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HOUSE

Heffel

POST-WAR & CONTEMPORARY ART

SALE WEDNESDAY, JUNE 23, 2021 · 2 PM PT | 5 PM ET













POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, June 23, 2021

Heffel's Digital Saleroom

Video Presentation

1:30 PM PT | 4:30 PM ET

Post-War & Contemporary Art

2 PM PT | 5 PM ET

Canadian, Impressionist & Modern Art

4 PM PT | 7 PM ET

PREVIEWS

By appointment

Heffel Gallery, Vancouver

2247 Granville Street

Wednesday, May 5 through

Wednesday, May 19, 11 am to 6 pm PT

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1840 rue Sherbrooke Ouest

Thursday, May 27 through

Thursday, June 3, 11 am to 6 pm ET

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Together with our Yorkville exhibition galleries

Wednesday, June 9 through

Tuesday, June 22, 11 am to 6 pm ET

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Heffel Gallery Limited regularly publishes a variety of materials beneficial to the art collector. An Annual Subscription entitles you to receive our Auction Catalogues and Auction Result Sheets. Our *Annual Subscription Form* can be found on page 105 of this catalogue.

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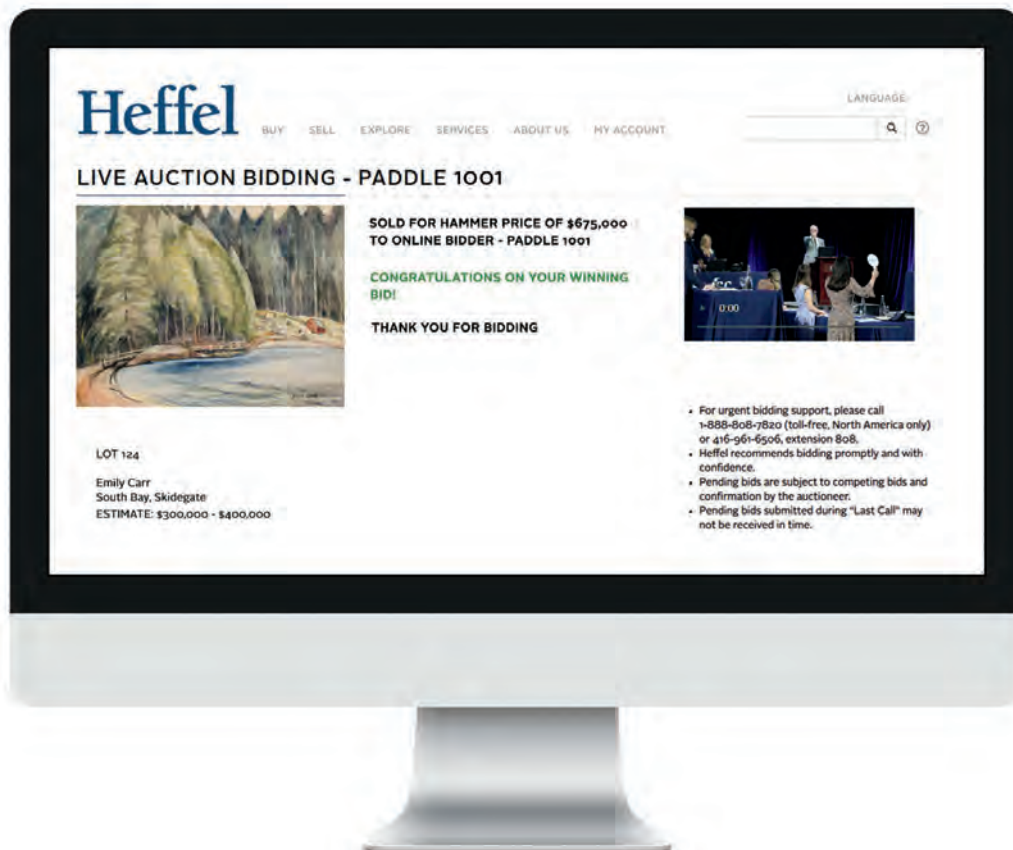
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NOTICE FOR COLLECTORS



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www.heffel.com

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You can bid by completing the *Absentee Bid Form* found on page 106 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least 24 hours prior to the commencement of the sale. Bidding by telephone, although limited, is available. Please make arrangements for this service well in advance of the sale. Telephone lines are assigned in order of the sequence in which requests are received. We also recommend that you leave an *Absentee Bid* amount that we will execute on your behalf in the event we are unable to reach you by telephone. Digital Saleroom online bidding is available subject to pre-registration approval by the Auction House at least 24 hours in advance of the auction.

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

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


Framing, Conservation and Shipping

As a Consignor, it may be advantageous for you to have your artwork re-framed and/or cleaned and conserved to enhance its saleability. As a Buyer, your recently acquired artwork may demand a frame complementary to your collection. As a full-service organization, we offer guidance and in-house expertise to facilitate these needs. Buyers who acquire items that require local delivery or out-of-town shipping should refer to our *Shipping Authorization Form for Property* on page 109 and our *Terms and Conditions for Shipping* on page 110 of this publication. Please feel free to contact us to assist you in all of your requirements or to answer any of your related questions. Full completion of our shipping form is required prior to purchases being released by Heffel.

Written Valuations and Appraisals

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





SALE WEDNESDAY, JUNE 23, 2021 · 2 PM PT | 5 PM ET

POST-WAR & CONTEMPORARY ART CATALOGUE

FEATURING WORKS FROM

The Collection of Laurie Guthrie

The Estate of Betty Goodwin

The Estate of Guido Molinari

The Family of Robert and Phyllis de Lotbinière Harwood

An Important Corporate Collection, Canada

A Prominent Corporate Collection, Montreal

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1 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

ink and watercolour on paper, signed and dated 1952
and on verso inscribed 1166 and 116
12 ½ x 16 in, 31.8 x 40.6 cm

PROVENANCE

Galerie Albert Loeb, Paris
Galerie Dresdnere, Toronto
Private Collection, Quebec

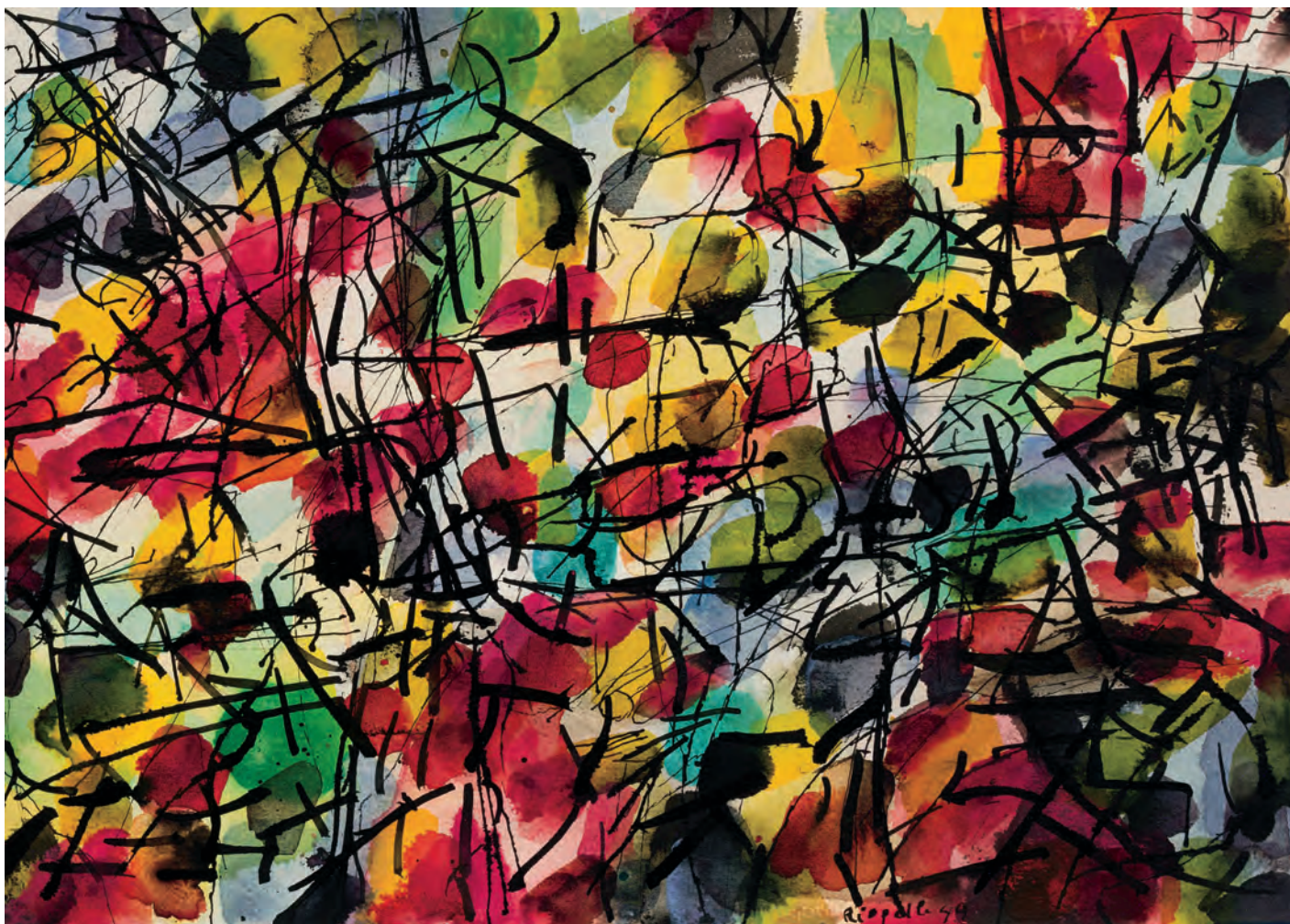
LITERATURE

Henri Belbéoch and Florence Clifford, *Belle-Île en art*,
1991, page 168
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 1, 1939 - 1953, 1999, page 40, reproduced
page 301 and listed page 417, catalogue #1952.001P.1952

SANS TITRE IS similar to *Pavés*, also from 1952 and lot 2 in this sale, but dives more deeply into a richness of colour and materiality in its network of black blobs and lines. It illustrates Jean Paul Riopelle's inventiveness in exploring variations on a theme alongside his awareness of how spatial structure changes with a different emphasis on the elements of this painting. With more black blobs and lines, the painting becomes more dense and is pulled more strongly to the front—with the colours glimmering below like a stained-glass window. One senses a certain passion in the work in its intensity.

As the art critic Michel Waldberg wrote, "From the very beginning, Riopelle's painting struck me as providing an extremely formalist basis for a maze of trajectories and a system of switches, far less erratic than they may at first appear. For what is remarkable in Riopelle's painting is the extreme soundness of its structuring." Thus *Sans titre*, abstract and seemingly intuitive, relating to its surrealist roots, is a masterful pulling together of its autonomous elements into a supreme moment of gestalt.

ESTIMATE: \$30,000 – 40,000



2 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Pavés

ink and watercolour on paper, signed and dated 1952
and on verso titled and inscribed 59070 twice/5292 /G
10 ¼ x 14 ½ in, 26 x 36.8 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Waddington & Gorce Inc., Montreal
Private Collection, Montreal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 1, 1939 - 1953, 1999, reproduced page 418,
catalogue #1952.009P.1952

IN 1947, Jean Paul Riopelle settled in Paris, and he soon established himself as an artist to be reckoned with, developing friendships with well-known artists, writers and critics. By 1949,

he was showing at Galerie La Dragonne (later known as the Galerie Nina Dausset), and in 1952 at Galerie Henriette Niépce, soon followed by shows with Galerie Pierre Loeb (1953) and the Pierre Matisse Gallery (1954), in New York.

Riopelle's abstract watercolours began in the late 1940s, around the time of the *Refus global* manifesto (1948), and continued into the 1950s. He was working with the figure/ground relationship in works such as this, which, with their use of black lines, related to the experiments of the Surrealists.

In *Pavés*, Riopelle established a glowing pale ground overlaid with patches and circles of bright colour, which are pushed forward by the ground. Atop these vibrant shapes, Riopelle then overlaid an organic and feverish, wandering web of black blobs and lines. Colour and line are autonomous elements, and the effect is two-dimensional and full of contained movement. *Pavés* is an exquisite composition, creating an intuitive dance across the entire surface.

ESTIMATE: \$30,000 – 40,000



3 Bertram Charles (B.C.) Binning

BCSFA CGP CSGA OC RAIC RCA 1909 – 1976

Palazzo Pixie Pitti Della Emma

oil on board, signed and on verso titled and inscribed *N.F.S./W. Vancouver, Canada/BC* on the exhibition label
14 × 9 ¾ in, 35.6 × 23.8 cm

PROVENANCE

Collection of the Artist

Acquired as a gift from Bert and Jessie Binning to Robert and Phyllis de Lotbinière Harwood, Vancouver

By descent to the present Private Collection, Seattle, 1970

LITERATURE

Abraham J. Rogatnick et al., editors, *B.C. Binning*, 2006, essay by Ian M. Thom, page 140

EXHIBITED

Canadian Society of Graphic Art, *Annual Exhibition*

B.C. BINNING'S PAINTINGS are a product of his personal interests and his immediate environments. He found inspiration in architecture, travel and even unexpected encounters. Of particular note is one such chance meeting between Bert and Jessie Binning and the Harwoods, the ensuing owners of this picture. Below is a family account passed down that describes the context behind the whimsical and slightly unusual title of our *Palazzo Pixie Pitti Della Emma*:

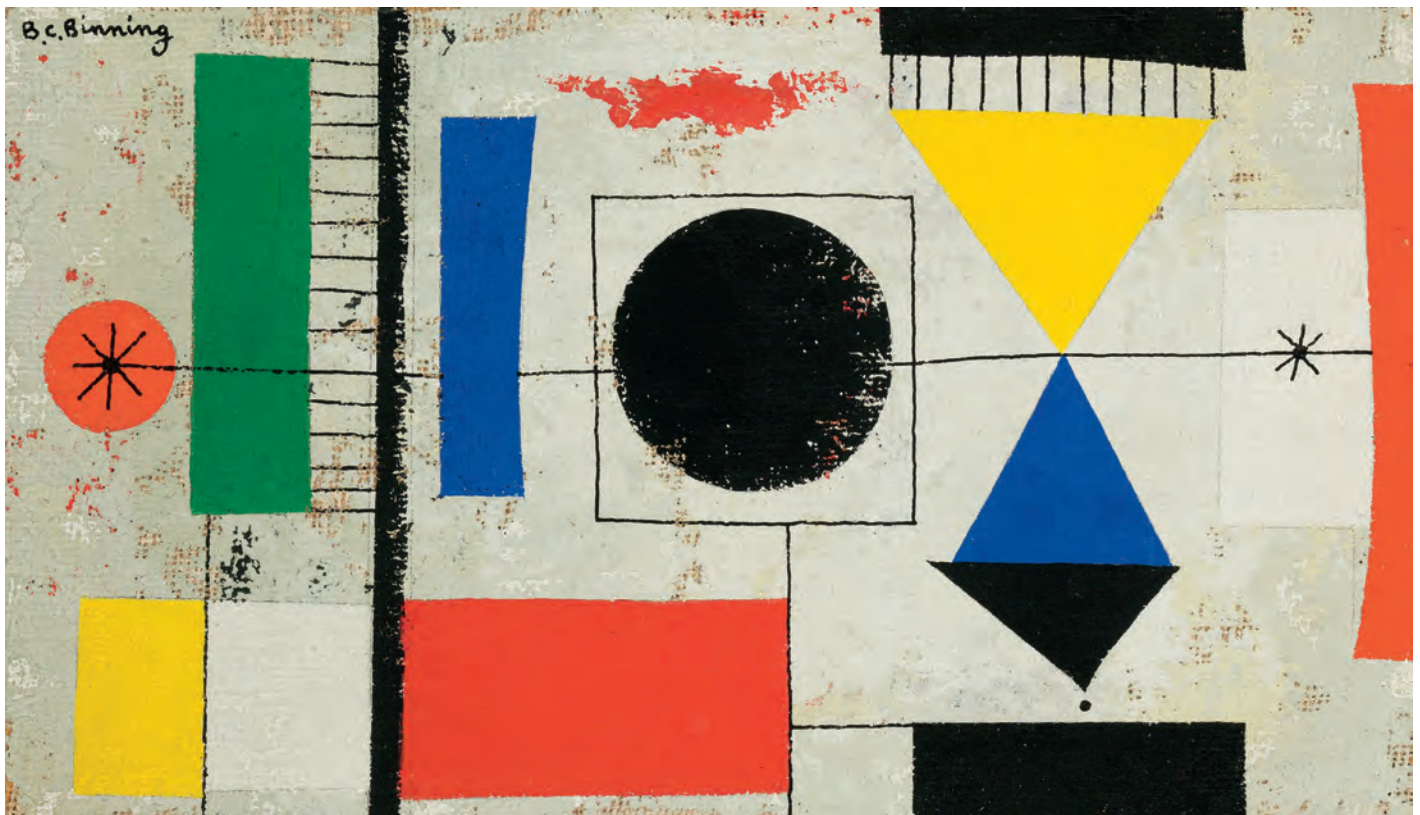
My mom and her mother, Phyllis de Lotbinière Harwood, were in Italy and ran into the Binnings. While there, Mom was in a kerfuffle because she had accepted my dad's fraternity pin right before they left for Europe, but she had misplaced it! The painting was referred to, by the Binnings and by my parents, as "Pixie's Dilemma." It was only when I looked at the back of the painting that I realized that was not the official name of the painting.

In an essay on Binning's paintings by Ian Thom, the scholar indicates how Binning's great love of architecture revealed itself in several ways. One way was through certain works executed in the 1950s that "recall the work of Renaissance artists, are secular altarpieces and reveal Binning's great sense of design, his appreciation for three-dimensional space and often, his sense of humour and delight." In a corresponding note, Thom mentions Binning's fascination with Sieneese paintings, whose elaborate frames and small painted surfaces made them as much decorative objects as they were paintings.

In looking at *Palazzo Pixie Pitti Della Emma* from this perspective, we start to appreciate the parallels. Just like Italian Renaissance iconography, the frame constructed by Binning was a tribute to these icons, housing his modern interpretation of the famous Palazzo Pitti. To further extrapolate, some of the most famous paintings of the Renaissance are housed within the walls of the Palazzo Pitti. These layered associations combined with such a charming provenance provide the perfect stage for a remarkable time capsule of the Binnings' mid-century travels to Italy.

This work is in the original frame made by Binning.

ESTIMATE: \$15,000 – 25,000



4 Bertram Charles (B.C.) Binning

BCSFA CGP CSGA OC RAIC RCA 1909 – 1976

Various Forms in Space

oil on burlap on board, signed and on verso
signed, titled and dated 1956 on a label
9 ¼ x 16 in, 23.5 x 40.6 cm

PROVENANCE

Winchester Galleries, Victoria
Ballard Fine Art, Vancouver
Private Collection, Vancouver, 2016

LITERATURE

Doreen Walker, *B.C. Binning: A Classical Spirit*, Art Gallery of Greater Victoria, 1986, unpaginated
Robert Amos, "Collector's Choice Focusses on Early Works of Famous Senior Artists," *Times Colonist*, January 17, 2002, reproduced page D6

EXHIBITED

Winchester Galleries, Victoria, *Collector's Choice*, 2002

B.C. BINNING WAS an influential early modernist on the West Coast scene. He was an educator who founded the Department of Fine Arts at the University of British Columbia and a renowned artist who exhibited internationally. In his paintings he used shapes abstracted from nautical forms, such as ship's wheels and navigational devices, as well as geometrical forms, linked together by lines. In the centre of this superlative work is the motif of the black sun, a form he used up until the 1960s.

Binning's paintings are linear, ordered and architectural, yet they have a sense of playfulness and inner joy. As he so eloquently stated about his work, "I do like joy... I do like order. 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." As he did here, Binning sometimes painted on burlap, particularly from the mid-1950s, creating textured surfaces that provide an organic contrast to his more formal and brilliantly coloured shapes.

ESTIMATE: \$20,000 – 30,000

5 Lawren Stewart Harris

ALC BCSFA CGP FCA G7 OSA TPG 1885 – 1970

LSH 55

oil on board, on verso stamped Lawren Harris LSH Holdings Ltd. #55, circa 1955
36 x 23 in, 91.4 x 58.4 cm

PROVENANCE

Collection of the Artist

LSH Holdings Ltd., Vancouver

Estate of the Artist

Sold sale of *Canadian Art*, Joyner

Fine Art, May 29, 2001, lot 178

Private Collection, Toronto

LITERATURE

Roald Nasgaard and Gwendolyn Owens,

Higher States: Lawren Harris and His American Contemporaries, McMichael Canadian Art Collection, 2017, pages 39 and 40

LAWREN HARRIS'S ENGAGEMENT with abstraction had its roots in his Lake Superior, Rockies and Arctic paintings, in which he expressed the power of these landscapes by simplifying them to their essential forms. He was influenced by theosophy, which believed that the spiritual was manifest in nature. This Group of Seven painter then experienced an extraordinary evolution into pure abstraction, with many shifts and changes, which began during sojourns in Hanover, New Hampshire and Santa Fe, New Mexico, and continued in Vancouver when he moved there in 1940. *LSH 55* is from a period in the 1950s when Harris was painting vertical forms in a flame-like dance of continuous harmonic movement. Harris did not use titles, as he felt that a painting was "a state of mind" that "could only be participated in, or experienced." He believed that the viewer should meditate on the experience his paintings contained, and the exceptional *LSH 55*, with its golden flames, ethereal blue colour-field background and energetic glow, embodies a sensation of spiritual ascension.

ESTIMATE: \$50,000 – 70,000





6 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Seymour #1

acrylic on canvas, signed and on verso
titled and dated 2011 on the gallery label
60 × 67 in, 152.4 × 170.2 cm

PROVENANCE

Equinox Gallery, Vancouver
Acquired from the above by the present
Private Collection, Vancouver

LITERATURE

Anthony Emery, “Artist in Perspective: Gordon Smith Interview,”
Canadian Art, July 1966, page 36
Robert Enright, “Entanglements: Gordon Smith and the
Art of Picture-Making,” *Border Crossings*, September 2012,
para. 3, <https://bordercrossingsmag.com/article/entanglements>, accessed February 1, 2021

DURING THE 1940s and 1950s, Gordon Smith was an active part of a group of painters, architects, poets, musicians, writers and designers on the west coast of British Columbia that supported the modern movement in the arts. His trip to San Francisco in 1951 to attend the California School of Fine Arts, where Abstract Expressionism held sway, was a pivotal moment for him. He worked abstractly, inspired by teachers such as Elmer Bischoff, and found it a liberating experience. Back in Vancouver, his evolution continued. However, the landscape was something he never could leave behind; as he stated, “Even when I’ve tried to get away from it, to keep my work non-figurative, the landscape usually crept in.”

