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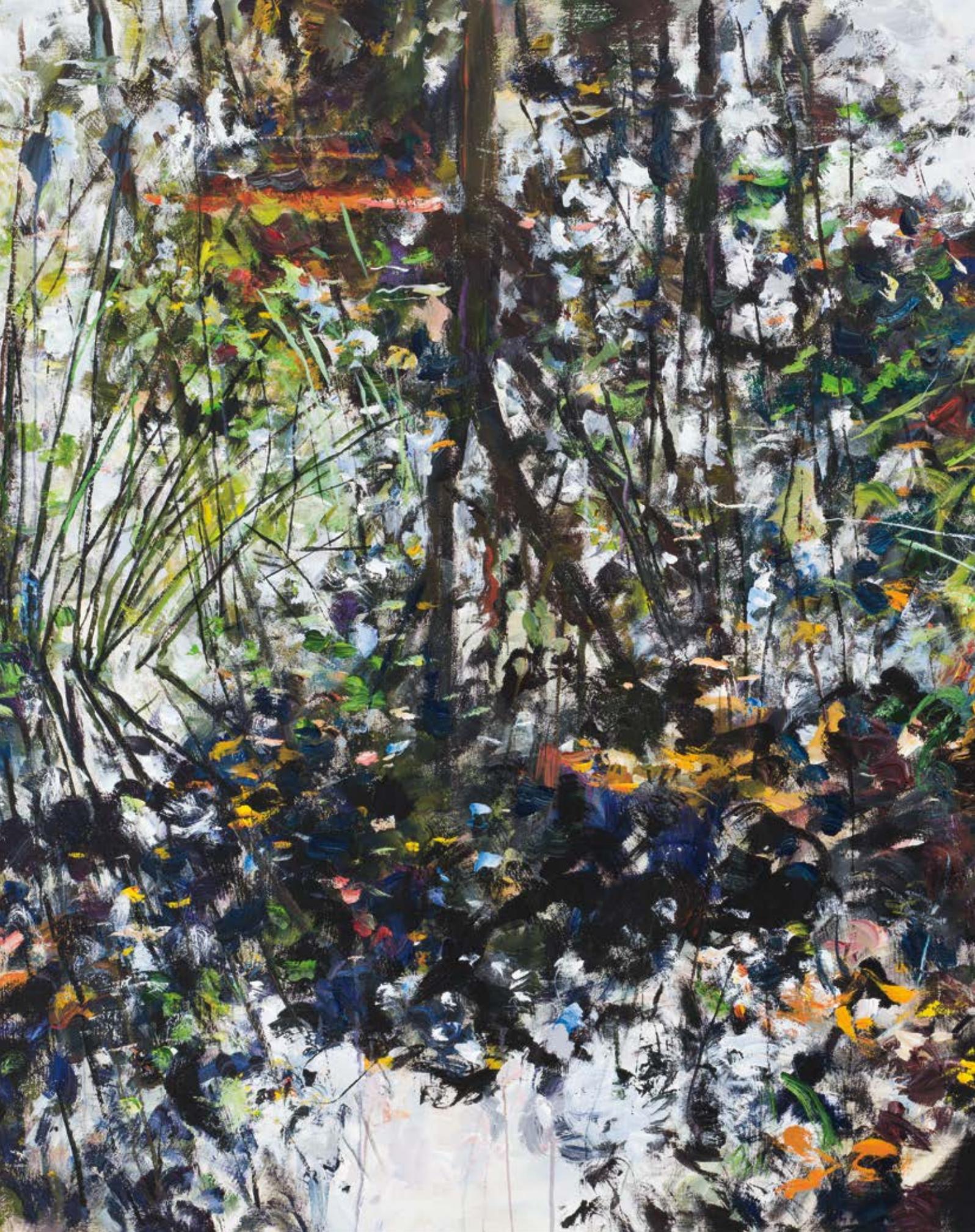
POST-WAR & CONTEMPORARY ART

SALE WEDNESDAY, MAY 29, 2019 · 4 PM · TORONTO



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58







POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, May 29, 2019

4 PM Post-War & Contemporary Art

7 PM Canadian, Impressionist & Modern Art

Design Exchange

The Historic Trading Floor (2nd floor)

234 Bay Street, Toronto

Located within TD Centre

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888 4th Avenue SW, Unit 609

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Tuesday, May 7, 11 am to 6 pm

Galerie Heffel, Montreal

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Thursday, May 16 through

Saturday, May 18, 11 am to 6 pm

Design Exchange, Toronto

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

Located within TD Centre

Saturday, May 25 through

Tuesday, May 28, 10 am to 6 pm

Wednesday, May 29, 10 am to noon

Heffel Gallery Limited

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

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Toll Free 1-888-818-6505
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13 Hazelton Avenue, Toronto, Ontario M5R 2E1
Telephone 416-961-6505, Fax 416-961-4245

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

MONTREAL

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

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2247 Granville Street, Vancouver, British Columbia V6H 3G1
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CONSIGNMENTS

consignments@heffel.com

APPRAISALS

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ABSENTEE AND TELEPHONE BIDDING

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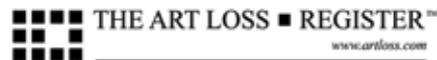
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Essay Contributors—Lisa Bouraly, Marie-Hélène Busque, Mark Cheetham, Gary Dufour, François-Marc Gagnon, Daniel Gallay, Michèle Grandbois, Abigail McEwen, Roald Nasgaard, Rebecca Rykiss, Jeffrey Spalding, Sarah Stanners and Rosalin Te Omra
Text Editing, Catalogue Production—Julia Balazs, Kate Galicz, David Heffel, Robert Heffel, Naomi Pauls, Tania Poggione and Rosalin Te Omra
Director of Imaging—Martie Giefert
Digital Imaging—Ward Bastian, Jasmin Daigle and Jared Tiller
Catalogue Layout and Production—Kirbi Pitt and Clara Wong
Catalogue Design—Peter Cocking

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PREVIEW AND AUCTION LOCATION



Preview and Auction Location

DESIGN EXCHANGE

Preview: The Exhibition Hall (3rd floor)

Auction: The Historic Trading Floor (2nd floor)

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Located within TD Centre

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AUCTION DETAILS

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

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If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 128 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least 24 hours prior to the commencement of the sale.

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

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General Bidding Increments

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

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

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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 129 and our *Terms and Conditions for Shipping* on page 130 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, MAY 29, 2019 · 4 PM · TORONTO

**POST-WAR &
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1 Mary Frances Pratt

CC OC RCA 1935 – 2018

Water, Spout & Cut Melon

oil on board, signed and dated 1996
and on verso titled on the gallery label
20 x 27 ¾ in, 50.8 x 70.5 cm

PROVENANCE

Equinox Gallery, Vancouver
Private Collection, Vancouver

LITERATURE

Lisa Moore, “A Labour of Love,” *Canadian Art*, January 20, 2014,
<https://canadianart.ca/features/mary-pratt-a-labour-of-love>,
accessed March 5, 2019

Mireille Eagan, “Mary Pratt: 1935 – 2018,” *Canadian Art*,
August 15, 2018, <https://canadianart.ca/features/mary-pratt-1935-2018>, accessed March 5, 2019

THIS PAINTING PORTRAYS a scene of easy, almost instinctual familiarity. Water gushes from an outdoor tap—very much like one many of us have turned on and off dozens of times a summer—and cascades past a perfectly ripe watermelon, its halo of light-infused rind widely smiling. Though rigorously realist, Mary Pratt does not exert an oppressive control in this work, but rather allows the subject’s essence to be expressed. There is a radical selflessness to her rendering of these charged moments of circumstance presented to her, perhaps best summarized by her own statement: “I’ve never thought of myself as an artist. I just do what I like to do.” While it is possible that this selflessness could be mistaken for simplicity or naiveté, this is not the case. Author Lisa Moore has referred to her surfaces as “boldly objective,” adding that “there is more going on—always—than meets the eye.” Incisively beautiful, Pratt’s still lifes are vital reminders of the many moments in our lives routinely overlooked, and speak directly to the resonance that lies in a moment properly observed.

ESTIMATE: \$30,000 – 40,000



2 Alexander Colville

PC CC 1920 – 2013

Study for Laser

watercolour on paper, signed and dated 2 Nov. 1976
and on verso titled on the gallery label
9 x 12 in, 22.9 x 30.5 cm

PROVENANCE

Mira Godard Gallery, Toronto
Acquired from the above by the present
Private Collection, Montreal, 1985

LITERATURE

Marina Vaizey, *Alex Colville*, Fischer Fine Art Limited,
1977, the 1976 painting entitled *Laser* and two other
studies for *Laser*, entitled *Study for Laser* and *Figure
Study for Laser*, reproduced page 9
David Burnett, *Colville*, Art Gallery of Ontario, 1983,
the 1976 painting entitled *Laser*, collection of Staatliche
Museen zu Berlin, reproduced page 234, catalogue
raisonné #110
David Burnett, *Alex Colville: Prints and Paintings*, 1985,
the 1976 painting entitled *Laser* reproduced page 12

ALEX COLVILLE IS a Canadian realist of great international repute. Fischer Fine Art, which exhibited the acrylic painting *Laser* in 1977, was Colville's dealer in London, England, for many years. European museums and collectors have taken great interest in Colville's work, reflected in the fact that the painting from this fine watercolour study is in the collection of Germany's Staatliche Museen zu Berlin.

In preparing for his paintings, Colville's working practice was to produce a series of studies of increasing precision in which he determined sightlines, compositional elements and colours using graphite, watercolour and acrylic, until the final image was determined. In this vital study, which concentrates on the main figure, the woman's face is partially hidden. The main focus is on the balance and tautness of the body, which is in assured control of the boat, and in harmony with wind and water. He also worked on his palette, contrasting deep blue water with the bright orange life jacket, with bright white giving the illusion of sunlight. With his careful observations and distillations of pictorial elements, Colville shaped his image into something extraordinary.

ESTIMATE: \$20,000 – 30,000



3 Takao Tanabe

oc 1926 –

QC Island, 4/95, Chaatl Is. (Buck Bay, Battle Island)

acrylic on canvas, signed and on verso
titled, dated Jan. / Feb. 1995 and inscribed
acrylic and Errington
40 ½ x 55 in, 102.9 x 139.7 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Vancouver

TAKAO TANABE GREW up in Prince Rupert, on British Columbia's northern coast, and now lives in Errington, on the east coast of Vancouver Island. In this stunning painting of islands in Haida Gwaii, he includes Chaatl Island, the site of a major Haida First

Nation village until the 1850s. Chaatl Island is also interesting for its rock formations, primarily volcanic, which are some of the oldest in Haida Gwaii. Tanabe strikes a fine balance between ethereal atmospheres and strong landforms, using tonalities of grey, white, silver and black. Delicate cloud effects are caught around the mountaintops, and mists seep down between slopes that plunge steeply into the ocean and repeat into the distance. The sea is a shimmering surface in which wave movements create patterns of white foam, and crashing swells are flung against the dark headland in the foreground. Tanabe's subtle stained sky is elaborated with wisps of low, drifting clouds. *QC Island, 4/95, Chaatl Is. (Buck Bay, Battle Island)* is a *tour de force* that showcases Tanabe's ability to capture the essence of BC's wild and magnificent coast.

ESTIMATE: \$40,000 – 60,000



4 Takao Tanabe

oc 1926 –

Georgia Strait, Sunset

acrylic on canvas, signed and on verso signed,
titled, dated 2002 and inscribed *Errington*
32 × 56 in, 81.3 × 142.2 cm

PROVENANCE

Mira Godard Gallery, Toronto
Acquired from the above by the present
Private Collection, Vancouver

LITERATURE

Ian M. Thom et al., *Takao Tanabe*, Vancouver Art Gallery,
2005, essay by Jeffrey Spalding, page 129

IN WORKS SUCH as *Georgia Strait, Sunset*, Takao Tanabe gives “a riveting reply to the luminism of Edwin Church, Albert Bierstadt and a generation of young romantic landscape painters,” as Jeffrey Spalding wrote. Tanabe creates a dramatic contrast between the clouds and horizon suffused with peach and the dark indigo ocean, highlighted by steel grey across wavelets in the foreground. West Coast viewers of works like this are not surprised by such heightened colours and atmospheric effects,

as they are often startled by such drama on the Pacific Ocean. These scenes awaken a sensation of awe that Tanabe captures so well, as he plays between his objective recording of the elements of the scene and the romantic and spiritual feelings it is sure to awaken in the viewer. Tanabe is part of the modernist group of painters that have become icons of the West Coast, such as Emily Carr, B.C. Binning, E.J. Hughes, Gordon Smith and Jack Shadbolt. Tanabe has affected our vision of the coast to the extent that when we are physically present in scenes such as this, we see them through his eyes.

ESTIMATE: \$40,000 – 60,000



5 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

Reflections

acrylic on canvas, signed and on verso

titled and dated 1996

50 x 67 in, 127 x 170.2 cm

PROVENANCE

Masters Gallery Ltd., Calgary

Private Collection, Calgary

LITERATURE

Keith Wallace, *Gordon Smith: Recent Work*,

Vancouver Art Gallery, 1988, page 4

IN 1995 GORDON SMITH made a trip to France, where he viewed Claude Monet's home and gardens in Giverny. On his return to Vancouver, inspired by Monet's extraordinary paintings of his ponds with water lilies, he began his lush *Pond* series. Later, he examined water and its reflections in a natural setting, as seen in *Reflections*, which is a close-up depiction of a section of the forest floor that fills the canvas edge to edge.

On Vancouver's north shore, with his backyard pond and the surrounding woods close at hand, Smith did not have to go far to find his inspiration for works like this. *Reflections* is spatially ambiguous—up is down and down is up as standing water seeps and pools on the forest floor, reflecting the light of the sky, possibly clouds, and the forest vegetation above. This ambiguity leads us back to a contemplation of the abstract qualities of form, paint handling and space. Smith juxtaposes dark and light—rich, deep tones of earth under scatterings of bright leaves on its surface, all lit up by the bright white reflecting the illumination from the sky.

A delightful and freeing disorientation results from the patterns of vegetation Smith depicts and his shifts between abstraction and representation. The foreground patch of white can be read both as a landscape element and as a flat, painterly field. Stems and grasses project upward and outward from their roots and

cross each other, their profusion of lines overwhelming the viewer's eye. The scene is a visual maze, and our vision pops back and forth between abstract patterning and the recognition of a landscape. *Reflections* is an exceptional work from this period: Smith's paintwork is lush, and dabs of various hues throughout—pale blue, orange, purple and red—add to the sensual enjoyment of the painting.

Smith's restless and inquisitive mind led him to absorb influences from his early trips to New York and his studies in San Francisco in 1951 at the California School of Fine Arts, where he was affected by the work of Elmer Bischoff, Clyfford Still, Richard Diebenkorn and Arshile Gorky. Smith emerged in the 1950s as part of a generation of Vancouver artists that included influential leaders such as Jack Shadbolt and B.C. Binning, whose work was on the leading edge of their time. Smith is always searching and evolving, making him a leading proponent of West Coast modernism to this day.

Breaking new ground in his work has always been important, as he moved through cycles of Abstract Expressionism, Hard-edge, and on to fluid works that fused abstraction and landscape, such as *Reflections*. As Keith Wallace wrote, "Change for Smith is a way of rejuvenating his relationship with the process of painting and of acknowledging that there is always more to explore—thinking one has 'mastered' painting could in fact signify an end. He desires to keep his painting alive." A respected luminary of the Vancouver art scene, Smith continues to inspire artists and collectors with his ardent devotion to painting.

ESTIMATE: \$60,000 – 80,000



6 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 –

Reeds V

acrylic on canvas, signed and on verso
titled and dated 2001 on the gallery label
67 x 85 in, 170.2 x 215.9 cm

PROVENANCE

Equinox Gallery, Vancouver
Private Collection, Toronto

LITERATURE

Ian M. Thom, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, page 1

My feelings and themes are largely derived from nature,
the sea, rocks, trees; the things I live with. I feel a painting
should be much more than an anecdote or a decoration.
Painting should be a re-creation of an experience rather
than an illustration of an experience.

—GORDON SMITH

GORDON SMITH'S INSPIRATION comes from the world around him on the west coast—in this case, the forest floor—a rich source of possibilities for his abstractions. The visual pleasure of losing oneself in a world of reflections is central here. The surface of the pooling water is an echo of the sky, but Smith does not show us its source, ensuring that we are somewhat disoriented. What matters is not a conventional landscape depiction of foreground, middle ground and distance, but the creation of a painterly field that pulls everything up to the surface—while still playing subtly with dimensionality. In *Reeds V* float dabs of paint in many hues, and lines of reeds and trunks of trees both solid and reflected, capturing Smith's vision of his natural source as both material and immaterial.

ESTIMATE: \$60,000 – 80,000



7 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Les disciples d'Emmaüs

oil on board, signed and dated 1940

40 x 29 ½ in, 101.6 x 74.9 cm

PROVENANCE

Private Collection, Montreal

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

in association with Ritchie's, May 28, 2007, lot 105

Private Collection, Vancouver

LITERATURE

Marius Barbeau, *Painters of Quebec*, 1946, reproduced page 37

Jean Paul Lemieux, Montreal Museum of Fine Arts, 1967, the study for this work entitled *Étude pour Emmaüs*, listed, catalogue #14, reproduced page 28

Guy Robert, *Lemieux*, 1975, the study entitled *Study for Emmaüs* reproduced plate 74

Michèle Grandbois, *Jean Paul Lemieux au Musée national des beaux-arts du Québec*, 2007, this work and the study entitled *Study for Emmaüs* reproduced pages 42 – 49

EXHIBITED

Art Association of Montreal, *Art of Our Day in Canada*, organized by the Contemporary Art Society, November 22 – December 20, 1940

Art Gallery of Toronto, *Charles Goldhammer, Jean Paul Lemieux, Peter Haworth, Tom Wood*, October 9 – November 1941

“I’VE FINISHED THE sketch for my composition on the disciples of Emmaus. I’ll start on the colour tomorrow. In this composition, I’ve tried to situate ancient history in a Canadian setting. I was inspired by medieval illuminations.” That is how Jean Paul Lemieux, in a personal journal entry dated September 9, 1940, described the project that would soon thereafter become *Les disciples d’Emmaüs* (The Disciples of Emmaus), the first in a small group of narrative works completed between 1940 and 1946. The great interest in this painting is due to its placement at the origin of the painter’s first style, which art historians identify as his “primitivist period,” in contrast with his “classical period,” which is better known and lasted from 1956 to 1970. The iconic works of the primitivist period won the painter immediate recognition. Because they are few in number, however, they are a real rarity in the current art market. With the exception of *Les disciples d’Emmaüs*, at this time, all are to be found in Canadian museums.

In 1940, Lemieux was troubled by the war rumbling on in Europe and by the delicate position of the clergy in the face of Italian fascism. At 36 years old, he had taught for three years at the École des beaux-arts de Québec, the institution where he would make his career. He lived with his wife Madeleine in an ancestral home in Beauport, less than 10 kilometres from downtown Quebec City. It was there that he painted *Les disciples d’Emmaüs*. After almost a decade of pictorial practice, Lemieux felt the urgent need to find his own artistic language. Dedicating himself to this vital reflection, he took his time and completed only a limited number of paintings. The latter demonstrate the

seductive appeal exerted by different expressions, from Italian Primitivism and the Synthetism of Paul Gauguin to children’s drawings and folk art. In 1940, when Lemieux’s art was turning towards primitivism, the works of popular Charlevoix painters shone at exhibitions at home and abroad. Their simple, genuine language, full of freshness and spontaneity, far from any academicism, sparked great interest from the progressive artists of the Contemporary Art Society (CAS) in Montreal.

Thus it was that at the exhibition *Art of Our Day in Canada*, organized by the CAS at the end of 1940, visitors could admire *Les disciples d’Emmaüs* not far from the works of Simone Marie Bouchard, a representative of Charlevoix folk art. The following year, Lemieux’s composition was again presented publicly, this time at the Art Gallery of Toronto (now the Art Gallery of Ontario). At the end of the exhibition, the Toronto museum acquired the painting *Lazare* (Lazarus) from 1941. In this way, Lemieux’s work received recognition that would soon spread from coast to coast. Subsequently kept for over half a century in a private collection, *Les disciples d’Emmaüs* emerged from the shadows in 2007, during a sale at Sotheby’s Canada. This explains why, at the two large retrospectives dedicated to Lemieux in 1967 and 1992, the preparatory study in gouache and graphite was shown rather than the painting. Today, the Musée national des beaux-arts du Québec (MNBAQ) houses this magnificent study that still shows signs of the grid marks used by the painter to facilitate transfer to a larger format.

As with the three works *Lazare*, 1941 (collection of the Art Gallery of Ontario); *Notre-Dame protégeant Québec* (Our Lady Protecting Quebec City), 1942 (collection of Musée du Séminaire, Québec); and *La Fête-Dieu à Québec* (Corpus Christi, Quebec City), 1944 (collection of MNBAQ), which were emblematic of Lemieux’s “primitivist” period, *Les disciples d’Emmaüs* features a pyramidal arrangement set in a vertical format. Likewise, the composition presents a winding road that snakes from the bottom to the top, attached to which are narrative episodes embellished by anecdotal details. At first glance, the supper with Christ and his unbelieving disciples in the village of Emmaus could be interpreted here as the painter being deliciously impertinent. The painting obscures the sacred character of the biblical story (Luke 24:13–35) by placing it alongside the daily activities of a small Laurentian village. Neither does Lemieux hide his intentions to parody the revered art of Titian, Paolo Veronese and Rembrandt by mimicking their masterpieces, while at the same time lending a naïve aspect to the scene. To grasp the true meaning of the work, one has to understand it within the context of the religious art revival being experienced at the time in Quebec; its fundamental principle was to incorporate the sacred into everyday life. Without reference to the contemporary context and its technological advances, this exquisite painting tells the story of life in rural Quebec using language cultivated through modern figurative art.

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

ESTIMATE: \$150,000 – 250,000

8 Oscar Cahén

CGP CSGA CSPWC OSA P11 1915 – 1956

Aquaphobia

oil on canvas on board, signed
and on verso titled, circa 1954
30 x 48 in, 76.2 x 121.9 cm

PROVENANCE

The Isaacs Gallery Ltd., Toronto

Dr. G. Bagnani, Toronto

Sold sale of *Canadian Art*, Ritchie's,
June 4, 1997, lot 12

By descent to the present Private Collection,
Vancouver

EXHIBITED

Art Gallery of Toronto, *15 Years in Retrospect*,
September – October 1962

OSCAR CAHÉN WAS a central figure in the world of Canadian art in the early 1950s. His dazzling colour, graphic flair and inventive compositions earned him the admiration of his contemporaries. *Aquaphobia* is an exemplary, rare, large-scale painting entirely indicative of his audacious talent. Born in Copenhagen to German-Jewish parents, Cahén fled Germany with his family to evade capture by the Nazis. Cahén attempted in 1941 to escape to Britain, where, by cruel fate, he was incarcerated and later sent to an internment camp at Sherbrooke, Quebec. His skill as a draughtsman was noted and thus drew the attention of a supporter who sponsored his release in 1942. He then settled in Montreal and rapidly became recognized as one of the most gifted, successful, award-winning magazine illustrators of the day. His witty, stylish designs were selected for the covers of Montreal's *The Standard*, *Macleans* and *Magazine Digest*, among others. In 1946 he moved to Toronto to accept a top post with *Macleans*. It is at this point that he began to rekindle his interest in also producing fine art paintings and drawings.

Between 1947 and 1949, Cahén produced a mere handful of paintings, experimenting in an attempt to establish his unique artistic voice. By 1950, he had transformed. He submitted works and was selected for inclusion in nearly every conceivable national art society exhibition. Prior, his aesthetic allegiances were to humanism and semi-abstract figuration. From 1950 until his tragic death in a car accident in November 1956, at age 40, his evolution and stylistic growth would be meteoric.

However, where do we place *Aquaphobia* along the artist's developmental path? The artist infrequently dated his works. Thus far, we have not found evidence that *Aquaphobia* was ever exhibited in his lifetime. The only verified exhibition was the Art Gallery of Toronto's Cahén tribute, *15 Years in Retrospect*, in 1962.

Cahén also doubled back to re-explore previous styles and themes. So dating his works poses problems. Works such as *Masque* (1950) commenced the move towards a related progressive approach blending abstracted narrative figuration with abstract formalism. His painting *Vegetation*, from 1951, employed a cast of tragicomic anthropomorphic flower forms. Yet certain factors lead me to surmise that *Aquaphobia* is from 1953 or more likely 1954, perhaps the period of his greatest dominance. In 1953 his works were included in 10 significant exhibitions. He won a Canadian National Exhibition purchase award, one of his works was acquired by the National Gallery of Canada, and his work was selected as part of the Canadian representation to the *Second Bienal do Museo de Arte de São Paulo*, Brazil. Cahén participated in the bellwether exhibition *Abstracts at Home*, and following that exhibition, he took a leadership role in forming the group Painters Eleven, in October of 1953.

Immediately thereafter, Cahén undertook a trip that may have a bearing upon the creation of *Aquaphobia*. He and his wife spent January through mid-February of 1954 at the Sea Grape Motel on Casey Key beach, a few miles from Nokomis, Florida. Upon his return to Toronto, he submitted a list of works for inclusion in his spring 1954 exhibition at the Art Gallery of Toronto. Among them was a work named *Aquatic Forms* (listed as approximately the same dimensions as *Aquaphobia*). In 1955, the couple purchased a beachfront house at Manasota Key, along with a second lot across the sand road with a fishing dock on the bay.

It may not be demonstrable that the painting *Aquaphobia* conveys the idea of an abnormal fear of water. However, it does conjure association with sea creatures, anemone, amoeba and the drama of the life cycle of nature. *Aquaphobia* employs signature Cahén colour counterpoints, and it is a mature accomplished work by a master of the brush. Thin veils of greys, neutrals and blacks shroud all in an evocative, mysterious, otherworldly glowing light. These dark areas act to bracket and compress, making more luminous the lushly applied exquisite tropical blues of the Gulf Coast. Coral, magenta, pink, reds and orange are sparingly applied as accents to offset the cool palette of diverse blues and green.

Cahén's career was cut short, and he produced very few larger-scale paintings. *Aquaphobia* is picture-perfect: Canadian mid-century modern at its finest.

We thank Jeffrey Spalding for contributing the above essay. Spalding is an artist, curator, author and educator. For more than 40 years, Spalding has served in leadership roles at art museums and educational institutions. He is currently an art consultant for the Tao Hua Tan Cultural and Creative Company, and a Lifetime Senior Artist, Tao Hua Tan International Artist Creative Residency, China.

ESTIMATE: \$60,000 – 80,000





9 Ivan Kenneth Eyre

RCA 1935 –

Crystal Valley

acrylic on canvas, on verso signed, titled, dated
1979 on the gallery label and inscribed 213
77 × 66 in, 195.6 × 167.6 cm

PROVENANCE

Marlborough-Godard, Toronto
Corporate Collection, Toronto

LITERATURE

George Woodcock, *Ivan Eyre*, 1981, pages 128 – 130,
reproduced page 129 and listed page 186
Ivan Eyre, *Ivan on Eyre: The Paintings*, Pavilion Gallery,
2004, page 138, reproduced page 139 and listed
page 493

Because the strong, dark hill needed to be offset, a yellow trail from the central meadow leads to a spot near the right horizon, creating an angle to the right. In conjunction with similarly-angled features in the foreground, the impact of the major dark slope is placated.

In order to establish scale I introduced a small human figure into the undergrowth in the lower-left quadrant. It's my way, too, of projecting myself into the space. The placement of a figure or figures somewhere in the complexity of the woodlands was to become a regular figure of my landscapes ...

I also just allude to the vegetation details. For example, I don't paint every leaf though it may seem to some that I do. On close examination, one can see that the marks are too big to depict individual leaves. I merely make a network of elaborate markings that are stand-ins for leaves. The alternative would be impossible, and not painterly.

In *Crystal Valley* I began to give a bigger role to the sky. The rounded clouds gently repeat the fullness of the tree bunches. I'm always looking to make connections—to justify forms. Theme and variation become an overriding principle, whether conscious or instinctive.

—IVAN EYRE

CRYSTAL VALLEY IS a superb and quintessential landscape work by Ivan Eyre. As George Woodcock wrote, “The most intense, the purest, expression of Eyre’s vision is to be found in the great imaginary landscapes. They are superb abstractions in the sense that we are each time brought under the dominance of one great image, a country of the mind that our eyes explore from tree to tree and from valley to hilltop.” Eyre does not work from photographs or sketches made on the spot, but makes a distillation of landscape that emphasizes patterns of vegetation and repetition of enfolding layers of hills that climb towards the sky. The very title *Crystal Valley* reinforces that this is a decoction of landscape. As Eyre said in his quoted statement, he is not concerned with a realist approach—the representation of every leaf—but instead with overall shapes and volumes that create a heightened sense of the order present in nature.

Landscapes such as this have a magisterial formality that recreates the sense of awe and humility we feel when contemplating a vast panorama, small in the face of nature stretching into the far distance before us. Eyre’s landscape feels very still, almost brooding, giving a sense of the impending unknown. However, Eyre felt that “the human spirit must be present in painting,” and in *Crystal Valley* it does not simply result from the inclusion of the small figure that projects his own presence into the work. It resides in the very selective nature of his vision that creates a “country of the mind”—and an experience of the mystical in landscape.

ESTIMATE: \$70,000 – 90,000

10 Marcelle Ferron

AANFM AUTO CAS QMG RCA SAAVQ SAPQ 1924 – 2001

Sans titre

oil on canvas, on verso signed twice,
dated 1962 and inscribed 50 / Melchers
Ltée. / Property of Melchers Ltée.
31 ¾ x 39 ¼ in, 80.6 x 99.7 cm

PROVENANCE

Collection of Melchers Ltée., Quebec
Private Collection, Quebec

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*,
Art Gallery of Nova Scotia, 2007, page 83
Robert Enright, “The Art of Structuring Intimacy,”
Marcelle Ferron: Monograph, 2008, page 12

MARCELLE FERRON WAS born on January 29, 1924, in Louiseville, Quebec. She studied to become a painter at the École des beaux-arts in Quebec City in the early 1940s, but eventually abandoned their program, which she considered too academic and conformist. She left Quebec City for Montreal, where she visited many art exhibitions, in search of inspiration. After viewing one of Paul-Émile Borduas’s paintings, she felt the urgent need to meet with him. Their first encounter in 1946 was life changing for the young artist. She was then introduced to the group of artists who would later become members of the Automatist group: Pierre Gauvreau, Françoise Sullivan, Fernand Leduc, Jean-Paul Mousseau, Marcel Barbeau and Jean Paul Riopelle.

Her link to the Automatist group was made official in August 1948, when she became one of the 15 signatories of Borduas’s *Refus global* manifesto. This document signaled an important cultural shift in Quebec. In art historian Roald Nasgaard’s words, it was “a passionate attack on all the repressive social, political, historical and religious forces that had shaped the Quebecois people.” Not only was it the driving force behind the Automatist movement, it is now regarded as a milestone in the modernization of Quebec, exposing the province to the cosmopolitan ideas of the post-war era. At the young age of 24, Ferron was one of the seven women artists to sign it. The aftermath of the manifesto’s

publication was challenging. Its author and signatories found it almost impossible to show their work in Quebec. Borduas was fired from his teaching position at the École du meuble; he had to move to New York and then to Paris. In 1953, Ferron left for the “City of Lights” with her three daughters, all aged under five. There, her canvases became larger, her palette more luminous. She would apply her paints with broader strokes of the spatula, focusing on gesture and rhythm. Art critic Robert Enright wrote:

She never dripped paint in the manner of Pollock or Riopelle; her pigment is not released as much as it is set down. There are no spatters and rag smears mixed in with the brushwork on Ferron’s surface. Before long, she reached the point where she used a palette knife the way a mason employs a trowel. She lays it on.

In the early 1960s, Ferron continued working on a larger scale, with dense compositions set against a white background, much as in *Sans titre*. Here, she arranged layers of brilliant colours in sharp, overlapping strokes with her trusty palette knife. Laid down in thick swoops, her impasto reveals the grainy texture of the paint that she would mix herself from pure pigments. In Enright’s words: “Ferron layers coloured shapes one on top of the other, but the effect is less the creation of tissues of transparency than laying down a foundation, as if the shapes were about to shift themselves into some pre-determined form. The use of marks to make forms and forms to create structure is Marcelle Ferron’s painterly signature.”

Executed in 1962, *Sans titre* is from Ferron’s best and most coveted period. At that time, she participated in major group shows, such as at the Louvre in 1960 (*Antagonisme*), and at the Musée d’art moderne de la ville de Paris in 1962 and 1965. She also won the silver medal at the *Bienal de São Paulo* in 1961, making her the first Québécoise to receive such an international recognition.

