



FINE  
ART  
AUCTION  
HOUSE

**Heffel**

**VANCOUVER ART GALLERY ART  
AUCTION 2021 | SPRING FORWARD  
ONLINE AUCTION PARTNERSHIP (HO2)**

**SALE** JUNE 1, 2021 – JUNE 15, 2021



**h001**

**VIKKY ALEXANDER**

1959 - Canadian

**Green Lake**

inkjet print on canvas

on verso signed, titled and dated 2007

68 3/4 x 54 inches 174.6 x 137.2 centimeters

Provenance: Donated by the Artist  
Courtesy of TrépanierBaer, Calgary

Exhibited:

Literature:

Vikky Alexander has worked in photography, sculpture and installation since the 1980s. In 2019, her extensive oeuvre was the subject of a major exhibition titled Vikky Alexander: Extreme Beauty at the Vancouver Art Gallery. Exhibiting professionally since 1981, Alexander has shown in venues such as The New Museum, Whitney Museum of American Art, DIA Art Foundation, Seattle Art Museum, Kunsthalle Bern, Vancouver Art Gallery, National Gallery of Canada, Barbican Art Gallery, Yokohama Civic Art Gallery and Taipei Fine Arts Museum, among others. Her works can be found in numerous national and international collections. Alexander currently lives and works in Montreal.

Alexander's work often explores the relationship between architecture, advertising and nature, and how these are connected to capitalism, commodification and notions of utopia. She is interested in the ways in which nature is experienced within consumerist society, and creates collaged photograph prints of artificial environments using mass-produced home-decorating materials such as wood veneers and wallpaper murals of landscapes and mirrors. In Green Lake, she collaged together various patterned surfaces, resulting in an imagined domestic space with cut-out windows through which can be seen images of sparkling water.

This work is unframed.

Please note: Consignor Hammer Price proceeds of this lot will benefit the Vancouver Art Gallery.

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Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h002**

**SHUVINAI ASHOONA**

1961 - Canadian

**Untitled (Aquatic Scene)**

graphite, coloured pencil and ink on paper

signed in syllabics

33 x 50 1/2 inches 83.8 x 128.3 centimeters

Provenance: Donated by Marion Scott Gallery, Vancouver  
Courtesy of the Artist and Dorset Fine Arts

Exhibited:

Literature:

The daughter of the well-known sculptor Kiawak Ashoona and granddaughter of the late Pitseolak Ashoona, the great graphic artist Shuvinai Ashoona was born in 1961 in Cape Dorset on Baffin Island. Her own career started in the mid-1990s when she began making drawings for the West Baffin Eskimo Cooperative, in a style that was often startlingly different from other Cape Dorset graphic expression. Ashoona's reputation as a contemporary Canadian and Indigenous artist has steadily grown over the years, and her works are included in several prominent institutional collections, including the National Gallery of Canada and the Art Gallery of Ontario.

Uncanny, humorous and disquieting, Ashoona's often dream-like imagery erases the distinctions between the natural and spirit worlds. Many of the artist's images include fantastical monster-like creatures, while others portray people and planets orbited by a range of beings, both animal and human. Aquatic mammals living in harmonious diversity have long been a recurring motif in Ashoona's oeuvre, as exemplified by her delightful *Untitled (Aquatic Scene)*, which features a walrus and a pair of seals grazing on geoduck clams along the ocean floor. These animals share the space with sea creatures drawn from the artist's imagination, including several small fish and an octopus-like creature.

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Starting Bid: \$3,750 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h003**

**SONNY ASSU**

1975 - Canadian

**Nuff Said!**

acrylic, chalk paint and collage on board

on verso signed, titled on the gallery label and dated 2018

68 x 44 inches 172.7 x 111.8 centimeters

Provenance: Donated by the Artist  
Courtesy of Equinox Gallery, Vancouver

Exhibited:

Literature: Sonny Assu, Speculator Boom, <https://www.sonnyassu.com/pages/speculator-boom>, accessed May 26, 2021

Sonny Assu (Ligwilda'xw of the Kwakwaka'wakw Nations) currently lives and works in unceded Ligwilda'xw territory (Campbell River). He received the BC Creative Achievement Award in First Nations Art in 2011, and has been thrice long-listed for the Sobey Art Award. He received his MFA from Concordia University in 2017 and was one of the laureates for the 2017 REVEAL—Indigenous Art Awards. His work has been collected by numerous institutions, including the National Gallery of Canada, Seattle Art Museum, Vancouver Art Gallery, Museum of Anthropology at the University of British Columbia and Art Gallery of Greater Victoria, among others.

Assu is known for his striking mashups of Indigenous iconography and aspects of popular culture. His work, comprised of painting, sculpture, photography, digital media and printmaking, negotiates Euro-Canadian and Kwakwaka'wakw principles of artmaking as a means to explore family history, personal experience and the effects of colonization on Indigenous peoples. By painting and collaging directly onto the pages of his cherished Marvel comic books in 'Nuff Said! (2018), Assu continues his critical engagement with mainstream culture, which he views "as a way to not only express [his] identity as a purveyor of pop, a watcher of sci-fi and a collector of nerdy things but as a way to find a cathartic experience in the breaking of [his] childhood memorabilia...the deconstruction of something sacred to create something new."

This work is unframed.

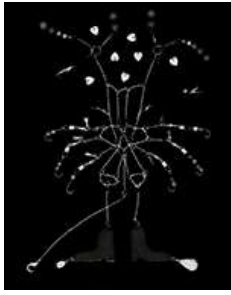
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Starting Bid: \$5,000 CDN

Estimate: \$8,000 ~ \$10,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h004**

**MIKE BOURSCHEID**

1984 - Canadian

**Fisherman in Love**

inkjet print

30 1/2 x 24 inches 77.5 x 61 centimeters

Provenance: Donated by the Artist  
Courtesy of Galerie Nosbaum Reding, Luxembourg

Exhibited:

Literature: Mike Bourscheid, email, April 14, 2021

Born in Luxembourg and based in Vancouver and Brussels, Mike Bourscheid represented Luxembourg at the 57th Venice Biennale in 2017. His work has been shown at the Western Front in Vancouver, Kunstpalais Erlangen in Germany, MNHA in Luxembourg and K-Gold Temporary in Greece, among others. His upcoming projects include a solo show at Richmond Art Gallery, a solo show at LIAR NYC and a group exhibition at Künstlerhaus Bethanien in Germany. Bourscheid is known for his sculpture, photography and performance, often using a combination of these media to express social and political concerns through the device of humour. He holds an MFA from the University of Arts Berlin (UdK). *Fisherman in Love* is a large-scale inkjet print of a photogram, the black-and-white result of a photographic process in which objects are placed directly onto photosensitive paper and exposed to light. For this work, Bourscheid arranged fly fishing lures, fasteners and personal jewellery into a configuration that cleverly evokes the outfit—complete with overalls and boots—of an imaginary fisherman, a character who the artist playfully describes as “looking for love at the bottom of the sea.” Accompanying this lot is a certificate of authenticity signed by the artist, dated May 20th, 2021 and stating this work is edition 1/3.