From 2000 to 2019, Smith executed a magnificent group of snow paintings based on forests in winter. These were forests on Seymour Mountain, in North Vancouver; on Hollyburn and Cypress Mountains, in West Vancouver; and in other North Shore locations that included his own backyard, above Klootchman Park. Smith’s snow paintings are an outstanding example of how Smith fluidly slides between abstraction and representation. Some of these paintings from around 2008 to 2009 depict close-ups of snow-laden boughs and are reminiscent of Lawren Harris’s extraordinary snow paintings from 1916 to 1918. Smith knew Harris well after Harris moved to Vancouver and would have

been well acquainted with his work. Other snow paintings were quite abstract, while works like this are more realistic, yet still working with abstract properties. The variety of his treatments was inventive and extraordinary. As Robert Enright commented:

Smith is easily the finest painter of the range and subtleties of snow that this snow-bound country has ever produced ... All landscape painters share a common problem; how to find the combination of gestures, marks, colours, textures and forms that convincingly render the landscape they are looking at and hope to approximate. In this regard, Smith’s snow paintings are the white gold standard.

What dominates in this masterful work, and others from about 2010 to 2012, is the exquisite scattering of marks and branch tracery over the snowy ground. Typical of these works, *Seymour #1*, from 2011, is monochromatic; Smith deployed a carefully curated palette of white, black and brown, which lends a formality to the work. He used just a few daubs of carefully scattered orange and gold to generate sparks in the coolness. His white is not just a simple field, but a modulated surface with soft smudges that intimate what lies beneath the snow on the forest floor, pushing up and creating soft textures. There is no sky, only snowy openings through the trees that reflect light from an overcast winter sky, and the forest floor dominates. The trees are the vertical signposts of structure, dark anchors in the landscape, with only their lower branchless trunks showing.

In the fields of space in the inner forest, Smith created his marks on the landscape, asserting his subjective interpretation of what he saw and the materiality of the paint itself in his gestures. *Seymour #1* is a virtuoso and elegant expression of Smith’s sophisticated approach in his snow paintings, illuminating both the artist’s masterful brushwork, and his modernity in simultaneously capturing the abstract and representational properties of his subject.

ESTIMATE: \$70,000 – 90,000



7 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Tofino I

acrylic on canvas, signed and on verso
titled and dated 2013 on the gallery label
60 × 75 in, 152.4 × 190.5 cm

PROVENANCE

Equinox Gallery, Vancouver
Private Collection, Vancouver

LITERATURE

Gordon Smith: The Reflective Canvas, 2009, film, https://movingimages.ca/store/products.php?gordon_smith, accessed January 12, 2021

Andy Sylvester, *Gordon Smith: Don't Look Back*, 2014, the similar 2013 canvas entitled *Tofino II* reproduced page 146

ONE OF THE recurrent themes in Gordon Smith's work was that of beaches strewn with driftwood and the colourful flotsam that collects at and above the tideline. This superb work also incorporates another of his interests that evolved over time—tangles of branches and stems that criss-cross the ground of forest and sea-shore subjects. As he stated in the 2009 film *The Reflective Canvas*, "I've always loved tangles, that crossing over of things."

In *Tofino I*, these delicate branches, varying in colour from white to black to greenish yellow, create an overall pattern, a screen that pulls us up to the surface and covers it edge to edge. Our eye shifts back and forth between the tracery of organic lines at the front of the picture plane to the underlayer of sand, earth and driftwood, punctuated by patches of colour. Our viewpoint is at the edge, looking down, kept at a distance by the branches. Smith carefully controls the elements of his painting, such as the grey sand, which allows spatial breathing space under the lines and against the darker land.

For the artist, the landscape was just the starting point; his work was also concerned with the qualities of the paint itself—its handling, its textural and gestural manipulation. In *Tofino I*, his paint is finely handled, and in some areas, built up in complex layers. Light is created by pale pigment, from white and grey to a light peach, as his light source is even and non-directional. Splashes of bright pigments, seeming to be tossed randomly in the undergrowth, create accents in the more natural colour palette; these patches of blue, green and orange suggest leaves and bits of manmade materials.

Smith was a modernist, a prominent figure in a generation of painters, architects, poets, musicians and writers on the West Coast dating back to the 1950s who engaged with the modern movement in the arts. He continued to absorb influences all his life and was an inspiration to many artists—and he was considered a bridge between the generations. He was very aware of both the past and current practices of contemporary art, such as the scribbled, feverish lines in the abstract work of Cy Twombly. Smith's point of departure, however, was organic rather than urban, using the patterns of stems and branches weathered by the seasons and changes in growth, some sun-bleached and others green and alive. His web of lines functions both abstractly and as an element of the landscape; forming an almost nest-like structure, it is fluid and elegant. In the lyrical and beautiful *Tofino I*, Smith shows his mastery of balance between landscape and abstraction.

ESTIMATE: \$50,000 – 70,000



8 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Nightwing I

acrylic on canvas, signed and dated 1982 and
on verso titled and dated on the gallery label
49 × 75 ½ in, 124.5 × 191.8 cm

PROVENANCE

Bau-Xi Gallery, Vancouver
Private Collection, Vancouver

LITERATURE

Scott Watson, *Jack Shadbolt*, 1990, page 198

IN THE EARLY 1980s, West Coast modernist Jack Shadbolt was engaged in working out figure/ground challenges, and he returned to one of his most fertile motifs of the 1970s, the butterfly. This iconic motif contained, as he stated, “the maximum decorative richness beneath which, as in the primitive arts, a deeper message could be launched that slips in under the viewer’s guard.” His 1981 large-scale multi-panel *Butterfly Transformation Theme* achieved a new level in his work. Savagely coloured, its forms exploded in a process of transformation, rupturing in their will to be free. His style was influenced by primitive art and twentieth-century expressionism, Pablo Picasso, Joan Miró and Surrealism.

Nightwing I seems more mysterious and less playful than Shadbolt’s earlier butterfly images of the 1970s. Its two forms are still, huge emblems, hovering over an emergent abstracted ground of paint strokes at the bottom of the work, which their wings lightly connect with. Behind them, a rich cobalt colour field glows darkly in a representation of dusk on the cusp of becoming

night. Against this darkness, the bronze, gold and white highlights on the butterflies’ wings stand out, reinforcing their patterning and pulling their forms forward.

The painting demonstrates Shadbolt’s consummate ability as a colourist. At this time he described colour in poetic language, such as “flying shards of clear cobalt that snap like sheets in the wind,” or “pure emerald flares... swarmed by flanges of yellow-gold.” He was reading poets like Federico Garcia Lorca and Gerald Manley Hopkins, and Scott Watson wrote that, “like Hopkins, Shadbolt operates from a temperament deeply divided between hedonism and restraint. And, like Hopkins, he seeks intensity in organic form and creates an inner landscape of psychological resonance.”

For Shadbolt, his *Butterfly* paintings were a hedonistic experience, and like writer Vladimir Nabakov, he was fascinated with these creatures and their connection to the vital, irrational forces that form the basis of life itself—the blind force of nature. The act of painting allowed Shadbolt to release his own libidinal energies. In *Nightwing I*, we are confronted by the huge bodies of the butterflies, which show off their iridescent markings in a ritual display of attraction made more suggestive by the night backdrop. Shadbolt’s *Butterfly* series paintings, the product of his mature and sophisticated aesthetic, are greatly sought after for both their beauty and their vitality. They were the vehicle for extraordinary experiences of colour and floating form, and *Nightwing I* is an outstanding work from his return to the subject in the 1980s.

ESTIMATE: \$50,000 – 70,000



E. J. HUGHES 1962

9 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

The Beach at Kalamalka Lake

oil on canvas, signed and dated 1962 and on verso signed, titled, dated and inscribed variously and with the Dominion Gallery inventory #c2856 and #c8508
25 × 32 in, 63.5 × 81.3 cm

PROVENANCE

Dominion Gallery, Montreal, June 15, 1962
Collection of Mr. and Mrs. Bruce Townley,
Charlottetown
Dominion Gallery, Montreal
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, May 27, 1999, lot 61
Private Collection, Vancouver

LITERATURE

“A Study of BC Artists,” *CBC Times*, vol. 12, no. 2,
1962, page 3
Moncrieff Williamson, *Through Canadian Eyes: Trends and
Influences in Canadian Art, 1815 – 1965*, Glenbow-Alberta
Institute, 1976, reproduced, unpaginated
Jacques Barbeau, *The E.J. Hughes Album: The Paintings,
Volume 1, 1932 – 1991*, 2011, reproduced page 36
Robert Amos, *E.J. Hughes Paints British Columbia*, 2019,
the 2006 watercolour entitled *The Beach at Kalamalka
Lake* reproduced page 117

EXHIBITED

Glenbow-Alberta Institute, Calgary, *Through Canadian Eyes:
Trends and Influences in Canadian Art, 1815 – 1965*,
September 22 – October 24, 1976, catalogue #177

TRAVELING FROM HIS Shawnigan Lake home to the interior of British Columbia, between 1956 and 1967 E.J. Hughes visited and drew Kamloops Lake, Kootenay Lake, Okanagan Lake, Wasa Lake, Emerald Lake, Vermillion Lake, Williams Lake and Kalamalka Lake.

Kalamalka Lake is on the southern edge of the city of Vernon. Hughes visited this site in 1956, on his first trip to the Interior. Always reluctant to leave home, Hughes had for a long time been working on Vancouver Island subjects. These were based on material he collected when he traveled from Victoria to Courtenay with funds provided by the Emily Carr Scholarship in the summer of 1948. But eight years later, in the spring of 1956, a client of the Dominion Gallery in Montreal who had purchased a Hughes painting traced him to Shawnigan Lake. After a pleasant visit, she suggested that he should get to know the area near Kamloops where she was raised, and she offered him \$200 to make a trip there.

Soon after, on May 25, 1956, Hughes wrote to Max Stern at the Dominion Gallery, who had contracted to buy all that the artist produced. Hughes announced that he was leaving “next week on a three weeks sketching trip to the interior of B.C. around Kamloops, kindly financed by Mrs. Norton of West Vancouver. It should result in some sketches which may make some variety in the landscape of my paintings.”

Mrs. Norton offered the use of her station wagon, but Hughes did not have a driver’s licence. Traveling by train, he got off at Ashcroft, drew the scenery there, and then took a bus to Vernon. Always interested in water scenes, he visited the popular public beach at Kalamalka Lake. The artist was intrigued to learn that Kalamalka means “many colours.” After his stop at Vernon, he traveled back to Chase and Kamloops, on the South Thompson River, and then returned home.

His first oil of Kalamalka Lake was ready to send to the Dominion Gallery on August 16, 1957. That oil painting, measuring 25 × 32 inches, brought him a cheque for \$130. Feeling he could do more with the image, in 1962, Hughes again interpreted Kalamalka Lake and this time reconsidered his composition. The sandy foreground was simplified, and a sporty outboard runabout pulled up at the water’s edge became a focal point. The red and white of the boat is set against the blue water, its hull rendered with strong symmetry. At the time, Hughes himself owned a small runabout with a 25 hp outboard engine at his home at Shawnigan Lake. Thus his interest in the Kalamalka pleasure craft is somewhat personal.

Behind the red and white boat, Hughes defined the surface of the lake, describing with uncanny ease where the calm water is met by wind. Hughes painted every part of the landscape, from the sand at our feet to the most distant cobalt blue mountains, with a patient attention that never wavered. Arcing across the middle distance, the roadbed for a new highway slices across the hillside west of the lake. Highway construction was a major occurrence in Canadian life at this time.

The Beach at Kalamalka Lake (1962) was reproduced in a catalogue accompanying *Through Canadian Eyes*, a survey of Canadian historical paintings shown at the Glenbow-Alberta Institute in Calgary in 1976. And in 2006, the artist again took up the subject as a watercolour. It was to be his penultimate painting. This subject held the artist’s attention for more than half a century.

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

ESTIMATE: \$150,000 – 250,000



10 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Above Revelstoke

oil on canvas, signed and dated 1963 and
on verso signed, titled and titled *Above Revelstoke, BC*
on the Dominion Gallery label, dated and inscribed
with the Dominion Gallery inventory #A3442 and *CISS*
32 × 48 in, 81.3 × 121.9 cm

PROVENANCE

Dominion Gallery, Montreal, 1963
Private Collection, Europe
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Toronto

LITERATURE

E.J. Hughes to Dr. Max Stern, September 9, 1958,
Special Collections, University of Victoria Library
Dr. Max Stern to E.J. Hughes, April 25, 1963,
collection of the author
Jacques Barbeau, *The E.J. Hughes Album: The Paintings,*
Volume 1, 1932 – 1991, 2011, reproduced page 39

AS A LANDSCAPE painter, E.J. Hughes at first concentrated on waterfront subjects near his home on Vancouver Island. Then, after signing an exclusive contract to sell all his work to Dr. Max Stern of the Dominion Gallery in Montreal, Hughes expanded his range of subject matter, with Stern's encouragement.

Hughes enjoyed recording detailed townscapes from a high point of view, and between 1956 and 1967, he made several tours of the British Columbia interior, capturing the layouts of Ashcroft, Kamloops, Kaslo and Hazelton. In 1958, Hughes visited and recorded Revelstoke, at the confluence of the Columbia and Illecillewaet Rivers. Hughes did not own a car and, after traveling to Revelstoke by train and bus, he hiked up the mountains in search of picturesque views. Up to years later, back in the studio, he used his drawings, which were imprinted on his profound visual memory, to create large-scale and richly detailed paintings.

After his trip in 1958, when he was back home at Shawnigan Lake, Hughes reported to Stern at the Dominion Gallery: "Unfortunately ... the weather turned rainy with clouds obscuring the mountains while we were at Revelstoke... However, in spite of 4 or 5 days of rain with resulting no sketching, the rest of the days there were sunny, with the mts. only slightly hazy from a small forest fire. I did manage to obtain 9 usable mountain, river and town sketches."

Over the years Hughes painted a number of canvases of Revelstoke. These include *The Columbia River at Revelstoke* (1961), followed immediately by the outstanding *Eagle Pass at Revelstoke, BC* (1961). He next painted *Revelstoke and Mount Begbie* (1962) and, ultimately, on April 18, 1963, Hughes sent off *Above Revelstoke* (1963), the largest of them all. Dr. Stern added a short note in the margin of the letter accompanying payment for *Above Revelstoke*, stating, "It is a very beautiful painting."

In *Above Revelstoke*, the infinite patience Hughes brought to his tonal rendering of the forested slopes conveys the quiet majesty of the Monashee Mountains. The slopes of Mount Begbie suggest a slight smoke haze. On the lower levels he added touches of autumnal colours to draw the eye. The snowmelt water of the Columbia and Illecillewaet Rivers bisects the canvas, and seen in sunshine and shade, it offers a pleasant freshness to the scene as it meanders between islets and sandbars.

In the foreground a road and a railway line make their way across the Illecilliwaet River on a pair of iron bridges. For colour accents Hughes has included piles of lumber in ochre and sienna and a conical orange mound of sawdust. Modest houses are set among yards and fields and vacant lots. On closer inspection, one can make out the individual sidewalks and simple front porches, with driveways ending at sheds and outbuildings. What may be a new school building speaks of the growth of this small Canadian community. While this painting seems to give a magic sense of the reality of Revelstoke, it is not like a photograph. The rhythmic disposition of red roofs across the lower half of the painting shows that the composition was actually the imaginative creation of a masterful designer.

Seven months after the artist shipped this work to Montreal, on November 16, 1963, Stern reported back to Hughes: "It will please you to learn that we sold the painting *Above Revelstoke, BC* to old-established friends and clients of our Galleries in Dusseldorf, London and Montreal and who are art collectors of extreme importance with residence in Holland." The paintings of Hughes have proved to be of far more than local interest!

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

ESTIMATE: \$150,000 – 250,000



11 Takao Tanabe

oc 1926 –

Inside Passage 1/89: Burke Channel

acrylic on canvas, signed and on verso signed,
titled, dated 1989 and inscribed *Errington*
26 x 48 in, 66 x 121.9 cm

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Florida

IN 1980, PROMINENT West Coast modernist Takao Tanabe moved back to British Columbia from Alberta, settling on the east side of Vancouver Island. Tanabe had often gone through dramatic shifts in his work, and his return to the coast would transform his aesthetics yet again. He settled into the atmospheric work he has become renowned for—paintings with

radiant skies, moody landscapes and seascapes enshrouded in mists and rain, depicted in a style of reductive realism.

In British Columbia, the Inside Passage stretches from Port Hardy on the northern tip of Vancouver Island up to Tanabe's birthplace in Prince Rupert. It leads through a narrow maze of channels, passes and reaches, many of which Tanabe has painted, such as this stunning subject, Burke Channel, which leads to Bella Coola and the traditional territories of the Nuxalk. Dark headlands plunge into steely water, and Tanabe leads the viewer's gaze through the gap between them into shadowy mountains beyond, under a glowing sky with subtle tones of mauve and pink. *Inside Passage 1/89: Burke Channel* is a painting that has found its transcendent centre, and it is saturated with peace.

ESTIMATE: \$35,000 – 55,000

12 Edward Burtynsky

OC RCA 1955 -

Shipyard #12, Qili Port, Zhejiang Province, China

digital chromogenic print, on verso signed on a label, titled, editioned 5/9 and dated 2005 on the gallery label
49 × 39 in, 124.5 × 99.1 cm

PROVENANCE

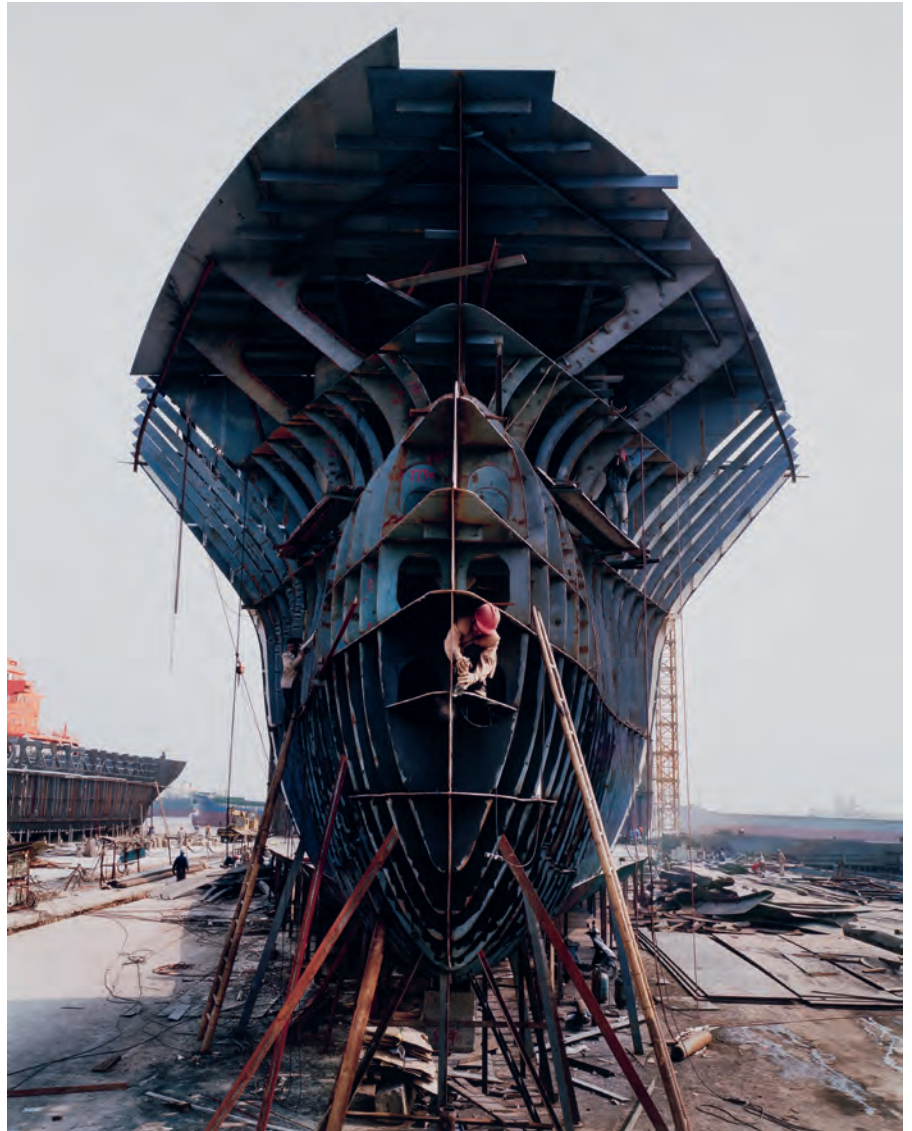
Paul Kuhn Gallery, Calgary
Private Collection, Vancouver

LITERATURE

Marc Mayer et al., *China: The Photographs of Edward Burtynsky*, 2005, reproduced pages 71 and 130

EDWARD BURTYNSKY'S extraordinary large-scale photographs often document industry and its effect upon the environment. He uses large-format viewfinder cameras that capture detail in a clear, heightened manner that is described as hyper-real. For Burtynsky, China is an important subject, and he has depicted the Three Gorges Dam project, the production of steel and coal, abandoned industrial sites, recycling and shipyards—such as this striking photograph of a ship under construction in Qili, in Zhejiang Province. It is estimated that Qili shipyards build 232 to 250 ships every year, using 500,000 tons of steel and employing 12,000 workers, with an output equivalent to approximately 35 per cent of the world market. The central towering ship in this photograph has a particularly compelling presence—it is built to the stage of an exoskeleton, and its steel beams at the top with their repeating open triangular shapes create a striking symmetry. Burtynsky grew up in St. Catharines, Ontario, and as a child was fascinated by the large ships that passed down the nearby Welland Canal. That faraway memory lingers in the sense of awe that accompanies his images of these monumental ships.

