



FINE  
ART  
AUCTION  
HOUSE

Heffel

**POST-WAR &  
CONTEMPORARY ART**

**SALE** WEDNESDAY, DECEMBER 2, 2020 · 2 PM PT | 5 PM ET





B.C. Binning '50









## **POST-WAR & CONTEMPORARY ART**

### **AUCTION**

Wednesday, December 2, 2020

Heffel's Digital Saleroom

**Post-War & Contemporary Art**

2 PM Vancouver | 5 PM Toronto/Montreal

**Canadian, Impressionist & Modern Art**

4 PM Vancouver | 7 PM Toronto/Montreal

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By appointment

**Heffel Gallery, Vancouver**

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Friday, October 30 through

Wednesday, November 4, 11 am to 6 pm PT

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1840 rue Sherbrooke Ouest

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## Heffel Gallery Limited

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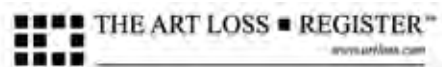
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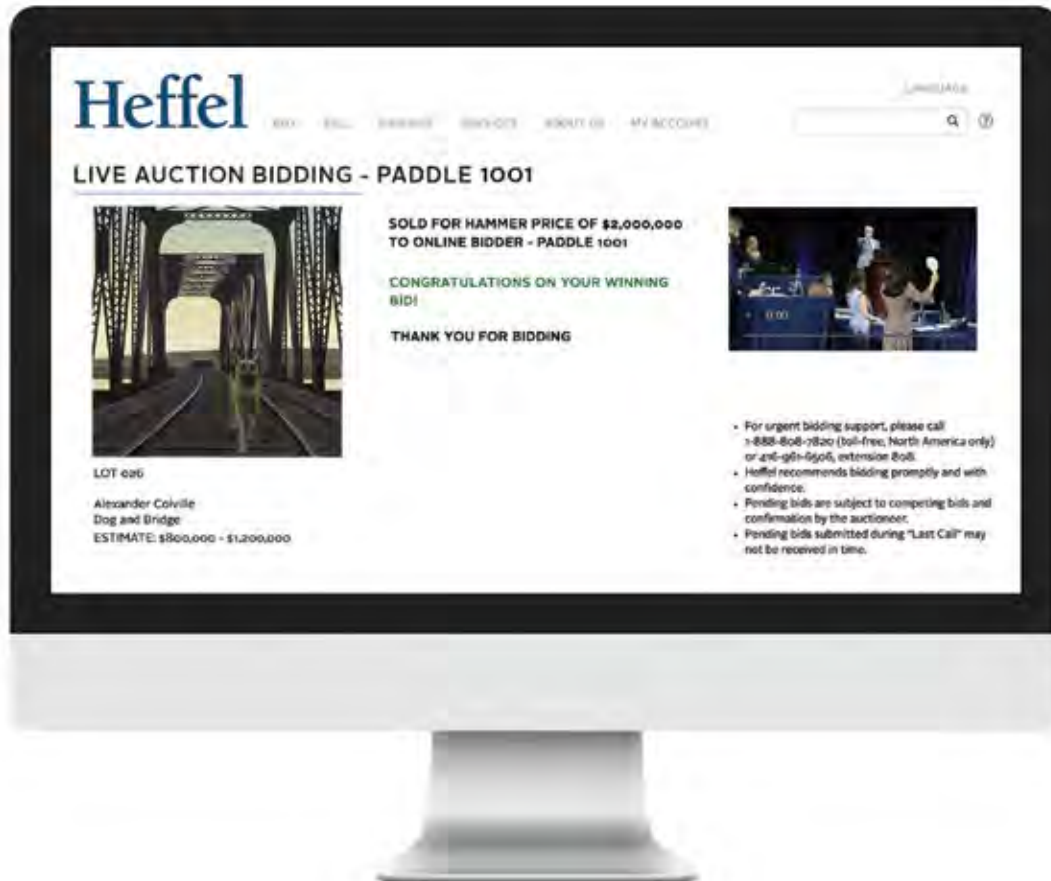




# CONTENTS

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
106	Heffel Specialists
108	Terms and Conditions of Business
114	Property Collection Notice
115	Catalogue Abbreviations and Symbols
116	Catalogue Terms
116	Heffel's Code of Business Conduct, Ethics and Practices
117	Annual Subscription Form
117	Collector Profile Form
118	Absentee Bid Form
119	Telephone Bid Form
120	Digital Saleroom Registration Form
121	Shipping Authorization Form for Property
122	Terms and Conditions for Shipping
123	Index of Artists by Lot

# NOTICE FOR COLLECTORS



## Auction Notice

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

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

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

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\$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

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As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 121 and our *Terms and Conditions for Shipping* on page 122 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

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**SALE** WEDNESDAY, DECEMBER 2, 2020 · 2 PM PT | 5 PM ET

# POST-WAR & CONTEMPORARY ART CATALOGUE

**HEFFEL'S 25<sup>TH</sup> ANNIVERSARY AUCTION**

**FEATURING WORKS FROM**

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An Important Toronto Estate

A Private Estate, British Columbia

A Prominent Corporate Collection, Montreal

A Prominent European Private Collection

& other Important Private and Corporate Collections



## 1 Bertram Charles (B.C.) Binning

BCSFA CGP CSGA OC RAIC RCA 1909 – 1976

### Night Ships

oil on board, signed and dated 1950 and on verso  
titled and dated on the gallery label and titled, dated  
and inscribed *West Vancouver, Canada* on the artist's label  
12 x 14 ½ in, 30.5 x 36.8 cm

### PROVENANCE

Equinox Gallery, Vancouver  
Private Estate, Vancouver

### LITERATURE

Abraham J. Rogatnick, Ian M. Thom and Adele Weder,  
*B.C. Binning*, 2006, page 131

B.C. BINNING WAS a seminal figure in the West Coast art scene. In 1955 he established and became the head of the Department of Fine Arts at the University of British Columbia. He was a cultural catalyst who participated in the development of the UBC Fine Arts Gallery, and he encouraged the development of Vancouver's art scene on many fronts.

Binning was an early modernist, and his 1950s abstractions were often based on nautical themes, as in this stunning work in which brightly coloured forms pop out from a dark backdrop. Binning had a sailboat named *Skookumchuck*, and he was an enthusiastic navigator around Vancouver's shores. He was a sensitive observer and described sailing into Vancouver's harbour at night as follows: "Suddenly you break out into all the lights of the harbour and the ships ... and all this black velvety summer night ... with all these signals, lights flashing ... You know it's really quite stirring." Binning did a number of night paintings inspired by this experience, and they are particularly desirable. *Night Ships* is an outstanding example—elegant yet playful, it demonstrates Binning's sense of lyricism, his simplicity of visual statement and his cool classicism.

**ESTIMATE: \$20,000 – 30,000**



## 2 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### Government Wharf at Crofton, BC

watercolour on paper, signed and dated 1971  
and on verso signed, titled and dated  
20 x 24 in, 50.8 x 61 cm

#### PROVENANCE

Heffel Gallery Limited, Vancouver  
Acquired from the above by a Private Collection,  
Edmonton, August 5, 1989  
By descent to the present Private Collection, Vancouver

#### LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, the 1973 oil entitled  
*The Government Wharf at Crofton* reproduced page 52

CROFTON, ON THE eastern shore of Vancouver Island, was one of E.J. Hughes's favourite painting places. Over the years

he depicted views of freighters at the Crofton pulp mill, beach scenes with the unusual dark sand found there, and the government wharf with the iconic small car ferry that crossed to Vesuvius, on Salt Spring Island. This is an extraordinary watercolour packed with interesting details. In the foreground, lacy growth forms a screen, and to the right, an evergreen frames the image. Perched in bare branches are a kingfisher and a crow, watching their surroundings intently. Hughes demonstrates exquisite handling of rippling water, reflecting the forms of boats and shadows from the dock. In the ferry lineup is the familiar Volkswagen bus—in the 1970s, residents of Salt Spring Island (seen in the background) were known for their back-to-the-land alternative lifestyles. Hughes had a fascination for patterns, and he features the repeating forms of the dock supports and red rails in the fence above. *Government Wharf at Crofton, BC* is a *tour de force* of Hughes's masterful technical abilities, but more than that, it is an atmospheric work that truly captures the peaceful beauty of the area.

**ESTIMATE: \$40,000 – 60,000**



### 3 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### Trees on Gabriola Island

graphite on card, signed and dated 1950  
and on verso titled and inscribed *2B* and *F*  
19 ¾ x 14 ⅞ in, 50.2 x 37.8 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Acquired from the above by a  
Private Collection, Montreal,  
November 23, 1973  
By descent to the present Private  
Estate, Montreal

*TREES ON GABRIOLA ISLAND* is the cartoon drawing for E.J. Hughes's striking 1951 oil on canvas of the same title, sold by Heffel in May 2016, notable for its dramatic contrast between dark evergreens and pale driftwood and tree trunks edged with light. Funded by an Emily Carr scholarship, Hughes traveled from his home on Vancouver Island to Gabriola Island in 1948, and made a number of sketches there that he would draw on for paintings over the next several years. This densely worked graphite cartoon, done in his studio, was used to work out tonal values and composition for the painting. Hughes's cartoons were labour intensive and finished works in themselves, and they are rare, as Hughes's dealer, Dr. Max Stern of Montreal's Dominion Gallery, wanted him to turn his energies from working on these drawings to painting watercolours. The inclusion of the figure with the painting box, likely Hughes himself, is also rare. In the 1940s to early 1950s, Hughes was influenced by primitive painters such as the French artist Henri Rousseau. This influence can be seen in the spiky, stylized forms of the evergreens in both painting and cartoon, and the dark, brooding colouration of the canvas. *Trees on Gabriola Island* is an exquisite example of Hughes's technical skill and fine attention to detail, which created a heightened sense of the landscape even without the use of colour.

**ESTIMATE: \$15,000 – 25,000**





## 4 Andy Warhol

1928 – 1987 American

### Mao (F. & S. 11.92)

screenprint on Beckett High White paper,  
on verso signed, editioned 244/250 and  
stamped © Andy Warhol, 1972, printed at  
Styria Studio Inc.

36 × 36 in, 91.4 × 91.4 cm

#### PROVENANCE

Castelli Graphics, New York  
Private Collection, Montreal

Sold sale of *Fine International Art*, Heffel Fine Art  
Auction House, October 27, 2011, lot 124  
Private Collection, Toronto

#### LITERATURE

Victor Bockris, *The Life and Death of Andy Warhol*,  
1989, pages 266 and 278

Frayda Feldman and Jörg Schellman, editors, *Andy Warhol  
Prints: A Catalogue Raisonné, 1962–1987*, 4th edition, 2003,  
reproduced page 82, catalogue #11.92

POP ARTIST ANDY WARHOL was *the* master of the cool, ironic take on commercial culture and contemporary celebrity worship. In 1972, US president Richard Nixon traveled to China, ending years of diplomatic isolation for the two countries, a historic event that captured Warhol's imagination (however, Warhol was not a supporter of Nixon, having contributed financial support to the McGovern campaign in 1972). Also, Warhol had read in a newspaper that the Chinese revolutionary leader Mao Tse-tung was the most famous living person. Consequently, he began to produce paintings and serigraphs of Mao. He chose to base this serigraph, from a portfolio of 10 images, on the iconic cover photograph on the book *Quotations from Chairman Mao Tse-tung*, the "little red book" that was the cornerstone of Maoist ideology. It was an image seen everywhere in China, but also in the West. As Victor Bockris wrote, "What better image for 1972 than the revolutionary chic of Chairman Mao?"

The serigraphs vary in their colouration, demonstrating Warhol's interest in serialization. The intensity of Warhol's colour transformed this close-up of Mao's somewhat inscrutable face into an attractive, fashionable image, through the use of blue across the lips and outlines of the face, and the pale blue tunic, an image altogether at odds with Mao's ideology. When compared to some of the other prints in the portfolio, Mao's expression is clear, not blocked by heavy pigmentation. Warhol added squiggles drawn on his screens and loosely applied colour areas around the face to give a more stylish appearance—and as Bockris related, "The 'hand-painted look,' he declared, was now 'in fashion.'"

Carter Ratcliff, an American art critic and writer, noted insightfully: "Having arrived at the upper levels of the consumer worlds ... Warhol opened his art to an icon from China, a nation dedicated to eradicating whatever vestiges of bourgeois consumerism might linger in its citizens ... Warhol showed uncanny acuteness in introducing the Mao image into his art at a time when the artist himself was just coming to enjoy, full-scale, the benefits of Western 'decadence.'" The production of this portfolio drew a



Andy Warhol at the Forbidden City, 1982

Photo: © Christopher Makos, makostudio.com

parallel between capitalist advertising and the political agitprop used during Mao's rule, when mass-produced propaganda posters were widely displayed in China. Henry Geldzahler, curator of contemporary art at New York's Metropolitan Museum of Art, commented, "The irony that is obvious and front-row centre in these images is the fact that they are produced cheaply to be sold dearly by an artist in the capitalistic capital of the world."

Warhol also made paintings of this subject—prior to 1972, the paintings came before the prints, but starting with Mao, prints and paintings were executed simultaneously. He produced more than 2,000 Mao paintings in various sizes, finishing them in three months. In February 1974, he showed the majority of them in a spectacular installation at Musée Galliera in Paris.

After Mao's death in 1976, and the end of the Cultural Revolution, artist groups emerged in China, for example The Stars, a group including Ai Weiwei, now a renowned international artist. These artists viewed Warhol's 1972 serigraph of Mao as an important reference in their re-evaluation of the iconography of Communism. In 1982, Warhol made a trip to China, and his presence there was exciting for Beijing's avant-garde. He took many photographs, some of which recorded his delight in encountering the city's artists.

*Mao* is one of Warhol's most iconic serigraphs. It marked an important moment in his work when, on the surface, he turned from the subject of the mass culture celebrity and chose a more political theme. However, Mao, who forged his own image as the ultimate political icon, was like a Communist counterpart of a Pop icon! Warhol's insights into mass culture were brilliant, and he understood the impact and power of this image.

This screenprint is from a portfolio of 10 images of Mao published in 1972 by Castelli Graphics and Multiples Inc., New York, and printed by Styria Studio Inc., New York. The catalogue raisonné states that the edition size is 250, with 50 APs.

**ESTIMATE: \$30,000 – 40,000**

РЕЧНИК  
МАНИТОВА ВУНОМ



## 5 William Kurelek

ARCA OC OSA 1927 – 1977

### Memories of a Manitoba Boyhood

mixed media on board, signed, titled and dated 1960  
and on verso titled and dated on the gallery label  
30 x 40 in, 76.2 x 101.6 cm

#### PROVENANCE

The Isaacs Gallery Ltd., Toronto  
Acquired from the above by a Private Collection,  
Florida, May 1962  
By descent to the present Private Collection, Toronto

AS HIS SUBJECT suggests, William Kurelek painted *Memories of a Manitoba Boyhood* in Canada, but only just. This 1960 work strongly relates to an earlier body of work the artist produced while living abroad between 1952 and 1959. The compartmentalized, illustratively styled *trompe l'oeil*—a mixed media painting of pictures affixed to a shallow plane of red faux clapboard siding—displays the telltale signs of Kurelek's English period. At the same time, the painting's rural prairie setting, the ambivalent story it tells about childhood, and the prioritization of memory and remembering also announce the through line that would carry and define his subsequent career, which ended with his premature death in 1977.

Kurelek painted *Memories of a Manitoba Boyhood* in a rooming house on Toronto's Huron Street. Having returned to Canada from England in the spring of 1959, he initially pursued teacher training, but was ultimately deemed psychologically unfit for the profession. Kurelek's battle with mental illness was lifelong, but his circumstances were particularly dire throughout the 1950s, when he spent several years in and out of two psychiatric hospitals, attempted suicide, and received electroconvulsive therapy treatment. Kurelek's condition had stabilized by 1957, the year he converted to Roman Catholicism. In England he had also trained and worked at one of London's top framing workshops, F.A. Pollocks, where he developed the skill set that ultimately helped sustain him through his first decade as an artist in Toronto.

In early 1960, Kurelek found work as a framer at the important Isaacs Gallery. The focus on hand-wrought craftsmanship suited him—not only as a meaningful creative outlet, but also as an affirmation of the respect for manual work he had gained while growing up on a farm north of Winnipeg in the 1930s. Significantly, however, when the gallery's purveyor, Avrom Isaacs, hired Kurelek, it was not merely for his experience as a framer. Isaacs was also impressed with his paintings, and soon offered the virtually unknown artist a solo exhibition, which proved a popular success. The exhibition comprised 19 works that Kurelek had, for the most part, executed in England. Several works from that exhibition are now in major public collections, including *Lord That I May See* (Montreal Museum of Fine Arts), *Behold Man Without God* (Art Gallery of Ontario) and *Zaporozhian Cossacks* (Winnipeg Art Gallery).

*Memories of a Manitoba Boyhood* was likely completed later in 1960, following Kurelek's Canadian debut. It is an accomplished and quintessential work from this period that, as with many appearing at his first Isaacs Gallery exhibition, reveals deep appreciation for the Flemish Renaissance art he had encountered first-hand in England and on the European continent. *Memories of a Manitoba Boyhood* shows the early deployment of



detail

a *leitmotif* Kurelek would reprise throughout his life, one that pays clear homage to Pieter Bruegel the Elder's *Children's Games* (1560), which the Canadian saw at Vienna's Kunsthistorisches Museum in 1952.

Following Bruegel, the vision of childhood appearing in *Memories of a Manitoba Boyhood* contains moments of humour, insight and life-affirming ebullience. Honest work, good fun and moments of tenderness are all on display. But the painting does not incorporate the anodyne sentimentalism often associated with popular modern depictions of childhood. Kurelek's vignettes share Bruegel's shocking vacillation between, as Mary Jo Hughes notes, a "dichotomy of innocence and cruelty."<sup>1</sup> The work includes ten separate scenes depicting mostly boys enacting various seasonal activities: farm work in the spring, a pillow fight in the summer, chasing birds in the fall and Christmas festivities, among others. There are also scenes of sadistic taunting, bullying and brutal violence—one boy appears in mid-collapse from being impaled by a tossed makeshift spear. An artist who believed that paintings should offer an honest window onto human nature, Kurelek's portrayal of boyhood antics offers a microcosm of the contradictory inequalities manifest in the adult world.

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

1. Mary Jo Hughes, "The William Kurelek Theatre Presents *William Kurelek: An Epic Tragedy*," in Tobi Bruce et al., *William Kurelek: The Messenger* (Victoria, BC: Art Gallery of Greater Victoria, 2011), exhibition catalogue, 47.

This work is in the original frame made by Kurelek.

ESTIMATE: \$60,000 – 80,000



## 6 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

### Baigneur

oil on canvas, signed and  
on verso titled, circa 1965  
26 ¾ x 16 ⅝ in, 67.9 x 42.2 cm

#### PROVENANCE

Acquired directly from the Artist by  
the spouse of Argentina's former  
ambassador to Canada, 1960s  
By descent to the present  
Private Collection, Paris

#### LITERATURE

Guy Robert, *Lemieux*, 1975, page 185

I've always loved old yellowed  
photographs, family albums, and  
when I'm in my studio, confronted  
by the empty canvas, something  
appears in my mind's eye from  
very far away. People appear, haz-  
ily, people from my own inner  
world. It's through memory that I  
make them my own and eliminate  
the details at the same time... I  
imagine that must sound a little  
Proustian.

—JEAN PAUL LEMIEUX

IN THE EARLY 1960s, Jean Paul  
Lemieux produced paintings that  
depicted close-ups of individuals of all  
ages, and *Baigneur* is an outstanding  
work from this time. A boy stands facing  
us—he smiles, enjoying a day in the sun  
and by the water. He is serene, experi-  
encing a peaceful time when simple  
pleasures filled one's awareness. Lemieux  
reduces the background to a strip of  
water, a strip of land, and a big feature-  
less sky that is mottled and glowing with  
light, against which the figure of the boy  
resonates. The boy's smile is also enig-  
matic, and Lemieux, always aware of  
the dimension of time, implies that this  
is only a moment captured, which will  
soon change, a point on the voyage of a  
human life.

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

**ESTIMATE: \$40,000 – 60,000**



## 7 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

### Nord Est

mixed media on paper on canvas,  
signed, titled and dated 1972  
14 × 16 ½ in, 35.6 × 41.9 cm

#### PROVENANCE

Galerie Bernard Desroches, Montreal  
Galerie Claude Lafitte, Montreal  
Prominent Private Collection, Montreal

#### LITERATURE

Guy Robert, *Lemieux*, 1975, page 180

The realm of “elsewhere” as explored by Lemieux often contains more than a hint of the sea, which should come as no surprise to those familiar with Baudelaire’s dream-like poem, “L’Invitation au voyage.”

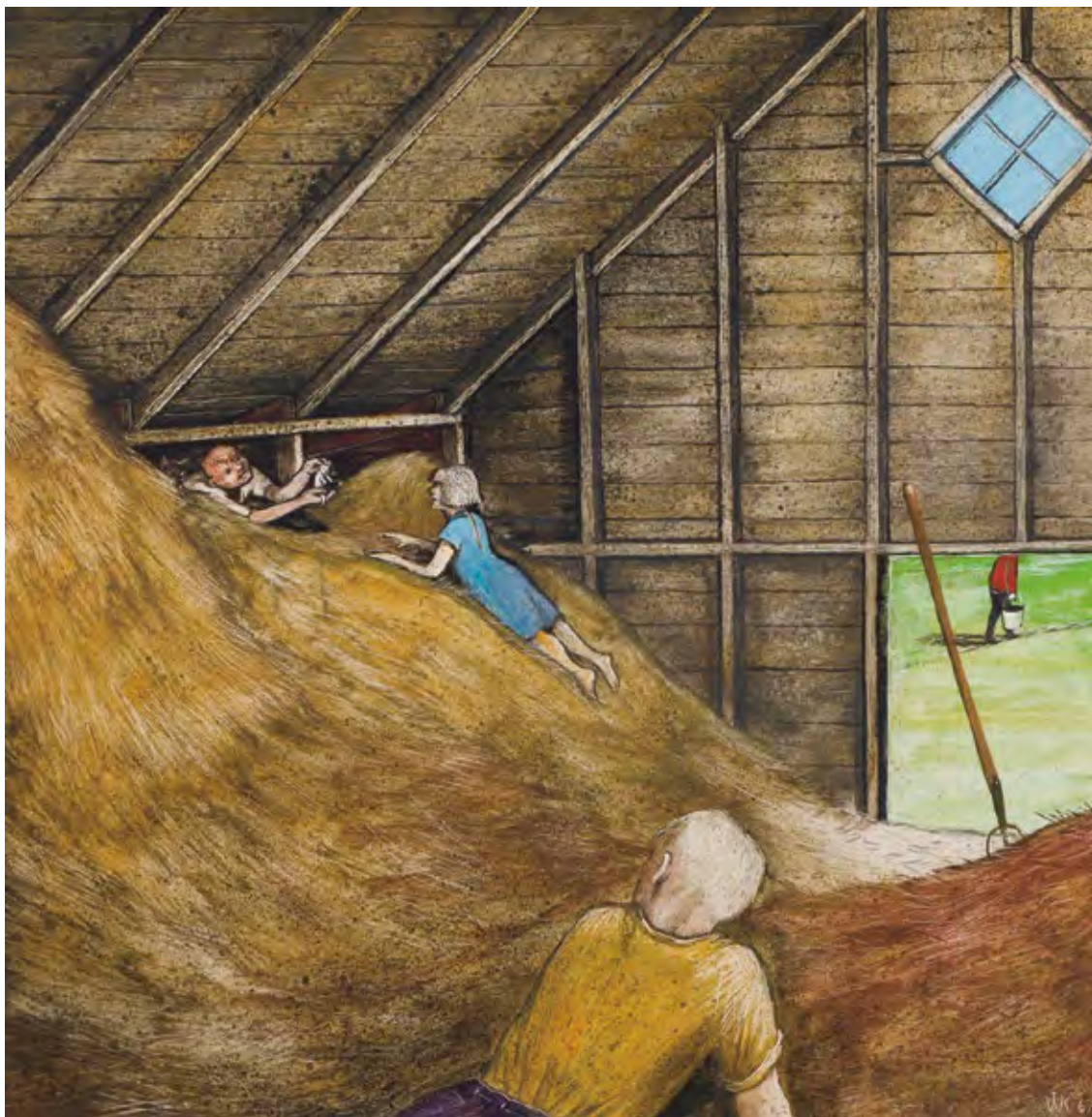
—GUY ROBERT

THE BEACH AND water in *Nord Est* are two separate stages, on which a figure with a dog and a distant ship move in opposite directions, surrounded by intense weather. There is a tension between them as they are at opposite ends of the canvas, about to sail and walk out of the scene. In the sky in between, whorls in the clouds express the stormy energy that whips the ocean into whitecaps, and the downward movement of a rain shower out to sea points in the direction of the figure. In keeping with the broody weather, Jean Paul Lemieux predominantly uses a limited palette of tones of grey, charcoal, gold and white.

There is something about the solitude of the walker and the faraway ship sailing to an unknown destination that is emotionally poignant. In Lemieux’s work, the dimension of time is also expressed. In *Nord Est*, as the ship and the walker move through space, they move through time. That Lemieux is able to suggest this in his pictorial space is alchemy.

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

**ESTIMATE: \$9,000 – 12,000**



## 8 William Kurelek

ARCA OC OSA 1927 – 1977

### Finding Kittens in the Hayloft (from Memories of a Manitoba Childhood)

mixed media on board, initialed and dated 1967 and on verso titled on the gallery label and inscribed by the artist  
10 ½ x 10 ½ in, 26.7 x 26.7 cm

#### PROVENANCE

Galerie Agnès Lefort, Montreal  
Private Collection, Vancouver

William Kurelek inscribed on verso of this work:

We children loved the young farm animals, usually the younger the better, and so we watched the comings and goings of mother cats, and as soon as we saw one that was no longer pregnant we followed her until we discovered

her hidden nest. Often this was in the hayloft. And when she saw us pick up her wee blind babies (their plaintiff little meow gave them away when we were near), she would weave around us, partly it seems out of concern but partly, we imagined, out of pride over her little ones.

**THIS CHARMING KURELEK** is a classic depiction of his memories of childhood on the family farm in Manitoba. His memory was sharp for the everyday events that added pleasure to his and his siblings' lives, which were full of hard work. Kurelek's attention to detail is extraordinary—under the eaves of the hayloft, the white kitten being held up stands out visually, while in the shadows we see the bright eyes of the mother cat, closely watching over her kitten. The artist communicates with marvellous realism the sense of wonder with which the children regard the new life.

