

CANADIAN POST~WAR & CONTEMPORARY ART



HEFFEL FINE ART AUCTION HOUSE

SALE THURSDAY, MAY 17, 2012, 4PM, VANCOUVER



CANADIAN POST~WAR & CONTEMPORARY ART

AUCTION

THURSDAY, MAY 17, 2012

4 PM, CANADIAN POST~WAR
& CONTEMPORARY ART

7 PM, FINE CANADIAN ART

VANCOUVER CONVENTION CENTRE WEST
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1055 CANADA PLACE, VANCOUVER

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HEFFEL GALLERY, VANCOUVER

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HEFFEL FINE ART AUCTION HOUSE

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HEFFEL FINE ART AUCTION HOUSE

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AUCTION LOCATION



PREVIEW

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AUCTION

Vancouver Convention Centre West, Burrard Entrance
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VANCOUVER
 CONVENTION
 CENTRE

*Call our Vancouver office for special accommodation rates, or email reservations@heffel.com
 Please refer to page 120 for Toronto and Montreal preview locations*



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SELLING AT AUCTION

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

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

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

Consignors will receive, for completion, a *Consignment Agreement* and *Consignment Receipt*, which set forth the terms and fees for our services. The *Seller's Commission* rates charged by Heffel Fine Art Auction House are as follows: 10% of the successful *Hammer Price* for each Lot sold for \$7,500 and over; 15% for Lots sold for \$2,500 to \$7,499; and 25% for Lots sold for less than \$2,500. Consignors are entitled to set a mutually agreed *Reserve* or minimum selling price on their artworks. Heffel Fine Art Auction House charges no Seller's penalties for artworks that do not achieve their *Reserve* price.

BUYING AT AUCTION

All items that are offered and sold by Heffel Fine Art Auction House are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel Fine Art Auction House charges a *Buyer's Premium* calculated at seventeen percent (17%) of the *Hammer Price* of each Lot, plus applicable federal and provincial taxes.

If you are unable to attend our auction in person, you can bid by completing the *Absentee Bid Form* found on page 118 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel Fine Art Auction House at least 24 hours prior to the commencement of the sale.

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

Payment must be made by: a) Bank Wire direct to our account, b) Certified Cheque or Bank Draft, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Purchaser's bank which will guarantee the amount of the cheque. A cheque not guaranteed by a Letter of Credit must be cleared by the bank prior to purchases being released. We honour payment by VISA or Mastercard for purchases. Credit card payments are subject to our acceptance and approval and to a maximum of \$5,000 if you are providing your credit card details by fax or to a maximum of \$25,000 if the card is presented in person with valid identification. Bank Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on page 2.

GENERAL BIDDING INCREMENTS

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

\$100 ~ 2,000	\$100 INCREMENTS
\$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 ~ 5,000,000	\$100,000

FRAMING, RESTORATION AND SHIPPING

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and restored to enhance its saleability. As a Purchaser, 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. Purchasers who acquire items that require local delivery or out of town shipping should refer to our *Shipping Form for Purchases* on page 117 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our *Shipping Form* is required prior to purchases being released by Heffel.

WRITTEN VALUATIONS AND APPRAISALS

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



HEFFEL FINE ART AUCTION HOUSE

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The Purchaser and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Purchaser and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 109 through 115 of this publication.

All Lots can be viewed on our Internet site at:

<http://www.heffel.com>

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

<http://www.heffel.com/auction>

If you are unable to attend our auction, we produce a live webcast of our sale commencing at 3:50 PM PDT. We do not offer real-time Internet bidding for our live auctions, but we do accept Absentee and prearranged Telephone bids. Information on Absentee and Telephone bidding appears on pages 5 and 118 of this publication.

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

<http://www.heffel.tv>

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 1.03 US dollars, 0.79 Euro, 0.66 British pound, 87 Japanese yen or 8.05 Hong Kong dollars as of our publishing date.

CANADIAN POST~WAR
& CONTEMPORARY ART

CATALOGUE



Featuring Works from
An Important Private Estate, Montreal
& other Important Private Collections

SALE THURSDAY, MAY 17, 2012, 4:00 PM, VANCOUVER



**1 BERTRAM CHARLES
(B.C.) BINNING**

BCSFA CGP CSGA OC RAIC RCA
1909 ~ 1976

Two Ships Standing Off

oil on board, signed and on verso
signed and titled, circa 1948
14 x 7 1/8 in, 35.6 x 18.1 cm

PROVENANCE:

Kenneth G. Heffel Fine Art Inc., Vancouver
Private Collection, British Columbia

LITERATURE:

Doreen E. Walker, *B.C. Binning, A Classical Spirit*,
Art Gallery of Greater Victoria, 1986, unpaginated

A pioneer West Coast modernist, B.C. Binning was head of the Fine Arts Department at the University of British Columbia, an architect, an internationally recognized artist and an important cultural catalyst in the Vancouver art scene. From the late 1940s into the 1950s, Binning painted semi-abstract nautical themes. The tall standing vessel in *Two Ships Standing Off* is an iconic image used in works such as the well-known 1948 oil *Ships in a Classical Calm*, in the collection of the National Gallery of Canada. This important motif was derived from a pivotal experience Binning had during an excursion into Indian Arm just after the Second World War, where he saw a group of World War II ships tied up in a cove, and became fascinated with the image of the hulls towering above him. He recounted, "There is something about a ship viewed ~ especially bow on ~ that has a regalness about it and the great shapes, to me, were terrifically impressive." Binning often included colourful nautical details, and the pennants, rigging and navigation wheel add a lyrical note to the elegance and formal strength of this modernist work.

ESTIMATE: \$20,000 ~ 30,000



2

2 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

Low Tide at Roberts Bay

watercolour on paper, signed and dated 2006
and on verso signed, titled and dated
20 x 24 in, 50.8 x 61 cm

PROVENANCE:

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

After 1991, E.J. Hughes no longer painted canvases and turned his full attention to watercolour, a medium he used throughout his oeuvre. He would sometimes revisit earlier subjects painted in oil, as he did in this

stunning watercolour based on a 1953 canvas entitled *Roberts Bay, BC*. The watercolour and the oil are virtually identical, except that Hughes has intensified some of the colours and eliminated the small pile of rocks on the left of the foreground boat in the watercolour. Hughes's strong images from the 1950s and 1960s of British Columbia coastal scenes are highly valued. This image pivots on the four boats marooned onshore, the central one pulled up against a huge log. Highly colourful and unique in shape, they reflect the intensity of observation and deliberation in execution that is the mark of Hughes's best work. Hughes emphasizes the angles they make against each other, tilting as if bobbing on the sea. The nearby ocean and screen of trees provides a serene backdrop to this superb West Coast scene.

ESTIMATE: \$30,000 ~ 40,000

**PROVENANCE:**

Equinox Gallery, Vancouver
Private Estate, Vancouver

LITERATURE:

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 48

The mid-1980s brought about a shift in Gordon Smith's approach to painting, resulting in a dramatic change in the aesthetic of his works. Smith's palette moved away from the bright blues, soft mauves and pale pinks that surfaced in the *Cumberland Basin* series, and became earthier, reflecting the atmosphere of the humid West Coast rain forest. Starting in 1985, Smith made a series of visits to Shannon Falls. On contemplating the natural vertical form of the falls, Smith began to experiment with verticality in his canvases, marking a departure from the horizontality of his images of the 1960s, 1970s and early 1980s. Smith's initial paintings of Shannon Falls were realistic representations of the area; however, as the series progressed, the images became further abstracted. In his description of the *Shannon Falls* series, Ian Thom states, "Here brushwork and colour are used with an abandon perhaps not seen since the work of the early fifties." *Shannon Falls E5* combines Smith's affection for the landscape with his awareness and mastery of the physical qualities of paint.

ESTIMATE: \$50,000 ~ 70,000

3

3 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 ~

Shannon Falls E5

acrylic on canvas, signed and on verso
titled and dated 1989 on the gallery label
50 x 36 in, 127 x 91.4 cm



4

4 **GORDON APPELBE SMITH**
BCSFA CGP CPE OC RCA 1919 ~

Abstract

oil on canvas, signed, circa 1965
26 x 32 in, 66 x 81.3 cm

PROVENANCE:
Private Collection, Vancouver

A new direction emerged in Gordon Smith's work in 1965 that incorporated bold colour and a dynamic tension between forms and lines that expanded from the centre and beyond the limitation of the edge of the canvas. These works, of which *Abstract* is a superlative example, were imbued with a kind of nervous energy, activated by a vivid colour palette.

Explosive central forms hover on rich colour fields as Smith painted with a daring eloquence. The physics of expansion and compression were at play and in movement, creating sensations of both tension and freedom. Various subjects were indicated in these works by their titles, such as gardens, landscapes and still life, but abstraction was dominant. The 1965 oil considered to be the initiatory painting of this group ~ entitled *Red Wizard, Red* ~ achieved considerable recognition and was reproduced in *Time* magazine. In 1966, a retrospective of Smith's work was mounted at the University of British Columbia Fine Arts Gallery including works from this series, further reinforcing Smith's eminence in British Columbia's artistic community.

ESTIMATE: \$20,000 ~ 30,000



5 **BERTRAM CHARLES
(B.C.) BINNING**

BCSFA CGP CSGA OC RAIC RCA
1909 ~ 1976

Vacant and Occupied Squares

oil on board, signed and dated 1950
and on verso titled and inscribed 16
on the artist's label
17 3/4 x 11 7/8 in, 45.1 x 30.2 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

Abraham J. Rogatnick, Ian M. Thom and Adele Weder,
B.C. Binning, 2006, page 125

B.C. Binning's interest in abstraction goes back to 1939 in London when he studied at the Ozenfant Academy with Henry Moore, at which time he became aware of the work of artists such as Pablo Picasso and Paul Klee. In 1947, Binning took a leave from teaching at the Vancouver School of Art to design two houses and, in the process, reconsidered the direction of his painting. The influence of architecture heightened his awareness of the formal elements of painting, and he had "the sudden realization of what can happen creatively when one frees not only colour, but form and everything else, from visual accident and recreates through the formal and architectural approach." By 1948 Binning was painting pivotal works of abstracted marine subjects, and marine motifs became important elements in his work. *Vacant and Occupied Squares*, from this important period, takes abstraction a step further, and its contrasting textural background, shapes, strong colour areas and patterning create a vital dance of forms. Lyrical yet formally balanced, *Vacant and Occupied Squares* is evidence of Binning's status as a quintessential West Coast modernist.

ESTIMATE: \$20,000 ~ 30,000



6

6 BERTRAM CHARLES (B.C.) BINNING

BCSFA CGP CSGA OC RAIC RCA 1909 ~ 1976

Shapes in Tension

oil on board, signed and on verso signed, titled,
dated 1950 and inscribed 2968 *Mathers Cr.*,
West Vancouver ~ Canada on the artist's label
8 x 18 in, 20.3 x 45.7 cm

PROVENANCE:

Private Collection, California

LITERATURE:

Doreen E. Walker, *B.C. Binning, A Classical Spirit*,
Art Gallery of Greater Victoria, 1986, unpaginated

In 1949, B.C. Binning was appointed Assistant Professor at the School of Architecture at the University of British Columbia. His profession honed

his awareness of line, geometry and spatiality. In 1950 Binning was working with both abstracted marine images and pure abstraction, such as this vibrant work in which two-dimensional geometric shapes in bright primary colours oscillate against a background of swipes of black and white. *Shapes in Tension* is a carefully thought-out composition, yet it contains an element of playfulness in the relationships of the shapes as they hover in the spatial plane. Insight into this dichotomy in his work was revealed by Binning's comment when he stated, "I think my work plays between two sides of me: there is a certain joy and fun ~ perhaps even wit ~ but this seems to vacillate every now and then between another extreme of plain coolness ~ which I call a classic sense." *Shapes in Tension*, from Binning's pivotal 1950s period, is a fine example of Binning's modernist aesthetic of formalism enlivened by a joyous sense of play.

ESTIMATE: \$12,000 ~ 16,000



**7 CHRISTOPHER PRATT**

ARCA CSGA OC 1935 ~

Landing

oil on board, signed and dated Oct. 1973

and on verso signed, titled and dated

September 1973

30 x 38 in, 76.2 x 96.5 cm

PROVENANCE:

Mira Godard Gallery, Toronto

Private Collection, Toronto

LITERATURE:David P. Silcox and Meriké Weiler, *Christopher Pratt*, 1982,

reproduced page 113

Joyce Zemans, *Christopher Pratt: A Retrospective*, Vancouver Art Gallery, 1985, reproduced page 27 and listed page 92David P. Silcox, *Christopher Pratt: Personal Reflections on a Life*, 1995, reproduced page 89National Gallery of Canada, www.gallery.ca/en/see/collections/artist.php?iartistid=4433, accessed February 2011**EXHIBITED:**Vancouver Art Gallery, *Christopher Pratt: A Retrospective*, November 23, 1985 ~ January 26, 1986, traveling to the Art Gallery of Ontario, Toronto, February 21 ~ April 20, 1986

Christopher Pratt is one of Canada's most recognized and acclaimed artists. The abiding success of his paintings and prints over a long, productive career stems in large measure from their directness and unpretentiousness. Yet the merits of accessibility are not sufficient to explain Pratt's appeal. The simplicity of his work is never simplistic; there is always much more in his images than what so readily meets the eye.

Pratt's work is stamped indelibly with both familiarity and mystery. A published poet, his images are also poetic in the sense of being highly personal and acutely observed. Pratt's habitual subjects are drawn from his native Newfoundland and can be readily categorized: landscapes, figures, boats and architecture. *Landing* is a classic example of his accomplishments in the last group. Pratt's buildings are important personally, not architecturally or historically. He reports in an interview conducted by the National Gallery of Canada that "buildings have personalities that resonate with me." He goes on to say, "I tend to remember incidents in my life in terms of where they happened." Interiors are in a sense his interior, yet their neutrality asks viewers to enter imaginatively into the scene.

As observant of himself as he is about his environment, Pratt subdivides his indoor architectural works into two main categories: those that allow the spectator a view beyond the interior and those that remain enclosed, with no visual escape. Pratt comments wryly in the interview that only a psychiatrist could explain why he works this way. *Landing* shows us an enclosed domestic space, certainly, but it is not a place that betokens the frustration of being trapped, as some of his images do. Our eyes can travel straight ahead, from the landing of the title into the room with the unusual

mauve~brown chaise longue, or they can move up the stairs. Tellingly, the door into the room ahead is fully open, the fine shadow~line of its jamb working with Pratt's other carefully rendered vertical and horizontal lines to frame the room securely for our vision. There is nothing vertiginous about this space. Yet, typical of Pratt's images, it asks us to look harder and longer.

As we dwell visually in the space, we might acknowledge how unphotographic it is. Pratt works from memories and studies of architectural spaces, not from photographs. Why? Because he seeks to render what he remembers, not what a camera would record, which would be much more. The realism of this image comes, then, not from how much detail it reveals but instead from how radically it has been edited. Nor does this realism stem from a human narrative; there are no people and no stories for us to latch onto. The sense of truth we find in *Landing* is the result of distillation, of the selection of visual data by the artist.

What Pratt chooses to show us in his precise way is the subtle and potentially profound play of light, colour and line that for us constructs the interior we see. We might surmise that the green of the nearer walls is the same shade as that in the next room, and that these surfaces appear different because more light falls on the wall further away. The floor coverings in the two spaces, however, are different. One is wood; it is darker, and it has a pattern because of its boards. The other is carpet and lighter, also because of its greater illumination. Its blue bordering line runs the other way from the pattern of the floorboards. The prominent screws in the door hinge are turned on three different angles, quietly disrupting the work's regularity.

But what of the prominent chaise longue which announces its reality by casting shadows on the floor and wall? Curvilinear, an unusual colour and the centre of attention, it is as uncanny as it is identifiable. It provides the mystery of the everyday.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of the recent *Artwriting, Nation, and Cosmopolitanism in Britain: The "Englishness" of English Art Theory since the 18th Century*, for contributing the above essay.

ESTIMATE: \$60,000 ~ 80,000



8

8 JEAN ALBERT MCEWEN

AANFM RCA 1923 ~ 1999

Étude pour Murale Place des Arts

oil on canvas, signed and on verso signed,
titled and dated September 1966 ~ 1967
20 x 20 in, 50.8 x 50.8 cm

PROVENANCE:

Private Collection, Ontario

Jean McEwen was experienced with large-scale commissions, as he had completed a five-panel work for the Toronto International Airport in 1963 and designed a series of stained glass pieces for Sir George Williams University (now Concordia University) in 1966. The following year, McEwen completed an oil mural for the Théâtre Port-Royal of Montreal's

Place des Arts (now the Théâtre Jean-Duceppe) entitled *Éclats de gaieté verte*. This fiery piece is a study for the mural still on display at the theatre, although it is a self-contained and powerful work in itself. *Étude pour Murale Place des Arts* demonstrates the artist's strong relationship with primary elements of formalism ~ colour, rhythm, shape and depth. McEwen employs his characteristic vertical band, which he used to balance the pictorial plane and to create depth. The stratification of orange and red paint layers create an inferno of colour, allowing them to radiate from within the canvas. In 1966 and 1967, McEwen was included in various important exhibitions, including shows at the National Gallery of Canada, the Musée du Québec, the Art Gallery of Ontario and the Canadian Pavilion at Expo '67, Montreal.

ESTIMATE: \$20,000 ~ 30,000



9

9 JEAN ALBERT MCEWEN

AANFM RCA 1923 ~ 1999

***Le drapeau écorché, phase 2, no. 12
(Trou de mémoire)***

oil on canvas, signed and dated 1992 and on verso
signed, titled variously and dated on the canvas
and dated 1986 on the gallery labels
60 x 60 in, 152.4 x 152.4 cm

PROVENANCE:

Mira Godard Gallery, Toronto
Art Gallery of Ontario, Art Rental & Sales Gallery, Toronto
Private Collection, Montreal

LITERATURE:

Constance Naubert~Riser, *Jean McEwen, Colour in Depth: Paintings
and Works on Paper, 1951 ~ 1987*, The Montreal Museum of Fine Arts,
1987, page 50

In the 1960s Jean McEwen produced a series of works entitled *Le drapeau inconnu* (The Unknown Flag). In the mid-1980s another related series emerged ~ *Le drapeau écorché* (The Slaughtered Flag), of which this is a stunning example. Common to both these series were hot reds and blazing yellows, as in this incandescent golden work. McEwen's brilliance as a colourist is in full play, as his central colour is enlivened with orange, pink and mauve, contrasted with background tones of green. Constance Naubert~Riser writes, "It is only after an examination of all the works in this series that the full critical significance of the title emerges: these 'slaughtered flags' are a reformulation of the problem of underlying structure treated so brilliantly in the 'unknown flags' series. The result of this reformulation is the complete obliteration of the central structure and a reassertion of the nonetheless increasingly threatened margins. So the element of diversity is back in force ~ the element that is ultimately the uniting feature of this oeuvre and the central paradox of all painting."

ESTIMATE: \$10,000 ~ 15,000



**10 PAUL-ÉMILE BORDUAS**

AUTO CAS QMG RCA 1905 ~ 1960

La nuit se précise

oil on canvas, signed and dated 1952
and on verso signed and titled
7 3/4 x 12 in, 19.7 x 30.5 cm

PROVENANCE:

Acquired from the Artist by Gérard Lortie, Montreal
Fred S. Mendel, Saskatchewan
A gift from the above to Miriam Shields, Saskatchewan
By descent to the present Private Collection, Calgary

LITERATURE:

François-Marc Gagnon, *Paul-Émile Borduas (1905-1960)*,
Biographie critique et analyse de l'oeuvre, 1978, pages 313, 315,
348, 350 and 488

EXHIBITED:

Saint-Hilaire Studio, *Dernière exposition... des derniers tableaux*,
April 26 ~ 27, 1952, catalogue #10
Foyer de l'art et du livre, 445 Sussex St., Ottawa, *Exposition de tableaux
et d'encres*, October 10 ~ 20, 1952, catalogue #9

There is no doubt that *La nuit se précise* (Night Takes Shape) from 1952 is a little gem in Paul-Émile Borduas's works, but it is also an important discovery. It appears on a list of 18 oil paintings shown in his studio at Saint-Hilaire in 1952 for only two days, April 26 and 27, in an exhibition titled *Dernière exposition... des derniers tableaux... à la maison de Saint-Hilaire* (Last exhibition... of the most recent paintings... in the Saint-Hilaire house). The circumstances in which this exhibition took place were both tragic and mysterious. When it was held, it reflected Borduas's recent return to painting after a long period of inactivity during the winter of 1951 / 1952. His family had left him the previous year; when he came back on October 19 from a short trip to Toronto where his works had been presented at The Picture Loan Society, he found the house empty. Mrs. Borduas, probably exhausted by his insistence on being the only breadwinner of the family and to live exclusively from his painting, had left him, taking their children with her. She was a nurse and had decided to go back to work.

The title of the exhibition had an ominous element, especially in French, where the word "dernier" is repeated twice. As a matter of fact, Borduas sold "la maison de Saint-Hilaire" on April 24, 1952, and went to live with his brother Adrien, before leaving Canada for the United States.

This is not all. When trying to reconstruct the content of this exhibition in the 1970s, which was known only from a list of works, I could not find a single one of the 18 paintings exhibited, and have not had any luck in locating the actual paintings since then! It is as if the whole exhibition had disappeared by magic. Even though some ~ six or seven ~ of the same titles reappear at the Foyer de l'art et du livre show in Ottawa, October 10 ~ 20, 1952, and *La nuit se précise* appeared on a list of paintings belonging to Gérard Lortie, I could not locate them. I imagine some of them could have been exhibited at the Rose Fried Gallery in New York, since Borduas mentions in a letter to his daughter Janine, dated May 2, 1953 from Provincetown, "un certain nombre de mes peintures sont déjà en vente à la galerie Rose Fried" (a certain number of my paintings are already on sale at the Rose Fried Gallery). Regarding the whereabouts of our painting, it was acquired by Fred S. Mendel, a well-known Saskatchewan-based art collector and industrialist, who was a major financial contributor to the museum in Saskatoon that bears his name, the Mendel Art Gallery. Mendel then gave it to his friend Miriam Shields, from whom it passed by descent through her family into a private Calgary collection.

There is one sign of the whereabouts of the painting, which is at the same time an interesting suggestion of its presentation, on the back of the painting. One can read there the English word "TOP" on the section of the stretcher that corresponds to the side of the painting. If one follows that suggestion, the picture still makes sense, even if it was not the intention of Borduas, who had signed it at the bottom on the right. Lortie, for instance could have written "HAUT" rather than "TOP" if he had wanted to do so.

The importance of this painting is that it is the missing link between the last Automatist paintings and the New York production of Borduas. It shows a will to fragment the "objects" of his previous paintings into palette knife strokes, creating an effect similar to an analytical Cubist painting. Even the minimal range of colours (from black to white) points in the same direction. On the other hand, the tragic overtone of this small painting, where the black of the "night" mentioned in the title is witness to the difficult period in the life of Borduas that it belongs to, also gives it a moving lyrical dimension.