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Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h005**

**VANESSA BROWN**

1981 - Canadian

**Sheltering Bottles (Burgundy)**

stained glass, copper foil and solder

16 1/2 x 12 1/2 inches 41.9 x 31.8 x 0.6 centimeters

Provenance: Donated by the Artist  
Courtesy of Patel Brown Gallery, Toronto

Exhibited:

Literature:

Vanessa Brown was born in Lausanne, Switzerland, to Canadian parents and was raised in Vancouver. She attended Emily Carr University of Art + Design where she completed a BFA in 2013. Solo exhibitions of her work have been organized by the Esker Foundation, Calgary (2018), Western Front, Vancouver (2018) and Arsenal Contemporary Art, Toronto (2018). Her work has also been featured in group shows at VIVO Media Arts Centre, Vancouver (2012), Field Contemporary, Vancouver (2015), Künstlerhaus Bethanien, Berlin (2016), Nanaimo Art Gallery (2017), Access Gallery, Vancouver (2017), A.I.R. Gallery, New York (2018) and Podium, Luxembourg (2019).

As a student at Emily Carr University of Art + Design, Brown studied woodworking and metalworking and has since developed a sculptural practice working primarily in steel. While steel sculpture created by modernist male artists in the 20th century often emphasized the material's mass and embraced a raw, industrial aesthetic, Brown's use of this medium results in whimsical, graceful forms. Brown often begins with decorative personal items such as charms or jewellery as a conceptual starting point, and then enlarges and abstracts motifs from these delicate objects with unexpected results. Linking strength and fragility, the minimal and the monumental, Sheltering Bottles (Burgundy) is representative of the artist's elegant aesthetic and the skilled manipulation of her materials.

Accompanying this lot is a certificate of authenticity signed by the artist and dated May 20th, 2021.

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Starting Bid: \$1,200 CDN

Estimate: \$1,500 ~ \$2,500 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h006**

**HANK BULL**

1949 - Canadian

## **Singular Plural**

photographic light jet print

on verso signed, titled and dated 2018

40 x 50 inches 101.6 x 127 centimeters

Provenance: Donated by the Artist  
Courtesy of Franc Gallery, Vancouver

Exhibited:

Literature:

Hank Bull was born in Calgary, Alberta, in 1949 and now lives in Vancouver, where he has long played an active role in the local art scene. A multimedia artist and arts administrator, Bull has been an important member of the Western Front Society since 1973, and is the co-founder of Centre A: Vancouver International Centre for Contemporary Asian Art. Encompassing several decades of work, his oeuvre was featured in Connexion, a major exhibition that traveled to Confederation Centre Art Gallery, Galerie de l'UQAM, Saint Mary's University Art Gallery and Burnaby Art Gallery (2015 – 2017). His work has been presented at the Museum of Modern Art (1991), the Venice Biennale (1986), Documenta (1987) and Ars Electronica (1982, 1989). His work is part of numerous public and private collections, including the National Gallery of Canada.

Bull's photograph Singular Plural (2018) was featured in the show Theatre of Painting at the Franc Gallery in 2019. For this exhibition, the prolific artist considered the place of painting, sculpture, photography and performance within the expanded field of contemporary visual arts practices and in relation to his own work. In this series, Bull explores the fluidity of form, by presenting painted cardboard boxes in various formats: sculptural objects, flattened two-dimensional works, photographic documents and even as maquettes for theatre sets or architectural designs.

This work is edition 1/3.

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Starting Bid: \$6,000 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h007**

**COREY BULPITT**

1978 - Canadian Indigenous

**Untitled (diptych)**

spray paint on wood panel diptych

on verso signed and dated 2020 on each panel

48 x 72 inches 121.9 x 182.9 centimeters

Provenance: Donated by the Artist  
Courtesy of Fazakas Gallery, Vancouver

Exhibited:

Literature:

Corey Bulpitt, from the Naikun Raven clan of the Haida, is also known as Taakeit Aaya or “Gifted Carver” and was born in Prince Rupert, British Columbia. He is the great-great-grandson of famed artist Charles Edenshaw (1839 – 1920) and prolific argillite carver Louis Collison (1881 – 1970). Bulpitt is a wood and argillite carver, in addition to being a painter, jeweller and graffiti artist. He has carved many important totem poles, including a 20-foot yellow cedar pole for Scouts Canada, a 17-foot story pole now at Queen Charlotte Lodge, and a 14-foot mortuary-style memorial, which stands in the 'Namgis burial ground in Alert Bay, British Columbia, carved in memory of his Haida ancestors who died during the smallpox epidemic of 1862. In 2017, he received the BC Creative Achievement Award for First Nations Art for Artistic Excellence in both traditional and contemporary visual art.

The use of spray paint has become an important part of Bulpitt’s artistic practice. His graffiti work can be seen in many museums, festivals and urban settings. This painting bridges his carving and painting practices in its use of the skull imagery that Bulpitt originally designed for the University of British Columbia’s Reconciliation Pole, carved in 2017 by Jim Hart - Chief 7idansuu (Edenshaw). The skulls, scattered cross a pink, purple, black and grey camouflage landscape, remind us of the countless deaths of Indigenous peoples due to brutal colonialist strategies in Canada.

This work is unframed.

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Starting Bid: \$7,000 CDN

Estimate: \$10,000 ~ \$15,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver





**h008**

**BOBBIE BURGERS**

1973 - Canadian

**Hysteria #3**

acrylic and pastel on canvas

initialed and dated 2021 and on verso signed and titled

78 x 96 inches 198.1 x 243.8 centimeters

Provenance: Donated by the Artist  
Courtesy of Equinox Gallery, Vancouver

Exhibited:

Literature:

Bobbie Burgers was born in 1973 in Vancouver, where she lives and works. She received a BA in Art History in 1996 from the University of Victoria, and has studied in Aix-en-Provence, France. Her work has been compared to such artists as Paul Cézanne, Helen Frankenthaler, Joan Mitchell and Jack Shadbolt. Burgers has exhibited widely across the United States and Canada.

Burgers is compelled by processes of transformation and metamorphosis in nature, particularly through her highly unconventional exploration of the traditional floral still life. She has a boldly distinct style that melds representation with abstraction to varying degrees, and her work has an instinctive approach, while also revealing her precise powers of observation. Her highly expressive paintings are distinctive for their dynamic compositions, textural layered surfaces, vivid use of colour and rapid, gestural brushstrokes. This powerful painting, rendered in a rich range of creams, greys and whites, embodies her long-term engagement with the wildly chaotic cycle of life and death through the floral processes of bloom and decay.

This work is unframed.

