the building up and the deconstruction. In short, we have here a great self-portrait of the twentieth century and the most intimate portrait that Riopelle ever did.

We thank the late François-Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, for contributing the above essay in 2008.

1. Monique Brunet-Weinmann et al., *Jean-Paul Riopelle: des visions d'Amérique* (Montreal: Les Éditions de l'Homme, 1997), 12.





ESSAY BY MICHEL MARTIN

JEAN PAUL RIOPELLE was a member of the Montreal artist group known as Les Automatistes and signed on to its *Refus global* manifesto in 1948. Soon after, Riopelle moved to Paris, where he pursued a prominent career, particularly among European artists associated with Lyrical Abstraction, a term encompassing the new abstract practices emanating from the Paris School in the 1950s. Against this backdrop of cultural emulation, a community of American artists also came to Paris to study, hone their skills, or simply immerse themselves more deeply in French existentialism. After forging a deep friendship with Californian Sam Francis, Riopelle became particularly close to American painters, sculptors and literary figures, mainly from the East Coast. Riopelle met Joan Mitchell, a young American painter associated with New York Abstract Expressionism, at a party in the summer of 1955. The two artists soon embarked on a stormy affair that lasted until they broke up in 1979.

Their first years as a couple were intense, both personally and professionally. Riopelle and Mitchell admired each other's work, and signs of this mutual influence became more or less evident in each artist's approach. Riopelle made no secret of this fact in his letters to Mitchell, who continued to spend much of the year in New York. "I'm in the studio and I've been experimenting with gouache. I don't know if it worked, but I'm happier because all these big three-by-three-foot gouaches look like your paintings, my love," he writes.¹ Of course, echoes of all this gouache or oil-on-paper work, which Riopelle admits is perfectly aligned with Mitchell's production at that time, also resonate in his painting, leveraging the dualistic efficiency of the white field in both background and foreground so as to thwart any possible perception of spatial depth.

Although *Self* was painted in 1959, practically on the heels of Riopelle's latest experiments, it still appears enigmatic, like an aside in the painter's artistic journey. Almost 15 years after the first self-portrait in ink on paper glued to cardboard, with its Cubist-influenced modeling, this new self-referential work (if its unequivocal title is anything to go by) seems to reaffirm his incisive, expressive way of painting with a spatula, enriched by a heightened attention to the relationship between form and space. Like Mitchell, Riopelle exploits the impact of the luminous whitish environment in showcasing the broad yet very dense mass of colour, which he sets off with an imposing "lattice" that skews down and to the right, seemingly as the crux around which this possibly portrait-like composition unfolds.

During this period, in addition to his painting, Riopelle returned to sculptural work, a discipline he had briefly practised in his Automatist years. In this favourable setting, *Self* subtly addresses the flexible boundary justifying Riopelle's free passage



Jean Paul Riopelle, 1965
Photo: Yousuf Karsh
© Estate of Yousuf Karsh

back and forth between the abstract and the figurative. In this regard, the artist has always refuted the abstract/figurative dialectic, the question of reference being for him more a matter of vision, or even interpretation. Fully embracing this openness, Riopelle would go on to constantly play on both sides of the divide, with equal virtuosity—whatever his preferred medium, be it painting, sculpture, engraving, etc.—right up to his final works, identified particularly by an ever-present goose.

We thank Michel Martin for contributing the above essay, translated from the French. Martin is a former curator of contemporary art at the Musée national des beaux-arts du Québec (1978–2008) and was curator of the exhibition *Mitchell/Riopelle: Nothing in Moderation*, organized by the MNBAQ in 2017.

1. Jean Paul Riopelle to Joan Mitchell, January 10, 1956, Mitchell archives at the Joan Mitchell Foundation, New York.

This work is accompanied by a photograph certificate of authenticity (#268-CA-MH) from Yseult Riopelle and is included as an addendum to Volume 2 in the online catalogue raisonné of the artist's work at <http://www.riopelle.ca>.

ESTIMATE: \$600,000 – 800,000



15 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed and on verso dated 1962
on the Galerie Dresdnere label, inscribed *Laing*
on the Arthur Lenars & Cie., Paris shipping label
and with the Laing inventory #1408 and stamped
Douane Centrale, Exportation Paris
28 ½ x 39 in, 72.4 x 99.1 cm

PROVENANCE

Acquired directly from the Artist in Paris by

G. Blair Laing, Toronto, circa 1962

Laing Galleries, Toronto

Carl Grant, Toronto

Galerie Dresdnere, Toronto

Private Collection, Toronto

Canadian Post-War & Contemporary Art, Heffel Fine

Art Auction House, November 25, 2010, lot 56

Acquired from the above by an Important Private
Collection, Montreal

LITERATURE

Karen Wilkin, *The Automatists: Then and Now*,

Galerie Dresdnere, 1986, reproduced,
unpaginated

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,

Volume 3, 1960 – 1965, 2009, reproduced page 157,
catalogue #1962.022H.V1962

EXHIBITED

Galerie Dresdnere, Toronto, *The Automatists: Then and Now*,
May 1 – 21, 1986, catalogue #41

SOMETIMES WE CAN reconstruct the whole provenance of a painting by looking at the back of it. On the verso of Jean Paul Riopelle's *Sans titre* there is an old label from Arthur Lenars, a Paris shipper also used by Paul-Émile Borduas. On this label appears the name Laing in large letters. Art dealer Blair Laing had already been in the habit of visiting the studios of Canadian artists living in Paris. He acquired the painting directly from Riopelle. There is another label, this time from Galerie Dresdnere in Toronto, including the date 1962. It is a fact that this painting was included in a show at Dresdnere entitled *The Automatists; Then and Now*, in May 1986. It was even reproduced in the catalogue published on that occasion. This is what we call a solid provenance! But what about the recto of *Sans titre*?

Riopelle in the 1960s considerably transformed his mosaic style that had been typical in the 1950s. As this *Sans titre* makes clear, the strokes of the painting knife are no longer equal, no longer oriented in a predictable manner, and seem much freer, more chaotic and impulsive. It is as if the whole composition has overthrown a tendency towards the informal. The result is more moving, because it gives the impression that so many risks were taken during the painting's elaboration. The composition retains something of a landscape, but also of a catastrophe—some shattering of structures due to mysterious hidden forces, like in



Arthur Lenars & Cie., Paris shipping label on verso

an earthquake. On the other hand, the colour saves everything here, the white and the red in particular imposing a kind of order after all.

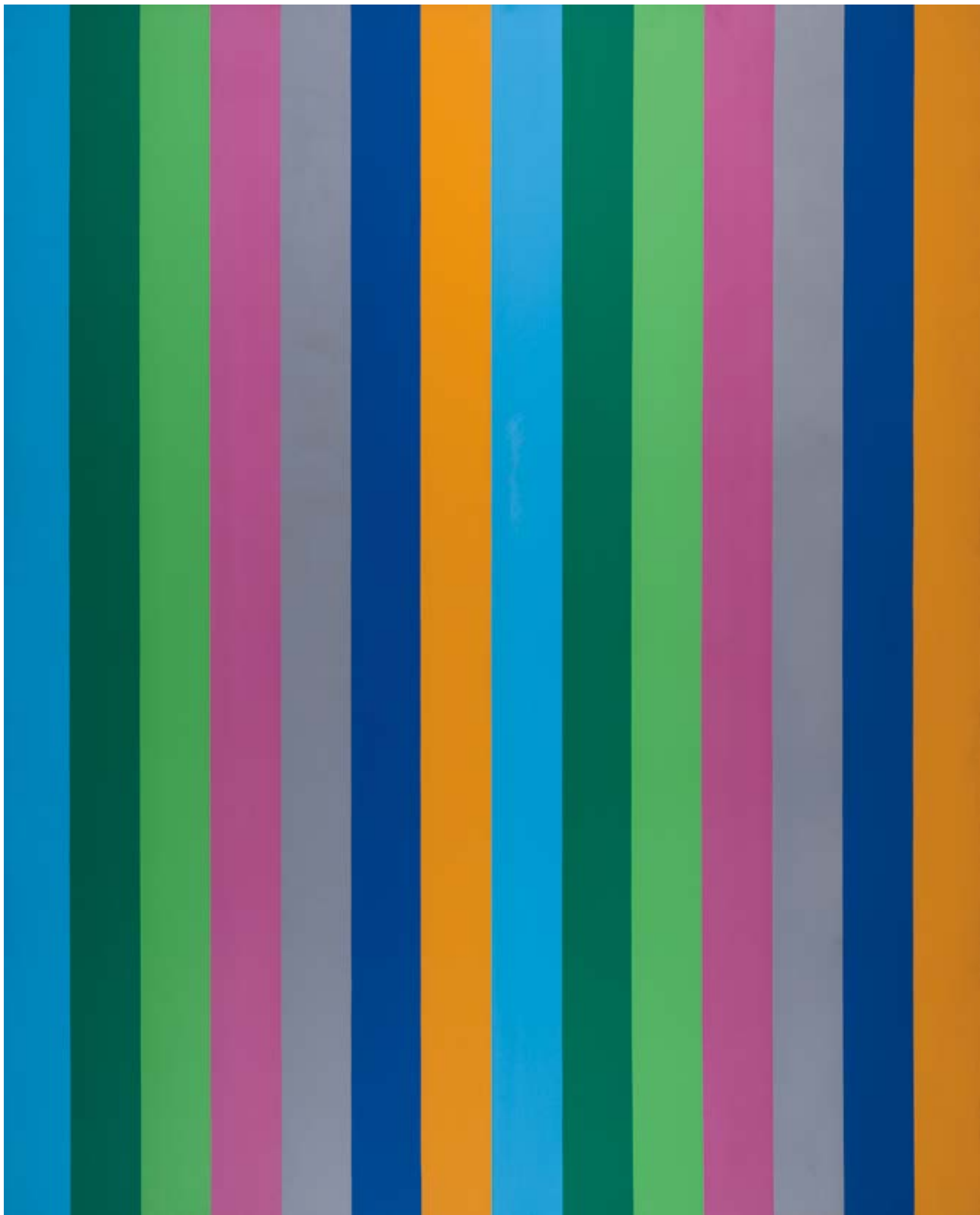
One has to realize the importance that the discovery of the late paintings of Claude Monet had for Riopelle. Contrary to Pablo Picasso, where form is always prevalent, Monet, at the end of his life, and losing his eyesight—he was suffering from cataracts and was very wary of any operation being done on his eyes—was struggling with the paint medium, with *la matière* (matter). His last paintings are often difficult to read, even if they represent one aspect or the other of his gardens in Giverny. They look almost abstract, and for that reason were very appealing to abstract painters like Riopelle, or Joan Mitchell and their American friends.

This is a lesson that was never lost by Riopelle. Painting with the palette knife, he was introducing, if not a kind of blindness in the painting process, then at least successive moments of occlusion followed by moments of revelation. I am referring to the very technique of spreading the paint medium with a knife. You hide the effect at the very moment that you produce it. Working in that manner, Riopelle had to give central attention to the paint medium, to *la matière*. It became more and more prevalent in his painting.

The joy of painting was to get out of the formless painting medium, if not a kind of order, at least the feeling of movement, of direction and of irrepressible energy. Follow the red accents in this *Sans titre*, and you feel the control the painter had on the totality of the surface. With Riopelle, conscious control is never opposite to freedom of expression, even to danger. On the contrary, it is when danger is at its maximum that the conscious control is at its best. Needless to say, each painting demanded his total commitment, and could be done in one session of intense awareness of what was happening on the canvas. The result is always surprising, and unmistakably Riopelle.

We thank the late François-Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, Concordia University, for contributing the above essay in 2010.

ESTIMATE: \$250,000 – 350,000



16 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Sériel bleu-ocre

acrylic on canvas, on verso signed twice,
dated October 1967 and inscribed variously
78 × 63 in, 198.1 × 160 cm

PROVENANCE

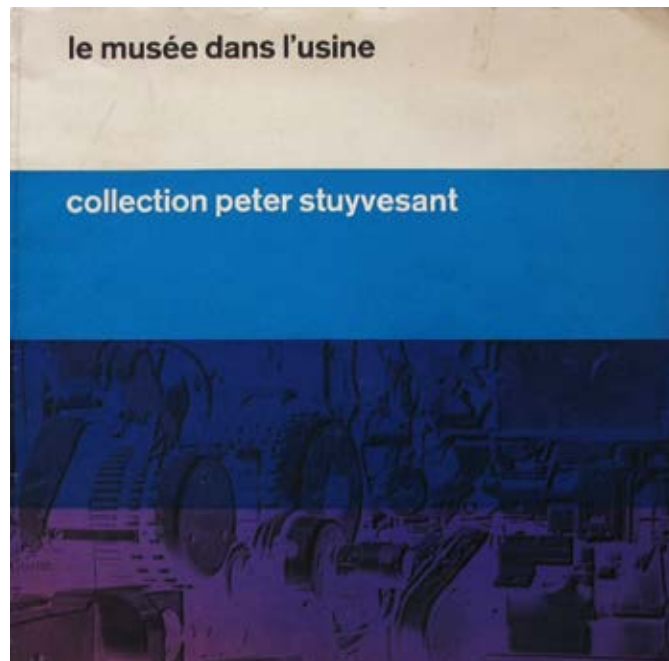
Acquired directly from the Artist, 1968
Peter Stuyvesant Collection, Netherlands
The BAT Artventure Collection, formerly known as
the Peter Stuyvesant Collection
The BAT Artventure Collection, Part II, Sotheby's Amsterdam,
April 19, 2011, lot 118
Museum of Contemporary Art of Buenos Aires,
Aldo Rubino Foundation

LITERATURE

The Art Gallery in the Factory, Peter Stuyvesant Foundation
and the National Gallery of Canada, 1967, listed and
reproduced, unpaginated
Kay Kritzweiser, "Canadian Included in Show in Stratford,"
Globe and Mail, June 11, 1968, page 16
Barry Lord, "Major Works 'Turn On' Stratford Gallery's Fake
Factory," *Kitchener-Waterloo Record*, June 15, 1968, page 9
*Ulysse Comtois | Guido Molinari: xxxiv International Biennial
Exhibition of Art*, National Gallery of Canada, 1968, essay
by Pierre Théberge, page 18
Alex J. Taylor, *Forms of Persuasion: Art and Corporate Image in the
1960s*, 2022, page 161

EXHIBITED

Rothman Art Gallery, Stratford, *The Art Gallery in the Factory*,
June 11 – August 30, 1968, traveling in 1968 – 1969 to the Mon-
treal Museum of Fine Arts; Mendel Art Gallery, Saskatoon; Art
Gallery of Greater Victoria; Edmonton Art Gallery; Musée
national des beaux-arts du Québec, Quebec City; London
Library and Art Museum; Memorial University of Newfound-
land, St. John's; Confederation Centre Art Gallery and Museum,
Charlottetown; Agnes Etherington Art Centre, Queen's
University, Kingston; Calgary Allied Arts Council; and
Owens Art Gallery, Mount Allison University, Sackville
Provinciaal Museum, Hasselt, Belgium, *A Choice within a Choice*,
December 15, 1981 – January 24, 1982
De Bijenkorf, Eindhoven, *Kunst over de drempel*, 1985, traveling
throughout the Netherlands



Front cover of *The Art Gallery in the Factory* exhibition catalogue



Interior of the Peter Stuyvesant factory in Zevenaar with works by Karel Appel, Kenneth Noland, and Robert Mangold
Photographer unknown



Interior of the Peter Stuyvesant factory in Zevenaar with works by Toxic and Robert Combas
Photographer unknown

SÉRIEL BLEU-OCRE (1967) comes from a year of outstanding productivity for Guido Molinari. Ensnared in his newly enlarged studio, Molinari was buoyed by the recognition of exhibiting again at MOMA in *Canada '67*, at the Guggenheim and at Expo 67, as well as his selection by the National Gallery to represent Canada at the *Venice Biennale* the following year. In 1968, at the biennale, he won the coveted David F. Bright Foundation Prize. This accolade brought Molinari's ever renewing colour/space paintings a greatly expanded international audience, including Alexander Orlow, who, guided by the expertise of the Netherlands' most influential art museum directors, was developing one of the world's most innovative and inspirational corporate collections, the Peter Stuyvesant Collection.

In addition to being exhibited in the cigarette manufacturer's production halls, the Peter Stuyvesant Collection toured the world. *The Art Gallery in the Factory* toured to 12 cities across Canada in 1968. As was his practice, Orlow (1918–2009) featured paintings by Canadian artists Marcelle Ferron, Jacques Hurtubise, Guido Molinari, Jean Paul Riopelle, and Claude Tousignant to create a unique selection of works for the exhibition circulated by the National Gallery of Canada. All the Canadian paintings, including *Sériel bleu-ocre*, were purchased directly by Orlow and became part of the esteemed Peter Stuyvesant Collection, destined on their return to Europe to surprise and inspire his employees.

The managing director of Turkish-Macedonian Tobacco, Orlow put his love for cutting-edge abstract art to industrial use, decorating the shop floor with art by contemporary artists. The

aim was to improve the work environment, motivate employees and over time create, with astute acquisitions, a collection renowned for its quality. The factory art installations of colourful contemporary art changed every few months, often to the vocal displeasure of employees who may have grown fond of a particular artist. The Peter Stuyvesant Collection would eventually number over 1,500 works of art. Its practical origins and its effectiveness as a brand internationally mean it remains unparalleled as an exemplary instance of corporate patronage in the arts. The art collection was on display and available to the public at the British American Tobacco head office and by appointment in their factories until the early 2000s, by which time it was known as the BAT Artventure Collection.

Widely regarded as the first Dutch corporate art collection, it is renowned for its radicalness, its collaborations with the Nederlandse Kunststichting (Dutch Art Foundation), and for the expert advice received across four decades from distinguished former directors of the Stedelijk Museum. The eventual sale by Sotheby's in 2010–2011 that dispersed the collection exceeded even the most optimistic estimates, enshrining the Peter Stuyvesant Collection as not only visionary in artistic quality and utilitarian purpose, but equally for corporate investment. Barry Lord's 1968 review of *The Art Gallery in the Factory* proved prescient, suggesting, "Canadian industrialists look long and hard at the Stuyvesant show as it travels across the country," while extolling the internationalism of the collection and the perceptive addition of new works by Canadian painters Hurtubise, Molinari and Tousignant.



Sériel bleu-ocre has a distinguished pedigree, initially as part of the Peter Stuyvesant Collection and since 2011 held in the Museum of Contemporary Art of Buenos Aires, Aldo Rubino Foundation. The painting has been in only these two collections from its inception, both admired internationally for their commitment to contemporary art.

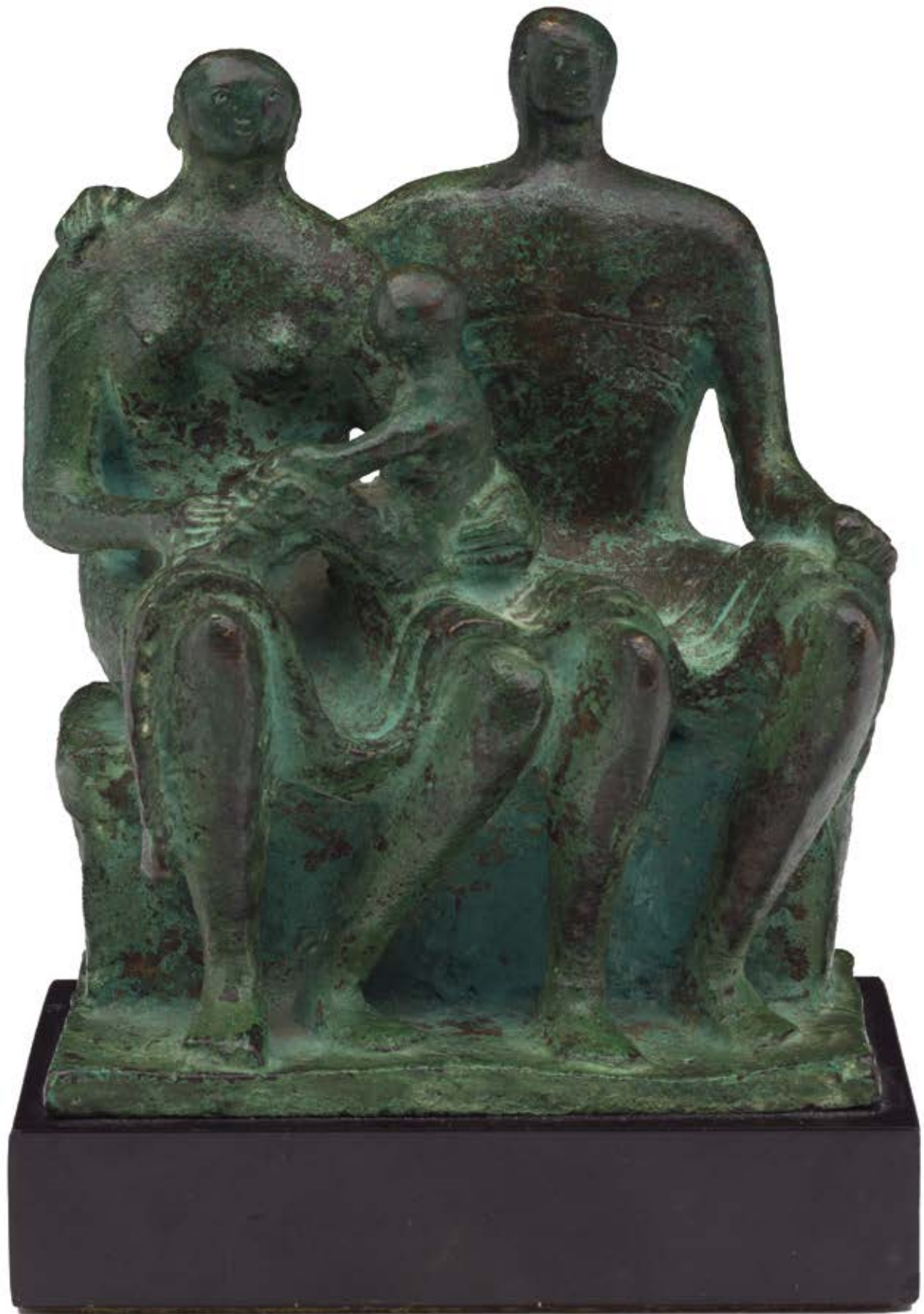
Fifty-five years ago, Pierre Théberge described the constant optical motion of Molinari's pictorial surface as "a synthesis of chromatic mutations. The entire surface transformed: [coloured] bands vibrate, undulate, and emerge from the surface." Large in scale, the narrow vertical stripes of *Sériel bleu-ocre* represent an outstanding example of Molinari's colour harmonies in constant motion. Like all of Molinari's paintings from 1967, *Sériel bleu-ocre* uses a simplified compositional strategy of vertical bands each of equal width across a completely flat picture plane. Paradoxically, this simplicity creates the optical variations that emanate from the conjunction of abutting stripes, each just one of many amongst neighbours, with the resulting mutations in colour and movement emphasized by this unique visual interdependence.

Sériel bleu-ocre is slightly taller than it is wide, with two identical sequential groupings of seven narrow bands of colour, repeated twice. Molinari liked the verticality of slender bands of colour, something that he felt gave a vectorial quality to each of the stripes. He also liked the viewer to see the whole painting at

once, to see the end-beginning, an open invitation for spectators to scan the pictorial area in a single horizontal sweep, left to right, or in reverse. His basic unit, stanza if you will, 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 he has called "no man's land." This strategy of repeating colour stanzas is what sets the picture plane in motion visually, crucially without resorting to any form of figure/ground relationship—something Molinari saw as a backwards step. Instead, the rhythmic sequences of repeating colours, notwithstanding the individual intensity and saturation of each, mutate in colour and shift in position, a response to the movement of each spectator and to the influence adjoining colours have on their neighbours. Throughout, the self-identity of each individual stripe remains intact—each unique, each pristine—and all applied with precision to deliver the retinal excitement that is the hallmark of iconic works by Molinari.