**ESTIMATE: \$20,000 – 30,000**





## 9 William Kurelek

ARCA OC OSA 1927 – 1977

### Friends Only in This Life

mixed media on board, initialed, titled and dated 1968 and on verso titled, dated and inscribed *William Kurelek* on a label  
10 ¼ x 20 in, 26 x 50.8 cm

#### PROVENANCE

Loch Mayberry Fine Art Inc., Winnipeg  
Sold sale of *Fine Canadian Art*, Maynards,  
June 2, 1998, lot 48  
Private Collection, Vancouver

#### LITERATURE

Patricia Morley, *Kurelek: A Biography*, 1986, page 177

RELIGIOUS SCENES AND parables constituted an important part of William Kurelek's oeuvre. He left the Orthodox faith of his prairie Ukrainian family behind and converted to Roman

Catholicism in 1957, and he was devout. In the 1960s he was working in Toronto, and his rapid rise to success as an artist convinced him, according to biographer Patricia Morley, "that he was God's instrument, that God was calling him" to teach people through his art. *Friends Only in This Life* is a parable. The two men engage in a push-pull on either side of the boundary—the one on the green field pointing his finger upwards, perhaps invoking a higher power—and the scene seems to indicate the struggle between the negative and positive sides of man's nature. The title, seen in a piece of paper lying on the field, suggests separate fates for the two friends in the afterlife. In the sky hangs the Sacred Heart of Jesus, a symbol of Christ's boundless love for all humanity and capacity for mercy. Kurelek's meticulous attention to detail and his use of strong light and rich colour add to the impact of this powerful work.

**ESTIMATE: \$25,000 – 35,000**



## 10 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

### Homage to Nabokov #3

collage on paper, signed and dated 1982  
and on verso signed and titled  
60 x 40 in, 152.4 x 101.6 cm

#### PROVENANCE

Bau-Xi Gallery, Vancouver  
Collection of Petro-Canada, Calgary  
Private Collection, British Columbia

#### LITERATURE

Scott Watson, *Jack Shadbolt*, 1990,  
pages 149 and 150, and a similar  
collage entitled *Homage to Vladimir #2*  
reproduced page 189

ONE OF THE most sought-after subjects in Jack Shadbolt's oeuvre is butterflies. In the Swiss Alps in 1959, a sighting of butterflies in a meadow affected him, when, as he described, "up from the gentians, in front of our eyeballs, [came] two zig-zagging fritillaries flip-flopping out over the space. Nothing much, but their event seemed momentous—demented, dangerous, memorable." Shadbolt found their wings an interesting example of abstract design in nature, but more than that, he considered the butterfly "a tremendously erotic image."

The title of this collage refers to the Russian-American novelist Vladimir Nabokov, who had a passion for butterflies. He began collecting them at the age of seven and also did drawings of them. Butterflies were named after him, and he was known to have said that literature and butterflies were the two sweetest passions known to man. This beautiful and playful collage is from a series Shadbolt produced that was dedicated to Nabokov, consisting of arrangements of "pinned" collections of butterflies made of cutouts from fashion magazines in a wide variety of patterns. According to Scott Watson, these works "identified the butterfly motif with the conquest of the feminine."

**ESTIMATE: \$15,000 – 25,000**



## 11 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

### Cloud Break—Beagle Passage

oil on canvas, signed and on verso titled, dated 1992  
on the gallery label and inscribed 920708  
24 x 30 in, 61 x 76.2 cm

#### PROVENANCE

Wynick/Tuck Gallery, Toronto  
Private Collection, Ontario

#### LITERATURE

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

DORIS MCCARTHY HAD a 42-year career as an art teacher, and during that time she traveled both within and outside of Canada on sabbaticals and summer breaks. The year she retired from

teaching, 1972, was a momentous one, as she took the first of her annual trips to the Arctic, which continued until she was 94. She was singularly devoted to the wonders of the Canadian North, and her paintings reflect her passionate response to these landscapes. Pond Inlet was often her base, and she explored numerous sites in and around Baffin Island. *Cloud Break—Beagle Passage* features the strong, sculpted forms of icebergs floating in the passage. McCarthy's palette of predominantly green, blue and mauve is cool and refreshing, and her use of atmospheric effects is sensitively handled, with the haze over the mountains obscuring the layers farther back. The entire scene is cloaked in a delicate mist of purple and blue. As *Globe and Mail* art critic John Bentley Mays wrote, each of McCarthy's northern landscapes was "a visible document of Miss McCarthy's inward apprehension of what it is to stand on the very edge of the world."

**ESTIMATE: \$15,000 – 25,000**



## 12 Joe Talirunili

1893 – 1976

### Migration

stone, hide, wood and thread sculpture,  
signed JOE and stamped faintly on the  
bottom of the boat

10 ¼ × 10 ¼ × 4 ¾ in, 26 × 26 × 12.1 cm

### PROVENANCE

Collection of Hudson's Bay Company,  
Winnipeg  
Acquired from the above by a Hudson's Bay  
Company executive, Toronto and then  
Vancouver Island, circa 1985

### LITERATURE

- John D. Furneaux, "*Treize familles à la merci du Grand Nord* = The Desperate Journey behind an Eskimo Sculpture," *M*, vol. 6, no. 2, Autumn 1974, Montreal Museum of Fine Arts, pages 19 – 23
- Marybelle Mitchell, *Joe Talirunili: A Grace Beyond the Reach of Art*, Fédération des coopératives du Nouveau Québec, 1977
- Jean Blodgett, *Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art*, Art Gallery of Ontario, 1983, pages 208 – 211
- Darlene Wight, *The Jerry Twomey Collection*, Winnipeg Art Gallery, 2004, page 36
- Darlene Wight, *Early Masters: Inuit Sculpture 1949 – 1955*, Winnipeg Art Gallery, 2006, pages 108 – 112
- Gerald McMaster, editor, *Inuit Modern: Masterworks from the Samuel and Esther Sarick Collection*, Art Gallery of Ontario, 2010, essay by Susan Gustavison, page 242

JOE TALIRUNILI WAS one of the leading artists of the village of Puvirnituq (formerly Povungnituk), in northern Quebec, along with his cousin Davidialuk Alasua Amittu, in the early decades of contemporary Inuit art. Regardless of subject matter, his sculptures, drawings and prints are much loved and sought after by collectors and galleries. The artist chose only a few themes—owls, male and female standing figures, and "migration" boats—but he revisited them tirelessly, never lagging in inventive variations. Each piece was unique—ruggedly expressive, informative and appealing in its own right. In addition to his many sculptures, Talirunili was among the most active printmakers in Puvirnituq. He created more than 70 stonecut prints during his career.

Talirunili was born in 1893 at Neahungnik, a camp near the junction of the Qugaaluk River and east coast of Hudson Bay. Later he lived farther north in a camp near Puvirnituq, along with his brother Levi Qumaluk (also an artist and hunter). Eventually he moved into Puvirnituq—the 1951 site of a relocated Hudson's Bay Company post—which grew into a thriving settlement. While still an infant, Talirunili and his extended family (reportedly as many as 40 people) had a scare that remained with him for life. They were heading to some islands in Hudson Bay when the ice floe they were on broke free from the mainland. Faced with certain death, they made an *umiak* (a large skin boat) to save themselves. They dismantled their sleds, using the wood for the boat frame and paddles. They hunted for seal, and the

women sewed the skins together to make a viable boat cover. Loaded with men, women and children, the boat made the perilous journey back to the mainland, but not without some loss of life. Throughout his career, this incident figured over and over again in the artist's work and has become known as the *Migration* theme.

Around 1950, Talirunili suffered an accidental gunshot wound that nearly severed his arm. From then on, his disability made a traditional hunting life challenging. But he persevered despite his limitations, to make a living and achieve a successful artistic career. He started carving around the same time as the accident, encouraged by the artist and administrator James Houston on an early visit to Puvirnituq. About a decade later, he was an eager and prolific graphic artist as well. He made many drawings and was a driving force in the early years of printmaking in the community. Throughout his life Talirunili drew and carved extensively, telling and retelling events, or more generally documenting aspects of his life and culture.

Talirunili explored the *Migration* theme over 25 times in sculpture as well as in some stonecut prints. The first *Migration* sculpture was carved in 1964, and the last in the final year of his life. While the overall theme remained constant—a crowd of paddlers in an *umiak* assisted by an oblong sail made from hide—the details and the expressive qualities vary in each sculpture. The number of figures also fluctuates, although 40 Inuit were said to be involved in this harrowing adventure. After Talirunili died, the artist was honoured with a Canadian postage stamp depicting one of his *Migration* boat sculptures, which are highly valued in the art market.

In this *Migration* sculpture there are four paddlers per side, each leaning forward into the stroke with a marked sense of effort, urgency and, no doubt, fear. Their paddles are lashed to the boat for safety. The tension in the boat is accentuated by the prominence of their eyes—very round and wide open. In the bow one figure is prepared to launch a harpoon. Is it to hunt or to establish a line to shore? Reaching safety was challenging enough, but in the story the land kept moving away from the paddlers the more they paddled. A shaman instructed the people to fire a rifle, or in this case a harpoon, at the shore to make land fast. The heads of smaller figures hover at the gunwales, perhaps women or children, making about 20 people in all.

The sculpture is expressively rough, a quality that clearly echoes the urgency of the situation. The sail is rudimentary, matching the expedience of the Inuit families who crafted a somewhat makeshift boat to save themselves. All the many artworks by Talirunili have an endearing quality that relates to the humanity of the artist himself. He actively supported his community through his work as a layperson in the church and his role in establishing the local sculptors society, which later became the Povungnituk Co-operative.

We thank Susan Gustavison, independent curator and author of numerous exhibition catalogues, including *Northern Rock: Contemporary Inuit Stone Sculpture* and, most recently, *Pitaloose Sails: A Personal Journey*, for contributing the above essay.

**ESTIMATE: \$70,000 – 90,000**

## 13 Alexander Colville

PC CC 1920 – 2013

### Woman with Revolver

acrylic polymer emulsion on board, on verso signed, titled, dated 1987, inscribed *Untempered Masonite with gesso and paint acrylic polymer emulsion by Windsor + Newton. Final varnish 10% acryloid B 72 by Rohm + Haas in xylene. Alex Colville, 11 Feb. 88* and stamped Mira Godard Gallery 23 3/8 x 11 1/2 in, 60 x 29.2 cm

#### PROVENANCE

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

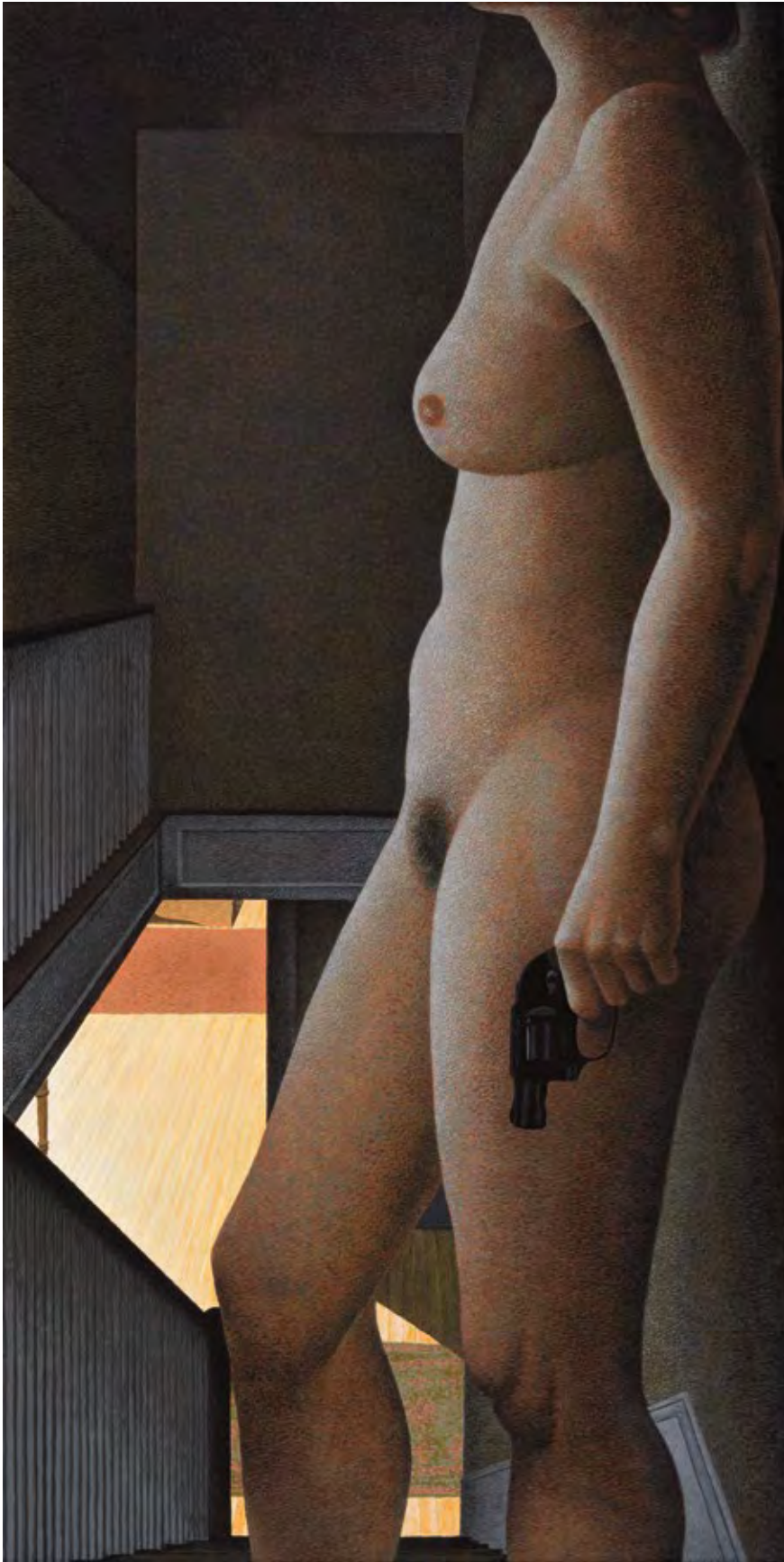
#### LITERATURE

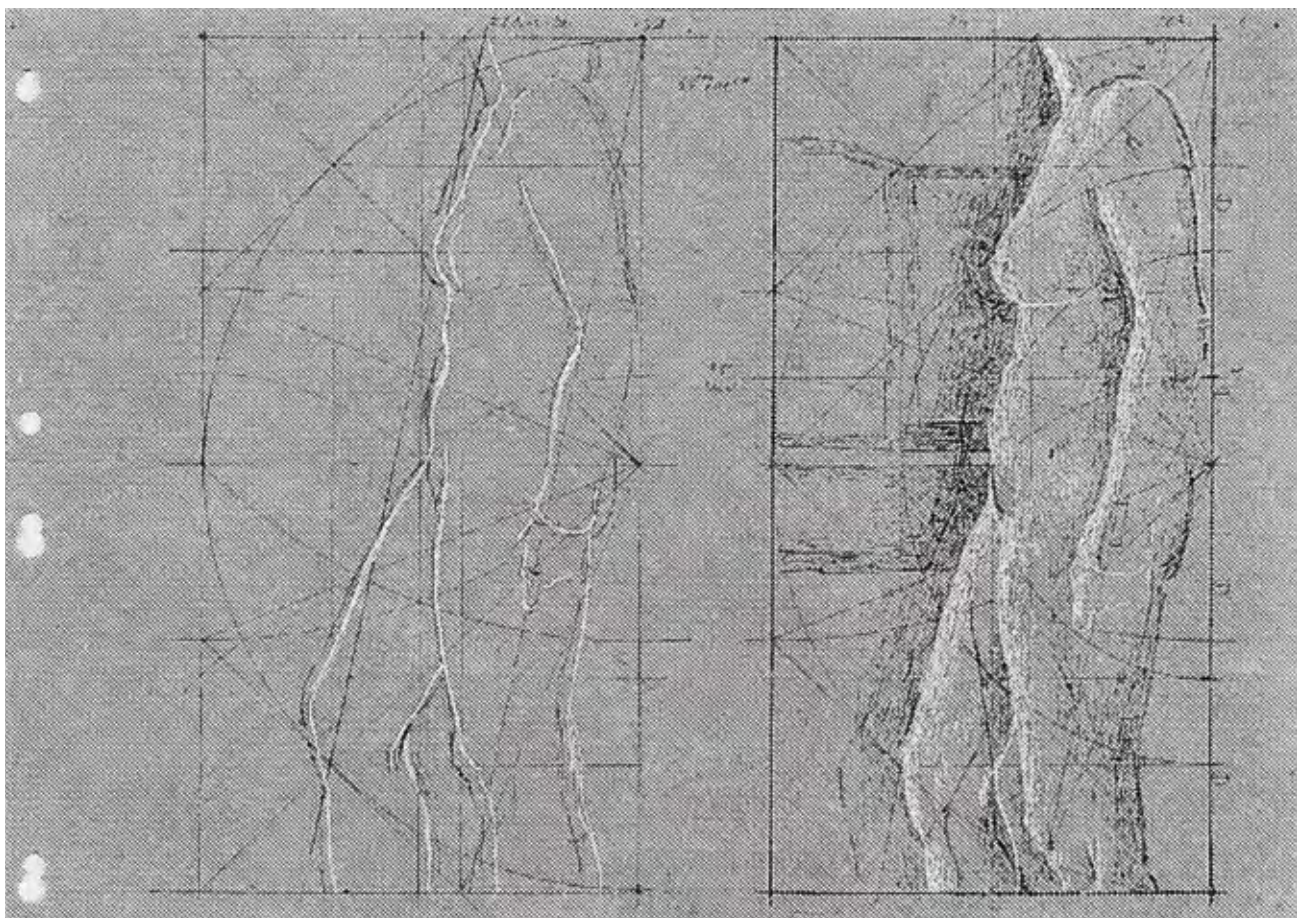
David Burnett, *Alex Colville*, Heffel Gallery Limited, 1989, the 1987 related acrylic on paper finished study entitled *Woman with Revolver* reproduced, unpaginated  
Lisa Balfour Bowen, "Alex Colville: A Portrait of the Realist in His Seventieth Year," *Sunday Sun* (Toronto), January 28, 1990  
*Alex Colville: Paintings from the Eighties*, Mira Godard Gallery, 1990, reproduced on the invitation  
David Burnett, *Colville*, Drabinsky Gallery, 1991, page 22  
Mark Cheetham, *Alex Colville: The Observer Observed*, 1994, mentioned pages 75 and 132  
Philip Fry, *Alex Colville: Paintings, Prints and Processes, 1983–1994*, Montreal Museum of Fine Arts, 1994, discussed pages 61–63 and 106, listed page 174, reproduced page 63, and related studies reproduced pages 62 (#11.09), 107 (#11.10), 124 (#11.01, #11.02 and #11.03), 125 (#11.04, #11.05, #11.07, #11.08 and #11.11) and listed page 176  
Philip Fry, *Alex Colville: Embarkation—The Genesis of a Painting*, Montreal Museum of Fine Arts, 1994, page 19  
Ann Duncan, "Inside Alex Colville," *Montreal Gazette*, October 1, 1994  
Stéphane Baillargeon, "L'art en ses tâtonnements: Le processus créatif du peintre canadien Alex Colville au Musée des Beaux-Arts," *Le Devoir*, October 2, 1994, reproduced  
John Demont, "Alex Colville's Terrible Beauty," *Maclean's*, October 10, 1994, page 61  
John Bentley Mays, "Chill of Death Pervades Images in Colville Show," *Globe and Mail*, November 5, 1994, page C17  
Gerta Moray and Murray Pomerance, "Six Paintings by Alex Colville: A Symposium," Murray Pomerance, "Woman with Revolver," *Canadian Art*, Winter 1994, pages 24–26  
John K. Grande, "Montreal: Alex Colville—Montreal Museum of Fine Arts," *Artforum*, December 1994, page 89  
J.R.C. Perkin, *Ordinary Magic: A Biographical Sketch of Alex Colville*, Robert Pope Foundation, 1995, pages 17 and 123 and reproduced plate 16, page 122  
C.E.S. Franks, review of *Alex Colville: The Observer Observed* by Mark A. Cheetham, and *Ordinary Magic: A Biographical*

*Sketch of Alex Colville* by J.R.C. Perkin, *American Review of Canadian Studies*, vol. 25, no. 2/3, Summer/Fall 1995, pages 371–374  
*Alex Colville: Milestones = jalons*, insert in *Vernissage*, vol. 2, no. 3, exhibition catalogue by Denise Leclerc, National Gallery of Canada, 2000, pages 5, 7 and 13, reproduced  
Robert Fulford, "Regarding Alex Colville," *Saturday Night*, June 17, 2000, page 39  
Paul Gessell, "Milestone: Colville Marks 80th," *Ottawa Citizen*, June 20, 2000  
Ève Dumas, "L'angoisse du quotidien: Colville," *Le Droit*, June 24, 2000  
Rob O'Flanagan, "Canadian Artists Shine at National Gallery," *Sudbury Star*, July 8, 2000  
Anne Marie Todkill, "The Existential Art of Alex Colville," *Canadian Medical Association Journal*, vol. 163, no. 6, September 19, 2000, page 748  
Jan Wong, "Lunch With: Alex Colville—'I've been able to tell people to go to hell,'" *Globe and Mail*, April 7, 2001, page F2  
Tom Smart, *Alex Colville: Return*, Art Gallery of Nova Scotia, 2003, reproduced page 133  
Robert Fulford, "Intimate Icons: Colville the Authenticator," *Colville Tributes*, 2011, pages 82–83  
Dennis Reid, *A Concise History of Canadian Painting*, 3rd edition, 2012, page 446  
Andrew Hunter, *Alex Colville*, Art Gallery of Ontario, 2014, pages 30, 31, 32, 112 and 115, reproduced page 112, listed page 147  
James Adams, "Visual Art," *Globe and Mail*, August 23, 2014, page R3  
Eva Seidner, *Artist and Model*, Mira Godard Gallery, 2015, pages 18, 34–35, reproduced pages 35 and 81  
*Alex Colville: Official Site of Canadian Artist Alex Colville*, reproduced, gallery section, [http://alexcolville.ca/gallery/alex\\_colville\\_1987\\_woman\\_with\\_revolver](http://alexcolville.ca/gallery/alex_colville_1987_woman_with_revolver), accessed February 11, 2020

#### EXHIBITED

Mira Godard Gallery, Toronto, *Alex Colville: Paintings from the Eighties*, February 3–21, 1990  
Montreal Museum of Fine Arts, *Alex Colville: Paintings, Prints and Processes*, September 30, 1994–January 15, 1995, catalogue #11  
National Gallery of Canada, Ottawa, *Alex Colville: Milestones*, June 23–September 17, 2000, catalogue #13  
Art Gallery of Nova Scotia, Halifax, *Alex Colville: Return*, September 27–November 30, 2003, traveling in 2003–2005 to Beaverbrook Art Gallery, Fredericton; Museum London; University of Toronto Art Centre; Edmonton Art Gallery; and Mendel Art Gallery, Saskatoon, *hors catalogue*  
Art Gallery of Ontario, Toronto, *Alex Colville*, August 23, 2014–January 5, 2015, traveling to the National Gallery of Canada, Ottawa, April 24–September 7, 2015





**ALEX COLVILLE**

**Study for Woman with Revolver**

raw sienna, blue, white and black ink on grey-green paper, November 27, 1986

8 ½ x 11 ¾ in, 21.7 x 30 cm

Private Collection. Courtesy of A.C. Fine Art Inc. Not for sale with this lot

**ESSAY BY MARK CHEETHAM—WOMAN WITH REVOLVER**

WE DO NOT expect Alex Colville to startle us, but this he does in several ways with the arresting *Woman with Revolver*. A nude woman stands motionless in a dusky domestic staircase. A light in a room below illuminates her for our gaze. She holds a pistol in her left hand. Typically, Colville does not show her face; is she frightened, or instead determined? we wonder. The former seems likely, given that her nudity suggests she is at home, but then domestic violence is all too common.

Colville is one of the most acclaimed artists in Canada, and his precise, direct paintings and prints of seemingly everyday events have been seen and applauded by hundreds of thousands of people who have attended his exhibitions over many decades. Even more have seen reproductions of his paintings. The Art Gallery of Ontario's large Colville retrospective in 2014 to 2015 received over 166,000 visitors, the largest attendance for a Canadian artist recorded at this art museum. Documentaries detail Colville's life and artistic techniques. The familiarity of his habitual themes—his wife Rhoda, their home, views in the Maritimes, pets and other animals—leads us to think that we know his work better, perhaps, than we do.

Nudity itself is not what disturbs or startles us in *Woman with Revolver*; most people who view art understand that the female nude is a significant, if sometimes prurient, genre with an ancient lineage. What is distressing here is the implied violence, the threat. Even if we cannot at first decide whether the woman is ready to defend herself or about to be an aggressor, her nudity and our ability to see her make her doubly vulnerable. Colville did not paint many female nudes, yet a cognate scenario plays out in *Woman in Bathtub* (1973, collection of the Art Gallery of Ontario). Here we see Rhoda in a tub, partly immersed in clear water, facing the spectator. Behind her is a man in a bathrobe. We do not see his face, but the form suggests Colville himself. He has insisted that this is a moment of caring and intimacy, a loving scene. But for many viewers, the woman is not only literally exposed but also helpless vis-à-vis the man behind her, whose actions are anything but clear. Colville does not see things this way, construing the scene in line with *Refrigerator* (1977, in a private collection), in which a nude woman with her back turned to us is again partnered, this time with a full-frontal nude man (Colville) and their three cats. The almost playful drama is lit by the open door of the appliance as the family enjoys a “midnight snack.” Here too Colville sees both nudity and its display as innocent.



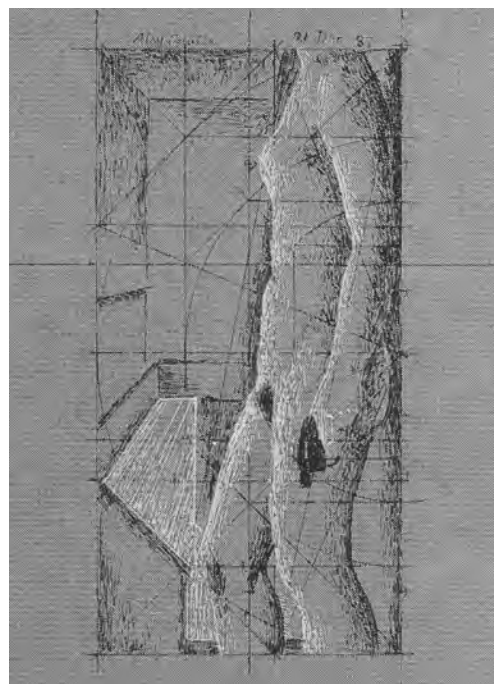
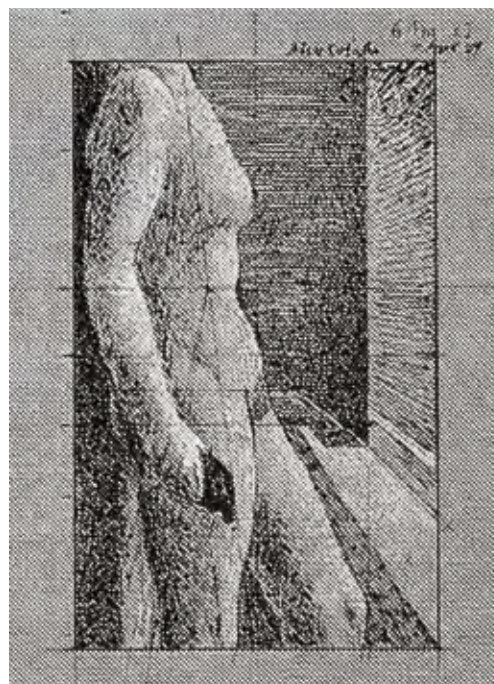
While Colville acknowledges the menace in *Woman with Revolver*, he believes himself to be showing a woman's power. He stated explicitly in an interview that his idea came from an episode of the popular TV crime series *Miami Vice*, in which a female police officer shoots an intruder wielding a knife, using a gun that has a two-inch barrel. He recalls that he was also thinking of the then-famous Maoist phrase "Power comes out of the barrel of a gun." For him, the woman is threatened but not powerless. He holds that he shows us her control of a dangerous situation, not her vulnerability. Colville seeks to explore the "possibility of women being powerful figures."<sup>1</sup>

Colville is such an assured and, in his quiet way, declarative artist that some may be surprised at the evidence for experimentation and visual thinking "out loud" seen in his many drawings. For *Woman with Revolver*, he employed an extended and various array of preparatory studies, which are on the one hand works of art in their own right, and also witnesses to his meticulous planning process. That progression is not always linear; in a complex painting such as *Woman with Revolver*, he tried more options than usual. For example, he auditioned different places in the home to set the drama, including a bathroom, before settling on the staircase. An expert geometer, Colville creates a precise linear armature for the woman, fitting her into a tight, claustrophobic space from which we wonder whether she can escape. Less expected for those who know the artist's work are the more expressive, freer drawings that seem in effect to test her body, the living form, against the architecture, the inanimate. The cross-hatched drawings of the woman and her shadowy confines are even reminiscent of Henri Matisse's sculptural experiments with block-like female forms in three-dimensional spaces. These formal and atmospheric concerns ramify the intricacy of an already bold image.