ESTIMATE: \$100,000 – 150,000





11 Jacques Hurtubise

ARCA SAPQ 1939 – 2014

Sirose

acrylic on 18 assembled canvases, 16 × 16 inches each,
signed and dated 1975 and on verso signed, titled and dated
48 × 96 in, 121.9 × 243.8 cm

PROVENANCE

Estate of the Artist

LITERATURE

Mary-Venner Shee, *Jacques Hurtubise: Recent Works*,

The Art Museum and Galleries, California State University,
1981, pages 13 – 16

François-Marc Gagnon, *Thinking Through Paint—Hurtubise: Four
Decades*, Montreal Museum of Fine Arts, 1998, page 39

Mayo Graham, editor, *Jacques Hurtubise*, Art Gallery of Nova
Scotia, 2011, essay by Jeffrey Spalding, mentioned pages 64
and 65, and essay by Bernard Lamarche, mentioned page 26

UPON GRADUATION IN 1960 from the École des beaux-arts de Montréal, Jacques Hurtubise was awarded the Max Beckman Foundation Award, which enabled him to live in New York for eight months. Like other painters before him, such as Charles Gagnon, Guido Molinari and Claude Tousignant, Hurtubise's exposure to Willem de Kooning, Jackson Pollock and Franz Kline greatly influenced his manipulation of colour and form in his early works. In 1961, he produced a series of silkscreens with sweeping brush-strokes and coloured planes pushed away to the edges. However, the absence of structure inherent in Abstract Expressionism was, for Hurtubise, a problem that needed to be resolved.

Hurtubise returned to the “action painting” of the American movement after a period of experimentation where he followed the Plasticiens in Quebec. With renewed focus, Hurtubise controlled all the nervous splatters of paint by cutting or dissecting them on the canvas. With masking tape and an exacto knife, Hurtubise sought to control free gestures and to compose with splashes. He engaged in a constant search for a reconciliation between hard-edge and gestural approaches to painting. *Sirose*, from 1975, is an excellent example of this evolution of Hurtubise's painting towards a complex harmony.

By 1975, Hurtubise was already acclaimed across Canada and abroad. He represented his country at the *Bienal de São Paulo* in 1965 and 1967, and in 1968 he participated in a prestigious exhibition in Scotland entitled *Canada 101: Edinburgh International Festival* alongside 22 other artists, including Michael Snow and Jack Bush. During this period, Hurtubise introduced a new element in his painting—a grid. Divided into multiple small sections, Hurtubise's paintings are filled with geometric forms in electric colours—as, for example, in *Monique* (1970), in the collection of the Musée national des beaux-arts du Québec. He also created a series of paintings organized around rectangular patches in a hypnotic black. *Ostensoire* (1972), in the Canada Council Art Bank collection, is a work that perfectly encapsulates this period. Then, Hurtubise took the gridded format even further, by enlisting assistants to create hundreds of small identical canvases. Hurtubise started to compose his paintings with interchangeable blocks.



Jacques Hurtubise in his Terrebonne studio, circa 1980

Photo: Gilles Dempsey

Sirose is divided into three rows of six small canvases, each canvas measuring 16 × 16 inches. This artwork is a rare representation of this technique, mastered over the years. In the 1970s Hurtubise re-engaged with Abstract Expressionism. The red, yellow and black drippings and pink daubs on the canvas appear as an opportune accident, but nothing is left to chance. *Sirose*'s bottom row is covered in multicoloured drippings, but the strokes do not align with the drips from the middle section. With large brushes, Hurtubise readjusts the trajectories of his drippings; with masking tape, he covers sections of the canvas; and with paint he erases all the signs of hesitation. Hurtubise would often say: “The more spontaneous the paintings seem to be, the more structured they really are.”

Formed from 18 modular paintings, *Sirose* is both a synthesis of previous hard-edge work and a point of departure for the development of Hurtubise's new period. *Sirose*, a work that has never before left the artist's collection, was a sure indication that the artist was moving more towards a series that would, 23 years later, be described by François-Marc Gagnon as one of the best bodies of work in the artist's entire career (see his text in Hurtubise's Montreal Museum of Fine Arts retrospective catalogue in 1998).

Simonne (1975), in the collection of the Musée d'art contemporain de Montréal, or *Tanganita* (1976), in the Montreal Museum of Fine Arts collection, bear strong connections in style, colour and paint application to *Sirose*. The masterpiece of this new series is *Tapocalips* (1978), gifted to the National Gallery of Canada in 2012. Installed, this piece, covered with red, pink and black sweeping gestures of acrylic and charcoal, measures 120 × 384 inches. Hurtubise liked to say, “I want a painting that, when you look at it, it strikes you right out.” Undoubtedly, the transitional character of *Sirose* imbues it with great historical significance, not to mention that it is a striking composition.

We thank Lisa Bouraly, curator, collections manager and museologist, for contributing the above essay.

ESTIMATE: \$40,000 – 60,000



12 Rodney Graham

oc 1949 –

Old Growth Cedar #1 (Seymour Reservoir)

transmounted silver gelatin print, 2002

68 ¾ × 48 in, 174.6 × 121.9 cm

PROVENANCE

Acquired from the Artist through the Morris and Helen Belkin Art Gallery, University of British Columbia, by the present Private Collection, Vancouver, October 23, 2002

THE CAREER OF Rodney Graham presents something of a paradox. His name is customarily conjoined as a respected innovator with the Vancouver School of photo-conceptualism. Graham is a photo-based artist, filmmaker, musician, and video and installation artist with recent forays into painting. His works have been widely exhibited in numerous combinations alongside those of Jeff Wall, Ken Lum, Stan Douglas and a cadre of leading international photo-based artists. Yet the artist would have us believe that he does not own a camera, preferring instead to work with technical assistants to orchestrate the creation of his images. Further, the tenor of the aesthetic approach is that conceptualism conjures expectations of theoretic, cerebral investigations. Yet Graham's works are often unabashedly humorous, witty and playful.

Despite his freewheeling, wide-ranging artistic explorations, to many, Graham is most admired for his unique adaptation of the camera obscura. These works, which commenced in 1979, used the elemental imaging technology of the pinhole camera to create photographic exposures on photosensitive paper or a negative. The process inverts the image, and the artist chose not to flip the image “right side up.”

The silver gelatin print from 2002 *Old Growth Cedar #1 (Seymour Reservoir)* ranks among the most memorable iconic works associated with this career contribution to contemporary art. Works of related subject and temperament were shown in his exhibition *A Little Thought*, held at the Vancouver Art Gallery from February 5 to May 8, 2005, and subsequently at the Institute of Contemporary Art, Philadelphia, September 9 to December 22, 2005. Despite Graham's oftentimes persona as a good-natured urban cynic, *Old Growth Cedar #1 (Seymour Reservoir)* presents a respectful reverence and introspection befitting Henry David Thoreau's *Walden*. Graham, as a resident of Vancouver, is constantly surrounded by the beauty of the natural world. *Old Growth Cedar #1 (Seymour Reservoir)* resonates with century-old romantic imagery long-associated with the forests and parklands of his British Columbia homeland. This is a concept emblematic of the spiritual and cultural values of Northwest Coast art.

For over 150 years, visiting artist-travelers have come to Canada's West Coast to experience the ancient coastal forests. More specifically, they have attempted to translate their engagement with nature's majesty and aloneness with God into artworks of lasting merit. These encounters have inspired some of the most moving works of art in Canada's collective history, ranging from the late-nineteenth-century photographs of Notman & Fraser to the landscapes of Thomas Mower Martin to the important chronicles by the Canadian Pacific Railway artists, and perhaps capped by the grand book project *Picturesque Canada*, undertaken

by Lucius O'Brien. His work *A British Columbian Forest*, 1888, watercolour over graphite (collection of the National Gallery of Canada), expresses recognition of our smallness contrasted to the giant firs of Stanley Park.

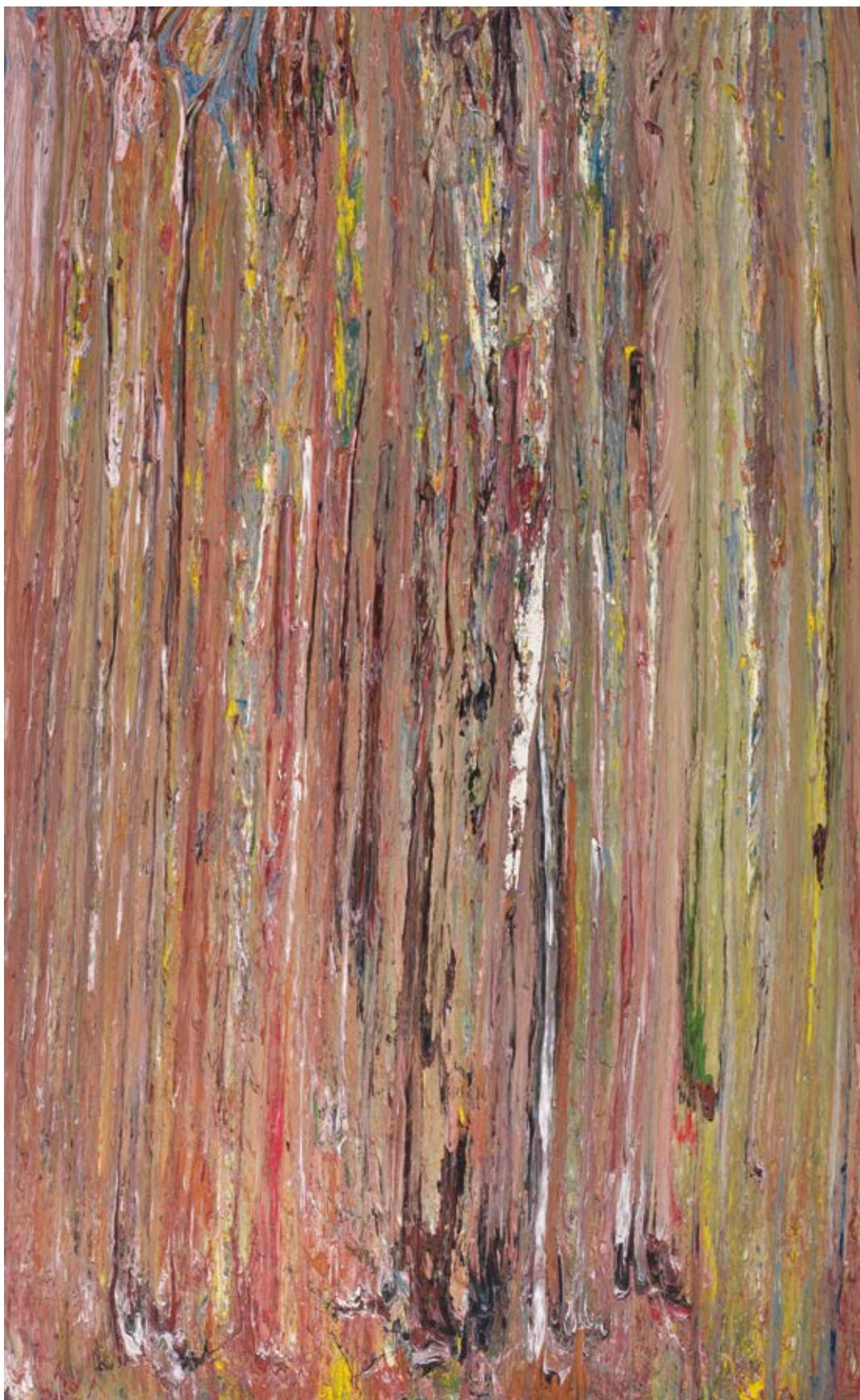
There is little wonder that a region that shows admiration for the moving First Nations artworks showcased at the UBC Museum of Anthropology should also hold dear countless images of the BC forest interior. Among the prevailing emblems of such forest art of the region are Emily Carr's *Scorned as Timber, Beloved of the Sky*, 1935 (collection of the Vancouver Art Gallery) and numerous works by Jack Shadbolt, W.P. Weston and Arthur Lismer. The subtle tonalities and sensitive understatement of *Old Growth Cedar #1 (Seymour Reservoir)* implore us to count it within this long lofty tradition; the work is also in keeping with the legacy of the landscape photography of Ansel Adams.

Graham has been recognized by his inclusion in the most influential exhibitions of international contemporary art, including *documenta IX* (1992), the *Whitney Biennial* (2006) and the *Carnegie International* (2013). He has had solo exhibitions at the Vancouver Art Gallery, the Art Gallery of Ontario and the Museum of Contemporary Art, Los Angeles (2004), among many others. Graham represented Canada at the *47th Venice Biennale* in 1997. He is the recipient of many international awards—among them the Gershon Iskowitz Prize (2004), the Kurt Schwitters Prize (2006) and the Audain Prize for Lifetime Achievement in the Visual Arts (2011). Graham's work is in the pinnacle international collections: the Centre Georges Pompidou, Paris; the Metropolitan Museum of Art and Museum of Modern Art in New York; the Tate, London; and the Museum of Contemporary Art, Los Angeles. He is also represented in the principal Canadian art museums: the Vancouver Art Gallery, Musée d'art contemporain de Montréal and the Art Gallery of Ontario. Five of his inverted tree works are in the collection of the Whitney Museum of American Art in New York.

We thank Jeffrey Spalding for contributing the above essay. Spalding is an artist, curator, author and educator. For more than 40 years, Spalding has served in leadership roles at art museums and educational institutions. He is currently an art consultant for the Tao Hua Tan Cultural and Creative Company, and a Lifetime Senior Artist, Tao Hua Tan International Artist Creative Residency, China.

Accompanying this lot is a certificate signed by the Artist stating that this work is number one from an edition of four and two proofs.

ESTIMATE: \$60,000 – 80,000



13 Lawrence (Larry) Poons

1937 – American

Sayronnella

acrylic on canvas, on verso signed,
titled on a label and dated 1974
97 7/8 × 55 3/4 in, 246.7 × 141.3 cm

PROVENANCE

Fred Stimpson, Vancouver
Private Collection, Vancouver
Private Collection, Montreal

AMERICAN PAINTER LARRY POONS is widely acknowledged as a seminal contributor to international contemporary art. Perhaps obscured by his voluminous and auspicious global recognition is the lesser-known fact that Canada figures prominently in the evolution of his career. The masterful work *Sayronnella*, from 1974, exemplifies this chapter.

Poons had a meteoric rise as a young painter, and he was included in many of the most historically significant shows of the 1960s. His work was featured on the cover of the summer 1968 issue of *Artforum* magazine, and it was collected and exhibited by the Albright-Knox Art Gallery, among other leading art museums worldwide. He was represented by the legendary Leo Castelli Gallery in New York. Poons was the youngest artist featured in Emile de Antonio's highly regarded 1973 film documentary *Painters Painting*, about post-war American painting.

In 1970, at the height of his prominence, he radically shifted his aesthetic style and crossed over to join the William Rubin Gallery in New York. Many of his supporters were confounded—they were stunned that he would abandon the approach that had resulted in his stature. Canadian galleries and our public art museums became the main showcases for his new art. Whereas his work in the 1960s was aligned with minimal tendencies, mathematics, grids and optics, in 1970 he began a move towards a sensual painterly abstraction. By 1970 he began pouring and splashing oceans of luscious acrylic paint onto canvases tacked to the studio floor. The sheer magnitude of paint caused them to dry and crackle, in what are sometimes referred to as his elephant-skin paintings. In 1971 he returned to working on canvases pinned upright on a wall. Gravity played the hand of the composer, with rich rivulets of paint free-flowing and intermingling in seemingly chance configurations. In retrospect these works channeled the precedents of Clyfford Still and Morris Louis. Canada's admiration for Paul-Émile Borduas, Jean Paul Riopelle and the Automatists might have established a natural proclivity for Canadians to value these new Poons paintings.

These works were warmly embraced, and they were exhibited in prestigious Canadian galleries much earlier than by other nations. Prominent venues heralded solo exhibitions at David Mirvish Gallery, Toronto, in 1972 and 1976 (and in a group exhibition in 1978). Works of the period such as *Sayronnella* were avidly collected and exhibited by the Edmonton Art Gallery (now the Art Gallery of Alberta) in *Masters of the 1960s* in 1972 and in a 1974 solo show. Poons was a regular fixture in solo exhibitions in Toronto, Montreal and Edmonton: at Gallery One, Toronto, during the 1980s; Waddington Galleries, Montreal (1982); and Theo Waddington Gallery, Boca Raton, Florida (2000). In the early 1980s, Kenneth G. Heffel Fine Art Inc. showed his work



detail

in Vancouver. His influence was an inspiration to many leading Canadian painters, among them Douglas Haynes, Robert Scott, Harold Feist, Ann Clarke Darrah, Graham Peacock, Bruce O'Neil, David Bolduc and Paul Fournier. Reflecting the importance of the work of Poons in Canada, his works are in the key public collections nationwide, such as the Musée des beaux-arts de Montréal, Musée d'art contemporain de Montréal, Vancouver Art Gallery, Winnipeg Art Gallery, Art Gallery of Alberta, Art Gallery of Ontario and Art Gallery of Hamilton.

Sayronnella is an exquisite example of the period of work most coveted by art museums worldwide and illustrated in all the major histories of twentieth-century international art. In this painting, Poons intermixes tactile dollops of multiple hues into indescribable, unnamable waves of warm chromatic greys with strong pure colour accent counterpoints.

Poons would insist that *Sayronnella* is solely “about paint”—pure retinal sensation. The work gives the impression that it is crafted intuitively, absent of conscious “intervention”—nevertheless, there is evident design and composition. Lurking behind the skeins of pigment is a veiled allusion to his admiration for Claude Monet's water lily paintings. Poons is the natural inheritor of the legacy of 1950s expressionist abstraction.

Public museum collections throughout the world have chosen to represent Poons by works akin to the qualities of *Sayronnella*. These notably include the Tate, Van Abbemuseum, Museum of Modern Art, Metropolitan Museum of Art, Whitney Museum of American Art, Art Institute of Chicago, Albright-Knox Art Gallery, Hirshhorn Museum and Sculpture Garden, Museum of Contemporary Art in Los Angeles, Museum of Fine Arts in Boston, Museum of Fine Arts in Houston, Philadelphia Museum of Art and Smithsonian American Art Museum.

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

ESTIMATE: \$30,000 – 50,000



14 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909–1977

Red Vision

oil on canvas, signed and dated 1958 and
on verso signed, titled, dated and inscribed
oil / Toronto / Top
39 3/8 × 47 3/4 in, 100.6 × 121.3 cm

PROVENANCE

Collection of the Artist
Estate of the Artist
Private Collection, Ontario

LITERATURE

Diary (1958), Jack Bush fonds, E.P. Taylor Research
Library and Archives, Art Gallery of Ontario
76th Annual Spring Exhibition, Montreal Museum of
Fine Arts, 1959, catalogue #4, unpaginated
Terry Fenton, *Jack Bush: A Retrospective*, Art Gallery of
Ontario, 1976, reproduced and listed, unpaginated
Henry Lehmann, “Silent Entertainment,” *The Montreal Star*,
April 2, 1977
Pierre Pelletier, “Hommage à Jack Bush,” *Le Droit*, Ottawa,
May 21, 1977, illustrated page 19
David Burnett, “The Art of Jack Bush: Taking ‘Another’ Look,”
The Ottawa Journal, June 4, 1977, page D67
Murray Battle, director, *Jack Bush* (film), 1979
Jack Bush: Selected Paintings and Works on Paper, 1938–1976,
Grace Borgenicht Gallery, 1994, unpaginated

EXHIBITED

Park Gallery, Toronto, *Jack Bush*, 1959, catalogue #21
Montreal Museum of Fine Arts, *76th Annual Spring
Exhibition*, 1959, catalogue #4
Art Gallery of Ontario, Toronto, *Jack Bush: A Retrospective*,
September 17–October 24, 1976, traveling in 1976–1977
to the Vancouver Art Gallery; Edmonton Art Gallery; Musée
d’art contemporain, Montreal; and the National Gallery of
Canada, Ottawa, catalogue #2
Grace Borgenicht Gallery, New York, *Jack Bush: Selected
Paintings and Works on Paper, 1938–1976*, 1994

RED VISION IS a high-profile painting that represents a pivotal transition in Jack Bush’s late Painters Eleven years and his maturation as a painter generally. This 1958 oil on canvas was immediately celebrated in two exhibitions in 1959: *Jack Bush*, a solo show at Toronto’s Park Gallery, and the Montreal Museum of Fine Arts’ *76th Annual Spring Exhibition*, where it was the one and only painting representing the artist, alongside works from other notable Canadian artists such as Jacques de Tonnancour, Betty Goodwin and André Biéler, to name a few. Most significantly, *Red Vision* was featured in the artist’s major retrospective exhibition in 1976, which was organized by the Art Gallery of Ontario (AGO) and toured across the nation.

The retrospective installation at the AGO was documented in the National Film Board of Canada’s film on the artist—*Jack Bush*—from 1979. The director, Murray Battle, respectfully captured

the language of formalism by recording the observations of Bush and the critic Clement Greenberg while they walked through the galleries. *Red Vision* overlooks one of their conversations as the camera takes a wide, panning shot of the exhibition; Greenberg remarks, “It’s like training—it’s like an exercise. You’re bringing the colours together in terms of dark and light, not in terms of hue...” No doubt a similar kind of conversation happened when the artist first met Greenberg nearly 20 years before.

In 1957, Greenberg visited Bush’s studio and recommended that Bush drop the use of black in his paintings. One year later, a painting such as *Red Vision* appears to be doing just that—letting go of the anchor. The comparison between Bush’s *Red Vision* and *Idea of the Good*, which was produced just one week previous, makes a compelling argument for the dramatic difference between a painting that employs black and one that does not.

Bold, gestural paintings using pots of black paint were common in the Abstract Expressionist work of the 1950s; artists like Franz Kline and Adolph Gottlieb favoured splashy compositions using black against white grounds. But as so many young artists aspired to reach their heights, Greenberg observed a kind of pastiche appearing in the next wave of painters and advised Bush to get rid of such “hot licks.” While Bush did take the advice to heart, his paintings from his Painters Eleven days are still much closer to Abstract Expressionism than his later Colour Field style paintings, and *Red Vision* stands as one of the last great testaments to that important expressionistic moment in his career. As David Burnett observed upon reviewing the artist’s first retrospective, “[With] *Red Vision* (1958), [Bush] then ‘tightened up’ and moved in the direction of Motherwell’s big gesture.”

As Bush began to favour robust colour over dramatic gestures in his painting practice, he also began to pay more attention to his own dreams for inspiration. Within only a few days of painting *Red Vision*, the artist’s diary reveals that he was reading Dr. James Arthur Hadfield’s book on dreams (*Dreams and Nightmares*, 1954). Since the word “vision” is synonymous with a kind of imagery of the mind, it is certainly possible that *Red Vision* describes a dream. Like a dream, abstract art may recall impactful realities by communicating only certain elements in a wholly unreal way. While there is never a straight one-to-one relationship between real life and a vision, a dream often shows us more: the emotion, sensation and subconscious meaning of our feelings, all in full colour.

We thank Dr. Sarah Stanners for contributing the above essay. Dr. Stanners brought the definitive Jack Bush retrospective to fruition with Marc Mayer at the National Gallery of Canada and the Art Gallery of Alberta (2014–2015). She launched *Jack Bush: In Studio* (2016) at the McMichael Canadian Art Collection, where she served as Chief Curator from 2015 to 2018, overseeing 27 exhibitions and 8 publications on Canadian art. Dr. Stanners is now director of the *Jack Bush Catalogue Raisonné* and holds a status-only appointment as assistant professor at the University of Toronto, Department of History of Art.

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

ESTIMATE: \$70,000 – 90,000



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

A PASSION FOR PHILANTHROPY, ART & HIGHER EDUCATION

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

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

his very successful career in leadership and board positions at Steinberg Inc., Arnold dedicated any spare time to charitable, educational and cultural initiatives, with a focus on public health.

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

Perhaps most notably, Arnold also joined forces with his alma mater McGill University in Montreal, and it was there that he devoted much of his heart and his support. “A force of uncommon integrity and grace, Mr. Steinberg reflects his deep loyalty to McGill as constant ambassador, inspiration and friend,” read a statement from the university. At various points, he served as chairman of the board of governors of the McGill University–Montreal Children’s Hospital Research Institute, a

member of the board of governors of McGill University, and later as governor emeritus, and founding chairman of the board of the McGill University Health Centre, among other titles. All of this led to one of the most gratifying roles of his extraordinary life, when in 2009 he was appointed chancellor of McGill University.

Upon his passing, Heather Munroe-Blum, vice-chancellor of McGill, reflected: “Arnold was a prince of a man. He shaped McGill, Montreal and Canada in deeply progressive and positive ways—uniquely, indelibly. He influenced everyone he met through his gracious warmth, joyous optimism and incisive intelligence.”

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

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

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

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

At the time, Montreal was becoming a major art centre. Artists like Jean Paul Riopelle, Paul-Émile Borduas and Guido Molinari



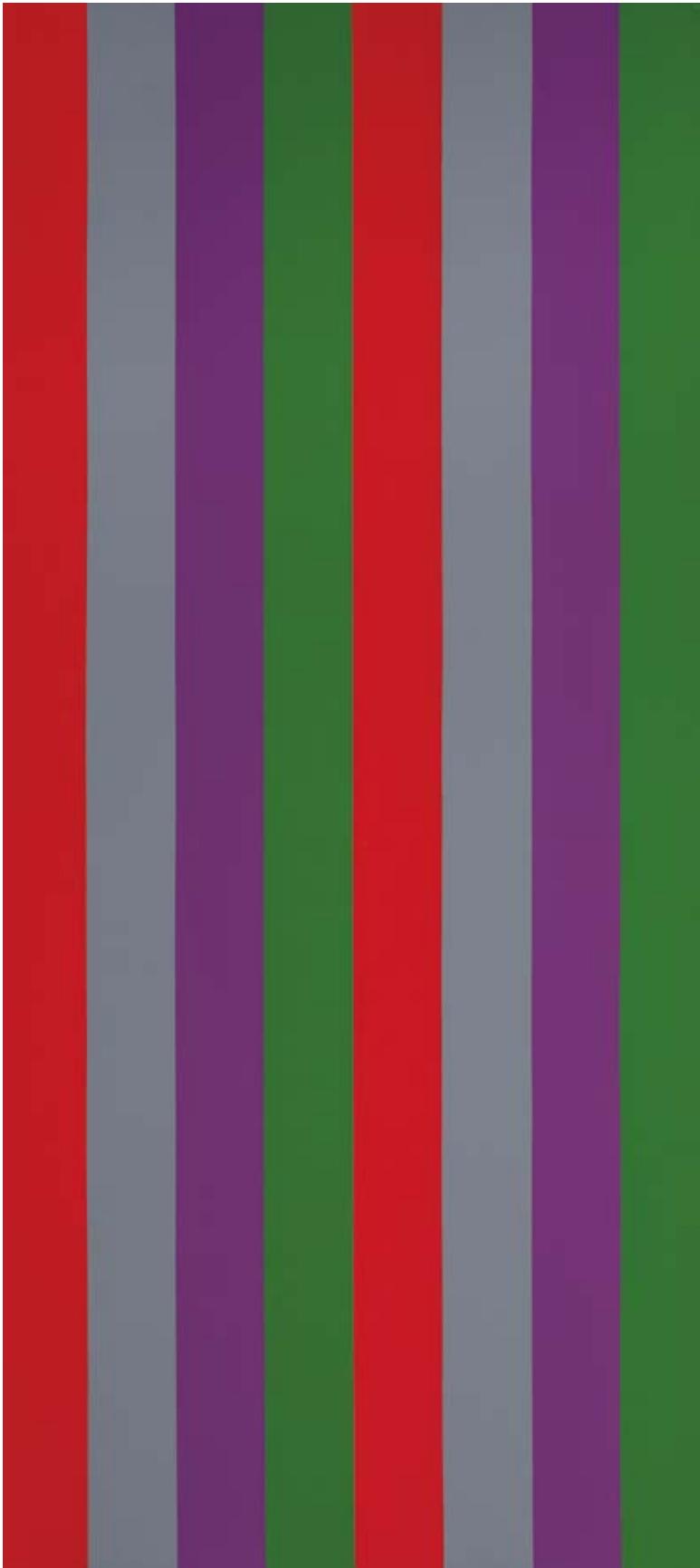
Blema and H. Arnold Steinberg
Photo: Owen Egan
Courtesy of McGill University

were making waves across Canada and internationally, and the Steinbergs proudly began to collect their works. Their love of these Quebec artists continued to grow, and later in their collecting life, Arnold and Blema acquired the 1953 Riopelle masterworks *Incandescence* and *Carnaval II*, lots 18 and 20 in this sale, which are among the finest examples ever painted by the internationally renowned artist. They also purchased the commanding canvases by Borduas, Molinari, Paterson Ewen and Claude Tousignant that Heffel has the honour of bringing to market this season.

Routine trips to New York in the 1970s helped shape another important part of the extensive collection, as visits to MOMA, the Guggenheim and the Whitney instilled an interest in the American Colour Field school. The couple purchased superb examples by some of the greatest artists of that period, which hung proudly next to masterworks by their Canadian counterparts.

With the goal of sharing their collection with the family business, over 1,500 works by young Canadian artists hung in the Steinberg offices in Quebec and Ontario by the 1980s. Heffel will also offer 46 works from the collection in a dedicated online specialty auction in May 2019.

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



15 Guido Molinari

AANFM LP QMG RCA SAPO 1933 – 2004

Sans titre

acrylic on canvas, on verso signed twice,
dated 2/1968 and inscribed *FM 134 oc*
on a label

60 × 24 in, 152.4 × 61 cm

PROVENANCE

Collection of Steinberg Inc.
Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above in 1990
Estate of Blema and H. Arnold Steinberg,
Montreal

LITERATURE

“Guido Molinari,” *The Toronto Star*,
March 13, 1969

Gail Dexter, “An Artist Unites Man and
Environment,” *The Toronto Star*,
March 15, 1969

Dennis Young, *49th Parallels: New Canadian
Art*, Ringling Museum of Art, 1971,
pages 15 – 16

Pierre Théberge, *Guido Molinari: Écrits sur
l’art*, National Gallery of Canada, 1976,
pages 44 and 86

Robert Welsh, “Molinari and the Science
of Colour and Line,” *Canadian Art Review*
vol. 5, no. 1, 1978, for a full discussion of
Molinari’s understanding of Structuralist
theory and its impact on his oeuvre,
pages 3 – 20

Paulette Gagnon and Yolande Racine,
L’œil du collectionneur, Musée d’art
contemporain de Montréal, 1996,
listed page 58

EXHIBITED

Musée d’art contemporain de Montréal,
L’œil du collectionneur, October 18, 1996 –
January 5, 1997

ACKNOWLEDGMENT AND OUTSTANDING
achievement began for Guido Molinari in 1959
with his initial attempts to eliminate horizon-
tal or angular elements from compositions.
Relying solely on repeating vertical bands of
colour, soon to all be of equal width, estab-
lished Molinari’s mature visual voice. By 1961,
suites of repeating stripes in multiple hues
exploded across canvases and catapulted a new
artist onto the international stage. Molinari’s
striped paintings entered collections such as
the National Gallery of Canada (1963), Vancou-
ver Art Gallery (1964) and, with his inclusion
in *The Responsive Eye* (1965), the Museum

of Modern Art, New York (1966). A Guggenheim Fellowship (1967) and the prestigious David Bright Prize for his monumental striped paintings, presented when he represented Canada at the 34th Venice Biennale (1968), rounded out the decade.

Throughout this period of intense activity, all of Molinari's paintings were comprised solely of vertical bands of colour: visually dynamic groupings of carefully calibrated hues that seem to repeat and set off optical illusions unique to each observer. Colour detached from both figure and ground spreads out across a flattened picture plane. Each colour appears to be constantly on the move, reaffirming Molinari's belief that "there is no such thing as colour, there are only colour harmonies. Any given colour exists only in its shape and dimensions, and its correlation with other colours."

Sans titre, like all of what have come to be known as Molinari's *Bi-serial* paintings, was developed by dividing the canvas into a series of sequential groupings of vertical bands of colour. The repeating colour bands in *Sans titre* appear twice, in the same order, bifurcating the painting into two equivalent rectangles comprised of four stripes each, or is it four equivalent rectangles of hues. Molinari was interested in colour relationships, and the degree to which rhythmic sequences of repeating colours begin to actively respond to the viewer's position once you are engaged in looking closely. Essentially through his extensive reading of Structuralist philosophy and his enthusiasm to move beyond the achievements of Piet Mondrian and Jackson Pollock, artists he admired, Molinari was always testing the perceptive capacity of each viewer.

How much visual information can any individual hold onto? For example, if you focus on two bands in *Sans titre*, perhaps red and grey, it is relatively easy to at the same time expand your comprehensive capacities to the adjacent bands on either side—so four bands—but make that next step, to six bands, and your previously concentrated perception of the pair of colours where you began your visual journey begins to wane. Dennis Young wrote of the artist, "His serial repetitions produce slight changes of resonance in each colour note across the work. By this method of repetition, Molinari implies a discursive, temporal reading of the canvas, which, like the tonalities used, is aimed at mitigating the figure-ground gestalt... Colour hovers near the painted surface and the gestalt potential of the work remains unfirm: just as each hue makes a slight equivocation where it abuts an adjoining colour."