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Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h009**

**DANA CLAXTON**

1959 - Canadian

**NDN Ironworker (Peter)**

LED firebox with transmounted lightjet duratrans

editioned 1/2

51 1/2 x 39 1/2 x 7 inches 130.8 x 100.3 x 17.8 centimeters

Provenance: Donated by the Artist

Exhibited:

Literature: Dana Claxton, quoted on an exhibition label for Dana Claxton: Fringing the Cube, October 27, 2018 - February 3, 2019

Dana Claxton is a critically acclaimed artist who works in film, video, photography, single and multi-channel video installation and performance art. Her work has been shown internationally at such institutions as the Museum of Modern Art, Metropolitan Museum of Art, Walker Art Centre and the Sundance Film Festival. Her work is held in Canadian public and private collections, including the Vancouver Art Gallery, the National Gallery of Canada, the Winnipeg Art Gallery and the Audain Museum. She has received numerous awards including the Governor General's Award in Visual and Media Arts (2020), the Jack and Doris Shadbolt Foundation's VIVA Award (2001), the Eiteljorg Contemporary Art Fellowship, The Ramon John Hnatyshyn (RJH) Award and the YWCA Women of Distinction Award. She is Head and an Associate Professor in the Department of Art History, Visual Art and Theory with the University of British Columbia. Her family reserve is Wood Mountain Lakota First Nations located in Southwest Saskatchewan and she resides in Vancouver.

This work stems from Claxton's series NDN Ironworkers (2018), that features photographic portraits of Indigenous workers who assemble steel reinforcing bar for the construction of office and residential towers in Vancouver. While celebrating their skilled but often unrecognized labour, these works also speak to her interest in what she describes as "the working body as a means to live, be creative, work against the clock, work for the clock, work in spite of the clock—the labour/ed body swings, carries, cuts, types, rolls and folds."

Accompanying this lot is a certificate of authenticity signed by the artist and dated May 26, 2021.

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Starting Bid: \$15,000 CDN

Estimate: \$20,000 ~ \$30,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h010**

**BEAU DICK**

1956 - 2017 Canadian Indigenous

## **Killer Whale Mask**

carved red cedar sculpture with paint

signed inside the mask

25 x 25 x 64 inches 63.5 x 63.5 x 162.6 centimeters

Provenance: Courtesy of Fazakas Gallery, Vancouver

Exhibited:

Literature: LaTiesha Fazakas and Laurie White, *Beau Dick: Devoured by Consumerism*, Fazakas Gallery, 2019, page 14

Kwakwaka'wakw (Musgamakw Dzawada'enuxw First Nation) artist and activist Chief Beau Dick or Walas Gwa'yam, was acclaimed as one of the Northwest Coast's most versatile and talented carvers. He was born in the community of Alert Bay, British Columbia in 1955, and lived in Kingcome Inlet, Vancouver and Victoria before returning to Alert Bay to live and work. He began carving at an early age, studying under his father Benjamin Dick, his grandfather James Dick, and other renowned artists such as Henry Hunt and Doug Cranmer. He also worked alongside master carvers Robert Davidson, Tony Hunt and Bill Reid. His work has been shown in exhibitions around the world, including the 17th Biennale of Sydney, Australia (2010), documenta 14 (2017) and White Columns, New York (2019). He was the recipient of the Jack and Doris Shadbolt Foundation's VIVA Award (2012) and was artist-in-residence at the University of British Columbia's Department of Art History, Visual Art and Theory from 2013 to 2017. He died in 2017.

For Dick, masks embodied a powerful connection to culture, knowledge and spirituality spanning across time - as he explains, "This art form is ceremonial art. It comes from ancient times and ancient experiences. It's given to us as a gift from the creator." This striking mask represents Killer Whale, an important crest figure on the Northwest Coast. Often featured in shamanic story and crest art, killer whales are an important symbol of family and longevity and are widely recognized as clan ancestors. They are also believed to be the reincarnations of past chiefs; when a chief dies, Killer Whale comes to shore to take their spirit. A prototype for the killer whale in *Undersea Kingdom*, presented at documenta 14, this mask was danced at carver Alan Hunt's potlatch in Fort Rupert, British Columbia, in 2016.

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Starting Bid: \$20,000 CDN

Estimate: \$30,000 ~ \$40,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h011**

**AGATHA (GATHIE) FALK**

BCSA OC 1928 - Canadian

## **Green Running Shoes**

bronze sculpture

signed and editioned 2/9

5 x 9 1/2 x 11 inches 12.7 x 24.1 x 27.9 centimeters

Provenance: Donated by the Artist  
Courtesy of Equinox Gallery, Vancouver

Exhibited:

Literature:

Gathie Falk was born in 1928 in Manitoba. In the 1950s, Falk began taking painting courses, subsequently studying pottery and sculpture at the University of British Columbia. In 1968, Falk was introduced to performance art and by 1976, she had created 15 performances, as well as many of her signature sculptural works, including her well-known Fruit Piles. In addition to over 50 solo exhibitions, Falk has received many awards, including the Gershon Iskowitz Prize (1990), Order of Canada (1997), Order of British Columbia (2002), the Governor General's Award in Visual and Media Arts (2003), the Viva Award for Lifetime Achievement (2012), and the Audain Prize for Lifetime Achievement in the Visual Arts (2013). Falk was the subject of retrospective exhibitions in 1985 and 2000 at the Vancouver Art Gallery. Her works are included in numerous private and public collections. Falk lives and works in Vancouver.

Displaying influences of Surrealism, Funk, Fluxus and Pop Art movements, Falk's practice meticulously transforms objects of everyday experience into something extraordinary. Working in a variety of media that includes performance art, sculpture, ceramics, painting and drawing, Falk has produced works that feel almost dreamlike, reinventing clothing, fruit, plants, shoes or baseball caps into objects of much greater significance. As in the case of Green Running Shoes (2019), these objects are immediately relatable in their everyday familiarity.

The dimensions of each shoe are 5 x 4 3/4 x 11 inches.

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**Starting Bid: \$6,000 CDN**

**Estimate: \$8,000 ~ \$12,000 CDN**

**Preview at: Vancouver Art Gallery, 4th Floor Vancouver**



**h012**

**ANTONIA HIRSCH**

1968 - German

**Auction Floor 2**

screenprint on velour paper

on verso signed on the back of the work, titled and editioned 1/3 on the gallery label

16 x 20 inches 40.6 x 50.8 centimeters

Provenance: Donated by the Artist  
Courtesy of Republic Gallery, Vancouver

Exhibited:

Literature:

Antonia Hirsch is based in Berlin. Currently working primarily in sculpture and installation, her practice focuses on the affective charge of objects that mediate between digital and embodied experience. Her work has been featured at the Vancouver Art Gallery; MIT List Visual Arts Center, Cambridge; Salzburger Kunstverein; Taipei Fine Arts Museum; Tramway, Glasgow; Witte de With Center for Contemporary Art, Rotterdam; ZKM Museum of Contemporary Art, Karlsruhe; and the Museum für Kommunikation in Frankfurt, among others. She has been the recipient of numerous awards, including, most recently, from the Stiftung Kunstfonds, Bonn and the Cultural Foundation of Hesse.

This work is from Hirsch's Auction Floor series—black and white photographic images of the floor of the world's largest flower auction house in Aalsmeer, Holland, after the day's trading has ended. Offering evidence of trade activity, the tarmac of the giant hall features line markings and numbers, and is scattered with discarded sales receipts, as well as remains of packaging and plant debris. Evocative of star constellations, the diagrammatic images appear simultaneously concrete and abstract, embracing the depth of space and the absolute flatness of a picture.