As always with Colville's art, we must digest the many details he includes to form our own opinion about a work's meaning. The revolver is one such specific: a target shooter himself, Colville would never use a generic term such as "gun" or "pistol." The weapon is identified in a preparatory drawing as a Smith & Wesson "Bodyguard." Of course, this information is not visible in the painting; if it were—or if we had Colville's knowledge of weapons—his intended meaning for this disturbing image would be clear. This is the case in another of his potentially alarming images, the self-portrait *Target Pistol and Man* (1980, in a private collection). Here we see the artist in his studio, a prominent pistol apparently ready to hand on his drawing table. But the title tells us why no true threat is there: a target pistol is for Colville an instrument of precision, not danger. Yet the peril that most would agree is palpable in *Woman with Revolver* is not spelled out and thus makes this one of his most affecting paintings. There are several possible explanations for this ambiguity. As suggested, he might have thought that his take on what we see is clear: the woman is powerful. He could have realized that our uncertainties in seeing this painting give it more power. Or Colville might have underestimated the power of his own work.

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

1. Alex Colville quoted in Mark A. Cheetham, *Alex Colville: The Observer Observed* (Toronto: ECW Press, 1994), 75.



**TOP: ALEX COLVILLE**  
**Study for Woman with Revolver**  
 raw sienna, white and black ink on photocopy on grey-green paper,  
 April 6 – 7, 1987  
 11 3/4 x 8 3/4 in, 30 x 22 cm  
 Private Collection. Courtesy of A.C. Fine Art Inc.  
 Not for sale with this lot

**BOTTOM: ALEX COLVILLE**  
**Study for Woman with Revolver**  
 raw sienna, blue, white, grey and black ink on grey-green paper,  
 December 21, 1987  
 8 x 5 1/2 in, 20.3 x 14.9 cm  
 Private Collection. Courtesy of A.C. Fine Art Inc.  
 Not for sale with this lot



ALEX COLVILLE

Woman with Revolver

acrylic on white paper, December 9, 1987

7 3/4 x 4 in, 19.7 x 10.2 cm

Private Collection

Courtesy of A.C. Fine Art Inc.

Not for sale with this lot

ESSAY BY RAY CRONIN—A MEDITATION ON POWER:

ALEX COLVILLE'S WOMAN WITH REVOLVER

ALEX COLVILLE'S 1987 painting *Woman with Revolver* is one of the most powerful and enigmatic works in a body of work known for both qualities. It is one of his strongest works, one that biographer Jeffrey Myers called, in *Modern Painters*, Colville's "greatest and most ambiguous work."<sup>1</sup> As with all of Colville's mature work, *Woman with Revolver* conveys a world in a single, cohesive image. Everything we need to know about the scene is present in the image we see, communicated at once, in a flash.

Colville attributed many sources to this work. He told Mark Cheetham of a scene in the television show *Miami Vice* and recalled a quote by Chairman Mao ("Power comes out of the barrel of a gun").<sup>2</sup> He also told Myers that the work was inspired in part by Edgar Degas's painting *The Rape*. But where Degas painted a victim, Colville painted a woman with power.

There are many works of his own that inform this painting: *Target Pistol and Man*, from 1980, and *Pacific*, from 1967. Each feature guns as prominent aspects of the composition, and each take power as their subject. Another work is 2002's *Dressing Room*, which features the same revolver and nude woman, a work which he told Tom Smart was also partly inspired by Degas's *The Rape*. Then there is that other enigmatic nude, the woman in the attic studio who so coolly looks at the viewer in *Nude and Dummy*, from 1950, the work that Colville believed was his first mature painting.

Colville painted ideas. He was not interested in depicting the events of reality, but strove to show the underlying forces that drive events. "The use of power," he told Myers, "is a key moral and physical problem, and that's what my paintings featuring pistols are about. Power is a condition of life: a thing that must be handled."<sup>3</sup> Colville always disputed any claim that his paintings with guns were about suicide, instead asserting that he was interested in power's potential to hurt others. One thinks of Albert Camus's great novel *The Stranger*, where the protagonist, Mersault, inexplicably kills an Arab man on an Algerian beach, or Raskolnikov killing his landlady in Fyodor Dostoevsky's *Crime and Punishment*. Both Dostoevsky and Camus were interested in the effects on our humanity in the use of power against others.

Existentialism, the philosophy most often linked with Colville's work, was popularized after the traumas of the Second World War, not least by the novels and essays of Camus, a veteran of the French Resistance. Existentialism, which held that people willed themselves into being, was a philosophy haunted by power and the human capacity to will evil. What were the limits of power? What held humans back from its excesses? Colville, who was present at the liberation of the Bergen-Belsen concentration camp, harboured few illusions about power. He told Myers that he found it "abhorrent to be defenceless."<sup>4</sup> The pistol in *Pacific*

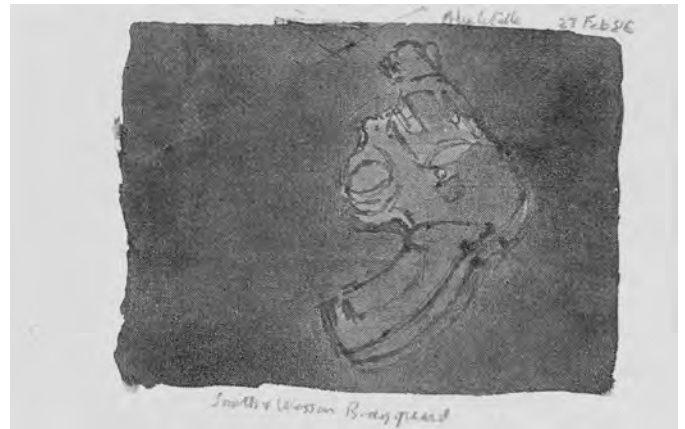
was his service revolver from the Second World War. *Woman with Revolver* portrays a Smith & Wesson Bodyguard Airweight, a .38 calibre, five-shot revolver that was a replacement for the Canadian Army Browning automatic that he had given away.

In a preparatory sketch for *Woman with Revolver*, Colville drew the woman standing in front of a cluttered dressing table. Fifteen years later he returned to that theme with *Dressing Room*. In that work, the Bodyguard revolver plays a major role; it is not being held, but instead lies amid the toiletries and makeup on the dressing table pictured in the preparatory sketch from 1987. The same woman, still nude, stands in the room, looking into a hand mirror. Behind her, partially swathed in shadow, is a male figure in evening dress. Waiting? Or lurking? It is unclear. Colville maintained that the female figure in this painting was “an imagined projection of the man’s thoughts into the room.”<sup>5</sup> There is a sense of menace in this painting, as there is in *Woman with Revolver*. Here, the woman is alert, watchful. In *Dressing Room* she is less guarded, despite the presence of the pistol behind her. Perhaps both women are projections, one in the calm moments before fear strikes, the other taking control and exercising her power. Indeed, the “Woman with Revolver” is no victim. She is a conception of feminine power, an image that one critic considered “one of the most powerful images of women in all of Canadian art.”<sup>6</sup>

*Woman with Revolver* is not a painting of a victim. As Philip Fry wrote, “The woman is attentive, her body at ease but ready to respond. She is in control.”<sup>7</sup> Colville, too, emphasized that sense of control: “The woman is of course not a helpless creature.”<sup>8</sup> Indeed she is not, though it is easy to perceive her as vulnerable. Nudity does that. As art historian Gerta Moray, speaking of this painting, noted: “If I heard a prowler in my house at night I would reach for my dressing gown.”<sup>9</sup> The woman pictured is both powerful and vulnerable at once; it is in that dichotomy that the power of the painting lies. Talking about *Pacific*, another meditation on power, Colville described it as being “an image of the dichotomies of life,” contrasting the “purity and eternity” of the ocean and the “nasty business of actual life.”<sup>10</sup>

Colville’s art exists between these dichotomies, equally capable of showing the strength and safety created by bonds of family and community, and the edges where those bonds fray and tear. Power is a condition of life. Like the woman at the top of the stairs, like Camus’s Mersault, we find ourselves teetering at the edge of the shadow, unsure which way to step, and not knowing whether any step will lead to danger or safety, to order or chaos. That uncertainty, too, is a condition of life, as is the search for order amidst the chaos that underpins all of Colville’s work, *Woman with Revolver* included.

We thank Ray Cronin, author of *Alex Colville: Life & Work*, a digital book available online through the Art Canada Institute, Toronto, for contributing the above essay.



**ALEX COLVILLE**

**Study for *Woman with Revolver***

raw sienna ink and grey wash on white paper

5 7/8 × 9 in, 14.8 × 22.8 cm

Private Collection

Courtesy of A.C. Fine Art Inc.

Not for sale with this lot

1. Jeffrey Myers, “Dangerously Real,” *Modern Painters*, Autumn 2000, 97.
2. Mark A. Cheetham, *Alex Colville: The Observer Observed* (Toronto: ECW Press, 1994), 75.
3. Alex Colville quoted in Myers, “Dangerously Real,” 97.
4. *Ibid.*, 96.
5. Colville quoted in Tom Smart, *Alex Colville: Return* (Vancouver: Douglas & McIntyre; Halifax: Art Gallery of Nova Scotia, 2004), exhibition catalogue, 128.
6. Anne Marie Todkill, “The Existential Art of Alex Colville,” *Canadian Medical Association Journal* 163, no. 6 (September 19, 2000): 748.
7. Philip Fry, *Alex Colville: Paintings, Prints and Processes, 1983–1994* (Montreal: Montreal Museum of Fine Arts, 1994), 61.
8. Colville quoted in Fry, *Alex Colville*, 61.
9. Gerta Moray et al., “Six Paintings by Alex Colville: A Symposium,” *Canadian Art*, Winter 1994, 21–29.
10. Colville quoted in Myers, “Dangerously Real,” 97.

This work is in the original frame made by Colville. With the frame, this work measures 30 1/8 × 19 1/8 inches.

**ESTIMATE: \$600,000 – 800,000**



## 14 Norman Bluhm

1921 – 1999 American

### Clotho II

acrylic on paper triptych, on verso titled  
and dated 1971 on the gallery label  
30 x 67 ¼ in, 76.2 x 170.8 cm

#### PROVENANCE

J.L. Hudson Contemporary Art Gallery, Detroit  
Private Collection, Toronto

*CLOTHO II* IS a vivid example of the large-scale works Norman Bluhm began exhibiting in the 1970s. In this painting we encounter “Rubenesque” swelling forms, with swathes of pink and purple, underscored by yellow and lavender hues. Bluhm drew on a variety of art-historical references, from Asian manuscripts and stained glass to Greek legend. Clotho was one of the Three Fates or Moirai in Greek mythology. She was the one who spun the thread of the lives of mortals, deciding birth and death. Here, the power of the female muse reigns, culminating in the energy this painting radiates.

Bluhm was a part of what has been labeled the second generation of Abstract Expressionist painters. He was an architectural student of Ludwig Mies van der Rohe at the Armour Institute of Technology in Illinois. In 1941, he joined the US Army Air Forces, became a B-26 pilot and flew dozens of missions for the Allied effort. After the war, he studied at the École des Beaux-Arts in Paris. His work resides in several public collections, including the Metropolitan Museum of Art, the Museum of Modern Art and the Whitney Museum of American Art.



Norman Bluhm in his Millbrook, New York, studio with Joan Mitchell, early 1970s  
Photo: © Félix Roulin  
Courtesy of the Estate of Norman Bluhm

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

Please note: this work is comprised of three sheets of paper. Each sheet measures 30 x 22 ¾ inches.

**ESTIMATE: \$20,000 – 30,000**

## 15 Sam Francis

1923 – 1994 American

### Tokyo (Drawing for Sculpture)

acrylic on paper, on verso titled and dated 1966 and dated on the Bobbie Greenfield Gallery label, inscribed *S2-P1-23* and stamped with the estate stamp and the facsimile signature stamp  
16 x 12 ½ in, 40.6 x 31.8 cm

#### PROVENANCE

Estate of the Artist

Bobbie Greenfield Gallery,  
Santa Monica

Private Collection, San Francisco

Galerie Simon Blais, Montreal

Private Collection, Toronto

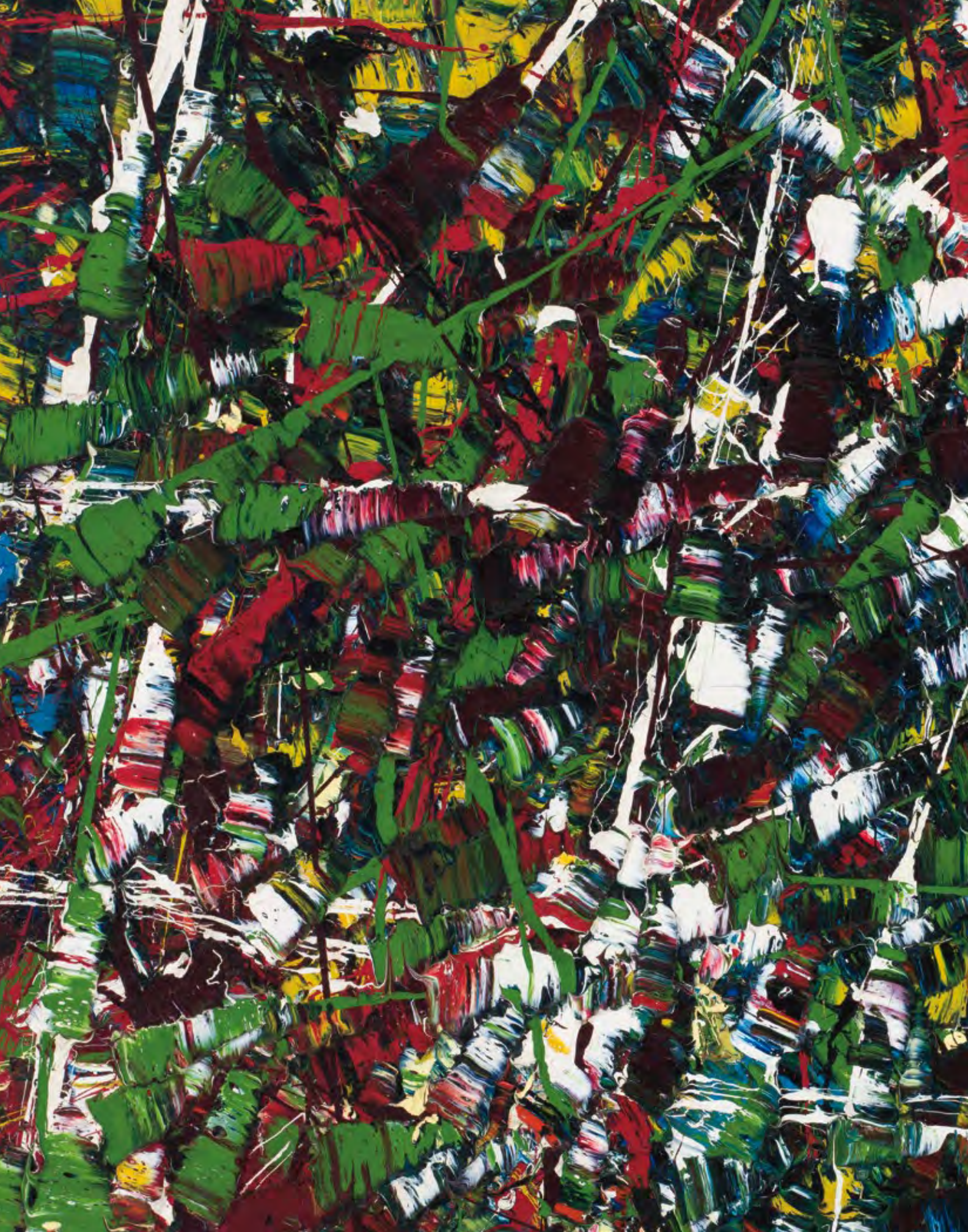
ONE OF THE most influential American artists of the twentieth century, Sam Francis is celebrated for paintings of colour and gesture epitomizing freedom and joy, yet also restraint. This work was painted in 1966, the same year he left the centre of contemporary art, the USA, to establish a home in Tokyo.

An interest in Eastern philosophy and aesthetics runs through his work. Francis handles the concept of the void through expressive depictions of negative space and his mark-making, which oscillates between a sense of order and chaos. In Japan, Francis forged relationships with leading artists of the Gutai and Mono-ha movements and was influenced by the philosophy of *Ma*, the interplay between form and non-form. This piece is from a series of acrylic works on paper of imaginary sculptures, in which Francis is concerned with space and scale. The sculptural form is understood as having defined boundaries, and he plays with the shape—its peripheries are vaguely situated and in flux. Spatial illusion is further implied by the gateway form, which, while small in scale, leads us through the opening into a space of boundless immensity.

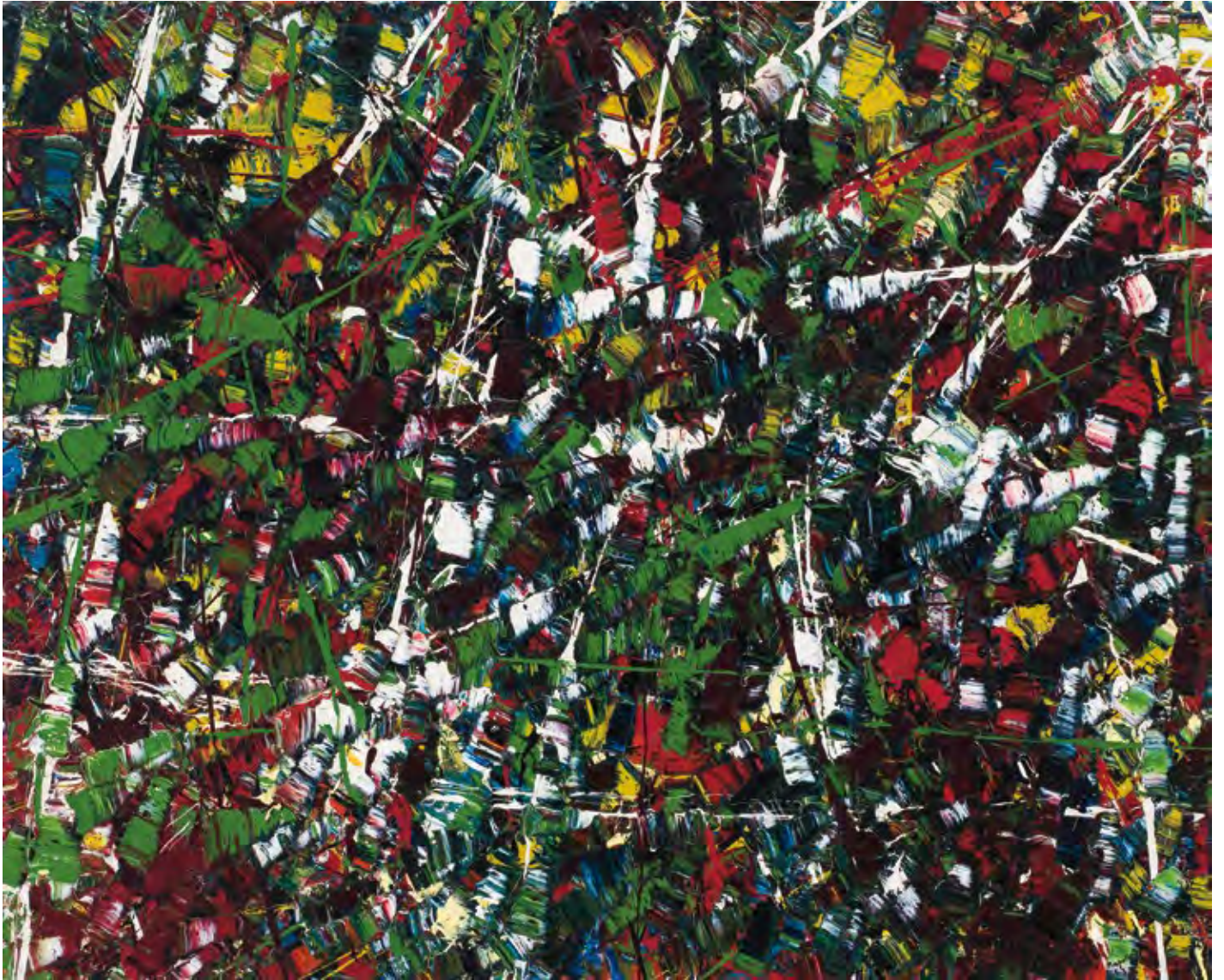
This work has been given the identification #SF66-083 by the Sam Francis Foundation. This information is subject to change as scholarship by the foundation continues.

**ESTIMATE: \$20,000 – 30,000**











## 16 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Sans titre

oil on canvas, signed and dated 1953 and on verso dated on the Marlborough-Godard label and with the Arthur Lenars & Cie, Paris shipping label  
31 7/8 x 39 1/2 in, 81 x 100.3 cm

### PROVENANCE

Marlborough-Godard, Toronto

Acquired from the above by the present Private Collection,  
British Columbia, on September 13, 1978

IF WE WERE to nominate one year to encapsulate the brilliance and importance of Jean Paul Riopelle's painting, 1953 would be a good choice. Though he was a successful artist when he moved to Paris from Montreal in the late 1940s, it was in the early 1950s that he perfected his autograph "mosaic" style. As we see in *Sans titre*, the mosaics involved both a highly active treatment of the painting surface and an emerging order that feels cosmic. The variety of forms and colours is extensive, yet the areas of blue, green, red and yellow, and webs of white, black and dark green, do not compete for dominance. Aptly described as "extraordinary masonries of color," they *are* structured energy, not a representation of it.<sup>1</sup>

Dealers and collectors on both sides of the Atlantic applauded this type of painting. Riopelle showed in the *Younger European Painters* exhibition at the Solomon R. Guggenheim Museum in 1953 (the prestigious museum purchased a Riopelle from this show, *La nuit bleue*, also from 1953). He had signed on with the Pierre Matisse Gallery (operated by the younger son of the famous artist) in New York City in this year and was included in a group exhibition in the fall of 1953. He had his first solo show in the USA there in 1954, titled *Riopelle: First American Exhibition*. The many virtues of his earlier and later work notwithstanding, then, it is still the painting of the 1950s that defines Riopelle. His worldwide recognition included showing at the *Bienal de São Paulo* in 1951 and 1955. He represented Canada at the *Venice Biennale* in 1954 and 1962.



Jean Paul Riopelle in work clothes leaning on his easel, 1953

From the series *Portraits of Artists*

Photo: Denise Colomb (1902 – 2004) © Denise Colomb—RMN

Courtesy of Ministère de la Culture / Médiathèque du Patrimoine

Dist. RMN / Art Resource, NY



Jean Paul Riopelle in his studio with two stretchers, 1953  
 From the series *Portraits of Artists*  
 Studio of Jean Paul Riopelle, 52 rue Durantin, Paris 18e  
 Photo: Denise Colomb (1902 – 2004) © Denise Colomb—RMN  
 Courtesy of Ministère de la Culture / Médiathèque du Patrimoine  
 Dist. RMN—Grand Palais / Art Resource, NY



Jean Paul Riopelle's shoes, 1953  
 From the series *Portraits of Artists*  
 Photo: Denise Colomb (1902 – 2004) © Denise Colomb—RMN  
 Courtesy of Ministère de la Culture / Médiathèque du Patrimoine  
 Dist. RMN—Grand Palais / Art Resource, NY

The photographs of Riopelle in his Paris studio in 1953 included here are much more than the documentation of an artist on the rise: they help us to understand the structure of *Sans titre*. We should not take the fact that Riopelle had a studio for granted. Only his increasing success in Paris allowed him to obtain this space. In his monograph, the late eminent Riopelle scholar François-Marc Gagnon quoted contemporary sources and Riopelle's own testimony to make this point:

In 1952 Riopelle's friend Henri Fara lent him his studio on rue Durantin in Montmartre. "This is the first time I've had a workshop of my own," the artist confessed. Having the creative space enabled him to exhibit at the Galerie Pierre Loeb from May 8 to 23, 1953. For Pierre Schneider, this decisive exhibition was the starting point for Riopelle's Paris celebrity: "Unknown in 1947, exhibiting only in small galleries on the Left Bank, he gained some fame only around 1953, while he was exhibiting at Pierre Loeb's."<sup>2</sup>

Denise Colomb's evocative photographs proclaim the arrival of a confident young artist in this working space in 1953. More specifically, she accentuated exactly what the artist emphasized: the importance of the frame and stretcher to his work.

Positioned as part of a struggle between European and American post-war abstraction—a partisan antagonism that we no longer need to negotiate, except historically—Riopelle was promoted by Pierre Matisse as a contemporary European artist who nonetheless extended well-tested School of Paris conventions, such as the use of the prepared, stretched canvas. It is not a coincidence that Riopelle, in Colomb's photo, leans on the two most conventional stretcher sizes and formats produced in France for as long as anyone could recall: portrait and landscape, *figure* and *paysage* in French. Some American critics at the time of the Guggenheim exhibit in 1953 implied that he "leaned on" such traditions too much. They compared his work with the drip paintings of the quintessential American Abstract Expressionist painter Jackson Pollock. But the two artists' approaches are more divergent than similar; the comparison detracts from our understanding of them both. We can see that the electric white jolts of pigment on the surface of *Sans titre*—as well as those in black and green, for example—are not dripped onto the painting (Pollock's famed technique) but rather thrown against a *standing* canvas such as the one we see in another photograph by Colomb. Pollock famously painted on an unstretched canvas on the floor; Riopelle remained an easel painter. The ambient results are clear on the studio floor and on Riopelle's shoes.