The immersive visual richness of *Sans titre* from 1968 results from an exploration of what the artist called colour / space. In the 1976 National Gallery of Canada retrospective catalogue, Pierre Théberge described these paintings as "a completely new pictorial space." An unrelenting rigour underscores all of Molinari's *Bi-serial* paintings, achieving what he described in 1969 as his goal as an artist, "to do away with the distinction between figure and ground. There is a unity between man and his surroundings. My paintings express it by permitting the viewer to enter the painting."

How each colour actually performs when placed side by side and repeated across a flat surface is central to Molinari's oeuvre; that and his belief that emotional responses to juxtapositions of



Guido Molinari; who represented Canada at the 1968 Venice Biennale
Photo: Frank Lennon / Toronto Star
Courtesy of Getty Images, editorial #502503307

colour are fundamental to painting. The striped paintings are anything but cool abstraction, and their force in engaging viewers is unrelated to their scale. *Sans titre* does not so much envelop you; its constantly active surface engages you. Molinari's stripes form delicate relationships to initiate an ongoing experience, anticipations realized inform experience, and all of the elements in the painting flow freely—no blanks unfilled, no single colour pushed to the back, no overlaps, and most importantly, the self-identity of each individual colour band is never sacrificed.

Each colour is fully saturated, individually applied with unerring gestural detachment and abutted with precision. Colour alone is activating the space in each painting. With figure-ground abolished, Molinari's colour / space brings the dynamics of time and movement into the relationship one can have with the painting. As your eyes move, a colour relationship changes, space opens up or folds in. Molinari creates an accordion of colour in which all of the optical action is orchestrated with the simplest of means—through abutting bands of colour and the powerful influence each has on the other.

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

ESTIMATE: \$60,000 - 80,000



16 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Dualité blanche

acrylic on canvas, signed and dated 1959
and on verso inscribed 2065, rue Filion,
Saint-Laurent, Qué. and \$1200 and #1096
on a label
50 × 50 in, 127 × 127 cm

PROVENANCE

Collection of Guy Gérin-Lajoie, Montreal
Galerie Simon Blais, Montreal
Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above in 2014
Estate of Blema and H. Arnold Steinberg,
Montreal

LITERATURE

Fernande Saint-Martin, “Révélation de l’art abstrait,”
Art abstrait, École des beaux-arts de Montréal, 1959,
unpaginated
The Fourth Biennial Exhibition of Canadian Art,
National Gallery of Canada, 1961

EXHIBITED

National Gallery of Canada, Ottawa, *The Fourth Biennial
Exhibition of Canadian Art*, May 20 – September 4,
1961, catalogue #55

MONTREAL IS REMARKABLE for giving Canada not one, but two true avant-garde movements, first the Automatists and then the Plasticiens. The Automatists, led by Paul-Émile Borduas, had established themselves in the early 1940s, but only in the 1950s, after many difficult years of public resistance, did they finally win the day. But just as quickly, they found themselves challenged by a next generation of painters who rebuffed their predecessors’ spontaneous working methods in favour of their opposite: hard-edged geometry. The decisive turning points for the young Plasticiens were the solo exhibitions that Guido Molinari and Claude Tousignant presented in 1956 at Molinari’s Galerie l’Actuelle, which showed paintings that addressed the issues of surface, flatness and non-referentiality in a more fundamental way than Montreal had heretofore seen.

The two exhibitions were radical, and for both artists they had also, in effect, been leaps into the dark, with neither fully understanding the implications of the work they had exhibited. For the rest of the 1950s their challenge was to reconsider it all, to parse out in their studios what they had done in order to build up a firmer foundation from which to carry on. For both of them, and for the larger Plasticien cause, 1959, the year in which Molinari executed *Dualité blanche*, turned out to be a significant year. Crucial for Molinari was his technical decision to abandon oil paint

for acrylic. For the Plasticiens as a group, it was the exhibition *Art abstrait*, which took place at the beginning of the year at the École des beaux-arts de Montréal, that first bestowed critical legitimacy on the new movement, its catalogue texts underscoring geometric painting’s relevance to the real and present world.

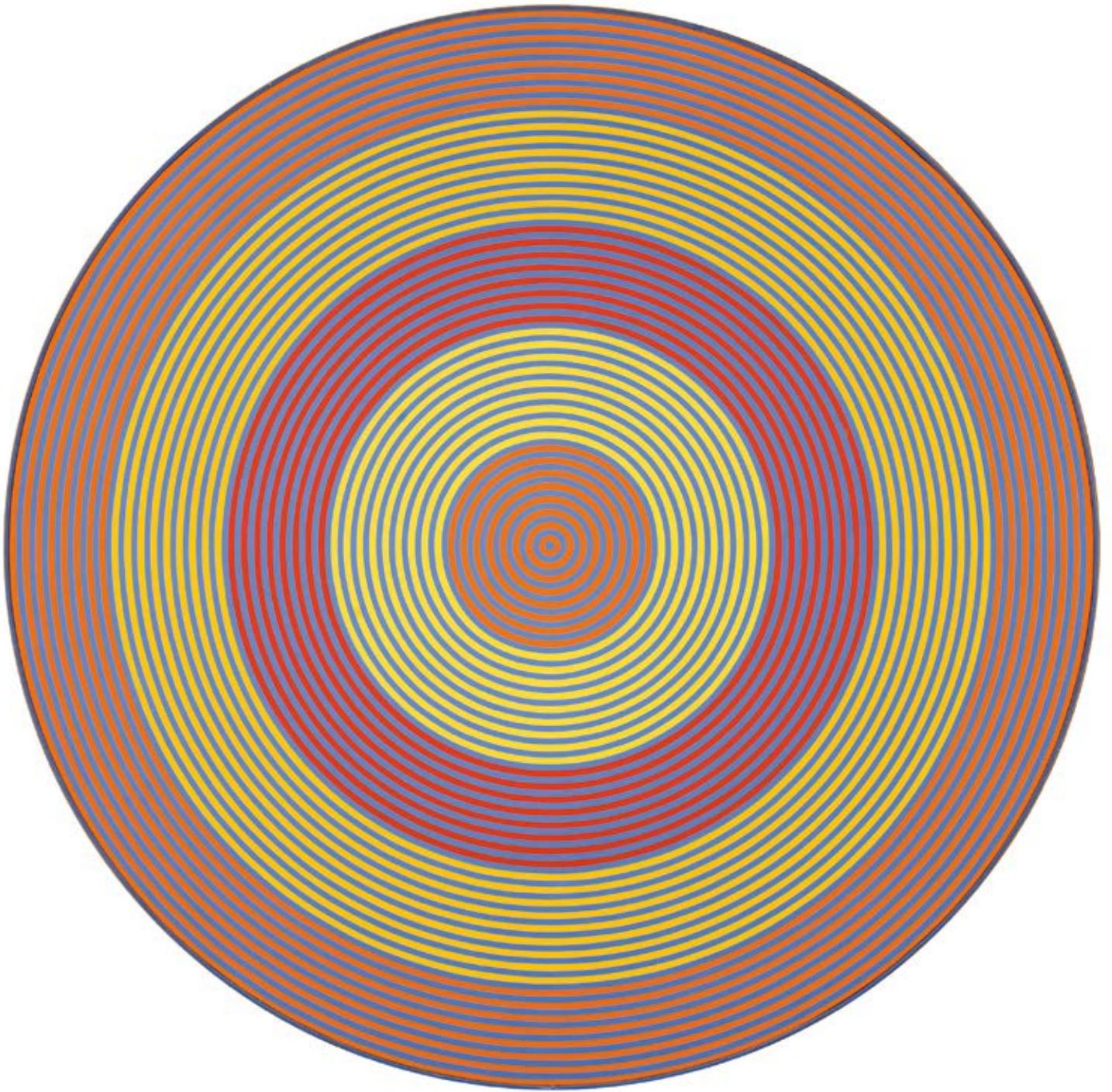
Molinari adopted acrylic paint—which had only recently become commercially available—to solve problems posed by the geometric demands of paintings like *Dualité blanche*. Acrylic dried quickly, allowing him, using masking tape, to achieve the desired crisp hard edges that bounded his planes of colour, undistracted by traces of the hand. He would eventually come to call his work razor-edge, contrasting it to the softer, slightly illusionistic edges of the American Colour Field painters, like Kenneth Noland, and like Jack Bush in Toronto. Molinari needed his colour planes to stay taut on the surface and be uncompromisingly flat and up front.

Dualité blanche, with its simplified palette of black, white and red, is bracingly fresh and bold. Its scale is authoritative and majestic, with powerful rhythms surging through its asymmetrical structure. Its composition balances out formally, as it must, but its energy is restless, its vertical movement rises and falls, barely held in check by a white horizontal crossbar. It is a painting that reaches out to tug at our muscles. And indeed, that was a principal point that the exhibition *Art abstrait* set out to make: that paintings like *Dualité blanche* function less in pictorial space than they do in the objective world.

The introductory text to the exhibition catalogue, written by the estimable Fernande Saint-Martin, who was also Molinari’s wife, was intended as a manifesto for this new rigorous hard-edge direction in Montreal art represented by Molinari and his fellow exhibitors. To Automatist-trained eyes this “art abstrait” looked mathematical and cold, but as Saint-Martin explained, geometric art is neither without emotion nor cut off from the everyday world. It should be seen and understood instead as a broader conception of realism. The new abstract art can explore the world more profoundly than traditional painting because it is capable of establishing even “more adequate relations” with reality. Abstract art is about discovering, as she said, “the structures of an unceasingly non-verbal world” as it was being realized by psychology and physics. Therefore, it is not about surface appearances, but about the deepest dimensions of a modern humanity. This is the optimistic theme that also prevails throughout the individual artists’ texts in the *Art abstrait* catalogue: that their work is always fully immersed in human experience; that, despite their resort to geometry, creativity is an altogether intuitive process and has little to do with rational calculation.

We thank Roald Nasgaard, author of *Abstract Painting in Canada*, for contributing the above essay.

ESTIMATE: \$60,000 – 80,000



17 Claude Tousignant

AANFM LP QMG RCA 1932 -

Sans titre

acrylic on canvas, on verso signed, dated 6/1966
and inscribed *FT 106 ac* on a label
42 in diameter, 106.7 cm diameter

PROVENANCE

Galerie Thérèse Dion, Montreal
Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above in 1990
Estate of Blema and H. Arnold Steinberg, Montreal

CLAUDE TOUSIGNANT IS one of the giants of Canadian modern abstraction. He has been a major innovator, contributing to a number of phases of non-objective art from the time of his emergence in 1952. Tousignant is continuing to create and evolve in full force today, however, without question his career is most associated with his geometric Op Art paintings of the 1960s. *Sans titre* from 1966 is an outstanding example of his unique iconic signature image.

In contradistinction to the lush palette-knife painterly textural applications of the Automatists, Tousignant's interest in geometry and colour drew him to the legacy of the Bauhaus and the constructivists—Josef Albers, Piet Mondrian, László Moholy-Nagy and Barnett Newman. By 1956 he was creating hard-edge abstraction, with meticulous thin, even coats of industrial car paint that eliminated all texture and brush-strokes. Each band of colour or area was exclusively one hue, without any modulation or shading. Thus, Tousignant is recognized as a central figure in the second generation of Montreal abstraction, the group the Plasticiens.

All of these inventive practitioners employed newly developed acrylic paints to optimize dazzling colour as the key sensation to be experienced through their work. The properties of acrylic are ideal to pursue hard-edged painting, along with masking tape and a clear acrylic sealer to create razor-sharp, crisp clean lines. Masking tape comes in rolls, and each strip of tape, by definition, can most naturally be used to create straight lines of a consistent even width. Additionally, the most common shape of a canvas stretcher is either a rectangle or a square. Thereby, the properties of the material and the customary shape of the canvas dictate rectilinear compositions as the most suitable. The great majority of hard-edged painting compositions feature lines or shapes bearing 90-degree angles.

In 1962, Tousignant began working on circular-shaped canvases. They are a technical marvel, a brazen virtuoso dare: creating hand-painted, perfect hard-edged circles of machine-like precision. He explored this motif for over a decade. *Sans titre*, dated 1966, is from the period of his greatest critical acclaim

and rapid rise to prominence. In 1965, Tousignant and Guido Molinari were the sole two Canadians included in the seminal exhibition *The Responsive Eye* at the Museum of Modern Art in New York (it toured to five other US cities). It defined a new tendency referred to as Op Art and featured leading international figures of the movement, including Albers and Larry Poons. Tousignant represented Canada at the prestigious *8th Biennial de São Paulo* in 1965.

In 1966, he participated in the National Gallery of Canada traveling exhibition *Constructions de Montréal*. In 1967, he won First Prize in the painting section at *Perspective '67*, Art Gallery of Ontario, also shown at Expo 67. In 1968, he was included in a staggering number of exhibitions worldwide, among them the Edinburgh International Festival of the Arts; Musée national d'art moderne, Paris; Galleria Nazionale d'Arte Moderna, Rome; Musée cantonal des beaux-arts, Lausanne; Palais des beaux-arts, Brussels; *Canada: Art d'aujourd'hui*, Massachusetts Institute of Technology; and *Canadian Artists '68*, National Gallery of Canada, *7th Biennial of Canadian Painting*. By 1970 he was prominently discussed in art history texts, notably in *A Concise History of Canadian Painting*, by Dennis Reid.

Sans titre is deceptively simple. There are equal-width concentric bands of blue interspersed with what at first appear to be the other components of the primary triad: red and yellow, but which turn out to be red, orange and two yellows. When these colours are viewed at a distance, the eye blends them into various subtle intonations of green and lilac. Yet up close, the individual colour contrasts explode in a cacophony of dynamic visual stimulation. Such works feign the posture of cool, intellectual exercises, but this target painting is anything except reserved. *Sans titre* is “romantic minimalism”; its configurations advance and recede, drawing the viewer into its depths.

Works of this period have been avidly acquired for distinguished private and corporate collections. Tousignant's works are in nearly every important public museum collection in Canada and beyond, including the National Gallery of Canada, Musée d'art contemporain de Montréal, Musée national des beaux-arts du Québec, Montreal Museum of Fine Arts, Art Gallery of Ontario, Vancouver Art Gallery, Phoenix Art Museum and the Aldrich Contemporary Art Museum.

We thank Jeffrey Spalding for contributing the above essay. Spalding is an artist, curator, author and educator. For more than 40 years, Spalding has served in leadership roles at art museums and educational institutions. He is currently an Art Consultant for the Tao Hua Tan Cultural and Creative Company, and a Lifetime Senior Artist, Tao Hua Tan International Artist Creative Residency, China.

ESTIMATE: \$50,000 – 70,000



18 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Incandescence

oil on canvas, signed and dated 1953 and on verso signed, titled on the Pierre Matisse gallery label, dated, inscribed *Cat. No. 6 and H* and numbered 4856 on a label
35 × 57 ¾ in, 88.9 × 146.7 cm

PROVENANCE

Pierre Matisse Gallery, New York,
inventory #St 2974

Acquired from the above by Elliot Fish,
March 4, 1954

Sold sale of *Contemporary Paintings, Drawings
and Sculptures*, Sotheby's, Madison Avenue
Galleries, New York, May 4 and 5, 1982, lot 22

Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above

Estate of Blema and H. Arnold Steinberg,
Montreal

LITERATURE

Georges Duthuit, *Riopelle: First American Exhibition*,
Pierre Matisse Gallery, 1954, listed, unpaginated
Jean Paul Riopelle, Svensk-Franska Konstgalleriet,
1959, listed page 7

Gilbert Érouart, *Riopelle in Conversation*, 1995,
pages 4 and 10

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 1, 1939 – 1953, 1999, listed page 382 and
reproduced page 357, catalogue #1953.004H.1953

Marie-Claude Corbeil, Kate Helwig and Jennifer Poulin,
Jean Paul Riopelle: The Artist's Materials, Getty
Conservation Institute, 2011, page 9

EXHIBITED

Pierre Matisse Gallery, New York, *Riopelle:*
First American Exhibition, January 5 – 23, 1954,
catalogue #6

Svensk-Franska Konstgalleriet, Stockholm,
Jean Paul Riopelle, 1959, catalogue #6



detail



detail



Pierre Matisse Gallery, New York, *Riopelle: First American Exhibition*, 1954, catalogue cover



Pierre Matisse Gallery, New York, *Riopelle: First American Exhibition*, 1954, catalogue interior

JEAN PAUL RIOPELLE'S compelling paintings are at once classics of mid-twentieth-century modernist abstract art and the object of fascination for new generations. The 2018 exhibition *Mitchell/Riopelle: Nothing in Moderation*—originating at the Musée national des beaux-arts du Québec (MNBAQ) and seen at the Art Gallery of Ontario—for example, presented the sweep of Riopelle's painterly career alongside that of his life and painting partner's—American Abstract Expressionist Joan Mitchell, whom he met in Paris in 1955. While we are sometimes encouraged to look at and ponder only what we can see on the canvas with painting of this sort, institutional contexts—especially a work's exhibition, collecting, and thus reception history—are also important to our full appreciation of a given work. This is especially the case with *Incandescence*, which was part of *Riopelle: First American Exhibition*, seen at the Pierre Matisse Gallery in New York City in 1954. While Riopelle was included in the *Younger European Painters* exhibition at the Solomon R. Guggenheim Museum in 1953 (the Guggenheim purchased a work from this show, *La nuit bleue*, from 1953), the commercial exhibit in which *Incandescence* appeared was indeed his first American solo exhibit. Riopelle was at the height of his painterly prowess, so this was the time to challenge the US market, with its many influential painters and critics.

Riopelle's New York dealer, the renowned Pierre Matisse, was the younger son of Henri Matisse and his wife Amélie; he established his New York gallery in 1931. Riopelle has reflected that it was important to him to be close personally to his art dealers, to share values on art and in life more generally. "When my dealers' opinions changed, I changed dealers," he quipped. Riopelle and

the younger Matisse shared interests in sailing and cars (Riopelle raced cars and prized his sailboat, the *Serica*) as well as abstract art. Matisse also represented Mitchell. Importantly, too, Riopelle admired the Matisse family's resistance activities in World War II France. He came to know Pierre Matisse through art historian and critic Georges Duthuit, whose memorably vivid essay on Riopelle accompanied the 1954 New York exhibition. Duthuit had married Henri Matisse's daughter and was thus the art dealer's brother-in-law. This circle of powerful cultural figures also included Duthuit's frequent interlocutor Samuel Beckett, who translated the Duthuit essay for the 1954 exhibit and became, in turn, a friend of Riopelle's. "We would talk for hours," the painter reported. This circuit of friendship and commentary continued to the next generation: when Riopelle traveled to the Canadian Arctic in 1977, he was accompanied by Claude Duthuit, an underwater archaeologist and the son of Georges Duthuit and grandson of Henri Matisse.

This institutional history must include reference to Duthuit's important essay "A Painter of Awakening: Jean-Paul Riopelle," begun in 1951. His memorable opening sentence sets the tone for our engagement with this passionate painting: "Like a trapper fresh from the Canadian solitudes measuring his stride to our narrow pavements, Jean-Paul Riopelle seems hardly to contain the flooding energies of youth..." Playing a stereotype, André Breton, "Pope" of the Surrealists according to Riopelle and other artists, had dubbed Riopelle a "master trapper" in the 1940s. What might seem in Duthuit's reiteration like a primitivist stereotype of the northern woodsman as naive was actually true of Riopelle, the lifelong hunter and lover of northern climes.



GUSTAVE COURBET
The Source of the Loue

oil on canvas, 1864
39 ¼ x 56 in, 99.7 x 142.2 cm
Collection of the Metropolitan Museum, New York,
H.O. Havemeyer Collection, #29.100.122
Bequest of Mrs. H. O. Havemeyer, 1929

Not for sale with this lot

Duthuit's incandescent essay is replete with new ways to understand Riopelle's painting. For example, buttressing the intuition that these abstracts are akin to landscapes, he also justifies abstract art with an unexpected and striking comparison between Riopelle and Gustave Courbet, stating, "Or as though Courbet, for the dark patch that he needs, had no longer to seek the justification of a bundle of sticks." Suggesting that Riopelle's works in the 1954 exhibition—including *Incandescence*—show us a primordial landscape, not a figurative depiction of anything, Duthuit emphasizes the artist's ability to work as Nature. Perhaps he is competing, on Riopelle's behalf, with Jackson Pollock's purported claim "I am nature." The trope was common at the time; Riopelle claimed that Ozias Leduc was "nature incarnate." Duthuit continues with a reference to one of the French nineteenth-century master's best-known motifs: "And in truth, before certain canvases of Riopelle, we are tempted to exclaim: The source of the Loue, in its first infancy!" For Duthuit, Riopelle's canvases can be seen as the even more primordial source in this landscape.

Such art historical analogies deployed by a writer orient readers to a way of seeing; they also reveal much about the writer's priorities. Duthuit (and Pierre Matisse in using the essay for Riopelle's inaugural exhibit) could assume that New York audiences knew Courbet's *Source of the Loue* landscapes—an example from 1864 is in the Metropolitan Museum—and that these profound paintings would function to Riopelle's advantage as markers of European lineage, status and technical accomplishment. The analogy implies, for example, that unlike his New York contemporary Barnett Newman, Riopelle was not about to abjure such associations with high culture and start over in an abstract



detail

idiom that claimed no history. Yet despite this subtle invocation of European roots, for Duthuit, abstraction is essentially linked to Nature in Riopelle's work.

To what aspects of *Incandescence* are we alerted by Duthuit's analogy with Courbet? Riopelle typically laid down his vibrant colour thickly and quickly with a palette knife. Red, yellow, black, white and especially green predominate. Shards of sapphire blue accent the welter of gestural activity. Duthuit's cue to think in terms of Courbet's *Source of the Loue* landscapes can transport us to what is central in these nineteenth-century works, the emergence of the river from a dark grotto in the centre of the image and the contrasting white of the cascading water. Duthuit does not claim that Riopelle was thinking about or influenced by Courbet, or that *Incandescence*, for example, looks like a Courbet. The connection he evokes can only form in our minds and eyes. While he argues that the artist "must be constantly on the watch lest something of conscious logic steal into the picture, which the least of its incursions would render null and void," viewers can see the underlying "logic" of abstraction as it embraces natural phenomena before they coalesce into a landscape such as Courbet's. Abstraction, Duthuit implies, precedes figuration.

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

ESTIMATE: \$1,500,000 – 2,500,000

19 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

Sans titre

oil on canvas, signed and dated 1958 and on verso stamped indistinctly (canvas manufacturer)
24 × 19 ¾ in, 61 × 49.8 cm

PROVENANCE

Mira Godard Gallery, Toronto
Drabinsky Gallery, Toronto
Miriam Shiell Fine Art, Toronto
Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above in 1993
Estate of Blema and H. Arnold Steinberg,
Montreal

LITERATURE

François-Marc Gagnon and Dennis Young, editors,
Paul-Émile Borduas: Écrits/Writings, 1942 – 1958,
Nova Scotia College of Art, 1978, page 34
Maurice Gagnon, “Conversation with Borduas,”
May 1, 1942, quoted in Ray Ellenwood, *Eggregate: A History of the Montreal Movement*, 1992,
pages 14 and 15
Paulette Gagnon and Yolande Racine, *L’œil du collectionneur*, Musée d’art contemporain de Montréal, 1996, listed page 58

EXHIBITED

Musée d’art contemporain de Montréal, *L’œil du collectionneur*, October 18, 1996 – January 5, 1997

PAUL-ÉMILE BORDUAS PRODUCED the painting *Sans titre*, from 1958, in Paris, where he had been living since 1955. He moved to Paris after having spent two fruitful years in New York, expecting that the French capital would still be, as it had been before the Second World War, an international centre of advanced artistic production. But Paris disappointed him. Not only did its artistic offerings pale in comparison to what Abstract Expressionism had achieved in New York, but the city also failed to give his work serious critical recognition. His Paris years were nevertheless remarkably creative. He consolidated the lessons he had learned in New York, and struck out in new directions that make his paintings still startling in the audacity of their immediate material presence. In his Paris period Borduas produced some of his most masterful works, markers of a new adventure that remained unfulfilled by his early death in 1960, at age 55.

The strength and the beauty of *Sans titre* are rooted in how physical the painting is. Borduas has spread his oil paint into thick folds and creases that often rise into high relief. His predominant colours are black and white; but he also lets some red-brown and grey streaks and patches play their roles in a roughly gridded, but perfectly poised composition. The masses of black sit, dense, within their equally palpable white surrounds, not optical holes—as they have sometimes been described—but compact insets, obdurate and solid.

The most dramatic change in Borduas’s work in Paris occurred when he substituted gesture for more deliberate construction,

building his surfaces with a palette knife. His new way of spreading and covering, while by no means systematic, is less personal than it is workmanlike, drawing attention to the paint’s own presence. More than ever the space of the painting occurs in the same space as the viewer’s, light tickling the raised ridges and casting shadows behind them, light sparkling off the white, and slowed down and absorbed into the mattes of the blacks. What finally matters about *Sans titre* is the expressive potential of the paint itself—no distracting imagery, no storytelling, just stuff—and the way that Borduas has laid it down. It is not only about what we see, but what we feel to our very fingertips.

The painting belongs solidly within the story of how, over the course of the 1940s and 1950s, Borduas translated his long-standing aesthetic theories into actual studio practices, and how in doing so he broached fundamental issues about how we experience abstract painting. In 1942, in Montreal, he announced his avant-gardism with an exhibition of gouaches, *Les Oeuvres surréalistes*, and soon after would become the leader of the Automatist movement. But already then, even as his work was still full of poetic evocations, he took pains, when he described his automatist methods, to insist that as a painter he started out from “painterly thoughts” and “not literary ideas.” In the process of working, he argued, “the painter’s song” becomes “a vibration imprinted on matter by human sensibility. Through it matter is made to live.” Borduas’s resounding conclusion: “Therein lies the source of all mystery in a work of art, that inert matter can be brought to life.” Matter, material, *matière*.

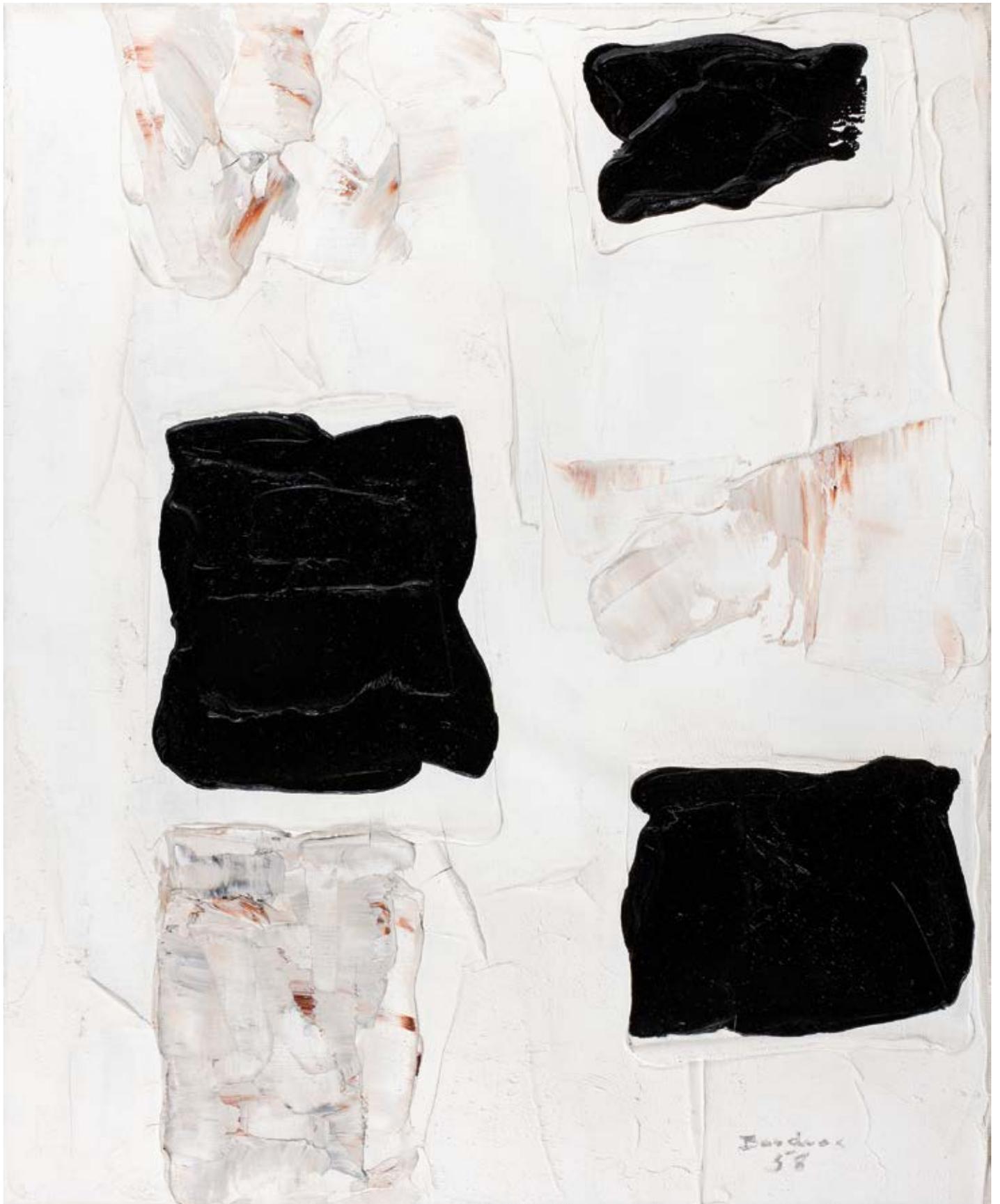
The next year, in 1943, in a lecture entitled “Ways to Appreciate a Work of Art,” he underscored how, whatever materials an artist used—metal, stone, wood, paint, paper, charcoal, etc.—the “art object is made of two things, each equally real: tangible material and the sensibility of the artist.” But “sensibility,” he carefully clarified, is not about “personal expressiveness.” Instead “the more universal the sensibility, the more lively, more identifiable and more pure it will be.”

When in Paris Borduas fully turned his long-standing theories into concrete studio practice. Could he have looked with curiosity at Lucio Fontana’s work at the time or, more aptly, at Alberto Burri’s burlap collages with their black interstices, examples of which he surely saw in New York and Paris? Even if until the end of his life he never felt the need to move beyond oil paint, his visual practice, nevertheless, had more in common with those Italian, pro-Arte Povera artists than it did with anything by the French tachists. Let us not forget that Borduas never doubted that his art engaged in aesthetic problems that were shared universally by artists whether from, as he noted, Montreal, New York, Paris or even Tokyo.

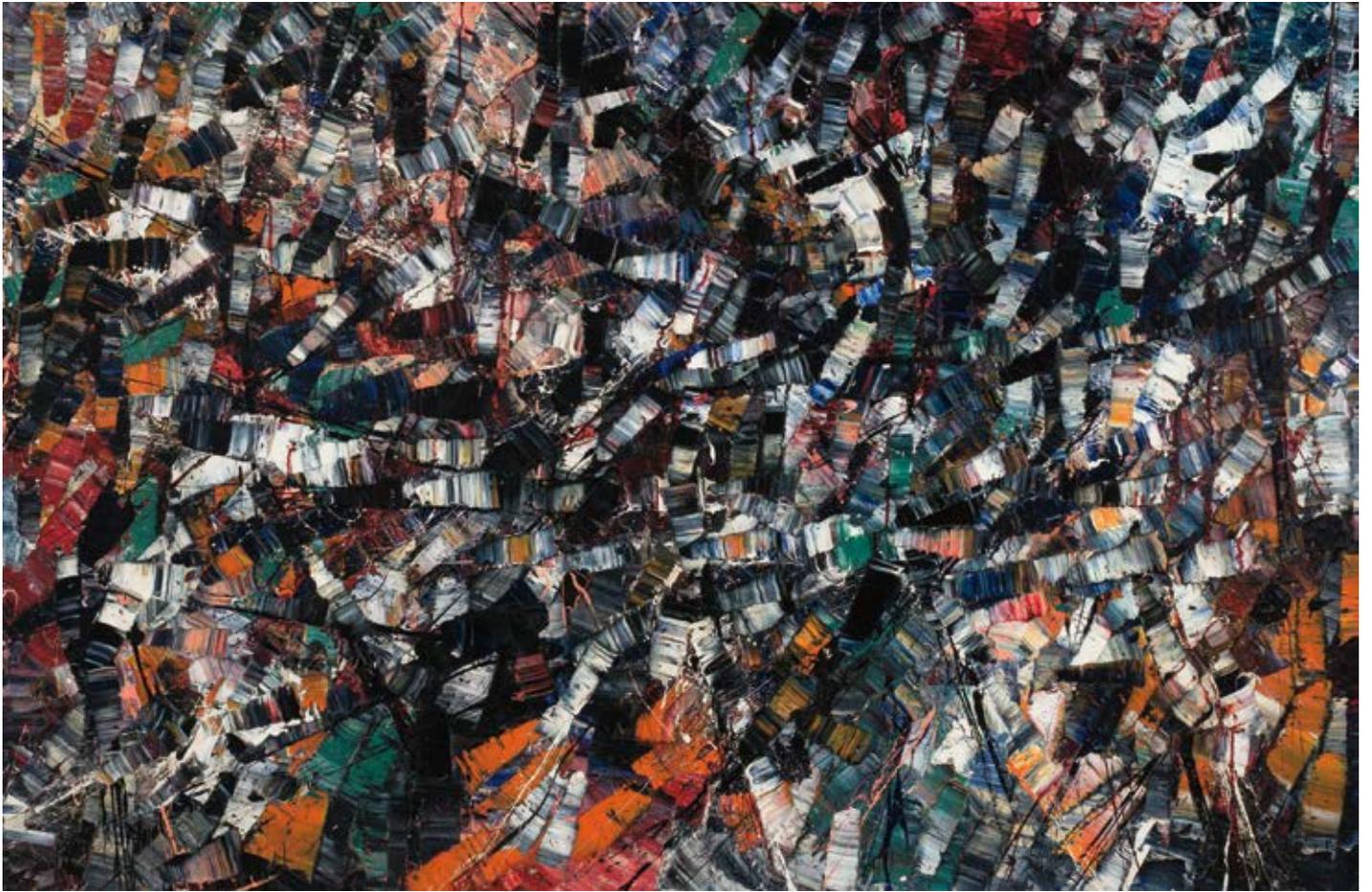
We thank Roald Nasgaard, author of *Abstract Painting in Canada*, for contributing the above essay.