ESTIMATE: \$15,000 – 25,000





13 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

The Politician

bronze sculpture with patina and acrylic paint,
signed, editioned 12/12 and dated 1986
42 × 14 × 8 in, 106.7 × 35.6 × 20.3 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Peter C. Newman, “The Powerful Gifts and Glaring Flaws of John Diefenbaker,” *Maclean’s*, March 23, 1963, <https://archive.macleans.ca>, accessed January 22, 2021

Terrence Heath, *Joe Fafard*, National Gallery of Canada and MacKenzie Art Gallery, 2007, reproduced pages 144 and 145; listed and reproduced page 220

Vermissage, National Gallery of Canada, winter 2008, reproduced front cover

Marsha Lederman, “Saskatchewan Sculptor Joe Fafard’s Work Inspired Generations of Visual Artists,” *Globe and Mail*, March 17, 2019, <https://www.theglobeandmail.com/arts/art-and-architecture/article-saskatchewan-sculptor-joe-fafards-work-inspired-generations-of>, accessed January 22, 2021

JOE FAFARD, ONE of Canada’s best-known sculptors, created clay and bronze depictions of people and animals renowned for capturing their living essence. Part of a long family line with ties to France and French Canada, Fafard grew up on a farm in Ste. Marthe, a French-Canadian and Metis settlement in southern Saskatchewan.

Fafard settled in Pense, outside of Regina, and began working in clay, depicting farm animals and the inhabitants of the small town. He began casting in bronze in 1984, at a small foundry in Saskatoon set up by two sculptors. He then decided to build his own foundry outside of Pense, which was completed in 1985. Fafard worked in series, producing portraits of well-known artists and politicians, including bronzes of Canadian prime ministers Pierre Elliott Trudeau, Jean Chrétien and John G. Diefenbaker.

Diefenbaker, Canada’s 13th prime minister, was born in Ontario, and his family moved to Saskatchewan in 1903. At age 8 or 9, he told his mother that he would someday be prime minister; she replied that it was an impossible ambition, especially for a boy living on the Prairies. Diefenbaker received his education in Saskatchewan and became a noted criminal defence lawyer. He was hard-working and ambitious, and his road to becoming prime minister showed his persistent belief in his path—he suffered election defeats for two decades before being elected to Parliament in 1940, achieving the leadership of the Progressive Conservative party in 1956. In 1957, he was elected prime minister, and he held the position until 1963. His notable achievements include passing the Canadian Bill of Rights and granting the vote to First Nations people and the Inuit.

Born in 1895, Diefenbaker was influenced by his experience of the Depression years, which hit Saskatchewan especially hard. He felt the only way for Prairie farmers to help themselves was through collective political action. He had a great affection for his fellow Canadians and remained a Member of Parliament in the Prince Albert riding until his death.

Diefenbaker was quite a character, and here Fafard depicts him in his later years. In *The Politician*, Fafard captured him in a characteristic pose—with his hands on hips, standing on a chair, as would have been natural for him when addressing a group of voters in a community hall in his constituency. Whether addressing a small-town gathering or a big-city one, Diefenbaker was known as a persuasive orator. In 1957, the year he became prime minister, he addressed a large crowd in Vancouver, stating, “This is the kind of thing that gives me the strength to continue to work on behalf of the average men and women of this country. From the bottom of my heart I thank you. I won’t let you down.”

Sarah Milroy, chief curator at the McMichael Canadian Art Collection, commented: “I think what was so amazing [about Fafard] were the portraits... Whether they were of political leaders or someone from his local community, they all seemed the same. Just folks... Joe had a distinctly Canadian, unpretentious way of seeing the world.” In *The Politician*, Fafard masterfully captured this man of the people. With his bright eyes, confident pose and a face etched with the hard work of a lifetime, Fafard showed us a Diefenbaker who feels like he is about to set Canada alight again with his vision of the country.

ESTIMATE: \$40,000 – 60,000

14 **William Ronald (Bill) Reid**

1920 – 1998

Killer Whale on Clan Hat

jade patina bronze and mahogany base, signed, editioned 1/9, dated 1986 – 1991 on the underside of the tail and inscribed with the Tallix foundry stamp

19 ½ x 11 ¾ x 12 ¾ in, 49.5 x 29.8 x 32.1 cm

PROVENANCE

Buschlen Mowatt Gallery, Vancouver
Acquired from the above by a Private Collection, Vancouver, 1995
Private Collection, Vancouver

LITERATURE

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

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

This work is accompanied by a certificate of authenticity from the Buschlen Mowatt Gallery.

ESTIMATE: \$30,000 – 40,000



15 Lynn Chadwick

1914 – 2003 British

Maquette IV High Wind

bronze sculpture, on verso signed, editioned 7/9
and inscribed C1 and B, 1980
15 ½ x 9 ¼ x 11 in, 39.4 x 23.5 x 27.9 cm

PROVENANCE

Waddington & Shieff Galleries, Toronto
Private Collection, Montreal, 1987

LITERATURE

Dennis Farr and Eva Chadwick, *Lynn Chadwick, Sculptor: With a Complete Illustrated Catalogue, 1947 – 2005*, 2014, reproduced page 347 and listed page 453, catalogue #C1

MAQUETTE IV HIGH WIND is an experiential object that, when carefully observed, reveals the unique working methods of Lynn Chadwick as a sculptor. He was first an architect and draughtsman, who found his way to freelance sculpting through creating mobiles and constructions rather than forms and models. His novel approach to sculpture was a radical departure from traditional methods and set Chadwick on a trajectory of success.

As with most of his best work, he first framed a central “skeleton,” and then applied layers of “skin” to this central core. As his artistic practice continued to evolve, by the mid-1970s Chadwick became absorbed by movement. In *Maquette IV High Wind*, a strong headwind reverberates through the woman’s hair and skirt with a visceral strength, while simultaneously concealing her face. This unseen gust influences the movement of the static metal. The interplay between the two elements reveals a beautiful tension that is perceptible in all the subtle variations of the *High Wind* series.

ESTIMATE: \$35,000 – 45,000



16 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909–1977

Yellow Road Mark

acrylic polymer on canvas, on verso signed, titled, dated December 1969 and inscribed *Toronto*
46 ½ × 27 ½ in, 118.1 × 69.8 cm

PROVENANCE

Collection of the Artist
David Mirvish Gallery, Toronto
Private Collection, Toronto
The Pollock Gallery, Toronto
Private Collection, Boston

JACK BUSH PAINTED *Yellow Road Mark* in December 1969, at the very end of the biggest change-making decade of the twentieth century. Disruption of the norm was everywhere, including in art. Pop Art had taken hold of the 1960s, and even Bush's rather eccentric colour-field paintings engaged with some of the same tenets that artists like Andy Warhol were practising. While Warhol turned celebrities into icons, Bush's paintings summoned the adulation of abstraction in bold shapes of colour. The yellow arrow is a positive, everyday icon, driving us forward.

Initially titled *Road Mark #1 Yellow*, *Yellow Road Mark* is the first in a highly original series of *Road Mark* paintings by Bush. Altogether there are seven extant paintings in this series, spanning the years 1969 to 1970. They all feature the words "Road Mark" in their titles, thus indicating their inspiration, and semi-abstract markings against a background that is evocative of asphalt, in various shades of grey. However, upon close examination, the ground on *Yellow Road Mark* is not strictly neutral. This grey ground has ghostly but beautiful daubs and short strokes of pastel colours—pink, yellow and blue. The same pops of colour amid the grey background are present in *Red Road Mark*, from February 1970, but they are exclusively short and confetti-like in shape and also include orange and green, unlike those in *Yellow Road Mark*.

Though far less organized—or optical—these colourful inclusions in *Yellow Road Mark* recall the 1960s dot and ellipses paintings by the New York-based painter Larry Poons, yet Poons's dots were set against monochrome grounds. Bush first created the seemingly textured grey ground that characterizes his *Road Mark* series in October 1969 with a painting titled *Irish Rock #2*, made just two months before *Yellow Road Mark*. *Irish Rock #2* also flaunts a distinct sign—this time a large white cross hovering above a fringe of colour.

Both *Irish Rock #2* and *Yellow Road Mark* were born in the mind of the artist when he traveled through Ireland with his wife, Mabel. They made the trip to attend the opening of Bush's solo show at Waddington Galleries in London, which opened on September 4, 1969. On their travels through the Emerald Isle, they saw stone walls and rocks with painted symbols, often in white or yellow, which indicated the property lines along farmers' fields and general directions for roads and trailways. Such signs are commonly termed "waymarkers" or "marker stones," and the yellow arrow is a regular symbol found painted on monoliths or walls.

Road signs are characteristically bold in colour and universal in their symbolism. It is not hard to imagine that Bush was fascinated by the idea of bold shapes of colour guiding movement and signaling limits, all set against a natural ground. The contrast is stimulating, and replicating this on canvas challenged the usual association of Colour Field painting with flatness. Bush flips the viewer's expectations even further by not actually creating texture in his grounds; texture is only simulated. It is the natural world in abstraction.

The yellow arrow indicates a way forward and the same is true in the case of Bush's abstract paintings. *Yellow Road Mark* provided a new (aesthetic) way forward for both the rest of the paintings in this series and his painting methods. At the end of 1969, the *Irish Rock* and *Road Mark* paintings launched the mottled ground approach in the artist's practice. The mottled ground—which Bush eventually mastered with a roller brush—became a successful mainstay in the artist's work through the 1970s.

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

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

ESTIMATE: \$125,000 – 175,000





17 Joan Mitchell

1925 – 1992 American

Untitled

oil on canvas, circa 1949
47 × 37 ¼ in, 119.4 × 94.6 cm

PROVENANCE

Collection of Sally Perry, sister of the Artist,
Santa Barbara, California
By descent within the family
Private Collection, New York

LITERATURE

“Sunday Home Tour,” *Santa Barbara News-Press*,
January 31, 1965, page B8, a photo of this painting
reproduced in Sally Perry’s home in Santa Barbara

“WHAT EXCITES ME as I paint is what one color is doing to another and what they are both doing in terms of space and doing to each other,” the painter Joan Mitchell once told an interviewer. “I don’t get excited from an idea. I get feeling from the outside and I get moved by their colors together on a flat surface.”¹ In *Untitled*, Mitchell layers a jumble of biomorphic shapes against a grey background in a manner that blends still life and landscape formats. Scooped and hollowed but almost mystically inert in their solidity, the shapes variously recall a shell, an egg, two hooded figures, and the moon. Confident, muscular planes of colour extend these objects out of observable bounds, interlacing them in and out of the hazy surround. Spectral and vivacious, this early canvas was painted when Mitchell was only 24 and functions like a studio in and of itself. Here is Mitchell lining up her painterly tricks, thinking and feeling her way through brushy and modeled passages of paint, taking glee in troubling the figure/ground relationships that would define her paintings for the rest of her life.

Mitchell’s spatial virtuosity was informed by an extraordinary early cultural education. She was born into a wealthy Chicago

family, and her and her sister Sally’s childhood brimmed with literature, art and sport—the tutelage guided equally by her mother, a poet and editor of *Poetry* magazine, and her father, a dermatologist and Sunday painter. The Art Institute of Chicago, with its meandering galleries and impressive collection of French Impressionism and Post-Impressionism, was at the centre of this early education. She began taking weekend classes at the museum in second grade, analyzing the strokes and composition of painters such as Georges Seurat, Paul Cézanne, Vincent van Gogh and Claude Monet.² But of Europe’s modern masters who inspired her, it was van Gogh who Mitchell singled out in a 1979 interview with the art critic Eleanor Munro, calling him her “first passion.”³ His fervent use of colour and irreverent, visible brush-strokes to capture the emotional timbre of landscape have a direct connection to Mitchell’s mature canvases, which she steadily spun from a range of emotional states, points in time and landscapes in recollection.

At 12 and on her father’s urging, Mitchell declared her intention to become a painter. Rigorous study followed in adult art classes through her high-school years, and after a short stint at Smith College, she decided to enroll as a full-time art student at the School of the Art Institute of Chicago (hereafter SAIC). While her first two summers of college were spent painting *en plein air* at SAIC’s summer school, Ox-Bow in Saugatuck, on the eastern shore of Lake Michigan, her last two summers of college were spent in Guanajuato, Mexico. Mexico was a popular destination during the war years for modern American artists, and provided the occasion for Mitchell to briefly meet two towering figures in the contemporaneous art pantheon, the muralists José Clemente Orozco and David Siqueiros. The effect of these two social realist painters on a university art student steeped in European modernism might be surprising, yet recent scholarship has demonstrated that the formal contributions of the Mexican muralists to American abstraction were as important as the lessons of the nineteenth- and twentieth-century European modernists.⁴



Joan Mitchell (right) with her sister Sally Perry in Santa Barbara, 1976



Joan Mitchell with her sister Sally Perry in France, 1976

In 1948, Mitchell sailed to Paris on a coveted SAIC scholarship and spent time there in a cold, dim studio grappling with the legacy and spatial lessons of the living European giants: Pablo Picasso and Henri Matisse. Informed by Surrealism, Cubism and Futurism, she progressed vigorously through figures, still lifes and landscapes, first in Paris and later in a better-lit studio in the Mediterranean town of Le Lavendou. She described her work during this period, 1948 – 1949, as “moving Cubistically, whatever you would call it, into abstraction.”⁵ As *Untitled* demonstrates, Mitchell loosens the hard geometry of a Cubist grid, cracking it open to reveal surging jigsaw puzzles that intertwined with their surroundings. The blacks, whites, charcoals, pewters and olive greens endow the painting with a quality by turns man-made and organic, while the hazy grey landscape is punctuated by canary yellow accents that introduce a sunny element into an otherwise staid colour scheme. Mitchell gifted the painting to her sister Sally, who hung it in the living room of her California home.

At the end of 1949, Mitchell returned to the United States and immersed herself in the newly ascendant Abstract Expressionist milieu (also called the New York School). She befriended the

sweet, hard-edged painter Franz Kline and the more lyrically inclined contrarian Willem de Kooning, as well as a younger brood of painters and poets who would eventually come to be known as the Second Generation. This new geography and social scene coincided with her last figural painting. Within a year, she had been marked for success by her inclusion in the infamous *Ninth Street Show*, an invitational exhibition of works by 60 abstract artists held in a vacated storefront in 1951 that became a turning point for American gestural abstraction. She premiered her first New York solo exhibition in early 1952 with a suite of heroic-sized paintings at the New Gallery, which a critic for *ARTnews* praised as a “savage debut.”⁶

By the late 1950s, Mitchell was exhibiting widely: in New York, in other regional art centres in the US, in European cities, including Paris, Bern, Milan, Munich and Venice, as well as in São Paulo and Osaka. She moved back to France full time in 1960 and remained there for the rest of her life. Mitchell’s paintings continued to expand over the next 30 years, becoming bigger, looser and more confident as strokes, drips and pats of primary and earthen colours continued to push and pull against each other in



fierce and rhythmic frustrations of figure and ground—an abiding interest already on display in the spirited manner in which *Untitled* questions the nature of interior and exterior space.

We thank Erin Kimmel for contributing the above essay.

Kimmel is an art writer and PhD candidate in art history at Stony Brook University. She recently authored a catalogue essay for the Joan Mitchell retrospective exhibition that opens in September 2021 at SFMOMA and will travel to the Baltimore Museum of Art in spring 2022 as well as to the Louis Vuitton Foundation, Paris, in 2023.

1. Joan Mitchell, transcript of an interview by Yves Michaud, 7 August 1989, with Mitchell's edits, Joan Mitchell Foundation, New York; published in French translation as Yves Michaud, "Entretiens," *Joan Mitchell*, ed. Daniel Abadie and Henry-Claude Cousseau, trans. Xavier Carrère (Paris: Réunion des musées nationaux, 1994), 29–31.

2. Sarah Robert's translation; original in French: "J'ai appris à Chicago, à l'Art Institute. Quand j'étais jeune, les leçons avaient lieu dans le sous-sol de l'institut, sous les salles du musée. Et dans

les salles, Seurat, Cézanne, van Gogh, Lautrec, Monet... Quand j'étais enfant, je croyais que toute la peinture était française à cause des noms." Philippe Dagen, "La fureur de Joan Mitchell," in *Le Monde*, August 2–3, 1992, 11.

3. Joan Mitchell, interview by Eleanor Munro, "Joan Mitchell," transcript by Pat King, [1977], box 31, folder 25, 23, Eleanor Munro Papers, Archives of American Art, Smithsonian Institution, Washington, DC.

4. For an overview of this argument, see Barbara Haskell, ed., *Vida Americana: Mexican Muralists Remake American Art, 1925–1945* (New York: Whitney Museum of American Art, 2020).

5. Joan Mitchell, interview by Linda Nochlin, Archives of American Art, oral history, April 16, 1986.

6. Betty Holiday, "Reviews and Previews. Joan Mitchell," *ARTnews* 50 (January 1952): 46.

ESTIMATE: \$250,000 – 350,000



18 Jean Albert McEwen

AANFM RCA 1923 – 1999

Sans titre

acrylic on canvas, signed and on verso signed,
dated November 1961 and inscribed *MA Greige*
39 1/8 x 50 1/8 in, 99.4 x 127.3 cm

PROVENANCE

Galerie Godard Lefort, Montreal
Private Collection, Ontario

LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth*,
Montreal Museum of Fine Arts, 1987, a similar work
entitled *Fil à plomb traversant le rouge* reproduced page 74

THE YEAR 1961 was a critical one for Jean McEwen, in which he received the Hadassah prize and first prize at the Concours artistiques de la province de Québec, as well as a grant from the Canada Council for the Arts. In the same year, he also had his first solo show at Gallery Moos, in Toronto, and Alfred Barr, director of the Museum of Modern Art, in New York, acquired one of his paintings for MoMA, effectively cementing his reputation among the vanguard of Canadian artists.

This quintessential McEwen canvas from his important *Grand fil à plomb* (plumb line) series was created in November of 1961, at the height of his powers, and contains every classic element of his style. An undertone of golden ochre frames and divides the composition in half, with two flickering planes of oranges and reds hovering above it. The scale of this work heightens the sensory effect, achieving the colour-field objective of an immersive bodily experience. It has been held in the same family since it was acquired from Montreal's Galerie Godard Lefort nearly 50 years ago.

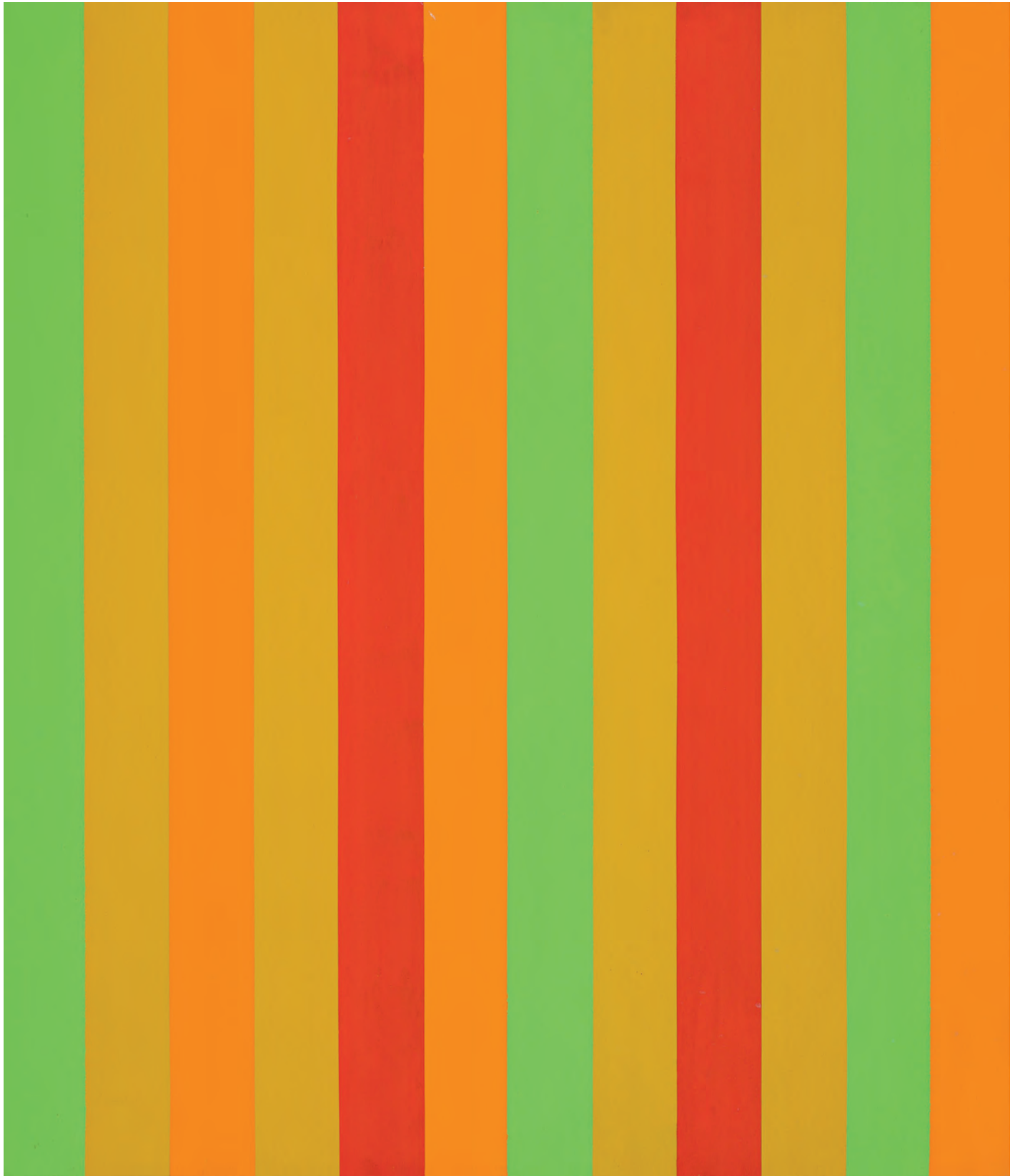
The potent symbolism at the heart of McEwen's work is a mystery around which the artist kept circling. Unwaveringly loyal to postmodern painting theory, he insisted that his paintings were

self-evident, alluding to nothing beyond their material reality as colour. Speculations abound, however—how could they not? As with all great artists who dedicate their time to a singular task, there is an enigma of purpose that begs the question of why and what for, and what it means for a sensation to be aroused by pigment.

Embedded in the artist's serial paintings and process-based work are eternal themes about the discovery and creation of the self through his art practice. McEwen's painterly dialectic is expressed in fields of colour divided by horizontal and vertical bifurcations, creating what he called "cells" of paint. Such abstractions offer a space to burrow into or extrapolate beyond, into metaphorical analogies linking the biological self and the act of artistic creation. Here permutations of cellular mitosis and bodily hemispheres become possible, poetic and thematic associations to consider when attempting to understand the creative process and the effect of colour theory in McEwen's practice.

McEwen always insisted that the significance of his paintings was situated solely in the formal structuring of paint contained by a rectangular surface. His paintings were not produced with concepts in mind; they are vehicles of emotion, self-contained poems whose meanings are revealed gradually with time. Through a continued insistence on layered colour, the paintings become all-encompassing in their stubborn refusal of explanation. This painting, left untitled, is emblematic of McEwen's oeuvre in that it takes on a universal quality, an invitational space to imbue with cycles of life and death, and the examination and creation of the self.