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Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h013**

**HAMIDREZA JADID**

1975 - Iranian

**Untitled, City of Birds II**

acrylic and mixed media on canvas

signed and dated 2016 and on verso signed, titled and dated  
66 x 58 inches 167.6 x 147.3 centimeters

Provenance: Donated by the Artist

Exhibited:

Literature:

Hamidreza Jadid's practice addresses notions of memory and history through the media of painting, sculpture and installation. He explores elements of Islamic culture and architecture in order to expand on the themes of religion and history in the context of present-day Iran. Through references to Persian mysticism and its literary traditions, he develops an Iranian political aesthetic of metaphor through his mysterious, often erotic works. Jadid has an MFA in Interdisciplinary Studies from Simon Fraser University School for the Contemporary Arts (2013) in Vancouver, where he now lives, and a BA from Tehran University of Art (2002).

In this recent series of paintings, Jadid alludes to the passage of time through the application of multiple layers of paint, depictions of erosion and references to classical antiquity. These paintings are distinguished by his naïve approach to form, expressive brush-strokes, use of negative space and elimination of the horizon line. *Untitled, City of Birds II* (2016) depicts an ethereal site, featuring the recurring image of a bird's wing. This motif implicitly alludes to mythical birds like the Simurgh and Hod hod (hoopoe)—metaphors for mystics in the Persian literary work *Mantegh-o-teir* or in the seminal work *The Conference of the Birds* (circa 1177 AD) by Sufi poet Farid ud-Din Attar.

This work is unframed.

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Starting Bid: \$6,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h014**

**DOROTHY KNOWLES**

OC 1927 - Canadian

## **#2 River in Autumn**

acrylic on canvas

on verso signed, titled, dated December 1986 and inscribed "AC-39-86"

40 x 80 inches 101.6 x 203.2 centimeters

Provenance: Donated by Monty James Cooper

Exhibited:

Literature:

Born in Unity, Saskatchewan in 1927, Dorothy Knowles is one of Canada's most prominent painters. She is known for her landscapes rendered in acrylic, oil and watercolour paint, charcoal and pastel. Knowles has developed a style that combines the classical traditions of composition with the loose brushwork evocative of plein air sketches, transforming the prairie landscape into works of pictorial inventiveness. Knowles is the recipient of many awards, including the Canada 150 Medal (2017), the Queen's Diamond Jubilee Medal (2012) and the Order of Canada (2004). Knowles's work is widely collected in public and private art collections all over North America including the Musée d'art contemporain de Montréal, the Boston Museum, the Portland Art Museum, the National Gallery of Canada, and many more.

Knowles has been working with acrylic paint since the 1970s. #2 River in Autumn is exemplary of her naturalistic approach to landscape painting with her gestural brush-strokes and sensitive application of colour. Rendered in a delicate palette of pale yellows, reds and blues, this sweeping horizontal work embodies her deep affection for Saskatchewan, her detailed knowledge of its topography and her interest in its constantly shifting appearance from season to season.

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Starting Bid: \$22,500 CDN

Estimate: \$35,000 ~ \$45,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h015**

**KHAN LEE**

1972 - Canadian

**Internet**

watercolour on paper

signed and dated 2020 and on verso titled and dated on the gallery label  
25 3/4 x 33 inches 65.4 x 83.8 centimeters

Provenance: Donated by the Artist  
Courtesy of Republic Gallery, Vancouver

Exhibited:

Literature: Khan Lee, Wings of Desire, Republic Gallery statement, February 14, 2019,  
<https://www.republicgallery.com/exhibitions/wings-of-desire>, accessed May 26, 2021

Khan Lee was born in Seoul, Korea. He studied architecture at Hong-Ik University, before immigrating to Canada to study fine art at Emily Carr University of Art + Design. Through sculptural and media practices, his work exhibits the results of experimentation with form and process in order to express inherent relationships between material and immaterial content. He is a founding member of the Vancouver-based artist collective Intermission and is presently a member of the Instant Coffee artist collective. His work has been exhibited nationally and internationally. Lee lives and works in Vancouver. Our contemporary environment is overwhelmed with waves of diverse frequencies used to communicate and exchange knowledge. From radio, television, phone, Wi-Fi and Bluetooth devices to government, military and scientific communications, everything occupies a bandwidth to sustain our existing way of life. Evoking the relative invisibility of these technologies as the impetus for this work, Lee reflects, "Today our radio frequency spectrum is exceptionally overcrowded to satisfy these daily functions, yet I cannot feel it." Lee's exquisite series of watercolour works focuses the viewer's attention on broadcast sources not readily observed in Metro Vancouver's urban landscape. By depicting these centres in his unique paintings, Lee brings the material agents of telecommunication to the foreground.

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Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$4,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver





**h016**

**LYSE LEMIEUX**

1956 - Canadian

**L'Avenir est Long: A Conversation**

acrylic, gesso, industrial wool felt on 300 lb Arches paper

on verso signed, titled and dated 2018

61 x 40 inches 154.9 x 101.6 centimeters

Provenance: Donated by the Artist  
Courtesy of Wil Aballe Art Projects, Vancouver

Exhibited:

Literature:

Originally from Ottawa, Lyse Lemieux is now based in Vancouver. She has exhibited nationally and internationally, including the Canadian Cultural Centre, Rome, the Vancouver Art Gallery, Vancouver, Oakville Galleries, Toronto, Richmond Art Gallery, British Columbia, Charles H. Scott Gallery, Vancouver, Trépanier-Baer Gallery, Calgary, Katzman Contemporary, Toronto, SFU Gallery, Burnaby, Wil Aballe Art Projects and the Contemporary Art Gallery in Vancouver. Lemieux has been awarded grants from the BC Arts Council as well as the Canada Council for the Arts. She was the 2017 recipient of the Jack and Doris Shadbolt Foundation's VIVA Award.

Lemieux's interdisciplinary practice integrates drawing, sculpture, painting and installation. Straddling the line between figuration and abstraction, her recent work is brightly coloured, moving away from her previous predominantly black monochromatic works. L'avenir est long: A Conversation is part of a series of works on paper showcased in an exhibition titled Painted Drawings at Wil Aballe Art Projects in 2019. Lemieux uses scissors as a kind of drawing tool to create images of spiky figures rendered in hand-cut felt fabrics. With its vivid juxtaposition of orange, black, yellow and white, Lemieux's playful, witty work is infused with graphic Pop sensibility, jubilantly crossed with a craft aesthetic.

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Starting Bid: \$3,750 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h017**

**MICHAEL LIN**

1964 - Taiwanese

**034**

acrylic on canvas

on verso signed, titled and dated 2020

78 3/4 x 78 3/4 inches 200 x 200 centimeters

Provenance: Donated by the Artist

Exhibited:

Literature:

Michael Lin lives and works in Taipei, Shanghai and Brussels. Lin orchestrates monumental painting installations that re-conceptualize and reconfigure public spaces. Using patterns and designs appropriated from Taiwanese textiles, his works have been exhibited in major institutions and international Biennials around the world, including the Auckland Triennial and the California Pacific Triennial 2013, Museum of Contemporary Art and Design, Manila (2016), National Gallery of Victoria, Melbourne (2017), Taipei Fine Arts Museum (2019) and most recently at The Museum of Contemporary Art, Toronto (2020) and Museo Jumex, Mexico City (2020).