This work is included in François-Marc Gagnon’s online catalogue raisonné of the artist’s work at <http://www.borduas.concordia.ca>.

ESTIMATE: \$300,000 – 500,000



Eudora
38



20 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Carnaval II

oil on canvas, signed and on verso signed twice, titled, dated 1953, inscribed variously *H12, NYAB 909 / Lot 6, 13 May 81* and stamped with a Paris export stamp
38 × 57 ¾ in, 96.5 × 146.7 cm

PROVENANCE

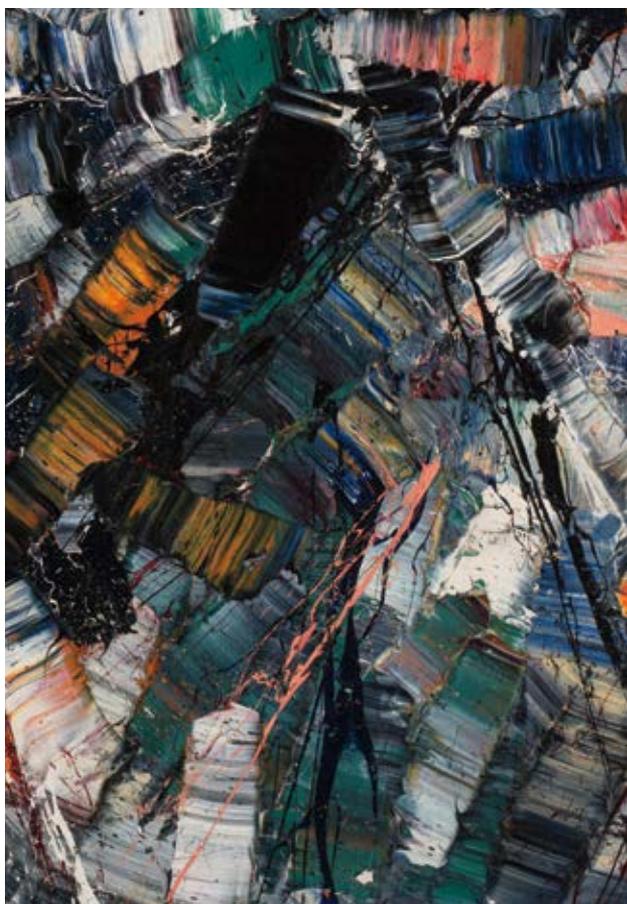
Galerie Jacques Dubourg, Paris
Galleria del Naviglio, Milan
Sold sale of *Contemporary Art, Evening Sale (5056)*,
Christie's New York, May 13, 1981, lot 6
Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above
Estate of Blema and H. Arnold Steinberg,
Montreal

LITERATURE

Georges Duthuit, *Riopelle: First American Exhibition*,
Pierre Matisse Gallery, 1954, unpaginated
Jean Paul Riopelle, Kestnergesellschaft Gallery,
1958, listed page 19
Guy Robert, *Riopelle: Chasseur d'images*, 1981, page 65
Paulette Gagnon and Yolande Racine, *L'oeil du collectionneur*,
Musée d'art contemporain de Montréal, 1996, listed page 58
Robert Bernier et al., *Jean Paul Riopelle: Des visions d'Amérique*,
1997, page 89
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 1, 1939 – 1953, 1999, listed page 389 and reproduced
page 343, catalogue #1953.045H.1953

EXHIBITED

Kestnergesellschaft Gallery, Hanover, *Jean Paul Riopelle*,
1958, catalogue #4
Musée d'art contemporain de Montréal, *L'oeil du
collectionneur*, October 18, 1996 – January 5, 1997
Galerie Simon Blais, Montreal, *Jean Paul Riopelle et
Rosaline Granet*, May 29 – July 12, 2002



detail 1



detail 2

CELEBRATED IN HIS lifetime in Canada, Europe and the USA as few other Canadian artists have been, Jean Paul Riopelle 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 this group in a landmark 1947 exhibition at the Galerie Maeght in Paris. Paintings such as *Carnaval II* subsequently confirmed Riopelle's reputation as a leading artist of French Lyrical Abstraction, of tachisme, art informel, and most generally, of the École de Paris. These categories and descriptions set the expressive, unbridled freedom of painterly expression that we see here against the more emotionally neutral, frequently hard-edged, geometrical tendencies increasingly prevalent in both American Colour Field painting of the time and the two generations of Montreal abstractionists known as the Plasticiens.

Carnaval II was completed during the period of Riopelle's greatest celebrity: his wide recognition included participation in the *Bienal de São Paulo* in 1951 and 1955 and the *Venice Biennale* in 1954 and 1962. He returned to Quebec to live in 1972 and remained active until his death in 2002. Riopelle is important historically in part because his work focused debates about the increasingly wide and fractious gap between post-World War II European and American abstract painting. In Europe and

the United States, he was seen more as a French and specifically a Parisian artist than as a Canadian. By showing with the Pierre Matisse Gallery in New York City beginning in 1954, Riopelle embodied that gallery's explicit tactic to reintroduce then-contemporary European art into a newly dominant American post-war context. Happily distant as we now are from the partisan and nationally based polemics against School of Paris work—though not often Riopelle's specifically—of Clement Greenberg and other New York critics in the 1950s, we may better realize the visual impact of these paintings and more accurately measure their import for the abstract idiom and for twentieth-century art in general.

We may also readily understand why Blema and H. Arnold Steinberg, from whose extensive collection *Carnaval II* and *Incandescence* (1953), lot 18 in this sale, come, embraced Riopelle's paintings: they were extending an early interest in French École de Paris painters to the work of their Montreal cognates. It is equally apparent why Riopelle's large canvases from the mid-1950s are renowned. It was in 1953 that he began the working procedures that led to his works being called "mosaics." *Carnaval II* is a fine example; it is a kaleidoscope of colour and texture, a cavalcade of movement seemingly paused only for the instant of our gaze. Riopelle's inflections of paint are built



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

up into a self-contained geology of flat and smooth areas, edges, collisions of shapes and colours, almost innumerable forms and regions whose contrasts are underlined by his unusual deployment of both glossy and matte paint, without the use of varnish. This topography contrasts with—but is also touched by—ultra-thin, spidery streaks of black, white, red or salmon oil paint that animate the top layer of the canvas. These are not drips in the manner of Jackson Pollock—despite what American critics claimed at the time—but rather the traces of Riopelle flicking paint onto the canvas.

In his vibrant essay for Riopelle’s first solo exhibit, held in New York in 1954, Georges Duthuit attempted to capture the import of the remarkable details in Riopelle’s paintings from this period. His account—replete with organic metaphors—is pertinent to the fine lines we see in *Carnaval II*: “Already certain centres of agglutination foretell the formation of organs of more clearly defined function, already there is outlined a frail and rudimentary nervous system: a tracery of fibrils, ... exquisitely tenuous, casts its nets over the fluid mass.” The key is his apt identification of a “rudimentary nervous system ... exquisitely tenuous,” established by “a tracery of fibrils.”

If we look closely at the bottom right quadrant of *Carnaval II*, for example (see detail 2, taken near Riopelle’s signature), moving

from right to left, we see relatively large blocks of blue, black, orange and white pigment in several hues dragged into one another (yet maintaining their individual shapes). Overtop are the “tendrils,” first of white, and further to the left, then of black and salmon (see detail 1). These fragile skeins of paint do not so much link the surface’s other shapes as function as an independent “nervous system,” or to extend the metaphor, as we might think today, function as ciphers of synapses firing across the restlessly animate surface of this painting. The intricate weaving together of the black and salmon-coloured lines in this detail can be seen as “nervous” in the sense of kinetic—certainly an accurate description of Riopelle’s paintings from this time—and as a charge of electric energy across the whole. One of the many accomplishments of *Carnaval II* is that we may register its vitality in the most intimate, close-up looking as well as when we take in its expansive surface as a whole.

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

ESTIMATE: \$1,500,000 – 2,500,000



21 William Paterson Ewen

AANFM RCA 1925 – 2002

Untitled

oil on canvas, signed and on verso dated 1954
on the Musée d'art contemporain de Montréal
exhibition label

31 3/8 x 38 in, 79.7 x 96.5 cm

PROVENANCE

Collection of Françoise Sullivan, Montreal
Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above
Estate of Blema and H. Arnold Steinberg,
Montreal

LITERATURE

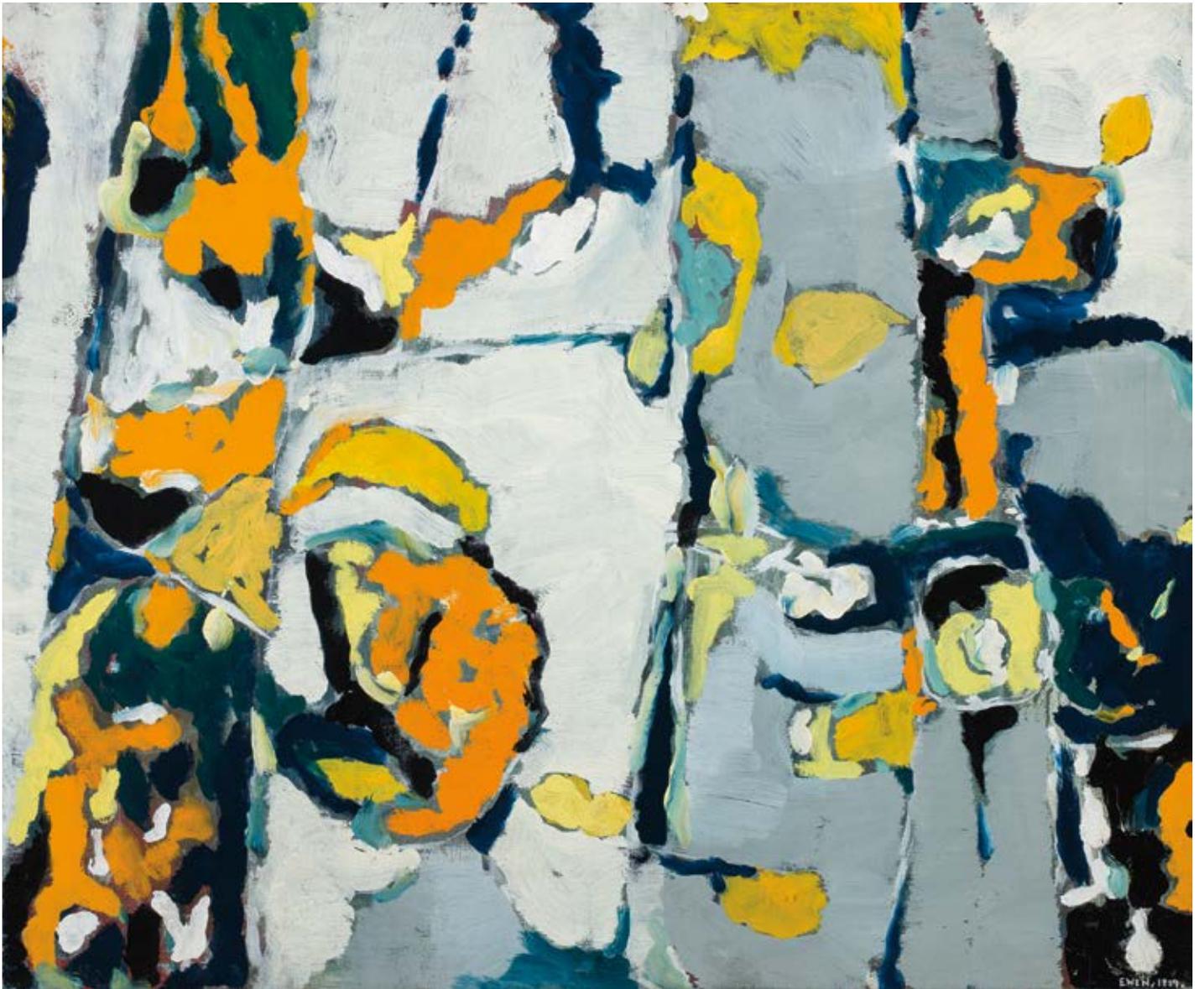
Musée d'art contemporain de Montréal, *Panorama: Peinture au Québec, 1940 – 1966*, 1967, listed page 82
Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*, Mendel Art Gallery, 1987, page 19, reproduced page 18, listed
Claire Gravel, “Les années montréalaises, 70 peintures et dessins de Paterson Ewen,” *Le Devoir*, October 1, 1988, page 13
Matthew Teitelbaum, editor, *Paterson Ewen*, Art Gallery of Ontario, 1996, reproduced page 50

EXHIBITED

Montreal Museum of Fine Arts, *Espace 55*, 1955
Musée d'art contemporain de Montréal, *Panorama: Peinture au Québec, 1940 – 1966*, May – August 1967, catalogue #30
Mendel Art Gallery, Saskatoon, *Paterson Ewen: The Montreal Years*, November 20, 1987 – January 3, 1988, traveling in 1988 to the London Regional Art Gallery; Art Gallery of Windsor; Concordia Art Gallery, Montreal; and St. Mary's University Art Gallery, Halifax, catalogue #12
Art Gallery of Ontario, Toronto, *Earthy Weathers/Heavenly Skies*, September 1996 – February 1997
Musée d'art contemporain de Montréal, *Paterson Ewen*, May – August 1997

REPRESENTING A MILESTONE in Paterson Ewen's career, *Untitled* is the artist's first fully abstract work, according to curator Matthew Teitelbaum. This bold oil on canvas, a historically important masterpiece embodying a major transition in his work, was extensively exhibited across the country. It was painted during Ewen's Montreal years, when the art scene was dominated by the Automatists and Plasticiens. Although *Untitled* is gesturally indebted to Automatism, it also draws inspiration from Cubism and painter Paul Cézanne through its “clearly marked contours, closed and more or less regular shapes, and flat or tonally related colors,” as Teitelbaum describes. Thickly brushed organic shapes of mustard, maroon, brown, black and navy hover over a white background. A network of calligraphic lines runs across the canvas, connecting one form to another in a gridlike fashion. According to Teitelbaum, “[*Untitled*]’s modulated tones and scumbled paint handling recall Ewen’s landscape sympathies, while anticipating much of what was to predominate in his subsequent abstract work of the 1950s.” His abstract work quickly gained recognition, as dealer Gilles Corbeil included *Untitled* in his 1955 exhibition *Espace 55* at the Montreal Museum of Fine Arts.

ESTIMATE: \$30,000 – 50,000



22 William Paterson Ewen

AANFM RCA 1925 – 2002

Untitled

oil on canvas, signed and dated 1957

and on verso inscribed 8

30 x 36 in, 76.2 x 91.4 cm

PROVENANCE

Art 45, Montreal

Collection of Blema and H. Arnold Steinberg,

Montreal, acquired from the above in 1989

Estate of Blema and H. Arnold Steinberg,

Montreal

LITERATURE

Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*,

Mendel Art Gallery, 1987, page 20

IN THE YEARS following the 1955 exhibition *Espace 55* at the Montreal Museum of Fine Arts, where his work *Untitled* (lot 21 in this sale) was shown, Paterson Ewen traveled frequently to New York, attending and organizing exhibitions. Exposed to new influences, he experimented with the structure and style of his abstract works throughout the second half of the 1950s. While he was interested in geometric order and shared the Plasticiens' "flat, Cubist space," as described by curator Matthew Teitelbaum, he favoured a more gestural approach to painting over their hard edges. This is perfectly exemplified in *Untitled*, a lively and expressive composition. Here, he arranges a complex structure of richly coloured forms applied in painterly dabs. Yellow, apricot, navy, teal, black and white flattened shapes cluster together over a white and slate background. The dynamically contrasting colours and the delicate balance between light and dark together create tension between background and foreground, inviting the viewer's eye to move throughout the flowing composition.

ESTIMATE: \$30,000 – 50,000

23 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Structure triangulaire

acrylic on canvas, on verso signed

and dated 10/1971

36 × 36 in, 91.4 × 91.4 cm

PROVENANCE

Collection of the Artist

Collection of Blema and H. Arnold Steinberg,

Montreal, acquired from the above

Estate of Blema and H. Arnold Steinberg,

Montreal

LITERATURE

Pierre Théberge, *Guido Molinari*, National Gallery of Canada, 1976, pages 46, 50 and 54

Michael Snow and Louise Dompierre, *The Collected Writings of Michael Snow*, 1994, pages 92 – 96

IN 1973, MICHAEL SNOW, a towering figure in Canadian art, was lip-syncing his pre-recorded opening remarks at the National Gallery of Canada and announced, “One of Canada’s greatest artists, Guido Molinari”—huge praise from one peer to another.

Molinari’s success at the *Venice Biennale* in 1968 had by then positioned him as the country’s leading abstract artist. For the artist it was a time of renewal, a time to set new challenges. By 1969 Molinari had abandoned vertical bands of colour, preferring instead to pursue a new modular arrangement, though one still based on repeating verticals; however, now each vertical rectangle was also bisected diagonally to create co-equal pairs of different coloured triangles. With this new format Molinari could consolidate his reading of Structuralism to extend beyond the achievements of his striped paintings into new terrain.

Molinari’s mutating colour variations, the constancy of repeating forms and his need for *espace dynamique* are familiar. This and something central to his oeuvre, the essential dictate that each colour be appreciated independently, also remained. Molinari’s canvases acknowledge the influence every juxtaposed colour exerts on its neighbour. In *Structure triangulaire* from 1971, this new space of bisected rectangles doubles down on the dynamism of this effect to reduce the gap between viewers and his paint surface even further. Now your proximity to the surface is almost palpable—haptic space of juxtaposed equals, colour and viewer reacting to each other. With all of these paintings the tendency is to read the composition from left to right, or right to left. Either

approach produces the same effect. Each colour is simply beside the others, none pushed to the back, none propelled forward. *Structure triangulaire* is a new form of bi-dimensionality at its flattest and most active.

Pierre Théberge stated: “Between the viewer and the canvas is that virtual space where the impulses of colour rhythms can have free rein. In this space, colour planes, far from being fixed in space (warm colours in the forefront, cold colours in the background), are in constant motion, perpetually ‘coming and going,’ which recently caused the painter to remark that his colours ‘breathed.’” Looking closely at Molinari’s triangular structures, Théberge wrote that one sees them “first in a serial enumeration. Once you get to the centre of a painting, the second half is like an echo of the first ... [Then] working your way to the periphery again, as you weld the second half to the first, you realize that the second half has a different identity.”

The establishment of individual identity is at the core of the theorems of Jean Piaget, a pioneer of theories of knowing, whose writings gained a broad audience in the 1960s. Molinari was a reader of Piaget, and what is particularly useful when thinking about *Structure triangulaire* is Piaget’s commentary on the human tendency to overestimate acute angles and underestimate obtuse angles. This, when combined with diagonal distortions of perception plus the general visual inability to neither keep parallel lines parallel nor estimate their length with accuracy, was used to great advantage by Molinari throughout the 1970s. His tendency was to stretch the interaction amongst multiple perceptual distortions to create a colour / space of troughs and ridges, all seemingly in constant dynamic opposition. Molinari’s shallow space of troughs and ridges is populated with a completely original intuitive use of colour, each colour pair separated by a destabilizing diagonal. His introduction of the diagonal allows him to once again redefine colour as a form of energy. As the artist stated, “In using chromatic energy as a structural element in this new spatiality, I was intending to create an art more expressive than anything that had gone before.”

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

ESTIMATE: \$30,000 – 50,000





24 William Paterson Ewen

AANFM RCA 1925 – 2002

Untitled

oil on canvas, initialed and on verso dated circa 1962
on a label, inscribed *INV. PF71* and *PFE 328 oc* on a label
and stamped Galerie du Siècle, Montreal
42 x 50 in, 106.7 x 127 cm

PROVENANCE

Collection of Françoise Sullivan, Montreal
Collection of Blema and H. Arnold Steinberg,
Montreal, acquired from the above
Estate of Blema and H. Arnold Steinberg, Montreal

LITERATURE

Jacques Folch, "Paterson Ewen," *Vie des Arts*,
December 25, 1961, page 53
Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*,
Mendel Art Gallery, 1987, pages 28, 29 and 41
John G. Hatch, "Biography," *Paterson Ewen: Life & Work*,
Art Canada Institute, 2017 – 2018, [https://www.aci-iac.ca/
art-books/paterson-ewen/biography](https://www.aci-iac.ca/art-books/paterson-ewen/biography), accessed March 8, 2019

EXHIBITED

Galerie du Siècle, Montreal

DIRECTLY ACQUIRED FROM the collection of artist Françoise Sullivan, Paterson Ewen's partner, *Untitled* is an exquisite example of his 1963 monochrome works that marked an important transition in his oeuvre. Following the creation of his first fully abstract work in 1954, *Untitled* (lot 21 in this sale), Ewen sought to experiment with the structure and style of his abstract works in the following years. He would draw inspiration from artists such as Kazimir Malevich, Ad Reinhardt and Paul-Émile Borduas during his numerous gallery and museum visits in both Montreal and New York.

In 1961, Ewen produced two bodies of work, *Blackout* and *Alert*. In both series, he juxtaposed geometric planes, building compelling compositions with a painterly approach. To achieve this highly textured effect, he would drag a saw blade across the surface of the canvas, creating deep creases and high ridges of paint. Jacques Folch of *Vie des Arts* described these works as "streaked, scraped with parallel, very deep lines, yielding surfaces

on which light could play." While the *Blackout* works showcased a restrained colour palette and were suggestive of the night sky, the *Alert* ones were almost monochromatic and were influenced by Russian Constructivism and the works of Piet Mondrian.

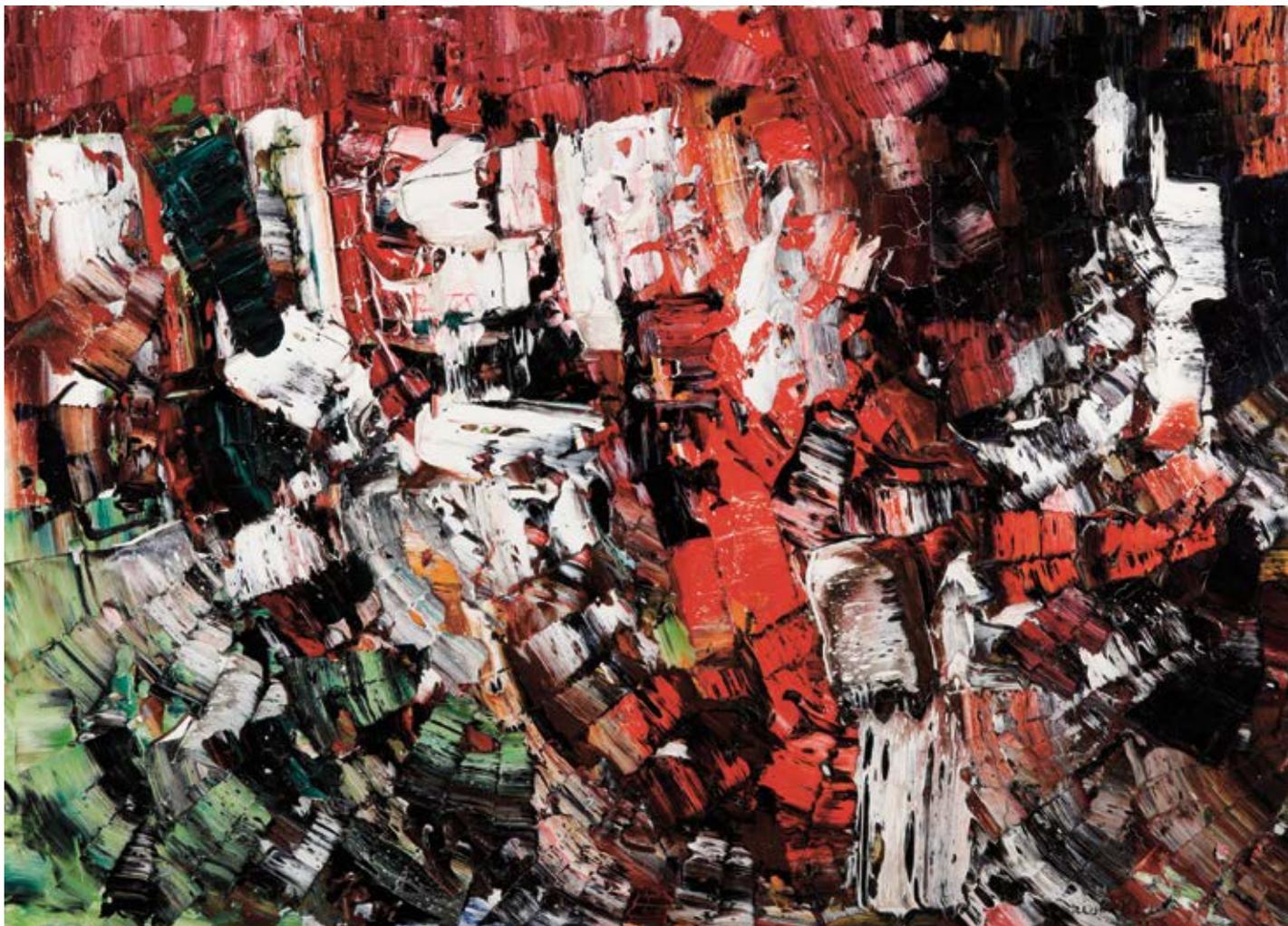
The black and white paintings of Borduas would also leave a great impression on Ewen. When discussing a visit to Borduas in New York, Ewen later said: "He had got rid of the figure-ground [distinction]. He was doing white paintings, with black... and they were great... Later he was doing monochromes and they were works of genius." Moreover, when he saw the Borduas retrospective at the Montreal Museum of Fine Arts in 1962, he realized the painterly possibilities that the palette knife held.

These important encounters and influences culminated in 1963, when Ewen created a series of exceptional monochromatic works. These highly pigmented and deeply saturated canvases were heavily worked with the palette knife and were realized in a number of colours, such as blue, red, purple, white, yellow and orange. In *Untitled*, Ewen applies vibrant orange paint in broad strokes, building up texture at the centre of the work. Laying one slab next to the other, he manipulates his thick impastos in a mosaic-like rectangle delineated by soft ridges. Compelling and lavish, *Untitled*'s painterly surface effectively engages the viewer in a sensuous experience.

Ewen's monochromes quickly brought him both popular and critical recognition. Curator Matthew Teitelbaum explains: "With all their tasteful energy, the 1963 monochrome paintings brought Ewen what was, until then, his greatest popular and commercial success." Indeed, his monochrome show in February 1963 at Galerie Denyse Delrue nearly sold out. Teitelbaum continues: "For Ewen, monochrome painting was an exploration of a romantic, even mystical light and space, which followed, through reduced means, the landscape provocation of the *Blackout* and *Alert* series. With their pronounced impasto, the monochrome works summarize an essential aspect of Ewen's work from the early 1960s: the painterly surface which signals a sensuous engagement with materials." In 1964, Ewen was awarded a Canada Council fellowship for his monochromes and Russian Constructivist-inspired works.

ESTIMATE: \$40,000 – 60,000

PROPERTY OF VARIOUS COLLECTORS



25 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Le vol des crevettes

oil on canvas, signed and on verso titled and dated 1955 on the gallery and exhibition labels and inscribed 4252 and 1/6, and 177 on a label 28 ¾ × 39 ¾ in, 73 × 100 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Private Collection, São Paulo
Michelle Morin, Montreal
Masters Gallery Ltd., Calgary
By descent to the present Private Estate, Calgary

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 – 1959*, 2004, reproduced page 194, catalogue #1955.010H.1955

EXHIBITED

Kölnischer Kunstverein, Cologne, *Riopelle*, January 10 – February 9, 1958, catalogue #16
Städtisches Museum, Wuppertal, *Riopelle*, February 16 – March 16, 1958, catalogue #14
Kestner-Gesellschaft, Hanover, *Riopelle*, September 13 – October 19, 1958, catalogue #30

JEAN PAUL RIOPELLE is the most internationally renowned Canadian artist born in the twentieth century. He is one of two Canadians whose work is chronicled in H.H. Arnason's *History of Modern Art*, used for decades worldwide as the standard university text. *Le vol des crevettes* from 1955 is an impressive large-scale work that holds an important place in the exhibition history and development of the artist's most characteristic stylistic innovations. Riopelle, a founding figure of Quebec's Automatists, moved to Paris in 1947, establishing lasting relationships with key European moderns. In that same year, he was the only Canadian invited to participate in the *Exposition internationale du surréalisme*.

By the 1950s Riopelle gained critical acclaim for his painterly overall abstractions. These works were built with faceted surfaces patterned uniformly by impasto marks, mirroring the shape of the palette knife used in their creation. His work was heralded in exhibitions throughout Europe and beyond, including Pierre Loeb's gallery in Paris. In 1952 Riopelle participated in the *Venice Biennale*. His work was included in the 1953 *Younger European Painters* exhibition at the Solomon R. Guggenheim Museum in New York City. Riopelle was awarded his first solo show in New York in 1954, at the influential Pierre Matisse Gallery. In that same year, works by Riopelle, along with those of B.C. Binning and Paul-Émile Borduas, represented Canada at the *Venice Biennale*. Their compositional format was likened to the work of Jackson Pollock and his friend Sam Francis.

Yet in 1955, Riopelle abandoned the aesthetic approach that had brought him meteoric success. With works akin to *Le vol des crevettes*, he reintroduced figure/ground and part by part relational compositional structure; he embraced the grand legacy of easel painting utilizing exquisite quality oil paints and fine linen

canvases. This brave departure was rewarded by an even grander reception for his work. He had a solo exhibition at Galerie Jacques Dubourg, Paris, and received an Honorable Mention at the 1955 *Bienal de São Paulo*. These two exhibitions may account for the early entries in the provenance history for *Le vol des crevettes*. In 1955 Riopelle traveled to the USA, where the Pierre Matisse Gallery mounted his second New York show. Riopelle befriended well-known American Abstract Expressionist Franz Kline, and he took a prominent place as a leader of the revitalized approach to Lyrical Abstraction.

With the financial success of his exhibitions, Riopelle purchased a sailboat. He began a 24-year intense, fiery, tumultuous relationship (1955 to 1979) with the second-generation Abstract Expressionist American painter Joan Mitchell. Together they reveled in sailing on the Mediterranean Sea. These forays may partially account for the source of inspiration for works such as *Le vol des crevettes* (The Flight of the Shrimp). Riopelle vociferously denied that his work was anything but pure form. Yet both he and Mitchell chose to have studios and homes at Claude Monet's Giverny. In 1969, Mitchell purchased and lived out her life at Monet's former property, La Tour in Vétheuil. It seems more plausible that their form of abstraction was inspired by sensitive observation of nature, not unlike Monet's fascination with his water lily pond.

The period of the creation of *Le vol des crevettes* finds Riopelle at his most inventive and unique stage in a storied career of accomplishments. In 1958 Riopelle was included in exhibitions on two continents, among them at London, Brussels, Pittsburgh's Carnegie Museum and the National Museum of Modern Art, Paris. He received an Honorable Mention at the Guggenheim Museum's *Guggenheim International Award* exhibition. Prominent German art museums hosted solo shows: a major retrospective at the Kölnischer Kunstverein, Cologne, as well at Wuppertal and Hanover. *Le vol des crevettes* was selected for inclusion in all three, indicating contemporaneous endorsement of the fine quality of this specific work.

Works of the period and style of *Le vol des crevettes* are prominently showcased in the collections of every major Canadian public art museum and chronicled in international art history texts that define the art of its time. Additionally, his works are in the most respected international museum collections, among them the Metropolitan Museum of Art and Museum of Modern Art, New York; Art Institute of Chicago; National Gallery of Art and Hirshhorn Museum and Sculpture Garden, Washington; Albright-Knox Art Gallery, Buffalo; National Galleries of Scotland; Los Angeles County Museum of Art; Centre Pompidou, Paris; Peggy Guggenheim Collection, Venice; and the Tate Modern, London.

We thank Jeffrey Spalding for contributing the above essay. Spalding is an artist, curator, author and educator. For more than 40 years, Spalding has served in leadership roles at art museums and educational institutions. He is currently an Art Consultant for the Tao Hua Tan Cultural and Creative Company, and a Lifetime Senior Artist, Tao Hua Tan International Artist Creative Residency, China.