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

This work is included in François-Marc Gagnon's online catalogue raisonné on the artist's work at www.borduas.concordia.ca/en/about/index.php

ESTIMATE: \$30,000 ~ 40,000



**11 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

White Painting #2

oil on canvas, signed and on verso

titled and dated 1960

35 x 48 in, 88.9 x 121.9 cm

PROVENANCE:

Estate of Dr. John Parnell, Vancouver

Private Collection, Toronto

LITERATURE:Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,

Vancouver Art Gallery, 1997, page 30, reproduced page 78

Vancouver: Art and Artists 1931 ~ 1983, Vancouver Art Gallery, 1983, reproduced page 93**EXHIBITED:**

National Gallery of Canada, catalogue #2

Museu de Arte Moderna de São Paulo, Brazil, *VI Bienal de São Paulo*, 1961Vancouver Art Gallery, *Vancouver: Art and Artists 1931 ~ 1983*,

October 15 ~ December 31, 1983

Vancouver Art Gallery, *Gordon Smith: The Act of Painting*, 1997

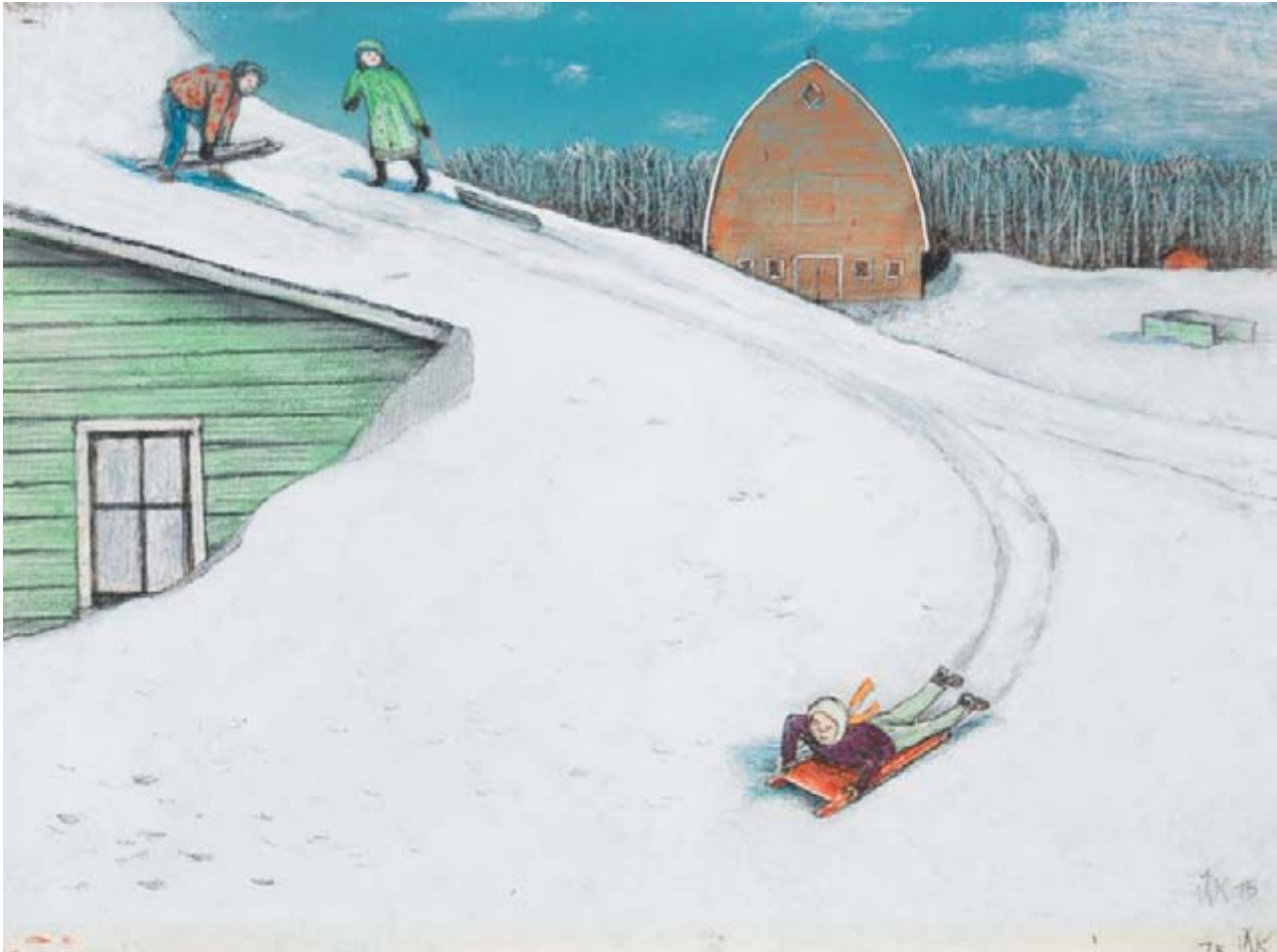
Gordon Smith had, by 1960, been working as an educator at the University of British Columbia for four years, and he was also active on the broader artistic scene. He had served as the President of the Canadian Group of Painters in 1957 and was invited to become an Associate of the Royal Canadian Academy in 1959. The year 1960 saw two important events; firstly, his work was selected to represent Canada at the *VI Bienal de São Paulo*, 1961. Secondly, he was awarded a Canada Council fellowship that allowed him to take a year away from teaching and have a period of time to study in Europe and develop his art. Smith and his wife Marion set out to explore much of Europe including France, Italy, the Netherlands and Switzerland. Using Ernst Gombrich's *Story of Art* as

their guide, they saw an enormous range of art from Giovanni Bellini to Matthias Grünewald.

They then settled for a period of time in Cornwall, where Smith was able to set up a studio and paint; he was drawn to the Cornish countryside and the ancient forms of the stone circles and dolmens in the area. The time in England also allowed him to re-examine the work of the great British landscapist J.W.M. Turner. Turner was a remarkably bold innovator. His use of paint and colour and his willingness to virtually dissolve form in dramatically atmospheric compositions resonated strongly with Smith. Always interested in the intersection between form and colour, realism and abstraction, Smith began to produce work that was influenced by some of these ideas. The similarities with Turner's loose watercolours are striking, but Smith, although retaining references to the natural world, was making a painting, not a landscape. Therefore the shapes are deliberately loosely defined and there is a strong play between the forms and ground which is wonderfully ambiguous. Perhaps to emphasize his own focus on the paint itself, Smith chose the neutral title *White Painting #2*. We react to the way the paint is applied ~ the colour, the play between tangible and intangible forms ~ rather than creating a narrative based on an allusive title.

Formerly in the collection of the late Dr. John Parnell, a close friend of the Smiths who had a distinguished collection of Canadian art, *White Painting #2* is a wonderful example of Smith's art, demonstrating his skills as a colourist and his enormous inventiveness in handling paint. The inclusion of this painting in several important exhibitions suggests that its great quality has long been recognized.

ESTIMATE: \$60,000 ~ 80,000



12

12 **WILLIAM KURELEK**
ARCA OC OSA 1927 ~ 1977

After the Big Blow

mixed media on board, initialed
and dated 1975 twice and on verso
titled on a label

7 5/8 x 10 in, 19.4 x 25.4 cm

PROVENANCE:

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

While William Kurelek was known for themes such as religion,
childhood and farming, the subject matter that remains consistently
sought after by collectors is the one portrayed here ~ children having fun
in the snow. This charming work is portrayed in Kurelek's unique

illustrative style and executed with his special technique of creating an
almost glass-like painted surface and incising it with a ballpoint pen and
coloured pencils to etch and draw on the surface. While his paintings
depicting children are enjoyed for their simple, joyous content, there is a
deeper level of meaning. Kurelek was the eldest of seven children and
grew up on the Manitoba Prairie in a hard-working Ukrainian Orthodox
immigrant family during the Depression. His choice of career was not
supported by his parents ~ leading to strife ~ but in works like this, it
seems clear that he looked back on his childhood with a degree of
sentimentality. Shortly before producing this fine work, Kurelek wrote
and illustrated an award-winning book entitled *A Prairie Boy's Winter*.
This painting is in its original frame, which was made by the artist, and
viewable on heffel.com.

ESTIMATE: \$12,000 ~ 15,000



13

13 JOSEPH HECTOR YVON (JOE) FAFARD

OC RCA 1942 ~

Valen

bronze sculpture, signed, editioned 3/9 and dated 2002
19 1/2 x 20 x 10 in, 49.5 x 50.8 x 25.4 cm

PROVENANCE:

Douglas Udell Gallery, Vancouver; Private Estate, Vancouver

LITERATURE:

Joe Fafard: "Valentina", Douglas Udell Gallery, 2002, reproduced, unpaginated

Terrence Heath, *Joe Fafard*, National Gallery of Canada and the MacKenzie Art Gallery, 2007, page 188

EXHIBITED:

Douglas Udell Gallery, Vancouver, *Joe Fafard*: "Valentina", May 4 ~ 18, 2002, traveling in 2002 to Douglas Udell Gallery, Edmonton

Joe Fafard's passion in depicting animals stemmed from his childhood experiences growing up on a farm. Of all the animals there, he found

horses the most exciting, and they were the subject of his earliest drawings. After an extended period in the artist's career when he focused on cows and bulls, the 2001 commission of five life-size galloping steel horses, *The Bayshore Horses*, renewed the horse as Fafard's muse. Fafard was interested in the history of the horse's symbiotic association with man, and how they transformed from their utilitarian role of the past to "become an animal of romance, an animal of pleasure." *Valen*, a regal and refined horse, personifies this ideal.

Fafard's horses can be read as portraits; they are bestowed with an individuality reinforced by his giving them names. *Valen* originated from a smaller sculpture entitled *Val*. Fafard became engrossed with how the scale of a work, when altered, changes the work itself. He felt that the smaller works were more private and personal; whereas larger works share the space with a viewer. In *Valen*, Fafard captures not only the details of the horse's finely rendered physical likeness, but also his personality, his life-like essence.

ESTIMATE: \$15,000 ~ 25,000



14 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

The Nanaimo Bastion

oil on canvas, signed and dated 1951 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #E1344, *TH WH D / June 26, 1950 / Oct. 1950 / Nov. 15, 1950 / Dec. 15, 1950* and stamped Dominion Gallery
35 7/8 x 27 3/4 in, 91.1 x 70.5 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Victoria

LITERATURE:

Lawren Harris to H.O. McCurry, undated letter, National Gallery of Canada Archives, received December 1, 1950
Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, the 1950 graphitic cartoon entitled *The Bastion, Nanaimo, BC*, reproduced page 4
The E.J. Hughes Album, The Paintings ~ Volume 1, 1932 ~ 1991, 2011, reproduced page 13

In 1853 the Hudson's Bay Company constructed what is now one of the oldest buildings in British Columbia, the Nanaimo Bastion. The three-storey octagonal structure, built of massive cedar and fir timbers, has been a landmark within the city ever since. The only surviving wooden bastion in North America, it served as an office, fort and storage depot for the Hudson's Bay Company and, equipped with small cannon on the second floor, protected the coal industry of Nanaimo. This impressive structure, located on Front Street near the harbour, was extensively restored beginning in 2009, and the project won a Heritage Conservation Outstanding Achievement Award from Heritage BC in 2011.

E.J. Hughes, who spent much of his childhood in Nanaimo, would have been very familiar with this striking structure, and he began to consider it as the subject of a painting in 1947 and 1948 while traveling around Vancouver Island on his Emily Carr Scholarship. This painting is based on a detailed and annotated drawing done on the spot in 1948 and a cartoon drawing in the collection of Jacques Barbeau completed in 1950. The painting itself, as the dates on verso reveal, was worked on over several months in 1950 and completed in 1951. It was one of the initial group of canvases which were purchased from Hughes by Dr. Max Stern of Montreal's Dominion Gallery in that year.

In common with most of Hughes's work of the early 1950s, *The Nanaimo Bastion* has a deliberate composition, and one might mistakenly assume that, with its crystalline atmosphere and simplicity of form, it was the work of a naïve artist. A close analysis of the composition reveals, however, just how carefully Hughes considered all aspects of the composition. The viewer is immediately struck by the point of view that Hughes has adopted ~ we look at the bastion and the other elements of the scene from an elevated position. This almost aerial perspective gives the image an almost diagrammatic clarity which is both striking and remarkably resonant. The image has an uncanny quality that is hard to forget.

Hughes has given us a plenitude of visual information but has been careful to keep the composition from becoming either too busy or unfocussed. The cartoon includes several compositional elements (more people and text on the buildings for example) that have been eliminated or clarified in the final painting. Hughes directs our eyes through bright patches of colour ~ the bright pink of the coat of the woman in front on the bastion, the green sign over the door and farther down the street, the red patch of a sign on one of the buildings ~ as well as through the placement of people and cars and the active brushwork of the roadway. Hughes has also been careful to edit out unsightly elements such as the telephone and electrical wires on the poles that line the street, even as he has included elements of rigging on the steamer just visible on the right side of the painting. He has concentrated our vision by compressing the composition through the use of a relatively blank wall on the left side of the image that also serves to counterbalance the strong angular movement of the roadway. The broad swath of fluffy white clouds provides an excellent foil for the strong forms of the buildings.

Hughes has used his skills in composition, colour and paint handling to create a whole that has a rightness and reality that is immediately accessible. The words Lawren Harris, an early admirer of Hughes's work, wrote of *Tugboats, Ladysmith Harbour* (in the collection of the National Gallery of Canada) describe *The Nanaimo Bastion* well: "Everybody likes it... It's that kind of painting ~ factual, detailed, accurate, full of interest but its art quality transcends all of these." An artist could not ask for higher praise.

ESTIMATE: \$200,000 ~ 300,000



**15 EDWARD JOHN (E.J.) HUGHES**

BCSFA CGP OC RCA 1913 ~ 2007

After a Movie, on Kiska in 1943

graphite on card, signed and dated 1945 and on verso titled 19 3/4 x 26 5/8 in, 50.2 x 67.6 cm

PROVENANCE:

Collection of Michel Moreault, former Director of the Dominion Gallery, Montreal, and his family

LITERATURE:

Heather Robertson, *A Terrible Beauty, The Art of Canada at War*, The Robert McLaughlin Gallery and National Museum of Man, 1977, a similar subject, the 1945 canvas *Ten Minutes Rest ~ Kiska*, in the collection of the Canadian War Museum, reproduced page 186
Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, a similar subject, the 1945 canvas *Canteen Queue, Kiska*, in the collection of the Canadian War Museum, reproduced page 62

E.J. Hughes graduated in 1933 from the Vancouver School of Art and, like other artists of the time, encountered the financial difficulties of the Depression years. He had been a cadet in school, so in 1939 applied to the army and lobbied to be considered as a war artist. In 1940 he received his breakout opportunity. Although the official program did not start until 1942, Hughes was called to Ottawa to be a war artist. He was first assigned to Camp Petawawa in Ontario, then in 1942 was posted to Britain. Working as a war artist gave Hughes financial stability, a steady supply of materials and the time to advance his artistic development. During these years, Hughes developed his approach of close observation of his subject and began to execute highly worked preparatory drawings for his paintings that he called cartoons. He had the opportunity to travel to New York and London, where he saw important works of art that influenced his vision. In New York he saw the paintings of French artist Henri Rousseau, whose compelling, primitive (yet sophisticated) works, greatly admired by modernists such as Pablo Picasso and Henri Matisse, had an

effect on Hughes that was particularly noticeable through the 1940s and into the 1950s. He also saw the work of Mexican muralists, whose social conscience and volumetric approach to the figure had been of interest to him beginning in the mid- to late 1930s when he was working on four major mural projects in British Columbia.

In 1943 Hughes was made a lieutenant and posted back to the West Coast to Kiska in the Aleutian Islands off Alaska, where he remained until being posted to Ottawa in 1944. Occupied by the Japanese in 1942, Kiska was liberated in 1943 by Canadian and American troops. It was a quiet post, dominated by the routine of army life, and Hughes could devote himself completely to his art. At Kiska, Hughes's subjects included the soldiers on their various manoeuvres and at leisure, military ships in the harbour and views of the encampment. Amongst its collection of Hughes works, the Canadian War Museum in Ottawa has a considerable number of his drawings, watercolours and paintings of these Kiska subjects.

This large and finely finished cartoon is an extraordinary composition. It has a pronounced sense of volume in the carved snowdrifts, transport tractors and men, whose repeated forms set up a rhythm both in the still forms of the machines and the movement of the group of men. Although most of the group faces away, seeing the animated faces of the men in the foreground adds a sense of their individuality, connecting us to them. In contrast to this leisure activity, the lineup of transport tractors awaits, a reminder of the purpose of the camp and the potentiality of action. There is a strength in Hughes's simplicity of form; since he has excluded many extraneous details, the eye is immediately drawn to those that remain, such as the patches and insignias on the men's uniforms and the flashlights in their hands. Hughes's use of graphite shows great technical accomplishment. With its fine textures, and adept handling of tonalities of light and dark, this is a highly polished work. Since most of Hughes's war work is in the collection of the Canadian War Museum, this fascinating depiction of the life of soldiers in this isolated outpost during World War II is a rare cartoon drawing to emerge on the market.

ESTIMATE: \$25,000 ~ 35,000



**16 PAUL-ÉMILE BORDUAS**

AUTO CAS QMG RCA 1905 ~ 1960

Poisson volant

gouache on paper, signed and dated 1942

16 3/4 x 22 7/8 in, 42.5 x 58.1 cm

PROVENANCE:

A gift from the Artist to his wife's parents

By descent to the present Private Collection, Quebec

LITERATURE:

François-Marc Gagnon, *Paul-Émile Borduas (1905 ~ 1960), Biographie critique et analyse de l'oeuvre*, 1978, translated from the French, pages 123 and 130

This Paul-Émile Borduas gouache belongs to a series done in 1942 and exhibited at the Ermitage (nothing to do with the Hermitage in Russia, unfortunately), a gymnasium and concert hall at the Collège de Montréal. Many of these gouaches are known only by a number, some by a number and a title, but rarely ~ like this one ~ only by a title. The reason is that it was given by Borduas to his in-laws. My student, François Laurin, then in the Art History Department at the Université de Montréal, was told by someone in the family in 1973 that they were not 100 percent sure of the title, but that it was known to them as "le poisson volant". And indeed, one could read it as a kind of "flying fish", detaching itself from a grey background. The red shape in the bottom right corner could be its tail, and the white spot in the upper left corner, possibly its eye. We could see it then as jumping out of the water along the diagonal of the page.

This discussion of the title of the work should not create the impression, however, that this gouache was done with the intention of painting a fish. It would be a complete misunderstanding of the way this painting, and the others exhibited at the same time in 1942, were done. Borduas, as a matter of fact, had clearly explained how he proceeded in a conversation with the art critic Maurice Gagnon in May of 1942. "I have no

preconceived idea," he declared. "In front of a sheet of white paper, with a mind void of all literary ideas, I obey the first impulse. If I have the idea of using my charcoal in the middle of the page or on one side, I do it without hesitation and go on like this. A first line is drawn in that manner, and this line divides the sheet of paper. This division of the page triggers a whole set of thoughts, always executed automatically... Having finished with the drawing I follow the same method with the colour. If my first idea is to use a green, or a red ~ I don't discuss it."

The main idea is that if any subject matter could be read here, it is in the finished work and never conceived beforehand as an intention, or a program defined in advance. Borduas wanted to give all the power to the unconscious and let the order come from within, instead of being imposed from the outside. This idea came, of course, from the practice of "écriture automatique", defended by the poet André Breton and the Surrealists. In their poems, the Surrealist writers would begin without any preconceived ideas and follow the dictate of their unconscious. They also shared, in the beginning, the idea that every man carried inside of himself a treasure of poetry and that the only thing that was needed to bring it to light was to convince him to write without preconceived ideas. But obviously, as Borduas's *Poisson volant* demonstrates, not everybody has the same wealth of images, forms and colours in his unconscious! This beautiful gouache should be enjoyed both for its formal qualities and for the suggestion of freedom implicit in the title. After all, a flying fish is not such a common occurrence.

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

This work is included in François-Marc Gagnon's online catalogue raisonné on the artist's work at www.borduas.concordia.ca/en/about/index.php

ESTIMATE: \$20,000 ~ 30,000



17

17 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

La rivière

oil on canvas, signed and dated 1954 and on verso
titled and dated on various labels
17 3/4 x 42 in, 45.1 x 106.7 cm

PROVENANCE:

Galerie Godard Lefort, Montreal
Roberts Gallery, Toronto
Private Collection, Toronto

LITERATURE:

Guy Robert, *Lemieux*, 1975, reproduced page 95

EXHIBITED:

Royal Canadian Academy of Arts Annual Exhibition, 1956

In the 1950s, Jean Paul Lemieux was painting landscapes, interiors and townscapes. In 1953 he participated in a group show at the National

Gallery of Canada, followed by his first one-man show at the Palais Montcalm in Quebec City, which was dominated by landscapes painted around Charlevoix and the Saguenay River. Guy Robert writes, "The spring of 1954 inspired some of Lemieux's finest work, landscapes of great sensitivity whose every stroke bespeaks the artist's delicate touch." This 1954 Quebec landscape is a superlative example of Robert's description. It is lushly painterly, and its controlled palette of mostly greens and blues, explored tonally, brings the brightness of sunlight into the work through yellow-tinged greens. In Montreal in the 1950s the Automatists brought explosive change, but Lemieux preferred the modernist tradition of the Fauves and Post-Cubism, and took the path of his own unique vision. Still, it was an important time of transition for him, and by the late 1950s he settled into a minimalist approach in his landscapes and a new approach to the figure.

ESTIMATE: \$35,000 ~ 45,000

PROPERTY FROM AN IMPORTANT PRIVATE ESTATE



18

18 NIVIAKSIK (NIVIAKSIK)

1908 ~ 1959

Man Hunting at a Seal Hole

skin stencil, signed, titled, editioned 30/26, dated May 1959, inscribed *Cape Dorset, Baffin Island* and *Skin Stencil* and stamped by the Canadian Eskimo Art Committee and on verso certified with the Canadian Eskimo Art label
24 x 18 in, 61 x 45.7 cm

PROVENANCE:

An Important Private Estate, Montreal

LITERATURE:

James Houston, *Cape Dorset*, The Winnipeg Art Gallery, 1980, page 11

Gerald McMaster, editor, *Inuit Modern: The Samuel and Esther Sarick Collection*, Art Gallery of Ontario, 2010, reproduced page 72 and the circa 1950s ink and graphite drawing entitled *Man Hunting at a Seal Hole in the Ice*, from *Niviaksiak Sketchbook*, reproduced page 72

Norman Vorano, *Inuit Prints: Japanese Inspiration, Early Printmaking in the Canadian Arctic*, Canadian Museum of Civilization, 2011, reproduced page 79, titled as *Man Hunting at Seal Hole in Ice*

Inuit peoples at Cape Dorset on West Baffin Island were a hunting society with strong artistic roots ~ they incised bone and ivory, carved stone and appliquéd skins. In the 1950s, artistic pursuits were a full-time activity for only a few. However, in 1957 a significant development changed that ~ James Houston introduced printmaking to the community, and it was received with great excitement. Houston called them “the most talented Inuit group that I had ever met.” Two years of experimentation followed, and the first collection of their limited edition prints was released in 1959. This is the most sought-after print by important early carver and printmaker Niviaksiak. Iconic and elegant, it depicts the power of a hunter poised to spear a seal through a breathing hole in the ice. The stylized curves of the man’s body and the capturing of force in movement are reminiscent of the work of well-known linocut printer Sybil Andrews of the Grosvenor School. Although they would not have been aware of each other, it shows that even in their isolation the Inuit had congruities with a modernist aesthetic.

ESTIMATE: \$25,000 ~ 35,000



19

19 NIVIAKSIK (NIVIAKSIK)

1908 ~ 1959

Polar Bear and Cub in Ice

skin stencil, signed, titled, editioned 30/20, dated June 1959, inscribed *Cape Dorset, Baffin Island and Skin Stencil* and stamped by the Canadian Eskimo Art Committee and on verso certified with the Canadian Eskimo Art label 13 1/2 x 24 in, 34.3 x 61 cm

PROVENANCE:

An Important Private Estate, Montreal

LITERATURE:

Gerald McMaster, editor, *Inuit Modern: The Samuel and Esther Sarick Collection*, Art Gallery of Ontario, 2010, reproduced page 73 and the circa 1950s ink and graphite drawing entitled *Polar Bear and Cub in Ice*, from *Niviaksiak Sketchbook*, reproduced page 73

Norman Vorano, *Inuit Prints: Japanese Inspiration, Early Printmaking in the Canadian Arctic*, Canadian Museum of Civilization, 2011, reproduced page 82

A legendary story is attached to the death of Cape Dorset carver and printmaker Niviaksiak. He had become obsessed with the polar bear, and for months had carved or drawn images exclusively of this inscrutable creature. On a hunting trip, he took aim at a polar bear, then suddenly collapsed and died. His hunting companions, afraid for their lives, fled. When they returned, they found Niviaksiak's body untouched and, strangely, the bear's tracks ended at the place of confrontation. It was

believed that Niviaksiak had delved too deeply for his art and offended the bear spirit.

In current times, Niviaksiak's refined and striking image of polar bears in the blue Arctic waters is an especially poignant and empathetic one due to the decline of their environment from global warming.

Impressions of both this stencil and *Man Hunting at a Seal Hole* are in The Samuel and Esther Sarick Collection which was donated to the Art Gallery of Ontario. In 1959, Niviaksiak's print *Polar Bear and Cub* was used for a Christmas card for the Museum of Modern Art in New York.

ESTIMATE: \$18,000 ~ 22,000

20 NIVIAKSIK (NIVIAKSIK)

1908 ~ 1959

Eskimo Summer Tent

skin stencil, signed, titled, editioned 30/10, dated April 1959, inscribed *Cape Dorset, Baffin Island and Skin Stencil* and stamped by the Canadian Eskimo Art Committee and on verso certified with the Canadian Eskimo Art label 16 1/4 x 14 7/8 in, 41.3 x 37.8 cm

PROVENANCE:

An Important Private Estate, Montreal

This fine skin stencil by Niviaksiak, also known as Niviaxie, depicts the activities of the summer encampment, when the Cape Dorset people hunted and fished to build stores for the long winter ahead. His use of the



20

skin stencil had its origins in the practice of cutting out skin appliquéés for the decoration of clothing, in which colours were brushed through an opening to form images. Typical of Niviaksiak's work is the distinctive blue and black palette with softly modulated colour areas, his graceful use of line and simple yet evocative form. When James Houston introduced printmaking to the Cape Dorset people in 1957, Niviaksiak was one of the first to produce prints, and was considered one of their finest artists. The unique work of Inuit artists soon gained the attention of the art community both in Canada and internationally. British art dealer Charles Gimpel sought an exhibition of Inuit work for his gallery in the 1950s, *Time* magazine published an article on Cape Dorset art in 1960, and institutions such as the Metropolitan Museum of Art and the Museum of Modern Art in New York collected the work.