ESTIMATE: \$70,000 – 90,000



19 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Space mutation

acrylic on canvas, on verso signed,
titled on a label and dated 6/1965
33 ¾ x 29 ¾ in, 85.7 x 75.6 cm

PROVENANCE

Acquired directly from the Artist, circa late 1970s

Private Collection, Montreal

By descent to the present Private Estate, Montreal

LITERATURE

William C. Seitz, *The Responsive Eye*, Museum of Modern Art, 1965, pages 12 – 13, https://assets.moma.org/documents/moma_catalogue_2914_300190234.pdf?_ga=2.252021120.842777955.1609867420-289297965.1609867420, accessed January 12, 2021
Post-War & Contemporary Art, Heffel Fine Art Auction House, Fall 2019, essay by Lisa Bouraly, page 11

IN 1972, GUIDO MOLINARI stated to the Canadian Society for Colour in Art, Industry and Science, “Colour as such does not exist. There exist only formal structures that offer meanings, layers of meaning that are not carried by colours, but by forms-colours units... That does not mean that we do not have ‘emotional’ responses to colours. On the contrary. Emotional responses to certain juxtapositions of colours are the basis of the art of painting.”

With its slender vertical stripes of intense colour, Molinari’s *Space mutation* undoubtedly elicits such an emotional response. This 1965 acrylic on canvas is optically dynamic and a signature example of Molinari’s *Stripe* paintings, a series to which he dedicated almost 10 years of his career. Throughout the 1960s, Molinari made works consisting of vertical bands of equal width spread across a flat picture plane. Using vibrant groupings of colour, the artist revealed how the colours perform differently depending on their surroundings, and set off optical effects unique to each viewer.

Molinari’s innovative *Stripe* paintings catapulted him onto the international stage and established his reputation as one of Canada’s major abstract artists. The National Gallery of Canada and the Vancouver Art Gallery each acquired a canvas from this series, in 1963 and 1964, respectively. Another piece, *Mutation vert-rouge* (1964), was included in the seminal group exhibition *The Responsive Eye* held at the Museum of Modern Art in New York, among works by artists such as Josef Albers, Victor Vasarely, Yaacov Agam, Frank Stella and Ellsworth Kelly. The *Stripe* paintings also earned Molinari a Guggenheim Fellowship in 1967 and the David Bright Prize when he represented Canada at the 34th Venice Biennale in 1968 with a selection of striped canvases. Executed in June 1965, shortly after *The Responsive Eye*’s run from February to April of the same year, *Space mutation* comes from the heart of a dynamic decade of remarkable achievements for Molinari.



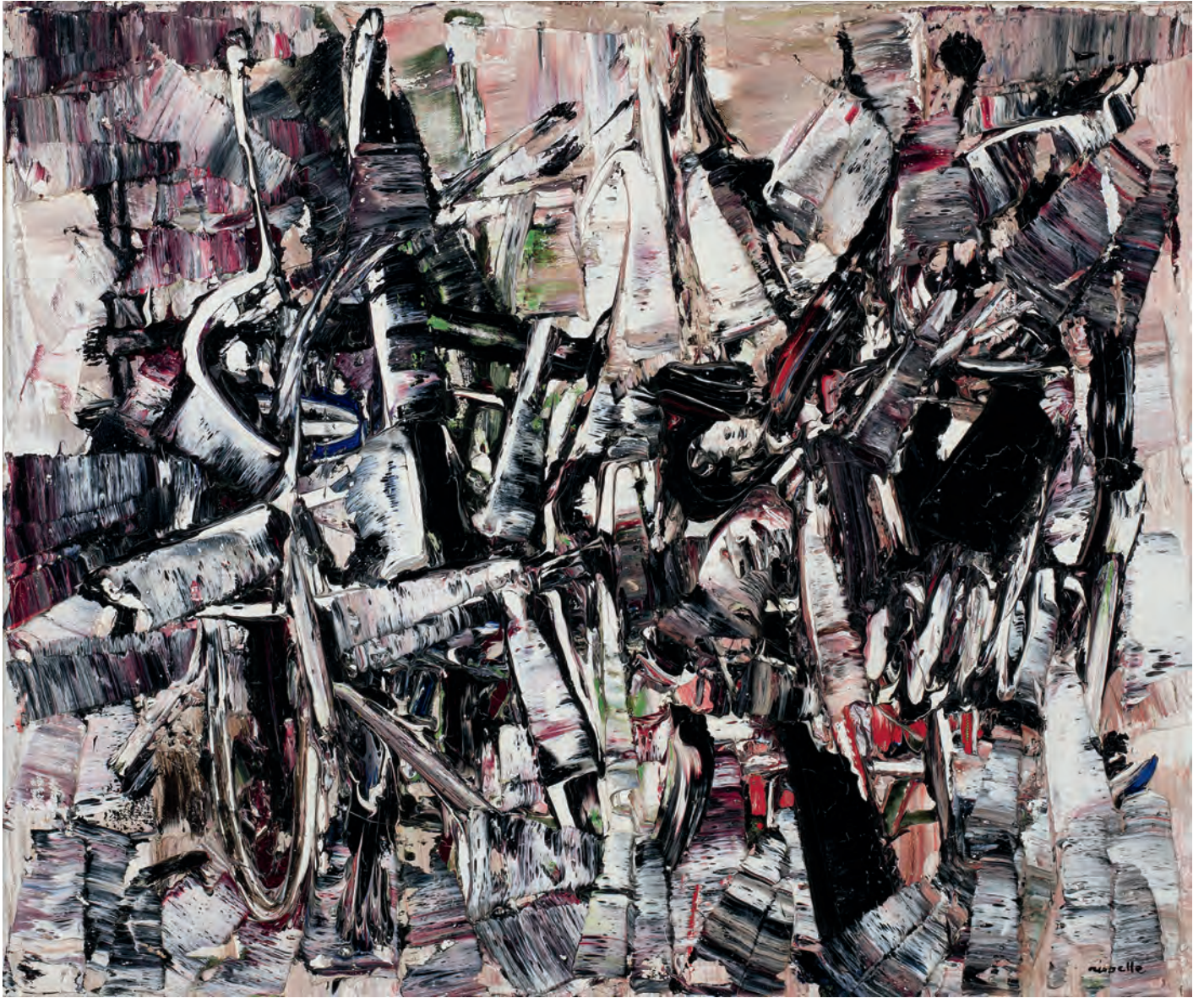
Guido Molinari, 1965
Courtesy of the Guido Molinari Foundation
Photo: © Gabor Silaszi

In the exhibition catalogue for *The Responsive Eye*, curator William Seitz wrote that the paintings included in the show “share a dependence on original and striking colour juxtapositions, a reduction of shape-vocabulary to the simplest units and combinations, and what Clement Greenberg calls a ‘clarity and openness that minimizes the importance of the frame.’” He further commented, “Their colours are chosen freely and subjectively with at most a passing thought to scientific or theoretical principles. The bold colour images arrest the eye immediately, like billboards, but retain interest because of their beauty, live interaction of colour, sensations of advancement or recession, lateral movement, spatial radiation, and subtleties of formal adjustment not at first apparent.”

By effectively simplifying his practice to essential qualities of chromatic intensity and formal rigour, Molinari created an entirely new pictorial space, doing away with figure and ground. In *Space mutation*, green, red, ochre and orange bands move rhythmically, in non-sequential order, from one side to the other. As the viewer “reads” the work from left to right, each band is perceived in relation to the previous and the next, as the progression of colour changes. For example, the orange stripe might be perceived as more muted when placed between two ochre bands, as opposed to more vibrant when juxtaposed with a bright green one. Although the bands have influence over their neighbours, Molinari treats each individual colour with equal reverence and intensity.

Space mutation is an engaging and spellbinding work, and the emotional response generated by its chromatic juxtapositions perfectly embodies what Molinari calls “the basis of the art of painting.”

ESTIMATE: \$60,000 – 80,000



20 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Descriptive

oil on canvas, signed and on verso titled, dated 1959
on the Mira Godard gallery label and inscribed *L*
21 × 25 ½ in, 53.3 × 64.8 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Mira Godard Gallery, Toronto
Private Collection, Toronto,
Sold sale of *Fine Canadian Art*, Heffel Fine Art
Auction House, November 23, 2007, lot 180
Prominent Corporate Collection, Montreal

IN 1959, JEAN PAUL RIOPELLE, aged 36, enjoyed a solid reputation, which he had earned over the course of the decade. Since 1947, he had been living in France, where he established contacts among the Surrealists and then among the exponents of Lyrical Abstraction. An exhibition at the Pierre Loeb gallery in 1953 signaled the beginning of his fame, which increased steadily thereafter, in particular owing to his association with the Pierre Matisse Gallery, which began representing the artist in 1954. Riopelle's participation in the *Venice Biennale* in 1954 and the *Bienal de São Paulo* in 1955 contributed to his achieving international recognition. In 1958, he received an honourable mention at the Guggenheim International Award exhibition.

Riopelle's 1959 production consisted of 80 canvases and 44 oils on paper. That year, he exhibited in Stockholm, Paris, Milan, Turin, London, Toronto, Basel and Cologne. His work was presented at *Documenta 2* in Kassel.

Descriptive attests to his development at the close of his period of "mosaic" paintings. In those works from the 1950s, pure colour straight from the tube was laid on the canvas with a paint spatula in a technique that created an effect recalling mosaic tiles. The spatula allowed a buildup of coloured material that produced the texture and materiality that were the hallmark of Riopelle's touch. In this manner, the artist transcribed his gestures into all-over compositions pervaded with energy and movement. The distinctive result was in step with the research of painters at the

time, as embodied in French Lyrical Abstraction and American Abstract Expressionism.

In the late 1950s, Riopelle's rapid, energetic spatula strokes crossed in gestures that tended to grow longer. The artist gradually moved away from an all-over approach to create more clearly defined spaces in his compositions through the organization of colour and the traces of gesture. In *Descriptive*, there is a central space with finer, livelier strokes that stand out subtly from a background where the handling remains closer to that of the mosaics. These two levels of intervention give the composition a certain two-dimensionality, which is reinforced by the prominent black marks. The black provides a striking contrast with the sober palette, highlighted by the soft lightness of pinks and violets that are juxtaposed and intermingled in the spatula work. Illuminated with white, the composition is punctuated by a few bright touches of green and red.

With its dynamic strokes of generous coloured material, *Descriptive* is characteristic of Riopelle's technique in the late 1950s, when the great period of the mosaics came to an end. Faithful to his spirit of experimentation, the artist continued to evolve, eventually arriving at a partial return to figuration.

We thank Andréanne Roy, art historian and curator of the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, Montreal Museum of Fine Arts, 2020, for contributing the above essay. This essay is a translation from the French text.

This work is included as an addendum to *Volume 2, 1954 – 1959* in Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca>.

ESTIMATE: \$200,000 – 300,000



21 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed and on verso inscribed *M* and 23800 on the André Chenue et fils label and stamped 20F faintly on the canvas, circa 1966
28 ¾ × 23 ¾ in, 73 × 60.6 cm

PROVENANCE

Sale of Guy Loudmer, Commissaire-priseur SCP,
Paris, February 16, 1992
Private Collection, Montreal

LITERATURE

Jean Louis Prat, Gilles Vigneault et al., *Jean Paul Riopelle*,
Montreal Museum of Fine Arts, 1991, page 34
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 3, 1960 – 1965, 2009, essay by Monique
Brunet-Weinmann, page 26
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 4, 1966 – 1971, 2014, essay by François-Marc
Gagnon, pages 43 – 44, reproduced page 124 and
listed page 520, catalogue #1966.075H.V1966

SANS TITRE, an oil on canvas executed circa 1966, is an outstanding example of Jean Paul Riopelle's mature 1960s style, with its spacious compositions and ample strokes of the palette knife. Bolder and more gestural, works from this period often have a mass of colour hovering at their centre, detached from the outer edges of the canvas, and this is the case here. In *Sans titre*, Riopelle drags the thin metal blade through white, grey, black and brown paint at the outer edges in a series of sharp movements, encircling the work in a frame-like arrangement. At the centre of the canvas, a beating heart of scarlet, crimson, brown and black swirls and vibrates in rhythmic vertical, horizontal and oblique strokes. Small slivers of cool cobalt blue appear underneath layers of impasto. Looking at *Sans titre* brings to mind a quote on Riopelle by the art historian Herta Wescher: "The dense mosaics characteristic of his paintings of ten years ago have been broken up, allowing space to enter from all sides. Now, order and chaos intermingle, diagonals, curves and sharp hooks attach the verticals, voids are trapped at the heart of incredibly crowded centers."

The heavily textured surface of *Sans titre*, with its peaks and valleys of paint, is quintessential of Riopelle's methods. There were very few witnesses to the way he painted, but Robert Keane, the owner of Riopelle's Long Island studio, offered a rare

account. He said that the artist would cut off the tops of his tubes of paint, rather than using their caps, and empty their contents onto the canvas. Then he worked his palette knife through the paint, mixing his colours directly on the surface. By working this way, Riopelle invited a brief moment of chance between applying the pigment and sweeping his palette knife through it, as colours mixed unpredictably.

This method also led Riopelle to use impressive quantities of paint, which he approached almost sculpturally. The artist once confessed: "When I begin a painting, I always hope to do it in a few gestures, based on some colours laid on at first just anywhere, any old way; but it never works out that way. I add more and more, without realizing that I am doing it; I never wanted to paint thickly, tubes of paint cost far too much; but the painting has to be painted; when I learn how to paint better, I will use less paint." Despite its self-deprecating tone ("when I learn how to paint better"), this quote is quite revealing, as noted by art historian François-Marc Gagnon. In response, he wrote that Riopelle's "painting is not a random juxtaposition of coloured patches ('just anywhere, any old way'), but an ordered whole, controlled and compelling. The result has relief, only slight but relief all the same... which likens it to sculpture."

During the second half of the 1960s, Riopelle was in his 40s and had been enjoying a successful career for about 15 years. He had lived in Paris since 1947, and his circle of friends included artists such as Sam Francis, Zao Wou-Ki and Alberto Giacometti, the art critics Georges Duthuit and Pierre Schneider, and the authors Samuel Beckett and André Breton. Pierre Loeb, Jacques Dubourg and Jean Fournier sold his works in Paris, and Pierre Matisse represented him in New York—all major dealers at the time.

Needless to say, this period was a dynamic one for the Canadian in Paris, but 1966 was an especially pivotal year in his career. That year he entered the prestigious stable of Galerie Maeght, founded by Marguerite and Aimé Maeght, joining the ranks of Marc Chagall, Wassily Kandinsky, Antoni Tàpies, Alexander Calder and Joan Miró. In addition to the many new exhibition venues that were made available to him, including the Fondation Maeght in Saint-Paul-de-Vence, he had access to significantly greater financial and technical resources, which allowed for more creative exploration. Produced around 1966, *Sans titre* symbolizes an inspiring and exceptional time in Riopelle's career.

ESTIMATE: \$125,000 – 175,000



22 Harold Barling Town

CGP CPE CSGA OC OSA P11 RCA 1924 – 1990

Blue Dot

oil on linen, on verso signed, titled and dated 1958
28 ¾ × 36 in, 73 × 91.4 cm

PROVENANCE

Estate of the Artist
Acquired from the above by the present
Private Collection, Ontario

WHEN HAROLD TOWN began to participate in group exhibitions in the mid-1940s, those venues were among the few available to Toronto artists of his generation, particularly those who were starting to be influenced by the non-figurative art movements of the post-war period. Not until 1954 did Town have his first solo

exhibition, at Douglas Duncan's Picture Loan Society. Duncan's instinctive enthusiasm for Town's talents as a printmaker led to that association and the artist's earliest significant recognition, including a two-person show with Paul-Émile Borduas at Gallery Arthur Tooth & Sons, in London. By the time *Blue Dot* was created in 1958, Town was regarded as an abstract painter to be reckoned with, and this painting stands out as a more playful image than most. It draws on a cooler, less primary colour palette and the elegant graphic inventiveness of his prodigious body of drawings and etchings—in particular, the outstanding single autographic prints that brought him his first serious appreciation from both critics and collectors. Town's skilful and prodigious output of fine works of art in a wide range of media continues to offer the viewer delightful surprises, as exemplified by *Blue Dot*.

ESTIMATE: \$15,000 – 25,000



23 Harold Barling Town

CGP CPE CSGA OC OSA P11 RCA 1924–1990

Music for Horizontals

oil and Lucite on canvas, signed and dated 1954
and on verso signed, titled, dated 1953 and inscribed
Shown at Roberts Gallery 54? 55? and *HT-PO-146*
25 5/8 x 46 3/8 in, 65.1 x 118.4 cm

PROVENANCE

Estate of the Artist
Acquired from the above by the present
Private Collection, Ontario

HAROLD TOWN WAS blessed with intellectual curiosity and acuity, and his extraordinary skills as a draughtsman were key to his success in producing a prolific and unique body of work—both figurative and abstract. We now accept that artists are free to create works that leave objective reality behind, but the struggle

for that acceptance from the majority of viewers took many years before it became a *fait accompli*, and remained a topic of debate in the Canadian post-war period. Eventually viewers accepted that abstract images were grounded in each artist's experience of the world, whether in landscape, still life, the human figure or dreams.

This work has one of Town's poetic and witty titles—which makes one want to re-examine the image to better decipher his meaning. *Music for Horizontals* is a splendid illustration of the artist's accomplishments as an abstract painter during the time when Painters Eleven had their first exhibition at Toronto's Roberts Gallery. Here he has transposed and re-imagined what are likely objects—possibly a raised piano lid, a chair, a tabletop or an easel—in his studio or living room. It is a lively and vibrant scene, with bold reds, oranges, greens and blues, brought to life by the tempo of Town's vigorous graphic gestures.

ESTIMATE: \$15,000 – 25,000



24 Alexander Colville

PC CC 1920 – 2013

Girl on Piebald Horse

glazed tempera on board, signed and dated 1952 and on verso signed, titled, dated and inscribed *Glazed Tempera*
22 ¾ x 14 in, 57.8 x 35.6 cm

PROVENANCE

Galerie Martin, Montreal
Private Collection
Dominion Gallery, Montreal, inventory #G4388
Private Collection, Toronto

LITERATURE

Helen J. Dow, *The Art of Alex Colville*, 1972,
reproduced page 94
David Burnett, *Colville*, Art Gallery of Ontario, 1983,
reproduced page 79, catalogue raisonné #33
Andrew Hunter, editor, *Colville*, Art Gallery of Ontario,
2014, reproduced page 83 and listed page 144

EXHIBITED

Willistead Art Gallery, Windsor, *Canadian Figure Painting, Southern Ontario Circuit Exhibition*, November 1956 – June 1957, label on verso
Art Gallery of Ontario, Toronto, *Alex Colville: A Retrospective*, July 22 – September 18, 1983, traveling in 1983 – 1984 to the Museum Ludwig, Cologne; Dalhousie Art Gallery, Halifax; Staatliche Kunsthalle, Berlin; Montreal Museum of Fine Arts; and Vancouver Art Gallery, catalogue #8
Art Gallery of Ontario, Toronto, *Colville*, August 23, 2014 – January 4, 2015, traveling to the National Gallery of Canada, Ottawa, April 24 – September 7, 2015

ALEX COLVILLE ENJOYED a long and successful artistic career. He was widely recognized and celebrated during his lifetime, in Canada, Europe and the United States. His reputation has continued to grow since his death. Colville was an exacting person and painter. He worked methodically, never producing a large number of works. That said, he created many truly memorable paintings, including *Man on Verandah* (1953), *Horse and Train* (1954), *To Prince Edward Island* (1965), *Dog and Priest* (1978), *Target Pistol and Man* (1980), and the breathtakingly direct self-portrait completed when he was 80, *Studio* (2000). For experts and the public alike, Colville's "magic realist" works of the 1950s are special even in this company. *Girl on Piebald Horse* stands out as a pivotal work of that decade.

What we see in *Girl on Piebald Horse* is much more than Colville's characteristically simple title describes. He was a

master of careful technique and planning: these qualities should bring us up close to his paintings. He was also a thinker, a self-styled and well-read intellectual whose works require of their viewers a certain contemplative distance. This painting is notable for its unity of surface and for the seamlessly blended, yet easily legible forms of the girl and horse. Looking closely, we see the style of paint application that Colville evolved in the early 1950s and carried throughout his career. He layered and packed small points or lozenges of colour in egg tempera—not oil, as in his earlier work—evenly across the flat plane, creating a smooth, nuanced surface that was then glazed.

Subtle changes in hue, saturation and tone allow Colville to articulate and separate his forms, to make them real yet also evanescent. The girl's dress is mixed with more green than is the white of her horse, for example, but with less green than the area of grass below. This technique derives from the French Neo-Impressionist Georges Seurat's (1859 – 1891) famous Pointillism. The Colville scholar Helen Dow has even dubbed Colville "the true successor to Seurat's Pointillism."¹ As Ray Cronin claimed in a recent book on the artist, however, "Colville used a much less expressive style of pointillism that does not draw attention to the tiny strokes of colour that comprise his compositions."² Colville typically went to great lengths not to be emotional: he wanted his themes, not his own gestures or opinions, to stand out. It is the visual perfection of Colville's surface that takes us beyond the quotidian reality of a girl on horseback. The carefully rendered stones on the road, for example, are too perfect in their randomness to be real. The whole is magical in the sense of being dreamlike.

Girl on Piebald Horse was part of Colville's working out of the fundamentals in his art. In a lecture delivered in 1951, he said: "I realized that I couldn't go on using horses as my only organic forms, and also that oil painting was entirely unsuited to my method of working. I therefore decided that I would paint the human figure and that I would use tempera."³ We can see so much in this painting that it begins to seem strange, though not disturbing. From these particulars, we can build an interpretation of the entire image.

Colville is famous for his love and tender depiction of animals (usually domestic). He sees them as innocent and good. From the 1950s with *Girl on Piebald Horse*, he increasingly put humans and animals in relation, if not direct communication. Here, the girl looks neither at us nor at her horse. The horse looks ahead, perhaps walking slowly, or standing still. The young woman sits sideways—though not literally sidesaddle—suggesting that she has just mounted or is about to dismount. She and the horse are in perfect accord, even though unlike the equestrian woman in Colville's masterly *French Cross* (1988), for example, she is not so much riding the horse as being "on" it, as Colville's title



ALEX COLVILLE

French Cross

acrylic polymer emulsion on hardboard, 1988

22 ¼ x 31 ½ in, 56,5 x 80 cm

Private Collection

© A.C. Fine Art Inc.