ESTIMATE: \$250,000 – 350,000



26 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed and dated 1964 and on verso titled as *Painting* on the Pierre Matisse gallery label, dated, inscribed *PM 2 / 132 / M Riopelle 1340* and stamped with a Paris export stamp and with the Lefebvre-Foinet arts supplies stamp
32 × 39 ½ in, 81.3 × 100.3 cm

PROVENANCE

Pierre Matisse Gallery, New York, inventory #St 6006
Acquired from the above by Kenneth G. Heffel Fine Art Inc.,
Vancouver, inventory #C605, January 28, 1981
Acquired from the above by a Corporate Collection,
Calgary, November 30, 1982
Private Collection, Calgary

LITERATURE

Gilles Vigneault et al., *Jean Paul Riopelle*, Montreal
Museum of Fine Arts, 1991, page 34
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 3, 1960 – 1965, 2009, titled as *Sans titre*,
dated 1963 – 1964, pages 23 and 26, reproduced
page 187, catalogue #1963.012H.1963-1964

WHILE JEAN PAUL RIOPELLE'S distinct approach to matter was a key part of his *modus operandi* throughout his career, the first half of the 1960s represented a turning point in this aspect. His dense all-over compositions had grown larger and more ambitious during the 1950s. Then in the early 1960s, Riopelle's works became more spacious, and his slender strokes of the palette knife, typical of his mosaic period, 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 1964, *Sans titre* is an outstanding example from this period. Its pictorial space is organized, yet the gesture remains intuitive and unrestrained. Here, Riopelle rakes through layers of paint with his spatula, sculpting the coloured matter onto the canvas. In a series of ample movements, he drags the metal blade through white, lavender, grey, pink, black and green paint, and the strokes encircle the work in a frame-like

arrangement. At the heart of the canvas, black, periwinkle, ruby red, salmon, maroon and brown paint is slashed and swept in rhythmic vertical, horizontal and oblique strokes. Black shards in the right and left areas punctuate the composition, while the unfurling of blood red at the centre intensifies its dramatic aspect. Throughout *Sans titre*, slivers of yellow and emerald are revealed under layers of thick impasto.

Unlike Riopelle's mosaic period works, the mass of colour is detached from the outer edges of the canvas and hovers at its centre, effectively "reintroducing 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 an intense kaleidoscope. 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 Riopelle painted the way he sculpted, taking the pigment into 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 as one would gradually contaminate its neighbours. Keane explained, "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 colors and his knife."

The first half of the 1960s also saw Riopelle gaining national and international recognition. He represented Canada at the 1962 *Venice Biennale*, where he was awarded the UNESCO Prize. This was also the first time Canada presented a solo exhibition of an artist in the prestigious biennale. That same year, three of his works were shown in *Art Since 1950: American and International*, which was part of the Seattle World's Fair. The National Gallery of Canada held a retrospective of his work in 1963, which then traveled to the Montreal Museum of Fine Arts. This recognition would continue later in 1967, when the Musée du Québec organized another retrospective, and in 1968, when he participated in an exhibition of Canadian art at the Galeries nationales du Grand Palais in Paris, asserting Riopelle as one of Canada's most international artists.

ESTIMATE: \$150,000 – 250,000

27 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Les vieilles granges en hiver

oil on canvas, signed and dated 1962

and on verso titled on a label

26 × 43 in, 66 × 109.2 cm

PROVENANCE

Estate of Geraldine Biely, Vancouver

By descent to the present Private Collection,
Seattle

LITERATURE

Guy Robert, *Jean Paul Lemieux*, 1968, a similar 1958

canvas entitled *Soleil sur la ville* reproduced page 129

Guy Robert, *Lemieux*, 1975, page 119, and a similar 1960

canvas entitled *Métropole* reproduced page 249

Marie Carani, *Jean Paul Lemieux*, 1992, two similar 1957

and 1959 canvases entitled *Hiver à Port-au-Persil* and

L'été à Montréal reproduced pages 171 and 188

Anne-Marie Bouchard, editor, *Passion privée: L'art moderne du*

Québec de la collection Pierre Lassonde, Musée nationale des

beaux-arts du Québec, 2015, a similar 1964 canvas entitled

Une nuit à Québec-Ouest reproduced page 248

THOUGH NOT ABSTRACT in the strictest sense, certain paintings by Jean Paul Lemieux make reference to the abstract school that was driving the world of visual art in Quebec as of the late 1930s. At the start of Lemieux's classical period, between 1956 and 1964, the painter explored the artistic form's symbolic power by reducing it to its simplest expression, at times reaching the borders of the non-figurative. Thus it is with this remarkable landscape, *Les vieilles granges en hiver*, preserved for a very long time in the shadows of a private collection, which explains why it is not publicly known.

Its recent discovery helps us to better understand the painter's research in that decisive year, 1962, which kicked off a cycle of autobiographical reminiscences with the splendid and renowned 1910 *Remembered* (private collection, Heffel sale November 24, 2011). Lemieux's reflections on the passage of time also took shape that year with *Les parques* (collection of the Winnipeg Art Gallery), where the figure is sovereign; this is also the case for *Les mi-carêmes* (private collection). At the same time, the painter was pushing the boundaries of his research on the suggestive character of form: he was fed by geometric order and schematic forms that yet kept something of the figurative. If doubt persists as to the naturalist subject of a work that presents itself to us simply with beauty of form, it can be dispelled by consulting the title; so it is with *Les vieilles granges en hiver*. Ultimately, Lemieux never gave up figurative pictorial representation.

For this reason, one could believe that Lemieux's painting was out of step with developments in post-war Québécois and Canadian contemporary art. And yet, was this not the same Lemieux

who, according to art historian François-Marc Gagnon, was the first to define the term "abstract" in the French-Canadian print media, in 1938? Around this time, in 1937, the artist was beginning his career as a professor at the École des beaux-arts de Québec, which he added to his role as art critic for over 10 years. The major turning point that occurred in his work when he returned from a European sojourn (1954 to 1955) had much to do with the prevailing artistic atmosphere.

In France, the striking contrast between Mediterranean light and that of our country admittedly shocked Lemieux. To gauge the difference, we may simply compare *Les Abricotines* (lot 61 in this sale) and *Les vieilles granges en hiver* with such paintings as *Le visiteur du soir* (The Evening Visitor) and *Le train de midi* (The Noon Train, 1956, collection of the National Gallery of Canada). The first painting is dominated by the warm colours of the fruit that forms the base of the delicious pastry, so popular on the French Riviera, the abricotine, while those from 1956 are key representations of the classical period of the artist now known as the painter "of vast white spaces." Surely this first shock experienced in France changed Lemieux's trajectory—but not only this.

Soon after his return, as the art historian Marie Carani aptly demonstrated in her work on the painter in 1992, Lemieux was sensitive to the bubbling geometric abstract tendencies in Montreal (1955 to 1960). This is clearly evident in the farm motif in *Hiver à Port-au-Persil* from 1957 (collection of the Vancouver Art Gallery), interpreted as pure artistic pretext summed up in two coloured planes. If the urban setting inspired several of his most minimalist works—*L'été à Montréal* (Summer in Montreal), 1959 (collection of the Musée d'art contemporain, Montreal / MACM) and *La ville enneigée* (Snow-Covered City), 1963 (MNBAQ)—his memories of the winter landscapes in the Charlevoix region and the Gaspé Peninsula provided the painter with good opportunities to test the limits of non-figurative art.

The starkness of *Les vieilles granges en hiver* is consistent with the stunning effect of *L'été à Montréal*, completed several years earlier. The painter suggests the fragility of the three old farm buildings by placing them in an unstable position on the white surface, which he enlivens with bright tones, not distinguishing between earth and sky. Here, only the barns' colours and textures disrupt the "immutable silence" that Lemieux attributes to winter, a concept he recorded in English in his notebook as early as 1939, well before his art had attained the renown it would 20 years later: "Snow. Snow and cold. Snow everywhere in the fields, in the forest... The river is frozen and so are the streams... All things seemed to have died and a stuck silence accompanies always the flake."

We thank Michèle Grandbois, author of *Jean Paul Lemieux: Life & Work*, a digital book available online through the Art Canada Institute, Toronto, for contributing the above essay.

ESTIMATE: \$35,000 – 45,000





28 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

L'évêque en noir

oil on canvas, signed and dated 1963

and on verso titled

40 1/8 x 30 3/8 in, 101.9 x 78.4 cm

PROVENANCE

Galerie Agnès Lefort, Montreal

An Important Private Collection, USA

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

Heffel Fine Art Auction House, November 28, 2013,

lot 15

Private Collection, Toronto

THIS WAS NOT the first time that Jean Paul Lemieux had been attracted by religious subject matter, as he was in *L'évêque en noir*. He had painted a famous portrait of Cardinal Léger, and even one of Pope John Paul II. In this work, however, we are not dealing with a portrait, but rather with a type, a generalized figure of ecclesiastical authority, accompanied by two altar boys. Even the yellow ornament that the bishop wears on his chest is difficult to identify as a cross. We are left with only the face to unravel this haunting figure, who stands contrasted with the innocence of the two boys.

As is often seen in Lemieux's paintings of religious figures, the faces have very few details. We saw, in Heffel's fall 2010 art auction, a good example of that in a 1966 painting entitled *L'Apôtre*. Lemieux has kept just enough detail in *L'évêque en noir* to communicate the imposing presence of the bishop.

In the early 1960s when this painting was produced, a huge movement of secularization, of detachment from the Catholic Church, was just beginning in Quebec. It was the end of the "survivance" mentality, in which the French presence in North America was seen almost as a miracle. It was also the end of the attempt to use religion, and the French language, as the criteria of French-Canadian identity. Soon, the control the Church had on the Quebec population for so many years began to loosen, and the churches became deserted. These monuments, which had been landmarks everywhere in Quebec, were emptied, destroyed or transformed into something else (including condos!). Quebec became a pluralist society, where it was possible to have many religious beliefs side-by-side, or none whatsoever, and to remain tolerant of one another.

In this context the bishop in Lemieux's *L'évêque en noir* could be seen as a poignant figure who did not understand exactly what was going on, but was determined not to lose power. I see this bishop's black cloak—which is, by the way, traditional for the liturgy of Good Friday and for the Mass for the deceased—as a sign of death: death not of an individual, but of an ideology, of the belief through which he had found his pre-eminent place in society, a place he was about to lose.

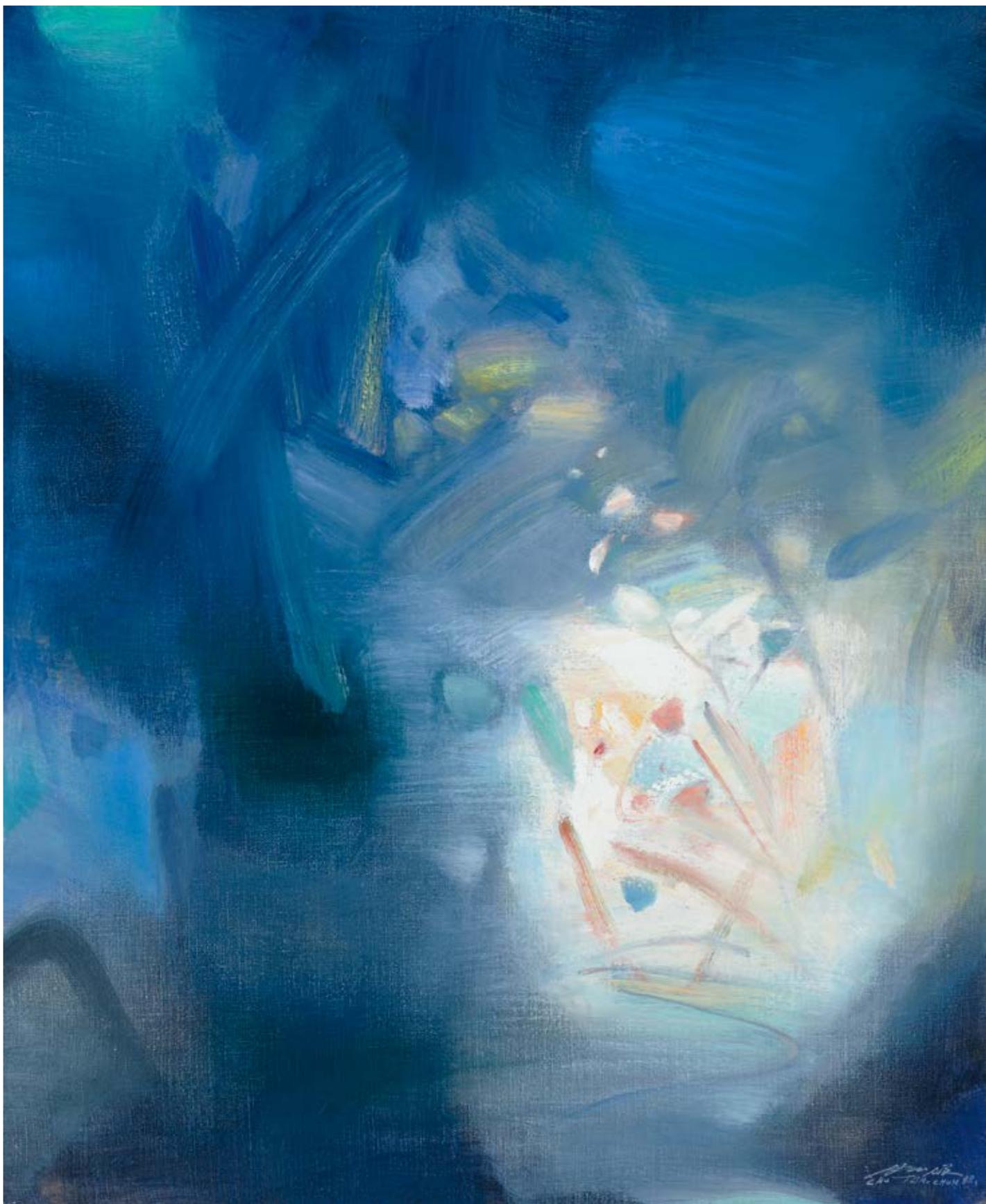
The composition of the painting is rigorously symmetrical—the bishop occupies the centre of the painting, with the similarly dressed altar boys on either side. It is not that symmetry is associated in particular with death, but certainly with an absence of movement, with frontality and a kind of permanence of the

representation. Asymmetrical figures, on the contrary, suggest more dynamism, intentionality and life. When Lemieux depicted his people—even frontally, as in *Julie et l'univers*, 1963, a painting of the same year as our *L'évêque en noir*—on the side of the composition, he created a dynamism between the background and the figure that we do not have here. As a matter of fact, you could say here that the localization of the figures in space is sacrificed to convey the idea of their permanence in time. It is only in memory, unconnected with a specific space, that the figures can be truly permanent, as archetypes.

In Lemieux's work we do not find a direct confrontation of religion such as exists in Paul-Émile Borduas's manifesto *Refus global*, but rather an ironic point of view or a reflection on a vanishing world. There is certainly an element of nostalgia in Lemieux's approach, but also of realism in regard to the evolution of thought in Quebec.

We thank François-Marc Gagnon of the Gail and Stephen A. Jarislowsky Institute of Studies in Canadian Art, Concordia University, the 2013 recipient of the medal of the Académie des lettres du Québec for his lifetime achievement, for contributing the above essay.

ESTIMATE: \$300,000 – 400,000



29 Chu Teh-Chun

1920 – 2014 Chinese-French

Bleuté

oil on canvas, signed and dated 1988
and on verso signed, titled and dated
31 1/8 x 25 3/8 in, 79.1 x 64.5 cm

PROVENANCE

Galerie d'art Michel Bigué, Quebec
Acquired from the above by the present
Private Collection, Montreal, 1988

BORN AND RAISED in Xiao County, in the eastern province of Anhui, Chinese-French artist Chu Teh-Chun was one of the leading figures of the union between traditional Chinese painting techniques and Western abstraction. His grandfather, an avid art and poetry collector, transmitted his passion for art to the young Chu, who then started experimenting with traditional calligraphy and ink painting. Later, he studied under modern ink master Pan Tianshou to learn the art of *caoshu*, a style of calligraphy where the characters are written with one continuous line. Recognizing his talent, Chu's father encouraged him to pursue painting at the National Academy of Fine Arts in Hangzhou, where he met artists Wu Guanzhong and Zao Wou-Ki.

In 1955, Chu arrived in Paris with his wife, Chu Ching-Chao, during a time when modern and contemporary art movements were flourishing. His first encounter with abstraction was during his visit to a retrospective exhibition of the abstract painter Nicolas de Staël at the Musée National d'Art Moderne in Paris in 1956. Chu then decided to reject figurative painting and embrace abstraction fully. He drew inspiration from Abstract Expressionism, which he likened to some of the traditional techniques of Chinese calligraphy, as both had to be executed quickly and without hesitation.

In *Bleuté*, a flurry of colours is arranged in a dramatic display of light and dark. Light radiates from the lower right centre and illuminates the darker blue tones in the background. Delicate touches of mint, pale yellow, orange and salmon burst through like fireworks, warming the whole composition. The lavish quality of *Bleuté* is achieved thanks to the variation of thick and thin washes of paint, evoking the energy of Chinese calligraphy and traditional Chinese ink painting, respectively. The light blues applied in transparency are evocative of clouds, or perhaps the hazy mist of mountains. The exquisite skill with which Chu handles his brush is impressive.

Chu skilfully bridges traditional Chinese and Western abstraction and combines elements from both traditions. Over his career, he received international recognition and acclaim. In 1997, he was elected as a member of the Académie des Beaux-Arts, thus becoming the first Chinese member of this prestigious institution. In 2001, he was named Chevalier de l'ordre des Palmes académiques and Chevalier de la Légion d'honneur.

The authenticity of this artwork has been confirmed by the Fondation Chu Teh-Chun, Geneva. This lot is accompanied by a certificate of authenticity from the Fondation Chu Teh-Chun, Geneva, signed by Chu Ching-Chao. This work will be included in the forthcoming catalogue raisonné on the artist's work.

ESTIMATE: \$175,000 – 225,000



30 Serge Lemoyne

1941 – 1998

Sans titre

acrylic on canvas, on verso inscribed 9, 1976
66 x 48 in, 167.6 x 121.9 cm

PROVENANCE

Acquired directly from the Artist,
1990s
By descent to the present Private
Collection, Alberta

LITERATURE

François Gauthier et al., *Serge Lemoyne*,
Espace Création Loto-Québec, 2012,
reproduced page 21

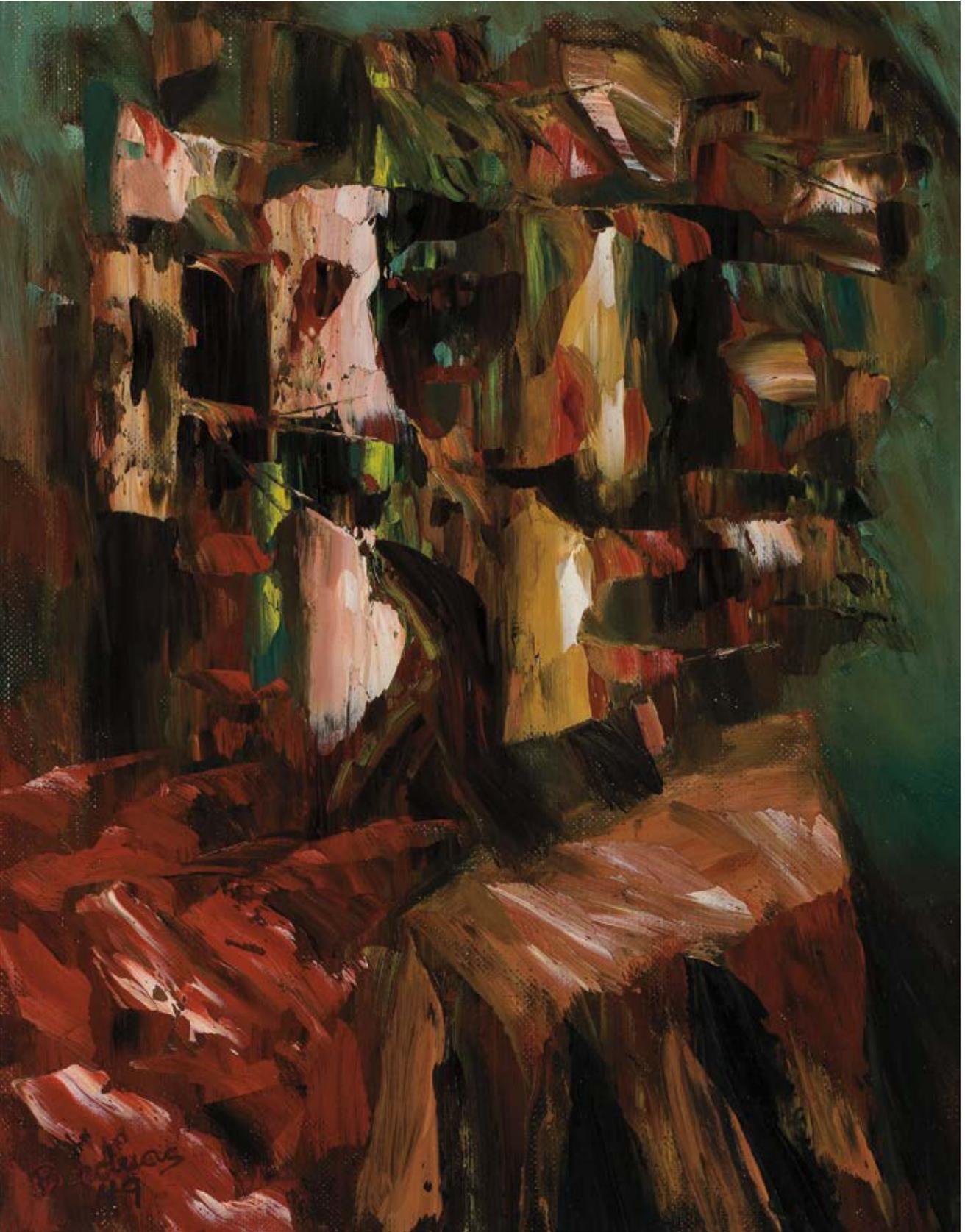
VIBRATING WITH ENERGY and audacious painterly *bravura*, *Sans titre* is an electrifying work from Quebec art scene *enfant terrible* Serge Lemoyne. It is a stunning example from the artist's celebrated decade-long *Bleu-blanc-rouge* period. A champion of art's democratization, Lemoyne was dedicated to producing art that was accessible to everyone. In 1969, he announced at 20/20 Gallery in London, Ontario, that he would restrict his practice to the three emblematic colours of the Montreal Canadiens hockey team—red, white and blue—for the next 10 years. Lemoyne's abstractions using this culturally significant trio of colours are engaging, since viewers can immediately recognize their pop culture reference. In 1976, Lemoyne revisited some of his 1975 works by taking close-up photos of them and creating new, often more abstract paintings. *Sans titre* is one of these works; it uses a detail of *Cournoyer #12*, an important work depicting the Montreal Canadiens player Yvan Serge "The Roadrunner" Cournoyer. The composition's bold and deliberate planes of colour are vividly contrasted by the gestural painterly drippings.

The Musée national des beaux-arts du Québec will present an important Lemoyne retrospective in 2020.

ESTIMATE: \$30,000 – 50,000



Serge Lemoyne's house in Acton Vale, Quebec, June 24, 1979,
with *Sans titre* showing far right
Photo: © Rémy Beaugrand



31 Paul-Émile Borduas

AUTO CAS GMG RCA 1905 – 1960

Ecclétusyane vermutale ou Gyroscope à électrocuter l'heure de chair

oil on canvas, signed and dated 1949
and on verso stamped Paul-Émile Borduas,
Saint-Hilaire, Qué. on the remnants of a label
15 x 12 in, 38.1 x 30.5 cm

PROVENANCE

Private Collection, Montreal

LITERATURE

- Paul-Émile Borduas, *Projections libérantes*, 1949,
page 3
Adrien Robitaille, “Les expositions. Cette fois le pire
est bien atteint!” *Le Devoir*, Montreal, May 21, 1949,
page 10
Charles Doyon, “Borduas 49,” *Le Clairon* (Saint-Hyacinthe),
May 27, 1949
François-Marc Gagnon, *Paul-Émile Borduas (1905 – 1960):
Biographie critique et analyse de l'oeuvre*, 1978, mentioned
pages 257 and 531
François-Marc Gagnon, *Paul-Émile Borduas*, Musée des
beaux-arts de Montréal, 1988, page 135

EXHIBITED

- Guy and Jacques Viau Studio, Montreal, *Peinture surrationalnelle:
Borduas*, May 14 – 26, 1949, catalogue #9
L'atelier de Borduas, Saint-Hilaire, *Exposition surprise*,
June 2 – 4, 1951, titled as *Gyroscope intérieur*, catalogue #4
Édifice Snowdon, Montreal, *Art Exhibit of 20 Distinguished
Montreal Artists* (organized by the Young Men's and Young
Women's Hebrew Association), December 10 – 25, 1951
Foyers La Palme et Beauchemin de la Salle Wilfrid-Pelletier
de la Place des Arts, Montreal, *Paul-Émile Borduas* (organized
by Les Éditions Flammarion and the Régie de la Place des Arts),
February 22 – March 27, 1952

Les expositions Flammarion de la Place des Arts, Montreal,
February 22 – March 27, 1977
Foyer de l'art et du livre, Ottawa, *Exposition de tableaux et d'encres*,
October 10 – 20, 1977, titled as *Gyroscope*, catalogue #19

DATED 1949, THIS exquisite oil on canvas was executed during a pivotal moment of Paul-Émile Borduas's career. The publication of the *Refus global* manifesto in 1948, of which he was the principal author, generated a flood of reactions in Quebec, so much so that Borduas was dismissed from his teaching position at l'École du meuble. This allowed him to dedicate himself entirely to the Automatist movement. He returned to painting in spring of 1949, stating that now he was “At last, free to paint!” This new-found freedom proved to be quite fruitful, as Borduas created 18 works that were shown in the studio of brothers Guy and Jacques Viau in May of that year, including *Ecclétusyane vermutale ou Gyroscope à électrocuter l'heure de chair*. Within this vertical format, Borduas arranges a complex structure of stacked brown, green, ochre, terra cotta, black and blush shapes in the upper centre. Below, expressive touches of terra cotta, beige and brown push forward, imbuing the surface with a certain restlessness. The lavishly painted surface displays the full range of the artist's brushwork and an acute sense of movement and rhythm.

This work is included in François-Marc Gagnon's online catalogue raisonné of the artist's work at <http://www.borduas.concordia.ca>, #2005-0321.

ESTIMATE: \$50,000 – 70,000



32 Paul-Émile Borduas

AUTO CAS QMG RCA 1905 – 1960

Tom-pouce et les chimères

oil on canvas, signed and dated 1947 and on verso
titled and inscribed *St. Hilaire Est.* on a label
6 ½ x 8 ¾ in, 16.5 x 22.2 cm

PROVENANCE

M. Wilson, Montreal, former student at
the École du meuble, May 1948
Pierre Fortier, Toronto
Private Collection, Toronto

LITERATURE

Jacques-G. Daoust, “Dix peintures de Paul-É. Borduas,”
Le Devoir, April 21, 1948, mentioned page 7
Charles Doyon, “Borduas 48,” *Le Clairon*, May 7, 1948,
titled as *Tom-pouce et la chimère*
François-Marc Gagnon, *Paul-Émile Borduas (1905 – 1960):
Biographie critique et analyse de l’oeuvre*, 1978, mentioned
pages 225, 226 and 480
François-Marc Gagnon, *Paul-Émile Borduas*, Musée des
beaux-arts de Montréal, 1988, page 224, mentioned
pages 129, 224 and 226, reproduced page 225
François-Marc Gagnon, *Paul-Émile Borduas: A Critical
Biography*, 2013, page 220

EXHIBITED

Guy and Jacques Viau Studio, Montreal, *Dix peintures
de Borduas*, April 17 – May 1, 1948
Musée des beaux-arts de Montréal, *Paul-Émile Borduas*,
May 6 – August 7, 1988, catalogue #53

THIS WORK WAS produced a year before Paul-Émile Borduas instigated the anti-establishment and anti-religious manifesto *Refus global*, issued by the Automatists in 1948, which challenged traditional values in Quebec. A surrealist concept of automatism was active in Borduas’s non-figurative work at that time, a “surrealistic automatism,” as described by François-Marc Gagnon, that “was not only irrational but above reason and was believed to reach sufficiently deeply into the unconscious that it could actually control reason.”

Gagnon wrote of this particular work that “the same ring-shaped composition is found again and in the pure state in... *Tom-pouce et les chimères* [Tom Thumb and the Chimerae]. Chimerae, which might have been expected among the spirits and ghosts of 1947, make a brief appearance here, but instead of coalescing out of space, they form a ring around the periphery of the canvas. Tom Thumb is the familiar dwarf of children’s stories. There were precedents for references to childhood themes in Borduas’s titles, such as *The Dwarf in the Warren* of 1946.” Borduas’s intriguing reference to the figure of English fairy tales is possibly a suggestion of its unconscious, irrational source in the supernatural.

This work is included in François-Marc Gagnon’s online catalogue raisonné of the artist’s work at <http://www.borduas.concordia.ca>, #2005-0286.

ESTIMATE: \$30,000 – 50,000

33 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Vanves

oil on canvas, signed and on verso titled, inscribed 59212
on a label and stamped with a Paris export stamp, 1958
8 5/8 × 13 in, 21.9 × 33 cm

PROVENANCE

Galerie Jacques Dubourg, Paris

Galerie Sander, Germany

Acquired from the above by the present

Private Collection, Germany, 1982

LITERATURE

Eduard Trier, *Jean Paul Riopelle*, Galerie Anne Abels,
1958, listed, unpaginated

Riopelle: Paintings from the Fifties, Pierre Matisse Gallery,
1989, unpaginated

Yseult Riopelle, *Catalogue raisonné de Jean Paul Riopelle*,
Volume 2 Addenda, 1954 – 1959, 2012 (online)

EXHIBITED

Galerie Anne Abels, Cologne, *Jean Paul Riopelle*,

October – November 1959, catalogue #16

Riopelle works in fits of exaltation, in a sort of fury and hypnotic fervor... He must be completely transported, with no interruption, from the first touch to the last, by some mysterious team of which he remains the master. The color bursts from the tube onto the flexible knife and then takes possession of the entire canvas, as though following the laws of an organic passage and the ceremonial of a violent celebration.

—JACQUES DUPIN

VANVES, WITH ITS thickly textured application of paint by the palette knife, is evidence of Jean Paul Riopelle's passionate process. Stroke after stroke packs the pictorial space, which vibrates with energy. In the late 1950s, Riopelle was moving away from his mid-1950s all-over mosaic approach, in which he loaded his knife with numerous colours, and we see the evolution of his painting techniques in *Vanves*. His knife-strokes have changed—they are loaded with single hues, and chunks of white open up

space in the density of his surfaces. Although at first glance black, white and red dominate, close examination reveals much colour, such as patches and strokes of purple, green, blue and orange. Riopelle used a variety of paint handling, from loaded knife swipes to thinly scraped vertical cascades at the top and thinner sideways strokes. Textural effects are profuse, with ridges built from the knifework. Riopelle's manipulation of paint is assured and free as he builds up a densely layered effect of moving strokes that dazzles the eye.

Riopelle's ascension into the international sphere began when he moved to Paris from Montreal in 1947, after an exploratory trip in 1946. After the end of World War II, Paris was an incredibly exciting place to be, and this modernist migrant soon became an important part of the artistic scene. Here he moved in a sphere of groundbreaking French and American artists and writers—such as André Breton, Georges Duthuit, Alberto Giacometti, Joan Miró, Alexander Calder, Samuel Beckett, Sam Francis and Joan Mitchell. Art dealer Pierre Loeb helped to introduce him to important people in artistic circles, and by 1949, Riopelle already had his first solo show, at La Dragonne (Galerie Nina Dausset). Riopelle spent 40 years in France before returning to Canada.

The 1950s were a time of creative fertility and solid success for Riopelle. In 1953 he exhibited at Galerie Pierre Loeb in Paris, and from 1954 on, he exhibited regularly at the Pierre Matisse Gallery in New York. In 1956, he had solo exhibitions in London at Gimpel Fils and in Paris at Galerie Jacques Dubourg.

After working in a loaned studio in Montmartre, in 1954, Riopelle moved to a studio in Vanves in the Paris suburbs—thus the title of this work. His work from this decade is legendary, and *Vanves*, produced in 1958, is an ardent statement from this Abstract Expressionist master.

The provenance of this exceptional Riopelle canvas is further evidence of the artist's international stature—it traveled from the prominent Galerie Jacques Dubourg in Paris to Germany, where it has remained until now.

Included with this lot is a photo-certificate of authenticity signed by Jean Paul Riopelle in Paris on July 24, 1984.