We thank Gary Dufour, an art historian based in Mount Claremont, 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



17 Henry Moore

CH FBA OM 1898 – 1986 British

Family Group

bronze sculpture with green patina,
signed and dated 1944
5 ¾ x 2 ¾ x 4 ½ in, 13.7 x 6.7 x 10.5 cm

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above by an Important Collection,
Montreal, circa 1953
By descent to the present Private Collection,
Vancouver

LITERATURE

Will Grohmann, *The Art of Henry Moore*, 1960, page 8,
another cast reproduced plate 120
Herbert Read, *Henry Moore: A Study of His Life and Work*,
1965, the terra cotta sketch-model reproduced page 157,
plate 135 and listed page 274
John Hedgecoe, editor, *Henry Moore*, 1968, pages 162 – 163,
another cast reproduced
David Sylvester, editor, *Henry Moore: Sculpture and Drawings*,
Volume 1, 1921 – 48, 1969, the terra cotta sketch-model
reproduced page 143, plate 227 and listed page 14
Robert Melville, *Henry Moore: Sculpture and Drawings*,
1921 – 1969, 1970, the stone version reproduced
page 148, plate 316

HENRY MOORE WAS one of the most important British artists of the twentieth century, internationally renowned for his semi-abstract monumental sculpture in public and private collections around the world. Conversely, Moore's smaller-scale works, the preparatory carvings and maquettes that were closest to his hand, are particularly prized by collectors, revealing the inner workings of his creative process as he experimented with variations in three-dimensional form and space. Moore integrated maquettes into his practice beginning around 1935, first molding multiple variations in clay and later having them cast in bronze foundries. He explained that "by making a maquette he could study the form in his hand, have a complete grasp of its shape from all round and visualise what it would be like in full size."¹

Like many of his generation, Moore's life was shaped by the world wars in the first half of the twentieth century. He nearly did not become an artist at all: the son of a Yorkshire coal miner, one of eight siblings, Moore exhibited early artistic promise but was pressured by his practically minded father to become a school-teacher. Then, at the age of 18, he enlisted in the British Army and was sent to fight in France, where he was gassed at the Battle of Cambrai. After the war, his military service made him eligible for an education grant, and with that he enrolled at Yorkshire's major art school, in Leeds, in 1919. Interestingly, while a sculpture department did not yet exist at the school, Moore was adamant that he wished to study sculpture and a tutor was found specifically for him; he was soon joined at the school by a young Barbara



HENRY MOORE

Family Groups: Ideas for Sculpture

graphite, wax crayon, coloured crayon and watercolour wash on paper, 1944
22 ¼ x 15 ¾ in, 56.5 x 39.9 cm

Photo: Henry Moore Foundation Archive

© The Henry Moore Foundation. All Rights Reserved / DACS London /
CARCC Ottawa 2023 / www.henry-moore.org

Not for sale with this lot

Hepworth. Two years later, both sculptors won scholarships to the Royal College of Art in London, where Moore's genius began to take shape.

From the beginning, Moore's interest lay in the human figure: his enduring obsessions were *Reclining Woman* and *Mother and Child*, subjects he returned to again and again throughout his life. However, he rejected classical and Renaissance ideals, instead spending his time in the British Museum studying the art of the past untouched by Greek classicism: pre-Columbian, Cycladic, Mexican, Egyptian, African and Mesopotamian art that at the time was considered "primitive." For Moore, the idealized representation of the human figure in Western art overlooked



everything that was vital and essential in favour of the pursuit of beauty for its own sake. Behind the appearance of things there existed a spiritual essence, a force or imminent being that was only partially revealed in actual living forms.² A tension grew between the representational sculpture Moore was required to produce to pass his courses and the ideas he longed to explore. He was increasingly convinced that academic teaching “was not the whole of art, not the inner life but only the surface manoeuvrings of art.”³

While Moore had his early champions, London in the 1920s and '30s was not fertile ground for modernist ideas. Moore made several trips to Paris, where he found inspiration among artists such as Jean Arp, Salvador Dalí, René Magritte, Joan Miró, Max Ernst and Alberto Giacometti, many of whom attended London's *International Surrealist Exhibition* in 1936, to which Moore submitted three drawings and four sculptures. Ernst visited Moore's studio the same year, and in 1937, Moore visited Pablo Picasso's studio in the company of Ernst, Giacometti, André Breton and Paul Éluard. Despite these noteworthy associations, in London Moore's experimentation with Abstraction and Surrealism placed him on the extreme fringes of the avant-garde. And another devastating war in Europe was quickly approaching, bringing with it profound change.

World War II brought German bombs to London. For Moore, wartime not only wiped out commissions but left very few available materials and no means of transport for large-scale sculpture. He adjusted by returning to drawing and was soon sketching the people of London huddled in makeshift bomb shelters in the London Underground during nightly German raids. The anonymous figures, mostly women and children draped in blankets and crowded together in the dark, are somehow poignant and human, expressing fear and privation fused with the sense of communal spirit and a determination to survive. In this context, Moore's

distortions of the human figure were no longer seen as arbitrary and inhuman, but as a shared expression of suffering. The *Shelter Drawings*, as they came to be known, perfectly captured the emotional state of Britain at war. The experience of creating these drawings, Moore said, “humanised everything I had been doing.”⁴

The *Shelter Drawings* opened up a new phase of Moore's career. They were officially sanctioned by the War Artists' Advisory Committee and exhibited at the National Gallery, bringing Moore's work to a broad audience. Major public sculpture commissions soon followed as Britain began reconstruction after the war. Within a few short years, Moore became the pre-eminent British artist and a figure of international renown, with a 1946 retrospective at the Museum of Modern Art in New York. Two years later he won the prestigious International Prize at the *Venice Biennale*.

His *Family Groups* arose directly from the *Shelter Drawings* and were central to Moore's post-war success. They remain among his most accessible works, as they convey human feelings of care, love and protection, as well as the optimism of new life and rebirth. They were politically expedient as well, encouraging social solidarity in the aftermath of the war and a return to the peacetime virtues of home, family and fertility. On a more personal level, Moore related the *Family Groups* to his contentment following the birth of his only child, Mary, in 1946. However, the true genesis of the *Family Groups* dates much earlier, to 1934 - 1935, when the Bauhaus architect Walter Gropius asked Moore to create a sculpture for a school he was designing in Cambridgeshire. While that project was never realized, Moore filled nearly two sketchbooks with drawings presenting family units in different poses. Beginning in 1944, Moore returned to the subject in earnest; he created a number of small maquettes, several of which became large-scale bronzes commissioned at the end of the war, notably at the Barclay School in Stevenage.



Family Group (1954 – 1955) sited in its original position, Old Harlow, circa 1968
 Photo: John Hedgecoe
 © The Henry Moore Foundation. All Rights Reserved / DACS London /
 CARCC Ottawa 2023 / www.henry-moore.org

The present work depicts a nuclear family seated on a bench, the father's arm wrapped protectively around the mother's shoulders as she dandles a child on her left knee. The legs of the figures are swathed with drapery in a direct reference to the *Shelter Drawings*. Despite or perhaps because of the simplification of the figures, there is a purity to the emotion conveyed by their gestures: the cradling of the child by the mother, the protective embrace of the father, the knees of the parents knocking together beneath the blanket, the trusting child reaching to the mother with an outstretched hand.

Another edition of this important maquette was purchased by the Tate Gallery in 1945, one of the earliest works by Moore acquired by the museum. That edition later formed the basis of the life-size *Family Group* carved in Hadene stone, commissioned for the new town of Harlow in 1954 – 1955. This edition has been in the collection of the same family since it was acquired from Montreal's Dominion Gallery in the early 1950s.

1. David Mitchinson, "Henry Moore: The Early Years," in David Mitchinson and Julian Stallabrass, *Henry Moore* (New York: Rizzoli, 1991), 14–15.
2. Herbert Read in *Henry Moore: Sculpture and Drawings*, vol. 1, 1921–48, ed. David Sylvester, rev. ed. (London: Percy Lund Humphries, 1957), xvii.
3. Norbert Lynton, "The Humanity of Moore," in *Henry Moore: The Human Dimension* (Much Hadham, UK: Henry Moore Foundation, 1991), 26.
4. Quoted in *ibid.*, 69–70.

This work is recorded in the archives of the Henry Moore Foundation, catalogued as LH 227, cast g. It was conceived in 1944 and cast in 1945, and is from an edition of 7 + 1 cast by Gaskin.

ESTIMATE: \$500,000 – 700,000



18 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Les étoiles

oil on canvas, on verso titled, dated 1966
on the gallery labels and inscribed *Hackney*
31 × 68 in, 78.7 × 172.7 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
Private Collection, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Acquired from the above by the present Private Collection,
Vancouver, 2003

THE FIRST LARGE-SCALE horizontal work that Jean Paul Lemieux painted is found today in the Royal Collection of His Majesty King Charles III. It is a sensational panorama of Quebec City, four times as long as it is high, and was done as a study for a mural that was never painted. *Québec (projet de fresque)*, begun in 1949 and retouched in 1952, marked the end of Lemieux's narrative period (1940 – 1949). During the subsequent “classic” period (1956 – 1970), the horizontal format readily broke away from easel-painting standards. Lemieux's paintings became long windows that opened onto atmospheric landscapes where anonymous figures were set adrift. *Les patineurs du soir* of 1962 (private collection) and *Une journée à la campagne* of 1967 (Musée national des beaux-arts du Québec) are examples of pictures less than 30 centimetres high that extend for 175 centimetres or more.

“I found the classical formats boring,” Lemieux told Guy Robert in 1972. “Their proportions did not allow me to get across the sense of horizontality, both its weight and its oppressive effects on [humanity].”¹ *Montréal l'hiver* (private collection), painted in 1965 and sold by Heffel in 2012, renders the oppressive feel of the urban crowd crammed into a frame three times as long as it is high. On returning from a trip to the Gaspé Peninsula in spring 1962, Lemieux adopted a kind of minimalism, with some of his landscapes being essentially three planes of colour on a very large, laterally extended surface.

Les étoiles (The Stars) brilliantly exemplifies that approach with its focus on the nighttime landscape enfolded in that atemporal silence so characteristic of Lemieux's art. “I know the still of the night well,” he said, “because I often wake up at night and listen to it. Silence for me is looking at a star-filled sky and hearing only

the faint rustling of a few leaves.”² But in this night scene nothing stirs or whispers; there is only the far-off horizon with its sprinkling of city lights that reply to the scintillation of stars in the sky. That simplicity might seem astonishing to some, yet it is that very economy of detail, that absence of narrative, that opens the way to the kind of interior, intimist landscape at which Lemieux is so accomplished—full to bursting with emotions inside to evoke time slipping away into space.

Note as well that the air of calm infusing a nature broken down to its elemental components is illusory. Look closer and the image springs to life in the brush-strokes that track the painter in action. The dark force field of the diagonal plane makes a clear contrast to the atmospheric and luminous qualities of the snow and the sky. Last of all, the chromatic textures, tones and valances all join to make the expressive power of this great, big, sumptuously iridescent winter landscape.

Compared to Lemieux's other night scenes from the same period—*Chacun sa nuit*, 1963; *Nuit sans étoile*, 1964; *Orion*, 1967; and *Sylvain et les étoiles*, 1970, to name a few—*Les étoiles* has never been properly on public display. Close to 40 years it spent closeted, out of the spotlight. The absence of a signature and date is intriguing, but the painting's provenance and history were assiduously documented by Madeleine Des Rosiers, Lemieux's wife, who entrusted its sale in 1966 to the Agnès Lefort Gallery.³ *Les étoiles* is still in its original frame of plain wooden baguettes, just as Lemieux asked for from his framer Roland Gastonguay, owner of the Galerie d'art Au Parrain des Artistes in Quebec City. On verso are labels from the Agnès Lefort Gallery and the Walter Klinkhoff Gallery, where the painting stopped off before its sale some 20 years ago.

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

1. Quoted in Guy Robert, *Lemieux*, trans. John David Allan (Toronto: Gage, 1978), 248.

2. *Ibid.*, 194.

3. Fonds Jean Paul Lemieux et Madeleine Des Rosiers, R6612, Library and Archives Canada, Ottawa.

ESTIMATE: \$100,000 – 150,000



19 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Burgundy

acrylic on canvas, on verso signed, titled, dated Nov. Dec. 1968 and inscribed *Toronto and Acrylic Polymer W.B.* and variously on labels and with the Douglas Udell inventory #DUGS 11750 on the gallery label
84 x 68 in, 213.4 x 172.7 cm

PROVENANCE

Collection of the Artist
André Emmerich Gallery, New York
Harcus-Krakow Gallery, Boston
David Mirvish Gallery, Toronto
Private Collection, Victoria
Winchester Galleries, Victoria
Private Collection, Toronto
Douglas Udell Gallery, Edmonton
Private Collection, Edmonton

LITERATURE

Paula Miner, "Modern Art Group to Open Four-Week Show in Museum," *Toledo Blade*, March 6, 1970, reproduced page 19
Kenworth Moffett, "Jack Bush: Illusions of Transparency," *ARTnews*, vol. 70, no. 1, March 1971, reproduced page 43
Terry Fenton, *Jack Bush: A Retrospective*, Art Gallery of Ontario, 1976, reproduced, unpaginated
Marytka Kosinski, "Adventures in Color," *Edmonton Journal*, 1977
Karen Wilkin, editor, *Jack Bush*, 1984, essay by Kenworth Moffett, "Jack Bush in Retrospect," reproduced page 121
Peter Falk Hastings, *Record of the Carnegie Institute's International Exhibitions, 1896-1996*, 1998, page 55
Karen Wilkin, *Color as Field: American Painting, 1950-1975*, American Federation of Arts, 2007, page 117 and reproduced page 87
Marc Mayer and Sarah Stanners, *Jack Bush*, National Gallery of Canada, 2014, pages 26, 204 and 205, reproduced page 249

EXHIBITED

Harcus-Krakow Gallery, Boston, *Jack Bush*, 1970
Art Gallery of Ontario, Toronto, *Jack Bush: A Retrospective*, 1976, Edmonton location only, catalogue #29
American Federation of Arts, *Color as Field: American Painting, 1950-1975*, traveling in 2007-2008 to the Denver Art Museum, Smithsonian American Art Museum, Washington, DC, and the Frist Center for the Visual Arts, Nashville
National Gallery of Canada, Ottawa, *Jack Bush*, November 13, 2014 - February 22, 2015



Jack Bush, November 1974
Photo: Yousuf Karsh
© Estate of Yousuf Karsh



BURGUNDY IS A RARE and beautiful painting—it's just that simple. It belongs to Jack Bush's *Fringe* series, which he began in 1968 amid the summer he made the move from painting at home to painting in a large studio space on Wolseley Street, in downtown Toronto. The series was short-lived, spanning less than two years, although variations on this style of composition continued for at least another four years.

Burgundy is one of only 20 paintings with a classic *Fringe* format, completed in December 1968, before the artist began to experiment by adding calligraphic shapes and cyphers to his pictures. In the strictest sense, a model *Fringe* painting is characterized by a dominant field of singular colour bordered on one side, typically the right or bottom edge of the canvas, with relatively short sections of many different colours positioned perpendicular to the edge, in a manner that resembles a fringe extending from the hemline of a curtain.

Describing *Burgundy* and a few other paintings of the same caliber—namely *Blue Studio* (Museum of Fine Arts, Boston), *This Time Yellow* (Art Gallery of Ontario, Toronto), and *Fringe Off Blue Grey* (private collection)—curator Kenworth Moffett praised the *Fringe* series, stating:

In 1968 Bush got control of the dazzling acrylic colour by using a dominant "field." The effect is of a gay little sequence of angles and colours shouldering a big blast of monochrome.... As a group, they show a power and bold assurance new in Bush's art. From now on he was after the big broad contrasts and forceful impact.¹

Moffett's observation on how Bush had mastered acrylic colour is an important one; to elaborate on his point, painting a monochrome field requires total fluency in the material that delivers that singular colour. Significantly, the artist made the switch to water-based acrylic paints in March 1966, and from that point on, he used them exclusively when working on canvas, until his last painting, in 1977. Before March 1966, Bush used oil or Magna paints on canvas, the latter being a solvent-based acrylic resin paint. Since, at that time, he was still painting at home, the noxious nature of these materials, especially when thinned, were a major irritation to his wife, Mabel, whose eyes became sore and

swollen from the fumes. This unfortunate circumstance compelled him to switch to water-based acrylic paints.

Bush needed some time to find his footing in this new material before he felt confident enough to paint most of his canvas one bold colour. It took him two years to settle on the right balance between his paint and an additive to thin the medium sufficiently to achieve a thin but consistent layer of paint that could deliver a punch of pigment—a perfectly lucent hue and yet not too translucent that the boldness of colour is lost. *Burgundy* is the painter's opus in this respect: Bush has managed to communicate the most velvety dark red through an impossibly thin application of paint, to the extent that the canvas is not so much painted with a burgundy-coloured paint, but the picture simply is burgundy.

Bush had the ability, and the bravery, to make colour his subject. Equating abstract art to music, he once explained in an interview that capturing the feeling of a subject rather than its likeness was "a hard step for the art loving public to take, not to have the red look like a side of a barn but to let it be the red for its own sake and how it exists in the environment of that canvas."² *Burgundy* is about burgundy, but it is also a composition that feels like achievement, assuredness, warm conversation, and whatever you feel when you behold this exemplar of Colour Field painting.

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

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

1. Kenworth Moffett, "Jack Bush in Retrospect," in *Jack Bush*, ed. Karen Wilkin (Toronto: McClelland & Stewart, in assoc. with Merritt Editions, 1984), 36.

2. Jack Bush in conversation with Art Cuthbert, CBC Radio, September 1976, in "Some Thoughts on His Painting by Jack Bush," in Duncan Macmillan, *Jack Bush: Paintings and Drawings, 1955 - 1976* (London: Arts Council of Great Britain, 1980), 20.

ESTIMATE: \$300,000 – 500,000

20 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Green Over Blue

oil on canvas, on verso signed, titled, dated November 1965 and inscribed *oil* and with the Douglas Udell inventory #DUG 20104 on the gallery label
80 ¾ × 53 ¼ in, 205.1 × 135.3 cm

PROVENANCE

Collection of the Artist
David Mirvish Gallery, Toronto
Private Collection
Private Collection, Toronto
Important Canadian Art, Sotheby's Canada in association with Ritchie's, November 19, 2007, lot 153
Miriam Shiell Fine Art, Toronto
Douglas Udell Gallery, Edmonton
Private Collection, Edmonton

THIS GLOWING COMPOSITION, with softly curving sides and a sky-blue sash, was first painted in the summer of 1965 and titled *Rediscovery*. Jack Bush kept his hand light in the making of this painting; he thinned his oils with turpentine and encouraged the medium to soak into the canvas. He approached the soak-stain technique delicately, first sizing the substrate with rabbit glue to avoid total saturation through the weave of the canvas. The final effect is like warm breath fogging a cool window: the colour blooms like a soft cloud across the surface. As effortless as the application might appear, the margin for error when painting with thinned oil paints is extremely small. Furthermore, once a canvas is cut, there is no redo or restore button, and this is where the artist's touch was not so light, at least the first time around.

As with all his paintings, Bush duly listed *Rediscovery* in his record book of paintings, but by November of the same year, he added a note to the record: "re-painted Fall 1965." He did not actually paint over the initial painting; instead, he literally repainted the original picture, but this time on a new cut of canvas. This second time around he titled it *Green Over Blue*. How he came to this decision is a story traced through accounts in his diary and in photos he took before and after he painted it twice.

On August 30, 1965, the artist's friend and famed art critic Clement Greenberg arrived in Toronto and proceeded directly to the Bush household, where he stayed the night. The next morning, he and the artist began to look at Bush's recent work. Bush kept his paintings rolled up in his studio at home, making

them easy to store and ship out when needed. He had grown accustomed to allowing his dealers to stretch his canvases. After looking at 18 pictures, Greenberg noticed with some astonishment that Bush had trimmed a few of his canvases so tightly that no raw edge remained. He blasted Bush for being so hasty and pointed out that cutting before he stretched the painting left him no wiggle room for adjustments later. Greenberg spotted three such examples and encouraged Bush to repaint the pictures; *Rediscovery* was included in this recommendation.

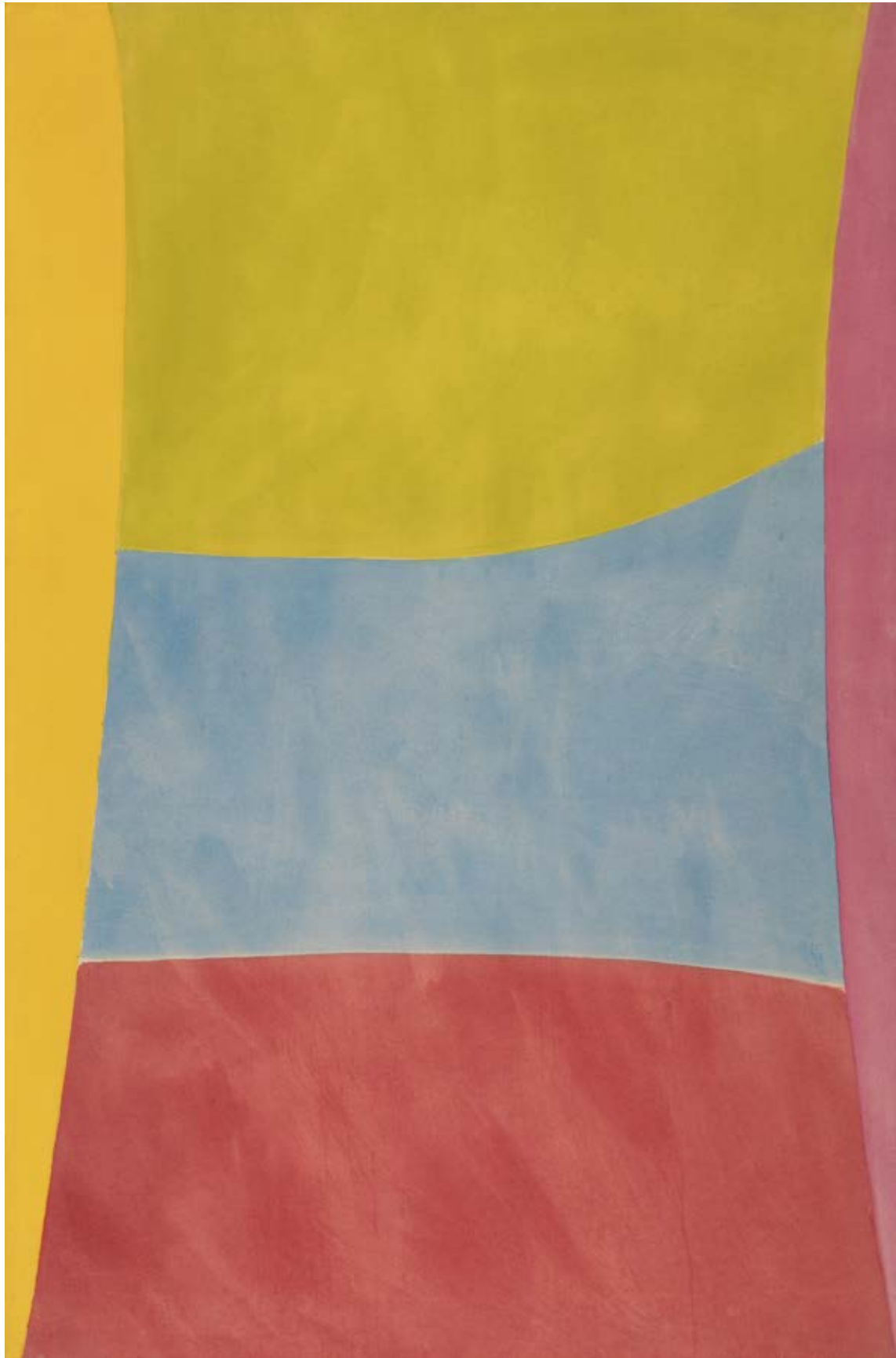
Between November and December 1965, Bush painted the composition anew, this time leaving enough space around the edges to allow room for final alterations before framing. He titled this painting *Green Over Blue*. It is an interesting case of recovery rather than revision. There are two extant photos of *Rediscovery*: the first shows the initial state of the painting, which is virtually identical to *Green Over Blue*, and the second shows the impossibly tight cropping he later inflicted on *Rediscovery*, which had eliminated the slim side panels and left no edge for the stretching process. Bush was not in the habit of photographing his work in process, so these two photos indicate that he must have felt they were complete. Since he had documented *Rediscovery* before it was cropped, Greenberg's suggestion to repaint the picture must have been informed by seeing its original state.

While the double life of one abstract composition is highly unusual, it is not without precedent. Another 1967 painting, *Giant Step*, was completely repainted anew in 1970, but the impetus for its redo was to replace the original, which had been destroyed in a fire. Having cropped *Rediscovery* too tightly was not as tragic as a fire, but it was equally irrevocable. Painting the initial concept afresh proved to be worthy not only in the eyes of the painter and the critic. Future audiences appreciated the work's strength too. In 2007, *Green Over Blue* set a new auction record for the artist. Like a great song that might have been lost to the public due to a damaged first recording, this painting was remastered but not reimagined; the idea was bright to begin with and continues to shine.