ESTIMATE: \$6,000 ~ 8,000

21 ALEXANDER COLVILLE

PC CC 1920 ~

Study for Berlin Bus

ink on paper, signed and dated 9 Feb. 1978
and 10 Feb. 1978 twice
11 3/4 x 9 in, 29.8 x 22.9 cm

PROVENANCE:

Marlborough~Godard, Toronto
An Important Private Estate, Montreal



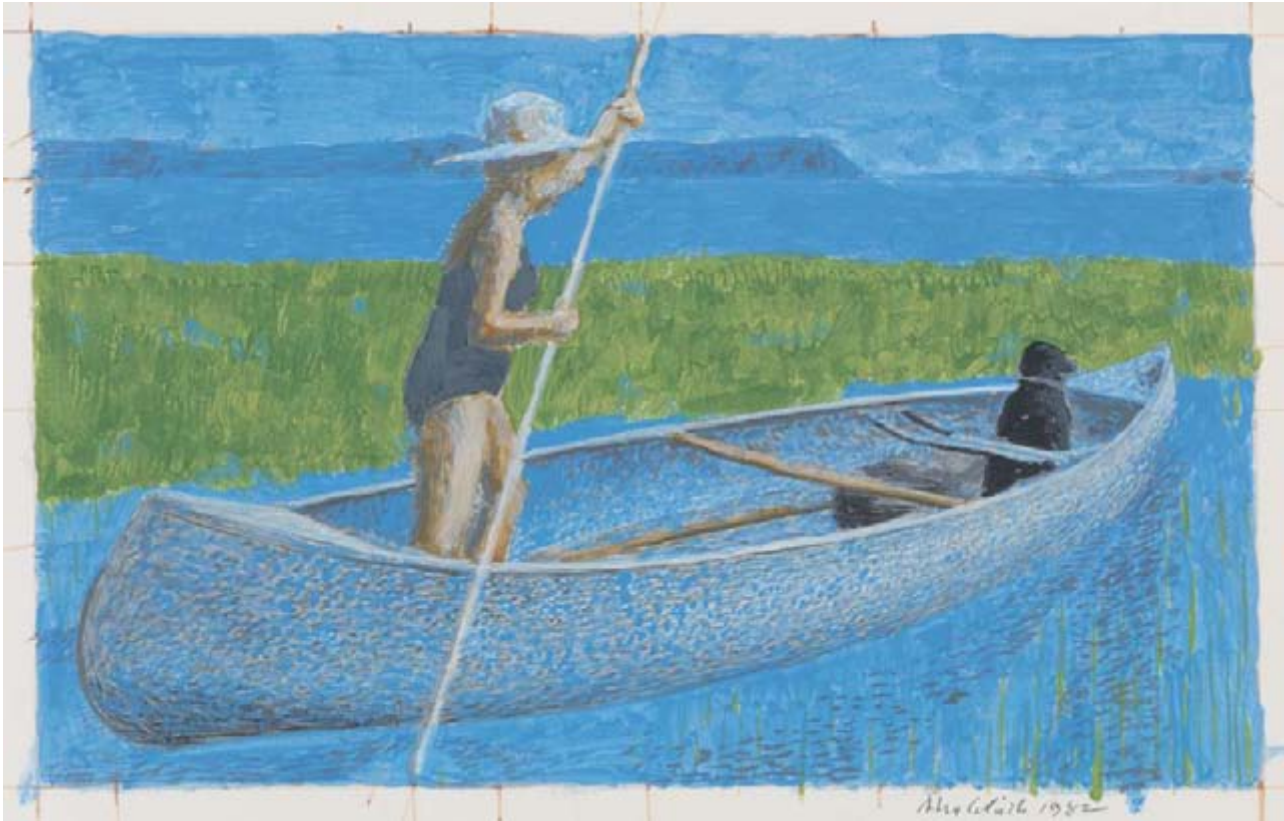
21

LITERATURE:

David Burnett, *Colville*, Art Gallery of Ontario, 1983, the 1978 painting entitled *Berlin Bus* reproduced page 123, the 1971 ink drawing *Study for Berlin Bus* reproduced page 132 and two 1978 pencil and ink studies, both entitled *Study for Berlin Bus*, reproduced page 133

In 1971, Alex Colville spent six months in Berlin as Visiting Artist under the Berliner Künstlerprogramm. While there, he produced many drawings, some of which formed the basis for the 1978 painting *Berlin Bus*, for which this is a study. Colville was fascinated by the double-decked buses there, and included one in the final painting. A 1971 ink drawing *Study for Berlin Bus* included figures on the street, but when Colville returned to Canada later in 1971, the idea of the running girl entered into the concept. Seven years later, he returned to this image, continued his studies and finished the painting, which features the running girl, as seen in this refined drawing, as a prominent element. Colville depicts her in a moment of heightened physical activity, sprinting frantically, twisting her head to the left. In the painting, he positions her running parallel but not close to the bus, her stride suspended in mid-air. It is an intriguing image, and as with the most powerful of Colville's works, there is more going on than is immediately apparent.

ESTIMATE: \$7,000 ~ 9,000



22

22 ALEXANDER COLVILLE

PC CC 1920 ~

Study for Woman, Dog & Canoe

mixed media on card, signed, dated 1982 and inscribed in the margin by the artist with his colour and measurement notes and on verso titled on the gallery label
4 3/8 x 6 7/8 in, 11.1 x 17.5 cm

PROVENANCE:

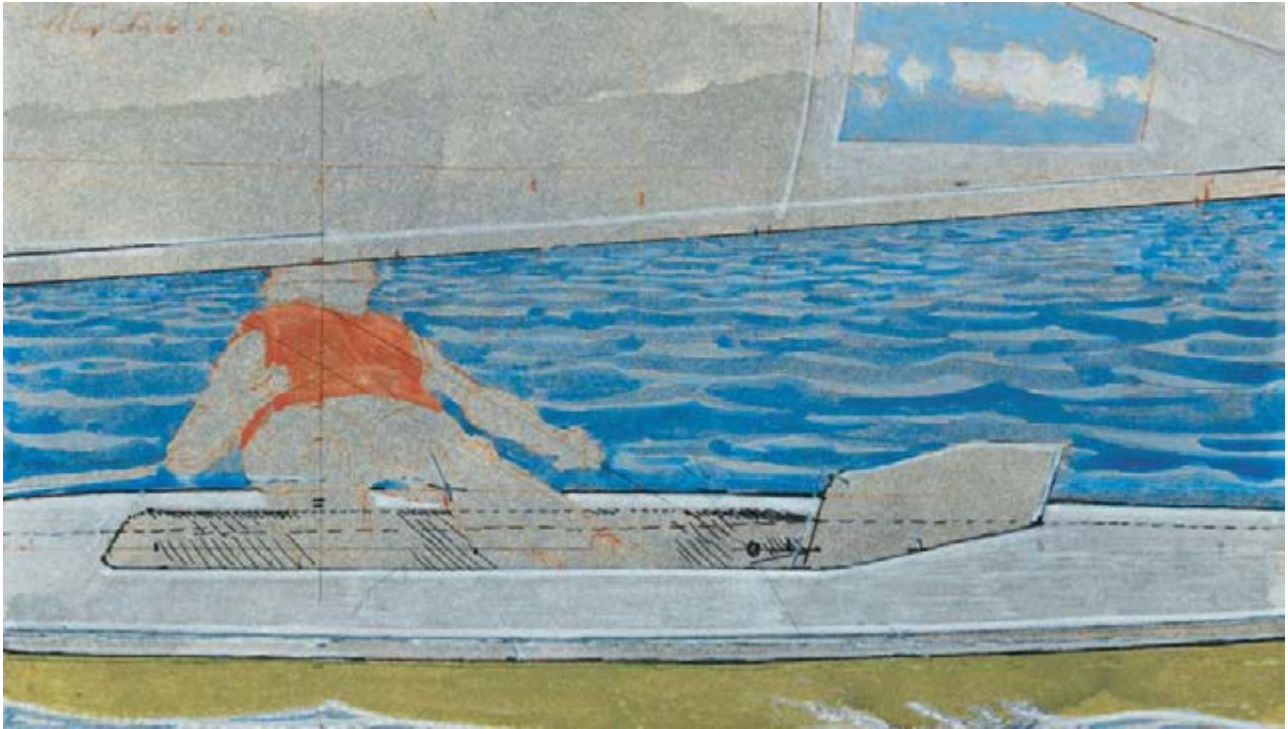
Mira Godard Gallery, Toronto
An Important Private Estate, Montreal

LITERATURE:

David Burnett, *Colville*, Art Gallery of Ontario, 1983, the 1982 serigraph *Woman, Dog and Canoe* reproduced page 201
David Burnett, *Alex Colville: Prints*, 1985, the 1982 serigraph *Woman, Dog and Canoe* reproduced front cover

This luminous work is the study for the 1982 serigraph *Woman, Dog and Canoe*. Alex Colville produces preparatory works for both his prints and paintings and, in some cases, the decision to execute a print or a painting from the evolving image happens late in this process. Colville's approach to his serigraphs is as technically precise and carefully thought out as for his paintings. This study is at a high point of evolution in that it contains all the primary pictorial elements of the serigraph. His use of colour in this work is more brilliant than the serigraph, making this work less formal, exuding more of the glowing light and the heightened hues of summer. The brilliant blue of the water makes the canoe appear to float, and the pointillist application of paint on its surface adds to the impression of lightness. The uniquely Canadian image of the canoe and paddler has recurred in Colville's work, such as in the 1970 serigraph *Sunrise*, the 1972 painting *Woman Carrying Canoe* and the 1979 painting *Swimming Dog and Canoe*.

ESTIMATE: \$15,000 ~ 20,000



23

23 ALEXANDER COLVILLE

PC CC 1920 ~

Study for Laser

mixed media on card, signed, dated 1976
and inscribed in the margin by the artist
with his colour and measurement notes
4 1/2 x 7 7/8 in, 11.4 x 20 cm

PROVENANCE:

Fischer Fine Art Limited, London
Marlborough-Godard, Toronto
An Important Private Estate, Montreal

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*, in the collection of the Staatliche Museen zu Berlin, reproduced page 234
David Burnett, *Alex Colville: Prints and Paintings*, 1985, the 1976 painting *Laser* reproduced page 12

Alex Colville is a Canadian realist artist of great international repute. Fischer Fine Art, which exhibited this work in 1977, was Alex Colville's dealer in London, England for many years. Great interest was taken in Colville's work by European museums and collectors, reflected in the fact that the painting for this fine study is in the collection of Germany's Staatliche Museen zu Berlin. In the catalogue for the 1977 exhibition that included the painting *Laser*, the text was also in German.

In preparing for his paintings, Colville does a series of studies in which he determines sightlines, compositional elements and colour, and an acrylic work would likely have evolved from earlier pencil drawings. In this vital study which contains all the main elements of the final painting, the figure's face is partially hidden. The main focus is on the balance and tautness of the body in assured control of the boat, in harmony with wind and water. With his careful observations and distillations of pictorial elements Colville shapes his image, transforming the known world into something extraordinary.

ESTIMATE: \$15,000 ~ 20,000



24 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

La plage américaine

oil on canvas, signed and dated 1973

and on verso titled

46 x 69 1/2 in, 116.8 x 176.5 cm

PROVENANCE:

Galerie l'Art Français Ltée., Montreal

An Important Private Estate, Montreal

LITERATURE:

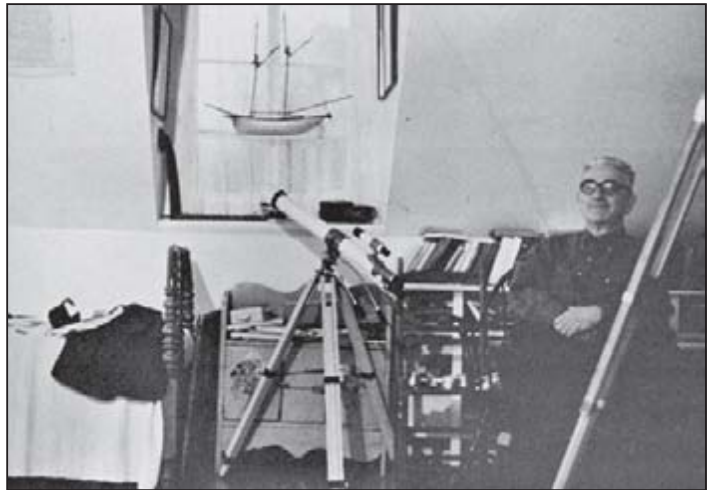
Anne Hébert, *Jean Paul Lemieux*, Ministère des Affaires culturelles du Québec, 1974, reproduced page 72Guy Robert, *Lemieux*, 1975, reproduced page 181

EXHIBITED:

Musée du Québec, *Jean Paul Lemieux*, 1974, traveling to Moscow, Leningrad, Prague and Paris, 1974 ~ 1975, catalogue #61

At first sight, here is the quintessence of Jean Paul Lemieux's painting: an infinite landscape reduced to three horizontal layers (the beach, the sea and the sky), open on the sides and with three people in the foreground, characters with a mysterious interaction. One thing is immediately apparent ~ that the landscape and the people are not completely alien to one another. The wind that blows the hair of the standing couple in the foreground, from right to left, is also the wind that lifts the kite of the running child in the background. One also notices two more minuscule people in the background on the right. They could be seen, since they are close to each other, as a visual counterpart to the young man and the young woman in the speckled white dress in the foreground, who are separated from one another.

Is the young couple in the foreground discovering an interest in each other? Are we observing the first manifestation of love? Then, what is the seated woman with a hat doing between them; perhaps (to gently suggest) adding some complexity to the situation? One can often speak of a "novel impulse" ~ the expression used by Roland Barthes apropos the realist novels of the nineteenth century ~ in Lemieux's pictures. He is often tempted to suggest the breakdown of a possible relationship between his people, or at least a certain alienation between them, with each one having a tendency to fall into their own world and shut him or herself away from the other. The classic example in Lemieux's oeuvre of this is perhaps *Les noces d'or*, 1966, where an old couple sitting on a bench is looking at us and not at each other, with a certain sadness in their eyes. In that sense, if one looks attentively at the sitting woman in the middle of *La plage américaine*, one is struck by the fact that not only is she not interested in what is happening with the man and woman in the foreground, but she is not even trying to communicate with us, the viewers of the painting.



L'atelier de l'île, été 1972
(The island workshop, summer 1972)



detail 24

A close-up look at the painting makes this very clear. It is as if she is in a trance ~ looking through us. She is lost in her thoughts, the nature of which we cannot have any idea. In a traditional painting, there was often a person called the admonitor who created a link, a relationship with the spectator, often pointing his or her finger to the more meaningful part of the scene. In religious paintings, for instance, the admonitor would be pointing at the figure of Christ or of the Madonna. A perfect example is Masaccio's *The Holy Trinity*, circa 1427, in Santa Maria Novella in Florence, where the Virgin looks at the spectator and points towards the figure of the Christ on the cross. But here, in our Lemieux painting, we have an admonitor who has lost contact with us and with the two other people. She is immersed in her thoughts, and the way her arm is painted shows that she is completely uninterested in pointing at anything. The fact that her hat casts a shadow on her eyes adds to the attitude I am describing. In fact, she has the look of somebody who is posing for a painting and is distracted by the long session at the painter's studio, which is an indirect way for Lemieux to be in his painting.

On the contrary, the two young lovers pushed to either side of the canvas are looking at each other. The girl with her body facing us is seen, nevertheless, in profile, and the boy has adopted a three quarter stance.

Lemieux used a cropping of the image here that was successfully borrowed from photography by, for instance, Edgar Degas ~ I think of his *Vicomte Lepic et ses filles traversant la Place de la Concorde* from 1875. Only a photograph could give you the impression of somebody entering from the side into the field of vision. Here this remark applies more to the boy on the right than to the girl, and perhaps explains the opposition between his turned head and the calm attitude of the girl, holding her hands in front of her. As in Aristotle's philosophy, here movement is opposed to rest, dash to restraint, boldness to shyness.

Lemieux encourages the reverie of the novelist that inhabits each one of us. But we should not forget that we are dealing not with a novel, but with a painting, which, as painters used to say in the seventeenth century, is "mute poetry". It was Nicolas Poussin, I believe, who said: "Je fais profession de choses muettes" (I am a professional of mute things). Lemieux is a perfect disciple of Poussin in this regard. As much as we are tempted to look for a story in Lemieux's works, then just as much we have to resist this temptation in order to see how this was painted ~ with what subtlety of colours (pay attention to the grey sky, for instance, in opposition to the red T-shirt of the boy), with what suggestion of the immensity of space and with what rigorous composition.



Lemieux retrospective in Moscow, July 1974

One has to remember that this painting was presented in 1974 in Russia ~ still the USSR at the time ~ where a subject like *La plage américaine* could not be seen as neutral. The feeling of absolute freedom given by the child running with his kite in the background could not have escaped the Moscow, Leningrad or Prague visitors who saw the painting. One can only imagine the effect of such a scene on the mind of the Russian or Slavic visitors who at the time were used to living in cramped conditions in small apartments shared by too many people. I do not want to suggest political intentions in Lemieux ~ he was never much interested in politics ~ but he could not control the effect his paintings had on the people who saw them. However, the very word “américain” in the title of the painting could not have left anybody in the USSR indifferent. After its eastern European tour, the painting was presented in Paris and ended up finally at Galerie l’Art Français, an important Montreal gallery (where, among others, Marc-Aurèle Fortin exhibited) and was acquired by a private collector in Montreal. I have no doubt that this amazing picture will attract all the attention it deserves. It is not, after all, so different in composition, if not in subject matter, to the 1962 canvas *Nineteen Ten Remembered* which was such a success last year.

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

ESTIMATE: \$500,000 ~ 700,000



25

25 JEAN PAUL LEMIEUX
CC QMG RCA 1904 ~ 1990

Le mois de juin
oil on canvas, signed and
dated 1964 and on verso titled
38 x 74 in, 96.5 x 187.9 cm

25 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

Le mois de juin

oil on canvas, signed and dated 1964 and on verso titled 38 x 74 in, 96.5 x 187.9 cm

PROVENANCE:

Galerie Camille Hébert, Montreal
An Important Private Estate, Montreal

There is an important philosophical distinction which seems to apply to this fine Jean Paul Lemieux painting, *Le mois de juin* from 1964. I am referring to the distinction between “perception” and “sensation”, the first giving us a general concept of that which is seen, the other a much more detailed view of the colours and the shapes of the objects depicted, closer to the data of the senses. Reduced to mere perception, the painting could be described as the representation of a young man standing in front of a field under a grey sky: a typical Lemieux, to be sure, but one that can be distinguished from other Lemieuxs. It is at that level that a different approach ~ not through generalized perceptions but through the very sensation produced by each element of the painting ~ can be useful. The sky is not just an indifferent expanse of grey sky ~ one can see some darker cloud formations detaching themselves from the background, and very faintly, a pale sun shining above the horizon. The land is not merely a field of green ~ one can distinguish white and orange flowers, different hues of green, a farm on the left, and two or three very small people who give us the feeling of the incredibly large space we are confronted with. But it is when we look attentively at the face of the young man that the approach by the senses that I am advocating here is more rewarding. As always, Lemieux’s people (here a simple farm boy in overalls) are complex human beings, their inaction ~ notice that he holds his hands behind his back ~ being either the sign of their rich inner soul, or else of their personal narrative history.

Lemieux has succeeded in engaging a rural theme without falling into the sentimentality of the *retour à la terre* (Back to the Land!) movement, and affirms a relationship to the Quebec landscape without raising political issues. This is especially remarkable when you think of the date of the painting ~ 1964, during the time of the “Quiet Revolution” and the beginning of a new nationalism in Quebec. Lemieux always aimed at the universal, by giving a certain monumentality to his people and keeping the evocation of the land as a pure extension of space.

We have not mentioned anything about the season of the year regarding this painting, although its very title, *Le mois de juin* (The Month of June) suggests this was its main theme. By definition, time exists outside of the span of the painting. It can only be suggested indirectly, as everything in a painting is given to the viewer in an instant. Lemieux achieves this feat by the subtlety of his sky, that is to say, by all the nuances of his grey. The atmospheric quality of his skies is always rendered with extreme precision, as if it were the result of long and repeated meditations by the painter. Here the clouds could

*detail 25*

bring expected rain to the field in June or even thunderstorms. But on the other hand, the sun may shine soon after, transforming the olive green of the field into a more brilliant hue of green. *Le mois de juin* is a fine Lemieux painting indeed, and it is from his best period.

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

ESTIMATE: \$350,000 ~ 450,000



26 ALFRED PELLAN

CAS OC PY QMG RCA 1906 ~ 1988

Phytographie

mixed media on card on canvas on board,
signed and dated 1958 and on verso signed, titled,
inscribed 649 *Grande Côte, Ste~Rose Est, Cté Laval, PQ /*
#348 and stamped with the artist's stamp
28 x 22 in, 71.1 x 55.9 cm

PROVENANCE:

An Important Private Estate, Montreal

LITERATURE:

11th Annual Winter Exhibition, Art Gallery of Hamilton, 1960
Germain Lefebvre, *Pellan*, Musée du Québec, 1972, listed page 120
Marie Carani and Germain Lefebvre, *Alfred Pellan*, Musée du Québec,
1993, Art Gallery of Hamilton exhibition listed page 130, catalogue #67

EXHIBITED:

Art Gallery of Hamilton, *11th Annual Winter Exhibition*,
February 2 ~ 28, 1960, catalogue #67
Musée du Québec, *Pellan*, September 7 ~ October 8, 1972, traveling in
1972 ~ 1973 to the Musée des beaux-arts de Montréal and the National
Gallery of Canada, Ottawa, catalogue #136

Alfred Pellan was a pivotal figure in the advent of modernist art in Quebec in the 1940s and after. A prodigy, he left the province in 1926 on a Quebec government scholarship at age 20 to study in Paris. Pellan was closely associated with progressive artistic styles on the Continent and at home. Highly successful in Paris, he gained recognition within the second generation of the School of Paris, artists concerned with both Surrealism and abstraction. In 1935, for example, he had his first solo exhibition in Paris and he also won first prize in a Paris competition for mural art, a genre in which he subsequently excelled in Canada. Pellan returned to Montreal in 1940 because of World War II, and quickly became a leading voice for reform in aesthetic taste and teaching practices. His call for the liberalization and modernization of art chimed with both the Surrealist priorities he knew well in Europe and with the frustration with the status quo in 1940s Montreal. Pellan's prominence has been amply recognized: he became a Companion of the Order of Canada in 1967, received the Prix Paul-Émile-Borduas in 1984 and became an Officer of the Ordre national du Québec in 1985.

Pellan was a bridge between advanced European art and the increasingly radical scene in Quebec after his return in 1940. A leading if also sometimes dissenting voice in avant-garde circles, in 1948 he founded the group Prisme d'yeux to promote new ways of seeing and making art. Fifteen artists signed the group's manifesto. Pellan was one of four Canadian artists who comprised the country's first official entry into the *Venice Biennale* in 1952 (the others were Emily Carr, David Milne and Goodridge Roberts). Not coincidentally, given his increasing prominence, Pellan won a grant from the Royal Society of Canada in 1952 that allowed him to return to Paris from 1952 to 1955. In 1955, he was the first Canadian artist honoured with a solo exhibition at Paris's Musée national d'art moderne.

Phytographie is a fine example of Pellan's visually arresting style and of his approach to modernizing art. He believed in the process of *rattrapage* ~ of retracing the accomplishments of modern European art in order to catch up with them aesthetically and to create a personal vocabulary of artistic means. So it is that we sense echoes of European art in many of Pellan's works ~ whether of Pablo Picasso, Joan Miró, André Masson, Paul Klee, or others ~ yet at the same time recognize immediately the unique look of his work.

Pellan moved increasingly towards abstraction, yet the title *Phytographie* suggests a Surrealist allegiance to the morphologies of the visible world. Phytography is descriptive botany. Here Pellan vividly describes the macro and micro levels of biological change. The sweeping green forms that dominate the top and bottom of the canvas suggest leaves in the upper left and a split~open stem at the base. These large~scale vegetal forms stand out against a carefully designed black and white ground that could stand in itself as a simpler, fully abstract painting. But such surfaces are not Pellan's only interest; he takes us inside the vitalism of the garden here, opening forms to what we can imagine is their cellular level. For example, the interior of the saturated red fruit~like form towards the bottom left of the surface ~ is it a pomegranate? ~ is open to our gaze. Here and inside many of the other forms we see what appears to be microscopic biological activity, the engines, we might say, that create form.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of the recent *Artwriting, Nation, and Cosmopolitanism in Britain: The "Englishness" of English Art Theory since the 18th Century*, for contributing the above essay.

ESTIMATE: \$35,000 ~ 45,000



27 PAUL-ÉMILE BORDUAS

AUTO CAS QMG RCA 1905 ~ 1960

Jeunesseoil on canvas, signed and dated 1956
20 x 24 in, 50.8 x 61 cm

PROVENANCE:

Gisèle and Gérard Lortie, Montreal, July 1956
Galerie Agnès Lefort, Montreal
An Important Private Estate, Montreal

LITERATURE:

Robert Ayre, "McGill and Université de Montreal Students Sponsor Brilliant Show of Contemporary Art", *The Montreal Star*, January 19, 1957, page 24
François-Marc Gagnon, *Paul-Émile Borduas (1905 ~ 1960), Biographie critique et analyse de l'oeuvre*, 1978, listed pages 407, 408 and 496
François-Marc Gagnon, *Paul-Émile Borduas*, The Montreal Museum of Fine Arts, 1988, *La grimpée* (The Climb) reproduced page 378

EXHIBITED:

Musée des beaux-arts de Montréal, *35 peintres dans l'actualité*, organised by the students of the University of Montreal and McGill University, January 19 ~ February 3, 1957

The provenance of this painting is worth noting. *Jeunesse* was acquired in July 1956 at Paul-Émile Borduas's Paris studio on rue Rousselet by his dear friends and supporters Gisèle and Gérard Lortie. Gérard was an industrialist in the leather business and Gisèle was the daughter of Victor Morin, a well-known notary and historian. Both had a remarkable eye for Borduas paintings and, generally speaking, for the art of their day. I recall that in their living room they had two big Claude Tousignant paintings ~ *Accélérateur chromatique* works ~ in bright, fluorescent colours. To give one more example of their discerning eye, I should mention that in the next year Lortie would acquire *L'étoile noire*, 1957, considered to be one of Borduas's masterpieces, now in the collection of The Montreal Museum of Fine Arts.

Jeunesse was one of the six paintings acquired in July 1956, along with *La grimpée*, 1956, now in the collection of the National Gallery of Canada, and 3+3+4, 1956, now in the collection of the Musée d'art contemporain de Montréal. When I published my book on Borduas in 1978, I did not know the whereabouts of *Jeunesse*. The only thing I knew about it then

was that it was exhibited in a show organized at the beginning of 1957 by the students of the Université de Montréal and of McGill University (future collectors?) held at The Montreal Museum of Fine Arts, along with *La grimpée*. Now that we have the painting, we know that in between the current collector and the Lorties, the painting was at the Galerie Agnès Lefort ~ we see her stamp on the back of the canvas ~ a gallery with which the Lorties were well acquainted.