ESTIMATE: \$40,000 – 60,000



34 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Claire voie

oil on canvas, signed and dated 1958 and on verso signed, titled, inscribed 58307 / KHB / D5 / 1880 / G and stamped Douanes exportation centrale
23 3/8 x 28 3/8 in, 60 x 72.7 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Sold sale of *Modern Art*, Galerie Kornfeld, Bern,
June 21, 2002, lot 145
Private Collection, Monaco

LITERATURE

Karel Appel, *Georges Mathieu, Mattia Moreni and Jean Paul Riopelle*, Kunsthalle Basel, 1959, listed, unpaginated
Yseult Riopelle, *Jean-Paul Riopelle Catalogue Raisonné, Volume 1, 1939 – 1954*, 1999, Michel Waldberg, “Riopelle, The Absolute Gap,” pages 42 and 51
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 – 1959*, 2004, reproduced page 307, catalogue #1958.090H.1958

EXHIBITED

Kunsthalle Basel, Karel Appel, *Georges Mathieu, Mattia Moreni and Jean Paul Riopelle*, January 24 – March 1, 1959, traveling in 1959 to the Musée des beaux-arts, Neuchâtel, Switzerland, catalogue #110

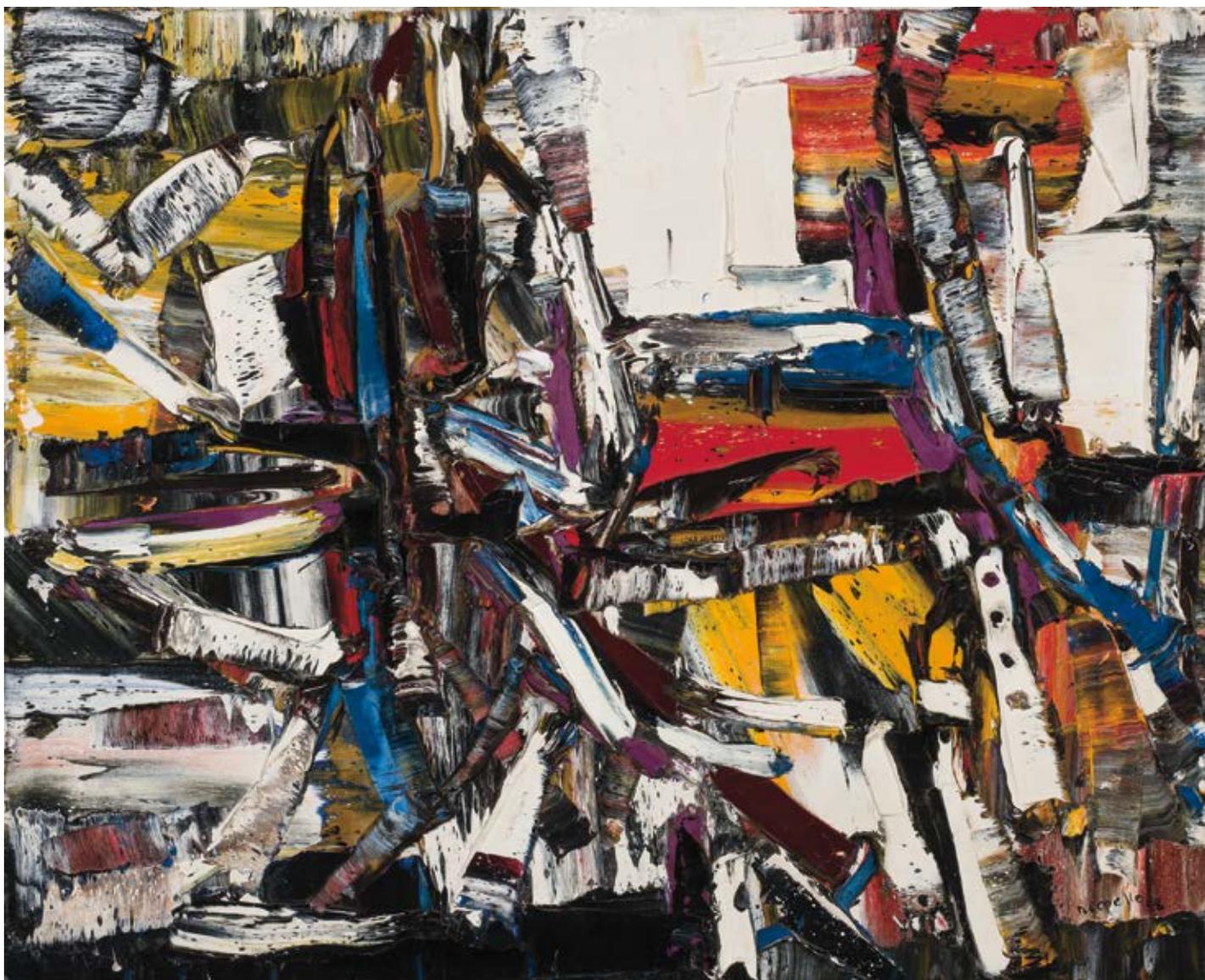
PAINTED IN 1958, a little over a decade after Jean Paul Riopelle successfully established himself in France in 1947, *Claire voie*, or “clear way,” exemplifies his distinctive painterly style of the late 1950s. As Canada’s most international artist, Riopelle truly fit well into the Parisian scene, which was dominated at the time by the Surrealists. He was inspired by their method of automatic painting to bypass figuration and free the subconscious from rational control. This exposed him to new possibilities for representation of his environment. He integrated into the avant-garde Paris scene and developed relationships with other artists and writers, such as André Breton, Alberto Giacometti, Georges Mathieu and Samuel Beckett. Meanwhile, Riopelle had been

steadily gaining international recognition for his work. In 1958, his works were shown in the exhibition *The International Art of a New Era: Informel and Gutai* in Japan and at the Arts Council Gallery in London in *Abstract Impressionism: An Exhibition of Recent Paintings*. During that same year, Riopelle also started working with bronze. *Claire voie* is an undeniable product of its time—the dynamism and ebullience of this late 1950s period is palpable in this kaleidoscopic work, and its heavily textured surface testifies to Riopelle’s interest in sculpture.

Flickering with a mesmerizing jewel-tone colour palette, *Claire voie* is at once expressive and controlled. Applied with a palette knife, Riopelle’s strokes are ample, signaling a progression from his denser all-over compositions of the early 1950s in that they were becoming increasingly more elongated. Red, cobalt, mustard, ochre, black and rich purple splinters move across *Claire voie* in vertical, horizontal and oblique directions. Luminous white touches, which he used increasingly in his work, punctuate the overall composition, especially in the upper right and lower left area, and thick impastos are sculpted into layered strata with high peaks and deep creases. Riopelle’s unrestrained application of paint invigorates the entire surface, inviting us to inspect every inch of its topography.

Riopelle described his approach at the time, saying: “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...” While *Claire voie*’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. Riopelle met Mitchell, who had also relocated to France, in 1955. The two eventually entered into a relationship around the time he painted this work. The couple influenced each other throughout their 24 years together, and their works were both evocative of nature in their own distinct ways. Rather than completely rejecting it, Riopelle sought to embody nature. He explained: “My paintings that are considered the most abstract are, in my opinion, the most representational in the strictest sense of the term... Abstract: ‘abstraction,’ ‘taken from,’ ‘to bring from’... I work the other way round. I do not take from Nature, I move toward Nature.”

ESTIMATE: \$300,000 – 350,000





35 Asger Jorn

1914 – 1973 Danish

Promenade des amoureux

oil on canvas, signed and on verso signed, titled,
dated 1958 and inscribed 14/1 and JPC J16 530
39 ¼ x 31 ¾ in, 99.7 x 80.6 cm

PROVENANCE

Arthur Tooth & Sons, London
Acquired directly from the above by Peter Cochrane
Sold sale of *Contemporary Art Day*, Sotheby's London,
October 16, 2006, lot 212
Secher & Scott, Copenhagen
Property of an Important Private Estate, British Columbia

LITERATURE

Wieland Schmied, editor, *Asger Jorn*, 1973, #134
Guy Atkins, *Asger Jorn Catalogue Raisonné, Volume 2, The Crucial Years, 1954 – 1964*, 1977, reproduced page 140, fig. 125 and page 332, catalogue #1105
Asger Jorn, "The Situationists and Automation," Ken Knabb, translator, *The Situationist International Anthology*, Bureau of Public Secrets, 1981, Museum Jorn website, http://www.museumjorn.dk/en/text_presentation.asp1/?AjrDcmntId=763, accessed January 20, 2019

EXHIBITED

Kunsthalle Basel, *Asger Jorn, Eugène Dodeigne*, 1964, catalogue #62
Stedelijk Museum, Amsterdam, *Jorn*, 1965, catalogue #71
Louisiana Museum of Modern Art, Humlebaek, *Jorn*, 1965, catalogue #73
Kestner-Gesellschaft, Hanover, *Asger Jorn*, 1973, catalogue #4
Palais des Beaux-Arts, Brussels, and Nordjyllands Kunstmuseum, Aalborg, *Asger Jorn*, 1973, catalogue #56
Solomon R. Guggenheim Museum, New York, *Asger Jorn*, 1982, catalogue #82

ASGER JORN WOULD remain a highly significant figure in the history of art even if we somehow did not have a record of his remarkable paintings. In the 1950s, he co-founded two of the most dynamic and influential art movements of the twentieth century: CoBrA, whose name combines the first letters of its founders' native cities—Copenhagen, Brussels and Amsterdam—and, with French philosopher Guy Debord, of the Situationist International. But thankfully we do have vivid paintings such as *Promenade des amoureux*, which was created with intensity at the height of Jorn's activities in the 1950s. Although this painting

was exhibited widely in Europe, Jorn's work was not exhibited in the USA until 1962, well after the eclipse of American Abstract Expressionism, with which it has both affinities in presentation and sharp contrasts in purpose. With *Promenade des amoureux*, we have a renewed opportunity to rethink the historical and aesthetic potency of the history of Expressionist painting and its possibilities in the present.

In a lecture in 1958, Jorn argued passionately against standardization in society and against automation. His antidote was creativity and expression on both an individual and communal plane. He stated:

The idea of standardization is an effort to reduce and simplify the greatest number of human needs to the greatest equality. It is up to us whether this standardization opens up domains of experience more interesting than those it closes. Depending on the outcome, we may arrive at a total degradation of human life or at the possibility of continually discovering new desires. But these new desires will not appear by themselves in the oppressive context of our world. There must be a collective action to detect, express and realize them.

In line with this positive philosophy of painting as a type of resistance to post-World War II social pressures to conform, we can see his "Lovers' Walk" as assertively, even exhilaratingly, independent. Attracted by this swirl of expressive colour, surface decoration and form, we nonetheless readily attach our eyes to the striding figures suggested by the feet and legs at the bottom of the canvas—we can count three or four—and a suggestion of two heads at the top. A male-female couple is implied by the billowing grey-green skirt-like form at the bottom and perhaps a cape adumbrated by the red-to-orange line across what we read as shoulders. As here, Jorn typically promoted a "popular" art over anything too refined or indeed self-consciously avant-garde. His socially engaged unpretentiousness is evident in the theme and execution of this forceful painting. While the exuberance and masterly manipulation of colour and line in this painting recommend it as a pleasure for the eye, its concomitant grotesqueness prevents our too-easy, ultimately *unseeing* acceptance of the image as "just" a couple, "just" a street portrait. Jorn did not want to make art or viewing easy. For him, painting was too significant as personal expression and as a social force for that.

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

This work is registered at Museum Jorn and is included in the catalogue raisonné by Guy Atkins as #1105.

ESTIMATE: \$250,000 – 350,000

36 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

Van Gogh Arrives in Paris

painted ceramic sculpture, circa 1983
24 7/8 x 19 x 8 in, 62.5 x 48.3 x 20.3 cm

PROVENANCE

Susan Whitney Gallery, Regina
Acquired from the above by the present
Private Collection, Montreal, 1983

LITERATURE

Terrence Heath, *Joe Fafard*, National
Gallery of Canada and MacKenzie
Art Gallery, 2007, page 127, the 1983
earthenware and acrylic paint sculp-
ture entitled *Dear Vincent* reproduced
page 126

IN JOE FAFARD'S series of sculptures based on well-known artists, his depictions of Vincent van Gogh occupy a special place. In the winter of 1982 to 1983, Fafard read *Dear Theo*, an edited collection of van Gogh's letters to his brother. Terrence Heath wrote, "The impact of van Gogh's thoughts was profound. Fafard became fascinated, not just with van Gogh's work but with his entire approach to working as an artist and living as a seeking, troubled, but always intensely vibrant human being." Fafard then traveled to Europe to see a retrospective of the artist's work at the Van Gogh Museum in Amsterdam.

Van Gogh arrived in March 1886 in Paris, where he shared his brother Theo's apartment in Montmartre. In this sculpture, Fafard depicts van Gogh stylishly dressed, with a hopeful gaze that perhaps reflects his experience of the exciting and creative milieu in which he found himself. In the painted surface, Fafard used pastel colours from van Gogh's palette, particularly in the tones in the face. In Fafard's most affecting sculptures, he imbues his subject with a living presence, and in this extraordinary work, he has captured van Gogh's sensitive psyche.

This is a rare original ceramic work by the artist.

ESTIMATE: \$30,000 – 50,000





37 Karel Appel

1921 – 2006 Dutch

Le petit bonhomme 1

oil on wood in relief, signed and on verso titled, dated 1985 and inscribed 77
25 ¼ x 17 ¾ in, 64.1 x 45.1 cm

PROVENANCE

Oude en Moderne Kunst, De Vuyst
Auctioneers, Lokeren, Belgium,
May 14, 2005, lot 508
Opera Gallery, Paris, 2005
Property of an Important Estate,
British Columbia

LITERATURE

Post-War & Contemporary Art catalogue,
Heffel Fine Art Auction House, Fall
2018, essay by Mark Cheetham,
page 97

MARK CHEETHAM WROTE: “The cosmopolitan Dutch artist Karel Appel is known as one of the founding members of the CoBrA group, created in Paris in 1948 and self-dissolved in 1951. With members including Asger Jorn and Pierre Alechinsky, CoBrA set out to eclipse such contemporary academic forms as abstract art, which they saw as too rigid and rational. They proposed instead a spontaneous, experimental art that included various practices inspired by Primitivism. They were especially drawn to children’s drawings and the art of the mentally disturbed, and held fast to the international aspirations characteristic of the avant-garde.”

Le petit bonhomme 1 (The Little Fellow 1) is a fine example of how Appel was not tied to pure abstraction. French critics also saw in Appel’s work the European equivalent of the American Abstract Expressionists, but the artist himself found this label too restrictive. In this work, he explored the human qualities of this abstracted figure with complete freedom of expression, reveling in the use of thick, tactile paint and unfettered brushwork. Appel’s liberatory approach captured the essence of this small figure, who exudes vulnerability, yet at the same bristles with energy.

This lot is accompanied by a certificate of authenticity dated November 9, 2005, from the Opera Gallery.

ESTIMATE: \$30,000 – 50,000



38 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed and on verso inscribed
D#42/6/2440/2315/20 and stamped with the
canvas and stretcher manufacturer's stamp, 1961
51 ¼ × 63 ¾ in, 130.2 × 162 cm

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Galleries, New York, #2440
Sold sale of *Post-War and Contemporary Art*,
Tajan, Paris, May 24, 2007, lot 7
Private Collection, Monaco

LITERATURE

Gilles Vigneault et al., *Jean-Paul Riopelle*,
Montreal Museum of Fine Arts, 1991, page 34
Yves Michaud, *Jean-Paul Riopelle: The Sixties*, 1994,
reproduced, unpaginated
Roald Nasgaard, *Abstract Painting in Canada*,
2008, page 82
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 3, 1960–1965, 2009, reproduced page 122,
catalogue #1961.011H.1961

EXHIBITED

Didier Imbert Fine Art, Paris, *Jean-Paul Riopelle:*
The Sixties, May 18 – July 13, 1994, catalogue #35

SANS TITRE IS a thrilling large-scale work enlivened with a rhythmic use of colour, embodying Riopelle's unique approach to abstraction. Thickly applied with his palette knife, the paint is built up in a dense texture that comes together in an organic whole. Emerald, yellow, cobalt, purple, red, white and black shards are arranged in large passages, creating a complex composition. Tangled black and maroon lines meander expressively throughout, leading the eye across the painting's sweeping surface in a hypnotic dance. Four planes of colour, two white and two vibrant red, brighten the work and infuse it with space. These large expanses showcase the materiality of the paint itself, and its variegated hues are revealed via layers of thick impastos.

Sans titre was executed in 1961, a year during which Riopelle worked extensively on sculpture in his studio in Meudon, as made evident by the thick, near-sculptural surface of the piece. His generous and unrestrained application of paint often invited comparison to painter Jackson Pollock. However, Riopelle's visual language was much more indebted to the Surrealists' automatic painting and Impressionist painter Claude Monet's colour compositions than Abstract Expressionism. In a 1957 article entitled "Old Master's Modern Heirs," *Life* magazine went as far as dubbing Riopelle, along with Hyde Solomon and Sam Francis, "Monet's heirs."

Riopelle had a deep admiration for the Impressionist master, and especially for his later works, such as his *Water Lilies* paintings. Art historian Roald Nasgaard explains: "From Monet's work, Riopelle learned that color and texture could be used as an armature for painting. Riopelle, of course, did not abstract, did not proceed from a transcription of nature. But he was fully attentive to how Monet's *Water Lilies*, even as they grew from the observation of water, plants and the reflected sky, could, when they dissolved the microscopic particulars of place into swirls of loose paint, aspire to macrocosmic reach." Colour and texture were indeed the armature of Riopelle's oeuvre, and *Sans titre* is no exception.

Evident in *Sans titre*, Riopelle's complete mastery of his material, with which he creates dazzling chromatic harmonies, is akin to Monet's use of colour and texture to transmit sensation. Speaking of Monet, Riopelle said: "My idea is not abstraction but much more how I get there via a free gesture (an autonomous brush-stroke) ... to understand what nature is, and so not to start from deconstructing nature but to go in the direction of constructing the world ... We know, if one had the opportunity to visit Giverny, the place where Monet painted his water lilies, you would see that it is only the size of a small pond. That is incredible; these huge, outsize pictures came out of a really small pond." Riopelle's unique approach to matter and colour is undeniable in *Sans titre*, and his gesture is expressive and lively, making this an outstanding work from this period.

ESTIMATE: \$400,000 – 600,000



Girl Reading Her Diary

pastel and graphite on paper, signed and dated 1975 and on verso titled and dated on the Russeck gallery label 51 3/8 x 71 3/8 in, 130.5 x 181.9 cm

PROVENANCE

Marlborough Gallery, New York
Russeck Gallery, Florida, 2005
Property of an Important Estate, British Columbia

LITERATURE

Sam Hunter, *Fernando Botero*, Marlborough Gallery, 1975, listed page 10 and reproduced page 37
Germán Arciniegas, *Fernando Botero*, 1977, pages 51 and 53
Carter Ratcliff, *Botero*, 1980, reproduced page 242
Marie-Pierre Colle, “Fernando Botero,” *Latin American Artists in Their Studios*, 1994, pages 40 – 42
Carlos Fuentes, *Botero Women*, 2003, reproduced page 40

EXHIBITED

Marlborough Gallery, New York, *Fernando Botero*,
November 7 – 29, 1975, catalogue #21

“MY IDEAS ABOUT art transform the reality that is my subject matter,” Fernando Botero reflected in the late 1970s. “I create my subjects somehow visualizing them in my style. I start as a poet, put the colours and composition down on canvas as a painter, but finish my work as a sculptor taking delight in caressing the forms.” These inspired incarnations—“Boteromorphs,” colloquially—have encompassed military generals and bourgeois gentlemen, brave bullfighters and plucky circus performers. But Botero has long lavished his women with special endearment, describing their shapely figures with charming felicity and indulgence. From ingenue and courtesan to matriarch and madonna, these women radiate warmth and languor, their bodies benevolently and ostentatiously oversized. “The problem is to establish where the pleasure comes from when you look at a painting,” Botero explained. “For me, it is the exaltation of life communicated by the sensuality of forms. Then, my formal problem is to create sensuality through forms.”

Botero’s profuse, *sui generis* style gained cohesion by the mid-1960s as he assimilated various influences and refined the lush, exalted proportions of his eponymous figures. Scraping by in New York, in the shadow of Abstract Expressionism and Colour Field painting, he cycled back to the old masters he had earlier encountered in Europe—Titian and Tintoretto; Domenico Veneziano and Piero della Francesca—and their extraordinary handling of colour and tone. He found similar delight with nineteenth-century French painters, whose iconic subjects—Édouard Manet’s picnickers, Pierre Bonnard’s bathers—he recast in Boteromorphic terms. *Girl Reading Her Diary* pays subtle homage to Pierre-Auguste Renoir’s painting *Girl Reading* (circa 1890, Museum of Fine Arts, Houston)—on view in New York in 1970—in its luminous palette and in the studied spontaneity of its adolescent subject. Botero’s choice of pastel, a medium at which Renoir excelled and which he favoured for informal portraits of women and children, suggests additional affinities with Impressionism’s lively, shimmering colour. Botero moved to Paris in 1973, following more than a decade in New York, and his return to Europe doubtless brought its venerable painterly traditions—virtuoso colour, tactile values—back to the fore.

“Color forced me to be imaginative,” Botero has acknowledged, delighting in the challenge of chromatic “exigencies” and the ways in which “a texture begins to be created” as pigments interact and evolve. “Color is one of those key elements,” he continued. “It illuminates the picture. It intensifies the vision of life. I find the solution for the painting by looking for the solution of the color. When the color finds equilibrium, at that moment a tranquility is produced in the painting, and the work is finished.” This happy consummation is magnified by scale—“ample forms permit me to create large fields of color,” Botero allows—and by the integrity of the pigments themselves: “The painter has to maintain very close to himself the idea that each thing has its real color, and this is its natural matrix, the color that it has before the arrival of shade and light.” The blurry bottom of a framed painting, centred at the top of *Girl Reading Her Diary*, hints at an impressionistic colour chart, perhaps an allusion to the artist’s careful calibrations of light and shadow.

Botero achieves a serendipitous resolution of colour in *Girl Reading Her Diary*, harmonizing amiably reddish pigments—from burnt-carmine wall to apricot Chippendale-style sofa—within a softly sumptuous environment. Cocooned by tufted cushions, the *jeune fille* lies casually with head on hand, the curve in her arm balanced by her opposite leg, tilted upward to show off a dainty pink shoe that matches the bow in her hair. Light ochre accents, from the sinuous frame of the sofa and the trim of her curve-clinging dress to the yellowing pages of an open book, relieve the all-over saturation of red. Botero has perfected this refined, monochromatic sophistication, showing his dexterity with the tonal values and satiny textures of red in monumental pastels, such as the present work, as well as in sanguine (red chalk) drawings. A number of oil paintings from this period, among them *Melancholic Transvestite* (1970) and *Lovers on a French Sofa* (1972), bear resemblance to *Girl Reading Her Diary* in their rubicund palette and composition. “With fewer colors, you maintain the impression that the painting has a lot of color,” Botero once remarked. “I love simple colors that have light modulations, subtle... Colors experience friendship, and they produce an atmosphere. And, when there is atmosphere, there is poetry.”

Sam Hunter, on the occasion of Botero’s exhibition at New York’s Marlborough Gallery, at which *Girl Reading Her Diary* was first shown, wrote, “Close in spirit to Goya, he similarly evokes the magical textures of worldly luxury and sensuous surface, whether of depicted fabric, opulent flesh or pigment itself.” Hunter continued, “With a matching irreverence worthy of his model, he delineates the brutish physiognomy of a dissolute and vicious society.” Botero reserved his sharpest satire for Latin America’s strongmen, approaching provincial society subjects and sundry everywomen with comparatively mild endearment, relishing their foibles and bourgeois affectations. Studiously precocious, the winsome subject of *Girl Reading Her Diary* basks in a genteel, rose-tinted world, her pillowy figure a throwback to a Rubenesque amplitude and femininity. “The function of the artist is to exalt this sensuality in life,” Botero has long insisted. “Nature is, in general, arid and brittle. The artist gives it voluptuousness.”

We thank Abigail McEwen, Associate Professor, Latin American Art at the University of Maryland, for contributing the above essay.

ESTIMATE: \$300,000 – 500,000



40 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Grand largue

oil on canvas, signed and on verso signed,
titled, inscribed *C4292 / 2533 / M-12-5-G* and
stamped with a Paris export stamp, 1962
23 ¾ × 31 ¼ in, 60 × 80.6 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Arthur Tooth & Sons, London
Corporate Collection, Toronto

LITERATURE

Georges Duthuit, *Riopelle: First American Exhibition*,
Pierre Matisse Gallery, 1954, unpaginated
Arthur Tooth & Sons, *Jean Paul Riopelle: Recent Paintings*,
1963, listed and reproduced, unpaginated
Gilles Vigneault et al., *Jean-Paul Riopelle*, Montreal Museum
of Fine Arts, 1991, page 35

EXHIBITED

Arthur Tooth & Sons, London, *Jean Paul Riopelle:*
Recent Paintings, 1963, catalogue #19

BY 1962 THE dense mosaics of Jean Paul Riopelle's 1950s paintings had broken up, and space, in the form of slabs of white, was entering not just the inside of his paintings, crowded with gestural chunks and lines, but also from the sides. These slabs are streaked with lines of colour, giving them dimension—but rather than being just empty space, Harry Bellet wrote that they became “an area of calm, ample and solid, where the eye can rest from the surrounding upheaval.” Around this calm, Riopelle's gestural, passionate movements of the knife create a frenzied field of painterly action going off in all directions. One senses an internal drama, not one connected to any object or event, but something of pure intuition arising from the unconscious. Riopelle would work until the painting was finished, as Georges Duthuit so poetically wrote, “in a kind of vertiginous rapture, invested from all sides at once and with no other guide than the feeling that somehow or other it will be accomplished. The essential is not to recover consciousness.” Riopelle's brilliance is that he takes us into that experience with him.

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

ESTIMATE: \$125,000 – 175,000



41 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Across and Down

acrylic on canvas, on verso signed, titled,
dated December 1966 and inscribed *André
Emmerich N.Y. / Acrylic Polymer W.B /
4210/7* on a label
80 x 112 in, 203.2 x 284.5 cm

PROVENANCE

André Emmerich Gallery, New York,
1967 – August 18, 1970
David Mirvish Gallery, Toronto
Barbara Krakow, Boston
James H. Henwood, XX Century Art,
Montreal
Acquired from the above by the present
Private Collection, Montreal, 1976

LITERATURE

Michael Fried, “Shape as Form: Frank Stella’s New Paintings,”
Artforum, November 1966, pages 18 – 27
Diary (1966 – 1967), Jack Bush fonds, E.P. Taylor Research
Library and Archives, Art Gallery of Ontario
IX Bienal de São Paulo, Fundação Bienal de São Paulo,
1967, listed page 11
Jean-René Ostiguy, *Jacques Hurlubise / Jack Bush: Canada
at IX São Paulo Bienal 1967*, National Gallery of Canada,
1967, listed, unpaginated

EXHIBITED

São Paulo, Brazil, *Jacques Hurlubise / Jack Bush: Canada at IX São
Paulo Bienal 1967*, traveling to the Galerie d’art du Centre cul-
turel de l’Université de Sherbrooke, Quebec, April 9 – 30, 1968
and the Rodman Hall Art Centre, St. Catharine’s, May 14 – June
1968, catalogue #28
Harcus-Krakow Gallery, Boston, *Jack Bush*, 1970



Jack Bush in front of his painting *Try Out* (1966), November 17, 1966
Photo: Mario Geo / *Toronto Star*
Courtesy of Getty Images, editorial #515099707



Jacques Hurtubise and Jack Bush paintings installed at IX *São Paulo Bienal* 1967, with *Across and Down* on the right
 Courtesy of the National Gallery of Canada Library and Archives

ACROSS AND DOWN is one of 16 paintings by Jack Bush that represented Canada at the IX *Bienal de São Paulo* in 1967. Along with Bush, the Canadian Section of the *Bienal* included the French-Canadian painter Jacques Hurtubise, making it a two-man exhibition. The paintings of each artist did not intermingle on the partition walls, but some shared sightlines. The bold abstract compositions of both artists made the primacy of modernist painting apparent that year. Paintings by Greg Curnoe held court for the following *São Paulo Bienal* in 1969, as well as works by Robert Murray and N.E. Thing Co.

Bush and his wife, Mabel, traveled to Brazil to attend the opening of the biennial. Their first visit to the exhibitions was on Sunday, September 17. They were not entirely impressed by the art on show, but their surroundings in this tropical clime proved most stimulating. In particular, the Bushes were delighted by the extraordinary gardens at the Colombian embassy, where they were invited to enjoy a reception party with drinks and dinner amongst the many other artists and cultural workers who

convened in São Paulo. Bush spent more time writing in his diary about the unusual flowers in the garden, and Mabel's delight in the spectacle, than he did about any of the art they saw on this trip. Yet this is true to form for the artist—nature's colours always inspired him, no matter how abstract his paintings were.

The IX *São Paulo Bienal* was called the "Pop Art Bienal," but this kind of context contributes to the tenuous categorization of Bush's work as Op Art (e.g., Bush's *Pink with Border*, 1967, is now installed at the National Gallery of Canada in a room that describes its contents in relation to Hard-edge Abstraction and Op Art). Of course, the fantastic appearance of colour-popping stripes in paintings like *Across and Down*, and seemingly surface-bending stripes in lively paintings like *Try Out*, could be argued to be definitive of art made for optical effect, yet Bush's work remains rooted in the tenets of Colour Field art, which, in part, demands to be felt in the body and not just the eye. Often aiming to provoke physical sensations, Colour Field art is usually saturated in hue and reaches beyond the head-to-toe dimensions of

the viewer in an effort to achieve an all-over, immersive reception. This emphasis on subjective, emotional triggers means that preset colour theories or themes are ignored in favour of more immediate and spontaneous relationships with colour. Bush's abstracts are more visceral than cerebral.

From a distance, or in reproduction, Bush's striped paintings may appear to be perfectly straight, with a dead flat application of colour within hard-edged geometric schemes. However, get closer and the painting can be seen to bleed—one section of pigment creeps into the other without correction or, conversely, with unapologetic overcorrection by the artist. His stripes are not in fact opaque in hue like those in the classic works of Guido Molinari or Claude Tousignant. With Bush, there are variations in the saturation of the paint and there is no manifesto underlying his colour choices. His decisions are largely based on intuition and play, making jazz and ad lib processes more appropriate when describing Bush's methods.

Bush's own thoughts recorded in his diaries suggest that the striped paintings by Frank Stella made an impact upon his own compositions of stacked colour. Stella first asserted his critical capacity and painterly strength with his black paintings, composed of perfectly paced and spaced stripes, which he made between 1958 and 1960. Later, these brush-width stripes burst into brightly hued stripes, but they remained tight, in close proximity to the next stripe. Bush was exposed to Stella's boldly striped paintings through his association with the David Mirvish Gallery (DMG), which showed Stella in Bush's hometown, Toronto.

In the spring of 1966, the DMG held a solo exhibition featuring Stella's *Irregular Polygon* series. These shaped canvases continued with bright stripes that played with the perimeter of the canvas, but this time open fields of solid colour dominated the peripheral stripes. Bush enjoyed the exhibition and socialized with Stella, who was 30 years of age at the time; Bush was 57 in 1966. Bush was older than most of his closest painting peers, such as Jules Olitski, Kenneth Noland and Anthony Caro, who were all about 15 years his junior.

Stella, Olitski, Noland and Caro all passed through Toronto that spring. Like the stripes painted by these artists in 1966, each painter was unique but their convictions were harmonious. Practically speaking, these Colour Field artists shared notes on technique and media. For Bush, 1966 was a revolutionary year, in which he transitioned from using oil and Magna acrylic resin paints to the exclusive use of water-based acrylics. He was advised to try using a water tension breaker in his new acrylic paint. In the second week of April 1966, the same week that Stella's solo show opened at the DMG, Bush received the water tension breaker that he had ordered from Lenny Bocour.

Bocour was a dealer of sorts—a master maker of paints and the source for the best Colour Field artists. According to Bush, the water tension breaker allowed the pigment to absorb into the canvas rather than just rest on top. The effect is essentially a union of colour and surface, such that colour becomes surface. So while we read colour through sight, it was not necessarily employed by the Colour Field artists for optical effect alone. Colour could also express and play with vicinity—the vicinity between the paint and the surface of the canvas, as well as the edge of the canvas—as expertly demonstrated by Stella's *Irregular Polygon* series. Michael Fried's essay "Shape as Form: Frank Stella's New



Cover of *Canada at 1x São Paulo Bienal 1967*, Jean-René Ostiguy, National Gallery of Canada

Paintings,” published in the November 1966 issue of *Artforum*, makes this point:

The literalness of the picture-surface is not denied; but one's experience of that literalness is an experience of the properties of different pigments, of foreign substances applied to the surface of the painting, of the weave of the canvas, above all of color—but not, or not in particular, of the flatness of the support.

Fried's article also underlines the significance of the “experience” of literalness; that is, for example, a modernist painting like Bush's *Across and Down* should inspire a viewer to enjoy the experience of the features of the painting, including the substance of, and on, the canvas and especially the hues. Colour Field painting characteristically aspires to be an object to encounter, not only a picture to look at.