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

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

ESTIMATE: \$300,000 – 500,000





21 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885–1970

Abstraction (Ritual Dance in Spring)

oil on canvas, on verso titled *Abstraction* on the National Gallery of Canada exhibition label and stamped Lawren Harris LSH Holdings Ltd. 154, circa 1961
51 ¾ × 49 ¼ in, 131.5 × 124.8 cm

PROVENANCE

Collection of the Artist
LSH Holdings Ltd., Vancouver
Estate of the Artist
Canadian Art, Joyner Fine Art, May 23, 2000, lot 111
Mira Godard Gallery, Toronto
An Important Private Collection, Toronto

LITERATURE

Lawren Harris Retrospective Exhibition, National Gallery of Canada, 1963
Bess Harris and R.G.P. Colgrove, editors, *Lawren Harris*, 1969, reproduced page 113, titled as *Abstraction*, and listed page 145, titled as *Ritual Dance in Spring*, dated 1957
Vancouver: Art and Artists 1931–1983, Vancouver Art Gallery, 1983, titled as *Abstraction*, reproduced page 90 and listed page 387
Dennis Reid, *Atma Buddhi Manas: The Later Work of Lawren S. Harris*, Art Gallery of Ontario, 1985, reproduced page 38 and listed and reproduced page 93

EXHIBITED

National Gallery of Canada, Ottawa, *Lawren Harris Retrospective Exhibition*, June 7–September 8, 1963, traveling to the Vancouver Art Gallery October 4–27, 1963, titled *Abstraction* and dated 1961–62, catalogue #78
Vancouver Art Gallery, *Vancouver: Art and Artists 1931–1983*, October 15–December 31, 1983
Art Gallery of Ontario, Toronto, *Atma Buddhi Manas: The Later Work of Lawren S. Harris*, September 28–November 24, 1985, traveling in 1986 to the Vancouver Art Gallery; Winnipeg Art Gallery; and Art Gallery of Nova Scotia, Halifax, catalogue #61

ABSTRACTION (RITUAL DANCE IN SPRING) is a lively and exciting composition, full of suggestions of movement and growth. Its warm palette and dynamic forms demonstrate the ability of Lawren Harris to discover new ideas and explore them fully and enthusiastically, constantly expanding the realms of his artistic practice. Painted in the late 1950s or early 1960s, this work sees Harris embracing his interpretation of Abstract Expressionism, which he saw as increasing “the range of possible subjects beyond anything known before.”¹ Harris was perpetually enthusiastic about the evolution of modern art, and his long engagement with abstract painting dates back to the 1920s, well before he transitioned to the realm of non-objective subjects, when he began a long association with Katherine Dreier and New York’s Société Anonyme. This association included arranging for an exhibition of modern works from the organization’s collection at the Art Gallery of Toronto in 1927, the first formal showing of abstract art in Canada.

Harris wrote often about abstraction, in particular, considering ways to engage wider audiences with the novel forms of expression, and one facet of his interest was certainly intellectual. Works such as *Abstraction (Ritual Dance in Spring)*, however, demonstrate the emotional and instinctual elements of his commitment to this practice. In this painting we find Harris exercising his boldness and experimenting with composition, embracing a new-found looseness and an impulsiveness that together give the work a vitality not found in his more methodically considered paintings of only a few years previous.

As for many of Harris’s abstracts, there are multiple iterations of this composition, and it can be linked directly to at least four other works. This canvas is the most celebrated of the series, having been included in both the 1963 *Retrospective Exhibition* organized by the National Gallery of Canada and in the 1969 book *Lawren Harris*, edited by his wife Bess Harris with friend Pete Colgrove. The title of this work has varied throughout the years, likely a result of Harris’s own reticence to assign titles. He wrote, “The reason I do not use titles for abstract paintings is that it is impossible to get their meaning into words. A title, therefore, is likely to interfere with the onlooker’s direct response.”² In the 1963 exhibition, this work was titled simply *Abstraction*, and similarly is captioned as such in the 1969 book, though it is later listed in the same book as *Ritual Dance in Spring*. Two of the related works (*LSH 30* and *LSH 102*) have been occasionally titled *Frolic*. Although the source of these titles and the inconsistencies are not clear, they are certainly suggestive of the underlying jubilation that radiates from the composition.

Harris’s palette in this work, as with many from this period, trends from his earlier austere blues into warmer colours, and this canvas itself seems to contain a representation of that transition. The coolness and complexity of the lower third of the canvas gives way to the open and vibrant warmth of the irregular orange pattern and large, mysterious yellow form. Suggestions of emerging life could be interpreted, and the thread of connection between the top and lower portions of the canvas is evocative of upward movement and growth. Comparing this work to the earliest version of the motif (*LSH 30*, oil on board, 25 × 30 inches, private collection), one finds the distinction between the upper and lower components becoming dramatically more pronounced and the yellow form evolving into the dominant element, its importance in expressing the underlying idea of the piece demonstrable. The interpretation of such a powerful depiction, however, is definitively uncertain and malleable, which is almost certainly what Harris would have wanted, for he wrote: “The primary function of art is not to imitate or represent or interpret, but to create a living thing; it is the reduction of all life to a perfectly composed and dynamic miniature—a microcosm where there is a perfect balance of emotion and intellect, stress and strain resolving itself, form rhythmically poised in three dimensions.”³

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

1. Lawren Harris, *A Disquisition on Abstract Painting* (Toronto: Rous & Mann Press, 1954), 11.

2. Quoted in Bess Harris and R.G.P. Colgrove, eds., *Lawren Harris* (Toronto: Macmillan of Canada, 1969), 104.

3. *Ibid.*, 125.

ESTIMATE: \$100,000 – 150,000



22 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Yellow Partita

acrylic on canvas, on verso signed,
titled, dated July 1976 and inscribed
Toronto and Acrylic Polymer W.B.
52 x 71 in, 132.1 x 180.3 cm

PROVENANCE

Collection of the Artist, August – September 1976
Estate of the Artist, September 1976
Waddington Galleries, Toronto, 1979
Downstairs Gallery, Edmonton
Acquired from the above by the present
Private Collection, Vancouver

ACROSS MORE THAN fifty years of painting, Jack Bush made only four triangle paintings; two were made in 1966 and two were made 10 years later, in 1976. Among these four paintings, *Yellow Partita* is the largest and was painted last of all. The two triangle paintings from 1966 are now in museum collections. *Spring Triangle* first left the artist's studio bound for London, England, but was eventually donated to the Art Gallery of Ontario in 1982. *Mabel's Release #2* was initially purchased by Vincent Melzac, a renowned collector of Washington Color School art, but in the year 2000, the painting entered the collection of the Montreal Museum of Fine Arts. The third triangle painting, *Summer Gone*, had resided in the US since 1981 until being sold at auction in Toronto in 2020. *Yellow Partita* is the only triangle painting by Bush to have a wholly Canadian provenance.

Bush's records show that there are three *Partita* paintings, all executed in the summer of 1976 in close succession: *Blue Partita* (now in the collection of the University of Guelph), *Green Partita* (current whereabouts unknown) and *Yellow Partita*. As a musical term, "partita" can mean two things; traditionally, it denotes a single-instrumental piece of music, but it also grew to be a term synonymous with a suite, or a group of separate instrumental movements, each one distinct but often played in the same key. All three of the *Partita* paintings are shaped, however, *Yellow Partita* stands out as the only triangle painting, since *Blue Partita* and *Green Partita* are diamond shaped. They all possess multi-coloured lyrical strokes against a ground in shades of a singular colour applied with either a sponge or rag.

Bush's experiments with shaped canvases began in April 1966. That month, the David Mirvish Gallery in Toronto opened a solo exhibition of Frank Stella's *Irregular Polygon* series. These paintings remained flat, like a traditional painting, but the wooden stretchers were cut and joined to form asymmetrical geometric shapes, and the canvas was then carefully cut and stretched to create a taut and seamless surface like any other painting. These large and highly original paintings impressed Bush and spurred him to think outside the box, literally.

Around the same time, Bush was likely also aware of the Guggenheim Museum's two important group exhibitions featuring shaped paintings: *The Shaped Canvas* (1964 – 1965) and *Systemic Painting* (1966). Both exhibitions were curated by the English art critic Lawrence Alloway, whom Bush had first met in 1958, in New York, and kept in touch with over the years. The Guggenheim's press release for *The Shaped Canvas* included an important definition by negation, as stated by Alloway:

A shaped canvas is not a sculpture. It may be three-dimensional, in that it carries projections or is opened up. But it retains connections with the painting we are accustomed to, flat right-angled planes on the wall.... A shaped canvas is one-sided, as is any painting, so that neither the transparent structure of constructivism nor the literal three-dimensionality of sculpture is approached.¹

To make such a distinction in a press release affirms the fact that these shaped canvases do, despite the artist's or curator's intentions, appear to defy the strict category of "picture."

This teetering between painting and object also extends to notions of painterly versus post painterly (lest we forget Clement Greenberg's defining exhibition of 1964: *Post Painterly Abstraction*). Bush welcomed this state of tension in his abstract compositions, especially in the 1970s. With *Yellow Partita*, we are tempted to imagine the virtuosic hand of the artist, as told in the arcing marks seen in the mottled ground colour, but the unconventional shape of the canvas re-inscribes the painting's relationship to abstraction and the medium specificity of Colour Field art. That is to say, this artwork is all about painting itself: colour, flatness and the tyranny of the edge. If *Yellow Partita* represents anything at all, it is pure defiance.

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

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

1. Guggenheim Museum, "Guggenheim Museum Opens Exhibition on the Theme of 'The Shaped Canvas,'" press release, November 30, 1964.

Please note the top stretcher is 71 inches across and the height from middle of top stretcher to lower point is 52 inches. The side stretcher bars are 63 inches each.

ESTIMATE: \$100,000 – 150,000



23 Jean Albert McEwen

AANFM RCA 1923 – 1999

Peinture rouge

oil on canvas, signed faintly and on verso
signed, titled, dated 1963 and stamped
faintly with the artist's stamp
30 x 30 in, 76.2 x 76.2 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
An Important Collection, Montreal, circa 1963
By descent to the present Private Collection, Vancouver

LITERATURE

Fernande Saint-Martin, *McEwen, 1953 – 73*, Musée d'art
contemporain de Montréal, 1973, unpaginated

JEAN ALBERT MCEWEN is a unique figure in the history of abstraction in Canada. Largely self-taught, he admired both

Paul-Émile Borduas and the American abstractionist Sam Francis. Unlike them, however, he found a painting style that did not rely on the play between figure and ground. A member of both the Automatists and the Non-Figurative Artists' Association of Montreal, McEwen made work that relied on a deep understanding of colour. The curator and art historian Fernande Saint-Martin has aptly described his work as “the exploration of the dynamic possibilities of colour.” The layers of pigment that animate the surface of *Peinture rouge* suggest the deep exploration McEwen has made of his materials. The black stripe in the middle of the composition provides rest to the eye from the lava-like flow of the red pigment that covers the whole surface. There is no need for illusion because the rich variety of reds animates the surface completely and speaks of both the power of colour and the uniqueness of McEwen's vision.

ESTIMATE: \$40,000 – 60,000



24 Jean Albert McEwen

AANFM RCA 1923 – 1999

Das Lied von der Erde (The Song of the Earth)

oil on canvas, signed faintly and on verso signed, titled, dated 1972 and inscribed 9 and variously 50 x 50 in, 127 x 127 cm

PROVENANCE

Marlborough-Godard, Toronto
Private Collection, Toronto

LITERATURE

Dennis Reid, *A Concise History of Canadian Painting*, third edition, 2012, pages 298 and 365

JEAN MCEWEN TAKES his title from the evocative tone poem written by Austrian composer Gustav Mahler at the beginning of the twentieth century. Mahler's rich musical score is echoed

in the resonant colours of McEwen's composition. The deeply layered earth colours in the central part of the work suggest the dense forms of the earth, and the vibrant reds on each side of the composition evoke the lava of the earth's molten core. The sheer complexity of McEwen's surfaces is seen when one compares the thinly painted lower section of the canvas with the denser upper section, which seems to descend across the canvas. McEwen provides a sense of narrative but it is a narrative that we, the viewer, must complete. If the earth moves in this work, it is a movement that we must find for ourselves. McEwen's surfaces were variously described by the late art historian Dennis Reid as "burnished to the texture of old leather" and "transparent, vaporous concentrations of radiant colour"; both texts evoke *Das Lied von der Erde*. However, perhaps Reid's most telling words are that "McEwen sought a rich, patina-like resonance in his work," a phrase which completely applies to this vibrant painting.

ESTIMATE: \$50,000 – 60,000



25 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Hibou

bronze sculpture, signed and
editioned 2/8, 1973 – 1986
11 ¾ x 8 ½ x 6 ½ in, 29.8 x 21.6 x 16.5 cm

PROVENANCE

Galerie Lelong, Paris
Private Collection, Montreal
Canadian Post-War & Contemporary Art,
Heffel Fine Art Auction House,
June 17, 2009, lot 48
Acquired from the above by an Important
Private Collection, Montreal

LITERATURE

Les Riopelle de Riopelle, Domaine Cataraqui,
1998, another cast reproduced page 48
Yseult Riopelle and Tanguy Riopelle,
Jean Paul Riopelle Catalogue Raisonné,
Volume 5, 1972 – 1979, 2020, reproduced
page 527, catalogue #1973.07SC.1973

EXHIBITED

Galerie Tardif-Rouleau, Quebec City,
Riopelle, 1990, another cast
Domaine Cataraqui, Quebec City,
Les Riopelle de Riopelle, 1998,
another cast, catalogue #EA1

ONE OF Jean Paul Riopelle's earliest surviving canvases of an owl, entitled *Hibou premier*, and painted in 1939 to 1940, set the stage for what would become one of the most important and enduring subjects of his work. Whether incorporated in an abstract or figurative form, the owl became a symbol synonymous with Riopelle and was a reflection of the way in which he developed his work. Riopelle's gaze was often transfixed by the realm of another world, a realm that transcended the boundaries of time and space. This is similar to the gaze of an owl, a prophetic bird whose eyes can see the invisible. It was from this mysterious plane that Riopelle created his work, part of a sculptural series of owls first produced from 1969 to 1970. The bronze *Hibou* becomes the manifestation of his connection with the bird and, through its tactility and texture, the melding of his vision as a painter with that of a sculptor.

This bronze was cast by the Fonderia Bonvicini in Verona, Italy. Another cast is in the collection of the Musée du Bas-Saint-Laurent, Rivière-du-Loup, QC.

Included with this lot is a spinning base.

ESTIMATE: \$30,000 – 50,000

26 Sorel Etrog

RCA 1933 – 2014

Little Family Group

bronze sculpture on a black marble base,
signed and editioned 7/10, 1959
7 3/8 x 3 7/8 x 2 1/8 in, 19.4 x 9.8 x 5.4 cm

PROVENANCE

Gallery Moos, Toronto
Ben and Yael Dunkelman, Toronto
Private Collection, Toronto
*Canadian Post-War & Contemporary
Art*, Heffel Fine Art Auction House,
June 17, 2009, lot 47, as *Untitled*
Acquired from the above by an
Important Private Collection,
Montreal

SOREL ETROG'S EARLY life in Romania was characterized by dislocation, upheaval and fear stemming from Nazi occupation during the Second World War. In 1950, the Etrogs were able to emigrate from Iași to Tel Aviv, where Sorel would begin a vibrant artistic career. While studying at New York's Brooklyn Museum of Art from 1958 to 1963, Etrog was introduced to non-Western art—in particular that of African, Pacific Islander and pre-Columbian origin—as well as the abstract sculptures of Henry Moore, Barbara Hepworth and fellow Romanian artist Constantin Brâncuși. Through their influence, Etrog would shift from the two-dimensional planar geometries of his early *Painted Constructions* to develop an organic, three-dimensional sculptural language, defined by a flowing biomorphism, extended verticals and balanced, lightweight masses that seemed to float in space. *Little Family Group* was produced during this early period and depicts a family in tight embrace. Two figures are entwined, rising from the same base, while curved horizontal forms suggest arms cradling a smaller third figure. Linked together into one form, the arrangement suggests continuity and cohesion, recalling the closely knit family bonds that provided stability during the tumult of the artist's early years.

ESTIMATE: \$8,000 – 12,000





E.J. Hughes and Jacques Barbeau
Photographer unknown

JACQUES BARBEAU AND MARGARET OWEN BARBEAU

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

—JACQUES BARBEAU¹

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

Barbeau was born in Montreal, Quebec, the youngest of three siblings. After his parents separated, he spent his early childhood living with his mother, his maternal grandfather and his older sister, Micheline. He wrote of visiting the nearby Montreal Museum of Fine Arts, which he described as “the cultural pivot of the city.” He and his mother moved in 1943 to Vancouver, where Barbeau first attended Vancouver College and then North Vancouver High School. He later studied at McGill and ultimately graduated with a law degree from the University of British Columbia.

During these years he met and fell in love with Margaret Owen of Vancouver, and the couple married in 1958.

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

Jacques Barbeau is a transplanted Montrealer who has successfully entered the tightly knit Vancouver Establishment. A graduate of the University of British Columbia and Harvard, Barbeau spent five years in Ottawa with government taxation divisions and as a director of research for the Canadian Tax Foundation. He opened his own practice in Vancouver in the early 1960s; today Barbeau, McKercher, Collingwood & Hanna deals with clients around the world. Barbeau divides his time between his heritage house in

Vancouver's Shaughnessy district and a summer residence in Point Roberts, Washington. He collects Leica cameras and the works of Canadian artist E.J. Hughes and is a member of the Vancouver Club.³

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

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

When Barbeau became aware of Michael Audain's plans for a new museum of BC art in Whistler, he saw this as a perfect opportunity to bring Hughes's work to a wider audience. In 2015, he loaned 15 masterpieces to the Audain Art Museum, where they have delighted viewers in the Barbeau-Owen Gallery since 2016. Lots 27 to 30 represent a rare opportunity to acquire works by a legendary West Coast artist from a prominent BC collection.

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

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

2. *Ibid*, 186.

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

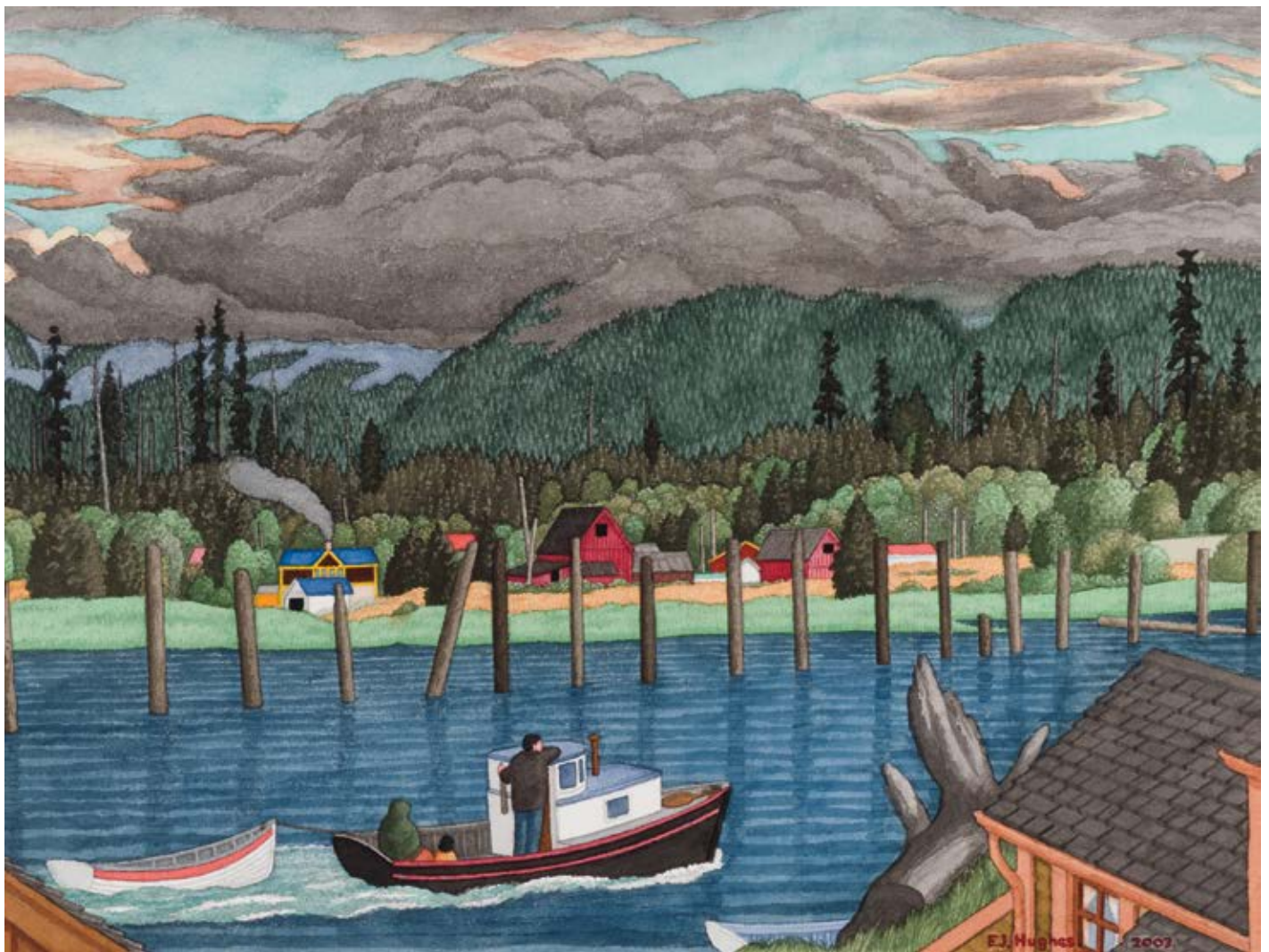
4. Jacques Barbeau, *A Journey with E.J. Hughes*, 2nd ed. (Vancouver: Douglas & McIntyre, 2005), 3.



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



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



27 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Mouth of the Courtenay River

watercolour on paper, signed and dated 2003 and on verso signed, titled, dated and inscribed *J.B. acquired on April 12, 2003 our 45th wedding anniversary*
22 ¾ x 30 ¼ in, 57.8 x 76.8 cm

PROVENANCE

Acquired directly from the Artist, 2003
Barbeau Owen Foundation Collection, Vancouver

LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002,
the related 1952 oil *Mouth of the Courtenay River*
reproduced page 109

Jacques Barbeau, *A Journey with E.J. Hughes*, 2005,
reproduced page 110 and listed page 168

Jacques Barbeau, *E.J. Hughes through the Decades: The Paintings, 1936 – 2006*, 2012, reproduced page 79

Robert Amos, *The E.J. Hughes Book of Boats*, 2020,
reproduced page 35

IN 1942, EMILY CARR appointed William A. Newcombe and Lawren Harris as the trustees of her pictures. She selected paintings to be given to the people of British Columbia and the remainder were later sold through the Dominion Gallery in Montreal. Money from the sales was used for a scholarship for BC artists.¹ In 1947, at the recommendation of Harris, E.J. Hughes was awarded the Emily Carr scholarship.

Upon receiving the \$1,200 prize, in the summer of 1947 Hughes traveled on the CPR ship the *Princess Adelaide* to Prince Rupert. In 1948, with the remaining money, he traveled by bus up the east coast of Vancouver Island, visiting Chemainus, Ladysmith, Nanaimo, Gabriola Island, Qualicum Beach and Courtenay. On this trip he made a number of sketches that served him throughout his long career. While staying at Courtenay, the most northerly point of his travels, he hiked east towards Comox and from there drew scenes that became some of his most famous paintings.

Looking across the busy mouth of the Courtenay River, Hughes sketched a view that a few years later, in 1952, translated into an oil painting. When he painted the oil, he was living at 425 John Street in Victoria and was, according to Ian Thom, “at the peak of his skills.” Thom described this 1952 painting as “a considered and carefully balanced work, with colour used strategically to keep the eye moving across the image.”²

Mouth of the Courtenay River depicts the view from the Comox side of Comox Harbour, looking west towards the mountains of

the Forbidden Plateau. In the middle distance, rays of sunlight spotlight the farmlands of the Comox Valley. Taking centre stage, a single fishing boat tows a dinghy up the estuary. By the wheelhouse a watchful man steers the boat as it chugs along at the end of a day. In the stern, a seated woman in a shawl and a black-haired child look towards the mountains.

In the distance the snowy peaks of the Beaufort Range are set off by a vast heavy cloud, a bold contrast to the light that illuminates the farms. Horizontal ripples along the river advance towards the foreground, accented by vertical pilings that serve to keep floating logs away from the shore. Standing in rhythmic sequence, they guard the quiet homesteads beyond.