*Sans titre* displays an almost indescribably complex surface. If one looks closely—one of the great pleasures with Riopelle's work—the alchemy of transmuting pigment into energy is palpable. The detail that shows Riopelle's signature in black floating atop a miniature lagoon of greens, blues, yellows and reds is a case in point. Pigments of different hues pile up to create local landscapes. Deploying one of his favourite techniques, he varies

the gloss of individual passages, with the result that some zones seem to stand still while others flow. As we note in the two details of the painting reproduced here, there is more sheer activity and more variation in form and colour than Riopelle, with his roots in the automatic techniques of Surrealism, could ever plan or control.

Riopelle looks straight at us in one of Colomb's back and white photographs. He is not seen in the act of painting, but pictured as the epitome of the avant-garde painter. Pipe in mouth and wearing clean shoes and a sports jacket, he reveals where and what he paints. Frames exist within frames: those of the stretchers, completed paintings and even the outside limits of the photograph itself. *Sans titre* is bounded by its frame too, yet as a field of activity for Riopelle and for viewers' eyes, it readily transcends its "landscape" format.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Remembering Postmodernism: Trends in Canadian Art, 1970 - 1990*, for contributing the above essay.

1. Marie-Claude Corbeil, Kate Helwig, and Jennifer Poulin, *Jean Paul Riopelle: The Artist's Materials* (Los Angeles: Getty Conservation Institute, 2011), 28.

2. François-Marc Gagnon, *Jean Paul Riopelle: Life & Work* (Toronto: Art Canada Institute, 2019), 15.

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

This work is accompanied by a photograph certificate of authenticity from Yseult Riopelle.

The Montreal Museum of Fine Arts is holding the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* from November 21, 2020 to March 21, 2021, which will travel in 2021 - 2022 to the Audain Art Museum, Whistler and the Glenbow Museum, Calgary.

**ESTIMATE: \$1,200,000 - 1,800,000**



details

17 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

**Stumblin' All Around**

acrylic polymer on canvas, on verso signed, titled, dated July 1976 and inscribed *Toronto* and *acrylic polymer W.B.*

79 ¼ x 19 ½ in, 201.3 x 49.5 cm

**PROVENANCE**

Collection of the Artist  
David Mirvish Gallery, Toronto  
An Important Estate, Toronto

JACK BUSH'S *Stumblin' All Around* is as fun as its title suggests. Like quick dance steps, bright colours pop up and down this tall canvas. There is no direct account from Bush regarding the source for his title, but it is most likely related to the song "Stumblin'," recorded by the popular American vaudeville singer Billy Murray. Bush would have been 11 years old at the time of its first recording, in 1922. The ditty is upbeat, funny and fast paced. The core lyrics describe a man who takes his girlfriend to a dance despite the fact that he cannot dance:

Took my gal to a dance  
At the armory  
Music played, dancers swayed  
Then we joined the crowd  
I can't dance, took a chance  
And right then we started  
Stumbling all around, stumbling all around  
Stumbling all around so funny  
Stumbling here and there, stumbling everywhere  
And I must declare, I stepped right on her toes

The song held its appeal for years, greatly due to its comedic value. In fact, it became a central part of the plot of an episode of the TV sitcom *The Odd Couple*. The episode, titled "A Different Drummer," guest starred Monty Hall, who sang "Stumblin'" with a full band and many laughs from the audience. Since the

episode aired in 1974, Bush might have seen the show when it debuted, or as a rerun, closer to the date when he created this canvas. Bush painted *Stumblin' All Around* in July 1976, at a time when he admitted in his diary that TV was more important than ever to him. He wrote on July 16, 1976: "TV seems the only thing that keeps my mind occupied—the art world scares the hell out of me." Bush enjoyed watching TV at the end of each night, and even kept the family's first colour TV in his studio at home, along with a record player and an upright piano.

The summer of 1976 was a busy time for Bush. The final touches on the catalogue for his first retrospective exhibition in Canada were underway, in time for the launch of the touring exhibition in September 1976. Organized by the Art Gallery of Ontario, *Jack Bush: A Retrospective* would be the last major public exhibition during his lifetime. Soon after the show opened in Edmonton, the artist died of a heart attack, on January 24, 1977.

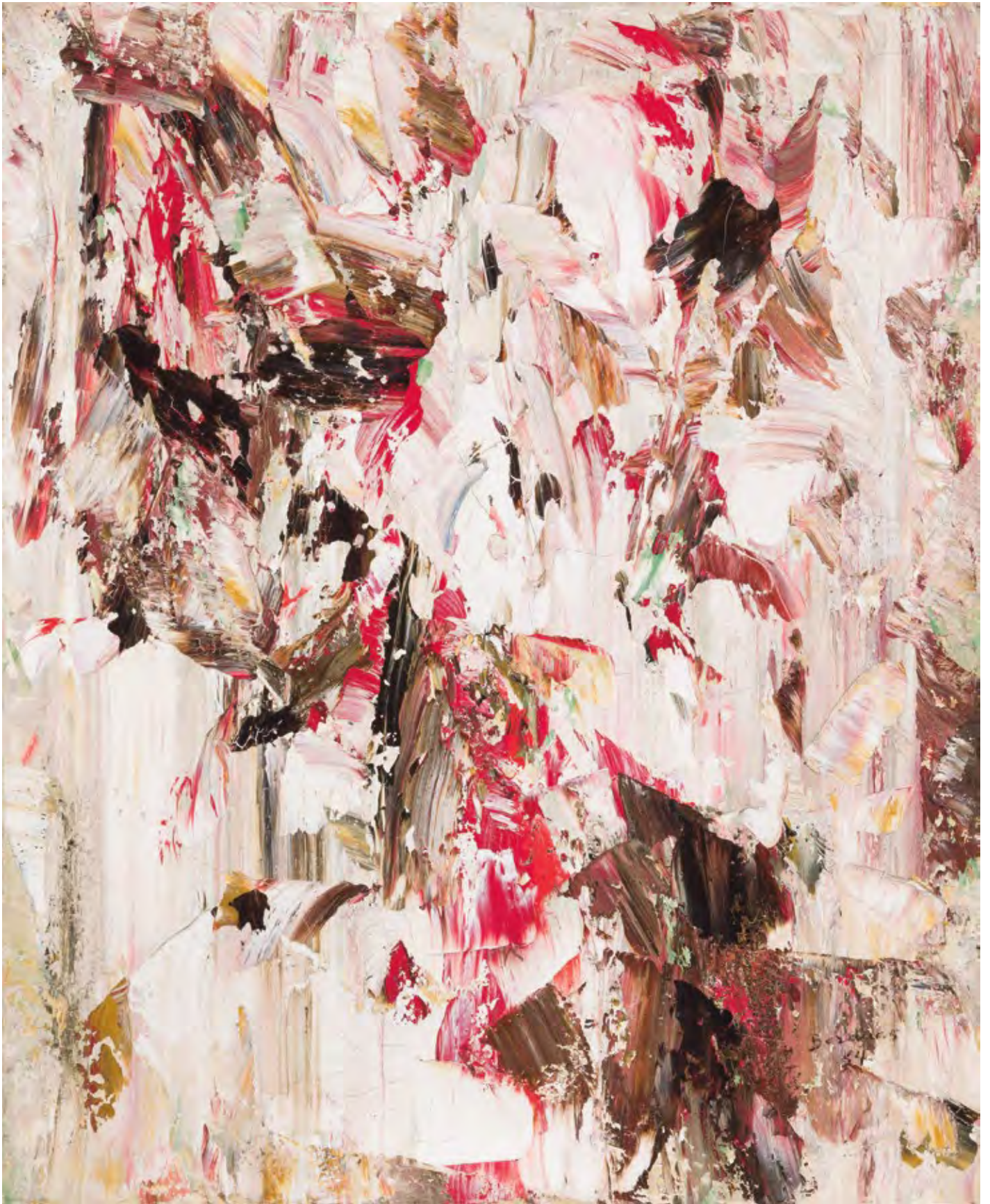
Bush had been diagnosed with angina in 1969, and that difficult period in his life coincided with some of the most playful canvases of his entire career. His *Spasm* series of paintings have bright, light-coloured grounds with opaque darts of colour diving down each canvas like birds. *Stumblin' All Around* has the same sense of gaiety as these canvases. Applied with a sponge loaded with fresh salmon pink and white paint, the ground is carefree, and equal in tenor to the merry strokes of yellows, greens, red, blues, hot pink and off-white that all somehow play beautifully together. In the face of his own struggles with health, painting was positively cathartic for him, and the results are equally so for all those who enjoy his paintings years later.

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

This work will be included in Stanners's forthcoming *Jack Bush Paintings: A Catalogue Raisonné*. The deadline for new submissions or updates to the first print edition of the catalogue raisonné is December 31, 2020.

**ESTIMATE: \$125,000 – 175,000**





## 18 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

### Trophées d'une ancienne victoire

oil on canvas, signed and dated 1954 and on verso titled, dated on the artist's New York studio label and inscribed \$375 and R.R.  
24 x 20 in, 61 x 50.8 cm

#### PROVENANCE

Douglas Duncan Picture Loan Society, Toronto  
A Private Collection, Toronto  
An Important Estate, Toronto

#### LITERATURE

- “Borduas, sa peinture, ses idées,” *Le Devoir*,  
October 19, 1954, page 7  
Paul Gladu, “Borduas parmi nous,” *Notre temps*,  
October 23, 1954, page 4  
Claude Paquet, *Imposée du primitif quantique*, n.d., pages 41 and 42, <https://archive.org/details/ImposieDuPrimitifQuantique/page/n97/mode/2up?q=victoire>, accessed September 11, 2020  
Claude Paquet, *Polychromie des cultures*, n.d., unpaginated, <https://archive.org/details/PolychromieDesCultures/page/n69/mode/2up>, accessed September 13, 2020  
François-Marc Gagnon, *Borduas and America*, Vancouver Art Gallery, 1977, titled as *Trophées d'ancienne victoire*, reproduced page 26  
François-Marc Gagnon, *Paul-Émile Borduas (1905 – 1960): Biographie critique et analyse de l'oeuvre*, 1978, reproduced plate 18, mentioned pages 346 – 347, 380, 480, 491, 492, 493 and 537  
Gérard Bouchard et al., editors, *Québécois et Américains: La culture québécoise aux XIXe et XXe siècles*, 1995, essay by François-Marc Gagnon, page 280  
Paul-Émile Borduas, *Écrits II, vol. 2, Correspondance (1954 – 1960)*, editors André-G. Bourassa and Gilles Lapointe, 1997, mentioned pages 637n204, 711, 712n91, 767n298, 781 and 811n13  
François-Marc Gagnon, *Paul-Émile Borduas: A Critical Biography*, 2013, mentioned pages 329, 331, 366 and 540n25

#### EXHIBITED

- Galerie Agnès Lefort, Montreal, *En route!*, October 12 – 26, 1954, titled as *Trophée d'une ancienne victoire*, catalogue #2  
Elsie Perrin Williams Memorial Gallery and Art Museum, London, Ontario, *Jack Bush, Oscar Cahén, Jacques de Tonnancour, and Paul-Émile Borduas*, March 4 – April 5, 1955  
Douglas Duncan Picture Loan Society, Toronto, *Six New Paintings of Borduas*, April 12 – 22, 1955  
Vancouver Art Gallery, *Borduas and America*, December 8, 1977 – January 8, 1978

*TROPHÉES D'UNE ANCIENNE VICTOIRE* is an intense, immediately identifiable painting by Paul-Émile Borduas that was produced in New York before his departure to France and final exile from Canada in 1955. Its heat and energy typify the dynamism of Borduas's two years in New York, when he shed the Surrealism of Automatism and Montreal, immersed himself in a new milieu of American abstraction, and relentlessly advanced his art.

Borduas was born 30 kilometres east of Montreal, in Saint-Hilaire, Quebec. From childhood, his exposure to Ozias Leduc's murals in the parish church, and his later apprenticeship to Leduc, attuned him to art's ability to enchant and transcend. He later studied at the École des Beaux-Arts (Montreal) and the Ateliers

d'art sacré (Paris). He assisted Leduc with church decorations and taught art to children until he was hired by the École du meuble (Montreal) in 1937. At the École du meuble, Borduas became aware of Surrealism via its literary sources. He cultivated the connections and interests that informed Automatism, with its preference for objective mysteries and individual sovereignty. The Automatists bristled against the conservatism of contemporary French Canada and stated their goals in 1948 in their manifesto, *Refus global*. As their leader, Borduas suffered the most in the backlash following its publication, when he lost his position at the École du meuble and was unable to get another. His wife left him in 1951, and in 1953 he departed for New York, never again to reside in Canada.

*Trophées d'une ancienne victoire* was painted at a crucial juncture in Borduas's career. He had moved to the new centre of the art world and had his first solo exhibition there, at the Passadoit Gallery, in January 1954. Then in October of that year, he had his first solo exhibition of New York work at Galerie Agnès Lefort, in Montreal. The Lefort exhibition, *En route!*, was also his first solo show in Montreal in five years, and it was well received by the Montreal press, even if it did not understand contemporary New York painting and Borduas's relationship with it. Strides Borduas had started in Montreal landed in New York, where artists such as Franz Kline and Jackson Pollock surpassed Cubism's relationships of space and form. From these artists, and in his own way, Borduas exceeded Automatism to create his own new relationships in *Trophées d'une ancienne victoire*, the fourth painting from this important exhibition to have been offered by Heffel.

Suggestions of movement are not necessarily descriptions of movement, and Borduas's titles are not necessarily descriptions of content. However evocative the titles, one would bark up the wrong tree to propose that this painting's cascade of Van Dyke brown from top-left to bottom-right illustrates trophies of a historic victory in the form of the catenary of a captured vexillum in a Roman relief. Borduas's titles are evocative and poetic parallels more than they are keys to meaning.

Borduas's significance to the history of Canadian art extends well beyond his oeuvre and beyond Quebec. To other artists, his influence upon the Automatists was pervasive. Marcelle Ferron's work of 1952 to 1962 is unimaginable without Borduas's example, and his personal example had a profound effect upon her as an artist and an individual. Outside of Quebec and his lifetime, his commitment resonated deeply with Ron Martin, who paid homage to him in works and texts.

A benefit of a new place is that it is not the old place. Borduas arrived in New York when he was nearly 50 years old, just when artists reach the height of their powers. When he painted *Trophées d'une ancienne victoire*, his commitment to his art was exponentially more intense, and his experiences far deeper, than they had been six years earlier when *Refus global* was published, his marriage was intact and he could earn a living. Amid these challenges emerged the insights borne by *Trophées d'une ancienne victoire*: his only sanctuary was paint, his true terroir.

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

This work is included in François-Marc Gagnon's online catalogue raisonné of the artist's work at <http://www.borduas.concordia.ca>, #2005 – 1136.

**ESTIMATE: \$150,000 – 250,000**





## 19 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Snow Goose

oil on canvas, signed and on verso titled, dated 1969  
on the Roberts Gallery label and inscribed *Vendre* and A-3  
28 ¾ x 36 in, 73 x 91.4 cm

#### PROVENANCE

Galerie Maeght, Paris  
Roberts Gallery, Toronto  
An Important Estate, Toronto

JEAN PAUL RIOPELLE was the most internationally acclaimed Canadian artist of his generation. He was a prominent member of the pivotal Quebec avant-garde group Les Automatistes before moving to France in 1947. There he became part of the Surrealist circle, the only Canadian to exhibit with them in a landmark 1947 exhibition at the Galerie Maeght, in Paris.

Riopelle's life circumstances are more evident in *Snow Goose* than in many of his paintings. The descriptive title suggests not so much what we see—though we could interpret the painting as abstracted from a specific motif in nature—as where its inspiration came from. The artist was a long-time hunter and nature lover. Especially during and after his first retrospective in Quebec (held in 1967 at the Musée du Québec, now the Musée national des beaux-arts du Québec), Riopelle spent more and more time in the province. In 1974, he established a studio in the Laurentians. In the early 1990s, after his former partner Joan Mitchell's death, he added a second studio, on the remote Isle-aux-Grues (Island of Cranes), in the St. Lawrence River northeast of Quebec City, to which Île-aux-Oies (Island of Geese) is connected by a sandbar. Responding to questions about the isolation of this locale in the 1990s, Riopelle replied, "It's paradise ... The geese bring on the first snow ..." <sup>1</sup> In retrospect, *Snow Goose* both demonstrates Riopelle's passion for this bird and its habitat and anticipates in an abstract idiom his later, figurative depictions of geese (for example, *The Goose Hunt*, 1981, and the extensive triptych *Homage to Rosa Luxemburg* of 1992).

That said, it would diminish Riopelle's painting to suggest that we literally see a snow goose. The painting is not figurative,

but instead makes apparent the dynamic qualities that we might associate with this large bird itself or the flocks of snow geese that make the region their habitat. As the late Riopelle scholar François-Marc Gagnon aptly stated about the artist's later depictions of geese, "Riopelle understood that his painting moved in concert with nature, rather than seeking to replace it."<sup>2</sup>

Although we might discern a form articulated by the heavy black outlining in the centre of the image, any definition of its identity is complicated, even thwarted, by Riopelle's technique. The red and yellow swatch at the top centre, for example, is bounded, but at the same time, interwoven with the rest of the canvas. Riopelle echoes these colours elsewhere across the surface. He injects spikes of white mixed with black across this central form, shapes that we also see across the entire surface and that keep the eye moving instead of identifying a subject. As in *Un sac à vent* (lot 21 in this sale), the whites, which are never purely white, vie for precedence.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Remembering Postmodernism: Trends in Canadian Art, 1970–1990*, for contributing the above essay.

1. Quoted in Gilbert Érouart, *Riopelle in Conversation*, trans. Donald Winkler (Concord, ON: House of Anansi, 1995), 18.

2. François-Marc Gagnon, *Jean Paul Riopelle: Life & Work*. (Toronto: Art Canada Institute, 2019), 60.

This work is included as an addendum in Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca>, catalogue #1969.011H.

The Montreal Museum of Fine Arts is holding the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* from November 21, 2020 to March 21, 2021, which will travel in 2021–2022 to the Audain Art Museum, Whistler and the Glenbow Museum, Calgary.

**ESTIMATE: \$250,000 – 350,000**



## 20 James Williamson Galloway (Jock) Macdonald

ARCA BCSFA CGP OSA P11 1897 – 1960

### Pulsing Sound

oil on board, signed and dated 1956  
and on verso signed, titled and inscribed

4 Maple Ave, Toronto / 26 / 29

48 x 19 ½ in, 121.9 x 49.5 cm

#### PROVENANCE

Roberts Gallery, Toronto  
An Important Estate, Toronto

#### LITERATURE

Michelle Jacques et al., *Jock Macdonald: Evolving Form*,  
Vancouver Art Gallery, 2014, page 77

WHILE LIVING IN British Columbia, Jock Macdonald had already been working with various styles of abstraction. Artist Maxwell Bates acknowledged his importance, stating: “Jock Macdonald must be regarded as a pioneer of automatic and abstract painting in Canada. He was the first artist in this country seriously and consistently to adopt the automatic process.” When Macdonald moved to Toronto in autumn of 1947, he became influenced by Abstract Expressionism. He took part in the important 1953 *Abstracts at Home* exhibition in the Simpsons department store, along with the artists who established Painters Eleven. He was a founding member of that group and participated in their inaugural show at Roberts Gallery in 1954.

*Pulsing Sound* is from this important Painters Eleven period. In physics, as sound vibrates the medium of air, it excites the molecules and causes displacement in various directions, forming waves. In tune with this idea, Macdonald’s painting explodes with fragments of black over blue and orange patches, while in counterpoint, the white ground is strongly marked with lines. Painted with heavy impasto, it is a richly textured surface. In both concept and execution, *Pulsing Sound* is an exciting and superlative work.

**ESTIMATE: \$12,000 – 16,000**

## 21 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Un sac à vent

oil on canvas, signed and dated 1961 and on verso titled, dated on the Roberts Gallery label and numbered 2402  
31 ½ x 39 in, 80 x 99.1 cm

#### PROVENANCE

Roberts Gallery, Toronto  
An Important Estate, Toronto

#### LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 3, 1960 – 1965*, 2009, reproduced page 136, catalogue #1961.044H.1961

#### EXHIBITED

National Gallery of Canada, Ottawa, *Jean Paul Riopelle: Peinture et sculpture/Painting and Sculpture*, January 10 – February 3, 1963, traveling to the Art Gallery of Toronto, Montreal Museum of Fine Arts and Phillips Memorial Gallery, Washington, DC, catalogue #62

THE 1960S WAS an important decade in Riopelle's extensive career. He both mined and extended the painterly techniques through which he had established his considerable fame and success in Europe, the USA and Canada by the 1950s. No Canadian artist equaled his avant-garde status. Active in Les Automatistes from the 1940s, he was a signatory to the radical cultural manifesto *Refus global* of 1948. He relocated in 1947 to Paris, where he moved in the circle of Surrealist leader André Breton and became central in the revitalization of post-World War II French abstraction.

Riopelle became a leading proponent of tachisme, art informel or Lyrical Abstraction, terms that advocated the expressive, unbridled freedom of painterly expression in opposition to the hard-edged, geometrical tendencies of American colour-field painting of the time and the two generations of Montreal abstractionists known as Les Plasticiens. He participated in the *Bienal de São Paulo* in 1951 and 1955 and the *Venice Biennale* in 1954 and 1962. Riopelle's art focused debates about the increasingly embattled gap between post-war abstract painting in Europe and in the United States. Outside Canada, he was seen as a Parisian, yet by showing with the Pierre Matisse Gallery in New York City from 1954, Riopelle promoted that gallery's mandate to reintroduce then-contemporary European art to a newly dominant American context. Riopelle returned to Quebec frequently in the 1960s.

By the 1960s, then, Riopelle's achievement was immense. Using what he knew but always exploring, he painted powerfully and easily. He forged the intricate, interlocking forms of *Un sac à vent* with a palette knife, but unlike his famed "mosaic" paintings of the 1950s, here the forms show a wider variety, and the palette emphasizes white instead of red. Because the surface is nothing less than topographical, we have this additional dimension to appreciate in what is nonetheless still the largely flat medium of painting. The work is simultaneously bold and subtle. For example, we may say spontaneously that it is dominated by white, but looking more closely, we also observe that there is very little uninflected white pigment to be seen. Riopelle has dragged the bright greens, blues and a hint of red under, through and into the white across this enlivened surface.

*Un sac à vent* is a self-contained and highly satisfying world to behold. At the same time, it was not created in isolation, nor should it be received that way. Crucially, Riopelle was pressed in his ongoing development of an abstract idiom by his long-time partner, the American painter Joan Mitchell (1925 – 1992). The couple met in Paris in 1955. The exhibition *Mitchell/Riopelle: Nothing in Moderation*—originating at the Musée national des beaux-arts du Québec in 2017 and also seen at the Art Gallery of Ontario and the Fonds Hélène & Édouard Leclerc pour la Culture, Landereau, France—amply demonstrated their vitality and equality as painters. Important too is Riopelle's increasing interest in white, which in part stemmed from his love of winters in Quebec and from the challenges of this colour. While we should not assume that the white in this painting suggests snow, Riopelle was increasingly attracted to winter motifs, though not to naturalism. "The colour white doesn't exist in nature," he claimed in an interview. "If snow were white, I wouldn't have taken the chance."<sup>1</sup>

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of *Remembering Postmodernism: Trends in Canadian Art, 1970 – 1990*, for contributing the above essay.

1. Quoted in Gilbert Érouart, *Riopelle in Conversation*, trans. Donald Winkler (Concord, ON: House of Anansi, 1995), 13.

The Montreal Museum of Fine Arts is holding the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* from November 21, 2020 to March 21, 2021, which will travel in 2021 – 2022 to the Audain Art Museum, Whistler and the Glenbow Museum, Calgary.

**ESTIMATE: \$150,000 – 250,000**



PROPERTY OF VARIOUS COLLECTORS



## 22 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

### L'ondée

oil on canvas, signed and dated 1960 and on verso titled

24 x 40 7/8 in, 61 x 103.8 cm

#### PROVENANCE

Galerie Agnès Lefort, Montreal

A Prominent Collection, Montreal

#### LITERATURE

Anne Hébert, *Jean Paul Lemieux: Moscou, Léningrad, Prague et Paris*, Ministère des Affaires culturelles du Québec, 1974, page 10

A DISTINGUISHING FEATURE of Jean Paul Lemieux's mature works is the economy of form they display without compromising their richness of expression. This refined stylistic approach followed the effusive narration characteristic of paintings from his primitivist period (1940 to 1946). In 1951, he proceeded with this transition in *Les Ursulines* (The Ursuline Nuns), collection of the Musée national des beaux-arts du Québec, before masterfully bringing it to fruition in 1956, upon his return from a year's artist sabbatical in France. *Le visiteur du soir* (The Evening Visitor), collection of the National Gallery of Canada, is emblematic of the minimalist shift running through Lemieux's works between 1956 and 1970. "Henceforth it happens on an almost bare stage," wrote novelist and poet Anne Hébert, a friend of the artist. "On the horizon line. At the highest point of attention, in all its mute density."

Art historians have dubbed this famous period "classical," highlighting the predominance of Lemieux's original, spare and forceful language within an output that spanned more than six decades. By introducing into his painting fruitful relationships between the human form and the landscape, which he would thereafter associate with verticality and horizontality, the artist established a dialogue with those abstract painters with whom he shared formal concerns, without crossing non-figurative boundaries. Thus, during the great wave of abstractionism that surged onto the Canadian art scene in the 1950s and 1960s, Lemieux's figurative art, pared down and even hieratic, was pleasing. Before the end of the 1950s, several of his paintings had entered public collections in Canada. The movement to acquire his works intensified thereafter.

On the art market, the breakthrough happened after his solo exhibition at Roberts Gallery in Toronto in 1960, and his shows at the Galerie Agnès Lefort in Montreal, in 1963 and 1965. For

the rest of the decade, collectors fought over Lemieux's paintings. Some went so far as to claim a number of them were sold even before they were painted. Art critics acclaimed the artist and his authentic vision of his country's northerness; museums celebrated his contribution in large retrospective exhibitions in 1967, 1974 and 1991, in Canada and abroad. Thus, after 30 years of pictorial practice, at the age of 52, the artist succeeded in making his painting a prominent part of the contemporary Canadian art scene. Since then, collectors' interest in the works of Lemieux's classical period has never faltered.

*L'ondée* is part of this coveted output. Completed in 1960, the work bears witness to the painter's research passions. First, we note the use of an elongated horizontal format that accommodates these new spaces, which are divided into two distinct planes, earth and sky, by a fluctuating horizon. Next comes the presence of a human figure in the pictorial field. A history and art enthusiast, Lemieux drew the inspiration for his characters from a vast repertoire of forms, notably from Sieneese painting, books of hours, and from the works of Georges Seurat, such as *Un après-midi à la Grande Jatte* (A Sunday Afternoon on the Island of La Grande Jatte, 1884–86). Viewed front-on or in profile, the figure most often occupies the composition's foreground. By contrast, more rarely do we see the figure in the centre of the large horizontal field, the painter preferring to take advantage of the tension created by the unstable meeting of the two axes, horizontal and vertical, in different areas of the painting.

