



FINE
ART
AUCTION
HOUSE

Heffel

**POST-WAR &
CONTEMPORARY ART**

SALE WEDNESDAY, JUNE 1, 2022 · 2 PM PT | 5 PM ET









POST-WAR & CONTEMPORARY ART

AUCTION

Wednesday, June 1, 2022

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

The Joan Stewart Clarke Collection

5:30 PM PT | 8:30 PM ET

PREVIEWS

By appointment

Heffel Gallery, Vancouver

2247 Granville Street

Saturday, April 16 through

Monday, April 25, 11 am to 6 pm PT

Galerie Heffel, Montreal

1840 rue Sherbrooke Ouest

Friday, May 6 through

Wednesday, May 11, 11 am to 6 pm ET

Heffel Gallery, Toronto

13 Hazelton Avenue

Together with our Yorkville exhibition galleries

Friday, May 20 through

Tuesday, May 31, 11 am to 6 pm ET

Heffel Gallery Limited

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

CONTACT

Toll Free 1-888-818-6505
mail@heffel.com, www.heffel.com
Please send all mail to our Vancouver address

TORONTO

Main Yorkville Reception
13 Hazelton Avenue, Toronto, ON M5R 2E1
Telephone 416-961-6505, Fax 416-961-4245
15 Hazelton Avenue, Unit 200, Toronto, ON M5R 2E1
135 Yorkville Avenue, Unit 401, Toronto, ON M5R 3W5
155 Yorkville Avenue, 2nd Floor, Toronto, ON M5R 1C4

OTTAWA

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

MONTREAL

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

VANCOUVER

2247 Granville Street, Vancouver, BC V6H 3G1
Telephone 604-732-6505, Fax 604-732-4245

NORTH VANCOUVER

2455 Dollarton Highway, Unit 108
North Vancouver, BC V7H 0A2
Telephone 604-732-6505 ext. 150, Fax 604-732-4245

CALGARY

Main Calgary Reception
888 4th Avenue SW, Unit 609, Calgary, AB T2P 0V2
Telephone 403-238-6505, Fax 403-265-4225
220 Manning Road NE, Unit 1080, Calgary, AB T2E 8K4

CORPORATE BANK

Royal Bank of Canada, 2735 Granville Street
Vancouver, BC V6H 3J1
Telephone 604-665-5700
Incoming wires are required to be sent in Canadian funds and
must include: Heffel Gallery Limited, 2247 Granville Street,
Vancouver, British Columbia V6H 3G1 as beneficiary.

BOARD OF DIRECTORS

Chairman In Memoriam—Kenneth Grant Heffel
President—David Kenneth John Heffel
Auctioneer License T83-3364318 and #22-106727
Vice-President—Robert Campbell Scott Heffel
Auctioneer License T83-3365303 and #22-106726

Printed in Canada by Friesens
ISBN: 978-1-927031-51-3

Heffel.com Departments

CONSIGNMENTS

consignments@heffel.com

APPRAISALS

appraisals@heffel.com

ABSENTEE, TELEPHONE & ONLINE BIDDING

bids@heffel.com

SHIPPING

shipping@heffel.com

SUBSCRIPTIONS

subscriptions@heffel.com

CATALOGUE SUBSCRIPTIONS

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 85 of this catalogue.

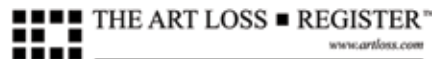
CATALOGUE PRODUCTION

Essay Contributors—Marie-Hélène Busque, Mark Cheetham, François-Marc Gagnon, Michèle Grandbois, Andrew Kear, Alec Kerr, Helen Little, Sarah Stanners and Rosalin Te Omra
Text Editing, Catalogue Production—Kate Galicz, David Heffel, Robert Heffel, Naomi Pauls, Tania Poggione and Rosalin Te Omra
Director of Imaging—Martie Giefert
Digital Imaging—Ward Bastian, Jasmin Daigle and Jared Tiller
Catalogue Layout and Production—Kirbi Pitt and Clara Wong
Catalogue Design—Peter Cocking

COPYRIGHT

No part of this publication may be reproduced, stored in retrieval systems or transmitted in any form or by any means, digital, photocopy, electronic, mechanical, recorded or otherwise, without the prior written consent of Heffel Gallery Limited.

All photographic representations and other illustrations depicted are solely for guidance and are not to be relied upon in terms of tone or colour.