When he reached 80 years of age, Hughes was no longer able to stand at his easel for the long periods required to paint his large canvases. So, from 1993, he devoted himself exclusively to painting in watercolour. While some consider this medium a minor art form, Hughes was able to build on a lifetime of practice and now he gave it his full attention. Not for him the opaque effects of gouache or the tricks of a scraped surface. He achieved great tonal power and the radiant colours of his superbly balanced compositions by the virtuoso use of paints that are inherently transparent. He was well aware of the orchestral range of his greatest oils, but now concentrated on the exquisite chamber music of this prolonged series of watercolours. Many are intimate versions of his most engaging subjects.

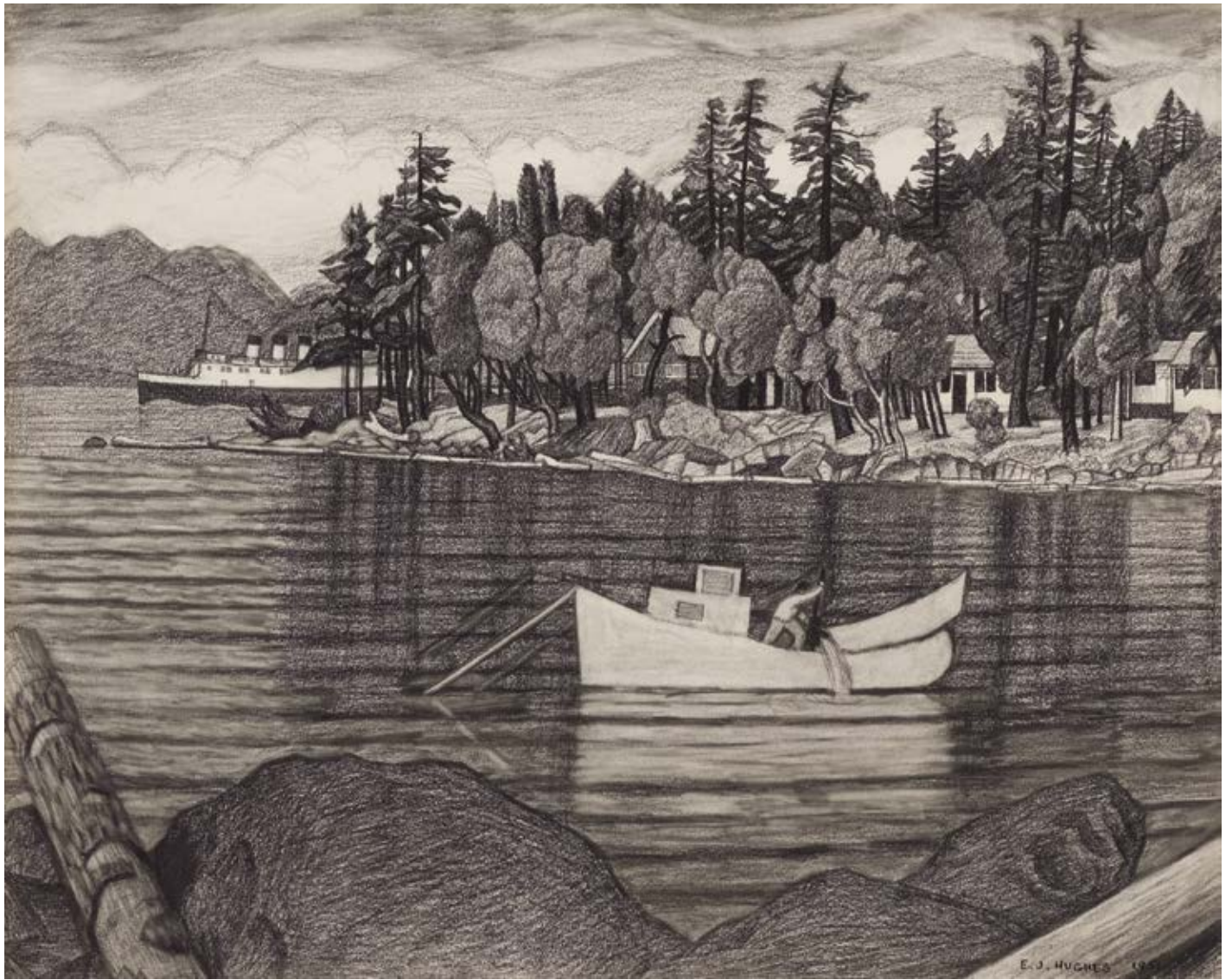
Mouth of the Courtenay River (2003) is one of the finest of Hughes’s watercolours. The sonorous colours are a result of the patient application of many layers of paint. The deeply satisfying composition is the result of a studied precision of form rather than a “happy accident.” Among Canadian watercolourists, the free play of David Milne and the spacious breadth of Franklin Carmichael are justly appreciated, and the powerful mixed technique of Marc-Aurèle Fortin is unrivalled. But, at his best, the quiet purity of the watercolours of E.J. Hughes stands alone.

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

1. Edythe Hembroff-Schleicher, *Emily Carr: The Untold Story* (Saanichton, BC: Hancock House, 1978), 157.

2. Ian M. Thom, *E.J. Hughes* (Vancouver: Vancouver Art Gallery, in assoc. with Douglas & McIntyre, 2002), exhibition catalogue, 108.

ESTIMATE: \$40,000 – 60,000



28 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Taylor Bay, Gabriola Island, BC

graphite on paper, signed and dated 1951 and on verso signed, titled, dated and inscribed with the Dominion Gallery inventory #c8780
14 ½ x 18 in, 36.8 x 45.7 cm

PROVENANCE

Dominion Gallery, Montreal
Barbeau Owen Foundation Collection, Vancouver

LITERATURE

- E.J. Hughes, 1931 – 1982: A Retrospective Exhibition*, Surrey Art Gallery, 1983, the related 1952 canvas, titled *Taylor Bay, Gabriola Island*, reproduced page 65
- Jane G. Cole, *E.J. Hughes: The Man and His Art*, Nanaimo Art Gallery, 1990, the related 1952 canvas *Taylor Bay, Gabriola Island, BC* reproduced page 10
- Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, the related 1952 canvas reproduced page 112
- Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, the related 1952 canvas reproduced page 17 and listed page 165
- Jacques Barbeau, *The E.J. Hughes Album, Volume 1, The Paintings, 1932 – 1991*, 2011, the related 1952 canvas reproduced page 18 and listed page 91
- Jacques Barbeau, *E.J. Hughes through the Decades: The Paintings, 1936 – 2006*, 2012, the related 1952 canvas, titled *Taylor Bay, Gabriola Island*, reproduced page 17 and in a photo page 107
- Jacques Barbeau, *E.J. Hughes through the Decades, Volume 2, The Paper Works, 1931 – 1986*, 2014, titled as *Taylor Bay, Gabriola Island*, reproduced page 39 and listed page 85
- CBC News, “E.J. Hughes Paintings Going to Audain Art Museum in Whistler,” October 7, 2014, the related 1952 canvas reproduced, <https://www.cbc.ca/news/canada/british-columbia/e-j-hughes-paintings-going-to-audain-art-museum-in-whistler-1.2789783>
- Jacques Barbeau and Lara Shecter, *E.J. Hughes at the Audain Art Museum*, 2016, the related 1952 canvas reproduced pages 33 and 45
- John Moore, “Audacious Audain,” *BC BookWorld*, Summer 2016, the related 1952 canvas, titled *Taylor Bay, Gabriola* and dated 1964 [sic], reproduced page 7
- Robert Amos, *The E.J. Hughes Book of Boats*, 2020, the related 1952 canvas, titled *Taylor Bay, Gabriola*, reproduced page 31 and a detail pages 32 – 33

EXHIBITED

Surrey Art Gallery, *E.J. Hughes, 1931 – 1982: A Retrospective Exhibition*, November 18 – December 11, 1983, traveling in 1984 – 1985 to the Art Gallery of Greater Victoria; Edmonton Art Gallery; Glenbow Museum, Calgary; National Gallery of Canada, Ottawa; and Beaverbrook Art Gallery, Fredericton, the related 1952 canvas, titled *Taylor Bay, Gabriola Island*, catalogue #12

E.J. HUGHES DEVELOPED his paintings in a methodical manner. Beginning with a drawing on location, he often made tiny compositional studies, followed by what he called a “cartoon.” The cartoon was executed with a soft pencil on Hi-Art illustration board, a thin sheet of cartridge paper mounted on cardboard for stability.¹

Hughes made his first cartoons during World War II, while working in the Canadian war artists’ studio in Ottawa. The cartoon was a very useful step in establishing values before moving into colour. After the war, Hughes drew these in the evening at the kitchen table while he and his wife listened to the radio.²

In 1958, Hughes realized that this night work was becoming too much for his eyes, and so began to make watercolours in the daytime as preparation for his oil paintings. Yet, in writing to his dealer, Max Stern, Hughes noted: “Composing cartoons in tone only is something I am glad to have spent so many years doing, and I think it would be advisable for many young student-painters to do so.”³

All the stages that led to Hughes’s paintings are the subject of keen interest and allow us to understand how he achieved his powerful compositions. *Taylor Bay, Gabriola Island, BC* (1952), the painting that resulted from this working drawing, is now part of the Barbeau Owen Foundation Collection works on display at the Audain Art Museum at Whistler, and is justly considered one of his masterpieces.

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

1. Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior* (Kamloops, BC: Kamloops Art Gallery, 1994), exhibition catalogue, 42.

2. *Ibid.*, 41.

3. E.J. Hughes to Max Stern, December 30, 1960, Special Collections, University of Victoria.

ESTIMATE: \$25,000 – 35,000



29 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Steamer in Grenville Channel

watercolour on paper, signed and dated 2006

and on verso signed, titled and dated

22 ¾ x 30 ¼ in, 57.8 x 76.8 cm

PROVENANCE

Acquired directly from the Artist

Barbeau Owen Foundation Collection, Vancouver

LITERATURE

E.J. Hughes: A Retrospective Exhibition, Vancouver Art Gallery, 1967, the related 1952 canvas *Steamer in Grenville Channel*, BC reproduced, unpaginated

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, the related 1952 canvas, titled *Steamer in Grenville Channel*, reproduced page 110

Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, the related 1952 canvas reproduced page 1 and on the dust jacket, listed page 165

Jacques Barbeau, *E.J. Hughes through the Decades: The Paintings, 1936 – 2006*, 2012, titled as *Steamer (Grenville)*, reproduced page 95, and the related 1952 canvas reproduced page 21 and in a photo page 110

Marsha Lederman, “Collector Donates E.J. Hughes works to Whistler’s Audain Art Museum,” *Globe and Mail*, October 6, 2014, the related 1952 canvas reproduced, <https://www.theglobeandmail.com/news/british-columbia/collector-donates-ej-hughes-works-to-whistlers-new-audain-art-museum/article20954483/>

CBC News, “E.J. Hughes Paintings Going to Audain Art Museum in Whistler,” October 7, 2014, the related 1952 canvas reproduced, <https://www.cbc.ca/news/canada/british-columbia/e-j-hughes-paintings-going-to-audain-art-museum-in-whistler-1.2789783>

Jacques Barbeau and Lara Shecter, *E.J. Hughes at the Audain Art Museum*, 2016, the related 1952 canvas reproduced page 49

Robert Amos, *E.J. Hughes Paints British Columbia*, 2019, the related 1952 canvas reproduced page 45

Robert Amos, *The E.J. Hughes Book of Boats*, 2020, the related 1952 canvas reproduced page 59

EXHIBITED

Vancouver Art Gallery, *E.J. Hughes: A Retrospective Exhibition*, October 5 – 29, 1967, traveling to York University, Toronto, November 13 – December 8, 1967, the related 1952 canvas, catalogue #22

IN 1947, E.J. HUGHES was awarded the Emily Carr scholarship by Lawren Harris. This award of \$1,200, a great deal of money for the recently demobilized war artist, provided the means to establish his painting career. Perhaps thinking of Carr's northern journeys, in 1947 Hughes took a reconnaissance trip on the CPR steamship *Princess Adelaide* to investigate possible painting subjects.

Leaving his wife, Fern, at home, Hughes walked over to Victoria's harbour to board the ship for a week-long trip to Prince Rupert along the Inside Passage. The *Princess Adelaide* was the first and the largest of the Princess steamships, built in 1919 for the Vancouver–Victoria route. On that voyage, in May 1947, the 290-foot-long ship was being repositioned to the weekly Vancouver–Victoria–Prince Rupert service, taking supplies and passengers to many places along British Columbia's northern coast.

Working from a moving vessel was not ideal for Hughes. Patricia Salmon reported: "The trip up the inland passage—he said it was horrible.... It was usually rainy and dark and he had to work to bring every possible glimpse of colour." She also mentioned that he was prone to seasickness.¹

Hughes began by making notes in his pocket notebook. Farther north, in Grenville Channel, he made a simple sketch titled *Channel S. of P.R.* [Prince Rupert]. The practice that he had refined in England—field notes and pencil sketches—provided in succinct shorthand what he would need when he set to work later in his studio. From this week away he brought back notes that became the paintings *Cardero Channel* (1956), *Houses at Alert Bay* (1951), *Englewood* (1951) and *Steamer in Grenville Channel, BC* (1952).

While living at Shawnigan Lake in 1952, Hughes acquired from the steamship company a photograph of the *Princess Adelaide*. Combining this with his sketch of Grenville Channel, he made a compositional study of the jaunty little ship making its way north. This was followed by a small yet fully defined tonal study in pencil, which he overlaid with a grid for enlargement. It is this repeated refinement of his image that gives Hughes's paintings their iconic force.

The resulting oil painting, *Steamer in Grenville Channel, BC* (1952), is now the centrepiece of the Barbeau Owen Foundation's collection displayed at the Audain Art Museum at Whistler.

Max Stern was delighted with the oil painting when it arrived at the Dominion Gallery and wrote to Hughes: "I received today your painting *Steamer in Grenville Channel* and like it very much, especially the design of the boat with its details, its charming figures and the view which leads us very far into the picture.... Very charming indeed are also the red autumn leaves and the brown and greyish tree trunks in the foreground of the painting which give the painting depth."²



EDWARD JOHN (E.J.) HUGHES

Channel S. of P. R.

graphite on paper, 1974

Courtesy of Special Collections, University of Victoria

Not for sale with this lot

When he reached 80 years of age in 1993, Hughes devoted himself exclusively to watercolours, and in this medium he reconsidered some of his favourite images. After the Dominion Gallery closed in 2000, Jacques Barbeau was able to establish a close connection with the artist, and in the remaining years of Hughes's life, bought at least 14 new watercolours directly from his studio. *Steamer in Grenville Channel* (2005) was one of last paintings Barbeau received from the hand of the master.

Patricia Salmon always championed these late watercolours, writing in 2004: "Certainly the earliest works are the most arresting. But when an artist has worked all his life on landscapes, and claims to 'learn something every day,' it is doubtful that all this accumulated learning will go unsung. His present watercolours are untouchable."³

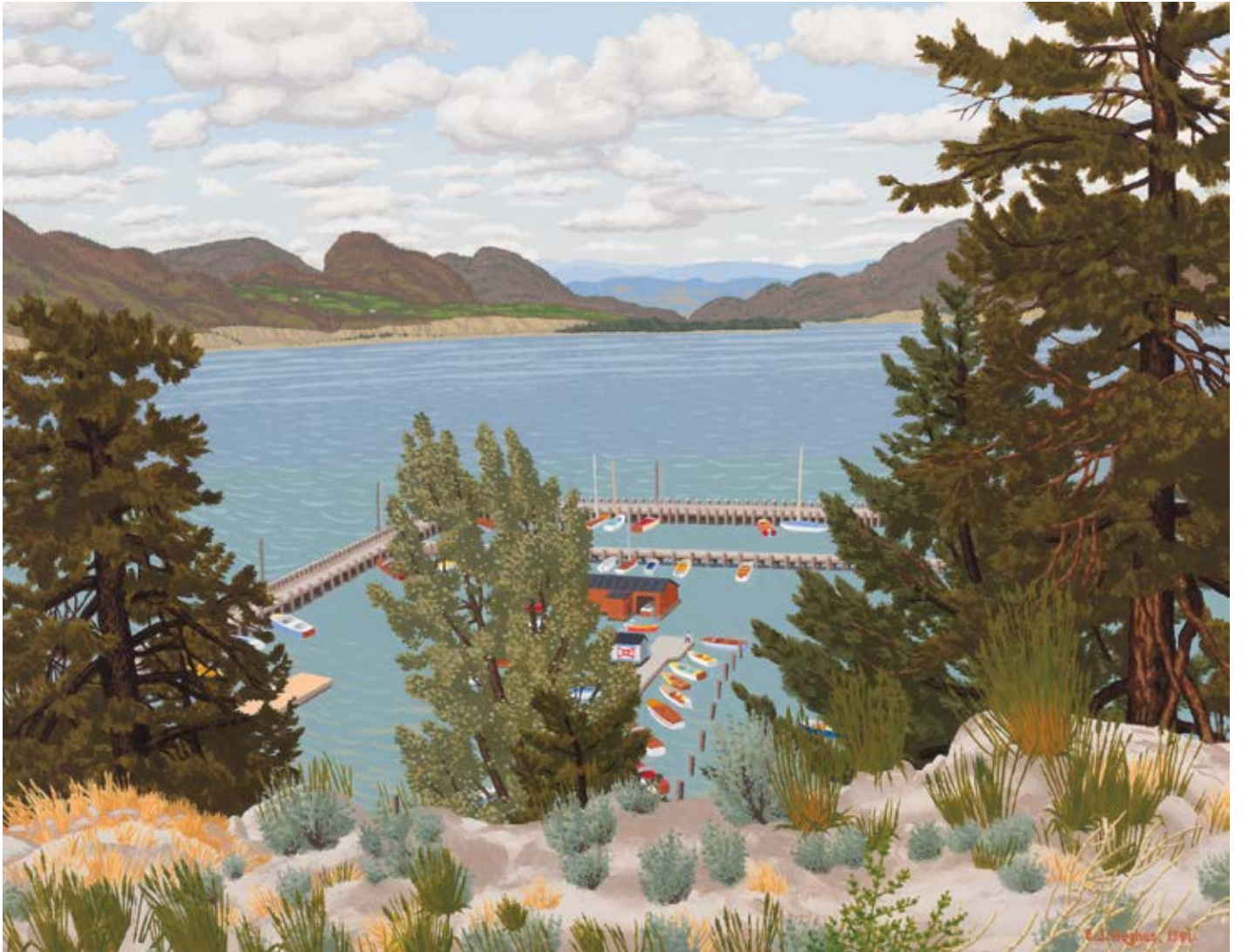
We thank Robert Amos, artist and writer from Victoria, BC, for contributing the above essay. Amos is the official biographer of Hughes and has so far published four books on his work. Building on the archives of Pat Salmon, Amos is at work on a catalogue raisonné of the artist's work.

1. Quoted in Robert Amos, *E.J. Hughes Paints British Columbia* (Victoria: TouchWood Editions, 2019), 46.

2. Max Stern to E.J. Hughes, May 13, 1952, Special Collections, University of Victoria.

3. Unpublished letter to the *Globe and Mail*, January 31, 2004.

ESTIMATE: \$50,000 – 70,000



30 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Above the Yacht Club, Penticton, BC

acrylic on canvas, signed and dated 1991 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #D8472 on the gallery label and stamped Dominion Gallery
25 × 32 in, 63.5 × 81.3 cm

PROVENANCE

Dominion Gallery, Montreal
Barbeau Owen Foundation Collection, Vancouver

LITERATURE

Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, reproduced page 61 and listed page 72
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, reproduced page 203
Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, reproduced page 136 and listed page 165
Jacques Barbeau, *The E.J. Hughes Album, Volume 1, The Paintings, 1932 – 1991*, 2011, reproduced page 88 and listed page 100, and the related 1963 canvas *Above the Yacht Club, Penticton* reproduced page 39 and listed page 94
Jacques Barbeau, *E.J. Hughes through the Decades: The Paintings, 1936 – 2006*, 2012, reproduced page 63 and in a photo page 109
Robert Amos, *E.J. Hughes Paints British Columbia*, 2019, reproduced page 112

EXHIBITED

Kamloops Art Gallery, *E.J. Hughes: The Vast and Beautiful Interior*, September 22 – November 6, 1994, traveling in 1995 to the Grand Forks Art Gallery; Vernon Art Gallery; Art Gallery of the South Okanagan, Penticton; Kelowna Art Gallery; and Prince George Art Gallery, catalogue #40
Vancouver Art Gallery, *E.J. Hughes*, January 30 – June 8, 2003, traveling in 2003 – 2004 to the McMichael Canadian Art Collection, Kleinburg, and the Art Gallery of Greater Victoria

IN 1958, E.J. HUGHES received his first grant from the Canada Council for the Arts. As he wrote to his sister Zoe: “We spent two weeks in Chilliwack in May. (It’s a nice change for Fern, and 2/3 of her travelling expenses are paid.) ... We spent two weeks in Penticton in June, where I obtained some suitable sketches of the Okanagan Lake area (beautiful).”¹

From one of the sketches, Hughes created an oil painting titled *Above the Yacht Club, Penticton* in 1963 and sent it to Max Stern at the Dominion Gallery in Montreal. Upon receipt, Stern noted: “As always the water, which we love so much, is very beautifully painted and the clouds are really moving. We are delighted to have this canvas.”²

In 1984, the artist switched to acrylic paint and revisited some of his favourite scenes in the new medium. “I feel that I am going to be able to achieve the same subtleties that I could with oils, without having to breathe the toxic fumes of the new synthetic

substitute for turpentine,” he wrote to Stern.³ The rich colours and the exquisite gradation of tones of the acrylic version of *Above the Yacht Club, Penticton, BC* (1991) are in no way inferior to his work in oils. When he completed it, it was his 34th painting in the new medium, and he included the following descriptive note:

The pencil sketch from nature, from which the above painting, and also the first version (1963) were produced, was done in 1958, during the first of my Canada Council sketching trips. This was before I learned to drive a car, so it is fortunate that this motif could be viewed from just a block from our (my wife’s and my) motel. The body of water is Lake Okanagan.⁴

The artist’s vantage point is a park directly above the yacht club. Almost 30 boats are moored there, including four sailboats and an array of lovingly rendered pleasure craft. Between a bright sign on a shed and a small boathouse, someone is heading out in a little outboard, the sort of boat Hughes was familiar with from his happy days at Shawnigan Lake. In the middle distance is the fruit-growing district, fronted with pale buff sand hills. The lake itself is a jewel, blue at the far edge fading to turquoise, with jade-green waves in the foreground.

Though best known for his paintings of the BC coast, Hughes devoted a great deal of time to depicting the interior of the province. This focus culminated in the 1994 exhibition *The Vast and Beautiful Interior*, which opened at the Kamloops Art Gallery in September 1994 and toured to three other BC galleries. *Above the Yacht Club, Penticton, BC* (1991) was featured in that show and was reproduced in the catalogue.

The acquisition of the painting is described by Jacques Barbeau in his book *A Journey with E.J. Hughes*: “In the fall of 1999 I joined Michel Moreault to bid adieu to this venerable establishment [the Dominion Gallery] that had been such a shelter to me.... As we commiserated together over the loss of this cultural refuge, we began to look over the remaining Hughes inventory. All of a sudden, *Above the Yacht Club, Penticton, BC* caught my attention, as if for the first time.... It was the last painting I acquired from the Dominion Gallery—a worthy *salut* to Dr. Stern.”⁵

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

1. E. J. Hughes to Zoe Foster, July 26, 1958, correspondence available at Special Collections, University of Victoria.
2. Max Stern to E.J. Hughes, June 14, 1963.
3. E.J. Hughes to Max Stern, May 27, 1983.
4. From a descriptive label written by Hughes for the back of the canvas. A copy of the label is in Special Collections at the University of Victoria.
5. Jacques Barbeau, *A Journey with E.J. Hughes*, 2nd ed. (Vancouver: Douglas & McIntyre, 2005), 91.