Not for sale with this lot

proposes. Colville often depicted horses and people with horses, most notably in *Horse and Train* (1954). Along with dogs, they are the epitome of an unspoken cross-species bond that we also see in *Child and Dog* (1952), *Dog and Bridge* (1976), *Dog and Priest* (1978), and the double portrait of the artist and his pet, *Dog and Groom* (1991).

Colville's titles and images are only ostensibly simple and direct. The partial list of animal-human paintings above suggests that he favours pairings, comparisons using the conjunctions "and" or "with." Colville used this comparative, relational practice for other themes too, such as *Woman with Revolver* (1987). Of course, he deployed other title patterns and depicted other interactions, but the point remains that Colville wants us to notice and to think about life's relationships. In the 1951 lecture cited above,

he declared that his most important values were "humanity" and "mystery." Colville was an existentialist artist: he believed we must choose to behave ethically in the world as we find it. We need to register the subtleties of that world. His paintings reveal these and, with their rigorous geometries, provide a framework for their contemplation. Colville cared profoundly about what he called the "grace" in everyday, domestic existence. Not so much a religious notion as simply a human recognition of the specialness of the world made palpable for a fleeting moment, this is what we acknowledge in *Girl on Piebald Horse*.

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



ALEX COLVILLE

Horse and Train

glazed oil on hardboard, 1954

16 ¼ x 21 ¾ in, 41.2 x 54.2 cm

Collection of the Art Gallery of Hamilton

© A.C. Fine Art Inc.

Not for sale with this lot

1. Helen J. Dow, "The Magic Realism of Alex Colville," *Art Journal* 24, no. 4 (Summer 1965): 319.
2. Ray Cronin, *Alex Colville: Life & Work* (Toronto: Art Canada Institute, 2017), 57.
3. Alex Colville, "My Experience as a Painter and Some General Views of Art" (address, New Brunswick Museum, Saint John, 1951), reprinted in Helen J. Dow, *The Art of Alex Colville* (Toronto: McGraw-Hill Ryerson, 1972), 203-8.

This work is in the original frame made by Colville.

ESTIMATE: \$700,000 – 900,000

scale 0.25 (1/4)

Alyp, Little 26 Feb

Sheet 47 x 52 x 1.5 mm
Image 37.5 x 50 cm



27 Feb 82



28 Feb 82

25 Alexander Colville

PC CC 1920 – 2013

Study for Woman, Dog and Canoe

mixed media on paper, signed, dated 26-Feb-82 and 27-Feb-82 and inscribed *Scale .025 (1/4) / sheet 47 x 52.15 cm / image 37.5 x 50 cm* and variously and on verso titled on the Waddington & Gorce gallery label 9 1/4 x 4 1/2 in, 23.5 x 11.4 cm

PROVENANCE

Waddington & Gorce Inc., Montreal
David Ariss Fine Art, St. John's
Private Collection, Toronto

LITERATURE

David Burnett, *Colville*, Art Gallery of Ontario, 1983, page 205, 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
Philip Fry, *Paintings, Prints and Processes, 1983 - 1994: Alex Colville*, Montreal Museum of Fine Arts, 1994, page 101

THIS EXQUISITE LOT presents a rare opportunity to acquire the study for the 1982 serigraph *Woman, Dog and Canoe*, arguably one of the most famous images produced by Alex Colville.

The uniquely Canadian image of the canoe and paddler has appeared repeatedly 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*. All the aforementioned images attempt to capture an ethereal moment in time. This moment has been described by some scholars as a notion of "grace," by which Colville means "that there are moments when everything appears to be all right, that things are in their place and that one is insulated against fears and pressures," as he expressed. Few moments capture this sentiment better than paddling freely on the open water, in the company of one's treasured pet, on a glorious summer day.

This drawing also contains technically fascinating details. First, Colville worked on this study over the course of several days, as the sequential dates indicate. Second, it appears he toyed with the idea of changing the woman's pole position, as evidenced in the drawing at the bottom left outside the lower image. Third, his use of colour in the top sketch is far more brilliant than the serigraph. We see azure, cerulean and sky blue used in varying tonal degrees to render the perception of depth and space, all within the confines of a few inches. This comprehensive study is a window into an extraordinary drawing process. As Philip Fry wrote of Colville's method, "Very frequently, an image is reworked on different occasions, producing an overlay effect. When doing this, Colville uses different colours or media during each work session and dates each layer with the appropriate colour or medium. These layered images are of particular interest because they clearly show the process of modification and adjustment of the elements and relationship which determines the final work."

This synthesis of process evokes reverence and awe. Through iconic images such as *Woman, Dog and Canoe*, Colville convinces us this synthesis is effortless, when in fact, it reveals his refined expertise. Studies like this lay bare the underpinnings of an extraordinary geometrical ability and technical understanding that few artists achieve.

ESTIMATE: \$15,000 – 25,000



26 William Kurelek

ARCA OC OSA 1927 – 1977

Soft Snow Below

mixed media on board, initialed and dated 1973 and on verso titled 9 1/8 x 14 in, 23.2 x 35.6 cm

PROVENANCE

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

LITERATURE

William Kurelek, *A Prairie Boy's Winter*, 1973, unpaginated

AN IMPORTANT PART of William Kurelek's oeuvre records the activities of his Ukrainian childhood on a Manitoba farm, from farm chores to play. His book *A Prairie Boy's Winter* was dedicated to "everyone who ever spent a winter on the prairies—and for all

the others who wonder what it was like." In the winter, children made their own unsupervised fun with homemade ice rinks and hockey games, built forts and had snowball wars, and played games in the snow like Fox and Geese. After blizzards, the snowdrifts were so high that they made tunnels and caves in them. In this charming work full of delightful details, children plunge over the crest of a huge, built-up drift that is ideal for this spontaneous, freestyle fun. Jumping feet-first and head-first into the soft, pillowy snow, they show their glee, with the exception of one boy, who seems worried about the proximity of the diver. The brightness of the children's clothing against the snow adds a jaunty feeling to the scene. *Soft Snow Below* is a delightful example of Kurelek's keen recall of the optimistic spirit of children, here undaunted by the frozen landscape

This work is in the original frame made by Kurelek.

ESTIMATE: \$20,000 – 30,000



27 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

Aurora and the Bergs

oil on canvas, signed and on verso titled,
dated 1996 on the gallery label and
inscribed 961023

36 x 48 in, 91.4 x 121.9 cm

PROVENANCE

Wynick/Tuck Gallery, Toronto
An Important Corporate Collection, Canada

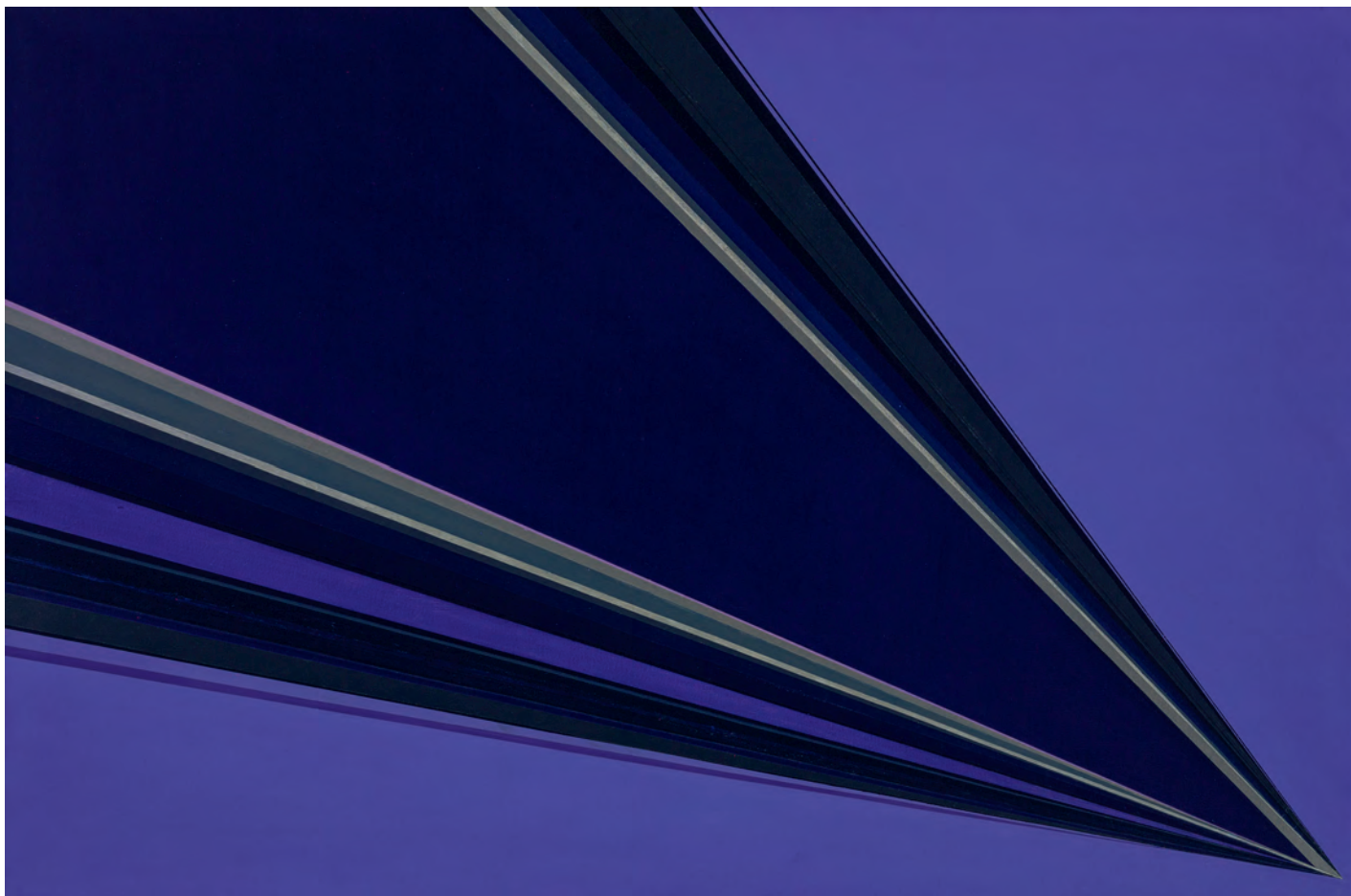
LITERATURE

Doris McCarthy, *Celebrating Life: The Art of Doris McCarthy*,
McMichael Canadian Art Collection, 1999, page 219

DORIS MCCARTHY'S WORK was influenced by Group of Seven
artist Lawren Harris's simplification of form, and her father,
George McCarthy, an early conservationist, instilled in her a love

of nature. McCarthy's first visit to the Arctic was in 1972, and it was the start of annual trips to the North. After her initial encounter with icebergs, she described "the brilliant turquoise and incredible green of the deep crevasses of glacial ice, the result of the enormous pressure of the weight of that great depth of ice, fifteen metres of it visible, and more than ten times that depth below the surface." *Aurora and the Bergs* is a stunning depiction of icebergs, their brilliant white tips emerging from a transparent ocean that reveals their sculptural forms below, in darkening tones of mauve, green and teal. McCarthy has captured an exceptional atmosphere in the stillness of night illuminated by the arc of the northern lights. *Globe and Mail* art critic John Bentley Mays wrote that paintings like this were a document of "McCarthy's inward apprehension of what it is to stand on the very edge of the world."

ESTIMATE: \$30,000 – 50,000



28 Rita Letendre

AANFM ARCA OC QMG 1928 –

Midnight Light

acrylic on canvas, signed and dated 1970
and on verso signed, titled and dated
40 1/8 x 60 1/8 in, 101.9 x 152.7 cm

PROVENANCE

Galerie du Siècle, Montreal
Private Collection, Montreal

BORN OF ABENAKI and Québécois parents, Rita Letendre was introduced to Paul-Émile Borduas and the Automatists during her studies at l'École des beaux-arts de Montréal. Their expressive and intuitive approach to art inspired Letendre, who was interested in creative exploration rather than the traditional methods taught at l'École. Later, her works were shown alongside the Automatists in pivotal exhibitions such as *La matière*

chante in 1954 and *Espace 1955*, at the Montreal Museum of Fine Arts. From then on, she dedicated herself entirely to painting and to the possibilities of abstraction.

In the late 1960s through the 1970s, Letendre moved away from Automatist gesture and expression to a hard-edge and geometric abstraction. During that period, she developed what became known as her *flèches* (arrows). Strong diagonal lines activate the surface of her works, creating a dynamic impression of movement. *Midnight Light*, a work from this series, is a fine example. In this evocatively titled painting, Letendre created a sharp arrow that slices through the composition from left to right—or bursts from right to left. Over a purple background, the arrow's edges shimmer in a chromatic variation of navy blue, greys, cobalt and a sliver of lavender. *Midnight Light* is an explosive vector of cool hues, taut with energy.

ESTIMATE: \$15,000 – 20,000



29 William (Bill) Perehudoff

OC RCA 1918 – 2013

AC-01-007

acrylic on canvas, on verso signed, titled
and inscribed *DUG 11257, 2001*
31 x 32 in, 78.7 x 81.3 cm

PROVENANCE

Douglas Udell Gallery, Vancouver
Private Collection, Vancouver

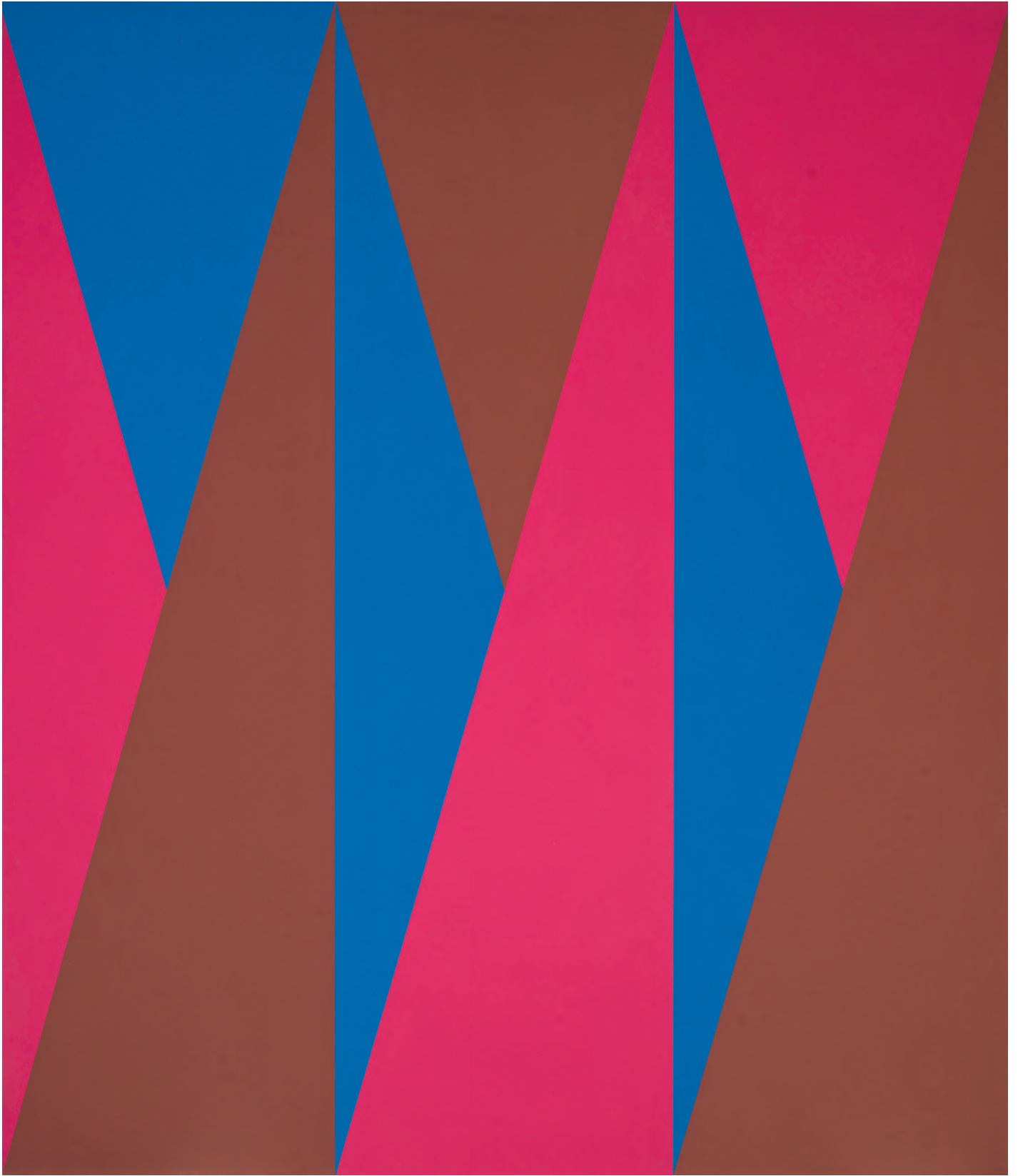
WILLIAM PEREHUDOFF WAS a major figure in the Saskatoon community of artists, many of whom were enthusiastic participants in the Emma Lake Artists' Workshops, where they connected with influential art figures associated with abstract painting. Although initially a landscape painter, when Perehudoff attended Emma Lake he was already working abstractly. He took workshops with important art critic Clement Greenberg in 1962

and artist Kenneth Noland in 1963, and although his work was already mature, these encounters gave him increased confidence in his artistic direction.

Since the 1950s, this important Colour Field painter had explored geometric abstraction, and this 2001 work relates back to his abstract paintings of the 1950s and 1960s. His organic brushwork leaves some raw edges of bare canvas and the softly modulated background glows, making its centrally placed arrangement of overlapping hard-edged bars and slightly irregular geometric shapes appear to hover. *AC-01-007* is a prime example from the 2000s, a perfect balance of pure colour, form and space.

In 2010, a retrospective titled *The Optimism of Colour: William Perehudoff* was mounted at Saskatoon's Mendel Art Gallery and traveled throughout Canada.

ESTIMATE: \$10,000 – 15,000



30 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Triple composition triangulaire brun, bleu, fuchsia

acrylic on canvas, on verso signed, dated 4/73

and inscribed G.M.-T-1973-08

90 ¾ x 78 ¾ in, 230.5 x 200 cm

PROVENANCE

Estate of the Artist

LITERATURE

Nathalie Leroux, “Guido Molinari: Quand le spectateur se fait créateur,” *Vie des arts*, vol. 39, no. 158, Spring 1995, page 37

FOLLOWING HIS DECADE-LONG study of the relationship between colour and form using vertical stripes in the 1960s, Guido Molinari introduced the triangle into his visual vocabulary in the early 1970s. This new shape allowed him to explore different modular arrangements and gave his forthcoming series its name, the *Triangulaires*. Although his *Stripe* paintings brought him immense success and recognition—they were shown internationally, acquired by important museums and exhibited at the 34th Venice Biennale in 1968—Molinari sought new challenges and renewal towards the end of the decade. He thus pursued the *Triangulaires*, heralding a new phase in his oeuvre, with fresh ambition and gusto. The *Triangulaires*, one of his most complex series up to this time, were shown in 1974 at the Canadian Cultural Centre in Paris and in 1975 at Canada House Gallery in London.

As was often the case with the *Stripe* paintings, scale played an important role with the *Triangulaires*. In 1967, the same year he was awarded a Guggenheim Fellowship, Molinari removed one of the walls of his studio, doubling its size and allowing him to paint on increasingly larger canvases. The towering *Triple composition triangulaire brun, bleu, fuchsia* draws us into its composition and commands us to engage with its colours and forms. It is divided into three vertical sections, each subdivided into three triangles of different formats—a right-angle triangle on the right, obtuse on the left and acute at the top—which are filled with the colours brown, blue and magenta. As with most works by Molinari, these colours are saturated and applied in flat planes. The accent of cool blue contrasts beautifully with the magenta and earthy brown. However, no specific colour is propelled forward or recedes backwards. They are simply encountered one beside the other, vibrating and contrasting with their neighbours.

This geometrically complex motif is repeated with a different combination of these three colours each time. The resulting composition is highly dynamic, as the viewer unconsciously creates new groupings of shapes as their eye moves across the canvas. Indeed, *Triple composition triangulaire brun, bleu, fuchsia* offers a multiplicity of readings of colour-form relationships, depending on what the viewer chooses to focus on—a single triangle, a pair or a repeated group.

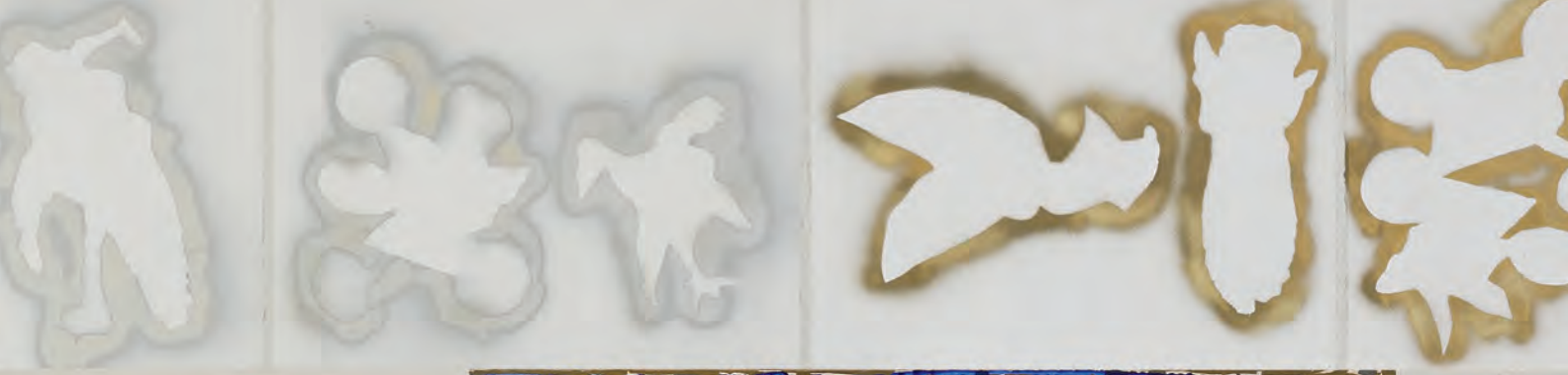
In an interview for the magazine *Vie des arts*, when asked about the intention behind his work, Molinari explained that his main interest was what happens when a viewer encounters a painting’s mass of colour. Our conditioning is to read the work from left to

right. However, Molinari sought to go beyond the “textuality” of a piece, and to rather create an environment to envelop the viewer. He succeeds superbly with *Triple composition triangulaire brun, bleu, fuchsia*. With its monumental scale, the viewer is entirely surrounded by magnetizing colours and sharp triangular shapes that together create a dynamic space.