Since the late 1990s, Lin has been inspired by Taiwanese fabric designs. These designs are deeply embedded in Taiwanese culture with roots that can be traced back to the silk tapestries of the Ming and Song Dynasties. Lin references mass-produced and handmade textiles equally, borrowing motifs from household items, such as honeymoon pillowcases and dowry bedding, and recreating printed or embroidered floral patterns as large-scale paintings and architectural installations. In these works, Lin bridges the divide between private and public space, craft and painting, manual and mechanical production—while paying homage to the rich history of domestic textiles and their associated floral iconography.

This work is unframed.

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Starting Bid: \$37,500 CDN

Estimate: \$60,000 ~ \$80,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h018**

**LANDON MACKENZIE**

1954 - Canadian

**Two Lines / White Globes (Tao Hua Tan)**

ink, acrylic and gesso on Red Star Yuan paper

on verso signed, titled, dated May 2019 and inscribed "Red Star Paper"

22 1/4 x 40 3/8 inches 56.5 x 102.6 centimeters

Provenance: Donated by the Artist  
Courtesy of Nicholas Metivier Gallery, Toronto

Exhibited:

Literature:

Landon Mackenzie is acclaimed for her large-scale paintings, which are in collections across Canada, including the National Gallery of Canada, Vancouver Art Gallery, Audain Art Museum, Art Gallery of Ontario and Montreal Museum of Fine Arts. She has participated in several residencies and exhibitions in Canada, Spain, France, Germany, the United States, Taiwan and China. Mackenzie received the Queen Elizabeth II Golden and Diamond Jubilee Medals for her outstanding contribution to Canadian culture and the Governor General's Award in Visual and Media Arts (2017). She is professor emerita at Emily Carr University of Art + Design and represented by Art45 in Montreal and Nicholas Metivier Gallery in Toronto.

In the past decade, Mackenzie made six trips to China as a guest professor and visiting artist. In 2018, she was invited to be part of an artistic residency intensive at Tao Hua Tan (THT) in Anhui Province where she first visited Red Star Paper—popularly known as the country's oldest factory. She began to experiment with special papers that have become the base of a large body of recent works. In 2019, she returned to Tao Hua Tan. *Two Lines / White Globes* was one of several works made in her temporary studio there. This vibrant work shares formal parallels with Mackenzie's large-scale particle paintings, which feature multi-coloured circles scattered across the picture plane, creating a cosmic or cellular effect.

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Starting Bid: \$3,750 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h019**

**LIZ MAGOR**

1948 - Canadian

**1902 - 1986**

inkjet print

on verso titled, editioned 1/3 and dated 2010 on the gallery labels  
16 x 22 inches 40.6 x 55.9 centimeters

Provenance: Donated by the Artist  
Courtesy of Catriona Jeffries, Vancouver

Exhibited:

Literature: Susan Hobbs Gallery, Exposure, May 31 - August 18, 2012,  
<http://www.susanhobbs.com/exhibits/49-exposure>, accessed May 26, 2021

Liz Magor lives and works in Vancouver. She studied at the Vancouver School of Art and Parsons School of Design in New York City. In 2015, she was the recipient of the Gershon Iskowitz Prize, and in 2001, she was the recipient of the Governor General's Award in Visual and Media Arts. In 1987, she exhibited at documenta 8 in Kassel, Germany, and in 1984, she represented Canada at the Venice Biennale. She has presented numerous solo exhibitions at the Esker Foundation, Calgary (2020); the Renaissance Society, Chicago; Kunstverein, Hamburg; Migros Museum für Gegenwartskunst, Zurich (2017); Musée d'art contemporain de Montréal; Le Crédac, Ivry-sur-Seine, France (2016); Catriona Jeffries, Vancouver (2020, 2016, 2012) and the Art Gallery of Ontario, Toronto (2015), among many others.

Magor's digital print 1902 - 1986 (2010) depicts a memorial plaque mounted on the trunk of a tree.

Magor has enhanced the image so that the plaque appears in colour within the black and white photograph, a gesture that invites parallels between the lifespan of a human to a much older biological specimen. Magor imagines the juxtaposition of tree and plaque as a kind of "agreement [that] has been made between the woman and the tree. The massive, peaceful body of the tree is assumed by the woman while the excitement of individual identity is taken on by the plant. Is this what Therese Veh looks like, or is this what the tree is called?"

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Starting Bid: \$6,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h020**

**SANAZ MAZINANI**

1978 - Canadian

**All that Works #1**

dye sublimation print on aluminum

40 x 30 inches 101.6 x 76.2 centimeters

Provenance: Donated by the Artist  
Courtesy of Stephen Bulger Gallery, Toronto

Exhibited:

Literature:

Sanaz Mazinani is an artist, educator and curator who works across the disciplines of photography, sculpture and large-scale installations. She holds an undergraduate degree from Ontario College of Art & Design University and an MFA from Stanford University. Her solo exhibitions have appeared at the Asian Art Museum in San Francisco, the West Vancouver Museum and Triton Museum of Art in Santa Clara, California. Her work has been featured in venues throughout Canada as well as the United States, France, Germany, Guatemala, India, Iran, Switzerland, the United Arab Emirates and the United Kingdom. Mazinani is the recipient of numerous awards and grants including the Canada Council Grant in 2013 and the Andy Warhol Foundation for the Visual Artist Award in 2017. She currently lives and works between Toronto and San Francisco, and is represented by Stephen Bulger Gallery in Toronto and Ab-Anbar Gallery in Tehran.

In this series, Mazinani reflects on the current global climate crisis by imagining the earth's future, asking: "What myths will need to be created to tell the story of our current earth? What narratives will develop to explain the profound ecological changes that occurred in the first decades of the 21st century, when a society driven by technology, capital and industrial activity transformed the planet in unprecedented ways?" Initiated in her major public art commission All that Melts: notes from the future-past (2020) at the Vancouver Art Gallery's public art space Offsite, this recent work layers several digital images of natural and mass-produced materials alike. These include indigenous plants threatened by extinction, dichroic glass and plastic packaging collected by the artist during the spring and summer of 2020.

The edition of this work is 1/3.

This work is unframed.

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Starting Bid: \$1,700 CDN

Estimate: \$2,500 ~ \$3,500 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h021**

**ANDREA PINHEIRO**

1982 - Canadian

**Paper 3**

photographic light jet print

60 1/2 x 49 1/2 inches 153.7 x 125.7 centimeters

Provenance: Donated by the Artist  
Courtesy of Republic Gallery, Vancouver

Exhibited:

Literature:

Andrea Pinheiro is a visual artist working in print, mixed media and installation. She studied at White Mountain Academy of the Arts in Elliott Lake, Ontario, and received her BFA and MFA at the University of Alberta. She has exhibited across Canada as well as internationally, and has produced numerous artist publications including Bomb Book (2013), published by Presentation House Gallery (now Polygon Gallery). From 2008 until 2011, Pinheiro oversaw programming at Malaspina Printmakers in Vancouver. She is currently Assistant Professor of Fine Arts at Algoma University in Sault Ste. Marie, Ontario. First featured in an exhibition titled Pulp at the Republic Gallery in 2015, Pinheiro's Paper series shifts the responsibility of the camera as documentarian to the scanner. To make these works, Pinheiro applied paint onto sheets of blank photographic paper and then scanned them, allowing for the colour of the paint to be transformed within the bed of the scanner through exposure to light. Blurring the boundaries between painting and photography through her use of scanner technology, Paper 3 embraces accident and error while disrupting traditional notions of authorship.