That is just what is happening here with *L'ondée*. By situating his figure at the edge of the composition's left border, truncating her silhouette and presenting it in profile, the painter gives the impression of movement. The ephemeral presence of the woman with the umbrella is comparable to a shower that releases a sudden burst of rain in a short time. This is how Lemieux imagined an allegorical figure to create a movement of time in space, a concept at the heart of his thinking as a man and a painter. In that sense, the appearance of this work onto the public scene after some 60 years in a private collection can only contribute to the advancement of knowledge on the art of this artist who has left such a profound mark on the history of contemporary Canadian painting.

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

**ESTIMATE: \$175,000 – 225,000**

## 23 Kenneth Noland

1924 – 2010 American

### Erin

acrylic on canvas, on verso signed,  
titled and dated 1970

39 ¾ x 138 ¾ in, 101 x 352.4 cm

#### PROVENANCE

André Emmerich Gallery, New York

Galerie Daniel Templon, Paris

Private Collection, Montreal

Private Collection, Toronto

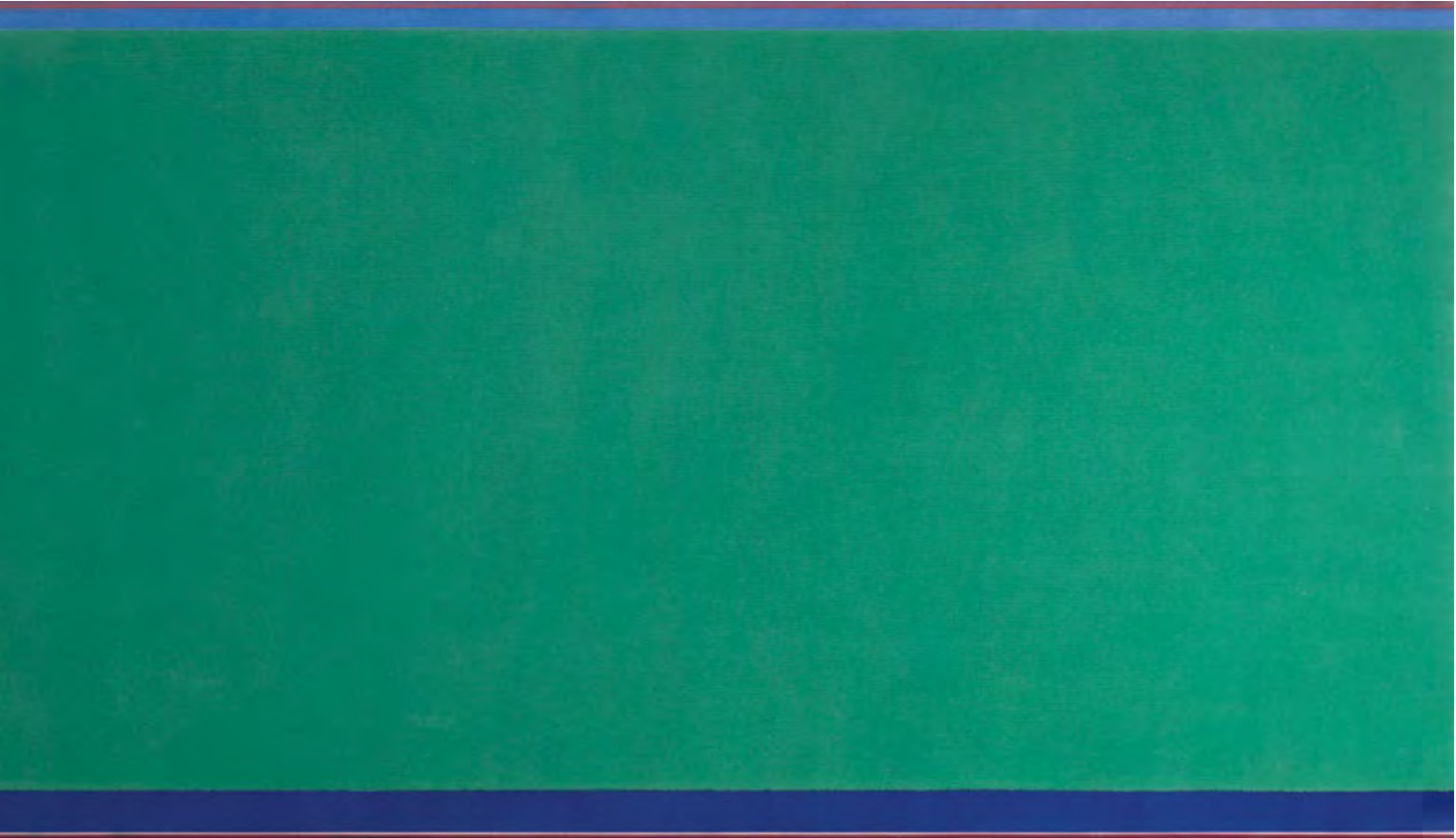
KENNETH NOLAND'S PAINTINGS are among the most elegant and unabashedly beautiful of their time. They are also among the most abstract, testing the limits of what can be eliminated without compromising interest or eloquence. Noland makes the character and placement of colours independently expressive elements, removed from any connection with a pre-existing image. The powerful associative qualities of various hues, separately and in combination, are made the carriers of profound emotions, but they are detached from specific reference.

Beginning in the late 1950s, when he devised the *Circle* paintings that first established his reputation, Noland worked in series. Stabilizing a few compositional “givens” eliminated the need to

invent a new structure for each painting and instead, freed him to explore the many implications of a fruitful idea. What is more important, it allowed him to concentrate on colour relationships, intervals, edges, placement and other nuances. “People talk about colour in the *Circles*, but they are also about scales and juxtapositions,” Noland said. “Making them taught me everything about scale.”<sup>1</sup> There was nothing systematic or programmatic about this way of working, however. Throughout his long artistic career, Noland relied wholeheartedly on improvisation and informed intuition—not surprisingly, since he was a deeply knowledgeable lover of jazz—remaining open to suggestions that arose in the course of working and responding to those suggestions, while giving full rein to his extraordinary ability to invent and orchestrate ravishing, unnamable, eloquent hues.

“I believe in working every day,” Noland said, “and not necessarily repeating one way of working. I like to make something come out of trial-and-error methods—fooling around with mediums and taking the chance of its not coming to anything.” The physical act of *making* was key to Noland's approach. “Artists are mechanics who work with their hands, make things,” he maintained. “Artists are involved with the *means* of creativity, the nature of skills, the revelation of making. Art comes from the work. I see painting as an expressive entity. There's no picture I know of where the subject carries as much expressive possibility as the actual execution of the picture.”





Noland may have worked in series, but every iteration of a given format was different, and cumulatively, they suggested alternative paths. The loosely brushed early *Circles* became crisp and precise, then solidified into the angled *Chevrons* and *Diamonds*, and then, in the late 1960s and early 1970s, resolved into works such as *Erin* (1970); these masterly assemblies of parallel bands of colour, known as the *Stripes*, are frankly among Noland's most gorgeous and compelling paintings.

In the *Stripes*, image and means are inextricably fused. Horizontality always dominates. The length of the stripes determines the horizontal dimension of the painting, while their number, widths and intervals determine the vertical dimension. Some of the *Stripes* are complex stacks of multiple narrow, regularly arranged bands, while others combine bands of different thicknesses in staccato rhythms, and still others, such as *Erin*, frame a generous field of a single dominant hue with narrow bands above and below. Noland makes high drama out of proportion and interval, out of whether bands of colour touch or are separated by a sliver of raw canvas. Made in an era when the most inventive young painters, like Noland, sought radically stripped down alternatives to the layering, contingency and elaboration of Abstract Expressionism, the *Stripes* seem straightforward and simple. In fact, they are astonishingly complex, revealing themselves differently when seen from different distances, keeping us endlessly fascinated by the subtlety of their internal proportions

and colour relationships, and, above all, stirring our emotions through pure, abstract visual means, the way great music does through sound.

We thank Karen Wilkin, curator, author, critic and teacher of New York Studio School's MFA art history seminars, for contributing the above essay. Wilkin is the author of the Rizzoli monograph *Kenneth Noland* and has written extensively on the artist.

1. All quotations from Noland are from studio conversations with the author, 1986 – 1988.

**ESTIMATE: \$200,000 – 300,000**



## 24 Paul Jenkins

1923 – 2012 American

### Phenomena Lawrence Fire Place

acrylic on canvas, signed and on verso

signed, titled and dated 1978

77 × 35 in, 195.6 × 88.9 cm

#### PROVENANCE

Circle Arts International, Toronto

Private Collection, Toronto

PAUL JENKINS HAD an epiphany one day after producing a painting without forethought—that through his process of discovery, he was simply acting as a medium. Out of chaos, which he equated with the natural, came glimpses of order—paint coalescing into an independent presence, producing a phenomenon he saw as the result of chance, not of will. Central to the creation of Jenkins's work was the subconscious; submerging himself in his process, he would surface with an image from the depths of his psyche. Since 1960, Jenkins titled all his works *Phenomena*, followed by poetic allusions created by his reaction to the image and the effect of colours in relation to each other. This way of titling preserved the works as unaccounted-for visual phenomena—experiences visible only through the collision of chance, method and material. Jenkins's works from the late 1970s demonstrate a mastery of technique, as he pours delicate veils of colour that gently meld while retaining their integrity and light. In this painting from 1978, a red flame rises from the base amidst blooming pastel hues, invoking the warmth and beauty of a crackling hearth.

**ESTIMATE: \$30,000 – 40,000**



## 25 Paul Jenkins

1923 – 2012 American

### Phenomena Kanemitsu Kite

acrylic on canvas, signed and on verso signed, titled, dated 1969 and inscribed with the Martha Jackson inventory #12760  
33 x 34 in, 83.8 x 86.3 cm

#### PROVENANCE

Martha Jackson Gallery, New York, 1970  
Gallery Moos Ltd., Toronto, 1979  
Private Collection, Toronto  
By descent to the present Private Collection, Toronto

#### EXHIBITED

Martha Jackson Gallery, New York, *Paul Jenkins: Recent Paintings*  
1969 – 1970, February 28 – March 21, 1970  
Berenson Gallery, Miami, 1970 – 1972

PAUL JENKINS HELD his first solo exhibition in New York at the Martha Jackson Gallery in 1956. *Phenomena Kanemitsu Kite* was part of his eighth solo show with the influential dealer. The title refers to Matsumi Kanemitsu, an American-Japanese artist

and personal friend of Jenkins. The two artists shared much in common, having studied together at the influential Art Students League of New York, and they were both represented by Jackson.

Because Martha Jackson operated one of the most sophisticated and erudite art dealerships in Manhattan during this period, her younger artists gained access to the titans of American Abstract Expressionism, such as Jackson Pollock, Hans Hofmann and Willem de Kooning, who influenced the careers of Jenkins, Kanemitsu and Norman Bluhm. Jackson was a close friend and colleague of the well-regarded Canadian art dealer Walter Moos. The two developed an arrangement where several of her American artists were represented through Gallery Moos.

The 1960s represented a pivotal turning point in Jenkins's artistic practice. He turned from the medium of oil to acrylic, applied with an ivory knife. This facilitated his "guided painting" technique, in which the knife allowed for maximum control of the flow of paint over the surface of the primed canvas. Here, almost seamlessly, ribbons of paint engage in a symphonic dance that yields a phenomenal and dazzling show of colour.

**ESTIMATE: \$20,000 – 30,000**







## 26 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

### Blue Slant

acrylic on canvas, on verso signed, titled, dated June 1967  
and inscribed *Toronto* and *Acrylic polymer W.B.*  
57 × 149 ¼ in, 144.8 × 379.1 cm

#### PROVENANCE

Collection of the Artist, July – September 1967

André Emmerich Gallery, New York,

September 1967 – April 18, 1972

Samuel H. Lindenbaum, Brooklyn, New York,

April 18, 1972

Sold sale of *Art for Industry*, Christie's New York,

February 23, 1990, lot 49

Gallery One, Toronto

Private Collection, Toronto

Private Collection, Montreal

Han Art, Montreal

Private Collection, Toronto

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

November 6, 2017, lot 41

Private Collection, Montreal

#### LITERATURE

Emily Wasserman, "Review: Emmerich Gallery," *Artforum*,  
vol. 6, no. 3, November 1967, page 60

#### EXHIBITED

André Emmerich Gallery, New York, *Jack Bush*, 1967

LOOKING CLOSELY AT *Blue Slant* reveals that Jack Bush's abstracts are anything but hard-edged; they are full of touch. Occasional quivers, bleeds and crossovers of colour are seen in the thin, unpainted lines between each bold bar of yellow, green, purple, magenta, blue and more. These in-between anomalies do not blemish the picture—they are markers of the artist's hand. His imperfect strokes are like evidence of a pulse—the life in the painting. The viewer should walk alongside its lines for the most intimate sense of its soak-stained skin.

With Bush, the emphasis is always on colour. Writing for *Artforum*, Emily Wasserman reviewed the artist's 1967 show at the André Emmerich Gallery in New York City and observed:

Often, one or two bars will catch the major accent, as in *Blue Slant*, *Shower*, or *V-Cut-2*, where the widest orange "zipz" in the center triangle almost bounces out in front of the other hues. But usually, saturation is so even that any contrasting effects are dulled by the uniformity of application and value.<sup>1</sup>

The dominant bar in this painting is, as its title suggests, the blue slanted one at centre. It is the largest of them all in this composition but, as Wasserman noted, it remains on par with the other bars in the painting, since it is equally saturated with colour. While the blue is not overpowering, it is the obvious protagonist onstage, creating a pull or tugging sensation upon observation. Reviewing the same exhibition of large striped paintings by Bush in New York, Robert Fulford of the *Toronto Star* newspaper

wrote about a similar painting, *Soft Left*, which sold last year at auction for well above estimate: "The eye reads the picture as a scene of tension: Violence contained within outward serenity."<sup>2</sup> The same could be said for *Blue Slant*—it is a gentle giant, with great bands of colour pressed taut across the canvas, each deserving attention but evenly presented.

A measure of Bush's international success at this time is the impressive fact that all of his paintings shown in the 1967 solo show at the Emmerich Gallery were sold to US-based collectors and galleries. As Fulford noted in his review: "His new show can only have the effect of making him an even more solid presence on the international scene."<sup>3</sup> In 1967 alone, Bush's work was shown at many important public venues, including the National Gallery of Canada, Expo 67 in Montreal, the Museum of Modern Art in New York, the Carnegie Museum of Art in Pittsburgh, the Institute of Contemporary Art in Boston, and the *IX Bienal de São Paulo* in Brazil.

The first private collector to own *Blue Slant* was Samuel H. Lindenbaum (1935 – 2012) of Brooklyn, New York, who purchased the painting from the Emmerich Gallery in 1972. Lindenbaum was, according to his lengthy obituary in the *New York Times*, "widely considered New York City's top zoning lawyer and who was credited with doing as much as any of the powerful developers among his clients to shape the modern skyline of Manhattan."<sup>4</sup> Lindenbaum's client list was impressive, including Harry B. Helmsley, Harry Macklowe, Larry A. Silverstein, Jerry I. Speyer, and institutions such as the Museum of Modern Art and the Metropolitan Museum of Art, where Lindenbaum was a generous honorary trustee with two galleries in his name. The Met's galleries for West African art and Meso-American art became the Samuel H. and Linda M. Lindenbaum Galleries in 2010.

It may have been Lindenbaum's respect for the negotiation of space that attracted him to *Blue Slant*. Like New York City, the arrangement of shapes and colours in *Blue Slant* is a tight but dazzling fit. Measuring nearly 5 feet in height and more than 12 feet in length (or 144.8 cm × 379.1 cm, to be exact), *Blue Slant* no doubt competed for real estate on the walls of Lindenbaum's Park Avenue apartment, and it must have won the attention of everyone in the room, as it does to this day.

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

*Blue Slant* will be included in Stanners's forthcoming *Jack Bush Paintings: A Catalogue Raisonné*. The deadline for new submissions or updates to the first print edition of the catalogue raisonné is December 31, 2020.

1. Emily Wasserman, "Jack Bush, Emmerich Gallery," *Artforum*, vol. 6, no. 3, November 1967, 60.

2. Robert Fulford, "Bush and Hurtubise: Bigger and Better," *Toronto Daily Star*, September 27, 1967, 39.

3. Ibid.

4. David W. Dunlap, "Samuel H. Lindenbaum, 'Dean' of New York Zoning Lawyers, Dies at 77," *New York Times*, August 21, 2012.

ESTIMATE: \$500,000 – 650,000









## 27 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

### Sériel vert-violet

acrylic on canvas, on verso signed, titled on various labels, dated 1968 and inscribed *G. M.-T-1968-04*  
92 × 144 in, 233.7 × 365.8 cm

#### PROVENANCE

Estate of the Artist

#### LITERATURE

*Ulysse Comtois, Guido Molinari: XXXIV International Biennial Exhibition of Art, Venice*, National Gallery of Canada, 1968, artist's statement by Molinari, page 15; introduction by Brydon Smith, page 5  
*Guido Molinari: Retrospective*, Galerie de Bellefeuille, 2018, reproduced pages 20 and 21

#### EXHIBITED

Galerie de Bellefeuille, Montreal, *Guido Molinari: Retrospective*, November 8 – 26, 2018  
Paul Kuhn Gallery, Calgary, *Guido Molinari: Large Scale*, February 8 – March 28, 2020

IT WOULD BE hard to overstate the prevalence and vibrancy of colour across every aspect of life in the 1960s. So no real surprise then that Brydon Smith, the National Gallery of Canada's new curator of contemporary art, found himself in a Montreal restaurant discussing "colors ev'rywhere ... like a rainbow ... colors in the air ... colors ev'rywhere," with Ulysse Comtois and Guido Molinari, the two artists chosen to represent Canada in the 1968 *Venice Biennale*. The lyrics animating their conversation: "She's a Rainbow," by the Rolling Stones.

Molinari sketched a pathway for his paintings in 1958, one that relied exclusively on colour—colours seen together and

inseparable from their groupings. These so-called *Stripe* paintings were his exclusive pursuit for the next decade, and the paintings established his reputation as Canada's pre-eminent abstract artist.

For Molinari, 1968 was to be a big year, and *Sériel vert-violet* was exemplary of the artistic boundaries pushed in his unparalleled pursuit of a new space of vibrating, optically dynamic colour harmonies. The previous year he had received a Guggenheim Fellowship, awarded to individuals who have already demonstrated exceptional creative capacity in the arts. This acknowledgment, together with the more practical removal of a wall in his studio, doubling its size, engendered in Molinari a renewed painterly ambition on a bigger scale. His paintings from 1967 and 1968 are large. The stripes in each began to expand in width and ultimately reduce in number. *Bi-sériel orange vert* from 1967, purchased by the National Gallery of Canada in 1968, is a combination of 12 stripes. Molinari went bigger, was bolder, and became even more ambitious with *Sériel vert-violet*. It is taller and comprises only eight stripes, and each one is half again wider than those in his paintings with 12 stripes. The result gets to the core of the relational colour / space propositions optically active in all his works.

While it may seem pedantic, let us just briefly examine what it is that contributes to a rectangular shape becoming a stripe. Does it have something to do with proportion, width to height? But then just when does a rectangle become a stripe? The other rationale is relational, the interdependence of combinations of coloured partners signifying a stripe. With the expanded field of *Sériel vert-violet* Molinari is testing just these limits; with such a small number of broad stripes, each repeated in the same order, the intensity of each hue seems enhanced. The speed of the overall visual oscillation of just eight stripes is slowed by the reduced number, while the optical vibration between whichever pair of colours is holding a viewer's attention accelerates because of both the breadth of each stripe and the length of each juncture. In pictorial structure, colour intensity and sheer formal rigour, *Sériel vert-violet* is a *tour de force* by an artist at the peak of his powers, the culmination of a decade's achievements. Whether *Sériel vert-violet* was simply too tall for the pavilion at Venice, as it was not displayed there, we will never know. The composition of Molinari's recent paintings that dominated the pavilion was identical. Although smaller, those paintings had a magisterial presence. Commanding attention with their innovative chromatics, they secured Molinari the coveted David E. Bright Foundation prize.

*Sériel vert-violet* seems to have been in Molinari's thoughts when he prepared his artist's statement for the *Venice Biennial* catalogue. He stated, "In my work it's difficult to get too spread out, because then the quality of the stripes changes; then, they would be really large rectangles and I would not like that too much. I like the concept of verticality and I want the vectoral quality of the stripes in the painting to be stressed. I also like the viewer to see the end-beginning all at once." Molinari's comment



Guido Molinari, 1965  
Courtesy of the Guido Molinari Foundation  
Photo: © Gabor Silaszi

emphasizes verticality and stresses three things: the challenge of making extremely wide paintings, the need for each stripe to have both magnitude and direction, and when combined, the need for viewers to see the end-beginning / repeat all at once, a gestalt. The importance of vectors and verticality created by the height of *Sériel vert-violet* cannot be overstated as it leads directly to *Dyad* (1968–69), a trilogy half again larger in both dimensions.

Molinari's paintings are easily recognized as having many parts, yet somehow, they always achieve something more than just the sum of their parts: stripes forming and reforming the colour stanzas that keep the pictorial colour / space in constant motion. These characteristics were acknowledged perceptively by Brydon Smith in 1968, when he stated in the biennale catalogue, "The coloured stripes in a painting by Molinari do not remain inactive on the surface: the coloured stripes in his paintings constantly reorganize themselves into different optical groupings. Because these stripes are painted in a repeated series, rhythms and counter-rhythms play back and forth at different speeds across the entire picture surface."

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

**ESTIMATE: \$200,000 – 300,000**



## 28 Rita Letendre

AANFM ARCA OC QMG 1928 –

### Lutte

oil on canvas, signed and dated 1963 and on verso signed, titled, dated and inscribed *No: 8 Ramat Gan*  
25 ¾ x 32 in, 65.4 x 81.3 cm

### PROVENANCE

Masters Gallery Ltd., Calgary  
Private Collection, Calgary

RITA LETENDRE MET Paul-Émile Borduas and the Automatists while studying at the École des beaux-arts de Montréal in her early 20s. The group's intuitive approach to painting strongly resonated with the young student and she quickly, and exclusively, dedicated her practice to abstraction. Letendre exhibited with the Automatists throughout the 1950s, including in the pivotal exhibition *La matière chante* (1954), organized by Borduas.

*Lutte* is a fiercely expressive composition from a dynamic period early in Letendre's career. Having secured a Canada Council grant, from 1962 to 1963, Letendre traveled to Western Europe and Israel. *Lutte* was painted in Ramat Gan, a municipality near Tel Aviv. By then Letendre's style had begun to move away from mosaic-like compositions to favour broader planes of colour. Experimenting with the bounds of gesture, her minimal palette achieves dramatic results. The striking contrast between bright and dark hues is further intensified by varying weights of paint application, ranging from heavy impasto in the fluorescing orange vortex to thinly scraped black flecked with red.

Letendre's monumental *Atara* (1963), in the collection of the National Gallery of Canada, bears a striking resemblance to *Lutte*.

**ESTIMATE: \$25,000 – 35,000**

## 29 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

### Triangle binaire bleu

acrylic on canvas, on verso signed,  
titled and dated 4/73 and 1973  
60 x 60 in, 152.4 x 152.4 cm

#### PROVENANCE

Estate of the Artist

#### LITERATURE

Pierre Théberge, *Guido Molinari*,  
National Gallery of Canada,  
1976, page 50

GUIDO MOLINARI ONCE said of his own works that “the painting-environment sucks you in. A new type of space is created, fictional space because it happens in the mind and yet also involves the totality of perception.” This statement applies perfectly to the stunning *Triangle binaire bleu*, which engulfs us in its pictorial space. With a minimalist yet complex composition, this large acrylic on canvas embodies the artist’s decades of study on the relationship between colour and form, which is central to Molinari’s oeuvre. After years of experimenting in a vertical format with his *Stripe* paintings, he introduced triangular forms into his visual lexicon in the early 1970s, giving the name *Triangulaires* to his new series. Executed in 1973, *Triangle binaire bleu* is divided into four squares, each bisected diagonally to create two repeated groups of triangles: grey and kelly green, magenta and cyan. As our eyes move across the flat and opaque surface of the work, colours perform differently, depending on the neighbouring pigment. Using the simplest of means, Molinari has created a truly engaging and vibrant work of art.

**ESTIMATE: \$40,000 – 60,000**





30 **Lawrence Paul  
Yuxweluptun**

1957 –

**Untitled**

acrylic on canvas, signed and dated 2009  
42 x 36 in, 106.7 x 91.4 cm

**PROVENANCE**

Private Collection, Vancouver

LAWRENCE PAUL YUXWELUPTUN is a prominent figure in Canadian art of Coast Salish and Okanagan descent, well known for his outspoken political discourse in both his work and persona, and for bridging the gap between Indigenous and contemporary art. Containing aesthetically and conceptually compelling symbolism, Yuxweluptun's body of work is a biting critique of Western colonialism, in particular the Indian Act and its ramifications for modern First Nations people.

In this work, a red and yellow figure stalks in a forest at night. The body is composed of the same ovoid shapes painted on the trees, implying a spiritual and material unity between humankind and the natural world. Ovoids are the building blocks of Haida design, and the form upon which the artist builds his work and philosophy. Yuxweluptun abstracts and animates the world through the spirit of ovoidism, creating visual narratives that invert the Western mentality of humans in a struggle with nature. By using a fusion of both Indigenous and Western artistic languages in his work, he brings forth a vision of an Indigenous cultural landscape for the current era, confronting the realities of First Nations' land rights, social conditions and the plight of environmental loss.

**ESTIMATE: \$20,000 – 30,000**

## 31 Jim Dine

1935 – American

### Smaller Parrot at Home

painted bronze sculpture, on verso signed,  
editioned 8/8, dated 2008 and inscribed  
109/2010 098/WWF  
35 x 14 ½ x 13 in, 88.9 x 36.8 x 33 cm

#### PROVENANCE

Pace Gallery, New York  
Galerie de Bellefeuille, Montreal  
Acquired from the above by the present  
Prominent Corporate Collection, Montreal,  
September 2010

#### LITERATURE

*Jim Dine*, Galerie de Bellefeuille, 2009,  
page 31 and reproduced page 58

#### EXHIBITED

Galerie de Bellefeuille, Montreal, *Jim Dine*,  
September 10 – October 7, 2009

A MAJOR FIGURE in the artistic development of both Pop and Expressionist movements in America, Jim Dine continues to define himself as an unceasing innovator. Dine transforms recognizable motifs—hearts, tools, bathrobes, skulls and birds—through his playful arrangement and manipulation, into bold and often fanciful images. The heart shape first appeared in Dine's work in the mid-1960s. Compulsively reiterated in the decades following, the universal symbol would emerge as the artist's signature motif.