ESTIMATE: \$90,000 – 120,000







31 Alexander Colville

PC CC 1920 – 2013

August

acrylic polymer emulsion on board, on verso signed, titled, dated 1964 and inscribed *Acrylic Polymer Emulsion (used as binder in gesso paint and for final protective layer)/E 7484/7/5*
17 ½ × 34 ½ in, 44.5 × 87.6 cm

PROVENANCE

Collection of the Artist
Acquired directly from the Artist by Lady Jean Brinckman (née Southam), 1966
By descent to the present Private Estate, Ontario

LITERATURE

Modern Realism and Surrealism, American Federation of Arts, 1965, listed
Statements: 18 Canadian Artists, MacKenzie Art Gallery, 1967, reproduced page 35
Alex Colville, Kestner-Gesellschaft, 1969, listed page 22 and reproduced page 27
Alex Colville, Marlborough Fine Art, 1970, listed page 10 and reproduced page 24
David Burnett, *Colville*, Art Gallery of Ontario, 1983, reproduced page 142

EXHIBITED

American Federation of Arts, New York, *Modern Realism and Surrealism*, September 1965 – September 1966, catalogue #3

MacKenzie Art Gallery, Regina, *Statements: 18 Canadian Artists*, November 16 – December 17, 1967

Kestner-Gesellschaft, Hannover, *Alex Colville*, November 20, 1969 – January 10, 1970, catalogue #15

Marlborough Fine Art, London, *Alex Colville*, January 16 – February 1970, catalogue #13

Art Gallery of Ontario, Toronto, *Alex Colville: A Retrospective*, July 22 – September 18, 1983, traveling in 1983 – 1984 to the Museum Ludwig, Cologne; Dalhousie University Art Gallery, Halifax; Staatliche Kunsthalle Berlin; Montreal Museum of Fine Arts; and Vancouver Art Gallery, catalogue #31

MAJOR PAINTINGS BY well-known artists have both an internal and an external history. We can readily appreciate the intricacies and the overall sense of balance, harmony and contentment in Alex Colville's *August*. At the same time, thanks to our possession of correspondence between the artist and Lady Jean Brinckman (who purchased the work in 1966 as a wedding gift for her daughter) as well as from Wolfgang Fischer, his art dealer in the 1960s, and various art galleries internationally where the work was shown, we know more about the biography of this painting than usual. The question is where and to what effects these histories intersect and shape our understanding of the work.

August is presented from an unusual, low angle, as if we are lying in the grass and flowers in the foreground, looking up at the young girl who is mostly turned away from us and walking out of the frame to the right. Only a relative could identify her as the Colvilles' daughter, Ann (Colville confirms this in a descriptive letter to Lady Brinckman). Forming an intricate background

to this action in an otherwise still scene are the regular, even “proper” frame buildings in the village of Port Williams, near Wolfville, Nova Scotia. Between the girl and these structures stands the metal framework of a bridge, its black upright structures creating a diaphanous and methodically complex web of lines and carefully plotted geometries, always a fascination for Colville. The artist used bridges in many of his works to suggest both passageways and, as in this case, a separation or barrier. Tying the floral foreground to the deep space of the image is a line of delicately painted mature trees. In his characteristically laconic yet descriptive way, Colville’s title tells us that we are in August here. That prompt can evoke both the sound of the doubtless plentiful insects and the smells of late-summer grass, dry between the flowers.

Colville’s national and international fame was dramatically on the rise in the 1960s. He designed Canada’s abidingly popular coin set for the 1967 Centennial. In 1966, he represented the country at the prestigious *Venice Biennale*. No wonder, then, that the eventual buyer of *August* wrote to him to commission a specific painting. In a letter of response in August 1966, Colville patiently and decorously explained that he rarely accepted commissions (the Centennial coins notwithstanding), that “the conception of one of my paintings usually has to emerge out of my experience.”¹ Hence we see the inclusion of family members and familiar surroundings, features that guarantee the authenticity of Colville’s paintings. We might ask, then, is it the visual complexity—the collaboration of organic and geometrical forms, both natural and human—that attracts Colville to the scene he depicted in *August*, or did he heighten these effects with the inclusion of the geometric aspects of the half-concealed bridge? Characteristically, the image ends up being complex yet readily accessible. It is quietly sophisticated.

A number of detailed, hand-written letters from the artist to Lady Brinckman, along with the exhibition and gallery labels on the reverse of the painting and further correspondence between Colville’s dealer at the time (Fischer, the director of Marlborough Fine Art [London, New York] and a close associate of the artist), remind us that pictures of this quality by artists of renown exist in a complex commercial world as well as in the intimacy of a collector’s home.

The painting has an extensive exhibition history. We learn in one letter from the artist to Lady Brinckman that he was becoming increasingly frustrated when he tried to reclaim the painting from the American Federation of Arts in New York, which handled it as a part of *Modern Realism and Surrealism*, the touring exhibition in New York State in 1965–1966. The labels on the back of the painting trace its subsequent travels and exhibition history, including its appearance in a Centennial exhibition at the MacKenzie Art Gallery, University of Regina, in 1967; its trip to the Kestner-Gesellschaft, Hannover, Germany, in 1969–1970; Colville’s first solo show in London, in early 1970; and the 1983–1984 retrospective that began at the Art Gallery of Ontario and toured extensively. Forty years later, *August* has emerged again, still inside the stable confines of Colville’s self-made and beautiful frame.



Lady Jean Brinckman (née Southam), circa 1930
Courtesy of Lady Jean Brinckman Family Archives

We thank Mark A. Cheetham, author of *Alex Colville: The Observer Observed*, for contributing the above essay. He is a professor of art history at the University of Toronto and a freelance curator and art writer.

1. Colville to Lady Jean Brinckman, August 31, 1966, Lady Jean Brinckman Family Archives.

A file of original letters from the artist to Lady Brinckman is included with this lot.

ESTIMATE: \$500,000 – 700,000

32 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Blanche

oil on canvas, signed and dated 1964 and
on verso titled and dated on the gallery label
40 ½ × 21 in, 102.9 × 53.3 cm

PROVENANCE

Galerie Godard Lefort, Montreal, 1964
Acquired from the above by a Private Collection
By descent to the present Private Collection, Montreal

LITERATURE

Guy Robert, *Lemieux*, 1975, reproduced page 250

THE COLOUR WHITE for Jean Paul Lemieux is associated with the years of his greatest celebrity, the classic period, and its glorious snow-covered landscapes. But there is more to white than winter's vast silence, as we can see in Lemieux's 1974 self-portrait (collection of the Musée national des beaux-arts du Québec), which concludes the classic period with its reign of white. In it the 70-year-old painter appears clad in white, his face with its aged features outlined against a white wall on which two of his emblematic snow paintings hang, *Le visiteur du soir* (1956, National Gallery of Canada) and *Le cavalier dans la neige* (1967, private collection). Lemieux is telling us that white is also the colour of passing time.

White began its spread across his “character” paintings later than in his landscapes. The first examples came in the 1960s, notably in *Le manteau de lapin* (1964, sold by Heffel June 1, 2022, private collection) and *L'Apôtre* (1966, private collection). The subjects of these fictional portraits stand out against the bright, glowing surface, like an opera aria in paint. The same is also true of *Blanche*, from 1964. Once again, organic life here is pared down: *Blanche* has only her expressive tan face, her hair and her quite distinctive features. Note how Lemieux has eliminated all spatial anchors from his composition. The horizon line running across the bottom of the other paintings is now gone. Those characters were also anchored in life, in the rigours of winter and the friar's asceticism. *Blanche*, however, even in the title, is unconnected to anything other than herself.

The glowing mass of her garment outlines her flat upper body, her sloped shoulders and long arms, and then reveals her small wrists cut off at the hands. We see also a white collar on a white dress, white bow on a white background, two tiny white dots on

the eyes, the face with its broad forehead and lingering prepubescent plumpness. Lemieux has placed Blanche's head on a cylindrical neck, with an ever-so-slight lean to the left. Mummified in the purity of her youth, one has the impression that she is faltering. Her damp, hollow eyes are enveloped in circles of grey. That gaze will be familiar to those who know Lemieux, its intensity recognized from *L'Orpheline* (1956, National Gallery of Canada) and the little girl in *La Mort par un clair matin* (1963, MNBAQ). Here, Lemieux has twisted a certain tension into the full pink lips. The quiet expression on Blanche's face contrasts bluntly with her immaculate surroundings.

How to capture on the canvas the passing of time, that “dimension only human beings are conscious of,” wondered Lemieux in a 1985 interview.¹ He got there from various directions in his work, evoking rich memories as in *1910 Remembered* (1962, private collection) or by staging the aforementioned self-portrait at 70 years of age. In *Blanche*, Lemieux draws our attention not to childhood nostalgia or the reality of old age but to a dawning awareness of the passage of time at the very age when all is about to become, as he put it, “struggle and bitter combat.”²

In 1964, the year Lemieux painted *Blanche*, he was 60 years old. He was about to retire from the École des beaux-arts de Québec after a teaching career that had spanned more than 25 years. His works were increasingly present on the Canadian art market, on view at the Roberts Gallery in Toronto, the Zanettin Gallery in Quebec City, and the Denyse Delrue and Agnès Lefort galleries in Montreal. The Galerie Agnès Lefort—acquired in 1961 by Mira Godard, who turned it into the Galerie Godard Lefort in 1964—hosted solo Lemieux exhibitions that drew rapturous reviews and had prominent art collectors and well-to-do patrons from Montreal and Toronto lining up at the cash registers. *Blanche* was among the paintings Godard sold in that period. It then remained in the same family for six decades.

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

1. Jean Paul Lemieux, interview by Madeleine Poulin, *Le Point*, Société Radio-Canada, December 24, 1985.

2. Quoted in Guy Robert, *Jean Paul Lemieux, la poésie de la souvenance* (Quebec City: Éditions Garneau, 1968), 10.

ESTIMATE: \$200,000 – 250,000





33 Edward Burtynsky

OC RCA 1955 –

Manufacturing #10a & #10b, Cankun Factory, Xiamen City, China

digital chromogenic print diptych, on verso signed, editioned 2/6 and dated 2005 on the artist's label
48 x 120 in, 121.9 x 304.8 cm

PROVENANCE

Nicholas Metivier Gallery, Toronto
Robert Koch Gallery, San Francisco
Private Collection, New York

LITERATURE

Edward Burtynsky, *China: The Photographs of Edward Burtynsky*, 2005, page 7, reproduced pages 100 – 101

THROUGHOUT HIS EXTENSIVE career, Edward Burtynsky has sought to document the complex relationship between human industry and the natural landscape. From desolate oil fields and

skeletal ship hulls to painterly toxic waste spills and vertiginous quarries, his large-format photographs capture the often invisible spaces and processes of mass production, expansion, consumerism and disposal. The vivid, hyper-detailed images are visually captivating and often beautiful in their composition even as they depict moments of crisis or friction between industry and the natural world.

One of his most prominent series is *China*. Produced over a span of five years in the early 2000s, this series focuses on the industrial sites, production networks and environmental injuries that support global consumerism. The arresting landscapes reveal colossal factories at various stages of construction and decay, masses of recycling detritus from obsolescent technology, and the shocking density and scale of workers' dormitories and rapidly expanding city infrastructure. Within this series Burtynsky confronts his concerns with the material costs of modernization, industrialization and mass consumerism. He notes that "the resulting degradation of our environment intrinsic to the process of making things should be of deep concern to all."

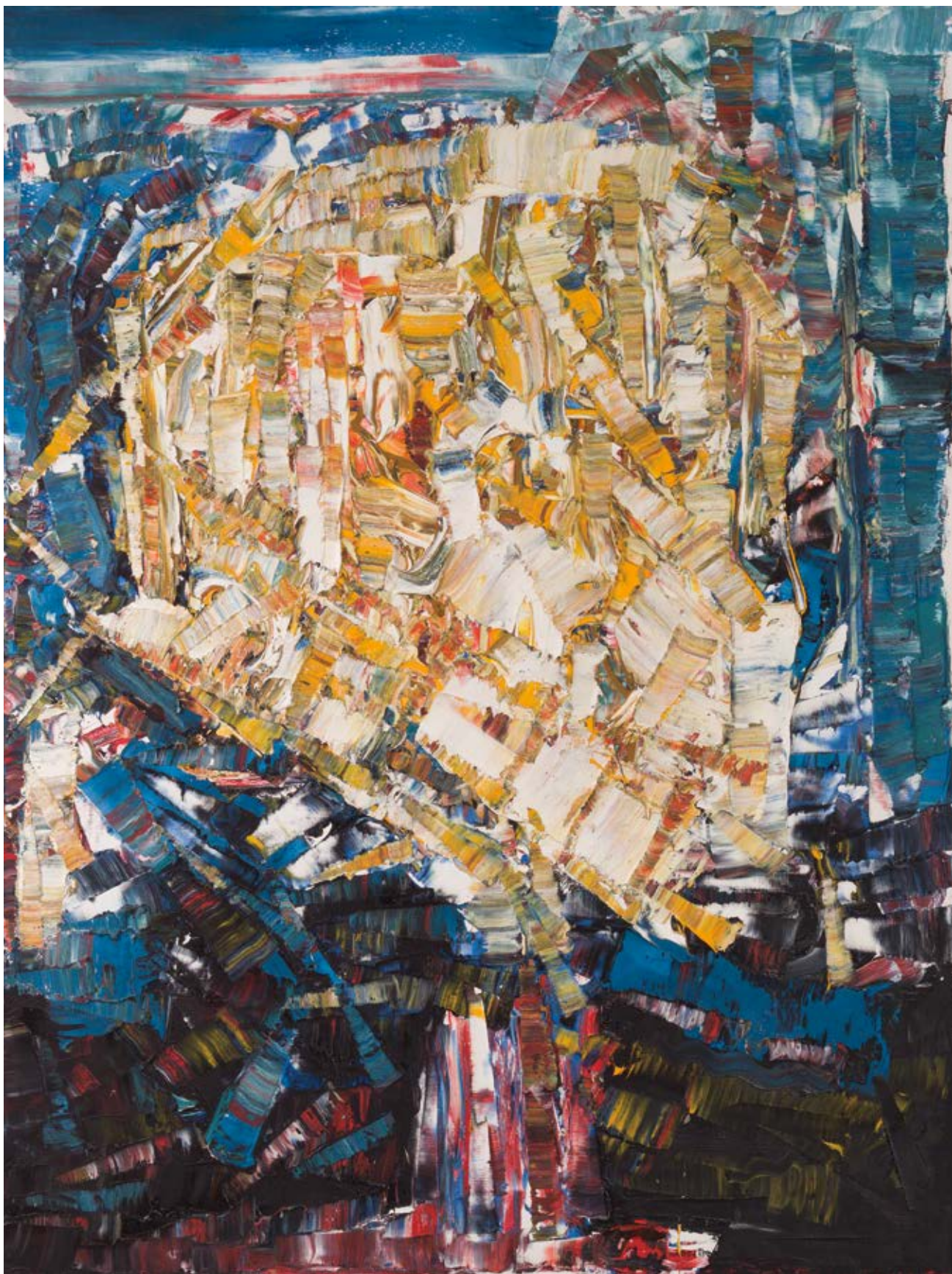


Burtynsky's images of interior factory spaces are particularly compelling works in the *China* series. The photos are revealing: these new "manufacturing landscapes" were only made accessible via the intervention of the Chinese department of external affairs, and demonstrate the immense scale required to support industrial production. In *Manufacturing #10a* & *#10b*, the vast collective of workstations of an iron and coffee-maker factory in Xiamen City is organized into a highly ordered grid system. The ambient anxiety of overproduction, the monumental industrial project of producing more than humanity could possibly consume, saturates Burtynsky's exceptionally precise image, which supplies more detail than the eye is able to process at once. The eerie rigidity of the seemingly endless factory complex and the innumerable labourers stationed within it is heightened by the bold, primary palette of the work tables, steel beams and uniforms. By presenting the enormous assembly space as a diptych, two parallel prints extending into two staggeringly distant vanishing points, Burtynsky intensifies the sense of scale, pushing the scene into the realm of uncanny, utilitarian sublime. The image is

paradoxical in its simultaneous banality and overwhelming scale, its methodical rhythm and its stylized colour. *Manufacturing #10a* & *#10b* vividly represents the aesthetic tensions of Burtynsky's photographs, inviting us to look further into the systems and processes that reshape the landscape of our planet—and, indeed, making it impossible for us to look away.

Burtynsky's artworks were recently on view at the Saatchi Gallery in London, UK, as part of *Civilization: The Way We Live Now*, an international contemporary exhibition that explores the ever-evolving and complex human existence through the eyes of 150 photographers. Before arriving in London, this exhibition traveled to several prominent institutions worldwide, including the National Museum of Modern and Contemporary Art in Seoul, South Korea; the UCCA Centre for Contemporary Art in Beijing, China; the National Gallery of Victoria in Melbourne, Australia; the Auckland Art Gallery in Auckland, New Zealand; the Museum of Civilisation (Mucem) in Marseille, France; and the Musei San Domenico in Forlì, Italy.

ESTIMATE: \$40,000 – 60,000



34 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed and on verso titled, dated circa 1964 on the gallery labels, inscribed No. 4903 on the Gimpel Fils label and variously and stamped 191089 and 60F 50 ¾ × 37 ¾ in, 129 × 96.5 cm

PROVENANCE

Gimpel Fils, London
Galerie Jean Fournier, Paris
Acquired from the above by a Private Collection
Art contemporain, Sotheby's Paris, May 29, 2012, lot 23
A Prominent European Private Collection

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 3, 1960 – 1965*, 2009, reproduced page 218, catalogue #1964.034H.1964

MATTER IS AT the crux of Jean Paul Riopelle's oeuvre. In both his painted and his sculpted works, his handling of matter is always very tactile and sensual. However, this is especially true during the period from 1960 to 1965. Moving away from the dense "all-over" works of the 1950s—now known as the "mosaics"—his compositions became more ambitious and spacious, while his gestures and application of paint became looser and more exuberant.

Although his palette knife was still very much present, his paintings showed, in the words of art historian Yves Michaud, a "gradual appearance of forms that, superimposed over the profusion of small touches, confer a second organization to the painting and gradually lead to the figure.... At times, it is a sort of calligraphy, other times, a division into zones..., and other times still, the appearance of a massive form."¹

In *Sans titre*, Riopelle builds a luminous white and golden circular form at the centre of the canvas with rhythmic strokes of the palette knife, effectively creating the "appearance of a massive form." Doing so, Riopelle introduces space in the composition, dividing it into zones of colour. Within this large expanse, touches of bright orange, maroon, teal and cyan appear in transparency here and there in the tesserae-like knife-strokes. The round

form is encircled by a blue and white background that acts like a frame within a frame. The lower section of the work is covered in touches of black, red, yellow, white and blue. These contrasting colours achieve a striking effect of figure/ground, with the round shape at the forefront.

Sans titre is dated circa 1964, an extremely productive and effervescent period in the artist's career. Indeed, the first half of the sixties was a time when he received major national and international recognition. He represented Canada at the 1962 *Venice Biennale* and won the UNESCO Prize. He had three paintings included in the *Art since 1950* exhibition at the Seattle World Fair, and the National Gallery of Canada organized a major retrospective of his works, titled *Jean Paul Riopelle: Painting and Sculpture*, which then toured to the Montreal Museum of Fine Arts in 1963.

During this time, Riopelle was also working towards the monumental painting *Point de rencontre*, commissioned for Toronto Pearson International Airport in 1964, by producing larger and larger works. While he was experimenting on a more imposing scale, he also started working in a variety of other mediums, such as drawing, watercolour, printmaking and sculpture.

Sans titre is a superb example of Riopelle's works from the early sixties and his continued evolution towards form. This work showcases his characteristic choice of vibrant colours and buoyant movement across the canvas. The composition's central form foreshadows his forthcoming partial return to figuration. Although certainly not figurative, this painting might suggest certain elements of nature. Perhaps the central form is reminiscent of the sun? Or maybe a face? Riopelle himself explained: "My paintings that are considered the most abstract are, in my opinion, the most representational in the strictest sense of the term... Abstract: 'abstraction,' 'taken from,' 'to bring from' ... I work the other way around. I do not take from Nature, I move toward Nature."²

1. Yves Michaud, "Organicity and Cosmic Flow," in *Jean Paul Riopelle Catalogue Raisonné*, vol. 3, 1960–1965, ed. Yseult Riopelle and Tanguy Riopelle (Montreal: Hibou Éditeurs, 2009), 56.

2. Quoted in Michel Waldberg, "Riopelle, the Absolute Gap," in *Jean-Paul Riopelle Catalogue Raisonné*, vol. 1, 1939–1954, ed. Yseult Riopelle (Montreal: Hibou Éditeurs, 1999), 42.

ESTIMATE: \$300,000 – 400,000



35 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

Miniatures empesées

oil on canvas, signed and on verso titled and dated 1955 on the artist and exhibition labels, inscribed *Laing-4* and *H* twice, numbered #1455 and #2000 and stamped Douane Centrale

57 ¼ × 44 ¾ in, 145.4 × 113.7 cm

PROVENANCE

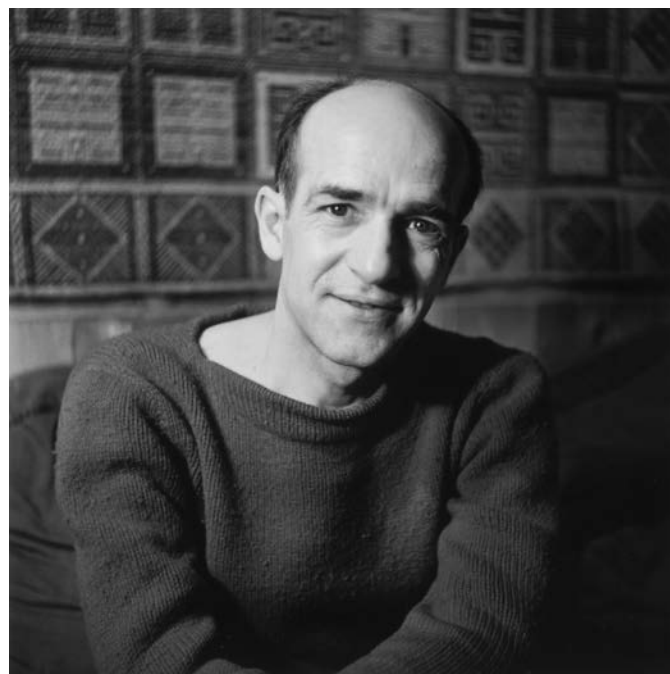
Acquired directly from the Artist by Laing Galleries, Toronto, October 20, 1958
Private Collection, Toronto, 1959
By descent to the present Private Collection, Toronto

LITERATURE

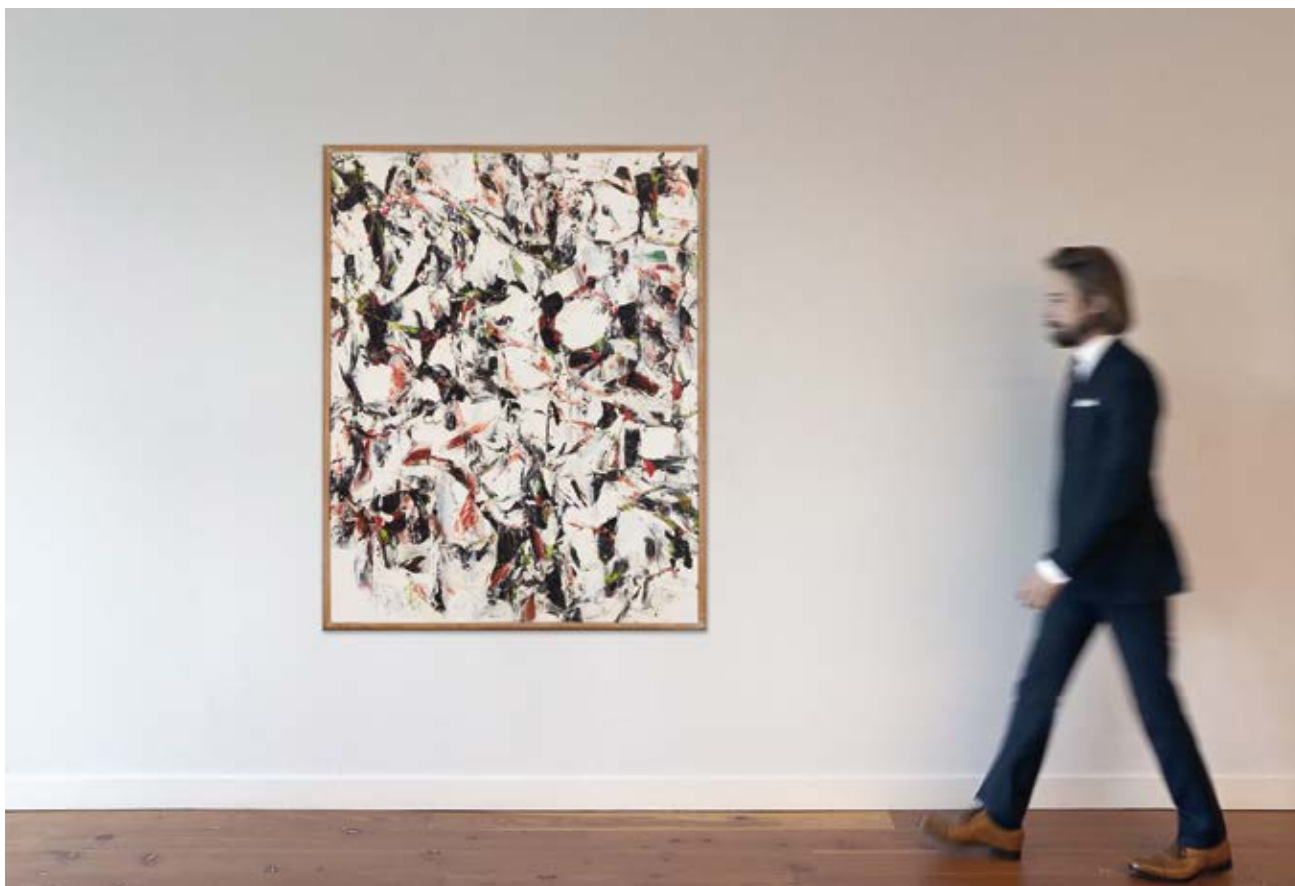
One Hundred Years of Canadian Painting: A Loan Exhibition, Laing Galleries, 1959, reproduced page 25
François-Marc Gagnon, *Paul-Émile Borduas: Biographie critique et analyse de l'oeuvre*, 1978, listed pages 454, 502 and 533
Karen Wilkin, *The Automatists: Then and Now*, Galerie Dresdnere, 1986, reproduced page 52
François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*, 2013, listed page 448
Borduas Online Catalogue Raisonné, Concordia University Fine Arts, catalogue #2005-1182, <https://borduas.concordia.ca/catalog>

EXHIBITED

Laing Galleries, Toronto, *One Hundred Years of Canadian Painting: A Loan Exhibition*, January 27 – February 8, 1959, catalogue #37
Galerie Dresdnere, Toronto, *The Automatists: Then and Now*, May 1 – 21, 1986, catalogue #4



Portrait of Paul-Émile Borduas in his Saint-Hilaire studio, 1951
Photo: Maurice Perron
Collection of Musée national des beaux-arts du Québec
Courtesy of Line-Sylvie Perron



IN 1958, PAUL-ÉMILE BORDUAS had been living in Paris for three years. Being in the “City of Light” put him in the path of many Canadian art dealers, who regularly stopped by his Rue Rousselet studio. In the summer of 1958, however, he learned that Max Stern, of Montreal’s Dominion Gallery, would be busy with additions back home and could not make it to Paris. Fortunately for Borduas, Stern’s place was then filled by Toronto gallerist G. Blair Laing, who appeared at his door a few weeks later.