We thank Dr. Sarah Stanners for contributing the above essay. Dr. Stanners brought the definitive Jack Bush retrospective to fruition with Marc Mayer at the National Gallery and the Art Gallery of Alberta (2014–2015). She launched *Jack Bush: In Studio* (2016) at the McMichael Canadian Art Collection, where she served as Chief Curator from 2015 to 2018, overseeing 27 exhibitions and 8 publications on Canadian art. Dr. Stanners is now director of the *Jack Bush Catalogue Raisonné* and holds a status-only appointment as assistant professor at the University of Toronto, Department of History of Art.

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

ESTIMATE: \$400,000 – 600,000



42 Gershon Iskowitz

CSGA RCA 1921 – 1988

Orange Red—A

oil on canvas, on verso signed,
titled and dated 1979 – 1980
50 × 45 in, 127 × 114.3 cm

PROVENANCE

Gallery Moos Ltd., Toronto
Private Collection, Toronto

LITERATURE

Adele Freedman, *Gershon Iskowitz:
Painter of Light*, 1982, page 153

IN *ORANGE RED—A*, Gershon Iskowitz used the whitish-grey, softly modulated background characteristic of his work of the late 1970s, also seen in lot 43 in this sale. This cloud-like surface makes his shapes—ribbons formed by chunks of colour—pop forward. In this gorgeous painting, Iskowitz creates a sense of space that gives freedom and movement to these ribbons.

Iskowitz was not part of a school in Toronto, nor did he produce a school of followers—he was unique, and his work was closer to that of artists Henri Matisse, Chaim Soutine or Claude Monet than that of Canadian artists. However, the impact of his painting on other Canadian artists has clearly been felt. Toronto artist Dan Solomon stated: “Iskowitz and Jack Bush are the only two people in this town who thought specifically about carefully constructed colour relationships and how paint sits on the surface. It’s the abstract elements that make his pictures great.” The gradual evolution of Iskowitz’s work was praised by artist David Bolduc, who said, “The continuity within the paintings themselves and the continuity of his life are just an impressive feat.”

ESTIMATE: \$20,000 – 30,000

43 Gershon Iskowitz

CSGA RCA 1921 – 1988

Spring D

oil on canvas, on verso signed,
titled and dated 1978
44 x 38 in, 111.8 x 96.5 cm

PROVENANCE

Private Collection, Quebec

LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982, page 153,
a similar 1978 canvas entitled
Autumn J reproduced page 145

IN 1977, THE YEAR previous to the creation of this vibrant work, Gershon Iskowitz experienced increasing international recognition—the Canada Council Art Bank acquired his paintings and included him in the exhibition *Seven Canadian Painters*, which traveled to New Zealand and Australia. An art critic in New Zealand pointed out that his paintings “seem to move, suggesting a wide range of cosmic phenomena, none explicitly stated.” This was an astute comment, given that Iskowitz’s abstractions grew from his experiences viewing the Canadian landscape from the perspective of flying. Also in that same year, Iskowitz had his first solo show in New York, at the Martha Jackson Gallery, during which his mastery of colour was singled out for praise. *Spring D*, from a group of works with titles referring to the seasons, exhibits Iskowitz’s evolution into a more open, less densely patterned approach. With its pulsating patches of warm and cool tones that float to the surface from a pale cloud-like matrix, this work is a fine example of Iskowitz’s refined explorations of the relationships between radiant colour and space.

ESTIMATE: \$15,000 – 25,000





44 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Flip

acrylic on canvas, on verso signed, titled, dated August 1969 and inscribed *Acrylic Polymer W.B. and Top*
39 x 90 in, 99.1 x 228.6 cm

PROVENANCE

Collection of the Artist, August – December 1969
André Emmerich Gallery, New York, December 1969 –
November 17, 1971
Sigmund E. Edelstone, Chicago, November 17, 1971 –
circa 1976
André Emmerich Gallery, New York, 1976 – November 1976
Downstairs Gallery, Edmonton, November 1976
Albert White Gallery, Toronto
Acquired from the above by a Corporate Collection,
Toronto, June 23, 1980

LITERATURE

William Raiser et al., “The Quintessential Design for Art,”
Architectural Digest vol. 28, no. 6, May – June 1972,
pages 12 – 23

FLIP BY JACK BUSH puts a positive spin on his *Spasm* series made just a few months before this painting. That series came about in the artist’s work in spring 1969 in response to his diagnosis with a heart condition known as angina, which gave Bush tension in his chest, along with an irregular heartbeat. Like the *Spasm* paintings, the composition of *Flip* is set off by a section of brightly coloured stripes, but instead of a flurry of boomerang-shaped checks *Flip* boasts one large, elongated boomerang in pale pink. The whisper-tone colour of this shape works well against the clean spring green, but these two soft colours are by no means meek alongside the pop of primary colours (plus orange). The green and pink together also serve well to create a sprightly feeling in keeping with the painting’s title. A curious dash of white at the far right tip of the arcing shape is a unique feature that puts a stop to any possible accusation of high design ruling over fine art in this painting.

In terms of the timing of execution, *Flip* is also in close proximity to Bush’s very first mottled ground paintings, *Irish Rock #1* and *#2*, which were painted in October 1969. With these two paintings, Bush used a roller and unmixed paints to achieve a textured look that is reminiscent of the rocks he saw when traveling through Ireland. Looking closely, we see that the light-green

ground on *Flip* is applied with a roller, but the artist was more interested in creating an even tone across the canvas, with the paint so thinly and seamlessly applied that it appears as if the canvas is innately coloured rather than painted.

The André Emmerich Gallery first purchased *Flip* from the artist in 1969. In 1971, Emmerich sold the painting to Sigmund E. Edelstone, a Chicago-based contemporary art collector who made his fortune founding Dupli-Color, the automotive paint company that offers “true match” touch-up paint colours to the do-it-yourself market. The May – June 1972 issue of *Architectural Digest* dedicated a multi-page spread to exploring Edelstone’s passion for perfect matches as expressed in his apartment, designed under the direction of Arthur Elrod. Bush’s *Flip* painting was one of the chosen artworks for Edelstone’s extraordinary Chicago pad, along with works by Mark Rothko, Helen Frankenthaler, David Smith, Hans Hofmann, Pablo Picasso, Alberto Giacometti and other masters of twentieth-century art. *Architectural Digest* described Edelstone as “the perfectionist’s perfectionist” and, in true form for the swinging seventies, noted that “Bachelor Edelstone’s dedication to perfection precludes the possibility of adding a wife to the premises. ‘Where would I put her? Where would she hang her clothes? This is a bachelor’s apartment. I’ve made no provisions for a wife.’ However, every provision was made for important works of art.”

The article goes on to explain that Edelstone would bring photos of prospective artworks to the interior designers, and that no decision was final on design until the artwork was decided upon. A design sketch for Edelstone’s Chicago apartment, now in the collection of the Art Institute of Chicago, demonstrates the priority of the art over design; in this case, Hofmann paintings are placed proudly and dominantly over a modern, and relatively modest, living-room design. Elrod explained that for Edelstone, “It wasn’t a matter of going into a gallery and saying, ‘I’ll buy that.’ He studied art, artists and thought out his collection long before he even purchased the apartment.” Edelstone even managed to convince Robert Motherwell to make a diptych to custom specifications and rigged them to an automated system that made the two paintings act as a window covering that could smoothly separate or bring together the two canvases. The Edelstone apartment took three years to complete, reaching its unveiling in 1972. Bush’s *Flip* was painted in 1969, purchased in 1971 and at home at Edelstone’s in 1972.

We thank Dr. Sarah Stanners for contributing the above essay. Dr. Stanners brought the definitive Jack Bush retrospective to fruition with Marc Mayer at the National Gallery of Canada and the



MARIANNE WILLISCH

**Sigmund Edelstone Apartment, Presentation
Interior Design Drawings**

graphite and coloured pencil on tracing paper;
collage of tempera on tracing paper and colour
prints added, circa 1965

18 × 24 in, 45.7 × 60.7 cm

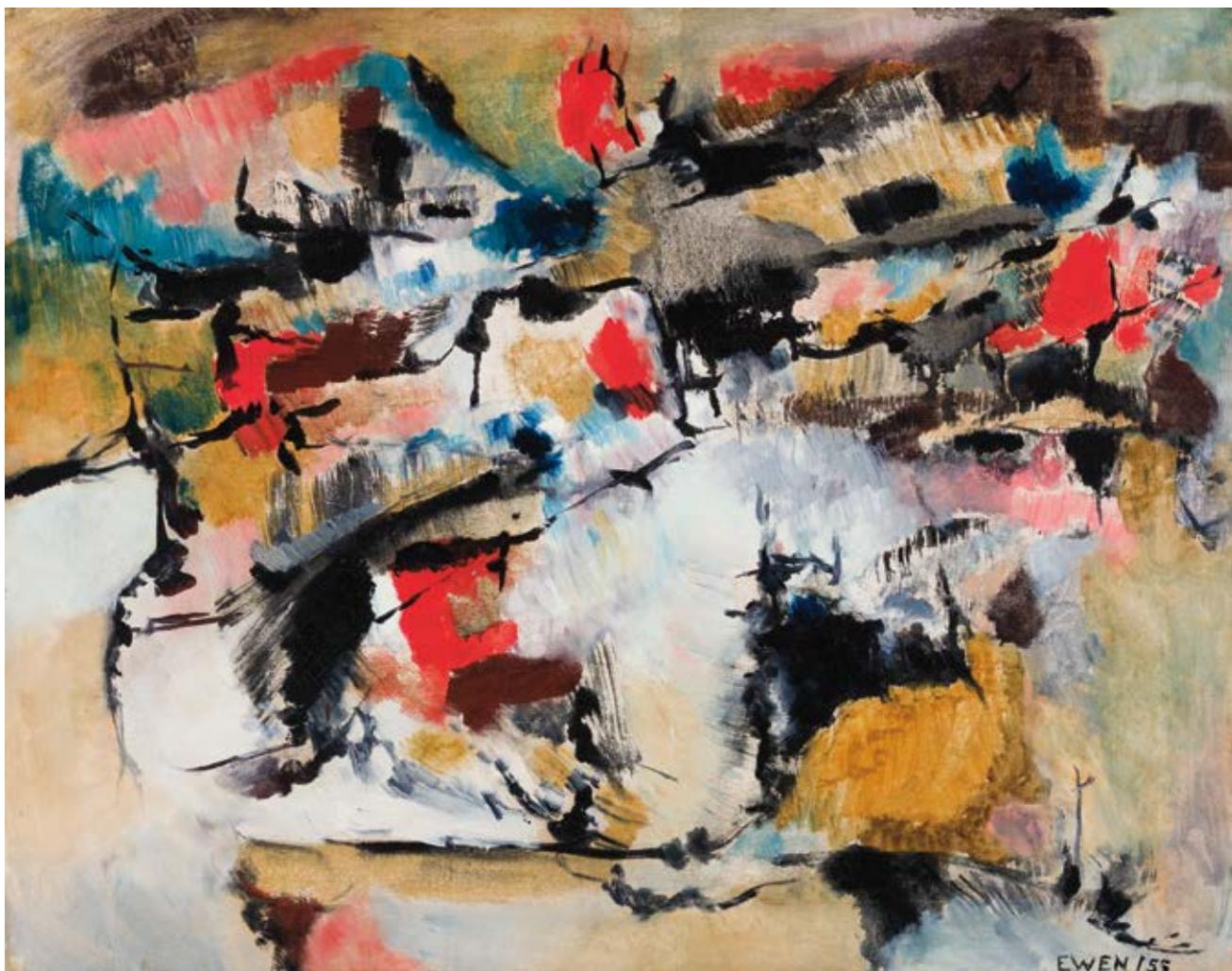
Gift of the Estate of Marianne Willisch through Paul E. Mueller
and Frances Rooz, reference #1984.1258.3-5
Courtesy of the Art Institute of Chicago

Not for sale with this lot

Art Gallery of Alberta (2014 – 2015). She launched *Jack Bush: In Studio* (2016) at the McMichael Canadian Art Collection, where she served as Chief Curator from 2015 to 2018, overseeing 27 exhibitions and 8 publications on Canadian art. Dr. Stanners is now director of the *Jack Bush Catalogue Raisonné* and holds a status-only appointment as assistant professor at the University of Toronto, Department of History of Art.

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

ESTIMATE: \$300,000 – 400,000



45 William Paterson Ewen

AANFM RCA 1925 – 2002

Oil Painting #2

oil on canvas, signed and dated 1955 and on verso signed, titled and inscribed *Francis Coleman*
19 × 24 in, 48.3 × 61 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

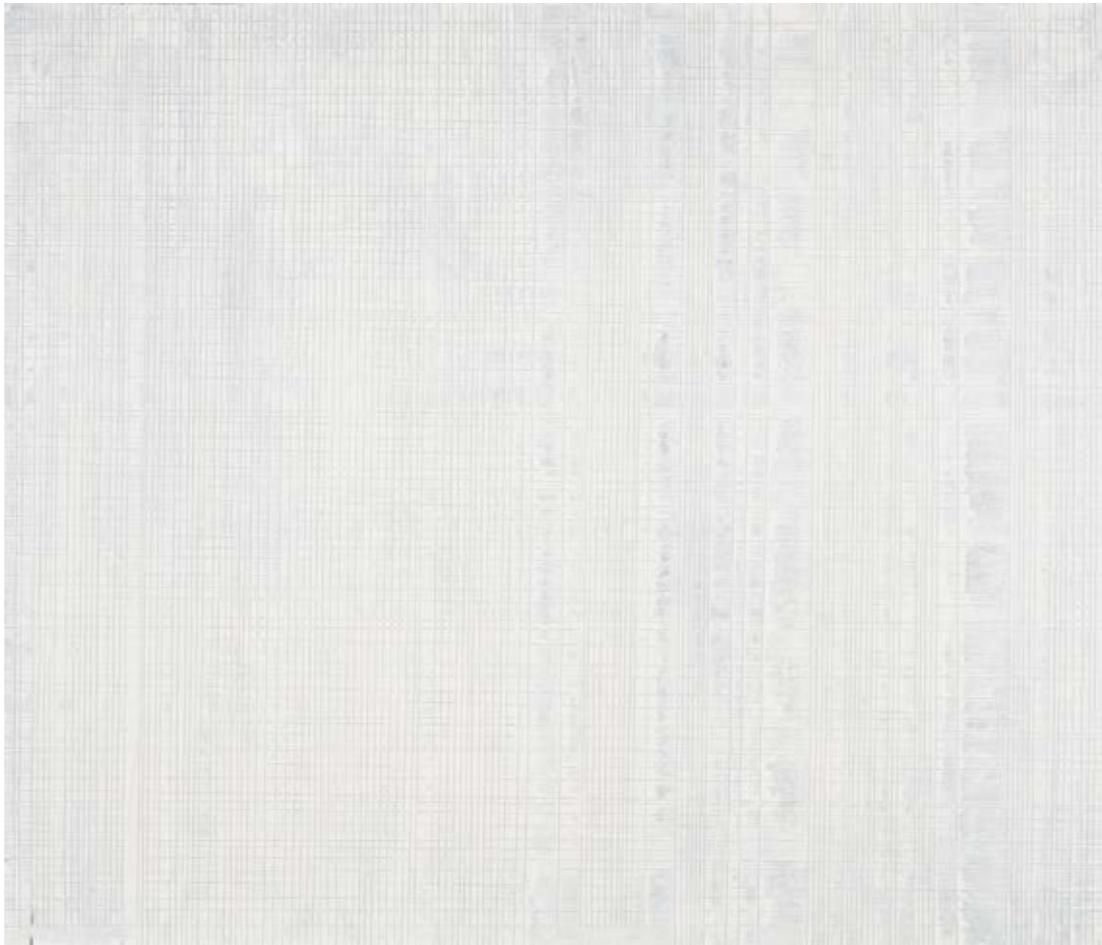
Matthew Teitelbaum, *Paterson Ewen: The Montreal Years*, Mendel Art Gallery, 1987, page 7

In the milieu of Montreal's advanced abstract painting community of the 1950s and 1960s, Paterson Ewen held a singular place. Alone among English-Canadian artists, Ewen gained the respect, admiration and friendship of French-Canadian peers. Notably he did so without formally or temperamentally aligning himself with either of Montreal's dominant artist movements of the time: Automatisme and Plasticisme.

—MATTHEW TEITELBAUM

DURING HIS YEARS in Montreal from the late 1940s to 1968, Paterson Ewen explored a range of modernist ideas, and he began to paint abstracts in 1954. He worked with armatures of calligraphic lines, soft patches of forms hovering in space, and scumbled painting techniques that gave works such as this an organic look. His abstract work was immediately noticed, and in 1955 dealer Gilles Corbeil included five of these paintings in *Espace 55* at the Montreal Museum of Fine Arts, an exhibition that incorporated various artistic directions stemming from, or parallel to (such as Ewen), the Automatists. *Oil Painting #2* is a fine example of Ewen's work in 1955—painterly, open but given structure by sinuous black lines, with patches of colour that interact harmoniously in a fluid and glowing ground.

ESTIMATE: \$20,000 – 30,000



46 Kazuo Nakamura

CGP CSGA CSPWC P11 1926 – 2002

Central 1

oil on board, on verso signed, titled on the artist's label, dated 1958 and inscribed *Toronto*
24 × 28 in, 61 × 71.1 cm

PROVENANCE

Christopher Cutts Gallery, Toronto
Private Collection, Toronto

LITERATURE

Kay Woods, *Kazuo Nakamura*, Robert McLaughlin Gallery, 1974, unpaginated
Ihor Holubizky, *Kazuo Nakamura: The Method of Nature*, Robert McLaughlin Gallery, 2001, reproduced page 102
Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, 2011, page 303

EXHIBITED

Robert McLaughlin Gallery, Oshawa, *Kazuo Nakamura: The Method of Nature*, November 1, 2001 – January 6, 2002, traveling in 2002 – 2003 to the Confederation Centre Art Gallery and Museum, Charlottetown; Agnes Etherington Art Centre, Kingston; Art Gallery of Hamilton; and Mendel Art Gallery, Saskatoon

Nakamura's oeuvre has given him lasting value as a Canadian artist... His life-long work originated from the complexity and depth of his intellectual and aesthetic sensibilities, and the way that he merged the concepts of mathematics, science and music accounts for the quiet force contained in his art.

—IRIS NOWELL

KAZUO NAKAMURA WAS a founding member of Toronto's Painters Eleven, known for his minimal and elegant works. In the mid-1950s, Nakamura began to paint works composed of delicate lines, such as the *Block Structure* and *String* series. Subtle, restrained and rigorously abstract, *Central 1* follows these explorations, and Nakamura's monochromatic soft grids and lines shimmer quietly across the surface. The artist looked deeply into science and the components of our material world. He stated, "Every developing phase and facet of science must produce some form of art. Atomic / molecular / cellular / inorganic and organic / mental and mechanical / planetary / solar system / galaxia / the universe." Perhaps Nakamura's shimmering lines are like radio waves picked up by instruments recording radio transmission—the background noise of the universe.

ESTIMATE: \$30,000 – 50,000



47 Ivan Kenneth Eyre

RCA 1935 -

Novice

acrylic on canvas, on verso signed, titled and dated 1970 on the exhibition label
56 x 60 in, 142.2 x 152.4 cm

PROVENANCE

Private Collection, Quebec

LITERATURE

Terrence Heath, *Ivan Eyre: Personal Mythologies / Images of the Milieu, Figurative Paintings, 1957 - 1988*, Winnipeg Art Gallery, 1988, reproduced page 73 and listed page 133

Ivan Eyre, *Ivan on Eyre: The Paintings*, Pavilion Gallery, 2004, page 104

EXHIBITED

Winnipeg Art Gallery, *Ivan Eyre: Personal Mythologies / Images of the Milieu, Figurative Paintings, 1957 - 1988*, December 18, 1988 - February 26, 1989, traveling in 1988 - 1990 to the National Gallery of Canada; Nickle Arts Museum, Calgary; Edmonton Art Gallery; and London Regional Art Gallery, catalogue #45

NOVICE IS AN outstanding example of Ivan Eyre's figurative work from the early 1970s. At this time, Eyre produced many drawings of stylized men and women, and he placed these figures into paintings with intriguing environments that incorporated landscape and still life elements. Within the divisions of this painting, each element interacts with a different atmosphere: the side panel with a female figure is stylized and ambiguous; the sky is serene and natural; and the interior with objects on a tabletop is man-made yet mysterious. Eyre stated that the "still life" elements in his paintings were a "deceptively realistic component, often mistaken as the abstract component," and that they were taken from actual still life components in his studio, some of which were quite small. However, in paintings such as this, they appear to be large sculptural arrangements. Eyre's juxtaposition of these disparate elements within their defined boundaries recalls the works by Surrealist painters, with their deliberate disruption of the rational. In *Novice*, Eyre formulates a dreamlike visual language that stimulates the viewer's unconscious to make intriguing connections.

ESTIMATE: \$40,000 - 60,000



48 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Two Musicians

oil on board, signed and dated 1948
and on verso signed, titled, dated and
inscribed *J.L. Shadbolt, 128 Monroe St.,
NY 2* and \$75

28 ¾ x 19 ¾ in, 73 x 50.2 cm

PROVENANCE

Petley Jones Gallery, Vancouver

By descent through the family to a

Private Collector, Kelowna

Sold sale of *Canadian Post-War &*

Contemporary Art, Heffel Fine Art

Auction House, November 28, 2013,

lot 41

Private Collection, Vancouver

LITERATURE

Scott Watson, *Jack Shadbolt*, 1990,
page 57

IN SEPTEMBER OF 1948, funded by Veterans Affairs Canada, Jack Shadbolt arrived in New York. His funds were conditional on taking a program of studies, so he enrolled in the Art Students League. Emerging at that time in New York was an exciting new phenomenon, the American Abstract Expressionist movement. The Second World War and the tensions of its aftermath on society were on Shadbolt's mind and in his images even before he went to New York. While there, he was also greatly interested in Pablo Picasso, whose work he took as a model for what he called "symbolic abstraction." Shadbolt stated, "It could be maintained that this concept of symbolic abstraction offers us a new dimension of form replete with the psychological possibilities for a great human expression at the service of large social themes." The inscription and date identify this bold and striking work as a New York painting, one which clearly shows the influence of Picasso in its Cubist fracturing of planes—an ideal vehicle for Shadbolt to express his perceptions of the human psyche in this vital post-war period.

ESTIMATE: \$20,000 – 30,000



49 William Hodd (Bill) McElcheran

RCA 1927 – 1999

Businessman with Folder

bronze sculpture, signed, editioned 3/6 and dated 1987
49 × 24 × 18 in, 124.5 × 61 × 45.7 cm

PROVENANCE

Collection of DuPont Canada, Ontario

LITERATURE

Inge Lindemann, editor, *William Mac (William McElcheran):
The Businessman*, 1991, pages 26, 27, 28 and 31

WILLIAM MCELCHERAN STUDIED painting before sculpture, but gravitated to painters who dealt with sculptural forms. When he crossed into the realm of sculpture, European artists such as Giacomo Manzù, Jacques Lipchitz, Wilhelm Lehmbruck, Ernst Barlach and Gerhard Marcks attracted him. McElcheran was also interested in many old master artists, such as Donatello, Michelangelo and Gian Lorenzo Bernini, and he loved classicism, which dealt with the heroic, the larger-than-life figure.

Early in his career, McElcheran was involved with Catholicism and made religious sculptures, which often depicted an archetype of the Everyman, through which he related the Passion of Christ to contemporary life. As McElcheran moved away from his religious themes, the Everyman evolved into the businessman image, and he declared, “My businessman replaces the classical hero.” Instead of depicting a classical hero who was larger than life, McElcheran was now searching to “find my image for the anti-ideal, the anti-hero. So the whole idea of my businessman is that he is exactly that sort of Everyman, the ubiquitous non-hero.”

McElcheran’s businessman is part of a larger organization, one he must conform to. He is symbolic of the consumer, and the structures and expectations of society. His earthbound solidity is communicated by his rounded volumetric body cast in bronze, clothed in the classic business costume of coat, tie, hat and briefcase. In the larger context of societal structure, McElcheran identifies the businessman as “not only a result, but at the same time a protector of the industrial age which is based upon the whole theory of the division of labor.”

Thus McElcheran creates a sense of nostalgia for these men, who are driven to succeed, to acquire, to conform, to attain power, yet are controlled by their own system. We also sympathize with them because McElcheran imbued each of his figures with hints of a distinctive personality—as he felt that “inside he has little fantasies which he keeps for himself.” McElcheran may satirize his businessman, but in a manner that is sympathetic to his subject. He stated, “I’m always trying to maintain the tension between a kind of classical ideal and a satirical statement.” Archetypes of our times, these businessmen are players on the stage of life, and we empathize with their sense of purpose and their belief in their way of life.

The wood base measures 5 ¼ × 20 ½ × 27 ⅜ inches.

ESTIMATE: \$25,000 – 35,000

50 William Hodd (Bill) McElcheran

RCA 1927 – 1999

Businessman with Briefcase

bronze sculpture, signed, editioned 3/6
and dated 1988

49 x 21 x 19 in, 124.5 x 53.3 x 48.3 cm

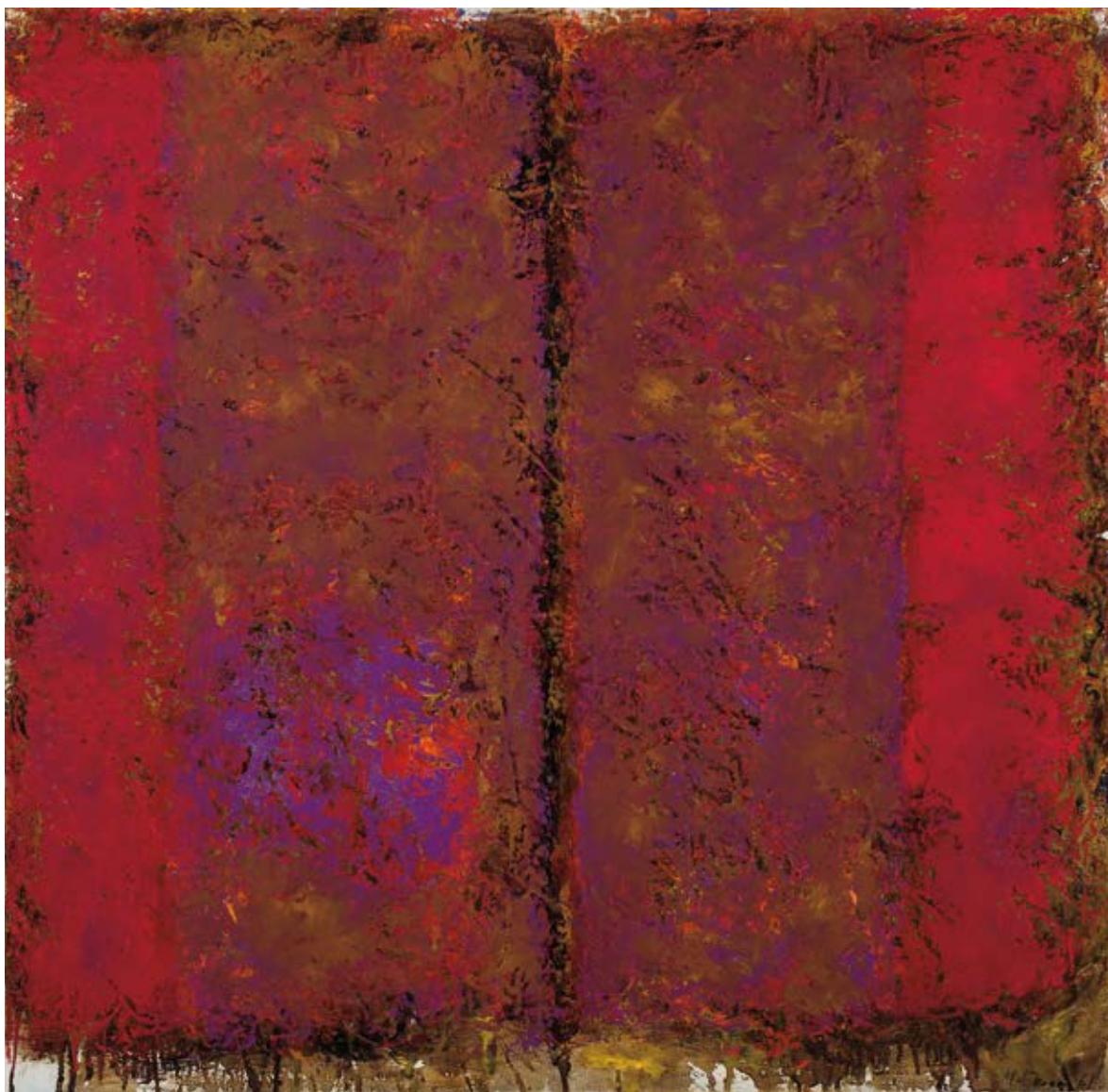
PROVENANCE

Collection of DuPont Canada, Ontario

The wood base measures 5 ¼ x 20 ¾ x 23 ¾ inches.

ESTIMATE: \$25,000 – 35,000





51 Jean Albert McEwen

AANFM RCA 1923 – 1999

Sans titre

oil on canvas, signed and dated 1961 and
on verso signed and dated October 1961
39 × 39 in, 99.1 × 99.1 cm

PROVENANCE

Private Collection, Montreal

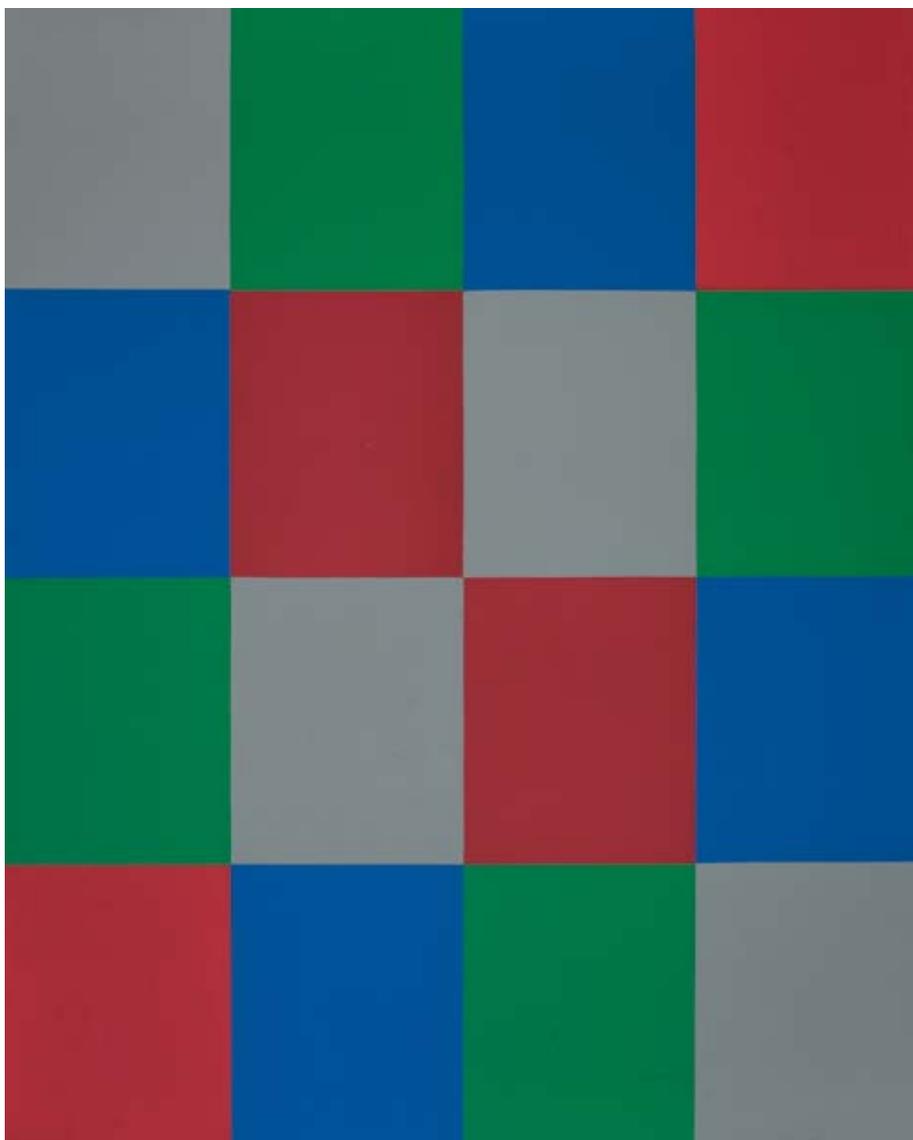
LITERATURE

Constance Naubert-Riser, *Jean McEwen,
Colour in Depth: Paintings and Works on Paper,
1951 – 1987*, Montreal Museum of Fine Arts,
1987, page 41

FROM 1961 TO 1963, Jean McEwen's paintings were increasingly dominated by the use of a vertical line through the centre,

which established a binary structure of two colour-field planes. These lines, narrow at first, as in this vibrant work, later became thicker and more dominant. *Sans titre* contains the characteristic properties of McEwen's work at this time, with its colour fields that pull in from the outer edges to reveal underlayers, and with dripping at the bottom that shows the process of painting and establishes a vertical direction. The work has a luscious colouration, with its vivid reddish pink and a radiant purple, which glows in a patch of incandescent luminosity and glimmers more quietly throughout the two colour fields. In McEwen's work, space is created through colour, for as Constance Naubert-Riser wrote, "Colour must derive its depth from a continual permutation between layers that are by turn opaque and transparent; in other words, from a stratification of layers..." McEwen's entire oeuvre was devoted to exploring the power of colour, and *Sans titre* is a particularly fine example of his work from the 1960s.