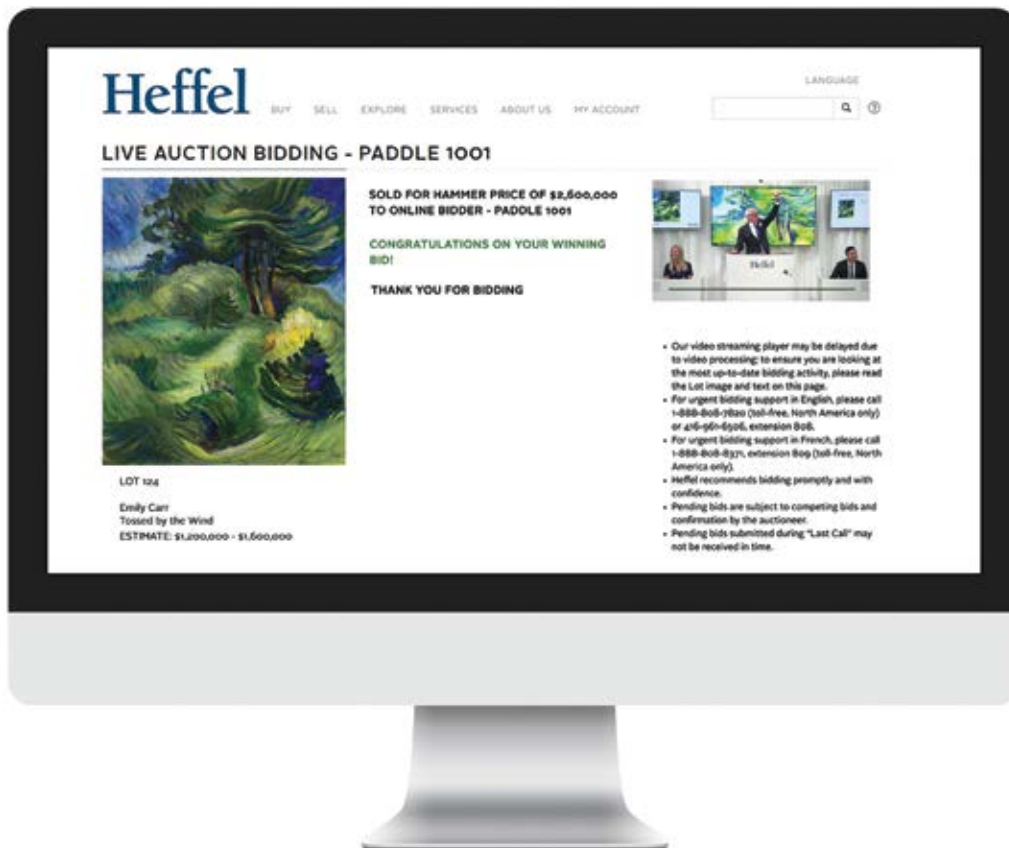
Follow us:



CONTENTS

4	Notice for Collectors
5	Auction Details
	Selling at Auction
	Buying at Auction
	General Bidding Increments
	Framing, Conservation and Shipping
	Written Valuations and Appraisals
7	Post-War & Contemporary Art Catalogue
74	Heffel Specialists
76	Terms and Conditions of Business
82	Property Collection Notice
83	Catalogue Abbreviations and Symbols
84	Catalogue Terms
84	Heffel's Code of Business Conduct, Ethics and Practices
85	Annual Subscription Form
85	Collector Profile Form
86	Absentee Bid Form
87	Telephone Bid Form
88	Digital Saleroom Registration Form
89	Shipping Authorization Form for Property
90	Terms and Conditions for Shipping
91	Index of Artists by Lot

NOTICE FOR COLLECTORS



Auction Notice

The Buyer and the Consignor are hereby advised to read fully the *Terms and Conditions of Business* and *Catalogue Terms*, which set out and establish the rights and obligations of the Auction House, the Buyer and the Consignor, and the terms by which the Auction House shall conduct the sale and handle other related matters. This information appears on pages 76 through 84 of this publication.

Please visit www.heffel.com for information on which Lots will be present at each preview location, virtual auction previews and to book your in person preview appointment. Preview appointments can also be booked by calling 1-888-818-6505.

Absentee, Telephone and Digital Saleroom Bidding

Heffel recommends submitting an *Absentee Bid Form* to participate. Heffel also accepts telephone bidding, prioritized by the first received *Telephone Bid Form* and limited to available Telephone Bid Operators per Lot. Alternatively, Heffel offers online bidding in real time through our Digital Saleroom, subject to advanced registration and approval. All forms of bidding participation and registration must be received by Heffel at

least two (2) business days prior to the commencement of the sale. Information on absentee, telephone and online bidding appears on pages 5, 86, 87 and 88 of this publication.