Laing, an enthusiastic promoter of James Wilson Morrice and the Group of Seven, had been visiting Borduas regularly since 1954, when he had first come across Borduas’s work in New York City. Although generally indifferent to non-figurative art, Laing was utterly floored by the exiled painter’s works, in which “classically ordered” forms, he wrote, “seemed to float majestically on the surface of the canvases.”¹ In his *Memoirs of an Art Dealer*, he describes Borduas, the one-time Automatist master, gloomy and in the twilight of his life. “A curious aura of both pride and pathos surrounded this tiny figure of a man,” he writes. “Yet in all he was a delightful person, possessed of great Gallic charm, and we became good friends.”² And so it was that in 1958 Laing acquired *Miniatures empresseées* (Bustling Miniatures), along with seven other canvases, on particularly favourable terms.³ They were shipped off to Canada a week later.

The sale not only enabled Borduas to meet his immediate financial needs; it also gave him something with which to reassure Martha Jackson, his New York gallerist, who, struggling to move his paintings, had complained of having nothing to promote them with. Fed up, Borduas could no longer contain himself. “In Canada, I’m as famous as Picasso could be,” he wrote in late 1957, “but you promote me as a painter nobody has ever heard of.”⁴ She took that personally. “If you are the Picasso of Canada,” she wrote back, “where are the [buyers]? Why don’t they come here to buy paintings from me?”⁵ Now, with Laing’s big purchase under his belt, Borduas had something to tell his New York dealer. “I’ve sold a lot since your visit to the studio,” he wrote, perhaps a little smugly. “I only have six or seven New York canvases left. Selling eight pictures⁶ this week has me a little panicked and I have had to review my prices—at least for the NY period—perhaps even take them right off the market, as I did earlier with my Saint-Hilaire paintings.”⁷

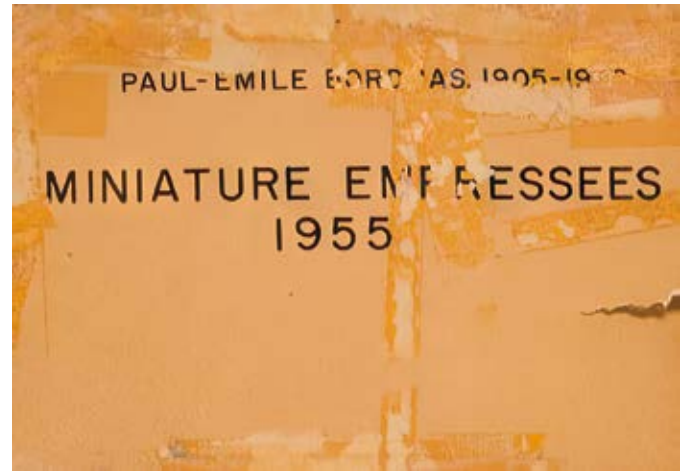
He was back at it a few weeks later. “I told you previously that I had only a few pieces from that period left,” he wrote. “They are highly sought after in Canada. In two or three years they will be rarities. In fairness, I should get something out of that. To date I have hardly been spoiled by excess profits!”⁸ “I would pay more promptly,” Jackson wrote in a gently mocking tone, enclosed with a cheque he had requested, “if we could sell anything.”⁹ Scarcely

two months later, Laing, benefiting from outstanding terms of sale, acquired six more of Borduas's paintings. Looking back on it all in the second volume of his memoirs, he was pleased to have been able to support Borduas during the artist's critical post-*Refus global* period in France. "He was," writes Laing, "one of the few abstract artists whose work I really liked and struck a chord within me. Over the next four years we bought so many paintings from Borduas that we probably were the main source of his livelihood."¹⁰

Laing may have been a bit hasty in dismissing the energetic competition for those works put up by the Dominion Gallery and collectors Gisèle and Gérard Lortie. In any case, Laing kept on scooping up Borduas's paintings at fire-sale prices for a while after Borduas's death, shuttling between Arthur Tooth & Sons in London and the Martha Jackson Gallery, where he acquired four of the artist's major works. As Borduas had foreseen, Laing was onto something, as the demand for the New York-period works kept growing as the years went by.

Miniatures empresseées shows signs of Borduas's recent encounter with American painting. The dichotomy between object and ground in his Automatist paintings is undermined. *Miniatures empresseées* is part of that period of renewal in which objects are no longer suspended against a ground of infinite extension. It is painted in what is known as the all-over style, without hierarchy or focus on a particular subject or spot of paint. As in many of the works painted towards the end of his time in New York City, white has lost the quality of ground and has been moved up front. Although it dominates the surface, there are the quick dabs of green and red here and there contributing material and textural effects, "bustling" (*empresseées*) shapes painted vigorously with the palette knife, as the title suggests.

Borduas, we know, assigned titles to his works only after their completion, and the term *Miniature* may well allude to the delicacy of the pictorial signs (like the hand-painted miniatures of olden times). Among the formal data structuring the composition, the blacks too are notable, seeming to open up holes in the pictorial surface. Asked about the move away from colour in an interview with Judith Jasmin on May 2, 1957, Borduas said that it "had occurred gradually on the way to a greater efficacy, a greater visibility, a greater objectivity of contrast."¹¹ The black's function is to accentuate those contrasts, and like some of the other paintings from his New York period, *Miniatures empresseées* prefigures, in the underlying plastic tension of black and white, the new order of composition that Borduas was going to pursue in the future. Before the so-called cosmic blacks and whites of his Parisian period, Borduas takes a summary look back at some of the formal concerns he would refine and explore in greater depth in his Paris years. From a technical perspective, *Miniatures empresseées* is magnificently wrought and exudes that sense of heightened reality that Borduas sought to infuse into his works. It can be no accident that after his latest transaction with Laing, Borduas alerted Jackson to the complete transformation his style had undergone. "A new wave has begun," he wrote, "stricter, more mysterious, it is coming! Nothing more is left of tachism, of action painting, for me."¹² For Borduas there was no going back. A decisive step had been taken.



Artist's label on verso

We thank Gilles Lapointe, associate professor in the Department of Art History at the Université du Québec à Montréal and author of several publications dedicated to Paul-Émile Borduas and the Automatist movement, for contributing the above essay, translated from the French.

1. Gilbert Blair Laing, *Memoirs of an Art Dealer* (Toronto: McClelland & Stewart, 1979), 212.

2. *Ibid.*, 213.

3. Laing explained that, because he had acquired more than six paintings, Borduas gave him a volume discount of 60 per cent off the regular price.

4. Borduas to Martha K. Jackson, December 3, 1957, in Paul-Émile Borduas, *Écrits II*, vol. 2, 1954-1960, ed. André-G. Bourassa and Gilles Lapointe (Montreal: Les Presses de l'Université de Montréal, 1997), 951.

5. Jackson to Borduas, December 8, 1957, Borduas archive, T.204, Musée d'art contemporain de Montréal.

6. They were *Gris sonores*, *La Naissance d'un étang*, *Libellules égarées*, *Miniatures empresseées*, *Souriante*, *Réunion continue*, *Ronde éveillée* and *Légers vestiges d'automne*.

7. Borduas to Jackson, October 24, 1958, in Borduas, *Écrits II*, 1016-17.

8. Borduas to Jackson, November 8, 1958, in Borduas, *Écrits II*, 1021-22.

9. Jackson to Borduas, March 7, 1959, Borduas archive, T.204, Musée d'art contemporain de Montréal.

10. Gilbert Blair Laing, *Memoirs of an Art Dealer 2* (Toronto: McClelland & Stewart, 1982), 200.

11. Radio-Canada interview broadcast May 2, 1957, in Paul-Émile Borduas, *Écrits I*, ed. André-G. Bourassa, Jean Fisette, and Gilles Lapointe (Montreal: Les Presses de l'Université de Montréal, 1987), 632.

12. Borduas to Jackson, October 24, 1958, in Borduas, *Écrits II*, 1016.

ESTIMATE: \$900,000 – 1,200,000



36 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Les oies

oil on canvas, signed and on verso titled
Les oies V, inscribed variously and stamped
Lucien Lefebvre Foinet Paris and 30F, 1967
28 ¾ × 36 ¼ in, 73 × 92.1 cm

PROVENANCE

Galerie Maeght, Paris
Perrin-Royère-Lajeunesse, Versailles, June 28, 1987
Tableaux des XIXE et XXE Siècles, Jean-Louis Picard,
June 3, 1992, lot 90
Art moderne et contemporain, Watine-Arnault, Paris,
November 24, 1993, lot 150
A Prominent European Private Collection

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 4, 1966 – 1971, 2014, reproduced page 132,
catalogue #1967.003H.1967

EXHIBITED

Centre culturel canadien, Paris, *Riopelle 1955 – 1975*,
March 11 – April 21, 1976, catalogue #19

ANIMALS APPEAR IN Jean Paul Riopelle's oeuvre so frequently that their apparition in paintings, sculptures and prints makes up what one could only describe as an impressive bestiary. Given their ubiquity, it is surprising to see the artist somewhat trivialize their meaning. Indeed, when asked about his owls, Riopelle replied: "If someone asked me why I drew two thousand owls, I would say 'It was to make ten lithographs.' But in reality, it was making the two thousand owls that interested me. Not because they are owls. I couldn't care less about owls. They aren't necessarily symbols. I wasn't thinking of what they meant when I made them. I made them."¹

However wry, his answer is quite revealing. The animal is a pretext for creation, not an end in itself. The meaning behind the animal is that there is no meaning. Animals are, rather, sources of formal experimentation. To quote the late art historian François-Marc Gagnon: "All these works with bird subjects are evidence of a practise that is supported by nature and serves as the pretext for creation. For Riopelle, there was no gap between his abstract work and his figurative work. Both were a part of the same act, the same 'doing.'"²

Riopelle's bestiary is incredibly exhaustive and diverse. It includes farm and domesticated animals, like roosters, horses,

dogs; animals of the Canadian wilderness that Riopelle would hunt for on occasion, like hare, caribou and pheasant; aquatic creatures, like sturgeon and seahorses; and even exotic animals, such as the monkey and the elephant. However, his two preferred animals, so recurrent in his works that they have become synonymous with Riopelle, were the owl and the goose.

The goose, and more specifically the snow goose, is central in the work of Riopelle, and is probably the motif that resonates the most with the collective imagination and identity of the Canadian public. It is also intrinsically linked with the artist's identity as *trappeur supérieur*, active hunter and nature lover. He even lived in close proximity to these geese when he established his second studio, on Île-aux-Oies (Island of Geese), in the early 1990s. The island is connected to Îsle-aux-Grues (Island of Cranes) by a sandbar. When describing the location of his new studio, Riopelle said, "It's paradise... The geese bring on the first snow..."³

Although there are no geese per se in *Les oies* (The Geese), Riopelle conjures up images of flocks of migrating snow geese on the banks of the St. Lawrence River by assigning the work its name. On his titles, art historian Robert Enright wrote: "In many of his paintings, drawings and sculptures, we can never be sure if the naming came before the work was made, if it was suggested in the making of the work, or if it was decided once the work was completed."⁴

In *Les oies*, bright, luminous touches of white take up most of the surface of the canvas. Expressive and sharp touches of deep blacks, contrasted with light yellows, break up the vast expanse of white. Along the upper edge, a strip of rich blue suggests a sliver of sky or the waterline. If the animal is even suggested here, it has been deliberately blurred with the space it occupies. Although strictly abstract, *Les oies* anticipates the artist's later figurative depictions of geese.

1. Quoted in Gilles Daigneault, "Did Someone Say 'Bestiary'?", in *Riopelle: les migrations du Bestiaire: une rétrospective* (Montreal: Hibou Éditeurs, 2014), exhibition catalogue, 13-14.

2. François-Marc Gagnon, "The Owls, 1970," in *Jean Paul Riopelle: Life & Work* (Toronto: Art Canada Institute, 2019), 46.

3. Quoted in Gilbert Érouart, *Riopelle in Conversation* (Concord, ON: House of Anansi Press, 1995), 18.

4. Robert Enright, "The Inside Animal: Jean Paul Riopelle's Eccentric Bestiary," in Simon Blais et al., *Les migrations*, 23.

ESTIMATE: \$175,000 – 225,000



37 Rita Letendre

AANFM ARCA OC QMG 1928 – 2021

Reffet d'avril

oil on canvas, signed and dated 1960 and
on verso signed, titled and inscribed 4371
Harvard Montreal/#58270/#14 and variously
42 ¼ × 35 ¾ in, 107.3 × 91.1 cm

PROVENANCE

James Rottman Fine Art, Toronto
Private Collection, Toronto

LITERATURE

The Non-Figurative Artists' Association of Montreal,
National Gallery of Canada, 1960, listed

EXHIBITED

National Gallery of Canada, Ottawa, *The Non-Figurative Artists' Association of Montreal*, September 1, 1960 – April 15, 1961, traveling to the MacKenzie Art Gallery, Regina; Banff School of Fine Arts; Edmonton Art Gallery, and University of Alberta, Calgary, catalogue #14

ENCOURAGED BY PAUL-ÉMILE BORDUAS'S belief in self-discovery as a productive force, Rita Letendre's practice from the mid-1950s was defined by rapid iteration and frequent shifts in style and construction. The pictorial approach of the previous generation—anchored figure/ground structures, dense gridded geometries, an opacity of colour—was soon discarded, as she sought freer forms of expression and spiritual energy. Her paintings would move towards a more organic sensibility, characterized by ever-thickening impasto, lyrical gesture and explosive illumination. As her practice developed, the lessons of each canvas would be applied to the next: her works would become bolder and more expressionistic, as she strove to synthesize the act of painting with freedom, intuition and emotive power.

The period at the end of the 1950s would prove to be the most productive of Letendre's time in Montreal, when she started to consolidate the lessons of her painting into a holistic language of exuberant abstraction that was unmistakably her own. During this period she introduced light more forcefully in her canvases, exploding outwards in volcanic flares or splintering through the impastoed surface with expressive luminosity. This grounding in the experiential and emotional qualities found at the intersections of colour, movement and light would prove key to Letendre's explorations of self-discovery. These aspects would continue to be defining qualities of her painting even as the formal elements would shift to hard-edged lozenges of the late 1960s through to the gestural storms of pigment in her later canvases.

Reffet d'avril was produced during this crucial and transformative moment. Here, a deepened black mass rumbles through a grey-green field. A central white band sears across with fiery brightness, while a further fleck of white glances off the topmost edge. Glints of brighter oranges and yellows flash through the white scar and flicker underneath the darker ground, hinting at the primordial cosmic sparks of the big bang—or the gleams of early sunlight reflecting through a twilight dawn. Indeed, the title



Rita Letendre

suggests that these creationary impulses were front of mind for Letendre, recalling the bursts of growth and colour to be seen in the still-brisk early days of April. Certainly, the title reflects a broader interest by Letendre in depicting the rhythms of nature and the forces that act in it. Like the exceptional *Reffet d'Eden* (sold by Heffel June 1, 2022, private collection) or the monumental *Victoire* (collection of the Art Gallery of Ontario), both painted the year after this canvas, the title is not descriptive so much as suggestive of the turbulent energies and raw emotive power that saturate and surge out of the gestural depths.

This work was one of two canvases by Letendre included in the 1960–1961 exhibition of the Non-Figurative Artists' Association of Montreal organized by the National Gallery of Canada. The NFAAM, of which Letendre was a founding member, was formed in 1956 to promote and exhibit a loose group of Automatists, Plasticiens, and other abstractionists painting in Montreal and to ensure the equality of non-figurative painting within the city's vibrant art scene. This long-awaited touring exhibition would be the last show of the NFAAM, who would disband in 1961. As we can see in this work, by this time there was less of a need for such a group to advocate for abstract painting, with the maturation of the city's post-Borduas artists and the strength of their output. Springing forth from this fertile environment and produced during a decisive moment in Letendre's career, *Reffet d'avril* is a singular example of an artist working at the height of her painterly skill.

ESTIMATE: \$70,000 – 90,000



38 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

Bylot Island Glacier with Berg

oil on canvas, signed and on verso
titled, dated 1992 on the gallery label
and inscribed 920726
36 ¼ x 48 in, 92.1 x 121.9 cm

PROVENANCE

Wynick/Tuck Gallery, Toronto
Private Collection, Alberta

DORIS MCCARTHY WAS an ambitious adventurer who documented landscapes on several continents. When McCarthy retired from teaching in 1972, she began making annual trips to the Canadian Arctic. The conditions were extreme, but McCarthy remained fiercely committed to her craft. She employed inventive accommodations for sketching in the harsh climate: she stored tubes of paint beneath her base-layer clothing to keep the paint soft, and she added glycerine to her watercolours to prevent them from freezing.

Bylot Island Glacier with Berg was painted two decades after McCarthy first visited the Arctic, following one of her only true winter excursions. Daylight was absent from Pond Inlet in January, and the spring thaw was months away. The icy scene is without human references, relying instead on McCarthy's composition and sculpted forms to convey the awe-inducing scale. Imposing mountains, like Lawren Harris's iconic Bylot Island renderings, speak of inaccessible remoteness—incomprehensible vastness—and a meandering glacier, likely Kaparoqtalik Glacier, emerges to meet the glass-like sea. Seemingly within reach, illuminated by subtle winter twilight, icebergs are rendered with crisp clarity. The poetic duality of mountains and sea is a poignant expression of McCarthy's intimate yet inspired experience of the Far North.

ESTIMATE: \$50,000 – 70,000



39 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Outskirts of Chilliwack

oil on canvas, signed and dated 1960 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #H2844 and variously and stamped Dominion Gallery
25 × 30 in, 63.5 × 76.2 cm

PROVENANCE

Dominion Gallery, Montreal
Acquired from the above by a Private Collection,
Vancouver, 1968
Equinox Gallery, Vancouver
Private Collection, Vancouver

LITERATURE

Doris Shadbolt, *E.J. Hughes: A Retrospective Exhibition*,
Vancouver Art Gallery, 1967, reproduced, unpaginated
Jacques Barbeau, *The E.J. Hughes Album, Volume 1*,
The Paintings, 1932 – 1991, 2011, reproduced page 33,
listed page 93

EXHIBITED

Vancouver Art Gallery, *E.J. Hughes: A Retrospective Exhibition*,
October 5 – 29, 1967, traveling to York University, Toronto,
November 13 – December 8, 1967, catalogue #27

BEST KNOWN FOR his coastal scenes, E.J. Hughes also painted eight oils resulting from his 1958 trip to Chilliwack, a town 102 kilometres east of Vancouver, BC. Here he found rural peacefulness, with the snowy peaks of the Cheam Range floating high over the sun-warmed farms of the Fraser Valley. As ever, this artist gave his undivided attention to every detail of the scene, from the foreground with two-lane blacktop and roadside weeds all the way to the powder-blue mountains receding in the distance.

Though considered to be realist landscapes, Hughes's paintings are more than simple documents. Working at a time when colour-field abstraction was foremost, here he made striking chromatic choices for the buildings ranged across the centre of the painting. These stand out against a middle ground of trees in resonant reds and sombre greens. The undulating horizontals of the fields are punctuated by fence posts arranged in almost musical intervals.

While *Outskirts of Chilliwack* needs no interpretation, a bit of background may be welcome. On February 4, 1957, Hughes wrote to his dealer at the Dominion Gallery in Montreal, Max Stern: "I have some amazingly good news to report. I received a telegram from Ottawa yesterday stating that the Canada Council has awarded me a \$4000 senior fellowship ... This will probably be to finance sketching trips in B.C."¹

He wrote again to Stern on April 14, 1958, saying that he intended "to concentrate especially on a study of clouds in

relation to land and water masses this summer, from Nature." He mentioned that he would "be leaving for 2 weeks sketching near Chilliwack, B.C. about May 1. My wife will be going for company and as it will be a change for her." With the money from this, his first Canada Council grant, the couple was able to travel without having to skimp on their meals and lodgings.

This expedition was taken before Hughes owned a car. Leaving their home at Shawnigan Lake on Vancouver Island, he and Fern traveled by ferry boat and bus. They stayed in a motel in downtown Chilliwack from which they could walk to restaurants when he was not off sketching.

Hughes spent the first two or three days hiking over the countryside, and he returned later with pencil and paper to make his careful drawings. As he explained in a note on the back of a later canvas, he was "especially looking for interesting forms, with the beautiful snow-capped mountains of the Coast Range in the background. The farm pictured here is about three miles south of the city. The farm was all but completely deserted all the afternoon I was sketching there."²

Back home on July 5, 1958, the artist reported to Stern: "I took along my oil sketch box on the first trip to Chilliwack, but as it took up all my time to procure the detailed pencil sketches with written-in colours, which is the type of sketch I need for use in producing later paintings, I was unable to use the oil panels." He went on to say: "My sketches are not large in number but fortunately are all usable without much re-composing, for enlarging into paintings."

On April 11, 1960, Hughes dispatched *Outskirts of Chilliwack* to the Dominion Gallery. Stern immediately paid him \$215, and in his letter of April 26, 1960, commented that "we always like of course, much better paintings with water, but I leave as always the execution and the choice of subject matter to you." Hughes considered this suggestion and on May 9, 1960, he replied: "Most of my future paintings will have water in them, but the occasional one will not."

Even without water as part of the subject, curator Doris Shadbolt found *Outskirts of Chilliwack* attractive and she chose it for the first Hughes retrospective exhibition, mounted at the Vancouver Art Gallery in 1967, and reproduced it in the catalogue.

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

1. All correspondence cited held at Special Collections, University of Victoria.

2. Frame label written by Hughes for *South of Chilliwack* (1973), oil on canvas. A copy of the label is in Special Collections, University of Victoria.