This work is edition 1/3.

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Starting Bid: \$4,500 CDN

Estimate: \$7,000 ~ \$9,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h022**

**HAMED RASHTIAN**

1984 - Iranian

**Same Old Story**

laser engraving on raw canvas and six-channel audio installation

63 x 96 inches 160 x 243.8 centimeters

Provenance: Donated by the Artist

Exhibited:

Literature:

Hamed Rashtian is an interdisciplinary artist whose research investigates anti-colonial movements and discourses with a focus on historical archives. He completed his MFA from Emily Carr University of Art + Design in Vancouver (2021). He is also a holder of a Federal Diploma of higher education from F+F School of Art and Design in Zurich. Prior to moving to Switzerland in 2017, Rashtian was a freelance artist in Iran. He has held seven solo exhibitions in Iran, Switzerland and the United Arab Emirates and has participated in more than 60 group exhibitions in Iran, Switzerland, France, Germany, the United States and the United Arab Emirates.

Same Old Story explores past and present anti-colonial movements around the world. It features digital drawings of colonial spaces laser engraved on a sheet of raw canvas in conjunction with audio recordings referencing important moments such as Patrice Lumumba's anticolonial speech during the Republic of Congo's independence day ceremonies (1960) and the Battle of Algiers (1956 - 1957) carried out by the National Liberation Front. By bringing together drawings of colonial architectural sites and their associated archival sounds, Rashtian provides a kind of framework for considering the correspondences—and differences—between histories of decolonization in North Africa, West Asia and North America.

The edition of this work is 1/3. Accompanying this lot is a signed booklet by the artist.

This work is unframed.

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Starting Bid: \$6,000 CDN

Estimate: \$8,000 ~ \$12,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h023**

**SETH A. ROGEN**

1982 - Canadian

**Untitled**

ceramic sculpture

on verso signed

8 x 5 x 5 inches 20.3 x 12.7 x 12.7 centimeters

Provenance: Donated by Seth Rogan

Exhibited:

Literature:

Seth Rogan is an actor, writer, producer, director, entrepreneur and philanthropist. Rogan has recently published his first book, *Yearbook*, with Penguin Random House.

Alongside longtime collaborators Evan Goldberg and James Weaver, Rogan produces film and television projects through their production company, Point Grey Pictures. Rogan can next be seen in Hulu's *Pam & Tommy*, alongside Lily James and Sebastian Stan.

Rogan and Point Grey's previous film credits include Summit Entertainment's *50/50*, Columbia Pictures' *This Is the End*, Universal Pictures' *Neighbors & Neighbors 2: Sorority Rising*, Columbia Pictures' *The Interview*, *The Night Before* and the animated film *Sausage Party*, Universal Pictures' *Blockers* and A24's *The Disaster Artist* which was nominated for a number of awards including an Academy Award for Adapted Screenplay, Critic Choice Awards for Best Comedy, Best Adapted Screenplay and Best Actor. In 2019, Rogan and Goldberg collaborated with Canopy Growth Corporation (TSX:WEED, NYSE:CGC) to launch Houseplant, a Canadian-based cannabis company dedicated to product quality and consumer education. In 2012, Rogan and his wife Lauren Miller-Rogan founded HFC, a national non-profit organization providing care for families contending with Alzheimer's.

Well-known for his comic acting, writing and improvisational skills, the Vancouver-raised Rogan has recently emerged as a talented ceramist. Although skilled in the making of traditional ceramic ware in subdued earth tones, he has been garnering attention on social media particularly for his playfully experimental series of brilliantly coloured, highly textured pots. Rogan uses glaze sculpturally to build up the surfaces of his vases to strange and sometimes humorous effect. Their bumpy exteriors call to mind everything from coral formations and candy confections to—as one journalist has suggested—the *Flintstones* or the *Jetsons*.

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Starting Bid: \$2,000 CDN

Estimate: \$3,000 ~ \$5,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver





**h024**

**JORGE MAÑES RUBIO**

1984 - Spanish

**Buona Fortuna #1**

C-print

43 1/4 x 63 inches 109.9 x 160 centimeters

Provenance: Donated by Ron Francis Regan

Exhibited:

Literature:

Jorge Mañes Rubio is co-founder of the Design Museum Dharavi, a TED Senior Fellow and a recipient of the S&R Foundation Washington Award. He has recently collaborated with the European Space Agency and the Center for Indigenous Arts, and his work is regularly exhibited in galleries and museums worldwide such as the National Museum of Modern and Contemporary Art in Korea, Victoria & Albert Museum in London and Tropenmuseum in Amsterdam.

In this elegiac photographic series Buona Fortuna, Rubio transports viewers to the mountains of the Parco Nazionale del Cilento in the south of Italy, where several isolated villages were abandoned after a series of earthquakes and landslides. He has photographed several churches and chapels found among the ruins. A closer look exposes vacant altars and pedestals—a direct consequence of the looters and art merchants who broke in and removed paintings, sculptures and other sacred relics. Despite the emptiness and destruction of these spaces, Rubio manages to capture these places in all their beauty. This work is edition 1/3.

Accompanying this lot is a certificate of authenticity signed by the artist.

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Starting Bid: \$2,750 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h025**

**CAROL SAWYER**

Canadian

**Vessel Group**

silver gelatin print

on verso signed on the back of the work, titled and dated 1992 on the gallery label  
41 x 41 1/2 inches 104.1 x 105.4 centimeters

Provenance: Donated by the Artist  
Courtesy of Republic Gallery, Vancouver

Exhibited:

Literature:

Carol Sawyer is an accomplished Vancouver-based visual artist and singer working predominately with photography, video, installation and improvised music. Since the early 1990s, her work has been concerned with the connections between photography and fiction, performance, memory and history. Her ongoing project The Natalie Brettschneider Archive has been shown at the Vancouver Art Gallery, the Art Gallery of Greater Victoria, and at Carleton University Art Gallery. Sawyer was awarded the 2017 Duke and Duchess of York Prize in Photography by the Canada Council for the Arts.

In the early 1990s, Sawyer experimented with collage using fragments of film negatives. A result of an artist residency at the Banff Centre for the Arts, this work was first featured in Sawyer's solo exhibition Vessels at the Or Gallery in 1993. For this photographic series, Sawyer photographed individually small found objects made from glass—perfume bottles, salt and pepper shakers, vials, vases and the like—against a black background. She then cut and collaged together the negatives to construct composite images of vessels in various groupings, leaving the lines of tape visible. Portrayed large-scale, these vessels take on an anthropomorphic quality—simultaneously referencing the human body while moving beyond fixed categories of gender.