Live Stream

Please note that we produce a live stream of our sale beginning with a video presentation at 4:30 PM ET and the auction commencing at 5 PM ET. We recommend that you test your video streaming 30 minutes prior to our sale at:

www.heffel.com

All Lots and additional images depicting the frame and verso are available at www.heffel.com.

Estimates and Currency

Our Estimates are in Canadian funds. Exchange values are subject to change and are provided for guidance only. Buying 1.00 Canadian dollar will cost approximately 0.78 US dollar, 0.70 euro, 0.58 British pound, 0.72 Swiss franc, 95 Japanese yen, 5.1 Chinese yuan or 6.1 Hong Kong dollars as of our publication date.

AUCTION DETAILS

Selling at Auction

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

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

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

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

Buying at Auction

All items that are offered and sold by Heffel are subject to our published *Terms and Conditions of Business*, our *Catalogue Terms* and any oral announcements made during the course of our sale. Heffel charges a *Buyer's Premium* calculated on the Hammer Price as follows: a rate of twenty-five percent (25%) of the Hammer Price of the Lot up to and including \$25,000; plus twenty percent (20%) on the part of the Hammer Price over \$25,000 and up to and including \$5,000,000; plus fifteen percent (15%) on the part of the Hammer Price over \$5,000,000, plus applicable Sales Tax.

You can bid by completing the *Absentee Bid Form* found on page 86 of this catalogue. Please note that all *Absentee Bid Forms* should be received by Heffel at least two (2) business days 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 two (2) business days in advance of the auction.

Payment must be made by: a) Bank Wire direct to the Auction House's account, b) Certified Cheque or Bank Draft, c) a Personal or Corporate Cheque, d) Debit Card and Credit Card only by Visa, Mastercard or Union Pay or e) Interac e-Transfer. Bank

Wire payments should be made to the Royal Bank of Canada as per the account transit details provided on your invoice. All Certified Cheques, Bank Drafts and Personal or Corporate Cheques must be verified and cleared by the Auction House's bank prior to all purchases being released. Credit Card payments are subject to our acceptance and approval and to a maximum of \$5,000 if the Buyer is providing their Credit Card details by fax or to a maximum of \$25,000 per Lot purchased if paying online or if the Credit Card is presented in person with valid identification. The Buyer is limited to two e-Transfers per Lot and up to a maximum of \$10,000 per e-Transfer as per the instructions provided on your invoice. In all circumstances, the Auction House prefers payment by Bank Wire.

General Bidding Increments

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

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

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 89 and our *Terms and Conditions for Shipping* on page 90 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 on a prorated basis.





SALE WEDNESDAY, JUNE 1, 2022 · 2 PM PT | 5 PM ET

POST-WAR & CONTEMPORARY ART

CATALOGUE

FEATURING WORKS FROM

The Collection of George Hartman and Arlene Goldman

& other Important Private and Corporate Collections

1 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Thurlow Street, Sunday Morning

watercolour on paper, signed and dated 1946
and on verso signed, titled and dated
30 x 21 ¾ in, 76.2 x 55.2 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Anthony M. Emery, *Jack Shadbolt*, National Gallery of Canada, 1969, reproduced page 32
Scott Watson, *Shadbolt*, 1990, page 36

EXHIBITED

Vancouver Art Gallery, *Jack Shadbolt*, October 15 – November 2, 1969, traveling in 1970 to the National Gallery of Canada, Ottawa; Art Gallery, Memorial University, St. John's; Edmonton Art Gallery; Mendel Art Gallery, Saskatoon; Winnipeg Art Gallery; and the Art Gallery of Greater Victoria, catalogue #9

IN 1942, DURING World War II, Jack Shadbolt enlisted in the army. He was transferred in 1945 to London, where he served as an administrative officer for the official Canadian War Art Program. While stationed in London, he encountered the devastation of the bombed-out city and found the experience deeply unsettling. In the fall of that year, he returned to Vancouver after stopping in Ottawa to marry Doris Meisel, who would become well known as a writer and curator. They established a studio in Vancouver's West End, on Thurlow Street, and Jack resumed teaching at the Vancouver School of Art.