ESTIMATE: \$100,000 – 150,000



40 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

The Painter

bronze sculpture with patina and acrylic paint,
on verso signed, editioned 4/7, dated 1986
and inscribed with the foundry mark JA/PL
24 ½ × 18 ¾ × 8 ¾ in, 62.2 × 47.6 × 22.2 cm

PROVENANCE

Gallery Moos, Toronto
Private Collection, Toronto

LITERATURE

Joe Fafard: Cows and Other Luminaries, 1977 – 1987,
Mendel Art Gallery, 1987

EXHIBITED

Mendel Art Gallery, Saskatoon, *Joe Fafard: Cows and Other Luminaries, 1977 – 1987*, October 2 – November 15, 1987, traveling to the Dunlop Art Gallery, Regina, December 12, 1987 – January 17, 1988, another cast reproduced catalogue #41

IN THE WINTER of 1982 to 1983, Joseph Fafard read *Dear Theo*, a collection of Vincent van Gogh's letters to his brother. The book had a profound impact on Fafard, resulting in a series of works that would occupy him for years. The twentieth century consecrated van Gogh as the saintly icon of tortured artistic genius, a martyr for freedom of self-expression—concepts that are now bound up with his image. This image of the artist fascinated Fafard, who through repeatedly sculpting his likeness, sought to understand both himself and the enigmatic figure. Like van Gogh, he remained faithful to his personal vision in spite of prevailing artistic trends.

In *The Painter*, Fafard depicts van Gogh seated on his famous cane chair, palette in his left hand and right hand on his knee, holding a paintbrush with his fingers raised, poised to apply another generous daub of paint to one of his sculptural impasto surfaces. It is a moment of thoughtful tension, as though Fafard were imbuing his subject with an awareness of the historical juncture he occupies, when art and expression were fused not only in paint but also in the embodied form of the artist.

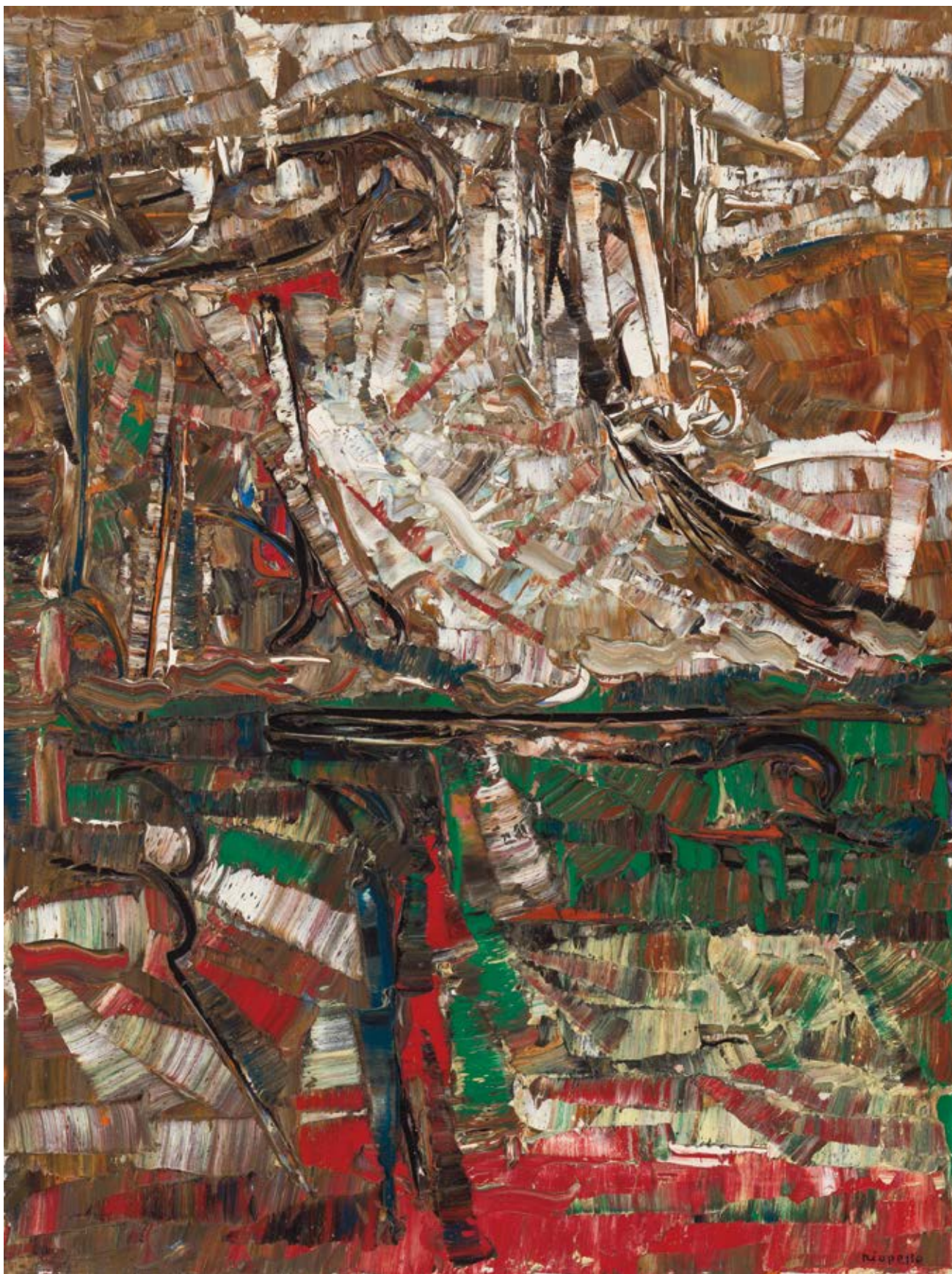
This work is secured to a plinth that measures 37 × 25 ¼ × 12 ¾ inches.

The foundry mark JA/PL refers to Joe Fafard's foundry Julienne Atelier and Pierre l'Héritier, a master in bronze casting whom Fafard was working with at the time.

ESTIMATE: \$50,000 – 70,000



Joseph Fafard (from *The Portrait Project*)
Photo: Jürgen Vogt
Courtesy of Jürgen Vogt



41 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923–2002

Au bois

oil on canvas, signed and on verso signed, titled, inscribed *Au bois/10.405/73* on the partial Galerie Maeght label and variously and stamped Lucien Lefebvre Foinet Paris, 1969
39 3/8 × 28 3/4 in, 100 × 73 cm

PROVENANCE

Galerie Maeght, Paris
Galleria Arte Borgogna, Milan
Contemporary Art, Christie's London,
April 5, 1990, lot 546
Important Modern Paintings & Sculptures,
Perrin-Royère-Lajeunesse, Versailles,
June 24, 1990, lot 15
Tableaux modernes et contemporains sculptures,
Loiseau, Schmitz, Digard, Saint-Germaine-en-Laye,
France, June 19, 1994, lot 30
A Prominent European Private Collection

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 4, 1966–1971, 2014, reproduced page 183,
catalogue #1969.009H.1969

EXHIBITED

Galerie Torminelli, Paris, *Foire internationale d'art contemporain (FIAC) 88*, March 9–14, 1988

For me, his art is that of a superior trapper. Traps both for the animals of the burrows and for those of the clouds, as [the Symbolist poet] Germain Nouveau said. What I find useful about the notion of a trap, which I like somewhat, is that they are also traps for traps. Once these traps are trapped, a high degree of freedom is achieved.

—ANDRÉ BRETON¹

EVER SINCE Jean Paul Riopelle established himself in Paris in the late 1940s, his Canadian-ness was a key part of his identity and reputation. The Surrealist poet and writer André Breton nicknamed him the *trappeur supérieur*, an accurate moniker that was long attached to him. He was known to be an active hunter and fisher, with a sincere appreciation for nature. Riopelle loved traveling to remote and rugged locales, such as Pangnirtung in Nunavut or the Pyrenees, or sailing the Mediterranean Sea aboard his sailboat the *Sérica*.

As was brilliantly demonstrated in the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, held at the

Montreal Museum of Fine Arts in 2020, the landscape is a recurring motif in the artist's oeuvre. His empirical knowledge of a territory—Canadian or otherwise—is a boundless source of inspiration, especially in his production dating from the late sixties through the seventies.

In 1967, Joan Mitchell, Riopelle's then partner, purchased La Tour, a house with a large garden overlooking the Seine in Vêtheuil, a village about 60 kilometres north of Paris where Claude Monet had worked and painted a great number of his Impressionist masterpieces. This new home in the countryside was a relief from the hustle and bustle of the city for both artists. Later, in 1969, Riopelle set up a new studio in a garage he rented in Saint-Cyr-en-Arthies. He also came back more and more frequently to Quebec, on various hunting trips, or to his studio in the Laurentians.

Au bois, an oil on canvas dated 1969, is quintessential of his works from the late 1960s and showcases all their typical characteristics. Riopelle puts on display the full range of his gestures across the entire surface of the canvas, using an earthy colour palette. Various shades of brown, ochre, white, black and emerald green are contrasted with touches of deep blue and bright red.

The composition is divided into large expanses of colour, with an abundance of luminous whites and greys. In these zones of colour, Riopelle finds freedom to explore the rich chromatic variations of the paints mixing unpredictably under his palette knife. Energetic and elongated black calligraphic lines add movement and drama to the composition. He drags and scrapes the palette knife through thick layers of paint, creating his signature peaks, valleys and swirls of matter. The result is a richly textured and expressive topography.

When asked if his paintings were “abstract landscapes,” Riopelle replied that they were “mental landscapes” instead.² Riopelle reimagined and reinterpreted nature in his works rather than directly depicting it, and *Au bois* is an invitation to be in communion with an expressive and painterly abstract embodiment of nature.

1. Translation from François-Marc Gagnon, *Jean Paul Riopelle: Life & Work* (Toronto: Art Canada Institute, 2019). Original source: André Breton, Elisa Breton, and Benjamin Péret, “Aparté entre Elisa, André Breton et Benjamin Péret,” manuscript and typescript, February 1949, Paris.

2. Quoted in Guy Robert, *Riopelle, chasseur d'images* (Montreal: Éditions France-Amérique, 1981), 181.

ESTIMATE: \$150,000 – 200,000



42 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Espace bleu-ocre

acrylic on canvas, on verso signed, titled on various labels, dated 2/1964 and inscribed *G.M.-T-1964-01/cassa N. 4/Cat. #28*
81 × 108 in, 205.7 × 274.3 cm

PROVENANCE

East Hampton Gallery, New York
Estate of the Artist, Quebec

LITERATURE

Ted Berrigan, “Reviews and Previews: Guido Molinari,”
Art News, vol. 64, no. 1 (March 1965), page 16

Anne Hoene, “In the Galleries: Guido Molinari,”
Arts Magazine, vol. 39, no. 9 (May 1965), page 60
Pierre Théberge, *The Deceived Eye*, Fort Worth Art Center, 1965
Bernard Teyssèdre, “Deux artistes canadiens à la Biennale:
Ulysse Comtois et Guido Molinari,” *Art internationale*,
vol. 12, no. 6 (Summer 1968), pages 68 – 70
*Ulysse Comtois / Guido Molinari: xxxiv International Biennial
Exhibition of Art*, National Gallery of Canada, 1968, essay
by Pierre Théberge, pages 17 – 18, listed page 23
Pierre Théberge, “Molinari: An Interview.” *artscanada*,
vol. 26, no. 3 (June 1969), pages 37 – 38
Pierre Théberge, *Guido Molinari*, National Gallery of Canada,
1976, pages 40 and 90, reproduced page 8

EXHIBITED

Galerie du Siècle, Montreal, *Molinari*, October 19 – November 8, 1964

East Hampton Gallery, New York, *Molinari: Optical Mutation*, March 16 – April 3, 1965

Fort Worth Art Center, *The Deceived Eye*, June – July 1965

34th International Biennial, Venice, *Canada: Ulysse Comtois / Guido Molinari*, June 22 – October 20, 1968, catalogue #2

National Gallery of Canada, Ottawa, *Guido Molinari*, July 2 – September 6, 1976, traveling in 1976–1977 to the Montreal Museum of Fine Arts; Art Gallery of Ontario, Toronto; and Vancouver Art Gallery, catalogue #28

COLOUR IN VERTICAL bands, now always uniform in width, catapulted Guido Molinari's paintings into the international limelight. Selected by Lawrence Alloway for the Guggenheim International Award 1964 exhibition, his paintings were seen in New York, Honolulu, Berlin, Ottawa and Buenos Aires. Then, in 1965, his works appeared in *The Responsive Eye* at the Museum of Modern Art in New York; *The Deceived Eye* in Fort Worth, Texas; and a fourth, New York solo exhibition at East Hampton Gallery, garnering this praise from *Arts Magazine*: "Minimal means and maximum vibrations... Pop spelled 'Pow!'—in these handsome paintings the message comes across visually." A Guggenheim Fellowship followed and then in 1968, the prestigious David Bright Prize at the 34th *Biennale di Venezia*. At the centre of it all was *Espace bleu-ocre* (1964), exhibited in Montreal, New York and Fort Worth. Selected by Brydon Smith for Venice and later included in the artist's retrospective in 1976, these were rare honours extended by the National Gallery of Canada.

Molinari's paintings are based on a simplified compositional strategy of vertical stripes, in dynamic colour groupings that set off unique optical experiences. These bands of colour were characterized by Pierre Théberge in 1976 as follows:

Once perceived, [they] are modified by the colours adjacent; these in turn are modified in the same manner. The entire surface is transformed: the bands vibrate, undulate, and emerge from the surface.... In short, these quasi-simultaneous mutations destroy the initial geometry, and the spectator discovers a new space, situated between the eye and the surface of the moving object perceived.

The artist begins analytically in *Espace bleu-ocre* and the result, somewhat counterintuitively, is an individually orchestrated synthetic experience: bands of colour in an asymmetrical conjunction of stripes across a flat picture plane. This is Molinari's colour / space, where colour is constantly on the move, creating dynamic harmonies, vibrating in endless optical variations. With such simplicity comes intellectual and emotional depth. Every colour vies to attract and dominate the viewer's perception.

Colours move incrementally forward and then fall back; abutting stripes become pairs, trios or double pairs of trios, further systems to further complicate and disrupt perception.

Espace bleu-ocre was the first of two very large paintings produced after Molinari doubled the size of his Ville Saint-Laurent studio. The other, *Espace orange-bleu*, is in the collection of the Montreal Museum of Fine Arts. Their immersive visual richness cannot be overstated. Able now to undertake expansive compositions, Molinari could give substance to the new spatial reality of colour / space, something noted in the 1976 retrospective catalogue as "immediately demonstrated by *Espace bleu-ocre*, completed in February, where the wide juxtaposed colour stripes create a visual field equal in size to its surroundings—its environment... a completely new pictorial space." Molinari's unrelenting belief in the capacity in colour underscored his ambition for painting to do away with the duality of figure / ground and, once eliminated, invite the spectator into colour / space.

How colours interact when placed side by side in sequences across a flat surface is central to Molinari's oeuvre, and in *Espace bleu-ocre* for the first time this happens at scale. This colour sequence was also entirely new; the seven bands create a composition with no obvious centre. Three colour stripes dominated by ochre begin at the left, continuing to a second predominantly red group. These repeating trios are disrupted by a single ochre band on the left. The viewer is automatically led by the reading mechanism, already in operation, to presume that a stripe has disappeared. Would it have been red? The asymmetrical stripes elude stability, while scale and breadth hint the opposite.

"The painting-environment sucks you in. A new type of space is created, fictional space because it happens in the mind and yet it also involves the totality of perception," was Molinari's summation when interviewed by Théberge in 1969. What we see in *Espace bleu-ocre* is the birth of a new compositional strategy for Molinari, one that engages a viewer's choice—each one setting their own rhythm for seeing. The painting envelops you, its colour energies engulfing you in Molinari vision. Colour alone activates this newly synthesized space, bringing the dynamics of durational time and movement into the visual equation. When your eyes move, colour relationships change, a space opens, another collapses. Any colour can be ground or figure. All this optical action is orchestrated with the simplest of means—abutting bands of colour, and the powerful influence each colour has on the other and on humanity—all the while staying true to Molinari's belief that emotional responses to juxtapositions of colour are fundamental not just in painting.

We thank Gary Dufour, an art historian based in Mount Claremont, 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



43 Ivan Kenneth Eyre

RCA 1935–2022

Cloud Rows

oil on canvas, signed and on verso
signed, titled and dated 2004
50 × 45 ½ in, 127 × 115.6 cm

PROVENANCE

Loch Gallery, Winnipeg
Private Collection, Vancouver

LITERATURE

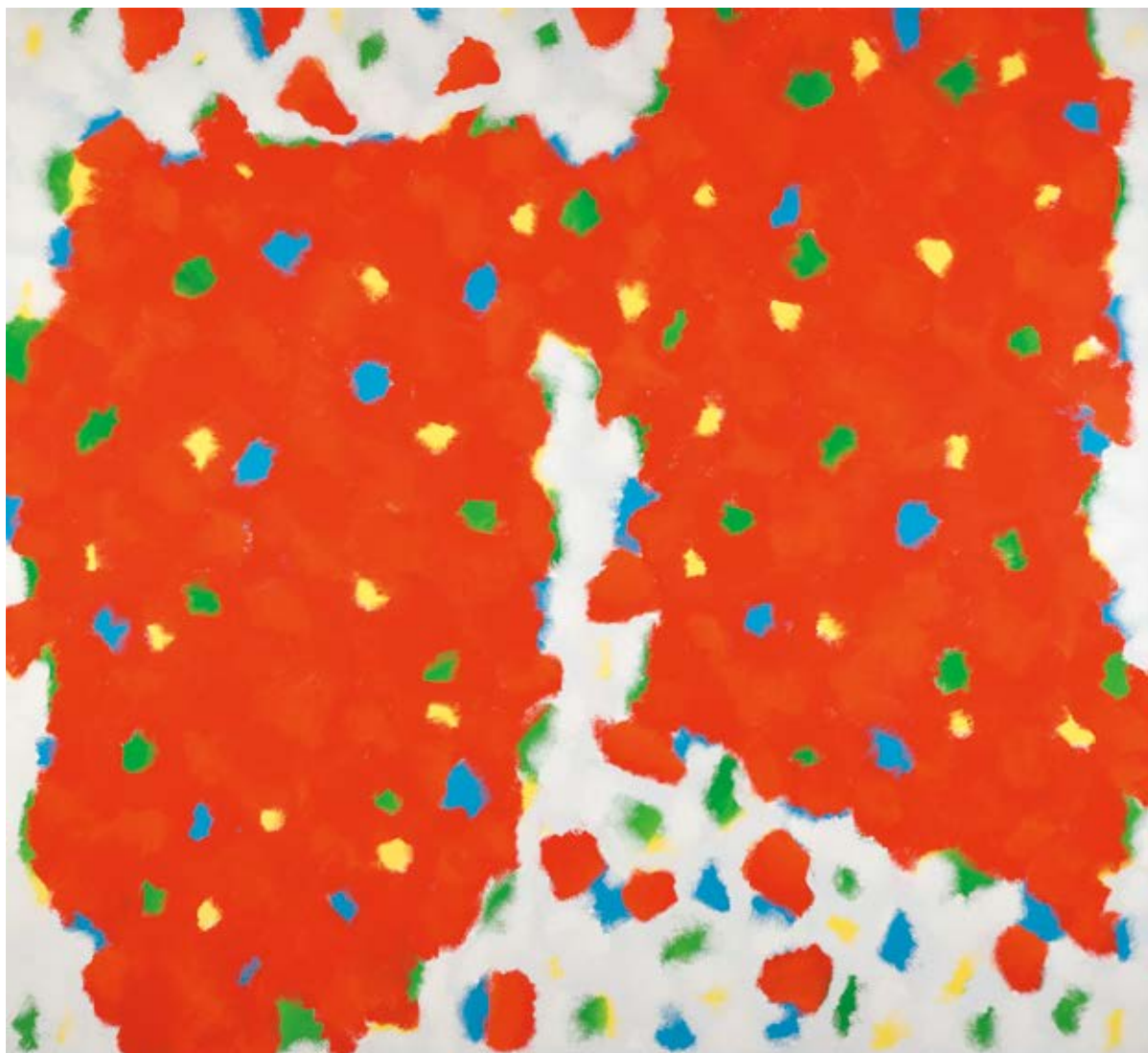
Ivan Eyre, *Ivan on Eyre: The Paintings*, Pavilion Gallery,
2004, page 474, reproduced page 475

ALTHOUGH IVAN EYRE'S sweeping landscapes were inspired by the plains and plateaus of the Canadian Prairies, they are in fact entirely imagined geographies. Eyre views the resulting dreamscapes, often built up intuitively, as fundamentally

non-objective paintings, exploring the subjective character of the painted space as well as that of the painter. This intention is evident in the deeply swept terrain of *Cloud Rows*. The foreground hills seem to resonate in vibrant green and deep blues, while spindled branches and bustling foliage, precisely rendered in fine dashes of paint, bring texture to the rolling, receding treelines. Further foothills fade into softer blues, with fields and the scrape of a lake emerging from the valley folds.

Here, Eyre dramatically lowers the horizon line, allowing the pale sky to take on an equally important role. The clouds continue and dematerialize the stratifications of the terrain, as the rolling hills are echoed in the softened strands and cotton-like puffs across the grey-blue field. Indeed, the division between the far landscape and the swept skyscape is imprecise, even illusionistic, as the distant hills seem to be dissolving into mist and fog. As Eyre notes, "There's no such thing as an incorrect cloud formation or combination of cloud-types—the possibilities are endless."

ESTIMATE: \$60,000 – 80,000



44 Gershon Iskowitz

CSGA RCA 1919 – 1988

Highland in Red #3

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

66 x 72 in, 167.6 x 182.9 cm

PROVENANCE

Gallery Moos, Toronto

Acquired from the above by an Important Private Collection,
Toronto, August 1977

GERSHON ISKOWITZ MADE a shift in his painting beginning in 1967, after receiving a grant from the Canada Council to visit Churchill, Manitoba. Here Iskowitz found twofold inspiration: firstly from the clarity of colour, space and light in the northern landscape; and secondly from the aerial perspective provided by chartered recreational planes and helicopters, which allowed the painter to experience these qualities. Several more trips north

followed, first to James Bay in 1971, then to Yellowknife in 1973 and 1977. From each trip the painter returned with a renewed creative fervour and experimental energy, producing abstractions of increasing complexity.

Following the second Yellowknife trip, Iskowitz found the confidence to employ bolder colours located in neutral negative space; sweeping forms in extravagant blues and brazen reds dominate these compositions. *Highland in Red #3* is characteristic of this productive period of the artist's career, both in its vibrancy of colour and its monumental scale. An intense red form dominates the composition, nearly split in the middle and reaching out to the edges of the canvas. Smaller red forms crowd at the edges, while studs of blue, green and yellow flurry across the field. While not explicitly a landscape, the inspiration hinted by the title is palpable, and the whole lush surface calls to mind the vast topographies and glittering aerial cloudscapes of the North.

ESTIMATE: \$30,000 – 50,000



45 James Williamson Galloway (Jock) Macdonald

ARCA BCSFA CGP OSA P11 1897 – 1960

Bird and Environment

oil on canvas, signed and dated 1948 and on verso signed, titled and inscribed 23 Millbrook Ave. Toronto and 58 and variously
25 ¼ x 35 in, 64.1 x 88.9 cm

PROVENANCE

Estate of the Artist
Collection of Mrs. William Davenport,
Ventura, California
An Important Private Collection, Toronto

LITERATURE

“What Makes the Macdonalds Paint?,” *Mayfair* magazine,
vol. 25, no. 7, July 1951, titled *Bird Environment*,
reproduced page 41

Jock Macdonald: Retrospective Exhibition, National Gallery of
Canada, 1969, reproduced page 46

Joyce Zemans, *Jock Macdonald: The Inner Landscape:
A Retrospective Exhibition*, Art Gallery of Ontario,
1981, reproduced page 140 and listed page 283

Ian Thom et al., *Jock Macdonald: Evolving Form*, Vancouver
Art Gallery, 2014, reproduced page 68, noted page 178
and listed page 204

Joyce Zemans, *Jock Macdonald: Life & Work*, Art Canada
Institute, 2016, reproduced page 45

EXHIBITED

Ontario Society of Artists, Toronto, *76th Annual Exhibition*,
March 6 – 20, 1948, titled as *Birds and Environment*,
catalogue #76

National Gallery of Canada, Ottawa, *Exhibition of Contemporary
Canadian Painting*, 1948, touring to the Canadian Club of New
York, Waldorf-Astoria Hotel, New York, catalogue #37

Art Gallery of Toronto, *Jock W.G. Macdonald: A Retrospective
Exhibition*, May 1960, catalogue #66

National Gallery of Canada, Ottawa, *Jock Macdonald:
Retrospective Exhibition*, September 19 – October 12, 1969,
traveling in 1969 – 1970, catalogue #13

Art Gallery of Ontario, Toronto, *Jock Macdonald: The Inner
Landscape: A Retrospective Exhibition*, 1981, traveling in
1981 – 1982 to the Art Gallery of Windsor, Edmonton Art
Gallery, Winnipeg Art Gallery and Vancouver Art Gallery,
catalogue #60

Vancouver Art Gallery, *Jock Macdonald: Evolving Form*,
October 18, 2014 – January 4, 2015, traveling to the
Robert McLaughlin Gallery, Oshawa, January 31 –
May 24, 2015, and Art Gallery of Greater Victoria,
June 12 – September 7, 2015

IN THE MID-1940S, Jock Macdonald began to experiment radically with both his style and his materials. Enabled by the freedom and looseness of ink and watercolour, during this period he readily used the surrealist technique of automatism, drawing and painting without preconception and allowing images to emerge subconsciously. The resulting works, frequently recalling fanciful animals and abstract configurations, were some of Macdonald's most expressive and dynamic images. By the end of the decade, and perhaps working on a suggestion by Lawren Harris, Macdonald began to expand these techniques into larger oil paintings.