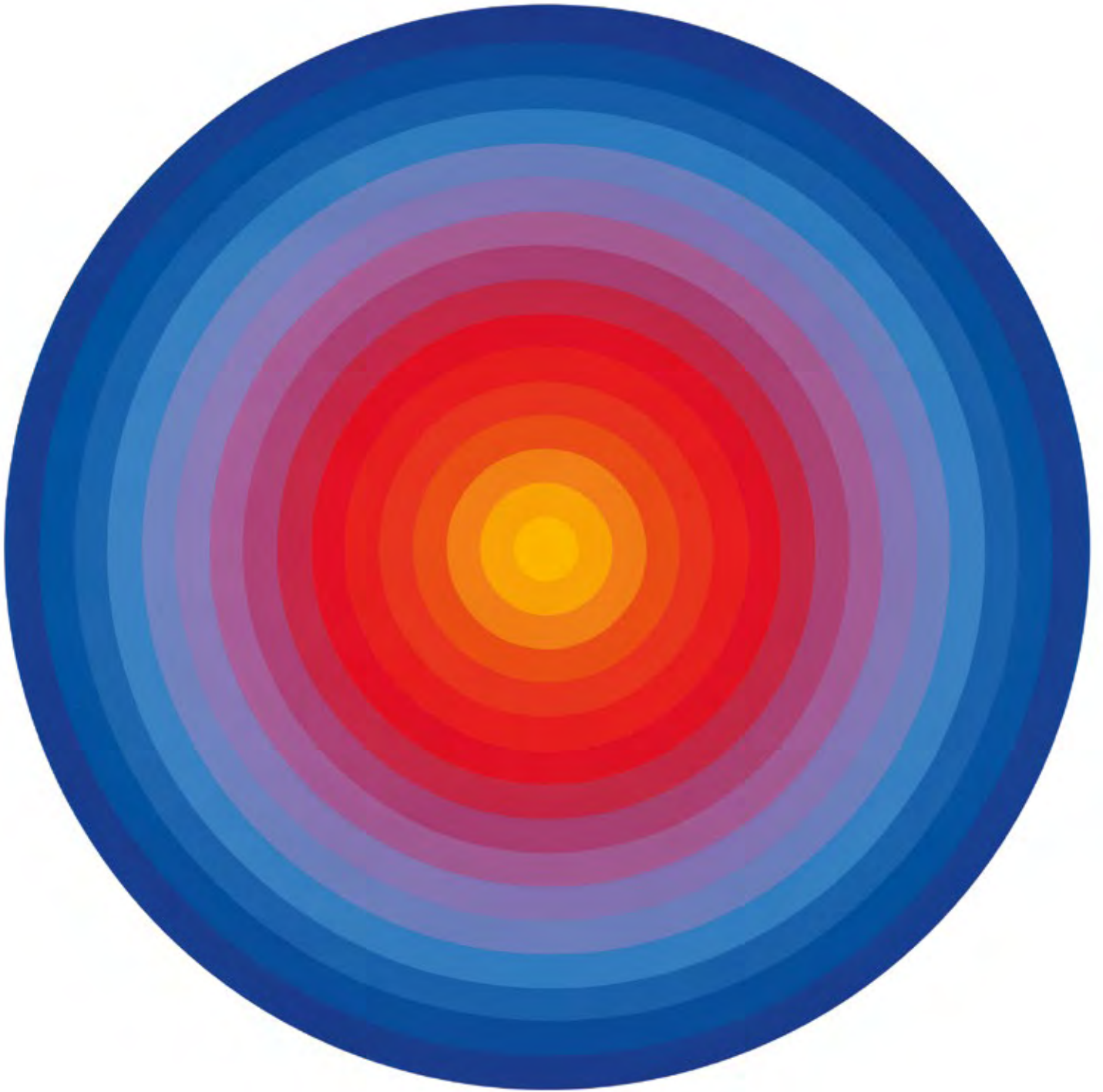
In *Smaller Parrot at Home*, a parrot sits perched atop the familiar form. Turning its beak towards its shoulder, the radiant creature assumes a pose of feigned coyness. The eccentric juxtaposition of forms is rendered with inconsistency in its surfaces—polished sections give way to rough layering. Bright fluorescent and metallic finishes further accentuate the textural differences, drawing our awareness to the expressive hand of the artist.

The title noting “smaller” should be understood as a strictly relative descriptor. Dine created monumental sized versions of this image, including *King Parrot* (1995), standing 7 feet tall, and *Large Parrot Screams Color* (2007), towering at 12 feet.

This work is included in Jim Dine's online sculpture catalogue raisonné, published digitally by Artifex Press, catalogue #2008.15.

**ESTIMATE: \$50,000 – 70,000**







## 32 Claude Tousignant

AANFM LP QMG RCA 1932 –

### Évanescence chromatique

acrylic on canvas, on verso signed, titled, dated 1967  
and inscribed *Encadrer entre deux plexiglass ?*  
32 in, 81.3 cm diameter

#### PROVENANCE

Collection of the Artist, Montreal  
Private Collection  
A.K. Prakash & Associates, Toronto  
Private Collection, Toronto

#### EXHIBITED

Galerie Eric Klinkhoff, Montreal, *Collectors' Treasures*,  
October 19 – November 2, 2019, catalogue #54

THE BRILLIANCE AND liveliness of Claude Tousignant's 1967 painting *Évanescence chromatique* rivals any of the major paintings by him to have appeared so far at auction. One of two experimental canvases, the work was painted in Montreal when Tousignant and his fellow Post-Plasticiens, Charles Gagnon, Yves Gaucher and Guido Molinari, led that city as the locus of advanced painting in Canada. Contemporary with his canonical *Accélérateur chromatique* paintings, which are represented in public and private collections across the country, *Évanescence chromatique* is also painted with acrylic on canvas in the tondo format, and composed of regular bands of painstakingly calibrated colours.

Tousignant was born in Montreal in 1932, a full generation younger than Paul-Émile Borduas, the pioneering Quebec abstractionist who led the Automatist group of abstract painters, and about a decade younger than most of the other Automatists. When Tousignant came of age in the mid-1950s, Borduas and the Automatists had made their breakthroughs. In Toronto, Painters Eleven had debuted at Roberts Gallery, and earlier abstractions by Bertram Brooker, Lawren S. Harris and Marion Scott had been seen. Following the training Tousignant received from Arthur Lismer, Scott and, most importantly, Gordon Webber at the School of Art and Design at the Montreal Museum of Fine Arts, he saw abstraction as the only legitimate mode of painting. It was the *terra firma* from which he set out; his *terra incognita* was painting beyond the three-dimensional space that had been central to Western painting since the Renaissance.

In 1955 and 1956, Tousignant worked through the artistic issues raised by the Automatists and their successors, the Plasticiciens. He then began pursuing his own investigations, obliterating traditional pictorial space in radically refined compositions of one, two or three colours. Tousignant's circular

paintings of the next decade activated vision through their dynamic arrangement of colours and meticulous form.

*Évanescence chromatique*, 32 inches in diameter, is composed of 15 concentric bands, each one inch wide, with a two-inch-diameter circle in the centre. Like the other painting bearing the same title, it is a beautiful, intellectually resolved and technically accomplished conceptual trial that illuminates another telling facet of the artist's vision.

Unlike Tousignant's *Gong* and *Accélérateur chromatique* paintings, none of the colours in *Évanescence chromatique* repeat. Instead of the subtly coordinated colours that resonate like chords in the *Gong* paintings or like the precisely allocated notes of atonal music in the *Accélérateur chromatique* works, each of the 15 colours in *Évanescence chromatique* chimes like a note in a celestial scale. From the outside band to the centre, the colours proceed in spectral order—blue, magenta and purple—then return to the other end of the spectrum with red, orange and yellow. Although the image may appear to pulse or glow like an orb, and the close chromatic relationships between adjacent bands sometimes trick the brain into perceiving light or shadow where none exists, any suggestion of illusion is beside the point. In the other *Évanescence chromatique* work, given by Tousignant as a gift to a fellow artist, the colour scheme is reversed.

The composition and the shape of the canvas are integral to one another. When Frank Stella executed his *Black Paintings* between 1958 and 1960, and his first shaped paintings in 1960, it was a radical choice to make paintings with compositions that were the shape of their support and vice versa. Robert Delaunay had taken this path tangentially en route to other artistic objectives in the 1910s, and so, in his way, had Piet Mondrian from the late 1910s until his death in 1944. In 1959, Tousignant said he wanted to make paintings stripped of extraneous matter—no symbolism, no narrative, only sensation—anticipating by five years Stella's famous claim that what one sees in his paintings is what one sees. The shaped canvases Kenneth Noland, Stella and Tousignant painted in the 1960s broke new ground for each artist, and *Évanescence chromatique* proves that Tousignant's ambition and achievement were second to none.

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

**ESTIMATE: \$150,000 – 250,000**



### 33 Takao Tanabe

oc 1926 -

#### Sunset 7/87

acrylic on canvas, signed and dated 1987 and on verso signed, titled, dated on the gallery labels and inscribed *Between Bowen & Pt. Grey*  
44 x 96 in, 111.8 x 243.8 cm

#### PROVENANCE

Mira Godard Gallery, Toronto

Equinox Gallery, Vancouver

Acquired from the above by the present Private Collection,  
Vancouver, 2006

TAKAO TANABE GREW up in Prince Rupert, on British Columbia's northern coast, the son of a commercial fisherman. Initially, his quest for knowledge took him in 1951 to New York, where he took drawing classes from Hans Hofmann while studying at the Brooklyn Museum of Art. In 1960, he traveled to Japan, studying with the calligrapher Yanagida Taiun and practising *sumi-e* painting with Ikuo Hirayama. For many years, he worked abstractly. But ultimately he returned to the landscape, informed by these earlier stages of his work.

In 1980, Tanabe gave up teaching in Banff, Alberta, and returned to British Columbia, where he built a studio in Errington, on Vancouver Island. Initially inspired by the views from the ferry



going between the Island and the mainland, he began to paint evocative panoramas of land emerging in and out of mists, with moody skies and seas whose surfaces pulsed with currents.

*Sunset 7/87* depicts a sunset panorama with a glow of orange and pink along the horizon, rising up into a delicate progression of pale tones in the sky. A dark strip of cloud punctuates the painting on the right, while in the upper sky, wispy white clouds provide a counterpoint. Tanabe's past as an abstract artist figures in his simplification of the landscape—it is stripped of non-essential details into long horizontals of water, sky and land. Tanabe's handling of colour and light is transcendent. Like a navigator, the artist records the location as the view from Bowen Island to

Vancouver's Point Grey—it is a specific place, but the location could be anywhere on the coast, as there is an absence of human activity and habitation. It is just as much a landscape of the mind.

Tanabe is part of a distinguished group of West Coast modernists that includes B.C. Binning, Gordon Smith, E.J. Hughes and Jack Shadbolt, who have made their mark on us through their unique vision. Tanabe's Zen-like panoramas make us aware of the uplifting spiritual essence of the extraordinary landscapes that surround us.

**ESTIMATE: \$80,000 – 120,000**



GAMMERS  
1930





### 34 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### Steamer Arriving at Nanaimo

oil on canvas, signed and dated 1950 and on verso signed, titled, dated and inscribed on the Dominion Gallery labels with the Dominion Gallery inventory #D1338 and #G8838 and stamped Dominion Gallery twice  
19 x 23 in, 48.3 x 58.4 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Acquired from the above by Herbert Steinmann,  
New York, 1951  
Dominion Gallery, Montreal  
Acquired from the above by the present Private  
Collection, Montreal

#### LITERATURE

*Victoria Sunday Times* (magazine section), November 17, 1951,  
reproduced

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002,  
reproduced page 86

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 12  
Robert Amos, *The E.J. Hughes Book of Boats*, 2020,  
reproduced page 50 and listed page 82, titled as  
*Steamer Approaching the Dock, Nanaimo*

#### EXHIBITED

Vancouver Art Gallery, *Quarterly Group Exhibition*, June 20 –  
July 9, 1950, titled as *Steamer Approaching the Wharf at  
Nanaimo*

E.J. HUGHES WAS the first recipient of an Emily Carr scholarship, which allowed him to spend part of the summers of 1947 and 1948 exploring Vancouver Island and the Gulf Islands. He had been demobilized from the Canadian military in 1946, and this small scholarship was a godsend for an artist who had no market. While in the military, Hughes had been employed as an official war artist—he spent time in England and Canada. The opportunity to work full time as an artist allowed Hughes to hone

his observational skills to a sharp edge. He developed a working method that remained largely unchanged for his whole career.

A Hughes composition began with a highly detailed pencil drawing done on the spot. These annotated drawings eventually recorded (using a careful code) details of colour, light and form. The drawing was then turned into a more formalized cartoon, executed in pencil as well, and without annotation—although Hughes often added a grid to these cartoon drawings to allow for their transfer to the canvas. It was only after completing a careful distillation of the subject—eliminating details that did not matter and emphasizing aspects of the subject that were of particular interest—that Hughes began to paint. He would draw a grid on the canvas and begin transcribing the cartoon onto the support, using the annotated drawing to refresh his memory on details of colour and light. This process meant that Hughes did not produce work quickly; indeed, he often worked on paintings for months.

Hughes received a great deal of support from other artists, notably Lawren Harris, who had awarded him the Carr scholarship and encouraged early purchases of Hughes's work by the Vancouver Art Gallery, the National Gallery of Canada and Hart House, in Toronto. It was only in 1951, however, that Hughes established a relationship with a dealer, Dr. Max Stern of the Dominion Gallery, Montreal, who on seeing this painting on display in Vancouver hunted down the artist on Vancouver Island. As Stern later wrote, "I was so deeply impressed by the quality of this work that I decided then and there to include Hughes in my forthcoming exhibition, and thus give him a chance to become known to the world of art and—I hoped—to collectors all over the world."<sup>1</sup>

This meeting was a turning point in Hughes's life because Stern agreed to take on Hughes's work at his gallery. More importantly for the financially struggling artist, Stern agreed to buy the paintings outright, thus assuring Hughes of an income. The first Hughes paintings were shown in Montreal in 1951, and *Steamer Arriving at Nanaimo* was among them. It is a quintessential Hughes subject and one of his favourites—the Canadian Pacific steamboats that connected Vancouver Island to the mainland before the establishment of the BC Ferries system.

Hughes's paintings of the late forties and early fifties have a deliberately primitive feel to them. This was because, as Hughes said, "I admire the primitives so much, especially their slightly flattening and slight distortion of perspective to make the shapes more interesting on the picture plane."<sup>2</sup> The primitives he was speaking of were the great Mexican muralists—Diego Rivera, José Clemente Orozco and David Alfaro Siqueiros.

Harris wrote of Hughes's *Tugboats, Ladysmith Harbour* (1950, collection of the National Gallery of Canada): "Nothing quite like this has been done here or anywhere in the country. Everybody likes it, painters, laymen and just folks. It's that kind of painting—factual, detailed, accurate, full of interest but its art quality transcends all of these."<sup>3</sup> These words apply equally to *Steamer Arriving at Nanaimo*. Hughes's ability to control his composition and the enormous number of elements is remarkable. This small canvas contains five watercraft, a lighthouse, a log boom, a dock, a couple of buildings, several spars in the water, at least 18 figures and an expansive view of the Nanaimo harbour, and yet it works brilliantly.

The distorted perspective of the steamer allows Hughes to more fully explore the details of the boat—the lifeboats, the



Canadian Pacific steamboat, Nanaimo Harbour, 1948  
Courtesy of the Royal BC Museum and Archives, I-28435

smokestacks, the decks and even the ensign flying at the rear. Notice, too, how the curve of the steamer is echoed on the left side of the composition in the whitecaps on the water. His use of colour is carefully considered—note the placement of red and orange in the middle ground and the yellow of the steamer smokestacks echoed in the log boom in the distance. Hughes was a master at depicting the surfaces of bodies of water and this painting demonstrates that admirably—the various brush-strokes in the reflections, whitecaps and wakes all lead the viewer's eye into Hughes's world.

As has been suggested, this is a complex composition but it is a deeply satisfying one. It works despite the fact that Hughes has suspended the laws of perspective—linear and atmospheric, as well as scale—to paint it. We see things that our eyes could not see because Hughes has deliberately chosen to paint as if the atmosphere does not exist; how else can we see the trees on the distant hills or the captain's hat, not to mention the large man silhouetted on the lower deck? The painting was reproduced in a Victoria paper in 1951 and upon seeing it Hughes wrote to Stern: "I realized that my masses & tones are improving... If I could just go further & get halftones without losing the sharpness, it would be a great step."<sup>4</sup> Hughes was always striving to improve his work, but here he sold himself short. One cannot help but be, like Dr. Stern, "deeply impressed by the quality of this work."

We thank Ian M. Thom, curator of the 2003 exhibition *E.J. Hughes* at the Vancouver Art Gallery and author of the book produced for that show, for contributing the above essay.

1. Foreword to *Edward J. Hughes, RCA* (Montreal: Galerie Dominion, 1982), exhibition catalogue.

2. Quoted in "Five BC Painters," episode on the program *The Seven Lively Arts*, CBC Television, Vancouver, broadcast December 26, 1961.

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

4. E.J. Hughes to Max Stern, December 10, 1951, University of Victoria Archives, Victoria.

**ESTIMATE: \$500,000 – 700,000**









## 35 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

### Three Tugboats, Nanaimo Harbour

oil on canvas board, signed and dated 1952 and on verso signed, titled and titled *Three Tugboats* on the Dominion Gallery label, dated June 1952/1946/1949, inscribed with the Dominion Gallery inventory #C1396 and *Coat pt., 1946, MED. coat, wn. Id., November 12, 1949* and stamped Dominion Gallery twice  
20 1/8 x 24 3/4 in, 51.1 x 62.9 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Acquired from the above by Alistair Fraser Jr.,  
Montreal, 1953  
Acquired as a gift to a Private Collection,  
British Columbia, circa 1953  
By descent to the present Private Estate,  
British Columbia

#### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery,  
2002, page 88, the 1946 canvas *Fishboats, Rivers Inlet*  
reproduced page 72  
J.G. Cole, *E.J. Hughes: The Man and His Art*,  
Nanaimo Art Gallery, 2009, reproduced page 6  
Jacques Barbeau, *The E.J. Hughes Album: The Paintings*,  
*Volume 1, 1932 – 1991*, 2011, reproduced page 18  
Robert Amos, *The E.J. Hughes Book of Boats*, 2020, reproduced  
page 37 and listed page 81, titled as *Three Tugboats, Nanaimo*

#### EXHIBITED

Nanaimo Art Gallery, *E.J. Hughes: The Man and His Art*,  
May 15 – June 7, 2009

IN 1946, E.J. HUGHES was demobilized from the army and returned to British Columbia, settling in Victoria. In 1947 and 1948, he was awarded Emily Carr scholarships, which enabled him to undertake sketching trips on Vancouver Island. In 1951, Hughes moved to Shawnigan Lake, a village on the east side of the Island. Immersed in the stunning West Coast landscapes that surrounded him, he continued to paint outstanding works. This was an important year for Hughes, in which he met Dr. Max Stern of Montreal's Dominion Gallery, who became his lifelong dealer.

Three dates are recorded on verso of the board—1946, 1949 and June 1952. During the late 1940s, Hughes had developed a strong, stylized approach in his paintings that emphasized solidity of form and heightened colour with the use of bright spots. By the early 1950s, Hughes's depiction of form was still stylized, but had become more naturalistic. The meaning of the three dates is unclear—it is possible the work evolved over a period of time and that Hughes retouched it, as in a 1951 letter to Stern he offers to retouch paintings if required. Also, when he sent paintings to Dr. Stern, the dealer asked him to sign and date them, which could account for the final date. Upon receiving works from Hughes, Dr. Stern immediately included his paintings in a 1951 group exhibition at the Dominion Gallery, and art critic Robert Ayre wrote, "He [Hughes] not only looks at the Canadian scene, but

feels it, with passion, and puts it down note for note, leaf for leaf and wave for wave, with the love and concentration of a 'primitive.'... The result of his labor is tremendous intensity."

"Tremendous intensity" is an apt description of Hughes's paintings from the 1940s and 1950s, which are rare and sought after. This painting is extraordinary—it showcases his remarkable compositional skills, as he depicts three small tugboats in Nanaimo harbour collecting floating logs that have broken loose from log booms. The design of each tugboat is almost identical, variations on a theme, and Hughes positions them in a triangular formation. Their cadmium yellow, grey and white colouration and aqua and pale green windows stand out against the water, marked with pale blue at the top of the wavelets against darker steely water. Patterns were interesting to Hughes, and the geometry of the square tugboat windows against the vertical cladding of stacked wooden cabins sets up a rhythm through their repetition.

Hughes established layers of composition—with the foreground dominated by the action-filled scene with the man salvaging logs, precariously balanced on their slippery surfaces. Hughes was a keen observer who consciously chose elements of visual interest. His attention to, and placement of, details was highly intentional. For example, he leads our eye out to the upper part of the canvas by placing a floating reddish log on the far left that points us towards the small white boat, then to the houses, docks and small vessels at the government dock on the shore of Protection Island. He adds bright points of colour in the houses, bleached golden grasses and the forked orange trunk of an arbutus tree to increase visual interest in the shoreline. He then closes the top of the painting with dark mountains that repeat in triangular forms, with glimpses of ethereal snow-covered peaks behind them in the distance.

Hughes often portrayed this distinctive design of tugboat in the coastal communities of the east coast of Vancouver Island in the late 1940s and early 1950s. Small and manoeuvrable, these tugs were also used for fishing as well as gathering logs, as shown in the masterpiece 1946 canvas *Fishboats, Rivers Inlet*, sold by Heffel in November 2018. He also portrayed them in the 1951 canvas *Arbutus Trees on Gabriola Island* (a close-up) and in the 1952 canvas *Taylor Bay, Gabriola Island*, to name but a few. *Three Tugboats, Nanaimo Harbour* is an outstanding example of Hughes's consummate skills in depicting the life of these coastal communities, where nature provided bountiful marine and forest resources and people worked surrounded by beauty. Finely honed paintings such as this made Hughes one of Canada's most important landscape painters.

The father of the consignor had a good friend, Alistair Fraser (1923 – 1997), who was in Montreal in the early 1950s and saw this painting in the window display of the Dominion Gallery. Recognizing it as the same view the consignor's family had from their home in Nanaimo, he bought it on the spot for them for \$300. The painting remained with the family in Nanaimo until its consignment to Heffel.

This painting was reproduced in the large poster for the 2009 Nanaimo Art Gallery exhibition of Hughes's work.

**ESTIMATE: \$200,000 – 300,000**



### 36 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### The Mouth of a Creek, Cherry Point, BC

acrylic on canvas, signed and dated 1989

and on verso signed, titled and dated

25 ¼ x 32 in, 64.1 x 81.3 cm

#### PROVENANCE

Dominion Gallery, Montreal

The Estate of Dr. Max Stern, Montreal

Sold sale of *Important Canadian Art*, Sotheby's Canada

in association with Ritchie's, February 25, 2002, lot 187

Private Collection, Toronto

#### LITERATURE

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 187

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 85

On verso, a letter from the artist attached to the work reads:

The "B.C." is in the title because there is another Cherry Point in the U.S., just south of the border. The pencil sketch from nature for this painting was produced in my car in a

public parking area where there are sea views to the north, south, and east. This view is looking north. Cherry Point is a few miles south of here (Duncan) on the east coast of Vancouver Island.

IAN THOM WROTE that "By 1980, E.J. Hughes was the most important landscape painter working in British Columbia." *The Mouth of a Creek, Cherry Point, BC*, a sensitive composition with meticulous use of detail and pattern, illustrates why. Hughes depicts one of his favourite locations near his home in Duncan, capturing its peaceful seaside atmosphere. He arrests our attention in the foreground with a screen of grasses, causing our eye to linger over the creek, which swirls down onto the beach, then forms rippling patterns before more gently flowing to the sea. The perfect visual device for Hughes, the creek reflects the evergreens and the overcast sky, bringing its light into the foreground. The forms of rocks on the beach are echoed in the round flowers in the bushes on the embankment. The soft hues of the sand are pleasing—taupe, grey and gold—and in the distance, driftwood is piled vertically in the kind of sculptural arrangements often seen on coastal beaches. In every way, Hughes, by his careful observation of his environment, compels us to take closer notice of our world.

**ESTIMATE: \$70,000 – 90,000**



### 37 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

#### A Bridge North of Hazelton, BC

watercolour on paper, signed and dated 1985 and on verso signed, titled and inscribed with the Dominion Gallery inventory #B8066  
18 x 24 in, 45.7 x 61 cm

#### PROVENANCE

Dominion Gallery, Montreal  
Heffel Gallery Limited, Vancouver  
Private Collection, Vancouver  
Sold sale of *Fine Canadian Art*, Heffel Fine Art  
Auction House, November 7, 1996, lot 53  
Private Collection, British Columbia

#### LITERATURE

Leslie Allan Dawn and Patricia Salmon, *E.J. Hughes: The Vast and Beautiful Interior*, Kamloops Art Gallery, 1994, this watercolour mentioned pages 44 and 45, and the 1967 drawing for this watercolour reproduced page 58

IN 1967, E.J. HUGHES went on a sketching trip to the Hazelton area of British Columbia. Patricia Salmon wrote, “Over the years Hughes has painted several works of the Hazelton area dating from this 1967 trip. Among these, the 1985 watercolour *A Bridge North of Hazelton, BC* shows the historic Hagwilget Mission Catholic Church [in the Hagwilget Wet’suwet’en First Nations village].” This fine watercolour depicts the Hagwilget Canyon Bridge, a one-lane steel suspension bridge constructed in 1931 above the Bulkeley River. Three bridges pre-existed in this location, the first and second built by First Nations people without engineering training. In an amazing technical feat, they constructed the bridge without nails and screws and lashed it together with copper wire from the San Francisco-to-London Collins Overland Telegraph line. Hughes had a keen eye for detail, and he focused on the interesting design of the bridge, echoed by the vertical structure of the church in the background. His inclusion of cars and trucks traveling through the village reflects the importance of the bridge as a transportation route connecting communities, and the houses, picked out with bright colours, give a sense of warmth to this fascinating watercolour.

**ESTIMATE: \$30,000 – 40,000**



## 38 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### La ligne d'eau

oil on canvas diptych, signed and on verso titled  
on each stretcher of the diptych, 1977  
118 3/8 x 158 in, 300.7 x 401.3 cm

#### PROVENANCE

Collection of the Artist  
Prominent Corporate Collection, Montreal

#### LITERATURE

Andrée Paradis, *16 Quebec Painters in Their Milieu, A Survey of Creators*, 1978, reproduced page 145  
Georgiana Oliver, "Riopelle, le trappeur traqué. Avec Riopelle, la glace a son nouveau chantre," *Nouvelles littéraires*, no. 2673, January 1979, page 14  
*Jean Paul Riopelle, Peinture 1946 – 1977*, Centre Georges Pompidou, 1981, reproduced page 54  
Guy Robert, *Chasseur d'images*, 1981, a detail reproduced page 275  
*Jean Paul Riopelle*, Musée des beaux-arts de Montréal, 1991, pages 148 and 149  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 1, 1939 – 1953*, 1999, reproduced page 435, catalogue #1977.011H.1977  
Guy Cogeval and Stéphane Aquin, *Riopelle*, Montreal Museum of Fine Arts, 2006, reproduced page 119 and listed page 146  
Michel Marin et al, *Mitchell/Riopelle: Nothing in Moderation*, Musée national des beaux-arts du Québec, 2017, page 36, reproduced page 133  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 5, 1972 – 1978*, 2020, reproduced page 219

#### EXHIBITED

Musée du Saguenay-Lac-Saint-Jean, Chicoutimi, *Riopelle 80*, November 22 – December 14, 1980

Centre Georges Pompidou, Paris, *Jean Paul Riopelle, Peinture 1946 – 1977*, 1981, catalogue #48, traveling in 1982 to Musée du Québec, Quebec City; Musée d'art contemporain de Montréal; Musée des beaux-arts de Caracas, Venezuela, catalogue #37; and Instituto, Nacional de Bellas Artes, Mexico City, catalogue #41

Musée des beaux-arts de Montréal, *Jean Paul Riopelle*, 1991, catalogue #100

The State Hermitage Museum, Russia, *Riopelle: Works from the Collection of Power Corporation of Canada and the Montreal Museum of Fine Arts*, June 16 – September 17, 2006, traveling to Musée Cantini, Marseille, November 3, 2006 – February 4, 2007, catalogue #42

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 #53

IN THE EARLY 1970s, having lived in France for almost 30 years, Jean Paul Riopelle was spending more and more time in Quebec, hunting and fishing as far east as New Brunswick and as far north as James Bay. In 1974, he began construction of a studio in Sainte-Marguerite-du-Lac-Masson, north of Montreal, which would become not only a base for his hunting and fishing excursions, but also a comfortable living space and a well-appointed studio where he could do large-scale works often inspired, as their titles suggest, by what he had seen and experienced in the north woods.