The *Triangulaires* offered Molinari a new set of challenges, and they confirmed his position as one of Canada’s most prominent abstract artists. *Triple composition triangulaire brun, bleu, fuchsia* comes from the Estate of the Artist and is making its auction debut.

ESTIMATE: \$60,000 – 80,000







31 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

mixed media on paper on board and on two lithographs
from the *Suite* series, 1972 – 1989
103 1/8 x 187 3/8 in, 261.9 x 475.9 cm

PROVENANCE

Estate of the Artist
Galerie Simon Blais, Montreal
Acquired from the above by the present Prominent
Corporate Collection, Montreal

LITERATURE

Pierre Schneider, “L'éternel et l'éphémère,” *L'Express* (Paris),
June 22, 1990, page 130
Jean-Louis Prat et al., *Jean Paul Riopelle*, Musée des beaux-arts
de Montréal, 1991, titled as *Painting*, reproduced pages 168
and 169
Jocelyne Lepage, “Jean Paul Riopelle: la force de la nature,”
La Presse, November 23, 1991, page E5
Eure-Inter, *Jean Paul Riopelle entre au Musée*, July 1, 1993
Pierre Schneider, *Riopelle: parcours 1963 – 1993*,
Musée d'Évreux – Ancien évêché d'Évreux, 1993,
reproduced page 39
Karl-Gilbert Murray, “Riopelle: un dialogue par intérim,”
Vie des arts, no. 190, Spring 2003, page 44
Yseult Riopelle, *Mutations de Riopelle*, 2003, reproduced
pages 52 and 53
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 2, 1954 – 1959, 2004, page 477
Yseult Riopelle, *Catalogue raisonné des estampes de Jean Paul
Riopelle*, 2005, reproduced pages 96 and 97, catalogue
#1989.110, and the lithographs *Suite à l'Année verte*
reproduced page 209, catalogue #1972.02EST.LI, and
Suite Tabou, catalogue #1972.06EST.LI, reproduced page 213

EXHIBITED

Fondation Maeght, Saint-Paul-de-Vence, *Jean Paul Riopelle*,
D'hier et d'aujourd'hui, April 28 – June 25, 1990, catalogue #54
Musée des beaux-arts de Montréal, *Jean Paul Riopelle*, 1991,
catalogue #113
Musée d'Évreux – Ancien évêché d'Évreux, France,
Riopelle: parcours 1963 – 1993, July 3 – September 30, 1993
Couvent des Cordeliers, Châteauroux, France, *Riopelle*,
1993, catalogue #16
Art Chapel Gallery, Cologne, 1994
Centre d'exposition du Vieux-Palais, Saint-Jérôme, Quebec,
Mutations de Riopelle, February 2 – March 30, 2003, traveling
in 2003 – 2004 to Centre national, Jonquière, Quebec;
the Musée des beaux-arts de Sherbrooke; the Maison
Hamel-Bruneau, Sainte-Foy; and the Musée du Bas-Saint-
Laurent, Rivière-du-Loup



Jean Paul Riopelle in front of the work *Bestiaire* at his Saint-Cyr-en-Arthies studio in 1989
Courtesy of Yseult Riopelle
Photo: © Jacqueline Hyde

THE VOCABULARY Jean Paul Riopelle employs in this impressive untitled work is characteristic of his creations from 1989, which are among his most joyful. Some of the motifs, which include both abstract and figurative elements, were later reused in *Le Cirque* (1989 – 1996). In that artist's book, “we find first of all a catalogue of acrobats, tightrope walkers, flame swallows, clowns, human cannonballs and trapeze artists, along with an ambiguous array of fauna more closely related to the farmyard and butterfly collecting than to the circus, though little does it matter,” as François-Marc Gagnon described it.¹

The techniques and materials are representative of the artist's methods towards the end of his career: positive and negative shapes have been created with stencils and mediums more



detail

usually associated with “low art,” like spray paint, felt-tip pens and acrylics. In this case, Riopelle used cardboard from Gauloises cigarette boxes; taking the brand’s emblem of a winged helmet as a starting point, he cut out a group of figures and outlined them with spray paint in the upper and lower bands of the work. He also imprinted the surface with motifs derived from other found objects, such as logs and incense coils.

In 1989, Riopelle made a number of works on paper, “the most extraordinary surely being the ‘Suites’ of very large compositions painted over lithographs from 1972.”² Salvaging previous works was not new in the artist’s production: he had done so in 1971 with the series *Jeux de ficelles* and again in 1982, 1983 and 1989,³ when the series of *Suites* served him as a starting point for many unique creations. In this untitled work, the gaze is attracted first and foremost by the two lithographs (*Suite à l’Année verte* and *Suite Tabou*), which stand out because of how they are placed and because of the density of their compositions masking the original prints. Beside and between these lithographs, which appear to be the main arenas of the spectacle, a group of circus motifs is arranged against relatively spare white backgrounds.

This three-part composition creates an effect of symmetry by placing the identically sized sheets so as to impart a rhythm and



detail

order. Adjoining the middle section, which occupies most of the space, are two bands containing a succession of negative shapes outlined in gold and silver spray paint. This comparative chromatic restraint contrasts with the brightness of the colours used in the middle section, which attracts the viewer’s attention more forcefully. Here, the motifs are naive both in subject and style, as may be seen in the apparent grooves of the cardboard stencils. The motifs’ free and dynamic arrangement contrasts with the more systematic organization of the upper and lower sections.

Riopelle seems to be playing opposites against each other—positive/negative, saturation/paleness, compositional order/compositional freedom—in offering the viewer his personal vision of the circus, a living spectacle that interested him because it coincided with his fascination with popular traditions and heroes. He presents his own interpretation of a theme found in art history in works by great artists like Marc Chagall, Pablo Picasso and Alexander Calder.

We thank Andréanne Roy, art historian and curator of the exhibition *Riopelle: The Call of Northern Landscapes and Indigenous Cultures*, Montreal Museum of Fine Arts, 2020, for contributing the above essay. This essay is a translation from the French text.



detail

1. François-Marc Gagnon, "Le cirque de Riopelle," *Vie des arts* 40, no. 65 (1996): 54-55.

2. Simon Blais, *Tigre de papier: Oeuvres sur papier, 1953-1989* (Montreal: Les 400 coups, 1997), 20.

3. Yseult Riopelle, "Suites ...," in *Mutations de Riopelle* (Montreal: Hibou Éditeurs, 2003), 8.

This work will be included in Yseult Riopelle's forthcoming *Volume 7* of the catalogue raisonné on the artist's work.

The lithographs included in this work are *Suite à l'Année verte*, 1972 (left) and *Suite Tabou*, 1972 (right). Each part of the horizontal triptych measures:

Upper panel: 20 × 187 ³/₈ inches, 50.8 × 475.9 cm

Centre panel: 63 ¹/₈ × 187 ³/₈ inches, 160.3 × 475.9 cm

Lower panel: 20 × 187 ³/₈ inches, 50.8 × 475.9 cm

ESTIMATE: \$400,000 – 600,000



32 Alexander Colville

PC CC 1920 – 2013

Dog and Horse

glazed tempera on board, on verso

signed, titled and dated 1953

15 x 20 in, 38.1 x 50.8 cm

PROVENANCE

Acquired directly from the Artist by Laurence and

Gwendolyn Black, New Brunswick

By descent to the present Private Collection, Nova Scotia

LITERATURE

Nigel Dennis, “Adrienne Had a Midi Time,” *New York Times*

Book Review, August 28, 1960, reproduced page 4

David Burnett, *Colville*, Art Gallery of Ontario, 1983,

reproduced page 109, listed page 245

Andrew Hunter, editor, *Colville*, Art Gallery of Ontario,

2014, reproduced page 129, listed page 143

EXHIBITED

Art Gallery of Ontario, Toronto, *Colville*, August 23, 2014 –

January 4, 2015, traveling to the National Gallery of Canada,

Ottawa, April 24 – September 7, 2015, catalogue #35

ALEX COLVILLE REMAINS one of the most celebrated artists in Canada. Since his death at age 92 in 2013, as during his lifetime, hundreds of thousands of people have attended his exhibitions, seen his work on book covers, and enjoyed documentaries about him. The early 1950s were a heady time in Colville’s long and distinguished career. Both his success and his main themes trace to this period. On his first trip to New York City, in May 1952, he secured commercial representation at the Hewitt Gallery. Colville held successful exhibitions there in 1953 and 1955. He produced some of his most notable paintings at this time, including *Nude and Dummy* (1950), *Child and Dog* (1952), *Soldier and Girl at Station*, and *Man on Verandah* (both 1953). In a recent book on the artist, Ray Cronin details how the carefully wrought works of the 1950s “show the themes and direction he would pursue for the next six decades: his family, his home, the environs of Sackville or Wolfville... The relationships between humans and animals, and men and women, also become predominant themes. These binaries were important for Colville: ‘The painting starts to work... when two elements appear to throw light on each other,’” the artist wrote.¹

Dog and Horse establishes just this sort of simple yet profound relationship. The sharply contrasting coats of the tawny horse and black dog accentuate their chance interaction. Connections and differences between these animals abound. The dog is trotting by the horse and yet turns sharply to look at the larger animal. The canine form is about torsion and a moment in time, in contrast with the passive horse at pasture. Yet they are connected to one another and to the earth; the colour of this turf glints in the dog’s dark coat, bonding it to the earth-coloured horse as well. Their respective tails again suggest the opposition of activity and calm: the dog’s tail moves to balance his movement while the horse’s is hanging still. As we see in Colville’s preparatory drawing, the dog wears a collar. This element is made more prominent



ALEX COLVILLE

Study for Dog and Horse

ink, pencil and wash on paper laid on card,

dated Dec. 13, 1952

9 x 12 inches, 22.9 x 30.5 cm

© A.C. Fine Art Inc.

Not for sale with this lot

in the final version of the work, emphasizing that the dog is a pet—the Colvilles’, we glean from other images—perhaps out for a walk. That the horse is also domesticated is suggested by the field in which it grazes, one crossed by the human infrastructure of telephone poles.

Many of Colville’s early pictures are of horses, so much so that he was by the 1950s identified as specializing in such portraits. The woodcut *Horses in Pasture* (1949, lot 33 in this sale) is a fine example of his interest in this animal and reinforces an understanding of *Dog and Horse* as fundamentally concerned with inter-animal contact. The standing and recumbent horses seem to be “close” in a human way, but this is anthropomorphizing on the part of the viewer. Colville is typically more concerned with the mystery of what humans cannot understand than by the possibility of equine communication.

Thinking by the early 1950s that he needed to be less specialized in his choice of animals to depict, Colville often depicted both dogs and horses with people (*Girl on Piebald Horse*, lot 24 in this sale, and *Child and Dog*, both 1952). Perhaps his most famous painting from this period, *Horse and Train* of 1954 (reproduced page 49), again constructs a binary encounter for us to ponder. On the one hand, then, it is special to see only animals interact in *Dog and Horse*, the preparatory study, and *Horses in Pasture*. Their sympathy is conveyed by details in the 1953 painting. As we see in the carefully calibrated details of the accompanying drawing as well as the resulting painting, for example, the dog’s right ear and the horse’s left ear are carefully calibrated to slant ever so slightly towards one another. We could read this as a gesture of interspecies sympathy. Yet,



Laurence and Gwendolyn Black, the original owners of *Dog and Horse*, with their children Janet and John, and their black lab, Missy
 Courtesy of the Consignor

characteristically for Colville, here, more than in *Horses in Pasture*, people are implicated in what is only initially a dualism. We are encouraged to observe this fleeting relationship between animals, one that is both mysterious because it differs from our modes of communication, yet also consoling in its suggestion of a larger harmony that Colville called “grace.” In a lecture in 1951, he declared that his most important values were “humanity” and “mystery.” *Dog and Horse* memorably conveys both these qualities.

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

1. Ray Cronin, *Alex Colville: Life & Work* (Toronto: Art Canada Institute, 2017), 11.

IT WAS A shared love of animals that drew the painting’s original owners to this very special work by Alex Colville in the early 1960s. Prominent businessman Lt. Col. J. Laurence “Laurie” Black ED, LLD and his beloved wife Gwendolyn “Gwen” Black BMus., LLD, OC were important members and very generous supporters of the Sackville community and Mount Allison University, where both were granted honorary doctorates, and served on the university’s Senate and Executive Committees.

Among their many philanthropic initiatives, Laurie and Gwen supported different facets of the institution; Gwen had a particularly strong connection to the Faculty of Music, where she received her degree and numerous recognitions. It was thanks to this defining affiliation that the Blacks crossed paths with Colville, whose home and studio were located on the university campus. Laurie and Gwen developed a friendship with Alex and Rhoda Colville, and their lives were connected in more ways than one. In fact, Laurie’s uncle Herb Wood was the subject of Colville’s *Mr. Wood in April* (1960), painted in front of what was then his family home, later purchased by Mount Allison University for the official residence of the president.

When Laurie and Gwen were deciding on a painting for their collection on a visit to the artist’s studio, *Dog and Horse* was one of several exceptional examples that caught their eye. The decision came down to this work and the now-iconic *Horse and Train* (1954), but it was the warmth and calmness of *Dog and Horse* that solidified their choice. They hung it prominently and proudly in their welcoming home, where it was enjoyed by friends and family for more than 50 years.

ESTIMATE: \$400,000 – 600,000



33 Alexander Colville

PC CC 1920 – 2013

Horses in Pasture

woodcut on paper, signed and dated 1947
on the mat and on verso titled and inscribed
woodcut—only print and 825
5 × 7 in, 12.7 × 17.8 cm

PROVENANCE

Private Collection, Nova Scotia

ALEX COLVILLE BECAME expert in a range of art print techniques through his long career. His serigraphs (silkscreens) and woodcuts display the same qualities of observation, stillness and import as his paintings and are central to his reputation. Prints have the double virtue of being accessible to a wider audience and, especially in the case of this woodcut, using a restricted and thus highly focused palette. *Horses in Pasture* was inspired by the earlier painting *Horses in Field* (1946). But like his serigraphs, the woodcut is a unique composition. Through line, tone and restricted colour, it focuses our attention on the two horses and makes their presence more dramatic than in the 1946 painting.

Without suggesting a linear progression from Colville's earlier paintings of horses, the woodcut suggests his growing separation

from his work as an official war artist during World War II and related work on his return to Canada. Colville had witnessed horrors in Europe, including seeing and depicting corpses at Belsen concentration camp in April 1945. He completed large-scale works about the war at home in 1946. The pastoral—even innocent—*Horses in Field* was also painted in 1946, but by an artist now seeking quiet and stability as he moved into a teaching position at Mount Allison University, in Sackville, NB. The woodcut *Horses in Pasture*, by contrast, takes what we read as the relationship between these animals as its sole focus, removing them from their bucolic setting. Resemblances aside, its maturity allies it with *Dog and Horse* of 1953 more than with Colville's earlier painting.

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

This work is in the original frame made by Colville. The full sheet size measures 5 ½ × 7 ½ inches.

As noted on verso, this is the only print made of this image. The original woodblock for this work is located in the National Gallery of Canada Archives.

ESTIMATE: \$3,000 – 5,000



34 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

Valentin

bronze sculpture with patina, signed,
editioned 5/8 and dated 2002
29 x 31 x 12 in, 73.7 x 78.7 x 30.5 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Joe Fafard: "Valentina," Douglas Udell Gallery, 2002,
reproduced, unpaginated
Terrence Heath, *Joe Fafard*, National Gallery of Canada
and MacKenzie Art Gallery, 2007, page 188

EXHIBITED

Douglas Udell Gallery, Vancouver, *Joe Fafard: "Valentina,"*
May 4 – 18, 2002

JOE FAFARD'S PASSION for depicting animals arose from his childhood experiences on a farm. Of all the animals there, he

found horses the most exciting, and they were the subject of his earliest drawings. Fafard was interested in the history of the horse's symbiotic association with man, and how horses have evolved away from their utilitarian role of the past to "become an animal of romance, an animal of pleasure." *Valentin*, a refined, beautiful horse, embodies this ideal.

This image originated from a small sculpture entitled *Val*. Fafard became preoccupied with how the work would change if he altered the scale, and he then cast this larger sculpture. By enlarging the size of the work, he said, "We feel a presence comparable to that of another person in the room." Fafard's horses are really portraits, imbued with an individuality reinforced by his assignment of names to them. Here the artist captures the living, breathing quality of Valentin, not only in the depiction of the details of his exquisitely rendered physical likeness, but also through the communication of the intangible—his character, his life essence.

ESTIMATE: \$20,000 – 30,000



35 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

Le poney

bronze sculpture with patina, signed,
editioned 5/9 and dated 2004
23 x 22 x 11 in, 58.4 x 55.9 x 27.9 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Terrence Heath, *Joe Fafard*, National Gallery of Canada
and MacKenzie Art Gallery, 2007, page 188, a photograph
of Fafard as a boy with “le poney” reproduced page 12

JOE FAFARD WAS born in Ste. Marthe in Saskatchewan, where his parents had a farm. Fafard, along with his siblings, was expected to contribute to farm work, such as cutting, raking and piling hay, using horse-drawn equipment. In the 2007 National Gallery catalogue for Fafard’s solo exhibition, a photograph shows Fafard as a boy sitting on a sled piled with hay. Harnessed

to the sled is a small horse, and the photo is captioned “driving ‘le poney.’”

Fafard focused more on the horse than any other animal, in many different scales, in ceramics and bronzes, and the horses he sculpted range from massive workhorses and ponies to thoroughbreds. He stated, “In my later years, I have returned to explore this phenomenon of horses because there is a sort of love that I have for horses. I worked a great deal with horses when I was young. I had a small pony...” *Valentin*, lot 34 in this sale, is quite refined, but *Le poney* is an alert, sturdy animal, with a rough coat and windblown mane and tail—more like the small working horses of Fafard’s youth.

ESTIMATE: \$15,000 – 20,000



36 Charles Gagnon

ARCA 1934 – 2003

La ferme de A.T. Décédé

oil on canvas, signed and on verso signed, titled and titled on the Montreal Museum of Fine Arts label, dated 1960 and inscribed with inventory #87-P60 on the estate label
36 x 46 in, 91.4 x 116.8 cm

PROVENANCE

Estate of the Artist
Winchester Galleries, Victoria
Collection of Laurie Guthrie, Edmonton

LITERATURE

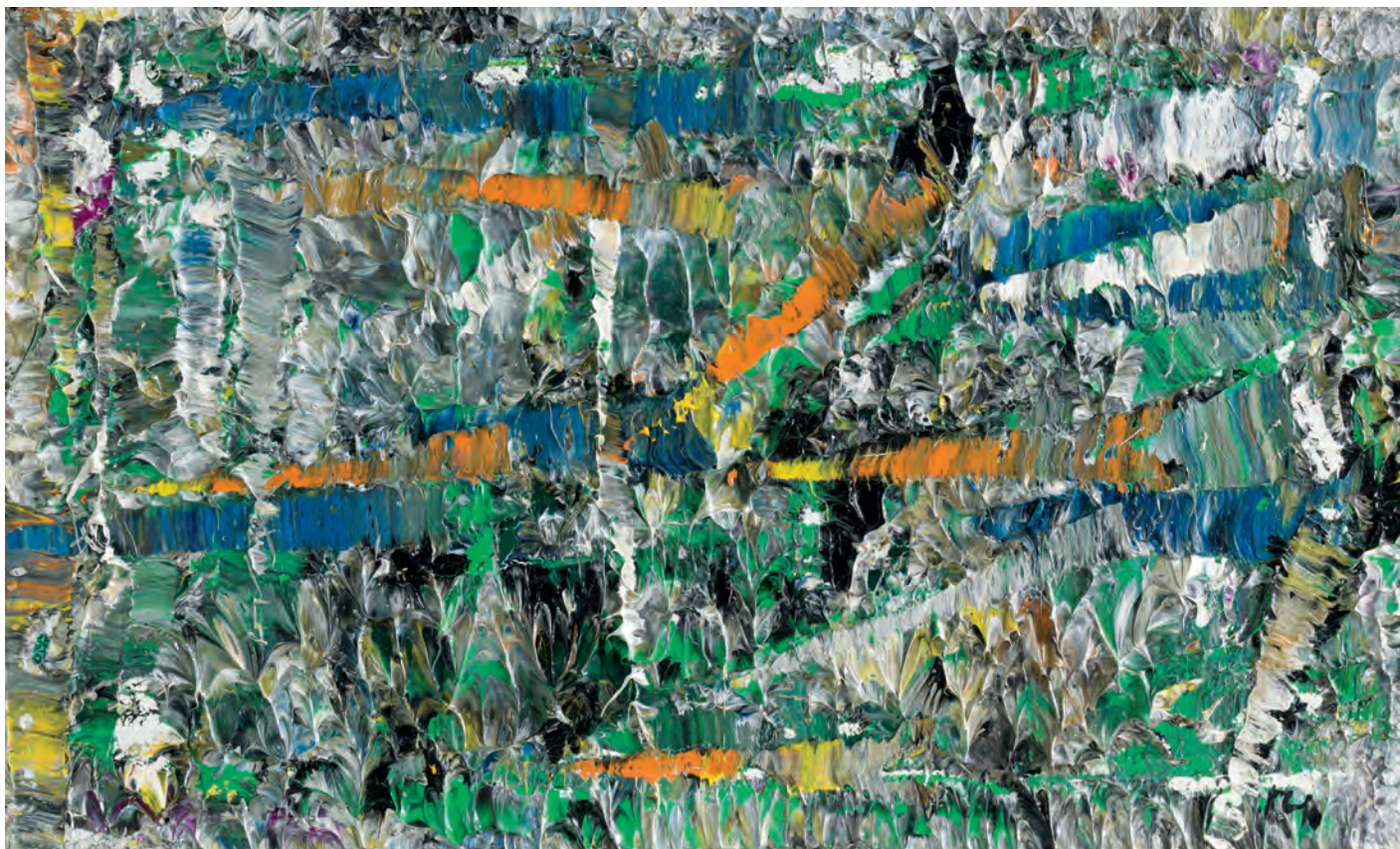
Philip Fry, *Charles Gagnon*, Montreal Museum of Fine Arts, 1978, page 67, reproduced page 66

BY THE TIME *La ferme de A.T. Décédé* was painted in 1960, Charles Gagnon was a rising star in Montreal and New York art circles. Having just graduated from the New York School of

Interior Design, he immersed himself in the city's avant-garde movement and undertook a photographic exploration of the city, captivated by its architectural charm. Many of these influences would translate into his subsequent paintings, first in the *Tablet* and *Wall* series and then in his noteworthy *Landscape* series.