Translating the fluid pigments and spontaneity of watercolour to the slower medium of oil proved challenging, and he produced only a few canvases in this period. *Bird and Environment* represents the successful synthesis of the vitality of his automatic paintings with the monumentality afforded by oil. Elegant in its composition, the work is clearly somewhat preconceived: the edges radiate with molten colour and expressionistic line work twisting around the central figure of a hummingbird that seems to vibrate with motion and brilliance. Richly coloured and dramatic, *Bird and Environment*, which boasts an esteemed exhibition history, represents the height of Macdonald's crucial transitional period towards full abstraction, which he would achieve with his introduction to synthetic paints in the 1950s.

ESTIMATE: \$25,000 – 35,000



46 **Jean-Paul Armand Mousseau**

AANFM AUTO CAS QMG 1927 – 1991

Suspended Lamp

fibreglass and coloured resin light fixture,
signed and dated 1960

32 x 19 x 18 in, 81.3 x 48.3 x 45.7 cm

PROVENANCE

Estate of Andrée Lavigne-Trudeau,
Montreal

Canadian Post-War & Contemporary Art,
Heffel Fine Art Auction House,
May 17, 2011, lot 23

Acquired from the above by an Important
Private Collection, Montreal

LITERATURE

Pierre Landry et al., *Mousseau*, Musée
d'art contemporain de Montréal,
1996, similar works reproduced
pages 110, 111 and 112

TOWARDS THE END of the 1950s, Jean-Paul Mousseau took a new direction in his artistic approach. After 20 years of painting, Mousseau wanted to go beyond the limits of the opacity of paint and the support of canvas. This decision was certainly very audacious for the artist, and the innovations that resulted were impressively modern and in synch with the cultural revolutions of the time. Mousseau became involved in different collaborative projects: set design for the theatre, architectural murals and design art in schools, metro stations, corporate and government buildings and restaurants, to name only a few. Throughout his career, from the Automatist period until the multidisciplinary projects of the 1960s, the notion of light had always been at the core of his work, probably more so than the notion of space. The lamp fixtures he created during this time are an integral part of the creative and modern energy of Mousseau and his will to further explore the artistic possibilities of light and colour. The fibreglass and coloured resin lamps became true “light sculptures,” utilitarian objects with a timeless aesthetic appeal.

ESTIMATE: \$30,000 – 40,000



47 Walter Hawley Yarwood

ARCA CGP OSA P11 1917 – 1996

Island

oil on canvas on board, signed and
on verso signed and titled, 1958
20 x 30 in, 50.8 x 76.2 cm

PROVENANCE

Isaacs Gallery, Toronto
Private Collection, Ontario

Canadian Post-War & Contemporary Art, Heffel Fine Art

Auction House, June 17, 2009, lot 39

Acquired from the above by an Important Private Collection,
Montreal

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of
Nova Scotia, 2007, page 97

PAINTERS ELEVEN WAS a thought-provoking and progressive
artistic group whose first meeting was in 1953 in Toronto. Their

focus drove Walter Yarwood to experiment with new elements
in tightly organized abstract works such as *Island*. Barrie Hale, a
critic of the period, saw this new painting form take shape and
coined it “The Toronto Look.” He further stated that “the jeop-
ardy of gesture, the path of the artist’s hand... over the surface
of the painting, the orchestration of the artist’s entire means
toward the final work itself—these stamp the Toronto artist of
the time as clearly as the compulsion to shake the ‘respectability’
of the establishment painters that preceded them stamped their
lives.”

Fellow Painters Eleven artist Oscar Cahén influenced Yarwood
greatly throughout his career. Cahén had a European German
Expressionist aesthetic derived from his training in Europe, which
Yarwood adapted in his abstracts. The use of indistinct images,
central blocks of isolated colour and broad gestural brush-strokes
are all present in this dynamic composition.

ESTIMATE: \$20,000 – 30,000

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



GORDON BUTLER
Director of Art
Handling and Storage
Facilities



DANIEL GALLAY
Consignment
Specialist



MARTIE GIEFERT
Director of Imaging;
Collector Motorcycle
Specialist



LINDSAY JACKSON
Director of Appraisals,
Eastern Division,
Consignment Specialist



ALEC KERR
Client Services and
Administration,
Consignment Specialist



ROCHELLE KONN
Consignment Specialist



KRISTIAN MARTIN
Senior Administrator,
Consignment Specialist



ANDERS OINONEN
Art Handler



WOJCIECH OLEJNIK
Art Handler



MARIE-JO PAQUET
Director of Business
Development,
Consignment Specialist



REBECCA RYKISS
National Director,
Brand and
Communications



MELINA RYBERG
Manager of Toronto
Office, Consignment
Specialist



MATTHEW SCARAFILE
Client Services and
Administration



JUDITH SCOLNIK
Past Director,
Consignment Specialist



THOMAS TANG
Art Handler



ANTHONY WU
Asian Art Specialist



APRIL YIN
Consignment Specialist,
Administrator



TANIA POGGIONE
Director of Montreal
Office and Senior
Specialist

MONTREAL



MARIE-HÉLÈNE BUSQUE
Co-Director of Online
Auctions, Consignment
Specialist



RANIA CHADDAD
Senior Administrator,
Consignment Specialist



JASMIN DAIGLE
Manager of Imaging,
Montreal



ALIX DE SAINT-HILAIRE
Client Services and
Administration,
Design Specialist



DAMON HOGE
Art Handler



JOHN MACLEAN
Manager of Facilities,
Montreal, Art Handler

OTTAWA



ANDREW GIBBS
Director of Ottawa
Office, Consignment
Specialist

VANCOUVER



JULIA BALAZS
Manager of Vancouver
Office, Consignment
Specialist



WARD BASTIAN
Manager of Imaging
and Manager of
Facilities, Vancouver



THIBAUT BENNETT
Co-Director of Online
Auctions, Consignment
Specialist



MARTIN BURIAN
Chief Financial Officer



AINSLEY HEFFEL
Manager of Appraisal
Services, Consignment
Specialist



PATSY KIM HEFFEL
Corporate Director



DEIRDRE HOFER
Consignment and
Appraisal Specialist



LAUREN KRATZER
National Director of
Consignments



MEREDITH LONGRIDGE
Senior Finance Manager



SETH MENDOZA
Art Handler



KEVIN OEHEN
Art Handler



KIRBI PITT
Director of Marketing,
Consignment Specialist



CYNTHIA TAI
Client Services and
Administration



GORAN UROSEVIC
Director of Information
Services



SHERRY WANG
Client Services and
Administration, Luxury
Handbag Specialist



CLARA WONG
Director of Information
Management,
Consignment Specialist



ANDREW WINGER
Numismatics Specialist

VICTORIA

NORTH VANCOUVER



KATRINA CHENG
Manager of Heffel
Numismatics



JOSH HEFFEL
Numismatics Client
Services



RYAN HEFFEL
Art Handler



BOBBY MA
Master Framer, Manager
of Storage Facility,
North Vancouver



DOUGLAS WATT
Art Handler

CALGARY



JARED TILLER
Manager of Online
Auctions, Calgary,
Consignment Specialist



MOLLY TONKEN
Manager of Calgary
Office, Consignment
Specialist



GREGG CASSELMAN
Art Handler



BRANDON PRINCE
Art Handler

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 Federal and Provincial sales, excise and other taxes applicable to the sale of the Lot, applied using place of supply rules required by Canadian taxation authorities. QST will be levied on all purchases collected in Quebec or shipped to Quebec;
 13. **Registered Bidder**
A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in the auction;
 14. **Proceeds of Sale**
The Proceeds of Sale are the net amount due to the Consignor from the Auction House, which shall be the Hammer Price less Seller's Commission at the Published Rates, Expenses, Sales Tax and any other amounts due to the Auction House or associated companies;
 15. **Live and Online Auctions**
These *Terms and Conditions of Business* apply to all live and online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House and Knocked Down is a literal reference defining the close of the auction sale.
- ### B. THE BUYER
1. **The Auction House**
The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.
 2. **The Buyer**
 - a) The Buyer is the highest Registered Bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;

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

3. Buyer's Price

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

4. Sales Tax Exemption

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

claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

5. Payment of the Purchase Price

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

6. Descriptions of Lot

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

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

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

7. Purchased Lot

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

8. Risk

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

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

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

- a) To issue judicial proceedings against the Buyer for damages for breach of contract together with the costs of such proceedings on a full indemnity basis;
- b) To rescind the sale of that or any other Lot(s) sold to the Buyer;

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

10. No Warranty

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

11. Attendance by Buyer

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) If prospective Buyers are unable to personally attend the live auction, telephone bid, or bid in the Digital Saleroom, the Auction House will execute bids on their behalf subject to completion of the proper *Absentee Bid Form*, duly signed and delivered to the Auction House two (2) business days before the start of the auction sale. The Auction House shall not

be responsible or liable in the making of any such bid by its employees or agents;

- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and
- d) At the discretion of the Auction House, the Auction House may execute bids in the live auction, if appropriately instructed by telephone or through Heffel's Digital Sale-room, on behalf of the prospective Buyer, and the prospective Buyer hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Buyer or the Consignor for any neglect or default in making such a bid.

12. Export Permits

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

C. THE CONSIGNOR

1. The Auction House

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

2. Warranties and Indemnities

- a) The Consignor warrants to the Auction House and to the Buyer that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims. You, as the Consignor, are the owner of the Lot or a joint owner of the Lot acting with the express permission of all of the other co-owners, or, if you are not the owner of the Lot:
 - (i) You have the permission of the owners to sell the property under the terms of this Agreement and the Buyer's Agreement;
 - (ii) You will disclose to the owner(s) all material facts in relation to the sale of the Lot;

- (iii) You are irrevocably authorized to receive the proceeds of sale on behalf of the owner(s) of the Lot;
 - (iv) You have or will obtain the consent of the owner(s) before you deduct any commission, costs or other amounts from the proceeds of sale you receive from the Auction House;
 - (v) You have conducted appropriate customer due diligence on the owner(s) of the Lot in accordance with any and all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence and will retain for a period of not less than five (5) years the documentation and records evidencing the due diligence;
 - (vi) You will make such documentation and records (including originals, if available) evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. The Auction House will not disclose such documentation and records to any third parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws; and
 - (vii) You and your principal (if any) are not aware of, nor are you knowingly engaged in any activity designed to facilitate tax evasion or tax fraud.
- b) At the time of handing over the Property to us, you have met all import and export requirements of all applicable law. You are not aware that anyone else has failed to meet these requirements;
 - c) The Property and any proceeds of sale paid to you pursuant to this Agreement will not be used for any unlawful purpose and are not connected with any unlawful activity;
 - d) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer for breach of its representations, warranties and obligations set forth herein and against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
 - e) The Consignor shall indemnify the Auction House, its employees and agents and the Buyer against all claims made or proceedings brought due to any default of the Consignor in complying with any applicable legislation, regulations and these *Terms and Conditions of Business*; and
 - f) The Consignor shall reimburse the Auction House in full and on demand for all costs, Expenses, judgment, award, settlement, or any other loss or damage whatsoever made, including reasonable legal fees incurred or suffered as a result of any breach or alleged breach by the Consignor of Conditions or its obligations as set forth in this Agreement.

3. Reserves

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

4. Commission and Expenses

- a) The Consignor authorizes the Auction House to deduct the Seller's Commission and Expenses from the Hammer Price

and, notwithstanding that the Auction House is the Consignor's agent, acknowledges that the Auction House shall charge and retain the Buyer's Premium;

- b) The Consignor shall pay and authorizes the Auction House to deduct all Expenses incurred on behalf of the Consignor, together with any Sales Tax thereon including but not limited to:
 - (i) the costs of packing the Lot and transporting it to the Auction House, including any customs, export or import duties and charges;
 - (ii) if the Lot is unsold, the costs of packing it and returning it to the Consignor, including any customs, export or import duties and charges;
 - (iii) the costs of any restoration to the Lot that has been agreed by the Consignor in advance;
 - (iv) the costs of any framing and/or unframing, and any mounting, unmounting and/or remounting, if applicable for the Lot;
 - (v) the costs of any third-party expert opinions or certificates that the Auction House believes are appropriate for the Lot;
 - (vi) the costs of any physically non-invasive tests or analyses that the Auction House believes need to be carried out to decide the quality of the Lot, its artist or that it is authentic; and
 - (vii) the costs of photographing the Lots for use in the catalogue and/or promoting the sale of the Lot or auction.
- c) The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs.

5. Insurance

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

- e) The value for which a Lot is insured under the Fine Arts Insurance Policy of the Auction House in accordance with Condition C.5.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House. The actual proceeds received from the Auction House's insurance shall be and shall represent the sole liability of the Auction House for any damages, loss, theft or diminished value of the Lot. Under no circumstances shall the Auction House be liable for any special, consequential, incidental or indirect damages of any kind or lost profits or potential lost profits.

6. Payment of Proceeds of Sale

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

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

- a) Unsold Lots must be collected at the Consignor's expense within the period of ninety (90) days after receipt by the Consignor of notice from the Auction House that the Lots

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

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

10. Consignor's Sales Tax Status

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

11. Photographs and Illustrations

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

- a) reproduce (by illustration, photograph, electronic reproduction, or any other form or medium whether presently known or hereinafter devised) any work within any Lot given to the Auction House for sale by the Consignor; and

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

D. GENERAL CONDITIONS

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

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

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

PROPERTY COLLECTION NOTICE

HEFFEL GALLERY LIMITED maintains a strict *Property Collection Notice* policy that governs the Property collection terms between the Auction House and the Consignor, Buyer and Clients being provided professional services from the Auction House. The Collection Notice is pursuant to the Auction House’s published *Terms and Conditions of Business* with specific reference to Conditions B.7, B.9, B.12, C.5, C.9 and D.6.

A. PROPERTY COLLECTION REQUIREMENT

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

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

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

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

CATALOGUE ABBREVIATIONS AND SYMBOLS

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

HEFFEL GALLERY LIMITED

David K.J. Heffel

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

Robert C.S. Heffel

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

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

Price Database—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

DIGITAL COMMUNICATION CONSENT

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

COLLECTOR PROFILE FORM

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

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

ABSENTEE BID FORM

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

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

SALE DATE

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

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

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

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

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.

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

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

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

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

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____

To be sure that bids will be accepted and delivery of the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Absentee Bidders must supply a valid Visa, Mastercard or UnionPay number, expiry date and CVV number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

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

SIGNATURE DATE

To allow time for processing, Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, please re-submit your bids or contact us at:

HEFFEL GALLERY LIMITED

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

TELEPHONE BID FORM

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

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

SALE DATE

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

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

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

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

TELEPHONE NO. TO CALL

BACK-UP TELEPHONE NO.

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

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

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

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

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

1
2
3
4
5
6

To be sure that bids will be accepted and delivery of the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Telephone Bidders must supply a valid Visa, Mastercard or UnionPay number, expiry date and cvv number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

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

SIGNATURE DATE

To allow time for processing, Telephone/Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, please re-submit your bids or contact us at:

HEFFEL GALLERY LIMITED

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

DIGITAL SALEROOM REGISTRATION FORM

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

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

Live Auction Paddle # (for office use only) _____

SALE DATE _____

CLIENT BILLING NAME **OR** REGISTERED BUSINESS NAME _____

PLEASE PRINT

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

CITY _____

PROVINCE/STATE, COUNTRY _____

POSTAL CODE _____

DAYTIME TELEPHONE _____

EVENING TELEPHONE _____

FAX _____

E-MAIL ADDRESS _____

ONTARIO TAX NUMBER (IF APPLICABLE) _____

DATE OF BIRTH (APPLICABLE WHEN BIDDING AS AN INDIVIDUAL) _____

EXISTING HEFFEL.COM USERS

EXISTING ONLINE PADDLE NUMBER _____

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

NEW HEFFEL.COM REGISTRANTS

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

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

If my bid is successful, the purchase price shall be the Hammer Price plus a Buyer's Premium of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax. I understand and acknowledge that all successful bids are subject to the *Terms and Conditions of Business* as printed in the Heffel catalogues.

CLIENT SIGNATURE _____

DATE _____

DRIVER'S LICENCE NUMBER _____

EXPIRY DATE _____

VISA, MASTERCARD OR UNIONPAY # _____

EXPIRY DATE AND CVV NUMBER _____

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

NAME OF BANK _____

BRANCH _____

ADDRESS OF BANK _____

NAME OF ACCOUNT OFFICER _____

TELEPHONE _____

E-MAIL ADDRESS OF ACCOUNT OFFICER _____

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

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

SHIPPING AUTHORIZATION FORM FOR PROPERTY

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

SHIPPING METHOD (CHOOSE OPTION A, B OR C)

Option A

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

- Heffel Vancouver Heffel Calgary
 Heffel Montreal Heffel Toronto

PACKING METHOD

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

Option B

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

RECIPIENT'S NAME

ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

TAX ID (FOR U.S. SHIPMENTS ONLY)

PACKING METHOD

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

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

Option C

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

AUTHORIZED THIRD PARTY'S FULL NAME

PROPERTY INFORMATION

Lot Number Property Description

in numerical order artist / title

1 _____
2 _____
3 _____

OPTIONAL LOSS AND DAMAGE LIABILITY COVERAGE

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

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

PAYMENT INFORMATION

CREDIT CARD NUMBER (VISA, MASTERCARD OR UNION PAY)

EXPIRY DATE CVV NUMBER

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

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

SIGNATURE

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

PROPERTY OWNER'S NAME

SIGNATURE DATE

HEFFEL GALLERY LIMITED

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

TERMS AND CONDITIONS FOR SHIPPING

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

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

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

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

PACKING OPTIONS

Soft packed

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

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

Hard packed (Custom Crate)

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

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

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

SHIPPING TRANSPORTATION CARRIER OPTIONS

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

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

Regional (maximum range of two provinces)

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

National

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

INDEX OF ARTISTS BY LOT

A – B

Bobak, Molly Joan Lamb 3
Borduas, Paul-Émile 35
Burtynsky, Edward 33
Bush, Jack Hamilton 19, 20, 22

C – G

Colville, Alexander 31
Etrog, Sorel 26
Eyre, Ivan Kenneth 43
Fafard, Joseph Hector Yvon (Joe) 40
Ferron, Marcelle 11

H – J

Harris, Lawren Stewart 21
Hartung, Hans 6
Hughes, Edward John (E.J.) 1, 5, 27, 28, 29, 30, 39
Iskowitz, Gershon 44

K – L

Katz, Alex 7, 8
Lemieux, Jean Paul 2, 18, 32
Letendre, Rita 37

M – O

Macdonald, James Williamson Galloway (Jock) 45
McCarthy, Doris Jean 38
McEwen, Jean Albert 13, 23, 24
Molinari, Guido 16, 42
Moore, Henry 17
Mousseau, Jean-Paul Armand 46

P – R

Pratt, Christopher 4
Riopelle, Jean Paul 12, 14, 15, 25, 34, 36, 41

S – Z

Warhol, Andy 9, 10
Yarwood, Walter Hawley 47



ROYAL CANADIAN MINT

2023 Pure Gold EHR Coin
Petit hibou, by Jean Paul Riopelle

From the Royal Canadian Mint, each Extraordinarily High Relief (EHR) tribute to Jean Paul Riopelle is crafted in gold sourced exclusively from Quebec mines, making it a fitting tribute to an artist who brought global attention to Quebec art. A unique opportunity to add Riopelle's art to your collection, this rare collectible has a limited mintage of just 250 coins.

Fall 2023 Special numismatic preview in Heffel's galleries:

Calgary	Tuesday, October 3
Vancouver	Thursday, October 19
Montreal	Friday, November 3
Toronto	Sunday, November 19

PRICE: \$7,499.95 CAD
(PRICE SUBJECT TO CHANGE)

Heffel

SPECIFICATIONS

Composition:	99.99% pure gold
Mintage:	250
Weight:	62.27 g
Diameter:	36 mm
Face Value:	\$200
Finish:	Proof
Edge:	Serrated
Artist:	Jean Paul Riopelle (reverse) Susanna Blunt (obverse)

The 'Riopelle100' mark, created by Raphaël Melançon, appears on the coin courtesy of the Riopelle Foundation, in collaboration with which the coin was created.

Petit hibou, circa 1970, cast iron 1989 and 2010. Original terra cotta sculpture. Bronze, lost wax casting. 12.4 x 12.4 x 4 cm.

© Estate of Jean Paul Riopelle / Copyright Visual Arts - CARCC (2023).

NUMISMATICS

COINS.HEFFEL.COM · 1 888 818 6505 · COINS@HEFFEL.COM

Vancouver · Calgary · Toronto · Ottawa · Montreal







IN MEMORY OF ROSALIN TE OMRA (1949 – 2023)



Greatly loved, deeply missed, forever remembered

ROSALIN TE OMRA (December 28, 1949 – August 13, 2023), an honours student, graduated a year early in 1967 from Hands-worth Secondary School in North Vancouver. After she entered the creative writing department at the University of British Columbia, a trip to Europe exploring art museums inspired Rosalin to complete her BA in art history in 1972, specializing in Canadian art. Her career in private galleries began in 1974 with the Diane Stimpson Gallery, followed by Contemporary Royale and Galerie Royale. All of these galleries were located within the heritage 1912 Royal Bank of Canada building at 2247 Granville Street, Vancouver. Kenneth G. Heffel acquired this building in the

summer of 1978 to begin the Heffels' three-generation tradition in the Canadian art market.

Shortly after Ken purchased the building, Rosalin met Ken's wife, Marjorie, and asked: "Marj, what do I do now?" Marj replied, "We would love for you to work together with us at Heffel." And thus Rosalin was crowned Heffel Employee Number ONE. Upon joining Kenneth G. Heffel Fine Art, Rosalin developed a depth of expertise with Canadian artists such as Sybil Andrews, Emily Carr, Alex Colville, Gathie Falk, E.J. Hughes, Helen McNicoll, Walter J. Phillips, Jack Shadbolt, Gordon Smith and the artists from the Group of Seven, to name only a few of many. Rosalin was also involved with the Contemporary Art Society of Vancouver and was its president from 1992 to 1994. From 1993 to 1999, she was the curator for Vancouver's Queen Elizabeth Theatre Gallery.

With the dynamic growth of the business, Rosalin focused on research and writing to showcase the fine works brought to auction and private sale at Heffel. Rosalin was our Director of Fine Canadian Art Research, researching, editing and writing essays for the Heffel printed and online catalogues. She also worked closely and in collaboration with many respected and accomplished guest writers for Heffel, who are academics and experts in their fields.

With great honour, respect, friendship and love, we lost Rosalin physically, but not spiritually. She wrote her last word for Heffel in spring of 2023, before losing a short battle with cancer. The Heffel family and team will remember with warmth and fondness the 45 years of laughter, inspiration, learning and the unique expertise that Rosalin shared with all of us. And Rosalin will always wear the crown of Heffel Employee Number ONE with her beauty, wisdom and warm smile. A celebration of life will be hosted by Heffel in our Vancouver gallery on December 9, 2023. All are invited.

Heffel, in honour of Rosalin and her legacy, has initiated a University of British Columbia art history award to a third- or fourth-year art history major student who has achieved academic excellence. To mark Rosalin's many contributions to our lives, we at Heffel together with "friends of Roz" are establishing the Rosalin Te Omra Award at the University of British Columbia. The award will pay tribute to Roz's life and career in the Canadian art world by supporting students studying art history, a discipline to which Rosalin dedicated her entire adult life with passion, commitment and love.

If you wish to donate to the award, please visit <https://give.ubc.ca/memorial/rosalin-te-omra>.

—MARJORIE, DAVID, PATSY AND ROBERT HEFFEL