Perhaps the single most important of these excursions was one taken to Baffin Island in the summer of 1977. It was apparently organized by Theo Waddington, of Waddington Gallery, and it involved Riopelle's old friend the radiologist, pilot and fellow outdoorsman Champlain Charest as well as Claude Duthuit, son of the famous art historian and critic Georges Duthuit, who had been so instrumental in launching Riopelle's career in France.



Jean Paul Riopelle in his studio in Sainte-Maguerite-du-Lac-Masson with *La ligne d'eau*, 1977  
 Photo: © Basil Zarov  
 Courtesy of Library and Archives Canada, e011205146

Both Charest and Duthuit later spoke in interviews with H el ene de Billy of their fascination with the landscape of Baffin Island and with the massive ice flows rushing in and out on the tide, a fascination shared by Riopelle. Photos by Duthuit show the artist as a tiny dark figure on a dark shore, standing behind and among immense, naturally sculpted, pure white monuments of ice. His Pangnirtung experiences were the inspiration for an important new direction in Riopelle's work: the *Iceberg* series, paintings of various dimensions, some very large, with imposing forms mostly in shades of black, white and grey, the pigment applied strenuously in thick impasto that suggests both rough texture and the shifting of matter and light. Work on this series started in the studio at Sainte-Marguerite.

The *Iceberg* paintings were received with enthusiasm by French critics when they were shown at the Galerie Maeght in January

1979. Georgiana Oliver, writing for *Nouvelles litt eraires*, called Riopelle the new "*chantre*" (cantor, bard, poet) of ice, and provided this cool quotation (my translation):

For sure, if I'd gone to the Mediterranean, I wouldn't have come back with paintings like these. But in the Arctic, nothing is straightforward. The sky seems black, really black. If I painted a sky as black as that, nobody would believe me. And on the ground, it's not even snow, not even white snow. It's grey, transparent ice. If I painted snow like that, nobody would believe me.

Riopelle's icebergs are not the serene, motionless, glowing blue monuments that we see in a Lawren Harris painting of the 1930s. Yseult Riopelle has talked about her father's absolute need to



watch the sun rise, his obsession with light in all its forms and movements, from the stars to the aurora borealis, from sunset to the midnight sun (see the monumental painting *Quartet in White* or *Midnight Sun*, also done in 1977). It is a paradoxical, black and white, dynamic, brutal light we see in the *Iceberg* series.

*La ligne d'eau* was not at the Galerie Maeght in 1979 when 30 “icebergs” were shown, but it was composed at the same time and place as those paintings were, and is obviously related to them through its subject matter and its bold, black/white dynamic. It was first shown in Chicoutimi in 1980, and may not have left Canada before then. But in 1982 it was exhibited at the Pompidou Centre in Paris, and traveled that same year back to Quebec and to Latin America. More recently, it was hung along with the *Iceberg* paintings in major exhibitions, including the *Mitchell/Riopelle: Nothing in Moderation* celebration of Joan Mitchell and Riopelle in 2017 to 2018.

This painting, like those in the *Iceberg* series, is much about natural phenomena and the effects of light. The tide mark is the line indicating the limit of the ebb and flow of tides; the waterline is the axis of balance of a watercraft (or an iceberg) as well as (and most importantly for this painting, in my opinion) the point where water meets the shore and where land and sky are mirrored. In both of its panels, *La ligne d'eau* shows a vertical movement delineated into three areas, with a strong suggestion of reflection in the lower sections, as if, in effect, the line nearest the bottom is the waterline. But there is also a horizontal reflection because the basic structure of each panel echoes, not perfectly but unmistakably, the other.

Is it possible that *La ligne d'eau* was composed in a similar manner to *Micmac* (1975), where, as Michel Martin explained in the catalogue to the *Mitchell/Riopelle* exhibition, an impression of one painting is taken on the blank canvas of another, giving two mirror images that are both then reworked? This technique of *décalcomanie* was popular with Surrealist painters such as Óscar Domínguez and Max Ernst, but they used it to produce unexpected, uncontrolled effects that they would then develop into a single, fantastic, more-or-less figurative composition. If he used that method for *La ligne d'eau*, Riopelle has reworked the surface of both panels so vigorously it is difficult or impossible to tell. But he was certainly attracted by the mirror effect produced by the technique, in the possibilities of similarity and difference in colour and structure.

He was not interested in the kind of depiction (however “abstracted”) that we see in the Harris icebergs: he was more interested in what I would call evocation. It is astonishing how he conveys such an impression of movement—of physical mass as well as light—using many of the techniques of his early gestural abstractions. In some sections, the pigment is obviously mixed and manipulated with a brush; in others there are clear signs of the pallet knife, perhaps in a second movement, tending upwards, but at all angles. These gestures break up the surface, reflecting light in different ways, even from stripes of deep black. The pigment is thick, and there are small peaks made by the edge of the knife as it was lifted, particularly in the white areas. It is a lively place, this interface where land and water (frozen or not) meet and scramble the light from the sky.



details

We thank Ray Ellenwood, author of *Egregore: A History of the Montréal Automatist Movement*, for contributing the above essay.

We thank Yseult Riopelle for her generous assistance in cataloguing and researching this lot. *La ligne d'eau* will appear in the fifth volume of the catalogue raisonné of Jean Paul Riopelle being published this fall, covering works from 1972 to 1978, catalogue #1977.011H.

Please note: the dimensions of each canvas are 118 3/8 x 79 inches.

The Montreal Museum of Fine Arts is holding the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* from November 21, 2020 to March 21, 2021, which will travel in 2021 – 2022 to the Audain Art Museum, Whistler and the Glenbow Museum, Calgary.

**ESTIMATE: \$800,000 – 1,200,000**



### 39 Jean Albert McEwen

AANFM RCA 1923 – 1999

#### Hommage au soleil, jaunes de l'après-midi

oil on canvas, on verso signed, titled twice variously, dated 16 Septembre 1964 indistinctly and stamped with the artist's stamp and the gallery stamp  
50 x 46 in, 127 x 116.8 cm

#### PROVENANCE

Galerie Agnès Lefort, Montreal  
Private Collection, Ontario

#### LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 178

JEAN MCEWEN'S *Hommage au soleil* series was inspired by a trip to Majorca, Spain. Although committed to abstraction, McEwen admitted to being influenced by observation of nature, like Claude Monet, whose late work was abstracted from his garden. McEwen said he studied "the lattice of lights and shadows formed by the crossing of light through branches and leaves" to understand how to express the vibration of colour. Roald Nasgaard wrote, "If somewhere, as McEwen implied to [art critic Fernand] Saint-Martin, his vision had roots in natural observation, he expunged the representational in both space and colour, visual experience evoked alone by thick and luminescent coloured matter." In this radiant painting, the impression of intense light and heat is exuded from layers of white, orange and yellow pigment, textural, amorphous and mottled. A softly glowing backdrop pushes the orange and yellow squares forward, and the central column pulls up to the surface, its white transmuting into darkening shades of blue, an intimation of the sea. *Hommage au soleil, jaunes de l'après-midi*, with layers of warm hues creating light from its depths, superbly demonstrates why McEwen was considered a consummate colourist.

**ESTIMATE: \$25,000 – 35,000**



#### 40 Jean Albert McEwen

AANFM RCA 1923 – 1999

##### Laque d'un pays vaste #9

acrylic on canvas, on verso signed,  
titled and dated 1972

40 × 40 in, 101.6 × 101.6 cm

##### PROVENANCE

Marlborough-Godard, Toronto  
Private Collection, Ontario

##### LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*,  
Art Gallery of Nova Scotia, 2007, page 177

MONTREAL ARTIST Jean McEwen was one of the most influential artists of his generation, known as a master colourist. In this sensuous and beautiful work, McEwen shows his command of colour and spatial dynamics. Using a format typical of this series

from 1972, McEwen worked with a central square that hovers against a “frame” clouded with warm pink and copper tones against dark underpaint. The artist comprehended space entirely through colour—the central square pops forward but is dimensional within its field, and clouds of emerald and greenish-white paint float to the surface over bronze tones. Areas of opaque and transparent paint create contrast, and paler colours generate light. McEwen layered his pigment, as Roald Nasgaard described, “as if his surfaces had been formed, like the earth’s crust, of matter shaped by unseen geologies of folds and faults.” McEwen used titles for his works that suggest poetic associations rather than a literal translation. *Laque d'un pays vaste #9*, containing references to “lacquer” and “a vast country,” connects to both the materiality of the painting’s surface and Nasgaard’s concept of an abstracted geology, and it is a stunning example from this series.

**ESTIMATE: \$25,000 – 35,000**



## 41 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Chez naturel

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

### PROVENANCE

Pierre Matisse Gallery, New York  
Mira Godard Gallery, Toronto  
Sold sale of *Contemporary Art*, Christie's London,  
October 27, 1994, lot 83  
A Prominent European Private Collection

### LITERATURE

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

### EXHIBITED

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

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

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

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



detail

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

*Chez naturel* features a bipartite composition that, though separated in the centre by a vertical axis, is unified at the bottom by the presence of the colour green, which runs the length of the canvas. The space on the left features fields of autumnal colours delineated by thick black lines that mark the horizontal axis of the painting. These lines create three masses surrounded by white, circumscribed forms that recall the artist's output of the 1960s. On the right, Riopelle presents less of an architectural composition, where lines of colour intertwine, allowing a central field dominated by blue to emerge; this time, instead of being defined by a line, it is rather the colour that creates the form. In contrast



detail

to the section on the left, this all-over composition extends right to the edge of the frame. With his characteristic strokes of the palette knife, Riopelle has created a composition that demonstrates once again his great talent as a colourist.

We thank Andréanne Roy, art historian and curator of the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, showing at the Montreal Museum of Fine Arts November 21, 2020 – March 21, 2021, for contributing the above essay. The show will travel in 2021 – 2022 to the Audain Art Museum, Whistler and the Glenbow Museum, Calgary.

*Chez naturel* will appear in the fifth volume of the catalogue raisonné of Jean Paul Riopelle being published this fall, covering works from 1972 to 1978, catalogue #1974.093H.

**ESTIMATE: \$500,000 – 700,000**



## 42 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Bivouac

oil on canvas, signed and on verso titled, dated 1962 and inscribed *expo no. 15 / A.375* on a label / 63024 on another label / D-3 / L (circled) and stamped twice indistinctly  
38 ¼ x 51 in, 97.2 x 129.5 cm

#### PROVENANCE

Galerie Claude Lafitte, Montreal, July 2002  
Sold sale of *Contemporary Art*, Sotheby's London,  
February 7, 2003, lot 231  
A Prominent European Private Collection

#### LITERATURE

Jean Louis Prat, Gilles Vigneault et al., *Jean Paul Riopelle*,  
Montreal Museum of Fine Arts, 1991, quoting Herta  
Wescher, page 34  
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
*Volume 1, 1939 – 1954*, 1999, quoting the artist, page 42

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
*Volume 3, 1960 – 1965*, 2009, quoting Monique  
Brunet-Wienmann and Robert Keane pages 23 and 26,  
reproduced page 178, catalogue #1962.070H.1962

WHILE JEAN PAUL RIOPELLE'S distinct approach to paint has been a key part of his modus operandi throughout his entire career, it was especially relevant to his production from 1960 to 1965. His compositions grew larger, more ambitious and spacious than his dense all-over compositions from the 1950s. The slender strokes of the palette knife, typical of his mosaic period, also became elongated and looser. Art historian Herta Wescher wrote at the time, "The dense mosaics characteristic of his paintings of ten years ago have been broken up, allowing space to enter from all sides. Now, order and chaos intermingle, diagonals, curves and sharp hooks attach the verticals, voids are trapped at the heart of incredibly crowded centers."

Executed in 1962, *Bivouac* is an outstanding example of Riopelle's bolder, more gestural works. At this time, he worked

on a few large-format paintings, leading to his major *Point de rencontre* (1963), a commission for Toronto's Malton Airport, now Pearson International Airport. *Bivouac*'s pictorial space is organized, yet the gesture remains intuitive and unrestrained. While being opulent and lush, its composition breathes. Here, Riopelle rakes through layers of paint with his spatula, sculpting the coloured matter onto the canvas. In a series of ample movements, Riopelle drags the thin metal blade through whites, greys, blacks and browns, encircling the work in a frame-like arrangement. The central coloured mass is detached from its outer edges and hovers at its centre, as Riopelle moves away from his earlier all-over compositions. This effectively reintroduces "the figure-ground duality that the 1950s 'all over' had ousted," according to art historian Monique Brunet-Weinmann.

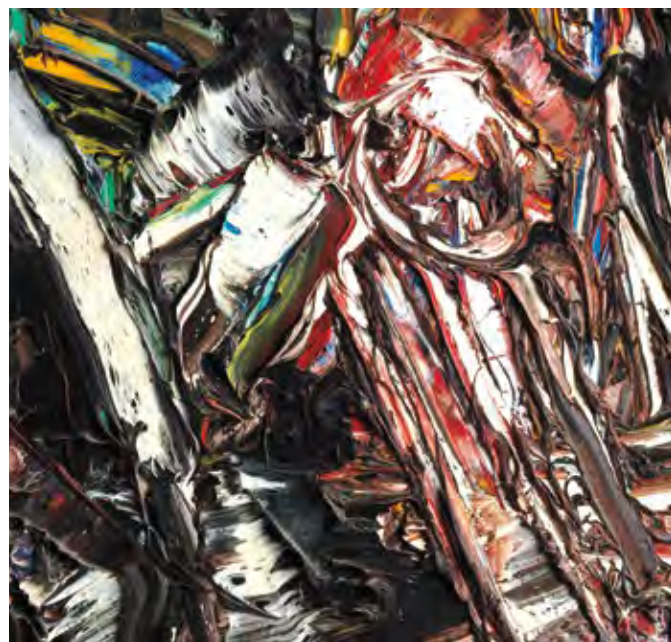
This bustling canvas is intensely dynamic and rich, with saturated hues glistening in a vibrant kaleidoscope. At the heart of the composition, crimson, maroon, green, cobalt, yellow, brown, black and purple are slashed and swept in rhythmical swathes. Black calligraphic strokes encase the coloured mass in its right, bottom and left edges. Throughout *Bivouac*, small touches of bright blue, yellow and purple are revealed under layers of thick impastos and punctuate the composition. The resulting explosion of colour radiates and leads the eye across the painting's surface in a hypnotic dance—a dance we can almost imagine the artist himself participating in, as he swabs and slathers his paints in energetic movements.

Riopelle's approach to paint was sensuous and rooted in its very materiality. Brunet-Weinmann goes as far as saying that he painted the way he sculpted, working the paint with his hands. Robert Keane, the owner of Riopelle's Long Island studio, offers a rare account of the artist's methods. Loading the surface of the work with paint, he would then work his knife through it, mixing his colours directly on the canvas. "He would hold all the tubes [with their heads lopped off], three or four maybe, or as many as he could fit in his hand, in his fist, and empty them directly onto the canvas... He was very deft, constantly going back and forth between the cluster of colours and his knife."

The title of this work, *Bivouac*, translates to an improvised encampment for either hiking, camping or military use. This calls attention to Riopelle's connection to the outdoors. Indeed, he was known as an enthusiastic fisher and hunter, and his relation to nature earned him his nickname "le trappeur supérieur" in André Breton's circle. While his abstract compositions evoke the woodlands and landscapes of his native Canada, explicit references to nature appear in his later works with various flora and fauna. Riopelle sought to embody nature in his work, as he explains: "My paintings that are considered the most abstract are, in my opinion, the most representational in the strictest sense of the term. Abstract: 'abstraction,' 'taken from,' 'to bring from'... I work the other way round. I do not take from Nature, I move toward Nature."

The Montreal Museum of Fine Arts is holding the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* from November 21, 2020 to March 21, 2021, which will travel in 2021–2022 to the Audain Art Museum, Whistler and the Glenbow Museum, Calgary.

**ESTIMATE: \$300,000 – 400,000**



details



## 43 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

### Parterre

oil on canvas, signed and dated 1959 and on verso titled and titled *Sans titre* and dated on the exhibition label, inscribed T (circled) / G (circled) / 5392 and variously and stamped indistinctly  
23 ½ x 31 ⅞ in, 59.7 x 81 cm

#### PROVENANCE

*Contemporary Art*, Christie's London,  
October 23, 1997, lot 12  
Briest, Paris, June 16, 1998, lot 147  
Artcurial, October 23, 2012, lot 109  
A Prominent European Private Collection

#### LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
*Volume 1, 1939 – 1954*, 1999, quoting the artist, page 51

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,  
*Volume 2, 1954 – 1959*, 2004, reproduced page 329,  
titled as *Sans titre*, catalogue #1959.057H.1959

#### EXHIBITED

Lévy Gorvy, London, *Un art autre*, April 26 – July 5, 2019

AT THE TIME when *Parterre* was executed in 1959, Jean Paul Riopelle was a young painter steadily gaining international recognition. In that year, he exhibited his works in Stockholm, Paris, Milan, Turin, London, Toronto, Basel and Cologne. After arriving in Paris in 1947, he had quickly integrated into a number of Parisian avant-garde groups. He was part of André Breton's Surrealist circle, he was associated with the Lyrical Abstraction and *nuagisme* movements, and he became one of the leading figures of the new abstraction practised by the School of Paris. He was in frequent contact with artists such as Sam Francis, Alberto Giacometti, Georges Mathieu, Samuel Beckett and Zao Wou-Ki, and critics Georges Duthuit and Pierre Schneider. He showed



his works in two major galleries: the Pierre Matisse in New York, alongside artists such as Pablo Picasso and Joan Miró, and the gallery of Jacques Dubourg in Paris, who was also the dealer for Nicolas de Staël.

This was an effervescent time in the artist's career, as he was exposed to new circles of writers and intellectuals. Of the many ideologies circulating, Riopelle was especially inspired by the Surrealists, among the strongest voices on the artistic scene at the time. Their method of automatic painting, which bypassed figuration and freed the subconscious from rational control, became integral to Riopelle's belief that meaningful works must be freed of rationality and representation. He described his approach as follows: "The painting must work itself out. I never tell myself, for instance, that I have to paint like this or like that to get one effect or another. If I reach that point, I stop. It's dangerous... because then I am on the technical side of painting. There is always some solution to improve a painting that isn't working. But this does not interest me. It loses its emotional unity. Because technique will unfortunately always win out."

While *Parterre*'s process is indebted to the Surrealists, its painterly approach is reminiscent of the works of Abstract Expressionist painters, such as Jackson Pollock and Joan Mitchell, whom Riopelle met in the summer of 1955. Riopelle and Mitchell's rich and tempestuous relationship lasted 24 years, and both artists inspired each other's work throughout. In 1959, the year *Parterre* was produced, Riopelle and Mitchell moved in together in a residence on rue Frémicourt in Paris's 15th arrondissement.

Flickering in a mesmerizing jewel-toned colour palette, *Parterre* is at once expressive and controlled. Riopelle sculpts the paint onto the canvas in impassioned strokes, using a palette knife to build a rich impasto that enlivens the surface of the work. His strokes are slightly more ample than before, signaling a progression from his denser all-over compositions of the early 1950s. Crimson, emerald, brown, burnt orange, black and eggplant splinters move across *Parterre* in vertical, horizontal and diagonal directions. Luminous white touches, which he would increasingly use over the upcoming years, brighten the overall composition and make the reds appear more fiery in contrast. As Riopelle drags his palette knife through the white paint, traces of neighbouring pigments appear in transparency, creating ever-so-subtle colour variations.

Although the title *Parterre* is not meant to have a literal connotation, it is noteworthy to mention that "parterre" refers to both the ground level of a theatre and a garden arrangement.

*Parterre* is a dazzling display of Riopelle's dexterity and control of technique. The thick impastos of the painting are sculpted into layered strata with high peaks and deep creases, inviting us to inspect every inch of its topography. He approached his painting almost as a sculptor would approach clay. It is no coincidence that in 1958, Riopelle began working with bronze and two years later, he shared a studio in Meudon, southwest of Paris, with the sculptor Roseline Granet. The heavily textured surface of *Parterre* testifies to his growing interest in sculpture. *Parterre* brings together the pictorial language of the Abstract Expressionists and the creative process of the Surrealists; it embodies Riopelle's singular position as a Canadian artist who bridged the European avant-garde and American boldness.



details

The Montreal Museum of Fine Arts is holding the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures* from November 21, 2020 to March 21, 2021, which will travel in 2021 - 2022 to the Audain Art Museum, Whistler and the Glenbow Museum, Calgary.

**ESTIMATE: \$250,000 - 350,000**

PROPERTY OF THE ESTATE OF BETTY GOODWIN



Betty Goodwin in her Montreal studio on Boulevard Saint-Laurent, March 1987  
Photo: © Richard-Max Tremblay

## BETTY GOODWIN (1923 – 2008)

BORN IN MONTREAL in 1923, Betty Goodwin was the only child of Romanian and Jewish immigrants, Clare Edith and Abraham Roodish. Spanning nearly 50 years, her oeuvre is monumental, sentient and authentic, and thanks to her strong sense of humanism, it expresses the fragility and complexity of the human experience. Goodwin has worked in a variety of media—painting, drawing, collage, printmaking and sculpture—and often in series, such as *Swimmers*, *Tarpaulin* and *La mémoire du corps* (Memory of the Body). Often associated with expressing themes of loss, absence and memory, her poignant works deal sensitively with challenging subjects. Art historian Matthew Teitelbaum wrote that “her work is a process made clear; expressing feeling is a way of preserving and healing the self.”<sup>1</sup>

Although she started earning recognition only around the late 1960s, and mostly for her prints and drawings, Goodwin had been working as an artist since the close of the Second World War. Like many other artists of her generation, she saw painting as a political and social act. Thus, for the first few years of the 1950s, she depicted the continued struggle of the working class and wartime immigrants through scenes of Montreal Jewish neighbourhoods and portraits of workers, in a Social Realist style. She briefly moved on to representations of domestic interiors in a Proto-Cubist style that was in vogue at the time. By 1964, she evolved into what Teitelbaum considers her final painting stage: figures floating freely within the pictorial space, over abstracted backgrounds. From then on, the figure became a consistent thread in her oeuvre, reappearing in numerous series, such as *Swimmers* (1982–88), *Carbon* (1986), *La mémoire du corps* (1990–95) and *Nerves* (1993–95). Imbued with intense emotion, these works express loss, inner struggle, experiences of memory and the passage of time, and states of being, including that of life to death.

In 1968, with the help of John Ivor Smith, Goodwin attended Yves Gaucher’s etching class at Sir George Williams University (now Concordia University). This class proved immensely significant for her career, as printmaking allowed her to reconnect significantly to her artistic beginnings and brought her international recognition. From 1969 to 1974, she worked on a series of etchings using various articles of clothing: gloves, caps, shirts, shoes and, perhaps most famously, vests. Spanning four years, the *Vest* series was directly inspired by her father, who trained as a tailor in Romania and worked as a factory owner, and her artistic

mentor Joseph Beuys, who often wore vests. In her own words, “With the *Vest* series, I made a very explosive and meaningful connection.”<sup>2</sup>

In 1995, Goodwin’s work was included in the exhibition *Identity and Alterity: Figures of the Body, 1895/1995*, at the Venice Biennale, and in 1996, the National Gallery of Canada held a major solo show entitled *Betty Goodwin: Signs of Life*. She was the recipient of many awards and recognitions throughout her exceptional career, including the Victor Martyn Lynch-Staunton Award of the Canada Council for the Arts in 1983, the Banff Centre National Award for Visual Arts in 1984, the Prix Paul-Émile Borduas in 1986, a Guggenheim Foundation Fellowship in 1988, the Gershon Iskowitz Prize in 1995, the Harold Town Prize in 1998, and the Governor General’s Award and the Order of Canada in 2003. She passed away in Montreal in 2008.

Heffel is honoured to now represent the Estate of Betty Goodwin across the country and to begin our collaboration this fall. We are proud to offer in this sale *The Link Could End at Any Moment* (lot 44) and *Il est interdit d’apprendre (The Knot)* (lot 45), two major works from Goodwin’s oeuvre.

1. Jessica Bradley and Matthew Teitelbaum, eds., *The Art of Betty Goodwin* (Toronto: Art Gallery of Ontario, in assoc. with Douglas & McIntyre, 1998), exhibition catalogue, 8.

2. *Ibid.*, 38.

## TEXT BY ROGER BELLEMARE (TRANSLATED)

FEW CANADIAN ARTISTS have been able to capture the hearts of such a broad and diverse audience: Emily Carr and Joyce Wieland were such artists, along with Betty Goodwin.

The artist explored themes that were neither easy nor cheerful. Her art sprang from her integrity, and her works were statements that went straight to the point without bowing to conventional aesthetic rules—the artist was seeking truth more than beauty.

PEU D’ARTISTES CANADIENNES ont su toucher au cœur un public aussi vaste et varié: Emily Carr, Joyce Wieland furent de celles-ci et Betty Goodwin, notre contemporaine.

Les thèmes qu’a exploré l’artiste n’étaient ni faciles ni joyeux. Son art ralliait par son intégrité et une densité de propos qui allaient droit au but sans concessions aux règles convenues de la beauté, l’artiste cherchant davantage la vérité que la séduction.



## 44 Betty Roodish Goodwin

CPE OC 1923 – 2008

### The Link Could End at Any Moment

mixed media on paper, signed and dated 1981 – 1986  
and on verso titled on the exhibition label, numbered  
BG-P-1981-86-01 and stamped Studio Betty Goodwin  
36 × 47 ¾ in, 91.4 × 120.3 cm

#### PROVENANCE

Collection of the Artist  
Estate of the Artist

#### LITERATURE

Yolande Racine, editor, *Betty Goodwin: Works from 1971 to 1987*,  
Montreal Museum of Fine Arts, 1987, page 21, listed pages 118  
and 251 and reproduced page 119

#### EXHIBITED

Montreal Museum of Fine Arts, *Betty Goodwin: Oeuvres de 1971  
à 1987 / Works from 1971 to 1987*, February 11 – March 27, 1988,  
traveling in 1987 – 1988 to the Art Gallery of Ontario, Toronto;  
Vancouver Art Gallery; New Museum of Contemporary Art,  
New York; and 49th Parallel, Center for Contemporary  
Canadian Art, New York, catalogue #39

Drawing is the simplest way of establishing a picture vocabulary because it is an instant personal declaration of what is important and what is not. Drawing is the most unalienated medium. Private, it practically doesn't have an audience in mind, just the artist's expression.