What was remarkable about the Lorties' deal with Borduas on this occasion was that they acquired paintings from both the white works of Borduas's first months in Paris, like *Jeunesse*, that prolonged his New York style, and from the first black and white paintings (like *Ramage* and 3+3+4) typical of his Paris period, along with *La grimpée*, which could be seen as a painting that made the transition between both styles. Borduas was then quickly moving towards what would be his landmark style in Paris ~ his famous black and white paintings.

In *Jeunesse* we are not yet there, but with all these apertures in the white that show some dark recesses and the slashes of the spatula with areas highlighted in green and ochre, we can say that the next step was not far away. *La grimpée* went in the same direction, a little further maybe, showing more contrast between the black and the red.

In *Jeunesse*, the suggestion of movement through the handling of paint is quite noticeable. The Montreal critic Robert Ayre was very conscious of this, and in his review of the 1957 exhibition at The Montreal Museum of Fine Arts wrote, "The life is in the manipulation of white paint." It was also in the speed of improvisation ~ here a risky stroke, there a well thought out encounter between two movements. The painting is full of life; perhaps that is the reason why Borduas titled it *Jeunesse* (Youth). Or was it because of the springtime spots of green that we see here and there? But at the same time, one feels the control, the mastery of Borduas at this stage of his career. Here, everything is balanced and harmonious. Not a speck of paint could be moved somewhere else without destroying the effect, and not a colour is out of place ~ a very satisfying painting indeed.

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

This work is included in François-Marc Gagnon's online catalogue raisonné on the artist's work at www.borduas.concordia.ca/en/about/index.php

ESTIMATE: \$150,000 ~ 200,000



28

28 JEAN~PHILIPPE DALLAIRE

QMG 1916 ~ 1965

Buse et arquebuse

gouache on paper, signed, titled and
inscribed *Ottawa* in the image, circa 1952 ~ 1956
22 3/4 x 28 3/4 in, 57.8 x 73 cm

PROVENANCE:

Dominion Gallery, Montreal
An Important Private Estate, Montreal

EXHIBITED:

The Montreal Museum of Fine Arts, November 18, label on verso

Jean-Philippe Dallaire worked as a draughtsman for the National Film Board of Canada in Ottawa from 1952 to 1956, continuing this occupation in Montreal during the following two years. *Buse et arquebuse*

is inscribed *Ottawa* on the outside of the envelope at the left, thus we can presume the work was completed during his time there. Prior to his residency in Ottawa, Dallaire lived in Paris from 1938 to 1940 where he was exposed to Surrealism. The influence of Surrealists such as Salvador Dali and Joan Miró is evident in this work through the disorienting figures and environment of illogical, freely associating elements. The title *Buse et arquebuse* is a play on words ~ another Surrealist trait ~ as “buse” translates as hawk (also slang for idiot), while “arquebuse” is an old European gun. The work offers tremendous visual interest in the interplay between the three figures with their flat, geometric shapes, brooms substituted for feet and uncanny expressions. The dreamy essence of *Buse et arquebuse* captures Dallaire’s distinct vision which was honoured through solo exhibitions at The Montreal Museum of Fine Arts in 1958 and 2000.

ESTIMATE: \$20,000 ~ 30,000



29

29 LÉON BELLEFLEUR

CAS PY QMG 1910 ~ 2007

Sur l'Oronte

oil on card on board, signed and dated 1957
and on verso initialed, titled and dated
17 x 12 1/2 in, 43.2 x 31.7 cm

PROVENANCE:

Galerie Agnès Lefort, Montreal
An Important Private Estate, Montreal

Léon Bellefleur was an important Montreal abstractionist and a signatory of the Montreal group *Prisme d'yeux*. In 1957 Bellefleur developed his crystalline faceted style, facilitated by the use of the spatula. Paintings such as *Sur l'Oronte* are known for their scintillating flashes of brilliant colour, spontaneous impulse and lyrical approach. In 1954 Bellefleur began a decade of traveling back and forth to France, and these sojourns in Europe may account for the title's reference to the Orontes River that crosses Lebanon, Syria and Turkey.

ESTIMATE: \$5,000 ~ 7,000

**PROVENANCE:**

Dominion Gallery, Montreal
An Important Private Estate, Montreal

LITERATURE:

Guy Robert, *La Peinture au Québec*, 1978,
a similar 1951 work entitled *Tête de femme*
reproduced page 120

Jules Bazin, *Cosgrove*, 1980, page 16

Stanley Cosgrove specialized in three primary areas of subject matter ~ still lifes, forests and female portraits. Throughout these different subjects, Cosgrove maintained a muted colour palette and simplistic forms. Female portraiture was clearly one of his strengths, and the woman in this work evokes a quiet sensuality through her relaxed expression and simple attire. Jules Bazin wrote: "Cosgrove is very gifted in portraiture but he never wanted to restrict himself to this because he would not like anyone to interfere in his work and squabble over their resemblance." Similar to his contemporary Jean Paul Lemieux, Cosgrove's faces are often ambiguous and without a concrete identity. In *La robe rouge*, the woman holds a subtle, confident expression with a slightly diverted glance, which showcases Cosgrove's sensitivity to feminine beauty. The year 1953 was significant for Cosgrove, as he was awarded a government fellowship to study in France for a year with William Goodridge Roberts. This work contains a European essence in that the elongated neck, striking eyes and prominent nose offer similarities to the portraits of Italian master Amedeo Clemente Modigliani.

ESTIMATE: \$8,000 ~ 10,000

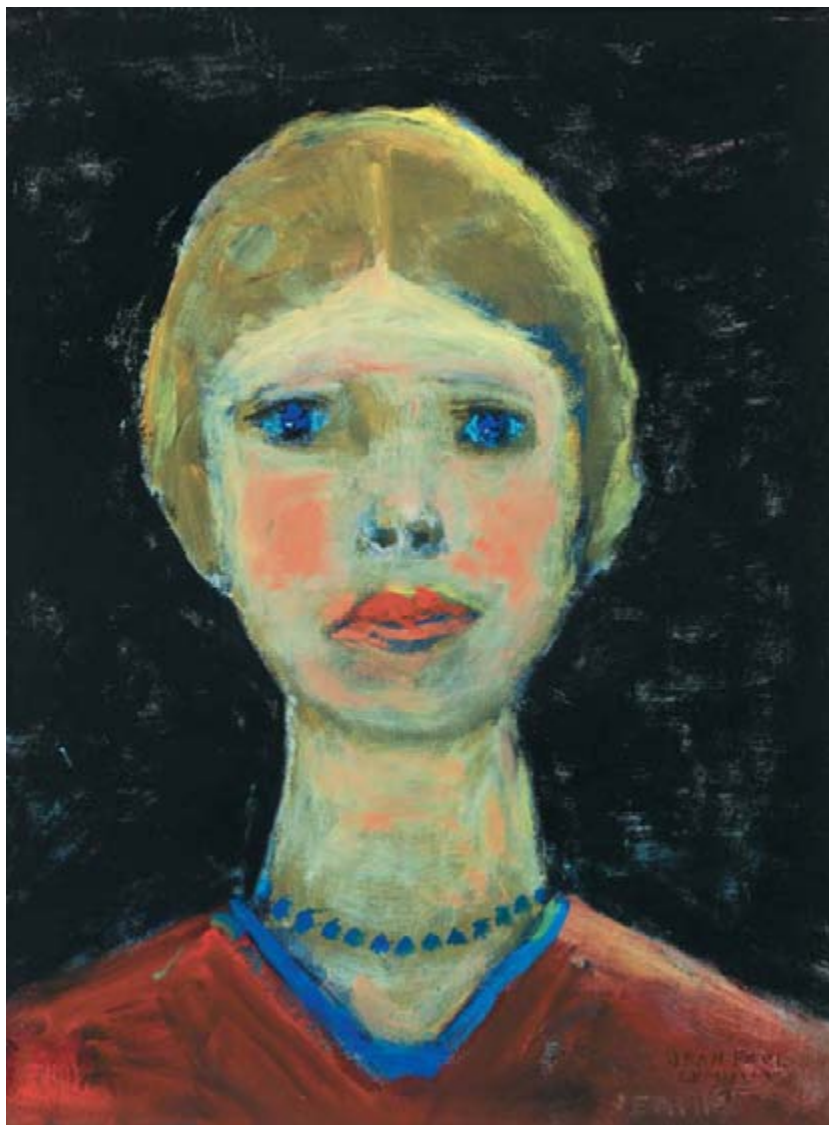
30 STANLEY MOREL COSGROVE

CAS CGP QMG RCA 1911 ~ 2002

La robe rouge

oil on board, signed and dated 1953
and on verso titled on the gallery label
30 x 24 in, 76.2 x 61 cm

PROPERTY OF VARIOUS COLLECTORS



PROVENANCE:

Private Collection, Quebec City

LITERATURE:

Marie Carani, *Jean Paul Lemieux*, Musée du Québec, 1992, reproduced page 225

EXHIBITED:

Musée du Québec, *L'effet Lemieux*, June 3 ~ November 1, 1992, catalogue #97 in the exhibition catalogue and #50 on the label Musée des beaux-arts de Montréal, *Jean Paul Lemieux*, June 17 ~ October 31, 1993

Jean Paul Lemieux often used a monochromatic palette, but here his use of colour is extravagant and sensuous. His depiction of the human figure always expressed a psychological realm, and in *Portrait de femme* the viewer first feels the aliveness and beauty of the woman, but then something more subtle. Lemieux has brought us very close to her, and in her direct gaze is a certain vulnerability, or perhaps anxiety. Her absolute stillness, the absence of any narrative detail and the abstraction of the colour field background makes this especially resonant. The existential state of the human condition was always in Lemieux's consciousness, and it is what makes his work so penetrating. In this evocative work, he shows us both the mask that the woman shows to the world and the suggestion of what is going on behind it, making us the witness of the delicate state of her soul. *Portrait de femme* was chosen for the important 1992 exhibition at the Musée du Québec and was reproduced in the catalogue.

ESTIMATE: \$35,000 ~ 45,000

31

31 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

Portrait de femme

oil on canvas, signed and dated 1985

and on verso titled

16 x 12 in, 40.6 x 30.5 cm



**32 MARCELLE FERRON**

AANFM AUTO CAS QMG RCA SAAVQ SAPQ
1924 ~ 2001

Cerce nacarat

oil on canvas, signed and dated 1959 and on verso signed, titled, dated and inscribed P354 twice
63 3/4 x 59 in, 161.9 x 149.8 cm

PROVENANCE:

Private Collection, Toronto

Marcelle Ferron was a painter and stained glass designer important to the mid-twentieth century modernization of art and culture in Quebec. A student and protégé of Paul-Émile Borduas ~ arguably the most significant artist of his generation in Canada ~ she was an active member of the avant-garde group Les Automatistes from 1946, exemplifying in her paintings the free form of abstraction inspired by Surrealism and based on abstract imagery from the unconscious and “automatic” techniques. Along with Borduas and other leading reformers, Ferron was a signatory to the 1948 manifesto *Refus global* (Total Refusal), a call to unfetter artistic and cultural expression in the province. Please note that an edition of *Refus global* is offered as lot 44 in this sale.

Like her teacher and many other progressive artists in Montreal and Quebec at this time, Ferron fell out with local art school teaching and felt the need for wider horizons. In 1953 she elected to go to Paris, where her gestural abstract paintings were well received by the French avant-garde of the time. Ferron had solo exhibits in both France and Montreal from the mid-1950s on. She returned to Quebec in 1966. Stimulated by the techniques of French glass artist Michel Blum, she was set on translating her pictorial ideas into the medium of stained glass. This she did memorably at Expo '67's International Trade Centre and in the Champ-de-Mars metro station in Montreal (installed in 1968). Ferron's contributions have been recognized appropriately: in 1983 she was the first woman to be awarded the Prix Paul-Émile-Borduas, and in 2000 she became a Grand Officer of the Ordre national du Québec.

Cerce nacarat is a strong example of Ferron's Parisian manner, as well as her growing independence from her Automatist painting of the 1940s. As vigorous in her use of the palette knife and lavish pigment as she was in her earlier canvases, here she opens the pictorial space with an expanse of cream-coloured oil. This surface is the stage on which her dramatic swaths of paint play, but it is more than a mere support or backdrop. Ferron's distinctive rectangles of colour move across and through this space, not simply on or over it.

The interactions of rich colour, texture, and dynamic form in this painting are as complex as they are visually satisfying. Ferron typically pulled one colour through others with a large palette knife to form blended, streaked shapes. These move in several directions, creating the bold, muscular whole that we see from a few paces back. Closer in, her painting becomes even more rewarding. Here we can appreciate the careful selection of hues: yellow with purple in the upper right, working visually against a

blue and green pairing in the top left of the canvas. As well, up close we register the textures and varied surface relief that Ferron achieved with her knife and generous amounts of oil paint. The painting never feels deliberate or planned, never less than immediate. Yet Ferron has instinctively varied the spatial orientation of her shapes as well as her range of hues. Both colour and form move across, over, under and into each other. They suggest the power and passion of constant flux.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and author of the recent *Artwriting, Nation, and Cosmopolitanism in Britain: The “Englishness” of English Art Theory since the 18th Century*, for contributing the above essay.

ESTIMATE: \$100,000 ~ 150,000



33

33 PAUL VANIER BEAULIEU

RCA 1910 ~ 1996

Nature morte

oil on canvas, signed and dated 1955

28 3/4 x 36 1/4 in, 73 x 92.1 cm

PROVENANCE:

Private Collection, Montreal

Paul Beaulieu traveled to Paris in 1938 and purchased a studio in Montparnasse, painting landscapes, figurative works and still lifes. During the Nazi invasion in 1940, he was apprehended and interned at St-Denis until 1944 where, surprisingly, he was still allowed to paint. After his release he reinstalled himself in his Paris studio, not returning to Canada until 1973. He was a fine printmaker as well as a painter, and the

National Gallery of Canada has three of his prints with still life subjects in its collection. Beaulieu's still lifes show the influence of Pablo Picasso, as seen in the spirited *Nature morte*, with its modernist approach to a classic subject in which he flattens and uptilts the table surface, and plays back and forth with dimensional space. While in Paris, he continued to show in Canada ~ for example, at the Dominion Gallery ~ as well as internationally in New York, Mexico City and Rio de Janeiro. His work is also in international museums such as the Bezalel Museum in Jerusalem and the Museum of Modern Art in Paris.

ESTIMATE: \$20,000 ~ 30,000



34

34 WILLIAM GOODRIDGE ROBERTS

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

Oranges, Daffodils and Easel

oil on board, signed and on verso titled, dated 1959
on a gallery label and inscribed 374
36 x 29 in, 91.4 x 73.7 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Collection, Vancouver

LITERATURE:

Sandra Paikowsky, *Goodridge Roberts 1904~1974*, McMichael Canadian
Art Collection, 1998, page 191

William Goodridge Roberts worked from the physical reality of three primary areas of subject matter ~ landscape, portrait and still life. However, he had a unique ability to infuse these universal subjects with his own distinct expressionistic brush-strokes and painterly sensitivities. Sandra Paikowsky quotes the poet Neufville Shaw, who wrote that Roberts's "interiors cluttered with all the drifting paraphernalia of life, are testimonials, not to geography or to interior decoration, but to the deep and clear personality of their creator." In this work, the still life becomes partially a self-portrait through the inclusion of Roberts's personal belongings in this private environment ~ paintbrushes, knife, easel and teapot ~ all recurring objects throughout his body of still lifes. Adding to the privacy of this work is the closed door, further reinforcing the notion that this is a personal and isolated setting. *Oranges, Daffodils and Easel* is an important work that showcases the skillful achievements of one of Canada's great modernist painters and the artistic environment he was so fully devoted to.

A very similar work from the same year is reproduced on the cover of *Goodridge Roberts 1904~1974* by Paikowsky.

ESTIMATE: \$10,000 ~ 15,000



35

35 GERSHON ISKOWITZ

CSGA RCA 1921 ~ 1988

“Highlands in Orange” #1

oil on canvas, on verso signed, titled,

dated 1976 and inscribed *GII071*

80 x 66 in, 203.2 x 167.6 cm

PROVENANCE:

Gallery Moos Ltd., Toronto

Galerie Samuel Lallouz, Montreal

LITERATURE:Adele Freedman, *Gershon Iskowitz: Painter of Light*, 1982,
pages 132, 148 and 153In 1972, Gershon Iskowitz elicited a frenzy of international recognition at the *Venice Biennale*. Despite his rise in popularity overseas, the artist had

much to prove. He traveled to Yellowknife in 1973, where he was inspired to combine the elements of colour and space. A tension was created within works like “*Highlands in Orange*” #1 ~ Adele Freedman writes that he “reduced the number of dots on the canvas from tumultuous torrent to minor flurries.” Freedman also commented that Iskowitz “became fascinated with the qualities of orange” after this and continued to work by layering patterns, colours and shapes, referring to his vision of the landscape. Between 1974 and 1977, Iskowitz was selected as a member of the Royal Canadian Academy and awarded the Queen Elizabeth II Silver Jubilee Medal. After Iskowitz’s successful one-man show at the Martha Jackson Gallery in New York, critic David Shirey of the *New York Times* commended him as “extremely gifted in selecting and arranging lyrically beautiful colours that coalesce into a radiant composition.” “*Highlands in Orange*” #1 is a perfect example of such a work.

ESTIMATE: \$50,000 ~ 60,000



36

36 ROY KENZIE KIYOOKA

OC RCA 1926 ~ 1994

Prairie Sky

oil on canvas board, signed and dated 1957
24 x 20 in, 61 x 50.8 cm

PROVENANCE:

A gift from the Artist to a Private Collector,
Saskatchewan, circa 1958 ~ 1959

By descent to the present Private Collection, Ontario

Despite their smaller numbers and relative physical isolation, a group of young artists working and teaching in Regina were to make a significant and long-lasting impact on the visual culture of the Canadian Prairies and beyond. Saskatchewan-born Roy Kiyooka became an integral part of that culture, having studied under Jock Macdonald and Illingworth Kerr at

the Provincial Institute of Technology in Calgary (later the Alberta College of Art). *Prairie Sky* was painted shortly after Kiyooka took up his teaching post at the School of Art, Regina College and around the time that he first participated in the renowned Emma Lake Artists' Workshops. Although his paintings of the 1960s were to take a different direction, this 1957 work reflects the artist's roots in a landscape dominated by wide, moving skies and low, glimmering horizons. Kiyooka moved to Vancouver in 1960 and, despite having great success and productivity producing purely abstract work for another decade, he stopped painting and became a much-admired teacher, poet, photographer and performance artist. In 1975, he was honoured with a retrospective exhibition at the Vancouver Art Gallery.

ESTIMATE: \$12,000 ~ 15,000



37

37 JACQUES HURTUBISE

ARCA SAPQ 1939 ~

Rosine

acrylic on canvas, on verso
signed, titled and dated 1967
48 x 48 in, 121.9 x 121.9 cm

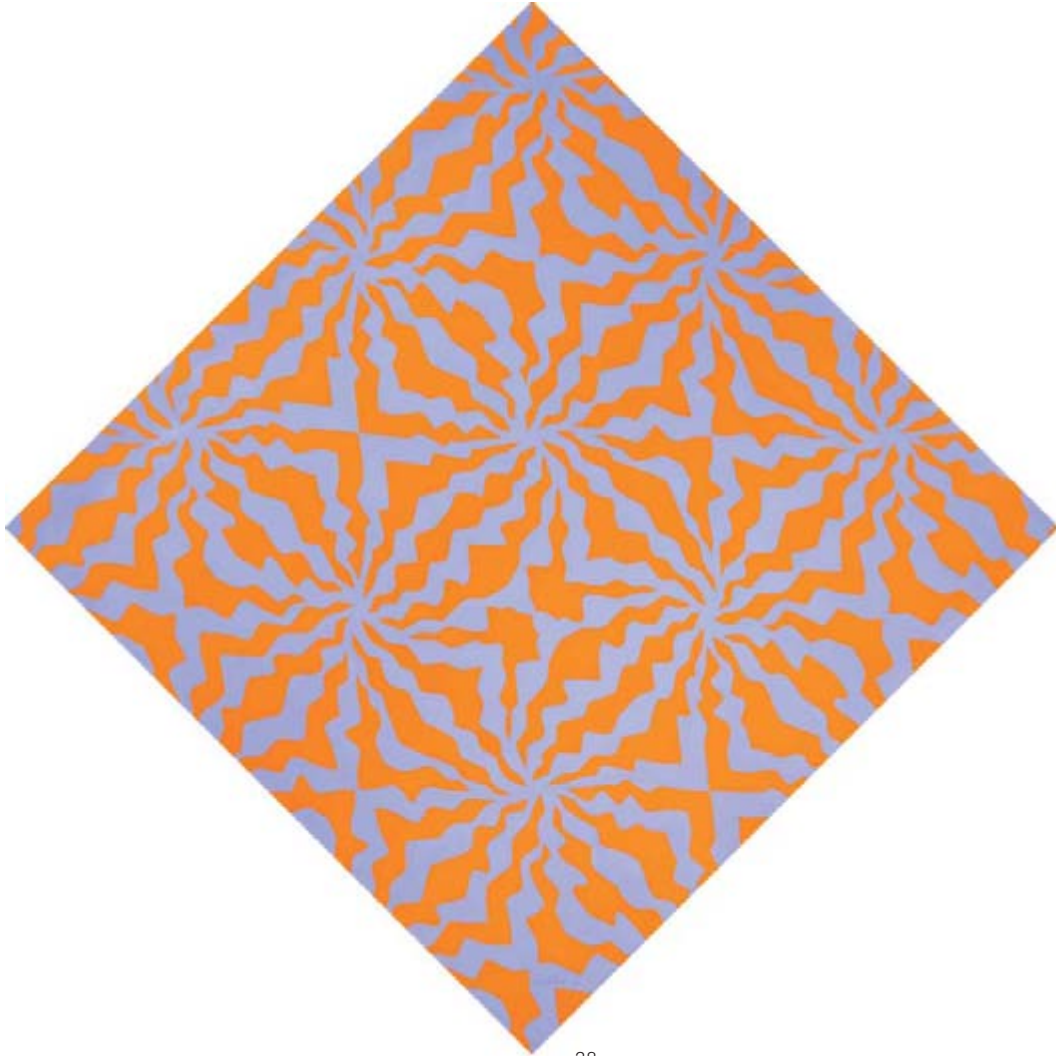
PROVENANCE:

Dunkelman Gallery, Toronto
Private Collection, Toronto

During the 1960s, Jacques Hurtubise achieved recognition both internationally and in Canada. In 1965 he was included in the prestigious *VIII Bienal de São Paulo*, and the following year he had his first New York solo exhibition. In 1967, he was included again in the *Bienal de São Paulo*

as well as the National Gallery of Canada's major exhibition *300 Years of Canadian Art*. In the winter of that year, he was appointed artist-in-residence at Dartmouth College in Hanover, New Hampshire. As with *Frédégonde*, lot 38 in this sale, *Rosine's* oscillating colours and shapes are a kind of optical Pop, and Hurtubise's use of women's names for titles have the resonance of Andy Warhol's titles such as the iconic *Liz* and *Marilyn*. Hurtubise struck a balance between the formal ~ his use of repeating shapes ~ and an energetic intensity, an explosion of the senses created by his colour and vibratory line. *Frédégonde*, with its hot orange and pale mauve, and *Rosine*, with its cool greens and mauve, both pulsate and quiver with an energy that is barely contained.

ESTIMATE: \$8,000 ~ 10,000



38

38 JACQUES HURTUBISE

ARCA SAPQ 1939 ~

Frédégonde

acrylic on canvas, signed and dated 1966
and on verso signed, titled and dated
36 x 36 in, 91.4 x 91.4 cm

PROVENANCE:

Private Collection, Montreal

A Max Beckmann scholarship enabled Jacques Hurtubise to study in New York in 1960, and until 1968 he returned frequently. However, by the mid-1960s Hurtubise had abandoned the influence of New York Abstract Expressionism and adopted the flat surfaces and sharp edges of

the Plasticiens. His use of colour became electric, with the juxtaposition of bright colours activating optical effects. At first hard-edge, Hurtubise's paintings evolved into forms that were less restricted in shape, as in *Frédégonde*, where his use of line generates a heightened nervous energy. This vibratory work has a connotation of the kind of images that emerged from pop culture, such as the wild optics of light shows and music posters. It was typical of Hurtubise in the mid-1960s to title his paintings with the names of women, and it is possible that *Frédégonde* refers to the historical and notorious Frankish Queen Frédégonde. A similar 1966 painting entitled *Elisabeth* is in the collection of the Musée d'art contemporain de Montréal, and the National Gallery of Canada has five mid-1960s works in their collection.

ESTIMATE: \$5,000 ~ 7,000



39

39 JEAN ALBERT MCEWEN

AANFM RCA 1923 ~ 1999

Compagnon de silence #2

oil on canvas, on verso signed, titled and dated 1973
39 x 39 in, 99 x 99 cm

PROVENANCE:

Marlborough~Godard, Toronto
Private Collection, Toronto

LITERATURE:

Constance Naubert~Riser, *Jean McEwen, Colour in Depth: Paintings and Works on Paper, 1951 ~ 1987*, The Montreal Museum of Fine Arts, 1987, page 38

The year 1973 was an important one for Jean McEwen, as he resigned from his position at the pharmaceutical company Charles E. Frosst & Co. to devote his time to his art. In this year he executed the series *Compagnon*

de silence, prominently featured in the exhibition *Jean McEwen: 1953 ~ 1973* at the Musée d'art contemporain de Montréal. McEwen wrote in his artist's book *Cul de lampe*: "A painting is created from rhythm, form, space, light, shade and colour ~ but it is the feeling, the poetry of the painter that produces the harmony." The title *Compagnon de silence* is taken from the poem "Le bois amical" by Paul Valéry, clearly establishing the strong alliance between pictorial image, poetic memory and the personal expression of McEwen. The luminous surface of *Compagnon de silence #2* shows McEwen's sensitive exploration of space through the layering of colour fields and exudes the emotive properties of colour itself. The luscious tones and sheer sensuality of his paint surfaces are seductive beyond measure.