This is a unique work.

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Starting Bid: \$2,750 CDN

Estimate: \$4,000 ~ \$6,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h026**

**KEVIN SCHMIDT**

1972 - Canadian

**Excess Dispersion #0**

mixed media

on verso signed

73 1/4 x 80 x 6 3/4 inches 186.1 x 203.2 x 17.1 centimeters

Provenance: Donated by the Artist  
Courtesy of Catriona Jeffries, Vancouver

Exhibited:

Literature:

In 2017, Kevin Schmidt received the Victor Martyn Lynch-Staunton Award in Visual Arts from the Canada Council for the Arts, and in 2008, he was awarded the Jack and Doris Shadbolt Foundation's VIVA Award. Schmidt has had solo exhibitions at the Vancouver Art Gallery (2018); Kamloops Art Gallery (2015); Contemporary Art Gallery, Vancouver (2014); Künstlerhaus Bethanien, Berlin (2013); and Musée d'art contemporain de Montréal (2011). Recent group exhibitions include Lichtparcours 16, Braunschweig, Germany (2016); La Biennale de Montréal (2014); SITE Santa Fe (2014); and The Jewish Museum (2014). Schmidt holds a BFA from the Emily Carr University of Art + Design. Schmidt explores the role of the artist and the amateur in a contemporary, spectacle-driven society, particularly with respect to craft and consumerism. The Excess Dispersion series is la biennale de montreal

comprised of acoustic diffusion panels that Schmidt built from waste kitchen renovation materials, including offcuts destined for landfill. Schmidt sourced these materials from kitchen renovators in Kelowna, where the real estate practice of "flipping" real estate involved increasing the value of a home through the quick upgrading of the kitchen. In this visually elegant, conceptually layered work, Schmidt combines his interest in acoustics, DIY strategies, recycling and modern design aesthetics. This work is comprised of waste kitchen cabinet and countertop material, MDF and laminate. This work is not framed.

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Starting Bid: \$13,000 CDN

Estimate: \$15,000 ~ \$25,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h027**

**CINDY SHERMAN**

1954 - American

**Untitled**

chromogenic colour print

on verso signed, editioned 3/10 and dated 2019 on a label  
38 7/8 x 25 3/4 inches 98.7 x 65.4 centimeters

Provenance: Donated by the Artist  
Courtesy of Metro Pictures, New York

Exhibited:

Literature:

Cindy Sherman was born in 1954 in Glen Ridge, New Jersey, and lives and works in New York. She was recently the subject of a major solo exhibition which traveled to the Fondation Louis Vuitton, Paris (2020), the National Portrait Gallery, London and the Vancouver Art Gallery (2019). Her 2012 retrospective at the Museum of Modern Art, New York, traveled to the San Francisco Museum of Modern Art; Walker Art Center, Minneapolis; and the Dallas Museum of Art. Sherman has participated in four Venice Biennales, co-curating a section at the 55th exhibition in 2013. Additionally, her work has been included in five iterations of the Whitney Biennial, two Biennales of Sydney, and the 1983 edition of documenta. She is the recipient of the 2020 Wolf Prize in Arts and has also been awarded the Praemium Imperiale, an American Academy of Arts and Letters Award, and a MacArthur Foundation Fellowship. Since the 1970s, Sherman has been steadily working at the intersection of photography, portraiture and performance. Using make-up, wigs, costumes and prosthetics, Sherman photographs herself acting out the roles of numerous imagined characters. Her images incorporate references to contemporary culture, notably the Internet, cinema and fashion magazines, in order to depict an array of characters—ranging from actresses to aging socialites, clowns and cover girls. More recently, Sherman has used Photoshop and Instagram filters to manipulate her photographed appearance and create illusionistic backdrops to ambiguous effect.

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Starting Bid: \$45,000 CDN

Estimate: \$70,000 ~ \$90,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h028**

**EVANN SIEBENS**

1971 - Canadian

**A Lexicon of Gesture (7 images)**

mixed media on paper

on verso signed, titled and dated 2019 on each work

22 x 30 inches 55.9 x 76.2 centimeters

Provenance: Donated by the Artist  
Courtesy of Wil Aballe Art Projects, Vancouver

Exhibited:

Literature:

This work is comprised of seven framed images of the artist each measuring 22 x 30 inches. These works are unique hand-cut photographic collages, and include handwritten and collaged research documentation on Arches paper.

The titles of the works are as follows: Pink Poodle (diptych); The Tube; Underneath the Arches + Contraposto (diptych); and Time Clock + Manifesto of the Futurist Woman (diptych).

Evann Siebens produces media, performance and photos that involve movement. Her lens-based practice negotiates the human body as an archival site and reveals the politics of the female gaze. She danced with the National Ballet of Canada and Ballett Academie Bonn before studying film production at New York University. Recent exhibitions and screenings include Witte de With, Rotterdam (2020), WAAP, Vancouver (2019) and Morris and Helen Belkin Art Gallery, University of British Columbia (2018).

Siebens recently screened a film at Lincoln Center in New York City and won the Prize for Outstanding Overall Work at the Light Moves Festival in Limerick, Ireland. Her work from A Performance Affair in Brussels, Belgium, was featured on the front page of the International New York Times in 2019.

Currently, she is presenting the multi-media installation Pedestrian Protest at the Vancouver Art Gallery's public art space Offsite. She is represented by Wil Aballe Art Projects in Vancouver.

Siebens's ongoing body of work A Lexicon of Gesture draws from art, dance and performance histories. By referencing, recreating and reactivating actions and movements—some well-known, others fleeting or forgotten—by artists such as Yvonne Rainer, Joan Jonas, Tehching Hsieu and Marina Abramovic, Siebens aims to develop, as her title indicates, a gestural lexicon stitched together through live performances, photographic collages and short films. A former dancer, Siebens views this learning of gestures as a feminist and as an embodied revision of existing art histories.

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Starting Bid: \$10,000 CDN

Estimate: \$15,000 ~ \$20,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h029**

**HOWIE TSUI**

1978 - Canadian

### **The Three Greats**

lenticular print on acrylic mounted in LED lightbox

on verso signed, titled, editioned AP 2/3 and dated 2018

25 x 33 x 2 inches 63.5 x 83.8 x 5.1 centimeters

Provenance: Donated by the Artist  
Courtesy of Patel Brown Gallery, Toronto

Exhibited:

Literature:

Howie Tsui was born in Hong Kong, raised in Lagos, Nigeria and Thunder Bay, and currently lives in Vancouver. His recent solo exhibitions were featured at the Art Gallery of Greater Victoria (2021); Ringling Museum of Art, Sarasota, Florida (2020); Burrard Arts Foundation, Vancouver (2020); Ottawa Art Gallery (2019); OCAT Museum, Xi'an, China (2018) and Vancouver Art Gallery (2017). Select group exhibitions include Tai Kwun Contemporary, Hong Kong (2021); Vancouver Art Gallery (2021); Asia Now, Paris (2019); Ottawa Art Gallery (2018); Art Labor, Shanghai (2015); Para Site, Hong Kong (2014); the National Gallery of Canada, Ottawa (2014); and the Asian Art Museum, San Francisco (2013). His work is in numerous collections in Canada and beyond. Tsui received Canada Council's Joseph S. Stauffer Prize in 2005 and was long-listed for the Sobey Art Award in 2018.