During late 1945 and throughout 1946, Shadbolt painted watercolours of Vancouver scenes, from industrial subjects to downtown street scenes, such as Granville Street with its neon lights and crowds, and works from this period of Shadbolt's

oeuvre are highly sought after by collectors. This watercolour, depicting the West End urban neighbourhood near Shadbolt's studio, is a fascinating document of historical Vancouver. Typical of this residential area of the downtown in the 1940s, the street is lined by houses and wood construction low-rise apartments. Shadbolt commented, "I find my full satisfaction as an artist in the streets about me: in the strange facade of a modern city block built up of all the historic hangovers of old architectural styles." He was captivated by telephone poles, neon signs, street lights and chimneys, which he called the "appendages of the modern street." His interest in architecture was not so much for its own sake, but as "a complete reflection of society," as he put it. Since the 1930s, Shadbolt's work had shown the influence of Social Realism, impacted by artists such as the American painter Thomas Hart Benton, and this influence was still manifest in 1946.

Echoes of the war years can still be felt in a subtle way in the grey skies, dark colouration and the dramatic truncated old tree in the foreground. Shadbolt was adjusting to peacetime, and in this watercolour depicted the tranquil atmosphere of a Sunday morning in his neighbourhood, created by charming details such as the seabirds in the sky, people strolling the well-ordered streets and the period cars parked at the curb. Although change has swept through this West End neighbourhood since that time, a few of the low-rise apartments have survived, though modernization will soon claim them. The pressure on the neighbourhood started during the 1940s, when the architects and planners of the post-war modern movement wanted to tear down and replace the old structures. Although Shadbolt was a key modernist in the Vancouver art world, in watercolours such as *Thurlow Street, Sunday Morning*, we can feel his affection for the old buildings and streets of his urban community.

ESTIMATE: \$25,000 – 35,000



J. L. SHADDELT '91.



2 Molly Joan Lamb Bobak

BCSFA CGP CPE CSGA CSPWC RCA 1922 – 2014

Santa Arrives

oil on canvas, signed and on verso titled
and dated 1997 on the artist's label
36 x 48 in, 91.4 x 121.9 cm

PROVENANCE

Galerie Walter Klinkhoff Inc., Montreal
Acquired from the above by the present Private Collection,
British Columbia, 2002

MOLLY LAMB BOBAK'S mother had a waterfront summer resort on Galiano Island called Arbutus Point, acquired in 1942. While she was an official war artist, Bobak would go home on furloughs, and at the end of World War II, she returned with her husband, artist Bruno Bobak, building a small cottage on her

mother's new Galiano property at Retreat Cove. Bobak moved to New Brunswick from Vancouver in 1960, but during the ensuing decade often went back to Galiano with her family. This striking image shows her intimate knowledge of social life on the island and reflects the deep interest in humanity that characterizes her work. Bobak was known for her depictions of crowd scenes, which focused on the dynamic shifting rhythms of the figures. Sky, water and ground—executed with soft, expressionist brushstrokes—are depicted as fluid and reflective, while the figures are substantive and pulse with life. The cool tones of the coast are contrasted with the vivid colouration in the clothing, the Christmas lights on the boat and the reddish-orange suit of the protagonist, Santa. This vital painting, packed with engaging elements, is an outstanding example of Bobak's work.

ESTIMATE: \$70,000 – 90,000



3 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Cityscape

oil on canvas, signed, circa 1958

34 x 48 in, 86.4 x 121.9 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 27

All creative activity is a balance of opposites: dark and light, individual drive and universal response, masculinity and feminine grace, vigour and ease, force and gentleness, power and humility. These are all fused together in the work of Gordon Smith into genuine works of art.

—LAWREN HARRIS, quoted from an exhibition invitation, circa 1957

IN THE MID to late fifties, Vancouver modernist Gordon Smith was painting figurative abstractions with thick black-line grids and more descriptive black-line structures, such as in *Cityscape*. This use of patterning reflects Smith's sense of order; the lines act to loosely define the central image, surrounded by abstract colour planes at the top and bottom of the picture plane. The composition is suggestive of a harbour at night, with water, boats and a city floating in the centre, anchored by the lines. Colour drives the spatial experience of the painting, with white and other pale colours pushing the central part of the image forward and creating the illusion of depth. In this tremendously atmospheric painting from the late 1950s, Smith delights the eye with his profuse and inventive forms and their balance between the playfulness of abstract colour areas and the restraint of his linear structure.