—BETTY GOODWIN

THIS STATEMENT, TAKEN from Betty Goodwin's July 1981 notebook, reveals her particular interest in drawing. Throughout her entire career, even as she focused on other media such as painting and printmaking, Goodwin never abandoned her drawing practice. Art historian Yolande Racine argues that "it is through drawing that Betty Goodwin best achieves the fragile transposition of the idea to an image." In *The Link Could End at Any Moment*, also a phrase from one of her notebooks, her remarkable drawing skills are evident. Here, she drafts a complex architectural structure over two pieces of paper glued together. The left panel overlaps slightly onto the right one, thus creating a small shift in the composition. Her energetic and visceral

brushwork imbues the work with a sense of urgency, and the diaphanous washes in varying shades of grey showcase the full range of her brushwork. *The Link Could End at Any Moment* is a powerful and evocative work that demonstrates Goodwin's masterful draughtsmanship.

#### ESSAY BY ROGER BELLEMARE (TRANSLATED)

THIS WORK IS about apprehension: anything could happen at any time, and it is a thin thread that links the two images (perhaps the line that joins the two sheets of paper). Complex forms nest one inside another, at times under arches. Related to a masterwork entitled *River Bed*, these forms now unfold within vast spaces, imposing outlines that emphasize their essential solitude.

Betty Goodwin loved the works of Samuel Beckett, and a sign of the creative affinity between the two artists includes the understanding of the strangeness of enclosed spaces, where motionless but complex forms suggest confinement, intractable complications and other knots.

The semantic links in this body of work heralded and presided over Goodwin's significant contribution to the exhibition *O Kanada*, held in Berlin (December 1982 to January 1983) and Montreal (June 23 to September 4, 1983).

IL S'AGIT CETTE fois d'une appréhension: n'importe quoi pourrait arriver n'importe quand, le fil est mince qui relie les deux propositions (peut-être la ligne qui joint les deux feuilles). Les formes complexes s'emboîtent les unes dans les autres, parfois sous des arcs. Liées à une œuvre phare qui s'appelle *River Bed*, ces formes se déploient maintenant dans des espaces vastes imposant des contours dessinés qui voient leur solitude essentielle soulignée.

Betty Goodwin aimait les œuvres de Samuel Beckett, signe de fraternité créative entre les deux artistes: étrangeté des lieux clos, où, immobiles, des formes complexes suggèrent des enfermements, des complications insolubles, d'autres nœuds.

Les liens sémantiques de ce corpus d'œuvres annonçaient et présidaient à l'importante participation de Goodwin à l'exposition *O Kanada* tenue à Berlin (décembre 1982 à janvier 1983) et à Montréal (23 juin au 4 septembre 1983).

We thank Roger Bellemare for contributing the above essay.

ESTIMATE: \$8,000 – 12,000



## 45 Betty Roodish Goodwin

CPE OC 1923 – 2008

### Il est interdit d'apprendre (The Knot)

bronze sculpture, 1990

26  $\frac{3}{8}$  x 9  $\frac{3}{8}$  x 7  $\frac{5}{8}$  in, 67 x 23.8 x 19.4 cm

#### PROVENANCE

Collection of the Artist

Estate of the Artist

#### LITERATURE

Régis Durand, *Betty Goodwin: Collection de l'ange no. 4*, Centre d'art contemporain de la Ferme du Buisson, 1994, reproduced page 38

Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, Art Gallery of Ontario, 1998, "A Conversation with Betty Goodwin," page 67

#### EXHIBITED

Centre d'Art Contemporain de la Ferme du Buisson, Noisiel, France, *Betty Goodwin: Peintures, dessins, sculptures, scénographies*, March 5 – May 15, 1994

BETTY GOODWIN'S *Il est interdit d'apprendre (The Knot)*, which translates as "It is forbidden to learn," is a highly symbolic work from 1990. The bronze sculpture depicts, as its title indicates, a rope with frayed ends, tied in what looks like a stopper knot. Highly suggestive, this piece offers many possible readings and numerous hypotheses for interpretation. Although Goodwin's works were especially concerned with the body and varying aspects of the human condition, found objects such as vests, gloves, tarps, notebooks and doors were frequently seen in her oeuvre, and were of special interest to her as they contained traces of life. Ropes and strings also played a supporting role in some of her most important series, such as *Tarpaulin* and *Parcels*. Goodwin worked in various media, and her sculptural works can be understood as a counterbalance to her pictorial practice. In an interview with curator Jessica Bradley, Goodwin said, "There are

some issues that I want to deal with that I can't say in drawings, and I have to use three-dimensional pieces."

*Il est interdit d'apprendre (The Knot)* was part of the exhibition *Betty Goodwin: Peintures, dessins, sculptures, scénographies*, held at the Centre d'art contemporain de la Ferme du Buisson in Noisiel in 1994, which was her first one-person show in France.

#### ESSAY BY ROGER BELLEMARE (TRANSLATED)

ALMOST ABSTRACT IN its minimalism, *The Knot* evokes a hopeless situation. With its spiral inextricably folded in on itself, *The Knot* succinctly and powerfully renders a fundamental cause of human yearning: seeking and finding release and resolution. Herein lies the striking relevance and modernity of Betty Goodwin's work. Instead of offering a temporary solution to the problem of time—of its loss and complications—Goodwin exposes the problem in its raw difficulty rather than resolving it. To this direct statement from the artist, a wide audience responds by celebrating her work, whose "black sun" continues to illuminate our time.

PRÈS DE L'ABSTRACTION par son minimalisme, *The Knot* évoque une situation sans recours. Torsade inextricablement repliée sur elle-même, *The Knot* dans son raccourci offre une puissante évocation d'une situation parente à notre aspiration humaine: chercher et trouver des libérations, des dénouements. En cela frappent la pertinence et la modernité nue de l'œuvre de Betty Goodwin. Au lieu de proposer des solutions temporaires au problème du temps, de sa fuite, de ses complications—Goodwin expose le problème, la difficulté crue plutôt que sa résolution. C'est à cette invitation directe de l'artiste qu'un vaste public consent en célébrant son œuvre dont le « soleil noir » continue d'illuminer notre temps.

We thank Roger Bellemare for contributing the above essay.

ESTIMATE: \$10,000 – 15,000



46 **Evan Penny**

1953 –

**Back of Danny #3**

silicone, hair, pigment and aluminum sculpture,  
on verso signed, titled and dated 2007  
24 ½ x 30 x 5 in, 62.2 x 76.2 x 12.7 cm

**PROVENANCE**

Private Collection, Toronto

**EXHIBITED**

Kunsthalle Tübingen, Germany, *Evan Penny: Re Figured*,  
June 2 – September 4, 2011, traveling in 2011 – 2013 to  
the Museum der Moderne, Salzburg, Austria; MARCA,  
Cantanzaro, Italy; and Art Gallery of Ontario, Toronto

EVAN PENNY IS a sculptor who is predominantly interested in the depiction of the human form, including the distortions implicated in photographic representation. His works are often slightly larger than life-size and hyper-realistic. He uses silicone,

human hair and resin to create portraits that are often skewed or stretched, and yet they are uncannily lifelike. Penny plays with our expectations, along with our perceptions, offering an experience that connects something profoundly human with the emptiness of an avatar. His works are mesmerizingly tactile, and irresistibly awkward. We cannot stop looking, yet we feel at the same time the impulse to look away. In the iconic works of Penny, the fixed glass eyes he uses arrest his viewers. In *Back of Danny #3* we feel their absence; the search for the eyes and the face keeps the viewer absorbed. In Penny's sculptures, we see meticulous details—hair, skin folds, scars—all the features that compose a distinct individual. In this work, however, with the subject's back turned, the individual's identity remains concealed. Instead, we become very aware of the surface of the skin, the vulnerability of the exposed shoulders, and the sculptural qualities of the subject's body.

Please note: this work measures 9 ½ inches deep, including the wall bracket.

**ESTIMATE: \$20,000 – 30,000**





## 47 Sorel Etrog

RCA 1933 – 2014

### Nippy Bird

bronze sculpture, signed and editioned 1/7, 1965 – 1967  
22 x 30 x 9 in, 55.9 x 76.2 x 22.9 cm

#### PROVENANCE

Benjamin Galleries, Chicago

Acquired from the above by a Private Collection,  
California, 1967

A gift from the above to the present Private Collection,  
California, 2019

ALTHOUGH HE MAINTAINED a multi-faceted practice—producing paintings, drawings, prints, films and literary works—for many, Sorel Etrog’s name is synonymous with sculpture. Sometimes monumental in scale, Etrog’s sculptures adorn public spaces as far abroad as Seoul, South Korea, and they can be found across his adopted home of Toronto, including his towering *Sun Life*, 1984. This more intimately sized work employs

the artist’s classic motifs of links and hinges, and does so in a strikingly dynamic way. Vigorously criss-crossing forms balance delicately on a pedestal, fully expressing the kinetic energy of the titular bird. Though thoroughly abstracted, the bird itself is still clearly legible, poised as though for flight. Although birds are a rare subject within Etrog’s work, another notable exploration of this theme is the comparably dated *Sun Bird II*, 1962 – 1964, in the permanent collection of the Art Gallery of Ontario since 1965. In 2013, nearly 50 years after acquiring that work, the AGO held a career-spanning Etrog retrospective, capping an illustrious career during which he received international recognition.

**ESTIMATE: \$30,000 – 50,000**



## 48 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

### Winter Landscape

oil on canvas, signed and dated 1971  
and on verso titled and dated on a label  
50 × 60 in, 127 × 152.4 cm

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery  
of Nova Scotia, 2007, page 116

KAZUO NAKAMURA WORKED in a number of different directions during his career—some of his paintings, like his inner structure, string and block structure works, were completely abstract; others, such as this painting, were based on forms in nature. *Winter Landscape* is particularly striking, with rows of

trees repeating in layered clusters across a hillside. Larger in the foreground, the trees become smaller and densify at the top of the canvas. *Winter Landscape* grew out of Nakamura's interest in the precise and scientific laws of nature, from which the artist derived fundamental inspiration.

Here, Nakamura's painting of individual trees is not static, but rather shifts in variations of pattern and colour, so the trees seem to vibrate on the white background. Roald Nasgaard wrote, "The execution of such work may at times seem mechanical... but in the process, it reaches transcendently upward, lifting his life-long artistic project towards new levels of metaphysical wonder." Nakamura strove for the refinement and purity of expression that only comes from in-depth study of a subject as extensive as landscape. While Nakamura often worked with smaller canvases, this work is a rare large-scale example, painted during a well-known period in the artist's career.

**ESTIMATE: \$40,000 – 60,000**



## 49 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

### Spring Reflections

oil on board, signed and dated 1957 and on verso signed, titled on a label, dated and inscribed *Toronto* and \$650  
36 × 47 in, 91.4 × 119.4 cm

#### PROVENANCE

Private Collection  
Sold sale of *Important Canadian Art*, Sotheby's Canada,  
May 24, 2012, lot 42  
Private Collection, Toronto

#### LITERATURE

Bryce Kanbara, "Japanese Canadians in the Arts,"  
essay accompanying *Being Japanese Canadian:  
Reflections on a Broken World*, Royal Ontario Museum exhibition,  
2019, page 2, [https://www.rom.on.ca/sites/default/files/imce/exhibitions/bjc/japanese\\_canadians\\_in\\_the\\_arts.pdf](https://www.rom.on.ca/sites/default/files/imce/exhibitions/bjc/japanese_canadians_in_the_arts.pdf), accessed  
August 18, 2020

IN THE 1950S, Kazuo Nakamura was working against the grain, in a methodical and linear kind of Abstract Expressionism. While

his Painters Eleven colleagues gravitated towards the flashy and bold, Nakamura exercised restraint, and within this restraint, one finds a profound beauty. That beauty is particularly remarkable considering Nakamura's Japanese-Canadian roots and his experience in an internment camp, where he resided until the age of 15. Bryce Kanbara mentions these paintings briefly in a recent essay, writing that years later, when Nakamura was living in Toronto, "he produced an extended series of pale-green, abstract landscapes based on recollections of a lake he often visited to find solace from life in the camp." This is a hopeful and reflective series of works, which dictated the direction Nakamura took in his painting for years afterward.

*Spring Reflections*, from the prime Painters Eleven period, is a layered and delicate painting in which the subtlety of the chartreuse hue illuminates the fine outlines of deciduous leaf buds, contrasted against the darker shade of evergreens. Looking closely, you see the hint of the trees' reflections in the water. Nakamura was fascinated by the universal patterns found in nature and painted these phenomena often.

**ESTIMATE: \$30,000 – 50,000**



## 50 Pierre Gauvreau

AANFM AUTO CAS OC QMG 1922 – 2011

### Quelque chose comme un drapeau qui flotte

acrylic on canvas, on verso signed,  
titled and dated 20/1/1978/2

18 × 24 in, 45.7 × 61 cm

#### PROVENANCE

Estate of the Artist

#### LITERATURE

Jacques Renaud, “Pierre Gauvreau et le ressac automatiste / Pierre Gauvreau and the Automatist Undercurrent,” *Vie des arts*, vol. 23, no. 93, Winter 1978, page 102, <https://www.erudit.org/fr/revues/va/1978-v23-n93-va1177726/54786ac.pdf>, accessed August 20, 2020

#### EXHIBITED

Galerie Gilles Corbeil, Montreal, *Pierre Gauvreau*, March 1978

AFTER AN EXTENDED break from painting, Pierre Gauvreau unveiled 30 highly anticipated pictures in 1978 at the Galerie

Gilles Corbeil in Montreal. *Quelque chose comme un drapeau qui flotte* was one of the most vibrant paintings in the show. The exhibition was well received by critics and the public alike. A review by Jacques Renaud best characterizes this reaction: “Let us emphasize the Mediterranean clear, calm quality of the latest pictures... In them we rediscover an often symmetrical balance in the spontaneous placing of the figures and a clarified universe. Just as [in] Borduas’ last pictures, the forms of Gauvreau’s most recent pictures present to us a purified geometry which here becomes festive. Here is an adventure to be followed with interest, even with passion. A new wind is blowing on our shores.”

These paintings were a departure from Gauvreau’s previous works in certain ways. We see him expanding on the influence of the Automatist movement, where disorder and chaos of colour and form prevailed. Though the elements in *Quelque chose comme un drapeau qui flotte* are still layered and evident, it is the geometrical flag forms that centre the painting and allude to the notion of a lighter approach to form.

**ESTIMATE: \$15,000 – 25,000**

## 51 Hortense Mattice Gordon

ARCA CSGA P11 1887 – 1961

### Abstract

oil on canvas, on verso signed, titled, dated 12-10-1951 and stamped BAC and indistinctly  
23 ¾ x 19 ¼ in, 60.3 x 48.9 cm

### PROVENANCE

Masters Gallery Ltd., Calgary  
Private Collection, Calgary

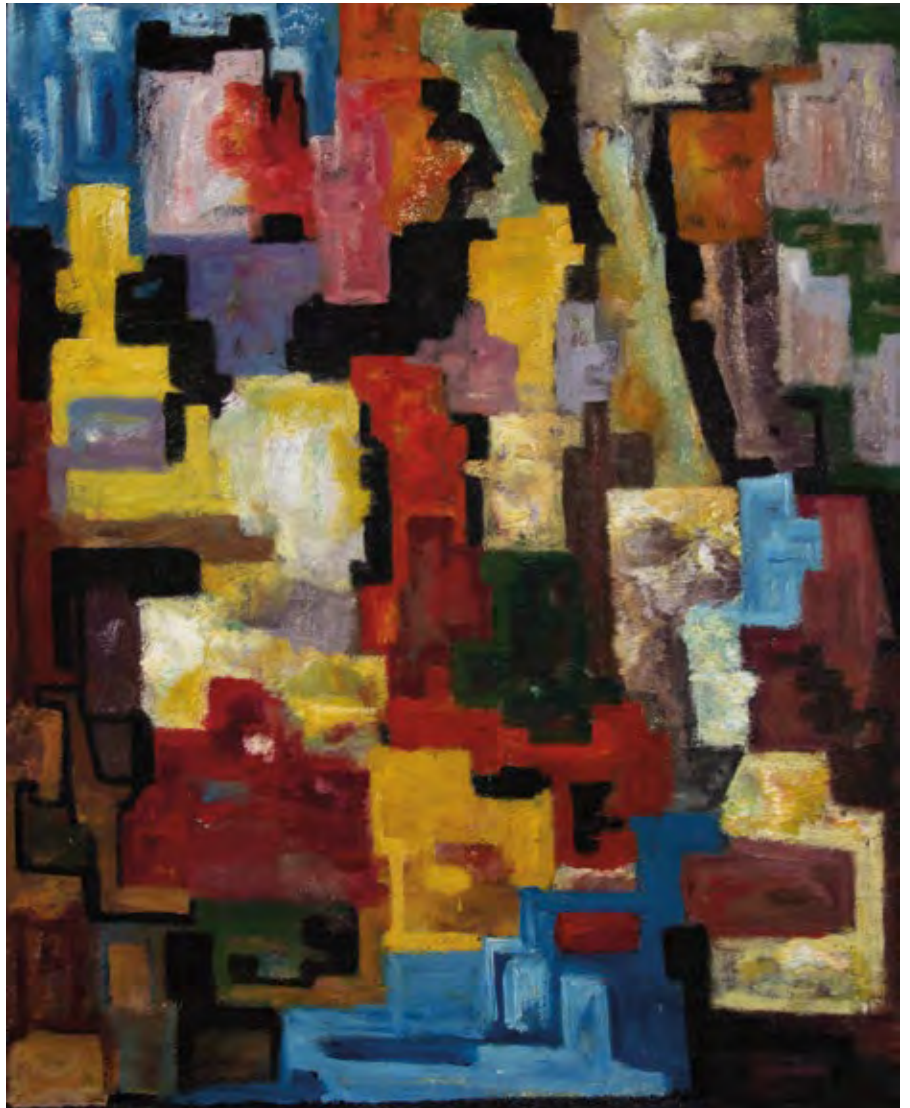
### LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, 2011, titled as *Untitled*, reproduced page 263

DURING THE 1920S, early in her formative career as an artist, Hortense Gordon traveled to France with her husband, John Gordon, an educator at the Hamilton Art School. They visited annually, staying on the outskirts of Paris to be economical, but taking advantage of the proximity to prominent Parisian museums and galleries. They studied and deconstructed the latest trends and concepts during these trips. It was in Paris where Gordon realized that to develop artistically, she would need to move beyond figurative painting. Cubism would captivate her for a time, and later, abstraction took hold of her imagination.

Great artists such as Piet Mondrian and Hans Hofmann influenced Gordon. After brief stints at the Hans Hofmann School, she gained acclaim in the 1950s, particularly in the United States. She would exhibit in Massachusetts, Michigan and New York—an unprecedented achievement for a female Canadian artist at this time. *Abstract*, dated 1951, is from this major period. It was abstract works such as this one that ultimately caught the attention of Lawren Harris and later the painter Ray Mead. These professional relationships opened new horizons, and in 1953, Gordon was invited to join Painters Eleven. Gordon broke ground as a female artist, and her legacy as a bold teacher and abstract artist is inspirational.

**ESTIMATE: \$10,000 – 15,000**





## 52 Iain Baxter&

oc 1936 –

### Sagebrush, Raft River Valley, Sun Valley, Idaho

transparency in light box, on verso signed twice,  
titled, editioned 7/7 and dated 1958 – 2005 twice  
18 x 27 x 5 ½ in, 45.7 x 68.6 x 14 cm

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

Robert Enright, “Riding on the &: The Continuous  
Work of Iain Baxter&,” *Border Crossings*, vol. 39,  
no. 2, Summer 2020, pages 29 and 31

IAIN BAXTER& WAS a pioneer of conceptual art in Canada, who has worked in multiple mediums: photography, installation, sculpture and painting. He formed N.E. Thing Co., a corporate-style art organization, and his activities under this name were regarded as a seminal influence for Vancouver photo-conceptualism. This photograph, originally taken in 1958 when Baxter& was studying at the University of Idaho, was made into a light box in 2005. In a recent interview with Baxter&, Robert Enright quoted critic Lucy Lippard that photography was “the only medium that was up to the task of your expansive aesthetic”; he responded, “Yes, because it can move as fast as I’m thinking.” Enright also commented that the artist had “categories of landscape; you see it as Nature, as System, as Artifact, as Habitat, as Wealth and Aesthetic,” and Baxter& replied that he thought of his landscapes as a collage of all those factors. Sagebrush possesses a unique silvery foliage and pungent fragrance, and grows in desert environments throughout North America. Its special ecosystems provide habitat for a variety of species; however, sagebrush regions have been shrinking due to human activities. This stunning light box transparency is a record of this unique and precious environment.

**ESTIMATE: \$40,000 – 60,000**

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

### 6. Descriptions of Lot

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

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

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

#### **7. Purchased Lot**

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

#### **8. Risk**

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

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

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

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

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

#### **10. No Warranty**

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

#### **11. Attendance by Buyer**

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) 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 twenty-four (24) hours before the start of the auction sale. The Auction House shall not

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

- c) In the event that the Auction House has received more than one Absentee Bid Form on a Lot for an identical amount and at auction those absentee bids are the highest bids for that Lot, the Lot shall be Knocked Down to the person whose Absentee Bid Form was received first; and
- d) At the discretion of the Auction House, the Auction House may execute bids 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 to for mediation in Vancouver, British Columbia, Canada. If the Dispute is not settled by mediation within sixty (60) days from the date when mediation is initiated, then the Dispute shall be submitted for final and binding arbitration to the British Columbia International Commercial Arbitration Centre, with such Dispute to be resolved pursuant to its Rules and procedure. The arbitration shall be conducted by one arbitrator, who shall be appointed within thirty (30) days after the initiation of the arbitration. The language used in the arbitration proceedings will be English. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets.
11. Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
12. All words importing the singular number shall include the plural and vice versa, and words importing the use of any gender shall include the masculine, feminine and neuter genders and the word “person” shall include an individual, a trust, a partnership, a body corporate, an association or other incorporated or unincorporated organization or entity.
13. If any provision of this Agreement or the application thereof to any circumstances shall be held to be invalid or unenforceable, the remaining provisions of this Agreement, or the application thereof to other circumstances, shall not be affected thereby and shall be held valid to the full extent permitted by law.

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

## PROPERTY COLLECTION NOTICE

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

### A. PROPERTY COLLECTION REQUIREMENT

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

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

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

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



## CATALOGUE ABBREVIATIONS AND SYMBOLS

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

## CATALOGUE TERMS

These catalogue terms are provided for your guidance:

### **CORNELIUS DAVID KRIEGHOFF**

In our best judgment, a work by the artist.

### **ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF**

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

### **STUDIO OF CORNELIUS DAVID KRIEGHOFF**

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

### **CIRCLE OF CORNELIUS DAVID KRIEGHOFF**

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

### **MANNER OF CORNELIUS DAVID KRIEGHOFF**

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

### **AFTER CORNELIUS DAVID KRIEGHOFF**

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

### **NATIONALITY**

Unless otherwise noted, all artists are Canadian.

### **SIGNED / TITLED / DATED**

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

### **BEARS SIGNATURE / BEARS DATE**

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

### **DIMENSIONS**

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

### **PROVENANCE**

Is intended to indicate previous collections or owners.

### **CERTIFICATES / LITERATURE / EXHIBITED**

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

### **ESTIMATE**

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

## HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

Heffel, to further define its distinction in the Canadian art auction industry, has taken the following initiative. David and Robert Heffel, second-generation art dealers of the Company's founding Heffel family, have personally crafted the foundation documents (as published on our website [www.heffel.com](http://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

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### Canadian Art at Auction Index Online—tax included

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

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

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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. Alternatively, please sign and return this form via fax to 1-888-732-6505.

SALE DATE

BILLING NAME

ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

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

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

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

SIGNATURE DATE

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

### HEFFEL GALLERY LIMITED

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

## TELEPHONE BID FORM

Heffel recommends submitting your telephone bid form via e-mail to [bids@heffel.com](mailto:bids@heffel.com) for expedited service. Alternatively, please sign and return this form via fax to 1-888-732-6505.

\_\_\_\_\_  
SALE DATE

\_\_\_\_\_  
BILLING NAME

\_\_\_\_\_  
ADDRESS

\_\_\_\_\_  
CITY PROVINCE/STATE, COUNTRY

\_\_\_\_\_  
POSTAL CODE FAX

\_\_\_\_\_  
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

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6

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

\_\_\_\_\_  
NAME OF BANK BRANCH LOCATION

\_\_\_\_\_  
NAME OF ACCOUNT OFFICER TELEPHONE

\_\_\_\_\_  
E-MAIL ADDRESS OF ACCOUNT OFFICER

\_\_\_\_\_  
CREDIT CARD NUMBER

\_\_\_\_\_  
EXPIRY DATE CVV NUMBER

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

\_\_\_\_\_  
SIGNATURE DATE

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

### HEFFEL GALLERY LIMITED

13 Hazelton Avenue, Toronto, ON, Canada M5R 2E1  
Tel 416-961-6505 · Fax 416-961-4245  
[bids@heffel.com](mailto:bids@heffel.com) · [www.heffel.com](http://www.heffel.com)

# DIGITAL SALEROOM REGISTRATION FORM

Live Auction Paddle # (for office use only)

SALE DATE

CLIENT BILLING NAME

PLEASE PRINT

ADDRESS

DEALER'S 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)

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**NEW HEFFEL.COM REGISTRANTS**

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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 UNION PAY #

EXPIRY DATE AND CVV NUMBER

To be sure that bids will be accepted and delivery of lots not delayed, bidders not yet known to Heffel should supply a bank reference.

NAME OF BANK

BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER

TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

**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

<b>Lot Number</b>	<b>Property Description</b>
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

Baxter&, Iain 52  
Binning, Bertram Charles (B.C.) 1  
Bluhm, Norman 14  
Borduas, Paul-Émile 18  
Bush, Jack Hamilton 17, 26

### C – F

Colville, Alexander 13  
Dine, Jim 31  
Etrog, Sorel 47  
Francis, Sam 15

### G – H

Gauvreau, Pierre 50  
Goodwin, Betty Roodish 44, 45  
Gordon, Hortense Mattice 51  
Hughes, Edward John (E.J.) 2, 3, 4, 34, 35, 36, 37

### I – L

Jenkins, Paul 24, 25  
Kurelek, William 5, 8, 9  
Lemieux, Jean Paul 6, 7, 22  
Letendre, Rita 28

### M – O

Macdonald, James Williamson Galloway (Jock) 20  
McCarthy, Doris Jean 11  
McEwen, Jean Albert 39, 40  
Molinari, Guido 27, 29  
Nakamura, Kazuo 48, 49  
Noland, Kenneth 23

### P – R

Penny, Evan 46  
Riopelle, Jean Paul 16, 19, 21, 38, 41, 42, 43

### S – Z

Shadbolt, Jack Leonard 10  
Talirunili, Joe 12  
Tanabe, Takao 33  
Tousignant, Claude 32  
Warhol, Andy 4  
Yuxweluptun, Lawrence Paul 30







FINE  
ART  
AUCTION  
HOUSE

Heffel