In November 2010, Heffel set a new auction record for McEwen with the sale of the large canvas from this series, entitled *Compagnon de silence*.

ESTIMATE: \$45,000 ~ 55,000



40

40 MARCELLE FERRON

AANFM AUTO CAS QMG RCA SAAVQ SAPQ
1924 ~ 2001

Sans titre

mixed media on paper, signed and dated 1974 ~ 1975
and on verso signed and dated janvier 75
21 x 28 1/2 in, 53.3 x 72.4 cm

PROVENANCE:

Private Collection, Montreal

Marcelle Ferron was one of the last additions to the membership of the revolutionary Automatists, which led her to signing the *Refus global* in 1948. Ferron moved to Paris in 1953 and by the time she returned to Quebec in 1966, she was an internationally renowned artist. Her lyrical abstract paintings had brought her success abroad, but upon her return

she focused on creating many public works in the medium of stained glass until 1973. At the time of this work's execution, Ferron was teaching visual arts at the Université Laval in Quebec City and had fully returned to the medium that first liberated her – painting. Her broad strokes in this work are palpable, and have created a simplified though rhythmical composition. The slightly rectangular shapes in the upper half of the work are reminiscent of shapes found in her earlier Paris works. The dark background allows the iridescent light to rise from the depths of the work, and these metallic tones dance across the surface, carrying the eye from left to right and back again. An immediate freshness and vivacity is still evident in this luminous work.

ESTIMATE: \$8,000 ~ 10,000



41

41 JEAN~PAUL ARMAND MOUSSEAU

AANFM AUTO CAS QMG 1927 ~ 1991

Ceiling Light Fixture

fibreglass and coloured resin light fixture,
signed and dated 1960 twice
10 x 36 x 31 in, 25.4 x 91.4 x 78.7 cm

PROVENANCE:

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

In the fall of 1945, Jean~Paul Mousseau began to study interior design at the École du meuble in Montreal. He formed significant relationships there, becoming acquainted with Marcel Barbeau and Jean~Paul Riopelle, and would later join the radical Automatists. His work during those earlier years was influenced by the unrestrained technique of Paul~Émile

Borduas; however, during the 1950s he increasingly began to work with different materials. By 1957, he was creating sculptures and illuminated objects with fibreglass and coloured resins. This striking ceiling light fixture was executed in 1960, and is an important example of his vision to integrate art into the interior environment. In the years to follow, this vision and acute skill in the mediums of fibreglass and ceramics led him to various public art projects in Montreal, most famously for the Montreal Métro and Hydro~Québec. Mousseau played an important role in generating the communal visual culture of Montreal, and this light fixture is a stunning example of his highly celebrated luminous objects.

Please note: this work is on view at Galerie Heffel, Montreal only and will not be available at the Vancouver preview.

ESTIMATE: \$8,000 ~ 10,000



42

42 HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 ~ 1990

Abstract

oil on board, signed and dated 4/56
16 1/2 x 13 in, 41.9 x 33 cm

PROVENANCE:

Alex Fraser Galleries, Vancouver
Private Collection, Vancouver

The year 1956 was a productive one for Harold Town, both on the international stage and at home in Toronto. He was chosen to represent Canada with his prints at the prestigious *Venice Biennale* alongside Jack Shadbolt and Louis Archambault. On the home front, it was a busy year collectively for Painters Eleven, as they held nine meetings. Individually,

Town was spreading his wings as an artistic *tour-de-force*, as he was simultaneously working in various mediums including painting, printmaking and sculpting. His abstract works from the important Painters Eleven time period are arguably the most significant of his artistic oeuvre. This small but powerful work from this period features many layers of alternating colours ~ tones of green, yellow, red and grey cover the surface. His passionate, vigorous brush-strokes vary in size yet, despite the action of the painting, there is still a strong sense of composition through the application of the black and dark green paint near the perimeter. Town attacked each artistic endeavour with unsurpassed vigour, and this work reflects the energy of his most productive period.

ESTIMATE: \$8,000 ~ 12,000



43

43 JEAN~PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

1800 pieds d'altitude

oil on canvas, signed and on verso titled and inscribed
with the catalogue raisonné #1969.003H, 1969
28 3/4 x 36 1/4 in, 73 x 92.1 cm

PROVENANCE:

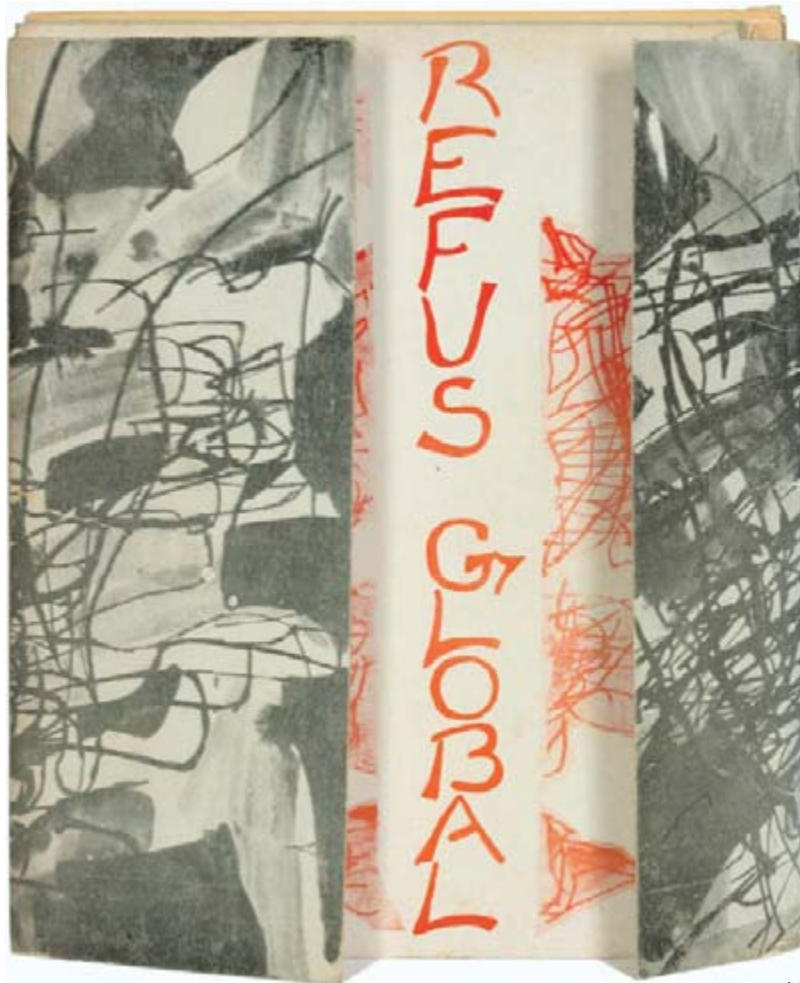
Galerie Maeght, Paris
Thielsen Gallery, London, Ontario
Galerie Claude Lafitte, Montreal
Private Collection, Montreal

By the 1960s Jean~Paul Riopelle had already achieved significant fame abroad and was immersed in the Parisian avant~garde. Notably, in the year 1966 he formed a significant relationship with a prominent contemporary gallery in Paris, Galerie Maeght, which is included in

the provenance for *1800 pieds d'altitude*. During this period Riopelle was moving away from the dense mosaics of the 1950s and allowing increased space and broad gestures to emerge. This painting exudes this physicality by containing a storm of red energy in the centre anchored by the blue, green, purple and white mosaic shapes at the sides. In the 1960s Riopelle began to revitalize ties with his native country, and did so through an exhibition at the National Gallery of Canada in 1963 and another at the Musée du Québec in 1967. By 1969 he was spending increasing amounts of time in Canada. *1800 pieds d'altitude* is a powerful yet radiant example of his tremendous contribution to art history, both in Canada and internationally.

This work will be included in Yseult Riopelle's forthcoming Volume IV of the catalogue raisonné on the artist's work.

ESTIMATE: \$80,000 ~ 100,000



44

44 PAUL-ÉMILE BORDUAS

AUTO CAS QMG RCA 1905 ~ 1960

Refus global

book, editioned 356/400, 1948
8 5/8 x 7 1/4 in, 21.9 x 18.4 cm

PROVENANCE:

A gift from the Artist to his wife's parents
By descent to the present Private Collection, Quebec

LITERATURE:

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 83

Refus global was a historic document by Montreal-based Automatist artists that was aesthetically, socially and politically revolutionary. After its publication on August 9, 1948, it was considered so provocative ~ being, as Roald Nasgaard wrote, "a passionate attack on all the repressive

social, political, historical and religious forces that had shaped the Quebecois people" ~ that its instigator, Paul-Émile Borduas, was fired from his teaching position at the École du meuble in Montreal. The fifteen other signatories were: Magdeleine Arbour, Marcel Barbeau, Bruno Cormier, Claude Gauvreau, Pierre Gauvreau, Muriel Guilbault, Marcelle Ferron, Fernand Leduc, Thérèse Leduc, Jean-Paul Mousseau, Maurice Perron, Louise Renaud, Françoise Riopelle, Jean-Paul Riopelle and Françoise Sullivan. In addition to the main manifesto and two other texts on language and Surrealism by Borduas, this book contains three short dramatic pieces by Claude Gauvreau, Françoise Sullivan's essay on dance, Bruno Cormier's piece on pictorial art, a poetic declaration by Fernand Leduc and photographs by Maurice Perron of works of art, actors and dancers. The text was mimeographed in the Gauvreau apartment, with cover art by Jean-Paul Riopelle and Claude Gauvreau.

ESTIMATE: \$8,000 ~ 10,000

**45 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 ~ 1990

Monseigneur

oil on canvas, signed and dated
1962 and on verso titled
24 1/8 x 17 3/8 in, 61.3 x 44.1 cm

PROVENANCE:

Acquired directly from the Artist by a
Private Collector in the 1960s, Montreal
Private Collection, Quebec

Jean Paul Lemieux's iconic portraits are masterfully simple. His ability to blend and shade his muted, simple colours and convey a full depth of feeling and overall mood is remarkable. Lemieux often explored the changing ideologies and politics of Quebec in his figures. This silhouetted ecclesiastic dignitary, likely a bishop or archbishop, is depicted in golden-yellow vestments that speak of his religious devotion. By their colour, stance and gaze, Lemieux's austere figures speak volumes in their utter simplicity about the power of church and state, feelings of love and loneliness, personal connection and emotional distance. Here his focus is on the fine profile of the devoted *Monseigneur*, who gazes upward and off the edge of the canvas, engaging with something that is, to him, much greater than ourselves. Beautifully modeled in yellow, white and grey, with the slightest touch of pink in his lips and in the lowest portions of the distant horizon, he is bathed in golden light and, indicated by the slight smile on his lips, he is rapt.

ESTIMATE: \$125,000 ~ 175,000

**46 JEAN PAUL LEMIEUX**

CC QMG RCA 1904 ~ 1990

La cravate rouge

oil on canvas, signed, 1965

12 3/4 x 6 3/4 in, 32.4 x 17.1 cm

PROVENANCE:

Roberts Gallery, Toronto

Private Collection, Toronto

LITERATURE:Guy Robert, *Lemieux*, 1975, reproduced page 129

Beginning in 1960, Jean Paul Lemieux focused almost exclusively on paintings of isolated figures set in simple landscapes. Subtle, evocative, loaded with feeling and mood, these figures communicate volumes with so little detail; they are remarkable feats of painting and unique in the annals of Canadian art. This young man, a classic Lemieux persona, stands slightly to the edge of the canvas in a neat suit and hat. He looks right at us and says, with his jaunty red tie, that he is prepared, anticipatory ~ something is happening. Lemieux's figures are types ~ not painted from models, but from the artist's remembrances and from his instinctively precise observations of the human condition. He captured the look, stance or smile that reveals something to us about the complexity of relationships and our hopes, worries, ambitions and fears. These figures are acute depictions of the gap between generations, the difference in our outlook as we age, as ideologies change and time passes. This fine early work was painted the year Lemieux retired from the École des beaux-arts where he had taught for over 20 years.

ESTIMATE: \$40,000 ~ 60,000



**47 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

Wreck Beach

oil on canvas, signed, 1951
34 x 48 in, 86.3 x 121.9 cm

PROVENANCE:

Acquired directly from the Artist by Jean Martin, Vancouver
By descent to the present Private Collection, Washington

EXHIBITED:

Vancouver Art Gallery, *Do You Own a Canadian Painting? Fourth Annual Sale and Exhibition of Contemporary Paintings*, organized by the Women's Auxiliary, 1951

Mrs. Jean Martin, who helped establish the Vancouver Art Gallery library and then served as the librarian for over a decade, would have been very familiar with the initiative of the Women's Auxiliary, which began in 1948. A series of exhibitions, originally titled *Do You Own a Canadian Picture?* and later *Do You Own a Canadian Painting?* served as both a fundraising effort and an important opportunity for artists to show and sell their work, at a time when there were few such occasions. *Wreck Beach* was one of three paintings that Gordon Smith exhibited in the 1951 Women's Auxiliary show, from which it was acquired by Mrs. Martin.

Smith's connections with British Columbia are long and deep, and began in 1940 when on a holiday visit to Vancouver he met his future wife, Marion Fleming. Following their marriage in 1941, Smith, who had joined the military in 1939, served overseas and was badly wounded in 1943 during the Italian campaign. Following a lengthy convalescence, the Smiths settled in Vancouver. Smith returned to his education, which had been interrupted by the war, and in 1945 he enrolled at the Vancouver School of Art. Smith, who had worked as a commercial artist at Brigden's in Winnipeg and had taken classes at the Winnipeg School of Art, was an advanced student and graduated from the school in 1946.

Shortly after his graduation he was invited to begin teaching at the Vancouver School of Art. He also began to explore the landscape of the province seriously, both locally and on trips to more remote areas, such as a painting trip which he took to Alert Bay in 1947.

Like younger artists of the period, Smith was strongly interested in the exciting developments of Abstract Expressionism, yet he was also deeply drawn to the natural world. In a province that had the enormous legacy of the work of Emily Carr, the problem was how to deal with the landscape in a way that was modern and his own. Smith developed an approach that explored the borders between realism and abstraction, something that has remained an important element of his work to the present day. In a series of paintings beginning in 1948, Smith depicted the landscape not far from his home on Balaclava Street, sometimes realistically and sometimes, as in *Wreck Beach*, moving towards abstraction. A moody, almost elegiac image with a wonderful sense of West Coast light, *Wreck Beach* depicts the natural debris of the beach with enough specificity to allow us to see it, but not enough detail for the eye to become distracted. The pattern of the logs on the beach is punctuated by a series of strong verticals and these, combined with the horizon line and the broad expanse of beach in the foreground, hint at the grids that emerge in his work over the next two years, such as in *Wet Night*, 1953, in the collection of the Vancouver Art Gallery.

The tangle of debris seen here is a subject that has continued to fascinate Smith and tangles have been the subject of a number of recent works. This early painting also reveals other aspects of his work that have been *leitmotifs* in his career: a deep pleasure in and fascination with the properties of paint, a remarkable sensitivity to the subtleties of colour, particularly earth tones and blues, and a deep respect for nature. *Wreck Beach* displays a wonderful tension between order and chaos, realism and abstraction and ~ more importantly ~ it shows the emergence of Smith's unique voice as a painter.

ESTIMATE: \$35,000 ~ 50,000



**48 GORDON APPELBE SMITH**

BCSFA CGP CPE OC RCA 1919 ~

Houlgate Creek

acrylic on canvas, signed
and on verso titled, circa 1990
50 x 67 in, 127 x 170.2 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:

Letter from Jack Shadbolt to Gordon Smith, dated July 10, 1989, collection of Gordon Smith
Ian M. Thom and Andrew Hunter, *Gordon Smith, The Act of Painting*, Vancouver Art Gallery, 1997, page 49

Gordon Smith started painting his deep forest works during visits to the Queen Charlotte Islands in 1984, and at that time his approach to painting became more spontaneous and expressionist, a significant change in his oeuvre. This was a dramatic evolution from his Abstract Expressionist paintings of the early 1950s (although in some ways it recalls and builds on this period), his hard-edge abstractions of the 1960s and his horizontal band landscapes of the 1970s and early 1980s. Throughout his career, his style has evolved while moving towards and away from the landscape, but in the end, landscape has been his great love. Throughout the 1980s he continued to explore coastal forests, visiting Shannon Falls in 1985, the Queen Charlotte Islands again in 1986 and 1987, and in 1989 the Carmanah Valley on Vancouver Island. Ian Thom comments on the work of this time period, "The images are richly evocative, suggesting the spiritual and emotional identification with nature which has haunted all British Columbia landscape painting since the time of Emily Carr." To Carr's passionate and rhythmic expression of a greater force animating all of nature, we add Smith's unique approach to the deep forest. His experience of the force present there is expressed through a visceral physicality of paint ~ textural, layered, vigorous with rough-hewn forms, the image infused with an awareness of the paint itself ~ an image abstracted yet with landscape still clearly recognizable.

Smith has a predilection for working in series, such as the *Falling Water* series that this superb work is from. Working this way allows him to fully express a stream of ideas on a theme, subtle point and counterpoint in delightful variation. After 1984, he switched from using sketches and working from memory to the use of photographs, which contributed to this experimentation and improvisation with variations on a theme. In 1990 he completed his new studio on the North Shore, and the woods and waterways nearby became his subjects, including Houlgate Creek, which flows through upper West Vancouver into Capilano Canyon Park and ultimately into the powerful Capilano River.

In *Houlgate Creek*, Smith shows a rich colour palette in which deeper tones from earth and rock are illuminated by brilliant flashes of bright green, blue and orange. The waterfall dominates the work, its first layer tumbling into a pool, then gushing down the cliff face, being joined by two small streams. Smith infuses its foaming whiteness with pastel tones of mauve, pale blue, pink and cream~orange.

Not only does Smith layer and texture his paint, he also varies its viscosity, allowing thin washes to run down the bottom half of the canvas, echoing the element of water, but also showing his awareness of the surface and the qualities of the paint itself. Smith made clear the importance of the properties of the paint in a comment that he intended "welding the image with paint, so the paint becomes the image and the image becomes the paint."

With its powerful use of paint and the impact of a stunning forest composition enlivened with a cascade of water, *Houlgate Creek* is an outstanding canvas from a highly significant time in Smith's oeuvre. The forest works of the late 1980s and early 1990s are seen as important for his explorations of looseness of form, expressive brushwork and a rich, deep colour palette which resulted in his finding, as Jack Shadbolt suggested, his "true lyric territory".

For over 60 years, Smith has been a central member of Vancouver's art community. His courage to innovate, the vitality and beauty of his work and dedication to his subject have made him one of the most prominent landscape painters in Canada. Smith has produced some of his finest works from 1984 to the present, of which this is an important example.

ESTIMATE: \$60,000 ~ 80,000



49 WILLIAM RONALD (BILL) REID

1920 ~ 1998

The Chief's Staff (The Spirit of Haida Gwaii)

bronze sculpture, signed and editioned AP 1/3

69 1/2 x 13 x 4 1/4 in, 176.5 x 33 x 10.8 cm

PROVENANCE:

Private Collection, USA

LITERATURE:

Robert Bringhurst, *The Black Canoe, Bill Reid and The Spirit of Haida Gwaii*, 1991, page 61, the *Speaker Staff* from which the mold was made for *The Chief's Staff* for *The Spirit of Haida Gwaii* reproduced pages 12, 149, 158 and 159, Don Yeomans carving the *Speaker Staff* in yellow cedar reproduced page 138, detailed close-up page 74, and Bill Reid working on an alder wood maquette for the Killer Whale on *The Chief's Staff* reproduced page 139

Bill Reid, *All the Gallant Beasts and Monsters*, Buschlen Mowatt Gallery, 1992, the 1990 carved yellow cedar sculpture entitled *Speaker Staff* from which the mold was made for the *Chief's Staff* for *The Spirit of Haida Gwaii* reproduced page 34

Karen Duffek and Charlotte Townsend-Gault, editors, *Bill Reid and Beyond, Expanding on Modern Native Art*, 2004, *The Spirit of Haida Gwaii* reproduced figure 18

During his lifetime Bill Reid achieved international acclaim as both a jeweller and a sculptor, playing a pivotal role in rebuilding an understanding of Haida art and bringing it to world attention. In numerous works he sought to fuse Haida expressive forms with the conventions of western modernism. Pieces such as the 1970 boxwood carving *The Raven Discovering Mankind in a Clamshell* find inspiration in western sculptural traditions, as well as the more freely sculptural and narrative works created by late nineteenth century Haida argillite carvers. Major monumental works in his oeuvre include the six totem poles carved with Doug Cranmer at the University of British Columbia (1958 ~ 1962); the house frontal pole at the Skidegate band council office (1978); *The Raven and the First Men*, a yellow-~cedar sculpture at the UBC Museum of Anthropology (1980); the bronze Killer Whale, *Chief of the Undersea World*, outside the Vancouver Aquarium (1984); the plaster cast for it in the Canadian Museum of Civilization; and *The Spirit of Haida Gwaii*, a six-~metre bronze sculpture at the Canadian embassy in Washington, DC (1991). *The Jade Canoe*, a second casting of the bronze, was completed for the Vancouver International Airport in 1994; it is an impressive sculpture which is reproduced on the Canadian \$20 bill.

This sculpture is a cast of the speaker's staff that is held in the right hand of the *Kilstlaai* or Chief in *The Spirit of Haida Gwaii*, Reid's best-~known and most extraordinary monumental work. Dressed in regalia, the Chief stands amidst ships, and the staff he holds indicates he is ready for action and communication. *The Chief's Staff* is a sculpture within a sculpture, thus it is fitting that it was also produced on its own as a free-~standing work. While going through the laborious process of creating the prototype for the large

sculpture, Reid became dissatisfied with the plaster prototype for the speaker's staff. He commissioned Don Yeomans, a young Haida carver, to rework the staff in yellow cedar ~ he completed it with the assistance of Doug Zilkie ~ and Reid approved it in 1990. The plaster model for the Killer Whale at the staff's top was also put aside and a new version modeled in wax by George Rammell in January of 1991.

The Killer Whale atop the staff is an important figure in Haida mythology, symbolizing power and beauty. In their undersea realm, they were the chiefs of sea beings, controlling food resources. The Killer Whale was an important image for Reid, depicted in the monumental bronze sculpture *Chief of the Undersea World*, the large sculpture *Killer Whale* and in smaller works such as a 1982 boxwood carving and also in his jewellery, most notably appearing on the top of a gold box. On the staff under the Killer Whale are three figures: Raven, wearing the tall hat of wealth with potlatch rings, then *Tsaamuus*, the Snag, in his Sea Grizzly form in the centre, with finned arms and a killer whale's tail, from whose mouth emerges Raven again, in a younger form. The entwined Raven and Sea Grizzly figures express the interconnection of these mythological beings, and echo the large three-dimensional Raven and Bear figures in *The Spirit of Haida Gwaii*. Robert Bringhurst writes, "The lower figures ~ the Raven with the tall hat, and the Sea Grizzly form of the Snag ~ are precise quotations from an older speaker's staff, now in storage at the Smithsonian Institution." This older staff, purchased at Masset in 1883 by a collector, is believed to have been owned by Xana of the Skidauqau, Town Mother of Masset in the early nineteenth century.

The Chief's Staff exemplifies Reid's characteristic elegance and fineness of line in a powerful fusion of Haida traditional form and contemporary awareness. An important element of the iconic *The Spirit of Haida Gwaii*, it stands alone as a work of power and resonance.

This sculpture is number one of three artist's proofs from an edition of nine. It is mounted on a marble base that measures 4 1/4 x 12 x 12 inches.

ESTIMATE: \$125,000 ~ 175,000



detail 49



detail 49



50

50 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 ~

Barkley Sound II

acrylic on canvas, signed and on verso

signed, titled and dated 1989

50 1/4 x 67 in, 127.6 x 170.2 cm

PROVENANCE:

Bau-Xi Gallery, Vancouver

Private Collection, Toronto

LITERATURE:Ian M. Thom and Andrew Hunter, *Gordon Smith, The Act of Painting*, Vancouver Art Gallery, 1997, page 49

There was a period in the late 1980s when Gordon Smith took a number of trips into the British Columbia wilderness, and these resulted in a series of works of abstraction based on the deep forest and shoreline. In 1987,

he traveled to Barkley Sound, south of Ucluelet and north of Bamfield on the west coast of Vancouver Island. Drawing on his visual observations there, Smith takes us into a deep, mysterious space in which mosses, rocks, surging water and flashes of orange cedar wood merge together in a roiling, gestural mass. There is no horizon, and we are submersed in the physicality of both abstracted coastal elements and of paint itself. Brilliant flashes of colour emerge from deep brooding backgrounds, and Smith's painterly, expressionist abilities are at their height. Ian Thom writes of these 1980s works, "The painting comes to completion through an intuitive process, through the expression in paint of the spirit of the rain forest and the artist." In *Barkley Sound II*, Smith struck a fine balance between his expression of the essence of the West Coast and his modernist awareness of the properties of paint itself.