The Three Greats comes from Tsui's Interlace & Sequentials series in which animations from his recent large-scale media works are translated into lenticular prints. Mounted in lightboxes, the illuminated quality of these works recalls backlit movie posters and the television glow of the original VHS source material of the subject matter. In this work, three martial arts masters from Jin Yong's Legend of the Condor Heroes wash mahjong tiles while their heads gradually warp and meld into one another—suggesting the trance-like state that occurs while playing the game.

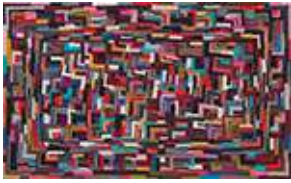
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Starting Bid: \$4,000 CDN

Estimate: \$6,000 ~ \$8,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h030**

JAN WADE

1952 - Canadian

**Breathe**

embroidery

on verso signed on a label and titled on a label

31 x 51 inches 78.7 x 129.5 centimeters

Provenance: Donated by the Artist

Exhibited:

Literature:

Jan Wade was born in 1952 in Hamilton, Ontario, to a Black Canadian father with familial origins in the American South and a Canadian mother of European descent. Raised in a close-knit Black community, her formative years were heavily influenced by her local African Methodist Episcopal Church. She was also greatly shaped by Southern United States Black culture and aesthetics through her paternal grandmother and great-grandmother. Wade studied at the Ontario College of Art and Design (1972 – 1976) and moved to Vancouver in 1981 where she became part of the underground art and music scene in the city. During this period, Wade fully embraced her interest in handmade aesthetics and began her ongoing research into African diasporic spiritual practices—influences that continue to reverberate through her work today. Spanning more than three decades, Wade’s corpus will be the subject of a major exhibition titled *Soul Power* at the Vancouver Art Gallery in 2021.

Around 2009, Wade began making embroideries, working on pieces of spare cloth. The influence of Southern American quilting and African and African-American / Canadian textile traditions heavily influence these colourful abstract works. Indigenous basketry and weaving are also important reference points. The artist views her embroideries, and the act of their making, as a form of healing, a source of joy and an extension of kinship. This dense, rhythmically patterned work is part of Wade’s *Breathe* series, comprising over 100 textile pieces.

This work is unframed.

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Starting Bid: \$1,200 CDN

Estimate: \$1,500 ~ \$2,500 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver



**h031**

**SHENGTIAN ZHENG**

1938 - Chinese

**Portrait of Gordon Smith**

oil on canvas

signed and dated 2015 and on verso titled on the gallery label

37 3/4 x 29 3/4 inches 95.9 x 75.6 centimeters

Provenance: Donated by the Artist and the Estate of Gordon Smith  
Courtesy of Equinox Gallery, Vancouver

Exhibited:

Literature:

Shengtian Zheng is Adjunct Director of the Vancouver Art Gallery's Institute for Asian Art, co-founder and managing editor of *Yishu: Journal of Contemporary Chinese Art*, co-founder of the Vancouver Centre for Contemporary Asian Art and trustee of Asia Art Archive in America. He previously served as the chair of the painting department at his alma mater—the China Academy of Art in Hangzhou—and as a visiting professor at the University of Minnesota and San Diego State University. Zheng has curated and co-curated numerous exhibitions including *Yellow Signal: New Media from China* series at Centre A, Morris and Helen Belkin Art Gallery, the University of British Columbia, and other venues in Vancouver (2012); *Art and China's Revolution* at the Asia Society Museum, New York, 2009; and *Shanghai Modern* at Museum Villa Stuck, Munich (2004). In 2013, four volumes of *Zheng Shengtian, Selected Writing on Art* were published by the China Academy of Art Press. Zheng received an Honorary Doctorate of Letters from Emily Carr University of Art + Design in 2013. His art has been exhibited in China, the United States and Canada since the 1960s.

This expressive portrait by painter, scholar and teacher Zheng depicts the well-known West Coast artist Gordon Smith (1919 – 2020)—and was given as a gift for Smith's 95th birthday. Over the course of his 75-year long career, Smith worked to expand the dialogue between abstraction and representation in his paintings and prints. This depiction of one of Canada's most respected modernist artists bridges Zheng's own longstanding intellectual and artistic engagement with Chinese and Eurocanadian modernist aesthetics. Contemporaries and colleagues on the local art scene, Zheng and Smith had a great deal of respect and admiration for each other, as this affectionate portrait attests.

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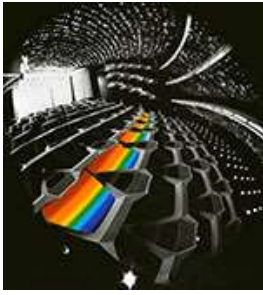
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Starting Bid: \$10,000 CDN

Estimate: \$12,000 ~ \$16,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver





**h032**

**ELIZABETH ZVONAR**

1972 - Canadian

**Pelly's Mission 2982**

digital lightjet print

on verso signed and editioned 1/3 on the artist's label

53 1/4 x 48 inches 135.3 x 121.9 centimeters

Provenance: Donated by the Artist  
Courtesy of Daniel Faria Gallery, Toronto

Exhibited:

Literature: Elizabeth Zvonar, Vancouver Art Gallery, justification documents for their acquisition of another edition of this work

Elizabeth Zvonar graduated from Emily Carr Institute of Art + Design with a BFA in 2002. She has had solo exhibitions at Contemporary Art Gallery, Vancouver (2009); Vancouver Art Gallery Offsite (2015); Evergreen Cultural Centre, Coquitlam (2017); Burrard Arts Foundation, Vancouver (2017); and Polygon Gallery, North Vancouver (2020), to name but a few. Zvonar has received several honours and awards including the City of Vancouver's Mayor's Award for Emerging Visual Artist in 2009, and the Jack and Doris Shadbolt Foundation's VIVA Award in 2015. She is represented by Daniel Faria Gallery in Toronto. Zvonar incorporates images of art, fashion, science and popular culture culled from magazines in order to create her striking collages. The inspiration for Pelly's Mission 2982 (2006) was a photograph of Salle Wilfrid-Pelletier, a theatre in Montreal's Place-des-arts complex. Salle Wilfrid-Pelletier was named after the influential philanthropist (also known as Pelly) who served as an advisor for the ambitious Place-des-arts project originally constructed for Expo 67. To create this futuristic work, Zvonar playfully turned the image upside down and filled it with rainbow gradient. The artist's fascination for the cosmic and the utopian is manifest in her description of this work: "[F]lipped upside down, the theatre's acoustic panels become a distant mothership, the people filling the 2982 theatre seats become the stars, and it is possible to believe that we are viewing deep space travel in the year 2982."

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Starting Bid: \$5,000 CDN

Estimate: \$8,000 ~ \$10,000 CDN

Preview at: Vancouver Art Gallery, 4th Floor Vancouver