La ferme de A.T. Décédé was part of the *Landscape* series' "first grouping." Philip Fry wrote in the catalogue introduction for Gagnon's 1978 Montreal Museum of Fine Arts exhibition, "The works in the first group, predominantly brown, beige, cream, pale yellow and grey, present natural scenes which sometimes include buildings or other man-made things, the whole being viewed from a fairly long distance, no human figures are included." Judging by the title, this landscape is perhaps a farm or yard, with tree shapes, black vertical lines and the decipherable letters A and T. *La ferme de A.T. Décédé* is a fine example from Gagnon's *Landscape* series, in which he skilfully interwove opposing visual realities though forms and signs.

ESTIMATE: \$40,000 – 60,000



37 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Untitled (PM 47)

oil on canvas, initialed and on verso signed and inscribed #47 on the canvas, titled, dated 1978 on the gallery labels and inscribed 47 and DUG 19740 on the backing board and No. #3240 on the Pierre Matisse Gallery label
6 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in, 16.2 x 26.7 cm

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Modern Art, Nevada
Douglas Udell Gallery, Vancouver
Private Collection, Vancouver

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 5, 1972–1979, 2020, reproduced page 284,
catalogue #1978.095H.1978

IN 1974, Jean Paul Riopelle built a studio at Sainte-Marguerite, in Quebec, and from this year onwards, he would divide his

time between Sainte-Marguerite and his studio in Saint-Cyr-en-Arthies, in France. In 1977, he traveled to the Arctic and started his cycle of large paintings based on those experiences in the North. However, in 1978, he injured his knee, and in order to keep painting, he had to work in a seated position. He then produced a group of small-format oil canvases titled *Nouvelles impressions*, including this work. In *Untitled (PM 47)*, we see the same extravagance of paint we would normally see in a larger Riopelle painting, but in miniature. This work has vivid, luscious colours—green, orange, yellow and blue—applied in swipes of his knife, which create pathways like rays in the monochromatic black, grey and white. The surface is dense with all-over patterns of paint application. Riopelle's thickly textured paint stands in ridges, and the flatter coloured rays relate to the style of his mosaic works of the mid-1950s. This gem of a painting is full of movement, exuberance and vitality, and, like his larger works, contains a magnetic power.

ESTIMATE: \$25,000 – 35,000





39-52
F. LEGER



38 Fernand Léger

1881 – 1955 French

Peinture imaginaire

oil on canvas, signed and dated 1939 – 1952 and on verso signed, dated, inscribed *Paysage Imaginaire* on the canvas and on a label and stamped indistinctly 23 ½ x 36 ¼ in, 59.7 x 92.1 cm

PROVENANCE

Galerie Louis Carré, Paris
Svensk-Franska Konstgalleriet, Stockholm
Mr. & Mrs. Soderlund, Geneva and Stockholm
Sold sale of Sotheby's London, July 1, 1980, lot 77
Sold sale of *Impressionist and Modern Paintings, Drawings and Sculpture, Part 1*, Sotheby's London, December 1, 1992, lot 38A
Private Collection
A Prominent European Private Collection

LITERATURE

Georges Bauquier, *Fernand Léger, Catalogue raisonné de l'oeuvre peint, Volume 6, 1938 – 1943*, 1998, reproduced page 134, catalogue #1062

JOSEPH FERNAND HENRI LÉGER was a French painter and designer, who settled in Paris in 1900. After training as an architectural draughtsman and for a period as a photographic retoucher, he worked in an Impressionist mode. However, he soon came under the spell of the Post-Impressionist Paul Cézanne, whose paintings were shown at the *Salon d'Automne* in 1907. Léger was also influenced by Fauvism and Cubism, and he was one of the first artists to respond to the austere Cubist colour schemes, with *Woman Sewing* (1909 – 1910, collection of Centre Georges-Pompidou, Paris). As he recounted: "If Apollinaire and Max Jacob had not come to see us, we would never have known what was going on in Montmartre. They told us to go to Kahnweiler's, and there sat fat Robert Delaunay and I saw what the Cubists were doing. Well, Delaunay, surprised to see the grey canvases, cried, 'But they paint with cobwebs, these guys!'"¹

In *The Cubist Painters* (1913), poet and art critic Guillaume Apollinaire recognized Léger "as one of the most gifted artists of his generation."² Because of his use of bold tubular shapes and his rough-hewn style, early paintings such as *Nudes in a Forest* (1909 – 1911, Kröller-Müller Museum, Otterlo) were jokingly referred to as "Tubism." According to the Cubist's dealer Daniel-Henry Kahnweiler, "Picasso told me, 'You see, this boy must have something new, since they don't even give him the same name as to us.'"³

In 1909, Léger was developing his Cubist cylindrical language among a coterie of avant-garde artists, including Alexander Archipenko, Robert Delaunay, Sonia Delaunay (née Terk) and Jacques Lipchitz, and the poets Apollinaire and Blaise Cendrars, who, in turn, acquainted Léger with the *Salon* Cubist painters Henri Le Fauconnier and Jean Metzinger. In November 1911, the satirical magazine *Fantasio*, spurred on by the scandal and bawdy mockery of Room 8 at the October *Salon d'Automne*, published



Fernand Léger in his studio, rue Notre-Dame-des-Champs, Paris, 1937
Photo: © Estate Brassai-RMN (Gyula Halasz, 1899 – 1984), Michele Bellot
Courtesy of RMN-Grand Palais / Art Resource, NYImage Reference: ART193812

three Cubist portraits by Léger, Albert Gleizes and Metzinger, accompanied by a heavily sarcastic headline, "What the Cubes Mean."⁴

The following year, Léger's *Woman in Blue* (1912, Kunstmuseum Basel) was illustrated in two mass-readership newspapers, *Le Matin* and *L'éclair*—its prismatic colour display causing a furor at the *Salon d'Automne*. The response to *Woman in Blue* indicates that Léger was regarded as one of the major figures of Cubism, but in style his art always stood apart from its central direction. In this painting and the correspondingly colourful *The Wedding* (Musée national d'art moderne, Paris), dynamic angular planes show an awareness of Italian Futurism, while the painting's prismatic "illegibility" sits alongside the "Orphic" Cubism of Delaunay and Francis Picabia.⁵

Moreover, as Apollinaire described Léger's cityscapes, "all the colours seethe and bubble together... the infinitely gentle raspberry-coloured roofs... the pleasing plumes of smoke are the sign of civilisation."⁶ In 1914, as with his *La fumée* (Smoke) (1912, Albright-Knox Art Gallery, Buffalo, NY), Léger would elucidate: "I take the visual effects of smoke rising round and curling



between the houses. In this you have the best possible example in your search for multiple effects of intensity.”⁷ Léger preferred disjointed forms, tubular shapes and bright colours; his Cubism had come near to abstraction, but he did not fragment things in the manner of Pablo Picasso and Georges Braque (compare with Picasso’s contemporary *Ma Jolie*, 1911–1912, MoMA, New York). Unsurprisingly, “What is a Cubist?” inquired the tabloid *Petit Parisien* in 1911. “Is it a painter from the Picasso-Braque school?”⁸

In 1912, Léger had his solo show at Kahnweiler’s gallery. Subsequently, in 1913, he would join Picasso, Braque and Juan Gris to become the fourth member of Kahnweiler’s Cubists. Léger’s series *Contrast of Forms* (1913, Galerie Rosengart, Lucerne), in which he reiterates Apollinaire’s idea of “pure painting,” appears closer in aesthetic to the Cubism from which it sprang, particularly the effort to be rid of perspective and traditional representation. In this and similar works, including *The Staircase* (1914, Moderna Museet, Stockholm), Léger’s painting has a *material* reality, where his rapid, rugged painterly technique functions to avow the quantifiable flatness of the picture whilst simultaneously presenting solid forms via a simple, easily interpreted set of signs for objects—the trust in both “pure painting” and representational things common to countless modernists.

Similarly, in *Peinture imaginaire* (1939–1952), Léger juxtaposes bright primary colours, white highlights and volume-giving contours in black to express his own theory of painting. He stated, “Pictorial contrasts used in their purest sense of colours and line, are from now on the armature of modern painting.”⁹ Of the modernist school, Christopher Green observed, “The picture-object was always a ‘picture’ as well as an object.”¹⁰ In this way, Léger’s Cubist painting style is not dissimilar to the “Synthetic” collage Cubism and construction by Picasso, or the “sculpture-objects” by Archipenko and Henri Laurens, created between 1912 and 1918. (See *Fruit Dish with Grapes*, 1918, Laurens Collection.)

Léger was beginning to flourish when, as for many artists in France, World War I stalled his career. In a volatile political climate, clamouring for “civilizing, Latin values,” modernism, and Cubism in particular, was seen as little better than a foreign enemy and hostile to French culture.¹¹ As a sapper (a soldier who digs trenches) and stretcher-bearer on the Aisne front and at Verdun, Léger sat in the heat of battle near the forest of Argonne, where 26,000 French troops were killed in four months of bombing. In his correspondence, Léger attempts to portray the danger of his situation: “Alongside that, winter weather, two days in blood and mud, two of the hardest days I’ve ever known, so you need to have your head screwed on if you don’t want to lose it.”¹²

Regardless, in 1919, Léger published a text celebrating the beauty of the war machine: “I was dazzled by the breach of a 74-millimetre gun which was standing uncovered in the sunshine: the magic of light on white metal. Once I got my teeth into that sort of reality, I never let go of objects again.”¹³ In *The Card Game* (1917, Kröller-Muller Museum, Otterlo), Léger’s lauding of mechanized power is unambiguous; these are not just man-machines, they are correspondingly men-as-guns. The 1914 to 1918 war demonstrated, as no war had previously, the destructive power of modernization. Hence, Léger regarded his painting as “the first picture in which I deliberately took my subject from our own epoch.”¹⁴

His inherent fascination with modern apparatuses and technologies, his so-called mechanical period, expressed urban modernism with its motorized forms, clean lines and metallic surfaces in *The Propellers* (1918), *The City* (1919), *The Mechanic* (1920) and the film *Ballet mécanique* (1924). *Ballet mécanique* was a study in moving mechanical configurations, full of pumping pistons and gleaming machines. Predictably, the type of work admired by the Purist movement included Léger’s cityscapes, which resembled the factory chimneys, ocean liners, modern cars and other mechanistic devices illustrated in the pages of their tract *L’Esprit nouveau* (1920). His work likewise reflects the post-war “neo-classical” principles that Amédée Ozenfant and Charles-Édouard Jeanneret (better known as Le Corbusier) championed as the following step “after Cubism.”

In his film *Ballet mécanique*, Léger even foresaw 1960s Pop Art strategies by displaying specific aspects of modern culture. Léger’s attraction to window displays, advertising, transport systems, industrial and geometrical objects, and the everyday world, his desire to segregate objects or parts of things (as in his drawing *Pair of Pants* from circa 1931) and his much repeated dictum, “For me the human figure is no more important than keys or bicycles,” are very much Pop sentiments. In truth, however, Léger elevated mechanical objects on a par with the figure rather than rejecting humanity, so we should not misconstrue his famous saying.¹⁵

Léger founded his own school with Ozenfant as the Académie de l’Art Moderne in 1924, which continued until 1939. In the late 1930s, he traveled widely, making three trips to America. Likely, *Peinture imaginaire* was executed between two visits in 1938, to decorate Nelson Rockefeller Jr.’s New York apartment, and a visit in 1940, when he went to teach at Yale University and Mills College, California.¹⁶ *Peinture imaginaire* is filled with disquieting plant formations, spiky corals, “surreal” tumescent forms, and stylized clouds that match bleached bones. This wilderness above all has a strangeness and unfamiliarity, which is akin to hallucination. In his wartime paintings, the machine aesthetic is substituted with images of acrobats, cyclists and musicians. In *Adam and Eve* (1934, Kunstsammlung Nordrhein-Westfalen, Düsseldorf), conversely, the biblical pair become proletariat young workers, Léger’s modernism “plainly compatible with the values of socialist realism.”¹⁷

In the late 1940s and the 1950s, Léger produced ceramic sculptures and large-scale decorative commissions in mosaic, stained glass and tapestry. In 1970, John Golding and Christopher Green organized *Léger and Purist Paris* at the Tate Gallery. As Golding noted of Léger’s career: “No other major twentieth-century artist was to react to, and reflect, such a wide

range of artistic currents and movements. Fauvism, Cubism, Futurism, Purism, Neo-Plasticism, Surrealism, Neo-Classicism, Social Realism, his art experienced them all.”¹⁸

We thank John Finlay, a historian of French history specializing in twentieth-century modern art, for contributing the above essay.

1. Quoted in Neil Cox, *Cubism* (London: Phaidon, 2000), 129.
2. Guillaume Apollinaire, *The Cubist Painters*, trans. Peter Read (1913; Berkeley: University of California Press, 2004), 64.
3. Daniel-Henry Kahnweiler with Francis Crémieux, *Mes galeries et mes peintures* (1961), 73–74, translated as *My Galleries and Painters* (New York: Thames & Hudson, 1971), 46.
4. Roland Dorgelès, “Ce que disent les cubes,” *Fantasio* (Paris), November 1, 1911.
5. Virginia Spate, *Orphism: The Evolution of Non-figurative Painting in Paris, 1910–1914* (Oxford: Clarendon Press, 1979).
6. Apollinaire, *Cubist Painters*, 67.
7. Quoted in Peter de Francia, *Fernand Léger* (Newhaven, CT: Yale University Press, 1983), 15.
8. *Petit Parisien* (Paris), April 23, 1911, cited in Christopher Green, *Art in France, 1900–1940* (New Haven, CT: Yale University Press, 2000), 22.
9. Fernand Léger, “Les origines de la peinture et sa valeur représentative,” *Montjoie!* (Paris), May 29 and June 14–29, 1913, translated by A. Anderson in Edward Fry, ed., *Fernand Léger: Functions of Painting* (New York: Viking, 1973), cited in Cox, *Cubism*, 224.
10. Green, *Art in France*, 102.
11. See Kenneth E. Silver, *Esprit de Corps: The Art of the Parisian Avant-garde and the First World War, 1914–1925* (Princeton, NJ: Princeton University Press, 1989).
12. Quoted in Cox, *Cubism*, 363.
13. Fernand Léger, “Pensées,” *Valori Plastici* (Rome), February–March 1919, 3, cited in Ian Chivers, *A Dictionary of 20th-century Art* (New York: Oxford University Press, 1998), 342.
14. Ibid.
15. Quoted in Lucy R. Lippard, *Pop Art* (New York: Praeger, 1966), 20.
16. Jean Cassou and Jean Leymarie, *Fernand Léger: dessins et gouaches* (Paris, 1972).
17. Green, *Art in France*, 182. Léger joined the French communist party soon after his return to France in 1945, but had been sympathetic to its cause long before this date.
18. John Golding and Christopher Green, *Léger and Purist Paris* (London: Tate Gallery, 1970), exhibition catalogue, cited in Chivers, *Dictionary*, 343.

ESTIMATE: \$1,500,000 – 2,000,000

39 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Champs

oil on canvas, signed and dated 1958 and on verso signed, titled, inscribed *K.H.B. /CJ/L* (circled)/*Hanover 158055* on a label/*Svensk 20* on the Arthur Lenars & Cie shipping label and stamped with the Douanes customs stamp
28 ¾ × 36 ¼ in, 73 × 92.1 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
A Prominent European Private Collection

LITERATURE

Jean Paul Riopelle, Kestner-Gesellschaft Gallery, 1958, listed page 26
Jean Paul Riopelle, Svensk-Franska Konstgalleriet, 1959, listed page 8
Peintures récentes, Galerie Jacques Dubourg, 1960, unpaginated
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 – 1959*, 2004, reproduced page 286, catalogue #1958.003H.1958

EXHIBITED

Kestner-Gesellschaft Gallery, Hanover, *Jean Paul Riopelle*, 1958, catalogue #59
Svensk-Franska Konstgalleriet, Stockholm, *Jean Paul Riopelle*, 1959, catalogue #20
Galerie Anne Abels, Cologne, *Jean Paul Riopelle*, October – November 1959, catalogue #8
Galerie Jacques Dubourg, Paris, *Peintures récentes*, May 31 – June 21, 1960, catalogue #7

JEAN PAUL RIOPELLE'S reputation as a leader of the avant-garde in Europe, the USA and his home province of Quebec is unequaled by any other mid-twentieth-century painter from Canada. It was necessary at that time to leave Canada to achieve his degree of recognition, to take advantage of opportunities to exhibit in prestigious international venues, in short, to have his work seen alongside and compared with the world's top painters during the efflorescence of Abstract Expressionism and later School of Paris painting.

A prominent follower of Paul-Émile Borduas in Montreal and a signatory to the transformative cultural manifesto *Refus global* (1948), Riopelle had exceptional credentials in and commitment to the dominant world of abstract painting. He deepened his early interest in Surrealism at its source when he moved to Paris in 1947. André Breton—the leader of the Surrealists—included him in the landmark *6th International Exhibition of Surrealism* at the Galerie Maeght in Paris in 1947, in which Riopelle was the only Canadian.

The creative potency of the unconscious seen at this time remained important for Riopelle, but his signature work of the 1950s moved away from the look of abstract Surrealism. He enjoyed unprecedented recognition for a painter from Canada, including participation in the *Bienal de São Paulo*, Brazil, in 1951 and 1955 and the *Venice Biennale* in 1954 and 1962. Although Riopelle returned to Quebec permanently in 1972 and painted until his death in 2002, his evolving work of the 1950s remains the centre of his oeuvre. During this decade, Riopelle rapidly consolidated his characteristic “mosaic” surfaces: prismatic areas tightly inflected by bold, angular and vibrantly coloured skeins of impasto. By the later part of the decade, as we see with *Champs* (1958), Riopelle's canvases admit more air and space. Like his work of the early and mid-1950s, this painting is exuberant and celebratory, but Riopelle now conveys these qualities through an evolving relationship with the painted surface.

Champs presents an almost room-like expanse, especially in the upper right, where we can imagine his ribbon forms moving in an interior. The pigment throughout is especially liquid, seemingly still in flux before our eyes. Notable too is the predominant range of greys that define, then as quickly disassemble, this space. Shades of light and darker grey dominate a background architecture, but rather than a rigid container for the many accents of black and white and their streams of blue, yellow, purple and green, all forms work together—and ceaselessly—to convey an organic fusion. As in many of Riopelle's surfaces, there is also relief in the paint here, a topography defined by both thinly and broadly applied passages in the top left, for example, in contrast with tracks of impasto elsewhere.

Because his work was often likened in the 1950s to both European Surrealist-inspired abstraction and American Abstract Expressionism (especially that of Jackson Pollock, however disparate their approaches were), Riopelle often felt the need to deny that he worked with any sort of abandon. While one would not suggest that *Champs* was less than spontaneous, its construction was more careful than one might initially perceive. For example, the long forms in yellow, black, blue and purple that stream across the surface are both freely calligraphic and explicitly balanced. Three predominant verticals in yellow correspond with three horizontal strokes. Such assertive interactions give the painting its lasting vibrancy.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and the author of two books on abstract art—*The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting* and *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the 60s*—for contributing the above essay.

ESTIMATE: \$300,000 – 400,000



40 Rita Letendre

AANFM ARCA OC QMG 1928 -

Terme de la nuit

oil on canvas, signed and dated 1960
and on verso signed, titled, dated and
inscribed 4371 *Harvard, Mtl.*

57 ¼ x 26 ¼ in, 145.4 x 66.7 cm

PROVENANCE

Waddington & Gorce Inc., Montreal
Private Collection, Montreal

LITERATURE

Guy Robert, "Le peintre Rita Letendre,"
Vie des arts, no. 27, Summer 1962,
reproduced page 47

"Rita Letendre, In Her Own Words,"
AGOinsider, Art Gallery of Ontario,
June 26, 2017, [https://ago.ca/
agoinsider/rita-letendre-her-own-
words](https://ago.ca/agoinsider/rita-letendre-her-own-words), accessed January 1, 2021

RITA LETENDRE'S CAREER arose in Montreal, under the influence of Paul-Émile Borduas and the Automatist movement. As she stated in the *AGOinsider*, "My thoughts, my attitudes are automatist, which means that I have no set formula. My paintings are completely emotional, full of hair-trigger intensity. Through them, I challenge space and time. I paint freedom, escape from the here and now, from the mundane... The world isn't only what we see or what we experience."

In *Terme de la nuit* (End of the Night), a vertical string of white shapes moves upwards over the black, creating a strong vibration. Her knife lays down paint in a gestural, expressionist style that is bold and full of feeling. As Letendre reflected, "Light and colour, and sometimes the absence of colour, have always been the key elements in my painting. With its different values, colour reflects the shades of life. But light, from the first shock of birth to the last breath of life—light is life." *Terme de la nuit*, with its brilliant splashes of white, brings light into the darkness, and it is an exceptionally vibrant work from 1960.

ESTIMATE: \$50,000 – 70,000

41 Jean Albert McEwen

AANFM RCA 1923 – 1999

Les jardins d'aube

oil on canvas, on verso signed, titled,
dated 1975, inscribed #3 and stamped
Jean McEwen

80 x 60 in, 203.2 x 152.4 cm

PROVENANCE

Waddington & Gorce Inc., Montreal
Private Collection, Montreal

LITERATURE

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

LES JARDINS D'AUBE (The Gardens of Dawn) is a stunning example of Jean McEwen's unique handling of colour and texture that defined his mature style. This large canvas is dominated by a gossamer-like white rectangle, subtly bisected in its centre, over a marbled background of mustard, brown and black. McEwen achieved this dazzling effect of transparency by setting layer upon layer of lustrous oil paint, building up to a surface of tonal variations and depth. Art historian Roald Nasgaard wrote about the artist's practice: "His continuous coloured textures are built out of strata of superimposed paint layers, sometimes as many as a dozen. Their ever more variegated hues and tones lie in ambiguous depths, sometimes opaque and other times transparent and luminous." *Les jardins d'aube* is a work that reveals and conceals itself through its thin sheets of colour that trickle down in soft wisps. Elegant and dramatic, this painting encapsulates McEwen's distinctive approach to abstraction, which was inspired by works from Colour Field painters such as Mark Rothko and Barnett Newman.