ESTIMATE: \$40,000 – 60,000



52 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Structure gris-rouge

acrylic on canvas, on verso signed,
titled on a label and dated 1969
45 1/8 x 36 1/8 in, 114.6 x 91.8 cm

PROVENANCE

Acquired directly from the Artist
By descent to the present Private
Collection, Montreal

LITERATURE

Gilles Daigneault and Margarida Mafra,
editors, *Molinari*, Guido Molinari
Foundation, 2018, essay by Bernard
Teyssède, page 19

EXHIBITED

Galerie Jolliet, Quebec City

Among Montreal artists, Molinari appears as a solitary figure. He has the intransigence and arrogance of the spirit that says No. He has always been a cause of outrage. He has developed his work to the extreme point where it is admired by many but only at a distance, taken as an example but rarely imitated.

—BERNARD TEYSSÈDRE

IN 1969 GUIDO MOLINARI stopped painting his vertical band works, in spite of the fame they had brought him, and began a cycle of what were called “checkered” paintings (referred to in titles as *Structures*), in which he used grid-like patterns of vertical rectangles or squares of equal size. In *Structure gris-rouge*, Molinari used four carefully selected colours deliberately repeated, and although the central grey and red rectangles touch diagonally, they do not create the illusion of a square within a square, due to Molinari’s placement of grey and red squares in the outer corners. The hues of each square, though differing in their warmness and coolness, radiate with equal energy, preserving the flatness of the surface. In *Structure gris-rouge*, Molinari painted with simplicity and serenity, with a radical surface coolness and intellectual rigour that gave his work such authority.

ESTIMATE: \$30,000 – 50,000



53 Lise Gervais

QMG 1933 – 1998

Le vol d'Icare

oil on canvas, signed and dated 1964
and on verso signed, titled, dated and
inscribed 3419 Peel St., Montreal
48 × 60 in, 121.9 × 152.4 cm

PROVENANCE

Galerie du Siècle, Montreal
Private Collection, Montreal

ICARUS WAS THE legendary son of craftsman Daedalus whose escape from the island of Crete became famously tragic. Daedalus constructed wings of wax and feathers and warned his son to fly neither too low nor too high. Overcome by the sheer

thrill of flying and ignoring his father's warnings, Icarus flew too close to the sun. The heat melted the wax off the wings, which fell apart. He plummeted to the sea and drowned. In *Le vol d'Icare* (Icarus's Flight), Lise Gervais brilliantly translates the myth's thrilling apex and its fateful moral in this dramatic composition. Swatches of glossy black and vibrant orange-red are laid onto the canvas using the palette knife. The roundish shapes and contrastingly sharp, vertical ones seem to emerge from the white impastoed background. The dynamic composition is taut with the intuitive energy of the Automatist touch. Although too young to be a signatory of the group's 1948 *Refus global* manifesto, Gervais was a devotee of the Automatist movement. The group's expressive approach to texture especially appealed to her personal interest in the materiality of her medium.

ESTIMATE: \$25,000 – 35,000

54 Ronald Albert Martin

1943 –

Cadmium Red Deep

acrylic on canvas, on verso signed, titled,
dated 1971 and inscribed *Stretched in 1976*
84 x 72 in, 213.4 x 182.9 cm

PROVENANCE

Carmen Lamanna Gallery, Toronto
Private Collection, Montreal

BOLD AND MONUMENTAL, *Cadmium Red Deep* is a striking example of Ron Martin's examination of the physicality of paint. Across the full breadth of the canvas, his gestural brushwork reveals layers of pigment ranging from transparent to the most opaque red. Pushing the material boundaries of paint and questioning its role as both medium and subject, Martin started working in series of monochromes in the early 1970s. Often experimenting with self-imposed restrictions, he would employ a multitude of techniques, such as pouring a specific amount of paint, or working with his hands or a brush. Through his highly expressive gestures that are reminiscent of action painting, the viewer is explicitly made aware of his manipulation of paint on the surface, creating a strong sense of movement across the canvas. Here, the rich cadmium red is applied in large whirling strokes, revealing its varying textures ranging from thinly scraped to thickly layered on the canvas. *Cadmium Red Deep's* rich variety of tones is spectacular, and its force and drama is inescapable.

ESTIMATE: \$30,000 – 50,000





55 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

View of a Freighter at Cowichan Bay

oil on canvas, signed and dated 1979 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #C7364 and the Galerie Bernard Desroches inventory #3738 and stamped with the Dominion Gallery stamp
24 x 36 in, 61 x 91.4 cm

PROVENANCE

Dominion Gallery, Montreal
Equinox Gallery, Vancouver
Galerie Bernard Desroches, Montreal
Private Collection, Toronto

LITERATURE

Jacques Barbeau, *The E.J. Hughes Album: The Paintings, Volume 1, 1932 – 1991*, 2011, reproduced page 73

Inscribed on verso on a label:

I often stop here when I go for a drive, south of Duncan, BC. There is a wide place to pull off the road and this view can be seen from the shelter of the car, which is most welcome when it is raining. Sometimes the Alder saplings grow up in the foreground, as can be seen in the paintings. At other times someone clears them away and the view is more open.

—E.J. HUGHES, JULY 1979

E.J. HUGHES INCLUDED the local industry that sustained the communities on the southeast shores of Vancouver Island in his works, and here includes a big freighter unloading supplies on the far shore. As always, Hughes had a fine sense of patterning, doubling the repeating forms of the yellow gantries on the deck of the freighter with reflections in the water. In the 1970s Hughes was using a lighter palette as he strove to capture daytime light with what he felt were the right tonal values. Always technically masterful, Hughes, when his paintings were near completion, turned them upside down to see if they were compositionally balanced, also looking at them backwards in a small mirror. Hughes's finely cast balance is readily apparent in *View of a Freighter at Cowichan Bay*, an impeccably thought-out composition.

ESTIMATE: \$60,000 – 80,000



56 William Kurelek

ARCA OC OSA 1927 – 1977

Next Shelter, Two Miles

mixed media on board, initialed and dated 1973 and on verso titled
6 x 7 in, 15.2 x 17.8 cm

PROVENANCE

Private Collection, Toronto
Sold sale of *Canadian Post-War & Contemporary Art*,
Heffel Fine Art Auction House, November 22, 2012,
lot 216a
Private Collection, Calgary

LITERATURE

William Kurelek, *A Prairie Boy's Winter*, 1984, unpaginated

WILLIAM KURELEK DEDICATED his book *A Prairie Boy's Winter* to “everyone who ever spent a winter on the prairies—and for

all the others who wonder what it was like.” In paintings such as *Next Shelter, Two Miles*, we have a glimpse of what winter looked like and felt like to the young Kurelek. The artist grew up on the Prairies in a Ukrainian farming family, first living in Alberta and then in Manitoba, north of Winnipeg. Although winter brought hardship, and farm chores had to be done, still Kurelek and his siblings found time to play—skiing, playing hockey, tunneling into snowdrifts, having snowball fights and taking part in other such spirited activities. Kurelek had a keen memory and could easily project himself back in time to the innocence of youth, as he does here. The day is sunny, and the children are animated, but we are aware of the cold and the distance across the expanse of the prairie, communicated by the narrow wedge of sky and thin line of buildings at the horizon. Nostalgic scenes of Kurelek’s childhood such as this are particularly desirable to collectors.

ESTIMATE: \$20,000 – 30,000



57 William Ronald (Bill) Reid

1920 – 1998

Killer Whale on Clan Hat

jade patina bronze and mahogany base,
signed, dated 1991 on the underside of
the tail and inscribed with the Tallix
foundry stamp

20 ½ x 13 x 10 ½ in, 52.1 x 33 x 26.7 cm

PROVENANCE

Gift of the Artist

By descent to the present Private
Collection, Vancouver

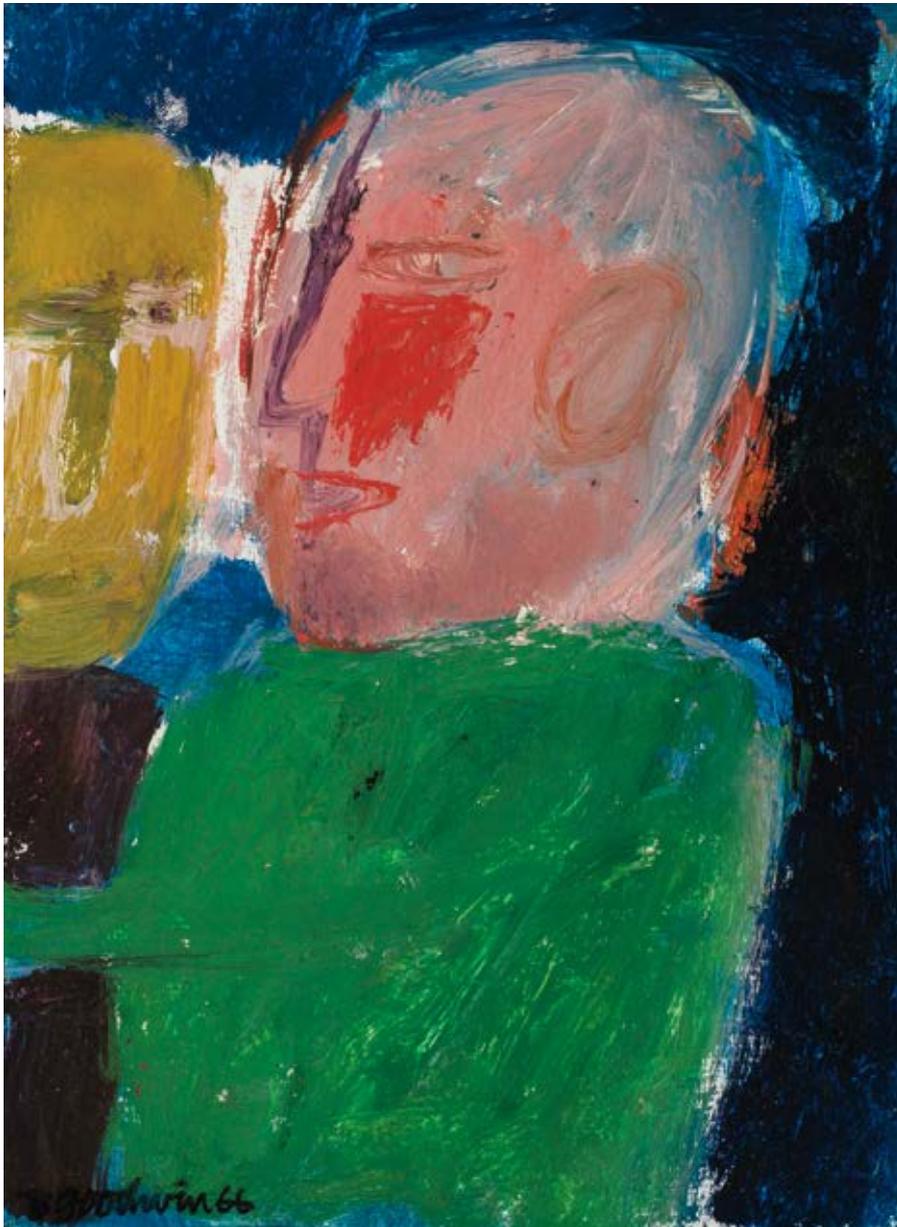
LITERATURE

Robert Bringhurst, *The Black Canoe: Bill Reid and the Spirit of Haida Gwaii*, 1991, a photograph of Bill Reid carving the killer whale form reproduced page 139

ONE OF THE principal figures in the revival of Haida art, Bill Reid was a master of form and Haida myth in his jewellery and sculpture, and his work has become legendary. *Killer Whale on Clan Hat* is one of a few limited edition sculptures produced from elements of Reid's iconic monumental bronze work *The Spirit of Haida Gwaii*; in this work Reid uses the killer whale form that was atop the *Chief's Staff*. The evolution of this form started from drawings in 1986, then in 1991 the developed plaster model of the killer whale for the staff was put aside, and Reid had a new version modeled in wax by George Rammell. One of Reid's strongest recurrent animal totems, the killer whale is an important figure in Haida mythology—a symbol of power and beauty, considered the chief of sea beings in the undersea realm. Carved wooden clan hats with house crests were used by the leaders of the house group during important ceremonies. This fine sculpture embodies Reid's use of Haida traditional form expressed through a streamlined contemporary elegance of line.

This work was produced in an edition of nine.

ESTIMATE: \$30,000 – 40,000



58 Betty Roodish Goodwin

CPE 1923 – 2008

Untitled

oil on board, signed and dated 1966
8 x 6 in, 20.3 x 15.2 cm

PROVENANCE

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

LITERATURE

Jessica Bradley and Matthew Teitelbaum, editors, *The Art of Betty Goodwin*, 1998, page 86

I am trying to realize and express my personal vision of the world around me as vitally as possible. I want to use the elements of shapes, spatial relationships, rhythms, color, to build a structure in which a meaningful content and the objects in the painting possess an intense reality, revealing more than the visible.

—BETTY GOODWIN

ALTHOUGH SHE STARTED earning recognition only around the late 1960s, and mostly for her prints and drawings, Betty Goodwin had been working as an artist since the mid-1940s. Displaying Goodwin's thickly textured brushwork, the surface of *Untitled* has a sketch-like quality reminiscent of her drawing, a medium she was particularly fond of. Goodwin did not shy away from challenging subjects, but rather treated them head-on and with acuteness. Through her figures, she was able to convey themes and human experiences such as disappearance, memory and resilience. Here, two figures are rendered through gestural painterly streaks in flattened planes of vivid colours. Their proximity creates tension in the composition. Within the intimate format of this work, Goodwin skilfully captured a sense of urgency and vulnerability.

ESTIMATE: \$10,000 – 15,000



59 Betty Roodish Goodwin

CPE 1923 – 2008

Untitled

mixed media on paper, signed and dated 1966

12 7/8 x 12 5/8 in, 32.7 x 32.1 cm

PROVENANCE

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

LITERATURE

“Betty Goodwin,” National Gallery of Canada, <https://www.gallery.ca/collection/artist/betty-goodwin>, accessed February 14, 2019

AS STATED BY Yolande Racine, former curator of contemporary art at the Montreal Museum of Fine Arts, a dichotomy of themes nourished Betty Goodwin’s works: transparency and opacity, folding and unfolding, passage and obstruction, as well

as projection and superimposition. This 1966 work encompasses many of these themes. Translucent planes, swirling lines and newspaper clippings intersect and overlap, creating a rich tapestry. Rudimentary outlined figures emerge from the stratified composition of the collaged background. *Untitled*, built in transparent layers, explores the invisible and the visible, absence and presence.

Goodwin, who was mostly self-taught, started to paint in the late 1940s. Her work evolved in distinct series and often explored disappearance, memory and resilience using the human figure as a vehicle. Goodwin said in 1995: “I deal with the human body ..., other times it is like the memory of the body ... I used the sitz bath, the bed, I have used clothes. I guess these are the elements that I need to best express what I am thinking about. But it is true my concerns do take in the body and its various aspects, even in terms of time or passage. It’s all concerning humanity.”

ESTIMATE: \$8,000 – 12,000



60 Jean-Philippe Dallaire

QMG 1916 – 1965

Dislocated Skater

oil on canvas, signed and on verso signed, titled, dated 1963 – 1964 and inscribed *Vence A.M.*

25 ½ x 21 ¼ in, 64.8 x 53.7 cm

PROVENANCE

Dominion Gallery, Montreal
Private Collection, Ontario



JEAN-PHILIPPE DALLAIRE

116 rue Michel Ange, Paris, 16e

ink on paper, signed, titled and dated 1949

10 ½ x 8 in, 26.7 x 20.3 cm

QUEBEC PAINTER Jean-Philippe Dallaire was known for his modernist paintings that combined figuration and abstraction and showed influences from Symbolism, Cubism and Surrealism. In 1959 Dallaire moved to *Vence*, a region of *Alpes-Maritimes* in the South of France, where this work was produced. He was mesmerized by the purity of the light there, and its luminosity infuses *Dislocated Skater*. In response to this light, Dallaire's colour palette became vivacious, ranging here from hot yellow and bright highlights of red to cool blues and greens. The mottled background, with its pastel turquoise and mauve hues, generates a soft radiance. Figures were central to his imagery in *Vence*, and the realm of the imagination dominated. Dallaire's dreamy, surreal atmosphere and his playful approach to form, with its Cubist splitting of the elements of the skater's body, make *Dislocated Skater* a fine example of his modernist vision.

Included with this lot is the drawing *116 rue Michel Ange, Paris, 16e*, as reproduced above.

ESTIMATE: \$20,000 – 30,000



61 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Les Abricotines

oil on board, signed and on verso titled,
circa 1954

18 x 14 $\frac{3}{4}$ in, 45.7 x 37.5 cm

PROVENANCE

Estate of Geraldine Biely,
Vancouver

By descent to the present Private
Collection, British Columbia

LITERATURE

Guy Robert, *Lemieux*, 1975, page 100
Marie Carani, *Jean Paul Lemieux*, Musée
du Québec, 1992, a similar 1955 canvas
entitled *Soleil de midi*, Menton
reproduced page 124

EXHIBITED

Galerie L'Atelier, Quebec City,
Côte d'Azur, March 1 – 14, 1956,
catalogue #15

FROM SEPTEMBER 1954 to September 1955, Jean Paul Lemieux took a sabbatical from his teaching position at the École des beaux-arts de Montréal, facilitated by a scholarship from the Royal Society of Canada. Lemieux, accompanied by his wife and daughter, first traveled to Paris, then south to Cannes, Menton and the Provence region. Like Pierre Bonnard and Henri Matisse, Lemieux was captivated by the beauty and sensuality of the Côte d'Azur, and he found his freedom to travel and paint there refreshing. Guy Robert wrote that Lemieux “would point out later on that it is often by going abroad that an artist finds himself, or at least discovers in himself a certain potential hitherto undetected and unexplored and which had been held back by the demands of a daily routine.” In *Les Abricotines* we see a lush colour palette and feel the sensuous atmosphere of southern France.

We thank Michèle Grandbois for her assistance in cataloguing and researching this work.

ESTIMATE: \$20,000 – 30,000



62 William Goodridge Roberts

CAS CGP CSGA CSPWC EGP OC OSA PY RCA 1904 – 1974

Still Life with Flowers, Fruit and Artist's Palette

oil on board, signed, 1959
32 x 48 in, 81.3 x 121.9 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Vancouver

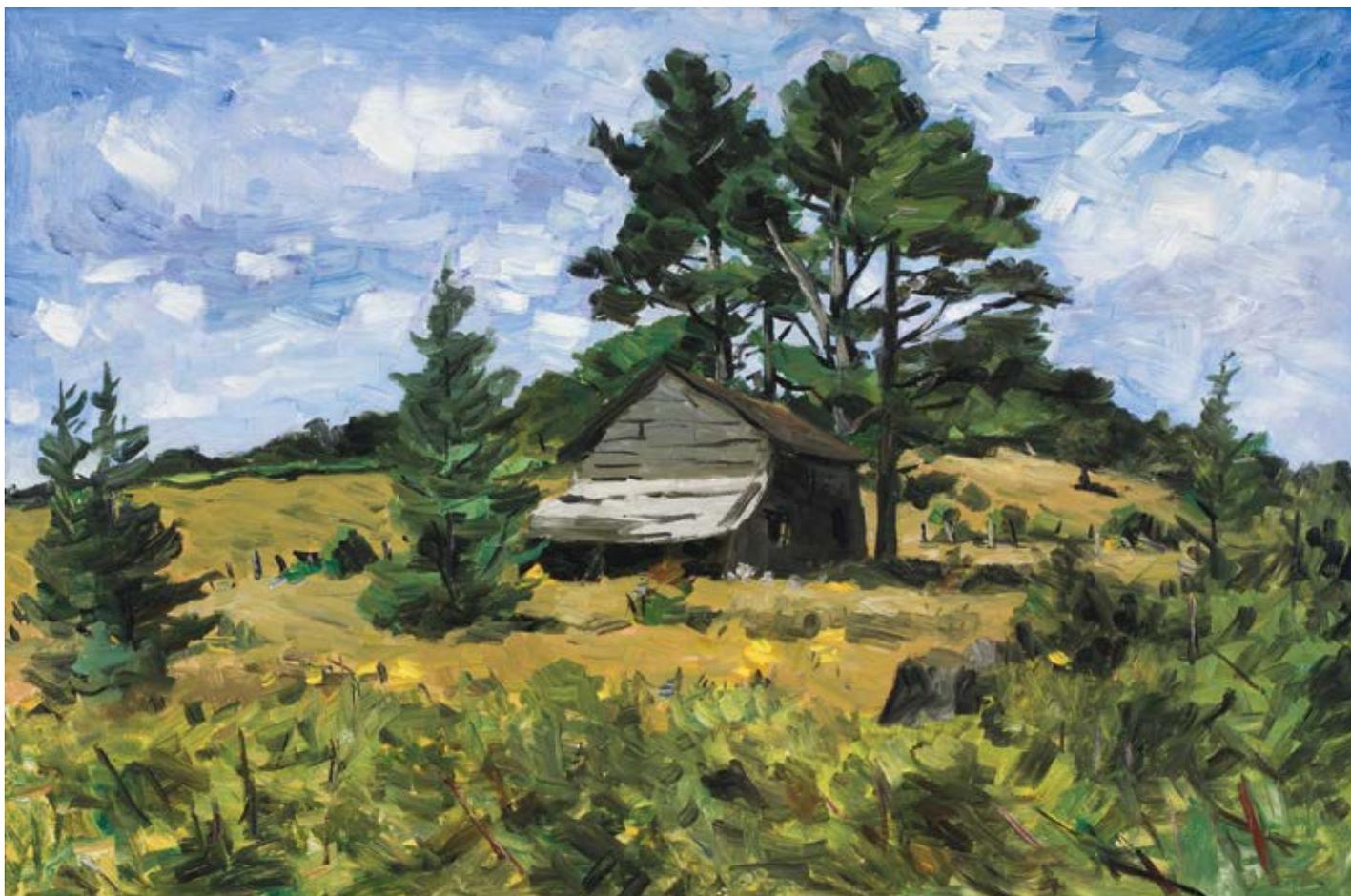
EXHIBITED

Galerie Walter Klinkhoff Inc., Montreal, *Hommage à Goodridge Roberts, RCA (1904 – 1974)*,
September 12 – 24, 1983, catalogue #19

THIS IS A superb large-scale work from the still life part of Goodridge Roberts's oeuvre. Roberts had studied still life painting with Max Weber in New York, and on his return to Montreal,

he pursued the subject throughout his life. In every way this painting is a sensual pleasure, with its lush expressionist brush-strokes, opulent colour and richness of detail. Roberts places the viewer in his studio, with his own simple furniture, books, paintings and other objects casually yet artfully arranged, reflecting his personality and making the work like an extension of self-portraiture. Fruit and flowers, often featured in his still lifes, add the glow of life to the composition. The artist's expert handling of space is in full bloom here—floor and background are simple colour planes, and he tips up the tabletop to better display the objects on it. Cast shadows are evidence of a bright light source and give greater spatial depth to the painting. Finally, the rich profusion of warm and cool hues completes the effulgent vitality of *Still Life with Flowers, Fruit and Artist's Palette*.

ESTIMATE: \$30,000 – 40,000



63 William Goodridge Roberts

CAS CGP CSGA CSPWC EGP OC OSA PY RCA 1904 – 1974

Old Barn

oil on board, signed and on verso titled
on the MacMillan Bloedel label
32 × 48 in, 81.3 × 121.9 cm

PROVENANCE

MacMillan Bloedel Collection, Vancouver
Private Collection, Vancouver

ESTIMATE: \$15,000 – 20,000

Thank you for attending our sale of *Post-War & Contemporary Art*. Our *Canadian, Impressionist & Modern Art* Auction will commence at 7:00 pm. Please view additional Lots in our May Online Auction at www.heffel.com, which closes Saturday, June 1, 2019. Lots can be viewed in our galleries in Vancouver, Calgary, Toronto or Montreal. Lot preview locations are designated with each item in our online catalogue.

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A. DEFINED TERMS

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

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

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

3. Buyer's Price

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

4. Sales Tax Exemption

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

5. Payment of the Purchase Price

- a) The Buyer shall:
 - (i) unless they have already done so, provide the Auction House with their name, address and banking or other suitable references as may be required by the Auction House; and
 - (ii) make payment by 4:30 p.m. on the seventh (7th) day following the auction by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft or c) a Personal or Corporate Cheque. 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. The Auction House honours payment by Debit Card or by Credit Card limited to VISA, MasterCard or Union Pay. Credit Card payments are subject to acceptance and approval by the Auction House 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. In all circumstances, the Auction House prefers payment by Bank Wire transfer.
- 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.

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- 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;
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- 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. Guarantee

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

11. Attendance by Buyer

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

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

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

12. Export Permits

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

C. THE CONSIGNOR

1. The Auction House

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

2. Warranties and Indemnities

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

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

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

3. Reserves

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

4. Commission and Expenses

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

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

5. Insurance

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

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

6. Payment of Proceeds of Sale

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

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

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

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

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

10. Consignor's Sales Tax Status

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

11. Photographs and Illustrations

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

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

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

D. GENERAL CONDITIONS

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

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

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

PROPERTY COLLECTION NOTICE

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

A. PROPERTY COLLECTION REQUIREMENT

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

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

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

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

CATALOGUE ABBREVIATIONS AND SYMBOLS

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

HEFFEL GALLERY LIMITED

David K.J. Heffel

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

Robert C.S. Heffel

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

ANNUAL SUBSCRIPTION FORM

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

To order, return a copy of this form with a cheque payable to:
Heffel Gallery Limited, 2247 Granville Street
Vancouver, BC, Canada V6H 3G1
Tel 604-732-6505 · Fax 604-732-4245 · Toll free 1-888-818-6505
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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 Search Results \$50
- One-Year Subscription (35 searches per month) \$250
- Two-Year Subscription (35 searches per month) \$350

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RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

CVV NUMBER

SIGNATURE

DATE

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

COLLECTOR PROFILE FORM

Please complete our Collector Profile Form to assist us in our ability to offer you our finest service.

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

ABSENTEE BID FORM

SALE DATE

BILLING NAME

ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

FAX CELLULAR

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

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

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

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

Lot Number	Lot Description	Maximum Bid
numerical order	artist/title	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 should supply a bank reference letter at least 48 hours before the time of the auction. All Absentee Bidders must supply a valid VISA, MasterCard or Union Pay number, expiry date and CVV number.

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

NAME OF BANK BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER TELEPHONE

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

SIGNATURE DATE

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

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

SHIPPING AUTHORIZATION FORM FOR PROPERTY

Please contact the Shipping Department at 1-888-818-6505 for questions regarding shipping.

Please return this signed form via e-mail to shipping@heffel.com or via fax to 416-961-4245.

Property Information

SALE DATE, IF APPLICABLE

Lot Number and/or Property Description in numerical order	artist / title	Insured Value (mandatory)
--	----------------	------------------------------

1		
2		
3		
4		

Shipment Destination

PROPERTY OWNER'S NAME

SHIPPING ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

SOCIAL SECURITY NUMBER FOR U.S. CUSTOMS (U.S. RESIDENTS ONLY)

Loss and Damage Liability Coverage

Please review Heffel's *Terms and Conditions for Shipping* for further information regarding insurance coverage

- Please insure my Property for the Insured Value listed above while in transit
- Please do NOT insure my Property while in transit
- Please remove and discard glass (Heffel's insurance does not cover glass)

Packing and Carrier Options

PLEASE SELECT A PACKING METHOD

- Soft packed
Works will be glass taped, plastic wrapped, cardboard wrapped and labeled.
- 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.

PLEASE SELECT A CARRIER

Consolidated ground shipment (when available) to:

- Heffel Vancouver Heffel Montreal
- Heffel Toronto Heffel Calgary

OR

Direct to shipment destination via Heffel approved third-party carrier:

- FedEx Other _____

Shipping Quotation

- Yes, please send me a quotation for the shipping options selected above.
- No shipping quotation necessary, please forward the Property as indicated above.

Payment Information

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

Authorization for Collection

- I do not require shipping or packing services and have reviewed Section B.4 of Heffel's *Terms and Conditions of Business*. I authorize for my Property to be retrieved on my behalf by:

AUTHORIZED THIRD PARTY'S FULL NAME

Please note: the Property Owner's signature is required below

SIGNED WITH AGREEMENT TO THE ABOVE, HEFFEL'S TERMS AND CONDITIONS OF BUSINESS AND HEFFEL'S TERMS AND CONDITIONS FOR SHIPPING

DATE

HEFFEL GALLERY LIMITED

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

TERMS AND CONDITIONS FOR SHIPPING

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

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

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

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

PACKING OPTIONS

Soft packed

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

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

Hard packed (Custom Crate)

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

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

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

SHIPPING TRANSPORTATION CARRIER OPTIONS

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

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

Regional (maximum range of two provinces)

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

National

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

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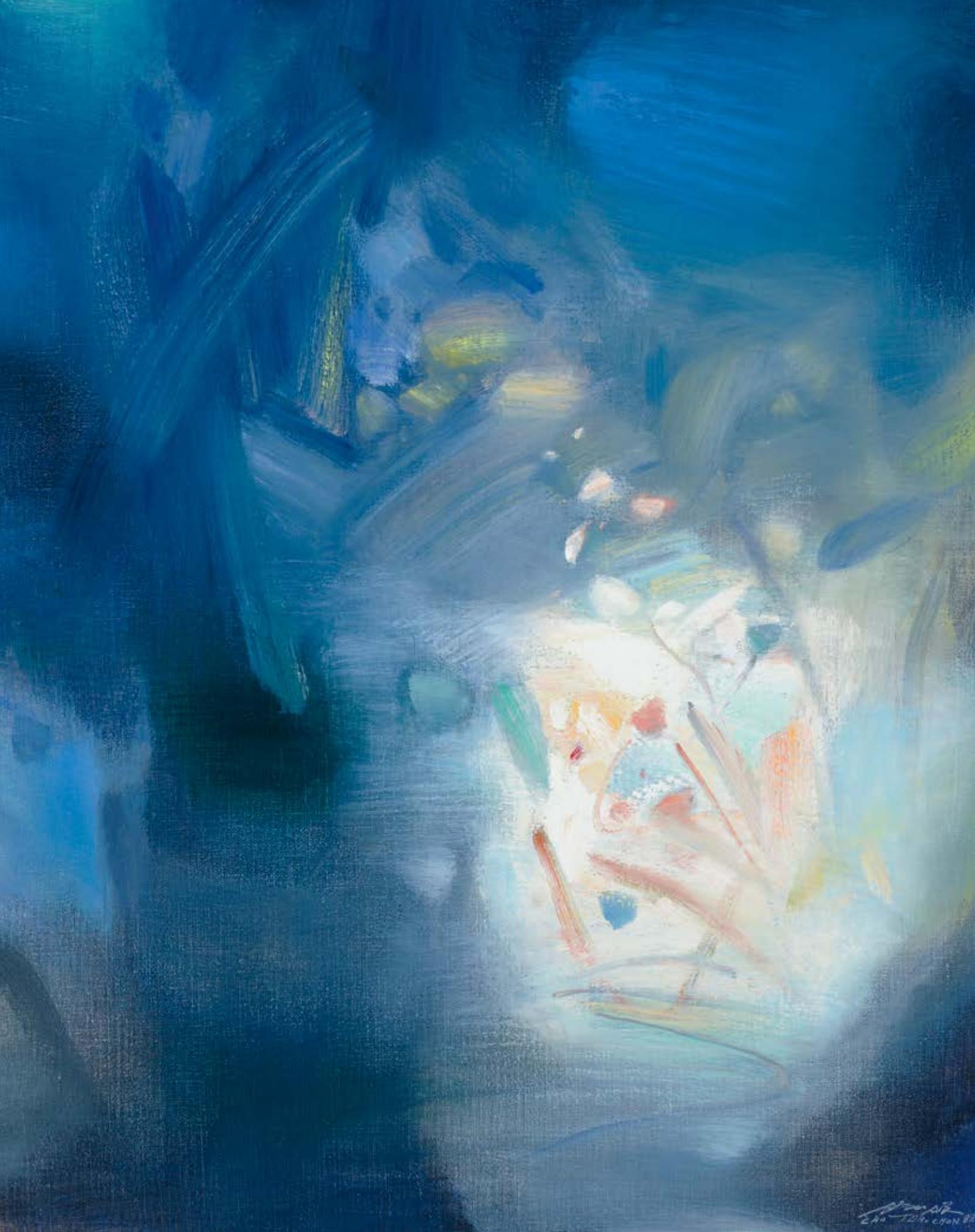
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