ESTIMATE: \$40,000 ~ 60,000



51

51 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 ~

Rocks by the Shore

oil on canvas, signed and on verso
signed, titled and inscribed with
the artist's address, circa 1960
23 x 39 3/4 in, 58.4 x 101 cm

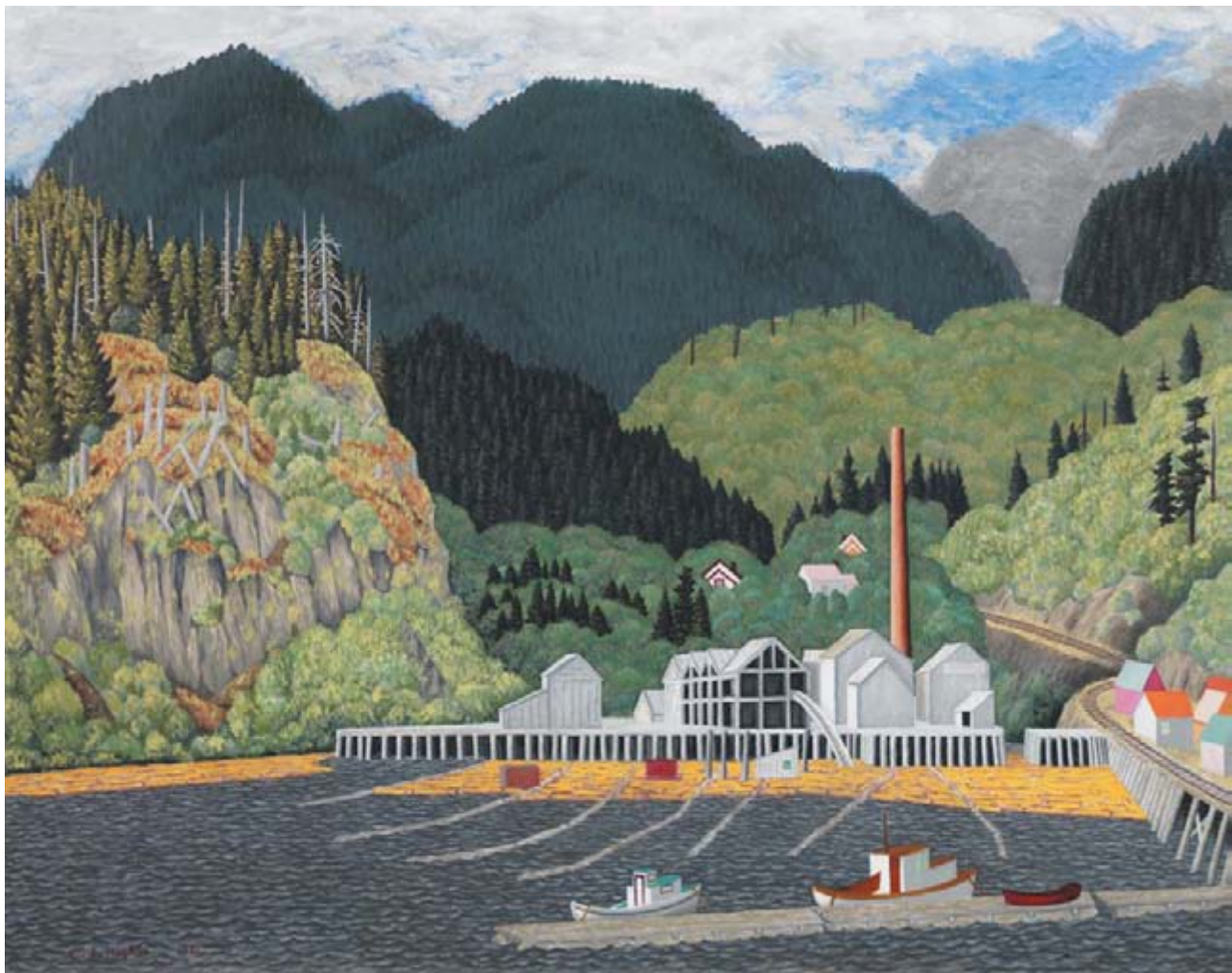
PROVENANCE:

Private Collection, British Columbia

In 1951, Gordon Smith expanded his artistic horizons in San Francisco at the California School of Fine Art. While there, he saw the work of Abstract Expressionist artists such as Elmer Bischoff, Clyfford Still and Richard Diebenkorn. A shift in Smith's focus was triggered, and he began to revel

in the physicality of paint. When he returned to Vancouver, the landscape reasserted itself, but through his newly developed modernist vocabulary. Smith recounts that Abstract Expressionism was not well known in the community at the time, other than within a core group of modernists such as B. C. Binning, Jack Shadbolt and Bruno and Mary Bobak, and initially his new direction was not generally understood. *Rocks by the Shore*, with its soft, expressionist brushwork and organic, earthy palette, is quite sensuous. Light tones in the rocks pop against deep velvety blacks and browns, and the whole image is a fluid semi-abstract evocation of its subject. *Rocks by the Shore* abundantly illustrates that painting has always been an ongoing process of change and experimentation with this pioneer Vancouver modernist.

ESTIMATE: \$12,000 ~ 16,000



**52 EDWARD JOHN (E.J.) HUGHES**

BCSFA CGP OC RCA 1913 ~ 2007

Englewood

oil on canvas, signed and dated 1951 and on verso inscribed with the Dominion Gallery inventory #B8060 and stamped Dominion Gallery
25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE:

Jacques Barbeau, *A Journey with E.J. Hughes*, 2005, a 2002 watercolour based on this painting entitled *Englewood* reproduced page 90
The E.J. Hughes Album, The Paintings ~ Volume I, 1932 ~ 1991, 2011, reproduced page 14

The Second World War was a period of enormous artistic importance for E.J. Hughes. His work as an official war artist allowed him, for the first time in his life, to devote himself full time to his art. The ability to concentrate on his painting allowed him to establish the working methods that he employed for the rest of his career. Paintings were developed from detailed drawings that he made on the spot, and these drawings, annotated with colour notes, allowed him to recreate a scene when he was far removed from the subject and, often, years later.

The return to civilian life meant that Hughes could no longer devote himself simply to his painting; he needed to find a way to support himself and his wife Fern. There was virtually no art market in British Columbia at the time and he found it difficult to make ends meet. Initially he and his wife had planned to run a rooming house in Victoria with Hughes acting as handyman and caretaker. He hoped that these duties would leave him with plenty of time to paint. He soon found, however, that this plan was not workable and he had difficulty finding enough painting time. Fortunately his efforts were not going completely unnoticed, and in 1947 Hughes was awarded an Emily Carr Scholarship by Lawren Harris. It was a significant turning point for Hughes. The award, some \$1,200, allowed him to think about painting seriously. He was able to divide the money between 1947 and 1948. In the first year he undertook, on the CPR

coastal steamer *Princess Adelaide*, a reconnaissance trip to scout out possible painting subjects. The vessel brought supplies and passengers to many places on both the Mainland and Vancouver Island, including the small logging community of Englewood situated on Beaver Cove off Johnstone Strait, on northern Vancouver Island.

As Hughes explained in the letter that accompanies this lot, when he returned to various sites the following year (1948) to develop more detailed drawings for paintings, he concentrated on subjects further south on Vancouver Island. He did, however, “manage to make a few sketches while the *Princess Adelaide* was stopping briefly in different places” and this fine canvas “was taken from one of those sketches.” Hughes has produced a striking composition. We see Englewood, or more precisely the logging operation of the community, from the water as the *Princess Adelaide* was either approaching or leaving. Hughes has paid attention to the buildings of the mill but has coloured them grey, which provides a remarkable contrast to the myriad colours in the natural world ~ greens, ochres, blues, grays and blacks. Hughes has also been careful to guide the passage of the eye through his composition, using spots of colour (such as the green window on the building on the boom at the centre of the composition) and more formal devices such as the floating dock in the foreground and the railway line which meanders back into the composition. The strong vertical element of the smokestack provides a link between the lower and upper sections of the composition. What is striking about the painting is that, despite the lack of human activity, it seems to shimmer with life. Whether in the choppy waves of the sea or the complex patterns of trees or the scudding clouds, everywhere the eye moves there is vitality.

Hughes ended his letter to the owners of this painting by writing, “I hope that as the years go by, you will get much more pleasure from your painting, and that you will notice different little things about it every time you see it.” *Englewood* is a feast for the eye and there seems little doubt that Hughes’s aspirations for this magnificent work were abundantly realized.

Included with this lot is a copy of a letter from E.J. Hughes to the consignor regarding this painting and the origin of this image. The letter can be viewed on heffel.com.

ESTIMATE: \$250,000 ~ 350,000



**53 EDWARD JOHN (E.J.) HUGHES**

BCSFA CGP OC RCA 1913 ~ 2007

Receding Tide, Departure Bay

oil on canvas, signed, titled *Departure Bay*
and dated 1969 and on verso signed, titled and dated
32 3/8 x 48 1/4 in, 82.2 x 122.5 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Estate, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 23, 2007, lot 184
Private Collection, Vancouver

LITERATURE:

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 146
The E.J. Hughes Album, The Paintings Volume I, 1932 ~ 1991, 2011,
reproduced page 54 and a similar 1969 oil entitled *Departure Bay*
reproduced page 53

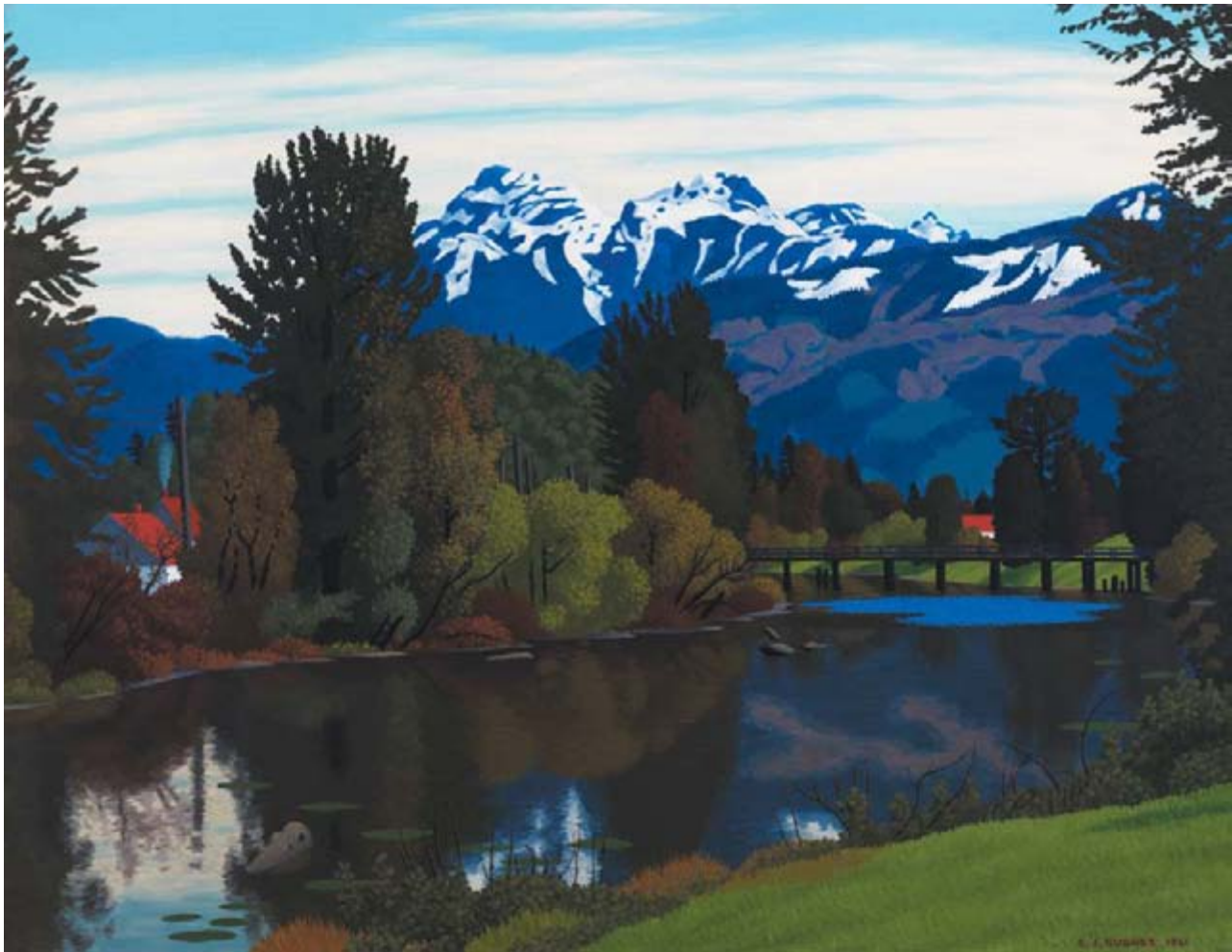
The characteristics of E.J. Hughes's work of the 1960s were a deep, rich colour palette and a more natural approach to form than his stylized and primitive mode of the 1940s and 1950s, resulting in a kind of crystallized reality. Hughes's great inspiration was derived from nature, and he stated, "One of my aims in my realistic painting [is] to make my representations of Natural forms even more clearly definitive than photographs themselves." Hughes was an individualist who held to his own vision, rather than being affected by the latest trends in art. However, although living in relative artistic isolation, Hughes traveled to Victoria to see shows at its museum, and in 1960 expressed great appreciation for a show of historical Dutch art, particularly liking the work of Jan van der Heyden ~ as he wrote ~ "not just because he paints every brick, but because he gets the true feeling of Nature with its solidity and atmosphere." His affinity was for realism and could stretch beyond his time and country.

Hughes's reputation continued to build in the late 1960s. Dr. Max Stern of Dominion Gallery in Montreal was promoting his work across Canada. In 1967, a retrospective of his work was mounted at the Vancouver Art Gallery which traveled to York University in Toronto. He became an Academician of the Royal Canadian Academy in 1968, and his diploma painting *Kaslo on Kootenay Lake* went into the collection of the National Gallery of Canada, Ottawa, in 1969.

In the 1960s, Hughes was living at Shawnigan Lake in the Cowichan Valley on Vancouver Island, and his subjects most often came from his close surroundings. Departure Bay is located further north on Vancouver Island at Nanaimo, where ferries from the Mainland dock. Hughes has chosen a more intimate view of this harbour in this extraordinary painting, focusing on the interesting elements of the foreshore. One is aware of the particular keenness of Hughes's eye in picking out and emphasizing the natural patterns present there, and his meticulous attention to detail in their depiction. The foreground beach is marvelously patterned and textured, with Hughes contrasting pale round rocks with sand, beachcombing seagulls and black crows with grey and deep charcoal layers of beach in a *tour-de-force* of tonality. Hughes then contrasts this black, grey and white tonality with the intensely coloured background with deep cobalt blue in the sea and sky and glowing turquoise on the horizon. Layers of driftwood progress from smoky charcoal in the foreground to a brilliant sun~bleached and sea~polished chunk of roots that stands like a piece of sculpture at the beach's edge. Hughes demonstrated his interest in patterning in other seashore works, such as his 1958 masterwork oil *Qualicum*, with its beach studded with rocks and shells, in the collection of the Vancouver Art Gallery.

Moving out into the landscape, we see docks, nautical signs, boats and buildings carefully placed. The prominent building on the far shore is the Pacific Biological Station, a Fisheries and Oceans Canada facility for aquatic research. Behind the island, part of a ferry ~ an iconic Hughes image ~ moves out of frame on the far right. Remnants of the pilings from an old dock in the middle ground give a subtle feeling of nostalgia for the passing of time. Pleasure craft bob in the foreground, a tug passes in the distance towing a red barge; Hughes's vision of maritime life on the protected eastern side of the Island is calm and orderly. Life on the coast, lived in harmony with nature, is pleasurable; even the predatory seagulls and crows seem jaunty and content, picking through what the tide has left behind. *Receding Tide, Departure Bay*, with its fine detailing and patterning, sculptural beach forms, brilliant accentuated colour and clarity of atmosphere, is a superb Hughes coastal scene.

ESTIMATE: \$175,000 ~ 225,000



54

54 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

The Chilliwack River at Hope, BC

oil on canvas, signed and dated 1961
and on verso signed, titled, dated, inscribed
with the Dominion Gallery inventory #A2850
and stamped Dominion Gallery
25 x 32 in, 63.5 x 81.3 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Estate, Vancouver

LITERATURE:

The E.J. Hughes Album, The Paintings ~ Volume I, 1932 ~ 1991, 2011,
reproduced page 34, titled as *Hope River at Chilliwack, BC*

In the 1960s, E.J. Hughes had a flourishing relationship with his dealer Dr. Max Stern at the Dominion Gallery in Montreal that allowed him to devote himself to his painting. He was experiencing recognition, having appeared in the 1961 documentary "Five BC Painters" on CBC Television's *The Seven Lively Arts*. Hughes's utterly original work is deeply rooted in British Columbia, but, like Emily Carr, he could not be called a regionalist. His work transcends that boundary through his timeless expression of order and beauty in the natural world. His work in the 1960s had evolved into a style that was more realistic, with exquisite attention to detail. This work is an outstanding example of Hughes's pastoral farm scenes that he did in the Fraser, Comox and Cowichan valleys. Characteristic of the sought-after 1960s works is the rich colour, most notably the deep blue mountains. The light is brilliant and even, illuminating each detail of the landscape. This ordered, still work speaks of the peaceful union of man and nature, a vision deeply meaningful to Hughes.

ESTIMATE: \$80,000 ~ 120,000



55

55 EDWARD JOHN (E.J.) HUGHES

BCSFA CGP OC RCA 1913 ~ 2007

The Gap at Nanaimo

oil on panel, signed and dated 1948 and on verso signed, titled, dated, inscribed with the Dominion Gallery inventory #A4034 and stamped Dominion Gallery 8 1/2 x 10 1/2 in, 21.6 x 26.7 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection, Vancouver

LITERATURE:

The E.J. Hughes Album, The Paintings ~ Volume I, 1932~1991, 2011, listed page 9

Following his discharge from the Canadian military in 1946, E.J. Hughes returned to the West Coast, eventually settling in Shawnigan Lake on Vancouver Island. After his experience as an official war artist, Hughes decided to focus his attention on what he described as the most beautiful landscape in the world, the stunning backdrop of British Columbia. In 1948, funded by an Emily Carr Scholarship (whose committee consisted of Lawren Harris and Ira Dilworth), Hughes explored the east coast of Vancouver Island, producing sketches of Chemainus, Gabriola Island, Nanaimo and Qualicum Beach. On his excursions he would most often do pencil sketches with careful and intricate colour notations, occasionally painting a small panel sketch in oil. Hughes stated that these sketches provided him with enough material and inspiration for several years of painting in his studio. Tranquil and incandescent, *The Gap at Nanaimo* is a rare early oil sketch from Hughes's field expedition in 1948.

ESTIMATE: \$12,000 ~ 16,000



56

56 OSCAR CAHÉN

CGP CSGA CSPWC OSA P11 1915 ~ 1956

Untitled (Bird Series)

mixed media on card, signed and dated 1954 and on verso titled on the label, inscribed #14 and FAG~366 and certified by The Cahén Archives inventory #FAMM~366 SL
27 1/2 x 43 1/2 in, 69.8 x 110.5 cm

PROVENANCE:

Galerie Samuel Lallouz, Montreal
Private Collection, Montreal

An important event in the career of Oscar Cahén was The Art Gallery of Toronto's 1950 exhibition, *Contemporary Art: Great Britain, the United States, France*, which exposed his work to international artists ~ most importantly, Graham Sutherland. Cahén's admiration and appreciation

of the work in this exhibition led him to definitive graphic lines and abstracted imagery, as seen in this 1954 work. This piece features familiar imagery for Cahén ~ the jagged talons and beaks of the bird, abstracted growth and crescent shapes. It was during the early 1950s that he experimented with diverse mediums, and this work is a fine example of his proficiency in such varied materials; his skills as a professional illustrator readily shine through. He found inspiration in the natural world but abstracted the features to create an otherworldly, almost Surrealist image. Notably, the work contains strong form and tension, two qualities that are found in his most celebrated works. Such artistic strengths, among many others, made him a critical member of Painters Eleven. The importance of his leadership role ~ although cut short by his tragic death in 1956 ~ cannot be overstated.

ESTIMATE: \$30,000 ~ 40,000



57

57 OSCAR CAHÉN

CGP CSGA CSPWC OSA P11 1915 ~ 1956

Untitled

mixed media on paper on board, signed and dated 1954
and on verso inscribed *FAMM-020* and certified by
The Cahén Archives inventory #FAMM-020 SL
30 1/2 x 40 in, 77.5 x 101.6 cm

PROVENANCE:

Galerie Samuel Lallouz, Montreal
Private Collection, Montreal

Oscar Cahén had a tumultuous past as a German wartime immigrant who was imprisoned as an enemy alien in a Quebec camp in 1940. Contacts in the Canadian art world finally released him, and he set to work as an illustrator in Montreal in 1942 before moving to Toronto in 1944. This

proved to be a good move for his career, as he found full-time work as a successful commercial artist. While an illustrator in Toronto he met Harold Town, Walter Yarwood and other members of the then-stagnant art scene, which led to his joining the revolutionary Painters Eleven in 1953. He was an exceptionally talented member of this group, and this work was produced at the beginning of this important period. Cahén is remembered as a unique member of the group, and his influence ~ particularly for his adept abilities in colour and sensitive awareness of space ~ continued to radiate throughout the group after his untimely passing. This strong work with its non-representational forms and suggestions of organic growth are clear manifestations of his commitment to abstraction in Canada.

ESTIMATE: \$30,000 ~ 40,000

**58 SOREL ETROG**

RCA 1933 ~

Metamorphosis

bronze sculpture, signed and editioned A.P.
on the base, circa 1962
53 x 17 x 6 in, 134.6 x 43.2 x 15.2 cm

PROVENANCE:

Gallery Moos Ltd., Toronto

LITERATURE:Pierre Restany, *Sorel Etrog*, 2001, page 61

Sorel Etrog achieved great acclaim between the years 1960 and 1964. This was largely due to a series of exhibitions at Montreal's Dominion Gallery, Gallery Moos in Toronto and the Rose Fried Gallery in New York. His primary aim during this period, as Etrog stated, was to show the sculptural figure "soar[ing] from the base like the trunk of a tree with nothing happening until a short stop at the hips, leaving the drama for the top." *Metamorphosis* is a superb large-scale sculpture from this early period, with the eye of the viewer being drawn straight up to the central figurative mass as it changes form. Etrog is globally considered one of the most important twentieth century sculptors, alongside his well-known contemporaries Constantin Brancusi, Alberto Giacometti and Henry Moore. Etrog's sculptures are housed in the most prestigious international museum collections. The Guggenheim, The Museum of Modern Art in New York, the Tate in London and the Musée d'art moderne in Paris have all acquired exceptional pieces by Etrog.

ESTIMATE: \$40,000 ~ 50,000**59 JEAN-PAUL RIOPELLE**

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

Sans titre

oil on panel, initialed and on verso titled and numbered PM 6
on the Pierre Matisse Gallery label; titled *PM 6* and dated 1968
on the gallery labels and inscribed *P_6 / AMA #921*
13 1/2 x 6 1/2 in, 34.3 x 16.5 cm

PROVENANCE:

Pierre Matisse Gallery, New York; Acquavella Galleries, New York
Robert Miller Gallery, New York; Christineros Gallery, New York
Private Collection, New York

Such was the rising reputation of Jean-Paul Riopelle in the 1950s and 1960s that he was represented by illustrious international galleries such as Gimpel Fils in London, Galerie Maeght in Paris (which he joined in 1966), and Pierre Matisse Gallery in New York, an important part of the provenance of this work. From 1954 on, he exhibited with this prominent New York gallery that showed renowned international artists such as Joan Miró, Marc Chagall, Alberto Giacometti and Jean Dubuffet, to name a few.

By the late 1960s, the architecture of Riopelle's dense surfaces had opened up into more spatially free work. In *Sans titre*, white, which had formerly been confined within areas of the canvas, has become the dominant element, infused by delicate colours. The black exposed at the top appears to be an undercoating



59

that emerges elsewhere in small pockets, also making its presence known under the surface of the white. It is quite a gorgeous, painterly surface, reminiscent of the later black and white work of Paul-Émile Borduas.

This work will be included in Yseult Riopelle's forthcoming volume of the catalogue raisonné on the artist's work.

ESTIMATE: \$25,000 - 35,000



60

60 JEAN-PAUL RIOPELLE

AUTO CAS OC QMG RCA SCA 1923 ~ 2002

Sans titre

gouache and ink on paper,
initialed and dated 1966
15 1/2 x 12 1/4 in, 39.4 x 31.1 cm

PROVENANCE:

Galerie Maeght, Paris
Christinerose Gallery, New York
Private Collection, New York

In 1966 Jean-Paul Riopelle began to exhibit regularly at the renowned Galerie Maeght in Paris. As a reflection of Riopelle's interest in works on paper, in their exhibition publication of that year were ten gouaches, which were then reproduced as lithographs. *Sans titre* bears a resemblance to some of the images that Riopelle was working with at that time for his prints – its marks and shapes move over softly textured backgrounds with his characteristic intuitive verve.

This work will be included in Yseult Riopelle's forthcoming volume of the catalogue raisonné on the artist's work.