ESTIMATE: \$40,000 – 60,000





42 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Doubs

oil on canvas, signed and on verso signed, titled, dated 1959, inscribed 347/91/37 on a label/59275 on a label and stamped M6509 and with a Ponte Chiasso Esportazione stamp
38 ¼ × 51 ½ in, 97.2 × 129.9 cm

PROVENANCE

Galerie Jacques Dubourg, Paris
Sold sale of *Contemporary Art (Part 1)*, Christie's London, December 2, 1993, lot 37
A Prominent European Private Collection

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 2, 1954 – 1959*, 2004, reproduced page 335, catalogue #1959.075H.1959

EXHIBITED

Galleria dell'Ariete, Milan, 1960, catalogue #3
Mostra Mercato Nazionale d'Arte Contemporanea, Palazzo Strozzi, Florence, March 21 – April 19, 1964, catalogue #242

DOUBS WAS PAINTED at the apex of Jean Paul Riopelle's fabled career. Its descriptive title—Doubs is a location in the Bourgogne-Franche-Comté region in the east of France and the name of a river there—masks the strong impact of the canvas and the degree to which it is representative of Riopelle's many accomplishments at this time. Riopelle enjoyed a pivotal status in the Montreal avant-garde before he relocated to France in 1947. Moving quickly from success to success in European and American exhibitions, and with commercial galleries in Paris and then New York, internationally, Riopelle's name eclipsed that of all other artists from Canada during the period just after World War II until the 1960s. Though he spent the final decades of his life in Canada, he is still associated more with the post-war École de Paris and seen as a leading artist of French Lyrical Abstraction, of tachisme and of informel.

Doubs is especially interesting in its demonstration of the development of his mosaic technique, which he consolidated through the 1950s. Lozenge-shaped forms emerge across the surface in bold, prismatic colour, sculpted by a palette knife. These forms stimulate the eye and create an overall dynamism. Executed in Riopelle's signature style, this technique seemed to announce an unbridled freedom, with roots in the "automatic," unconscious tendencies of Surrealism. His painterly, expressive approach was European. It contrasted with the hard-edged, geometrical surfaces increasingly prevalent in both American Colour Field painting of the time and in work by two generations of Montreal abstractionists known as the Plasticiens.

Certainly belonging to the 1950s, *Doubs* is also more open spatially than most works in the earlier part of this decade. This expansion is suggested by the prominent white areas, whose now larger forms seem to march, almost figure-like, across the canvas. One of these coagulates in the lower right centre of the painting. Its largely white concatenations of pigment form a head-like or mask-like focal point. By contrast, smoother, flatter handling of paint near the edges of the support, where it meets the frame in the lower and upper left corners, for example, effectively pushes such forms further into the canvas itself, delivering a self-contained, radically dynamic picture. Highlights in red, orange, green and blue keep our eye moving.

Riopelle showed in the *Younger European Painters* exhibition at the Solomon R. Guggenheim Museum, in New York, in 1953. The following year, he was taken on by the prominent Pierre Matisse Gallery, also in New York City. Riopelle's placement between the older conventions of School of Paris abstraction and the apparent rawness of American Abstract Expressionism was strategic; it made good press, and he was, more than most, familiar with avant-garde practices in both Paris and New York. That was then. Now, we are perhaps more able to see *Doubs* on its own terms, those it declares across every centimetre of its dramatic surface.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and the author of two books on abstract art—*The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting* and *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the 60s*—for contributing the above essay.

ESTIMATE: \$350,000 – 450,000

PROPERTY OF THE ESTATE OF BETTY GOODWIN



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

BETTY GOODWIN (1923 – 2008)

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

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

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

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

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

Heffel is honoured to represent the Estate of Betty Goodwin across the country and to continue our collaboration this spring. We are proud to offer in this sale *Untitled* (lot 43) and *Chain of Events* (lot 44), two major works from Goodwin’s oeuvre.

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

2. *Ibid.*, 38.

TEXT BY ROGER BELLEMARE (TRANSLATED)

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

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

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

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

43 Betty Roodish Goodwin

CPE OC 1923 – 2008

Untitled

oil pastel and oil on photostat, signed and dated 1985
and on verso stamped Studio Betty Goodwin
42 × 44 in, 106.7 × 111.8 cm

PROVENANCE

Collection of the Artist
Estate of the Artist

LITERATURE

Peggy Gale, "Betty Goodwin," *Parachute*, no. 42,
March – April – May 1986, reproduced page 40
Yolande Racine, editor, *Betty Goodwin: Works from
1971 to 1987*, Montreal Museum of Fine Arts, 1987,
listed pages 160 and 250 and reproduced page 161

EXHIBITED

Sable-Castelli Gallery, Toronto, *Betty Goodwin*, October 19 –
November 9, 1985
Montreal Museum of Fine Arts, *Betty Goodwin: Oeuvres de 1971 à
1987 / Works from 1971 to 1987*, February 11 – March 27, 1988,
traveling in 1987 – 1988 to the Art Gallery of Ontario, Toronto;
Vancouver Art Gallery; New Museum of Contemporary Art,
New York; and 49th Parallel Center for Contemporary
Canadian Art, New York, catalogue #60

ESSAY BY ROGER BELLEMARE (TRANSLATED)

NOTHING CAPTURES THE attention more than a work that reveals little of its essence at first glance; dense and secretive, enigmatic projects such as these fascinate viewers.

In the case of *Untitled*, Betty Goodwin herself was the first to be beguiled: she held on to this piece her entire life. With its black spot or shadowy mouth, hints of octopods and feathers, a shipwreck and a splayed form on a grey background, *Untitled* mystifies with its many possible interpretations, each simultaneously affirming Goodwin's allegiance to symbolic depictions and meaningful abstractions. After the long wait of its sheltered life in the collection of the artist, the timeless quality of this oil and oil pastel work is extended, allowing a new fraternal, passionate and curious generation to tackle the mystery of *Untitled* and its fascinating imagery.

RIEN N'ATTIRE COMME une oeuvre qui livre peu de son essence au premier regard ; denses et hermétiques, ces réalisations énigmatiques fascinent les chercheurs.

Dans le cas de *Untitled*, Betty Goodwin elle-même fut la première à être médusée, elle garda l'oeuvre toute sa vie. Tache noire ou bouche d'ombre, suggestions d'octopodes et de plumes, de naufrages et d'écartèlements sur fond de grisaille, *Untitled* mystifie par la multiplicité de ses possibles lectures ; chacune affirmant simultanément les allégeances de Goodwin pour les figurations symboliques et les abstractions signifiantes. Comme en attente après sa longue vie à l'abri chez l'artiste, la qualité intemporelle de cette oeuvre rehaussée à l'huile et au pastel se prolonge maintenant. Elle permet à une nouvelle génération fraternelle, passionnée et curieuse d'aborder le mystère de *Untitled*, sa genèse et la fascinante imagerie de son incarnation.

We thank Roger Bellemare for contributing the above essay.

ESTIMATE: \$10,000 – 15,000





44 Betty Roodish Goodwin

CPE OC 1923 – 2008

Chain of Events

brass and steel sculpture, on verso signed,
dated 2000, inscribed *BG-SC-2000-01* and
stamped Studio Betty Goodwin
17 ¾ × 11 ½ × 4 in, 45.1 × 29.2 × 10.2 cm

PROVENANCE

Collection of the Artist
Estate of the Artist

ESSAY BY ROGER BELLEMARE (TRANSLATED)

THOUGH AT TIMES overlooked in favour of more colourful and narrative creations, some of Betty Goodwin's pieces reveal the spiritual roots of key works yet to be discovered.

Chain of Events is one example. The redemptive value and “karmic” acceptance of suffering here takes the form of an *ex voto*—a petitionary and devotional object that recalls in concrete terms the essence of a humanity in which knotted chains of events wall in and constrict the heart.

Goodwin's trips to Italy, where she documented tomb doors and their inscriptions—popular expressions of human distress and prayers for relief—undoubtedly contributed to this scene of suffocation in need of resolution. The artist directs us in a frank manner to the inevitable reality of suffering. It is a concise, excruciating and emphatic suffering, tragically fixed by Goodwin's art in materials that are hard and metallic.

PARFOIS ÉCARTÉES AU profit de réalisations plus colorées et narratives, des oeuvres de Goodwin exposent pourtant les racines spirituelles d'oeuvres-phares à découvrir.

Chain of Events en est un exemple; les valeurs rédemptrices de la souffrance et son acceptation “karmique” empruntent ici la forme d'un *ex-voto*—objet de supplique et de dévotion rappelant concrètement l'essence d'une humanité dont les événements en chaînes nouées emmurent le coeur en le serrant.

Certainement les séjours de Goodwin en Italie à documenter les portes des tombeaux et leurs inscriptions, les expressions populaires des désarrois humains et leurs prières pour un apaisement, ont contribué à cette scène d'étouffement cherchant résolution. Sans détour, l'artiste pointe l'inévitable réalité de la souffrance. Souffrance que l'art de Goodwin a tragiquement figée dans des matériaux durs, concise, insoutenable et proclamatoire.

We thank Roger Bellemare for contributing the above essay.

ESTIMATE: \$10,000 – 15,000



45 **Kazuo Nakamura**

CGP CSGA CSPWC P11 1926 – 2002

Northern Landscape 2

oil on canvas, on verso signed, titled on a label,
dated 1971 and inscribed *Toronto 325*
36 × 43 ¾ in, 91.4 × 110.8 cm

PROVENANCE

Private Collection, Ontario

LITERATURE

Ihor Holubizky, *Kazuo Nakamura: The Method of Nature*,
Robert McLaughlin Gallery, 2001, pages 10 and 14
Gary Michael Dault, “Remembering a Man Whose Life, and Art,
Embraced the Minimal,” *Globe and Mail*, October 9, 2004,
para. 2, <https://www.theglobeandmail.com/arts/remembering-a-man-whose-life-and-art-embraced-the-minimal/article746290>, accessed January 30, 2021

Kazuo Nakamura was pursuing his own path of minimalist cool. While he worked in abstraction from the 1950s through the 1970s, in series such as his *String* paintings and *Block Structure* paintings, he interspersed these abstracts with minimalist landscapes in green or blue. As he said in a 1993 interview, “It takes energy to do abstract work. Every once in a while, I do landscapes, to do what’s on top.” In 1956, Nakamura expressed his overriding belief that “there’s a sort of fundamental universal pattern in all art and nature ... In a sense, scientists and artists are doing the same thing. This world of pattern is a world we are discovering together.” In *Northern Landscape 2*, Nakamura explored the repeating patterns of simplified triangular shapes of trees, layered in clusters on a hillside. The ground and sky are a colour field of flat white with softly modulated blue. Our eye reads the scene as a landscape—adding dimension when it is only suggested. *Northern Landscape 2* is an outstanding example of Nakamura’s refined and restrained purity of expression.

ESTIMATE: \$25,000 – 35,000

IN THE 1950S, while his fellow Painters Eleven artists were immersed in the drama of Abstract Expressionism,



46 Raymond John Mead

CGP CSGA P11 1921 – 1998

River Cover

oil on canvas, signed and dated 1987
and on verso titled on the gallery labels
65 x 77 in, 165.1 x 195.6 cm

PROVENANCE

Waddington & Gorce Inc., Montreal
Waddington & Shiell Galleries, Toronto
Private Collection, Montreal

BORN IN WATFORD, United Kingdom, Ray Mead studied at the Slade School of Fine Art, in London, where he graduated in 1939. After his service as a fighter pilot in the Royal Air Force in World War II, he settled in Hamilton, Ontario, in 1946. At that time, he met and befriended the artist Hortense Gordon. Under

her mentorship, his career blossomed. Starting in 1947, he participated in annual exhibitions at the Art Gallery of Hamilton, and he later joined the pivotal group Painters Eleven, formed in 1953 in Toronto.

River Cover, a large 1987 oil on canvas, is a magnificent piece from Mead's later period. This work showcases an intricate composition of shapes and lines suspended over a pale blue background, displaying the full range of Mead's brushwork. Upon closer examination, the background reveals itself as multiple layers with subtle tonal variations, creating an effect of depth and texture on the surface. Playful and dynamic, this work offers a variety of focal points, with its ochre, white, black, green and cobalt calligraphic scribbles, and navy lines, circles and X's. Mead was included in several exhibitions at the National Gallery of Canada, and his works are part of important collections such as the Art Gallery of Ontario.

ESTIMATE: \$10,000 – 15,000



47 William Goodridge Roberts

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

Daffodils & Red-Checked Cloth

oil on board, signed and on verso titled, dated 1960 on the Art Gallery of Ontario label and inscribed 2196 and Roberts 850604-101
36 × 45 in, 91.4 × 114.3 cm

PROVENANCE

Collection of Joan Roberts, Quebec
An Important Corporate Collection, Canada

LITERATURE

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

EXHIBITED

Art Gallery of Ontario, Toronto, *Goodridge Roberts*,
Festival Ontario, n.d., catalogue #2196
Galerie Walter Klinkhoff Inc., Montreal, *Hommage à
Goodridge Roberts, RCA (1904 - 1974)*, September 12 - 24,
1983, catalogue #5

DAFFODILS & RED-CHECKED CLOTH is an outstanding large-scale painting from the still lifes that form an important part of Goodridge Roberts's oeuvre. In New York, Roberts had studied still life painting with Max Weber, and on his return to Montreal, he continued to pursue the subject throughout his life. His still life compositions were personal yet universal, and as poet Neufville Shaw said, 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." This enclosed space is a place of solitude and contemplation, where objects and colour-field backgrounds quietly exert their presence. The extraordinary, thickly textured tablecloth, with its red slashes over a background of pink, mauve and brown brush-strokes, is positively luscious. Roberts suspends weight and gravity in the objects on top of it—particularly towards the front, where the book and fruit seem to hover. This use of shifting space and restless surface tensions is typical of the artist's later career. The pitcher of daffodils exudes gaiety, and the textured ochre floor and brushy blue and green background vibrate with the sheer joy of painterly exuberance.

ESTIMATE: \$10,000 – 15,000

48 Alfred Pellán

CAS OC PY QMG RCA 1906 – 1988

Angoisse

mixed media on paper on board,
signed and on verso titled, inscribed
with the inventory #E3030 on the
Dominion Gallery label and *BUG 3001*
and stamped Alfred Pellán #319
and Dominion Gallery, circa 1955
11 ¾ x 9 in, 29.8 x 22.9 cm

PROVENANCE

Dominion Gallery, Montreal
Douglas Udell Gallery, Vancouver
Private Collection, Vancouver

LITERATURE

Guy Robert, *Pellán: Sa vie et son
oeuvre / His Life and His Art*, 1963,
pages 16 and 18

The power of my friend Pellán
is from the interior lamps of the
spirit.

—ANDRÉ BRETON,
French Surrealist

DURING HIS STUDIES in Paris, beginning in 1926, Alfred Pellán absorbed influences from artists such as Pablo Picasso, Paul Klee, Vincent van Gogh and Max Ernst. Upon his return to Canada in 1940, he injected fresh energy into the Montreal scene, dealing a blow to conservative academicism. He founded the group *Prisme d'Yeux* in 1948; its manifesto proclaimed its diversity of style and freedom from Automatism, which dominated the Montreal scene at the time.

Angoisse is an outstanding example of Pellán's work, colourful, surreal and mysterious, in which, as Guy Robert wrote, "Magic forms charged with an excess of poetic energy awaken, ripen and burst, following their fascinating course." Pellán was a master draughtsman; here his strong lines provide integration of form and colour, and through their arabesques, create rhythm. *Angoisse* means anguish, and the woman in the tableau seems to breathe out strange numbers, surrounded by shapes that suggest the processes of her psyche, while in the background, a staircase to the sun implies hope.

ESTIMATE: \$10,000 – 15,000



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7. Purchased Lot

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

8. Risk

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

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

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

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

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

10. No Warranty

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

11. Attendance by Buyer

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) If prospective Buyers are unable to personally attend the live auction, telephone bid, or bid in the Digital Saleroom, the Auction House will execute bids on their behalf subject to completion of the proper *Absentee Bid Form*, duly signed and delivered to the Auction House twenty-four (24) hours before the start of the auction sale. The Auction House shall not

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

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

12. Export Permits

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

C. THE CONSIGNOR

1. The Auction House

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

2. Warranties and Indemnities

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

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

3. Reserves

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

4. Commission and Expenses

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

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

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

5. Insurance

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

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

6. Payment of Proceeds of Sale

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

7. Collection of the Purchase Price

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

8. Charges for Withdrawn Lots

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

9. Unsold Lots

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

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

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

10. Consignor’s Sales Tax Status

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

11. Photographs and Illustrations

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

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

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

D. GENERAL CONDITIONS

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

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

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

PROPERTY COLLECTION NOTICE

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

A. PROPERTY COLLECTION REQUIREMENT

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

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

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

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

CATALOGUE ABBREVIATIONS AND SYMBOLS

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

CATALOGUE TERMS

These catalogue terms are provided for your guidance:

CORNELIUS DAVID KRIEGHOFF

In our best judgment, a work by the artist.

ATTRIBUTED TO CORNELIUS DAVID KRIEGHOFF

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

STUDIO OF CORNELIUS DAVID KRIEGHOFF

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

CIRCLE OF CORNELIUS DAVID KRIEGHOFF

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

MANNER OF CORNELIUS DAVID KRIEGHOFF

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

AFTER CORNELIUS DAVID KRIEGHOFF

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

NATIONALITY

Unless otherwise noted, all artists are Canadian.

SIGNED / TITLED / DATED

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

BEARS SIGNATURE / BEARS DATE

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

DIMENSIONS

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

PROVENANCE

Is intended to indicate previous collections or owners.

CERTIFICATES / LITERATURE / EXHIBITED

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

ESTIMATE

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

HEFFEL'S CODE OF BUSINESS CONDUCT, ETHICS AND PRACTICES

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

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

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

HEFFEL GALLERY LIMITED

David K.J. Heffel

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

Robert C.S. Heffel

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

ANNUAL SUBSCRIPTION FORM

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

To order, return a copy of this form with a cheque payable to:
Heffel Gallery Limited, 2247 Granville Street
Vancouver, BC, Canada V6H 3G1
Tel 604-732-6505 · Fax 604-732-4245 · Toll free 1-888-818-6505
mail@heffel.com · www.heffel.com

Catalogue Subscriptions—tax included

DELIVERED WITHIN CANADA

- One Year (four catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$80
- Two Years (eight catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$130

DELIVERED TO THE UNITED STATES AND OVERSEAS

- One Year (four catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$90
- Two Years (eight catalogues) *Post-War & Contemporary Art/Canadian, Impressionist & Modern Art* \$150

Price Database—tax included

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

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

Billing Information

NAME

ADDRESS

CITY

POSTAL CODE

E-MAIL ADDRESS

RESIDENCE TELEPHONE

BUSINESS TELEPHONE

CREDIT CARD NUMBER

EXPIRY DATE

CVV NUMBER

SIGNATURE

DATE

DIGITAL COMMUNICATION CONSENT

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

COLLECTOR PROFILE FORM

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

Artists of Particular Interest in Purchasing

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

Artists of Particular Interest in Selling

1 _____

2 _____

3 _____

4 _____

5 _____

6 _____

7 _____

8 _____

9 _____

ABSENTEE BID FORM

Heffel recommends submitting your absentee bid form via e-mail to bids@heffel.com for expedited service. Alternatively, please sign and return this form via fax to 1-888-732-6505.

SALE DATE

BILLING NAME

ADDRESS

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

DAYTIME TELEPHONE EVENING TELEPHONE

FAX CELLULAR

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

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

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

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

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

1

2

3

4

5

6

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

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

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

SIGNATURE DATE

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

HEFFEL GALLERY LIMITED

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

TELEPHONE BID FORM

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

SALE DATE

BILLING NAME

ADDRESS

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

FAX

E-MAIL ADDRESS

TELEPHONE NO. TO CALL

BACK-UP TELEPHONE NO.

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

SIGNATURE

DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

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

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

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numerical order	artist	Hammer Price \$ CAD (excluding Buyer’s Premium)

1

2

3

4

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6

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

NAME OF BANK

BRANCH LOCATION

NAME OF ACCOUNT OFFICER

TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE

CVV NUMBER

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

SIGNATURE

DATE

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HEFFEL GALLERY LIMITED

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

DIGITAL SALEROOM REGISTRATION FORM

Live Auction Paddle # (for office use only)

SALE DATE

CLIENT BILLING NAME

PLEASE PRINT

ADDRESS

DEALER'S BILLING NAME & ADDRESS SHOULD MATCH THE PROVINCIAL SALES TAX EXEMPTION CERTIFICATE

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

DAYTIME TELEPHONE

EVENING TELEPHONE

FAX

E-MAIL ADDRESS

ONTARIO TAX NUMBER (IF APPLICABLE)

EXISTING HEFFEL.COM USERS

EXISTING ONLINE PADDLE NUMBER

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

NEW HEFFEL.COM REGISTRANTS

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

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

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

CLIENT SIGNATURE

DATE

DRIVER'S LICENCE NUMBER

EXPIRY DATE

VISA, MASTERCARD OR UNION PAY #

EXPIRY DATE AND CVV NUMBER

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

NAME OF BANK

BRANCH

ADDRESS OF BANK

NAME OF ACCOUNT OFFICER

TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

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

DIGITAL COMMUNICATION CONSENT

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

SHIPPING AUTHORIZATION FORM FOR PROPERTY

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

SHIPPING METHOD (CHOOSE OPTION A, B OR C)

Option A

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

- Heffel Vancouver Heffel Calgary
 Heffel Montreal Heffel Toronto

PACKING METHOD

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

Option B

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

RECIPIENT'S NAME

ADDRESS

CITY

PROVINCE/STATE, COUNTRY

POSTAL CODE

E-MAIL ADDRESS

DAYTIME TELEPHONE

EVENING TELEPHONE

TAX ID (FOR U.S. SHIPMENTS ONLY)

PACKING METHOD

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

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

Option C

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

AUTHORIZED THIRD PARTY'S FULL NAME

PROPERTY INFORMATION

Lot Number

in numerical order

Property Description

artist / title

1

2

3

OPTIONAL LOSS AND DAMAGE LIABILITY COVERAGE

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

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

PAYMENT INFORMATION

CREDIT CARD NUMBER (VISA, MASTERCARD OR UNION PAY)

EXPIRY DATE

CVV NUMBER

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

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

SIGNATURE

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

PROPERTY OWNER'S NAME

SIGNATURE

DATE

HEFFEL GALLERY LIMITED

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

TERMS AND CONDITIONS FOR SHIPPING

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

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

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

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

PACKING OPTIONS

Soft packed

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

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

Hard packed (Custom Crate)

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

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

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

SHIPPING TRANSPORTATION CARRIER OPTIONS

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

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

Regional (maximum range of two provinces)

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

National

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

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