ESTIMATE: \$9,000 ~ 12,000



61

61 RITA LETENDRE

ARCA OC QMG 1928 ~

Impact II

oil on canvas, signed and dated 1965
and on verso signed, titled, dated and inscribed #3
60 x 48 in, 152.4 x 121.9 cm

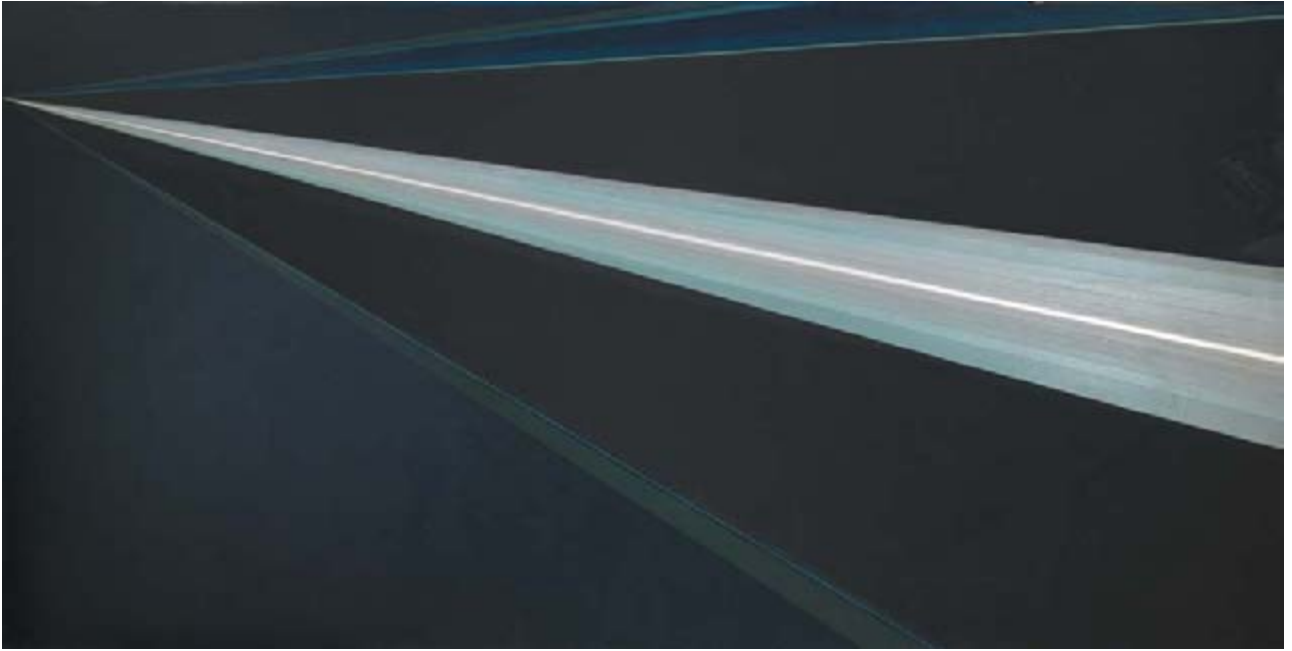
PROVENANCE:

Galerie Camille Hébert, Montreal
Private Collection, Quebec

Rita Letendre was approaching an important artistic juncture in the year 1965. She had received tremendous critical and commercial success with her fiery and visceral paintings of the early 1960s, which were explosive in colour and texture. However, by the mid-1960s she was moving

towards geometric shapes and hard-edged painting, a style that she would continue to develop into the next decade. *Impact II* acts as a link between these two styles. Its thick and undulating texture is reminiscent of her works from the early 1960s; however, the title and horizontal shape near the centre evoke ties to the later geometric works. Despite the limited colour palette, there is significant visual interest in the piece, highlighted by the white gestures breaking free from the dark, moody background. There is a tremendous sense of atmosphere and we get a feeling that this is an otherworldly space, which is a further tie to the works to come. Throughout her career, Letendre was particularly concerned with light, darkness and movement, which *Impact II* harnesses in a striking and almost daunting manner.

ESTIMATE: \$40,000 ~ 60,000



62

62 RITA LETENDRE

ARCA OC QMG 1928 ~

Moon Glow

acrylic on canvas, on verso signed, titled,
dated 1969 and inscribed *TOR~69~12*
60 x 118 3/4 in, 152.4 x 301.6 cm

PROVENANCE:

Private Collection, Toronto

Rita Letendre was part of the second wave of Montreal artists that emerged in the 1950s after the revolutionary Automatists. Paul-Émile Borduas was an important early influence, and Letendre's works of the 1950s were inspired by the Automatists in their rich texture and explosive gesture and colour. From 1962, Letendre spent two years in Paris, Rome and Israel, and after her return to Canada she moved away

from this turbulent and organic painting and toward hard-edge geometric form. This formed the basis for her work in the late 1960s and 1970s. Letendre's paintwork also changed through her use of airbrush, becoming smooth and evenly applied. *Moon Glow* is a striking and large-scale work from this period. Dark and mysterious, it is an abstraction of the moon's rays penetrating primordial space, and is illusionist, giving a deeply spatial impression of those rays traveling from a great distance. Contrast between the blackness of space and the pale palette used for the light essences is dramatic. Ethereal and majestic, *Moon Glow* is an outstanding example of Letendre's geometric period and of her commitment to modernism.

Please note: this work is on view at Galerie Heffel, Montreal only and will not be available at the Vancouver preview.

ESTIMATE: \$20,000 ~ 25,000



63

➤ **63 WILLIAM HODD (BILL) MCELCHERAN**
RCA 1927 ~ 1999

Walking Man

bronze sculpture, initialed, editioned 3/9,
dated 1990 and inscribed *ABI*
23 1/2 x 9 x 14 in, 59.7 x 22.9 x 35.6 cm

PROVENANCE:

Private Collection, USA

William McElcheran trained in sculpture at the Ontario College of Art and was also an architectural designer. He started as a woodworker, specializing in art and furniture for churches. He rose to be chief designer for Bruce Brown and Brisely Architects, and worked on planning and designing 23 churches and university buildings. He formed Daedalus Designs in 1973, the purpose of which was integrating sculpture with architecture. His best-known sculpture subject is the iconic businessman, shown caught in the whirl of his corporate life. McElcheran depicted these businessmen as robust and self-possessed, constantly in movement. Their conformity is indicated by their classic dress of overcoat, hat, suit and tie, carrying various business paraphernalia such



64

➤ **64 JOSEPH HECTOR YVON (JOE) FAFARD**
OC RCA 1942 ~

Le petit danseur

patinated bronze sculpture, signed,
editioned 5/5 and dated 1988
22 5/8 x 8 1/4 x 9 in, 57.5 x 21 x 22.9 cm

PROVENANCE:

Waddington & Gorce Inc., Montreal
Private Collection, Ontario

as briefcases. His viewpoint was both satirical and compassionate, drawing us to sympathize with them, as urbanites often feel caught in the bustle and roles of modern life. McElcheran's businessmen can be seen in many public installations across Canada and in the United States, Germany, Italy and Japan. In Toronto his businessmen are installed in Yorkville, on King Street, St. Clair Avenue and at the University of Toronto.
ESTIMATE: \$10,000 ~ 15,000



65

LITERATURE:

Terrence Heath, *Joe Fafard*, National Gallery of Canada, 2007, page 128

One of Canada's most unique and well-known sculptors, Joe Fafard was raised on a farm in Saskatchewan and still lives in that province, having established his own foundry in Pense. Fafard first gained renown for his ceramic sculptures of local people and farm animals, then in 1985 began to work in bronze. In the 1980s he began an important series of portraits of well-known artists who were key innovators in the history of Western art. Terrence Heath commented, "Much like the statues of the saints that adorn every Catholic church as benchmarks of spirituality, Joe's portraits of master artists ~ Vincent van Gogh, Henri Matisse, Pablo Picasso... are his personal benchmarks of art." *Le petit danseur* is an intriguing depiction of Picasso, Fafard having chosen the posture of one foot in the air to indicate that Picasso is about to step into the unknown. However, he is still standing on Greek tradition, represented by the form of a column. As Fafard stated, "I wanted to express the idea that an artist must plunge into the unknown to arrive at new knowledge."

ESTIMATE: \$20,000 ~ 25,000

65 DAPHNE ODJIG

FCA OC PNIAI RCA WS 1919 ~

Awakening of Spring

acrylic on canvas, signed and on verso titled
32 x 66 in, 81.3 x 167.6 cm

PROVENANCE:

Private Collection, Montreal

Daphne Odjig was born in the Wikwemikong Unceded Indian Reserve on Manitoulin Island in Ontario, of Potawatomi / Odawa / English heritage. Her work is rooted in the aboriginal cultures of Manitoulin Island, the art of the Canadian Northwest Coast and European artistic movements of the early twentieth century. In 1973 Odjig co-founded the Professional Native Indian Artists Association (later Incorporation), often referred to as the Indian Group of Seven; it was the first collective to promote and exhibit First Nations art in mainstream institutions. Odjig is one of the most important and influential First Nations Canadian artists, whose complex oeuvre represents a crucial turning point in the history of contemporary native art in Canada. Her major touring retrospective exhibition at the National Gallery of Canada in 2009 ~ 2010 was a milestone ~ it was the first time that a First Nations woman was given a solo exhibition there. Odjig incorporated Anishinabe motifs, themes and myths into her work, and *Awakening of Spring* is her joyous celebration of nature's cycle back to the season of light and love.

ESTIMATE: \$20,000 ~ 25,000



66

66 JOHN GEOFFREY CARUTHERS LITTLE

ARCA 1928 ~

Rue St-Paul d'autrefois, Montréal (1958)

oil on canvas, signed and on verso signed,
titled, dated 1985 and inscribed by the artist
Painted the day Stan Ogden was buried
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

A Prominent Private Collection, Moncton
Private Collection, Montreal

John Little had a keen interest in architecture, having worked as a draughtsman in his father's architectural firm Luke & Little in 1951. When he returned exclusively to painting in 1953, it was to capture the

unique ambiance of street scenes in Old Montreal and Quebec City. Architectural details of their distinctive buildings are a feature of his works, as is his interest in neighbourhoods and ethnic communities. Little felt the loss of historic areas keenly in the wake of changing urban planning and had a passion for preserving this uniqueness in his paintings. Little's affection for the past is clearly seen in this nostalgic 1958 view of Rue St-Paul, the oldest street in Montreal, detailed with period cars and vintage signs. Little's fluid painterly abilities are manifest in the clarity of the winter light and the delicacy of his handling of patterns in the snow, from the impressions of footprints beside the sidewalk to the texture of the cobblestones showing through on the street. Richly atmospheric, it is a classic work by Little.

ESTIMATE: \$15,000 ~ 20,000



67

67 MOLLY JOAN LAMB BOBAK

BCSFA CGP CPE CSGA CSPWC RCA 1922 ~

Grain Boats, Vancouver

oil on canvas, signed and on verso titled
22 x 30 in, 55.9 x 76.2 cm

PROVENANCE:

Kastel Gallery Inc., Montreal
Private Collection, Montreal

After time spent abroad as an official war artist during World War II, Molly Lamb Bobak returned to Vancouver with her husband, artist Bruno Bobak. They lived in the West End while they were building a small cottage on her mother's property on Galiano Island, and from 1947 to 1950 Molly taught at the Vancouver School of Art. During this time,

she recounted that she often took her young son to English Bay, and the vantage point of this work, looking out over freighters waiting to unload at the port, to the mountains of Vancouver Island, is likely from one of the beaches that stretch from English Bay to Third Beach. Bobak is known for her vibrant beach scenes, and her inclusion of people with their bright clothing infuses the pulse of humanity. She captures the transcendent beauty of West Coast light in the moody sky, illuminated along the horizon with golden and mauve tints, above an emerald ocean. Bobak exhibits her fine painterly ability in the exquisite handling of reflections on wet sand and in the expressionist brush-strokes that define the mercurial sky.

ESTIMATE: \$10,000 ~ 15,000



68

68 JOHN GOODWIN LYMAN

CAS CGP EGP FRSA 1886 ~ 1967

La fille assoupie

oil on canvas, signed and on verso titled on the Dominion Gallery label and inscribed with the Dominion Gallery inventory #A3748, 1952

27 x 34 in, 68.6 x 86.3 cm

PROVENANCE:

Dominion Gallery, Montreal
Private Collection

EXHIBITED:

Musée du Québec, *John Lyman Retrospective*,
November 23 ~ December 19, 1966, catalogue #166

John Lyman was raised in Montreal and initially trained as a writer. It was after seeing a work by James Wilson Morrice in Paris that he turned his

interest to art. He found himself extremely drawn to the work of the revolutionary Fauvist French painter Henri Matisse. He sought him out and enrolled at the Académie Matisse where, though the students were taught by others, Matisse gave them a formal weekly critique, and would occasionally invite them to his home. Lyman saw several of Matisse's masterpieces at his Issy-les-Moulineaux studio. Lyman lived most of his early life in Europe and abroad, returning to Montreal in 1931 to teach and paint. His work is characterized by its strong mood and depth of feeling ~ he often placed the main emphasis on colour, as with this lovely portrait of a girl resting on a bench. He worked tirelessly to foster appreciation for modern art in Canada and established The Lyman Summer Art Class in Quebec in the 1930s, and the Contemporary Arts Society in 1939.

ESTIMATE: \$80,000 ~ 100,000



69

69 EDWARD WILLIAM (TED) GODWIN

ASA OC R5 RCA 1933 ~

Fall on Baker's Creek, Kananaskis

acrylic on canvas, on verso titled and dated 1987
on the Gallery Moos label

57 x 93 1/4 in, 144.8 x 236.8 cm

PROVENANCE:

Gallery Moos Ltd., Toronto

Calgary native Ted Godwin trained at the Southern Alberta Institute of Technology and Art and at Emma Lake under Barnett Newman and Jules Olitski. In 1964 he was appointed a professor in the Department of Visual Arts at the University of Regina. He is a founding member of the Regina

Five, and is known for works executed within the framework of a series ~ the most well known being the *Tartans* and those depicting rivers. After a flamboyant life at the forefront of Canadian modernism, he retired to Calgary in 1985, where his love of fly-fishing drew him to rivers such as the Bow. Godwin's interest in the hidden mysteries of the river, the contrast between the world of the fish in water against the human on land, and the role of the fisherman as the intermediary between the two, has provided him with a personal and painterly Zen. Having swung fully from non-representational work to in-depth, detailed explorations of the various aspects of the river, Godwin's rich, beautiful riverscapes focus on intimate details such as roots, reeds, reflections and ripples.

ESTIMATE: \$15,000 ~ 20,000



70

70 ANTONY (TONY) SCHERMAN

1950 ~

Still Life

encaustic on canvas, on verso signed, titled
on the Heffel Gallery label and dated 1992
60 x 60 in, 152.4 x 152.4 cm

PROVENANCE:

Heffel Gallery Ltd., Vancouver
Private Collection, Vancouver

LITERATURE:

Rainer Crone and David Moos, *The Rape of Io, Paintings by Tony Scherman*,
1992, a similar 1991 ~ 1992 encaustic painting entitled *The Rape of Io:*
Argus' Dream reproduced page 49

Tony Scherman's still lifes of luscious, illuminated fruit floating on dark,
brooding Rembrandt-like backgrounds encompass both modern and

historical references; a classical subject painted with a modernist eye. Scherman's fruit is not just fruit, but much more ~ a mythological substance, the ambrosia of the Gods. He sometimes associates narrative through his titles, such as in a similar work whose title, *The Rape of Io: Argus' Dream*, relates it to a mythological story, or references to events or people of different time periods, such as a fruit still life entitled *Robespierre's Dream*. But Scherman's paintings are just as strongly about the painted surface as the subject. As seductive as the fruit, the paint surface is diffused and dimensional. Scherman uses encaustic, an ancient technique of applying hot wax infused with pigment, which he layers, scrapes, drips and scorches. In the process, areas of density and transparency develop, while more viscous wax drips down the surface. Stunning, almost theatrical, this fruit still life glows as if spotlighted against a dark and mysterious space, a superb example of this important subject in Scherman's oeuvre.

ESTIMATE: \$30,000 ~ 50,000



71

71 ANTONY (TONY) SCHERMAN

1950 ~

Peter Muller in Ungaro

encaustic on canvas, on verso
signed, titled and dated 1985
72 x 60 in, 182.9 x 152.4 cm

PROVENANCE:

Private Collection, Montreal

Tony Scherman's portraits contain historically important figures or figures that are psychologically tied to his life. While he is skillful at conveying their representational likeness, Scherman's portraits are uniquely dynamic and haunting in their beauty.

In this work, we are met with a frontal perspective of Peter Muller in clothing by the designer Ungaro. This is a perspective that is atypical for

Scherman, as we are used to the tightly cropped and magnified faces of the *Napoleon* and *Blue Highway* series. However, this figure is set against Scherman's characteristic dark and anonymous background, which allows the narrative of the portrait to be unwritten and mysterious. The engaging medium of encaustic creates a tactile and physical terrain, further displacing this work from a traditional and academic portrait. The medium allows the pictorial representation to be interpreted without definitive closure, as opposed to the sense of finality that can be perceived in other mediums. Therefore, the dramatic subject in this portrait is a figure that can alter over the passage of time, making this work more challenging and engaging.

ESTIMATE: \$25,000 ~ 35,000



72

72 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 ~

Forest Night

acrylic and cedar on canvas, signed
and on verso signed, titled and dated 1990
50 x 60 in, 127 x 152.4 cm

PROVENANCE:

Bau~Xi Gallery, Vancouver

By descent to the present Private Collection, Vancouver

Forest Night is a continuation of Gordon Smith's late 1980s cycle of deep-hued abstracted forest paintings that resulted from his trips into the British Columbia wilderness to such locations as the Queen Charlotte Islands in 1987 and Carmanah Valley on Vancouver Island in 1989. Just

outside his studio on the North Shore, the forest is also close at hand, and Douglas fir, hemlock and cedar form a dense screen and a constant source of imagery. Smith's abstraction comes directly from the natural world, as seen in this abstracted wall of forest. Vertical strips of cedar attached to the surface are physical evidence of the nearby forest and suggest trunk edges, but also function to return the eye to the canvas surface. *Forest Night*'s dark and mysterious depths are illuminated by splashes and streaks of brilliant green, turquoise and blue, as well as warm-spectrum colours of red and orange. Streaks of more fluid paint add to the verticality of the work and the painterliness of its surface. With its expressionist brush-strokes, rich palette and strong presence, *Forest Night* is an outstanding work by this modernist West Coast master.

ESTIMATE: \$30,000 ~ 50,000



73

73 LÉON BELLEFLEUR

CAS PY QMG 1910 ~ 2007

Forêt sans nom

oil on canvas, signed and dated 1962 and on verso titled
25 1/2 x 32 in, 64.8 x 81.3 cm

PROVENANCE:

Galerie Dresdnere, Montreal
Private Collection, Toronto

LITERATURE:

Guy Robert, *Bellefleur: The Fervour of the Quest*, 1988, page 51, quoting
C. Jasmin in *La Presse* and L. Lamy in *Le Devoir* from May 1962

Forêt sans nom was painted in 1962, a truly important year for Léon
Bellefleur, one in which his time spent in France was broken up by

intermittent trips to and from Montreal. It was in 1962 that Galerie Arditti held an exhibition of French Canadian painters in Paris. This was a fortunate opportunity for Bellefleur, because his paintings were exhibited alongside Paul-Émile Borduas, Jean-Paul Riopelle and younger contemporaries such as Marcelle Ferron. This show was groundbreaking because it paved the way for a wider Canadian reception upon his return. Later this same year, Simon Dresdnere would go on to show 21 works by Bellefleur in Montreal, and the exhibition received critical acclaim. Guy Robert quoted critics who described the works as “multiple reflections of his blazing colours” and “inspired by the expressionist and romantic lyricism of an artist with dazzling energy, in the grip of a sort of creative panic.” This painting was created with dynamic palette-knife strokes that draw the viewer into its circular movement ~ a visually stunning work.

ESTIMATE: \$8,000 ~ 10,000



74

74 LAWREN STEWART HARRISALC BCSFA CGP FCA G7 OSA RPS TPG
1885 ~ 1970**Abstract**

oil on board, signed and on verso signed,
titled on the Mira Godard Gallery label,
dated 1958, inscribed *HA* and with the
Dominion Gallery inventory #E2176
24 1/2 x 30 in, 62.2 x 76.2 cm

PROVENANCE:

Dominion Gallery, Montreal
Mira Godard Gallery, Toronto
Private Collection, Vancouver

After Lawren Harris's departure from Toronto in 1934 and relocation in
Hanover, New Hampshire, he committed fully to abstraction. During his

subsequent time in Santa Fe, New Mexico from 1938 to 1939, he became
one of the founding members of the Transcendental Painting Group there.
World War II brought more change and, because Harris could not bring
funds to the United States, he returned to Canada in 1940, finally settling
in Vancouver. He became a prominent and inspirational member of the art
community there, and in 1958 was appointed Honorary Vice-President
of the Vancouver Art Gallery. In the mid-1950s Harris was looking at
Tantric Buddhist images from Tibet, including mandalas, denoting his
intense cross-cultural interest in spirituality and openness to bringing
new elements into his abstraction. He left behind his more formal
geometric abstractions of the 1940s for a new and rhythmic approach to
line and form, as seen in this transcendent work. Flame-like forms and
calligraphic lines float on a fluid spatial medium, creating their own
energetic space, and making *Abstract* a radiant object for contemplation.

ESTIMATE: \$30,000 ~ 40,000



75

75 GORDON APPELBE SMITH

BCSFA CGP CPE OC RCA 1919 ~

L.II

acrylic on canvas, signed and on verso
titled and dated 1984 on the gallery label
46 x 55 in, 116.8 x 139.7 cm

PROVENANCE:

Bau~Xi Gallery, Vancouver
Private Collection, Vancouver

LITERATURE:

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, page 42

In the mid~1970s, Gordon Smith began a series of paintings in which the
landscape was distilled into horizontal planes. More strongly defined and

separated in the beginning, by the end of this series, as in *L.II*, the edges
of these planes had softened. This struggle between looseness and
tension has often recurred in Smith's work, and art critic Joan Lowndes
commented, "As he feels his structure becoming too tight he loosens it;
as he feels his color becoming too lush he restrains it; and as he feels he is
adhering too closely to reality he becomes more abstract." The
consummate modernist, Smith's career has been a constant process of
evolution. Works such as *L.II* were primarily about brushwork and
colour; the landscape reference is more general ~ thus the title, which
does not reveal any specific location. The work does however, have a
feeling of the West Coast with its predominantly blue palette, dissolving
edges and misty atmosphere, suggestive of watery planes. Smith balances
this blue with contrasting pink, green, yellow and mauve, making *L.II*
a sublime study in light and colour.

ESTIMATE: \$15,000 ~ 20,000



76

76 JEAN~PAUL ARMAND MOUSSEAU

AANFM AUTO CAS QMG 1927 ~ 1991

Tableau circulaire

oil on wood, signed and dated 1964
36 in, 91.4 cm (diameter)

PROVENANCE:

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

In the mid 1960s, Jean~Paul Mousseau created and exhibited a series of circular paintings that were affixed to metal mechanisms. This structure allowed the paintings to rotate 360 degrees, thus permitting and encouraging the viewer to choose the arrangement of the composition. The bold combinations of colour, along with the two bands of primarily

black and yellow, create a simple yet strong geometric composition, providing the viewer with a multitude of striking visual options.

Mousseau made his work available to the Montreal community through his various public commissions, and *Tableau circulaire* encourages the active visual engagement he so strongly promoted. The 1960s proved to be a productive and significant period for Mousseau, which subsequently led to a retrospective at the Musée d'art contemporain de Montréal in 1967. Also, the National Gallery of Canada has a work from this series from the same year in their permanent collection. *Tableau circulaire* is a rare offering to the market, and to our knowledge, no comparable piece has been offered at auction before.

ESTIMATE: \$9,000 ~ 12,000



77

77 WILLIAM RONALD

P11 RCA 1926 ~ 1998

Nassau

oil on canvas, signed and dated 1979
and on verso titled
24 x 24 in, 61 x 61 cm

PROVENANCE:

Lake Galleries, Toronto
Private Collection, Ontario

William Ronald's vibrant personality led him to various occupations ~ most notably as a pivotal member of Painters Eleven, and later as a television and radio broadcaster for the CBC. As a member of Painters Eleven, Ronald enjoyed success in Canada, and his confidence and

indisputable talent led him to a significant, albeit brief, period in New York. He moved there in 1954 and joined Sam Kootz's successful stable of artists which included Hans Hofmann, Franz Kline, Mark Rothko and Willem de Kooning. Despite moving back to Toronto in 1964, Ronald often traveled to Cape Cod for vacations. Nassau County on Long Island, New York is not far from Cape Cod, and it is highly likely he made a trip there. The warm colours of summer days are exuberantly evoked in this work through the pale blue perimeter and mosaic of pastel pinks, light green and mustard yellow. The thick impasto and gestural brush-strokes create an affectionate abstract image of the seaside county, and Ronald's passion for painting is palpable. It was this intense painterly energy and at times controversial personality that solidified his place in Canadian art history.

ESTIMATE: \$8,000 ~ 10,000



78

78 WILLIAM GOODRIDGE ROBERTS

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

Still Life with Wild Roses, Fruit and Books

oil on board, signed and on verso
titled on the gallery label and inscribed #6734
24 x 36 in, 61 x 91.4 cm

PROVENANCE:

Continental Galleries, Montreal
Private Collection

Goodridge Roberts's still lifes are imbued with a sense of serenity and calm that comes from both their careful layout and their fine, harmonious balance of colour. Roberts admired James Wilson Morrice, and was

influenced by Morrice's attention to light and his confident use of energetic, yet controlled brushwork to enliven his scenes without overpowering the subject. At the Art Students League in New York from 1926 to 1928, Roberts was taught by Max Weber, who was a great admirer of the French modernists Paul Cézanne and Henri Matisse. It was under Weber that Roberts began to work in still life and portraiture, and the influence of the Cubists and Fauves is clear in the resulting work. Roberts was raised in an important literary home. Sir Charles G.D. Roberts ~ considered by many to be the father of Canadian poetry ~ was his uncle, and his father was a poet and novelist. The Canadian expatriate poet Bliss Carman was his cousin. The artfully arranged books that are so often a feature in Roberts's classical still lifes no doubt reference this background.

ESTIMATE: \$30,000 ~ 40,000



79

79 ANTONY (TONY) SCHERMAN

1950 ~

Conversations with the Devil

encaustic on canvas, on verso signed,

titled and dated 2001 twice

37 3/8 x 55 1/4 in, 94.9 x 140.3 cm

PROVENANCE:

Private Collection, Paris

Conversations with the Devil is from Tony Scherman's series of the same title, executed between 2000 and 2009. Far from traditional still lifes, Scherman's work from this series is highly conceptual. This piece has an intriguing connection to historical accounts, psychoanalysis and the artist's own private confrontation with the subjects. Scherman spent time

in Amsterdam and was captivated by the flower markets. However, he does not create a specific environment nor build a definitive background ~ instead it is common for him to float his subjects on a dark, amorphous backdrop. He skillfully uses the encaustic medium to further disconnect, displace and reconstruct the subject. Scherman is asking us to contemplate the ambiguity of the subject and think about the purpose of the flowers, which may represent birth, love or death, and as a result awaken personal "conversations with the devil". The work's theoretical density is matched by Scherman's accomplishment in mastering the difficult, luminous medium. As a result, his work is included in notable public institutions including the Art Gallery of Ontario, the McMichael Canadian Art Collection in Kleinburg and The Montreal Museum of Fine Arts.

ESTIMATE: \$20,000 ~ 30,000



80

80 JEAN PAUL LEMIEUX

CC QMG RCA 1904 ~ 1990

Femmes en blanc

oil on canvas, signed and on verso titled,
dated 1979 on the Roberts Gallery label
and inscribed 9156H on the stretcher
14 x 12 in, 35.6 x 30.5 cm

PROVENANCE:

Roberts Gallery, Toronto
Private Collection, Toronto

LITERATURE:

Guy Robert, *Lemieux*, 1975, page 224

The trio depicted in *Femmes en blanc* is open to interpretation. Jean Paul Lemieux's nudes were mostly of children or young girls, but he

occasionally depicted women semi-nude, as in this work, wearing skirts. There is no overt eroticism in this painting; rather these figures are virtuous and composed. However, there is a soft sensuality in the relaxed atmosphere, the pastel palette and the pliant brushwork. There is a certain familiarity implied among the group ~ the subject might depict a mother with a daughter or granddaughter, or perhaps a close set of friends. The two older women are adorned with necklaces, a favoured motif in Lemieux's work. Guy Robert writes that, for Lemieux, the wearing of a necklace is not just vanity, but "becomes a refusal to submit to the ravages of time, an exorcism of the aging process and even the proclamation of a quality of being ~ a singular way to announce one's person, beautifully and almost poetically." Therefore, these necklaces function for Lemieux as symbols of beauty, ceremonial decoration and the passing of time.

ESTIMATE: \$25,000 ~ 35,000



81

81 ALEXANDRA LUKE

CGP CSPWC OSA P11 1901 ~ 1967

Epitaph to Eos

oil on canvas, signed and dated 1961
and on verso titled *Epitaph to Ios* on the gallery label
40 x 36 in, 101.6 x 91.4 cm

PROVENANCE:

Here & Now Gallery, Toronto
Private Estate, Toronto

LITERATURE:

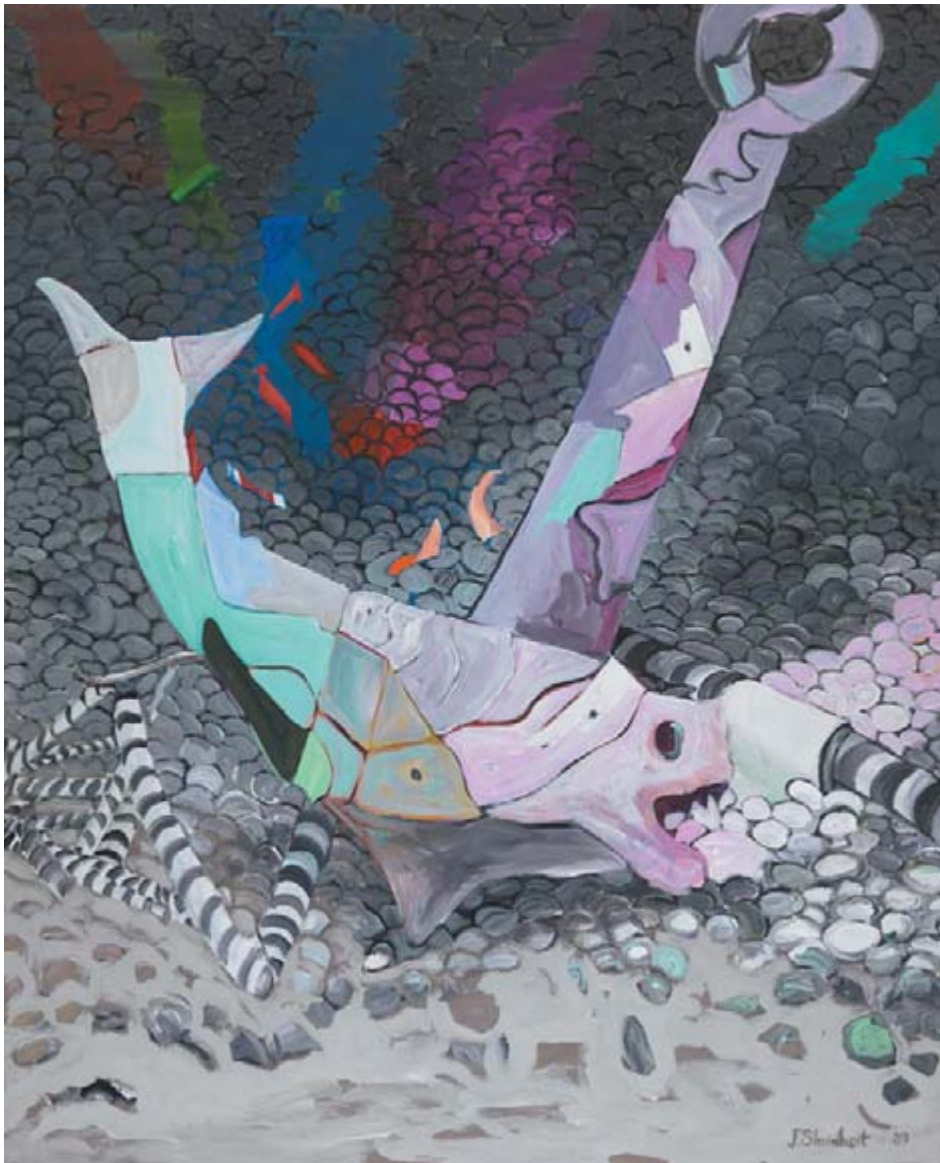
Jennifer C. Watson, *Alexandra Luke: A Tribute*, Robert McLaughlin
Gallery, 1977, described page 27

EXHIBITED:

Here & Now Art Gallery, Toronto, *Alexandra Luke: New Paintings*, 1961
Robert McLaughlin Gallery, Oshawa, *Alexandra Luke: A Tribute*,
July 6 ~ August 7, 1977, catalogue #14

Alexandra Luke executed *Epitaph to Eos* in 1961, shortly after the formal disbandment of Painters Eleven in 1960. This work was acquired from the Here & Now Gallery, which at the time was run by the dynamic Toronto dealer Dorothy Cameron. In this lovely piece, Luke created her own homage to the myth of Eos through her unique painterly strengths and sensitivities. In Greek mythology, Eos is the goddess of dawn who opened the gates of heaven with her rosy fingers and golden arms, driving through the sky in her yellow chariot. Characteristic of her late 1950s and early 1960s work, *Epitaph to Eos* features delicate calligraphic brush-strokes whilst details of the myth are emoted through her warm colour palette. Furthermore, Luke was greatly inspired by the teachings of American Hans Hofmann, having studied under him for four summers between 1947 and 1952. Hofmann strongly believed in the importance of movement in abstract painting and Luke absolutely absorbed this. The viewer can feel the motion in this work as the balmy areas of colour float across the background, evoking Eos driving through the sky.

ESTIMATE: \$8,000 ~ 10,000



82

82 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Sea Theme

acrylic on canvas, signed and dated 1989

and on verso signed, titled and dated

49 x 40 in, 124.4 x 101.6 cm

PROVENANCE:

The Isman Collection, Vancouver

Howard and Marjorie Isman had one of the largest private collections of Jack Shadbolt's artwork. The Ismans were very close friends with Jack and Doris Shadbolt, and as such had access to Shadbolt's finest works. The Ismans were said to have had first choice from the annual exhibition of Shadbolt's new work at the Bau-Xi Gallery in Vancouver. Certainly *Sea Theme* is a fine example of Shadbolt's work from this time period ~ it is large and vibrant, typifying Shadbolt's gestural approach to form and the act of painting.

ESTIMATE: \$12,000 ~ 16,000



83

83 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Summer Garden

acrylic on canvas diptych, signed and dated 1990

36 x 72 in, 91.4 x 182.9 cm

PROVENANCE:

Private Collection, Vancouver

LITERATURE:Scott Watson, *Jack Shadbolt*, 1990, page 204

In a 1982 journal entry, Jack Shadbolt wrote: "What I am thinking of is a form which would seem to indicate the very live organic process, not imposed from the outside by the artist through stylization but in which nature itself seems to be yearning to reveal itself as reaching from an

inchoate state toward a declaration of abstract structure." Thus for Shadbolt, structure was emergent from matter which, in the case of *Summer Garden*, takes the form of a tangled and colourful abstracted web of vegetal and insect life, whether microcosmic or macrocosmic. Shadbolt sought intensity in organic form, which is certainly expressed here in the explosive, active shapes and the brilliant palette of charged primary colours. Shadbolt's treatment of form was gestural and intuitive, expressing the force of nature. These activated forms create a psychologically resonant inner landscape that acts upon the viewer. For Shadbolt, the act of painting was paramount, and in *Summer Garden* his wielding of colour, composition and brush-stroke exhibits the power of this West Coast modernist master.

ESTIMATE: \$15,000 ~ 25,000



84

84 HAROLD BARLING TOWN

CGP CPE CSGA OC OSA P11 RCA 1924 ~ 1990

Untitled

oil and lucite 44 on canvas, signed
and dated 1957 and on verso signed and dated
26 1/4 x 24 1/4 in, 66.7 x 61.6 cm

PROVENANCE:

Private Collection, Toronto

LITERATURE:

Robert Fulford, *Magnificent Decade: The Art of Harold Town, 1955 ~ 1965*,
The Moore Gallery, 1997; the introduction can be viewed online at
www.robertfulford.com/town.html, accessed March 2012

Robert Fulford wrote that Harold Town's paintings from the period 1955
to 1965 straddled the two separate forms of abstract painting that were

current at the time: "action painting", represented by Jackson Pollock and
his Canadian contemporary Jean-Paul Riopelle, and "layout painting", as
most famously represented by Mark Rothko and, in Canada, Jack Bush.
We can relate Fulford's theory to this Painter's Eleven period painting.
Although the drips and swirls of Riopelle or Pollock are absent, this work
contains a frenzy of energized and dynamic brush-strokes such as those
found in "action painting". Yet the formal structure created by the
application of dark bands of colour creates a predetermined design
similar to that of a "layout" painting. Town's bridging of these two forms
of abstraction created a painterly style that was distinct and fresh, which
generated significant success for him in the years to follow. Ultimately,
this work features the strengths that Town was highly regarded for:
contrasting intensities of colour, edgy yet organized composition and,
of course, his palpable enthusiasm for abstraction.

ESTIMATE: \$12,000 ~ 15,000

85 MOLLY JOAN LAMB BOBAK

BCSFA CGP CPE CSGA CSPWC RCA 1922 ~

Warm Pub

oil on canvas, signed and on verso signed and titled
24 x 30 in, 61 x 76.2 cm

PROVENANCE:

Private Collection, Ontario

LITERATURE:

Molly Lamb Bobak, *Wild Flowers of Canada: Impressions and Sketches of a Field Artist*, 1978, page 8

Joe Plaskett's statement about Molly Lamb Bobak is apropos to this work: "Her oils of people in crowds suggest an expansive, even extrovert, spirit. Life is celebrated as a carnival ~ the pulse of life is beating, the game is being played, the drama is enacted."

Painted with sumptuous brush~strokes and glowing with a warm palette, this painting is bursting with the pub's animated atmosphere. The play of reflections on the surface of the bar and of the crowd in the glass behind is particularly fine.

ESTIMATE: \$8,000 ~ 10,000



85

86 JACK LEONARD SHADBOLT

BCSFA CGP CSPWC OC RCA 1909 ~ 1998

Spring Bouquet

mixed media on paper, signed and dated 1958
and on verso titled, dated 1957 and inscribed \$100
22 x 29 1/2 in, 55.9 x 74.9 cm

PROVENANCE:

Private Collection, Vancouver

ESTIMATE: \$7,000 ~ 9,000



86

Thank you for attending our sale of *Canadian Post-War & Contemporary Art*. Our *Fine Canadian Art* auction will commence at 7:00 p.m. After tonight's sale, please view our *Third Session ~ May Online Auction of Fine Canadian Art* at www.heffel.com, closing on Thursday, May 31, 2012. Lots can be independently viewed at one of our galleries in Vancouver, Toronto or Montreal, as specified in our online catalogue.

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TERMS AND CONDITIONS OF BUSINESS

These Terms and Conditions of Business represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Purchaser. These Terms and Conditions of Business shall apply to the sale of the Lot by the Auction House to the Purchaser on behalf of the

Consignor, and shall supersede and take precedence over any previously agreed Terms and Conditions of Business. These Terms and Conditions of Business are hereby incorporated into and form part of the Consignment Agreement entered into by the Auction House and the Consignor.

A DEFINED TERMS:

1 PROPERTY

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");

2 RESERVE

The reserve is a minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House;

3 KNOCKED DOWN

The conclusion of the sale of the Lot being auctioned by the Auctioneer;

4 EXPENSES

Expenses shall include all costs incurred, directly or indirectly, in relation to the consignment and sale of the Lot;

5 HAMMER PRICE

The price at which the Auctioneer Knocked Down the Lot to the Purchaser;

6 PURCHASER

The person, corporation or other entity or such entity's agent, who bids successfully on the Lot at the auction sale;

7 PURCHASE PRICE

The Purchase Price means the Hammer Price and the Buyer's Premium, applicable Sales Tax and additional charges and Expenses including expenses due from a defaulting Purchaser;

8 BUYER'S PREMIUM

The Auction House rate of the Buyer's Premium is seventeen percent (17%) of the Hammer Price of each Lot;

9 SALES TAX

Sales Tax means the Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot;

10 PROCEEDS OF SALE

The net amount due to the Consignor from the Auction House, which shall be the Hammer Price less commission at the Published Rates and Expenses and any other amounts due to the Auction House or associated companies;

11 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 PURCHASER:

1 THE AUCTION HOUSE

The Auction House acts solely as agent for the Consignor, except as otherwise provided herein.

2 THE PURCHASER

- (a) The highest bidder acknowledged by the Auctioneer as the highest bidder at the time the Lot is Knocked Down;
- (b) The Auctioneer has the right, at his sole discretion, to reopen a Lot if he has inadvertently missed a Bid, or if a Bidder immediately at the close of a Lot notifies the Auctioneer of his intent to Bid;
- (c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals he considers appropriate for the Lot in question;
- (d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- (e) Every bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing prior to the date of the auction, that the bidder is acting as agent on behalf of a disclosed principal and where such agency relationship is acceptable to the Auction House;
- (f) The Purchaser acknowledges that invoices generated during the sale or shortly after may not be error-free, and therefore are subject to review; and,
- (g) Every bidder shall submit a fully completed Registration Form and provide the required information to the Auction House. Every bidder will be assigned a unique paddle number. 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.

3 PURCHASER'S PRICE

The Purchaser shall pay the Purchase Price to the Auction House.

4 SALES TAX EXEMPTION

All or part of the Sales Tax may be exempt in certain circumstances if the Lot is delivered or otherwise removed from the jurisdiction of sale of the Lot. It is the Purchaser'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 and appropriate delivery documentation is provided, in advance, to 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.

5 PAYMENT OF THE PURCHASE PRICE

- (a) The Purchaser shall:
- (i) Unless he has already done so, provide the Auction House with his name, address and banking or other suitable references as may be required by the Auction House; and,
 - (ii) Payment must be made within seven (7) days from the date of the auction by: a) Bank Wire direct to our account, b) Certified Cheque or Bank Draft, unless otherwise arranged in advance with the Auction House, or c) a cheque accompanied by a current Letter of Credit from the Purchaser's bank which will guarantee the amount of the cheque (release of Lot subject to clearance of cheque). Credit card payments are subject to our acceptance and approval and to a maximum of \$5,000 if you are providing your credit card details by fax or to a maximum of \$25,000 if the card is presented in person with valid identification. In all other circumstances, we accept payment by 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 Purchaser to the Auction House.

6 DESCRIPTIONS OF LOT

- (a) All representations or statements made by the Auction House, or in the Consignment Agreement, or in the catalogue or other publication or report, as to the authorship, origin, date, age, size, medium, attribution, genuineness, provenance, condition or estimated selling price of the Lot, are statements of opinion only;
- (b) All photographic representations and other illustrations presented in the catalogue are solely for guidance and are not to be relied upon in terms of tone or colour or necessarily to reveal any imperfections in the Lot;
- (c) Many Lots are of an age or nature which precludes their 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; and,
- (d) The prospective Purchaser must satisfy himself 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. If the prospective Purchaser 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 Purchaser.

7 PURCHASED LOT

- (a) The Purchaser shall collect the Lot from the Auction House within seven (7) days from the date of the auction sale, after which date the Purchaser 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 Purchaser, and will only be undertaken at the discretion of the Auction House and at the Purchaser's risk. Prior to all packing and shipping, the Auction House must receive a fully completed and signed *Shipping Form* and payment in full for 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 Purchaser's risk. The Purchaser 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.

9 NON-PAYMENT AND FAILURE TO COLLECT LOT(S)

- If the Purchaser fails either to pay for or to take away any Lot within seven (7) days from 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 Purchaser and without prejudice to any other rights or remedies the Auction House may have:
- (a) To issue judicial proceedings against the Purchaser 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 Lots sold to the Purchaser;
- (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 Purchaser and any surplus, after Expenses, to be delivered to the Purchaser;
- (d) To store the Lot on the premises of the Auction House or elsewhere, and to release the Lot to the Purchaser only after payment of the full Purchase Price and associated cost to the Auction House;
- (e) To charge interest on the Purchase Price at the rate of five percent (5%) 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 the Purchaser 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 Purchaser towards settlement of the Purchase Price, and the Auction House shall be entitled to a lien on any other property of the Purchaser which is in the Auction House possession for any purpose; and,
- (h) To apply any payments by the Purchaser to the Auction House towards any sums owing from the Purchaser to the Auction House or to any associated company of the Auction House without regard to any directions of the Purchaser or his agent, whether express or implied.

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 PURCHASER

- (a) Prospective Purchasers 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 Purchasers 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 nor 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 purchaser, and the prospective purchaser hereby agrees that neither the Auction House nor its employees nor agents shall be liable to either the Purchaser or the Consignor for any neglect or default in making such a bid.

12 EXPORT PERMITS

Without limitation, the Purchaser 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 Purchaser.

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 Condition C.1.b.(ii) or C.1.b.(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 Purchaser that the Consignor has and shall be able to deliver unencumbered title to the Lot, free and clear of all claims;
- (b) The Consignor shall indemnify the Auction House, its employees and agents and the Purchaser against all claims made or proceedings brought by persons entitled or purporting to be entitled to the Lot;
- (c) The Consignor shall indemnify the Auction House, its employees and agents and the Purchaser 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,
- (d) The Consignor shall reimburse the Auction House in full and on demand for all Expenses or any other loss or damage whatsoever made, incurred or suffered as a result of any breach by the Consignor of C.2.a and/or C.2.c above.

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 Consignor'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 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; and,
- (c) The charge for illustrating a Lot in the live auction sale catalogue shall be a flat fee paid by the Consignor of \$500 for a large size reproduction and \$275 for a small reproduction, per item in each Lot, together with any Sales Tax chargeable thereon. The Auction House retains all rights to photographic and printing material and the right of reproduction of such photographs. The charge for online digital photography, cataloguing and internet posting is a flat fee of \$100 per Lot.

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 (01.5%) 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, it 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 Policy of the Auction House in accordance with sub-clause C.4.b above shall be the total amount due to the Consignor in the event of a successful claim being made against the Auction House.

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 Purchaser;
- (b) If the Auction House has not received the Purchase Price from the Purchaser 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 Purchaser; and,
- (c) If before the Purchase Price is paid in full by the Purchaser, 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 Purchaser 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 Purchaser, save that the Auction House shall not be obligated to issue judicial proceedings against the Purchaser 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 Purchaser on such terms as the Auction House shall think fit, to take such steps as are necessary to collect monies from the Purchaser to the Consignor and, if appropriate, to set aside the sale and refund money to the Purchaser.

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, whichever is greater, twenty-five percent (25%) of the high pre-sale estimate or the insured value, together with any applicable Sales Tax and Expenses, is immediately payable to the Auction House, prior to any release of 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. Upon the expiration of such a period, the Auction House shall have the right to sell such Lots by public or private sale and on such terms as it thinks fit and to 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 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; 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 90 days following the auction to sell such Lot privately 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 Auction House 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.

10 CONSIGNOR'S SALES TAX STATUS

The Consignor shall give to the Auction House all relevant information as to his Sales Tax status with regard to the Lot to be sold, which he 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 it 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 default by the Consignor or the Purchaser.
- 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 bidder retract or withdraw his or her bid.
- 4 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.
- 5 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.
- 6 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.
- 7 This Agreement shall be governed by and construed in accordance with British Columbia law and the laws of Canada applicable therein and all parties concerned hereby submit to the exclusive jurisdiction of the British Columbia Courts.
- 8 Unless otherwise provided for herein, all monetary amounts referred to herein shall refer to the lawful money of Canada.
- 9 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.

The Purchaser 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 Purchaser and the Consignor and the terms by which the Auction House shall conduct the sale and handle other related matters.



CATALOGUE ABBREVIATIONS AND SYMBOLS:

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

**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 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.

DIMENSIONS

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

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.

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.

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 three decades of change, proof that our hard work, commitment, philosophy, honour and ethics in all that we do, serves 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.

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

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Vice-President, Director
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in numerical order *artist*

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2) _____

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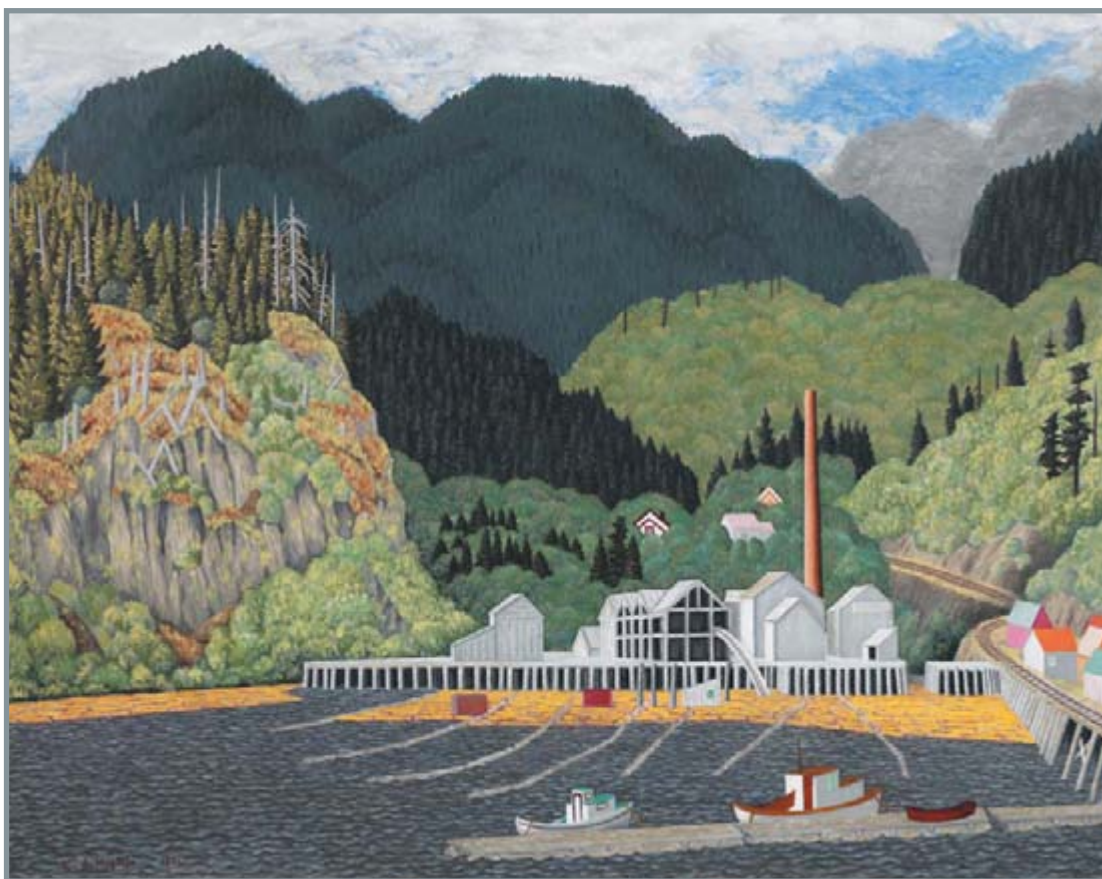
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