ESTIMATE: \$25,000 – 35,000



4 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Untitled

acrylic on canvas (diptych), signed and
on verso titled and dated 1999 – 2000
67 x 100 in, 170.2 x 254 cm

PROVENANCE

Equinox Gallery, Vancouver
Acquired from the above by the present Private Collection,
Vancouver, 2000

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of
Painting*, Vancouver Art Gallery, 1997, page 34
Andy Sylvester, *Gordon Smith: Don't Look Back*, 2014,
page 10, reproduced page 182

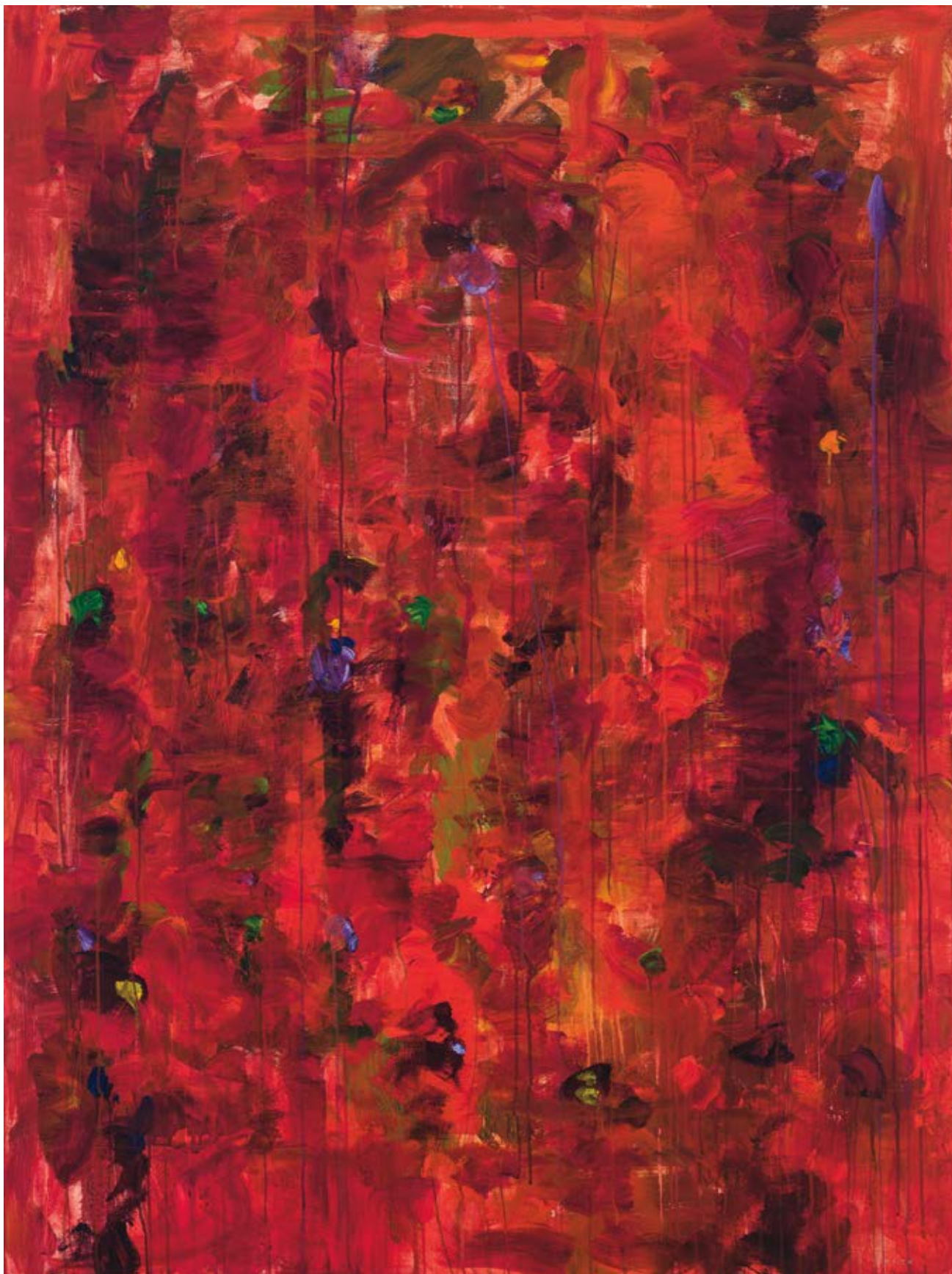
GORDON SMITH WAS one of Canada's foremost painters, and his legacy is of lasting importance—recognized by his appointment to the Order of Canada and his award of the Audain Prize for Lifetime Achievement in the Visual Arts in 2007. He was also a philanthropist who gave back to the artistic community in many ways. Smith taught for 26 years in the faculty of education at the University of British Columbia until retiring in 1982, then continued to give back by forming the foundation Artists for Kids Trust, to benefit children's art education. He presented many workshops and lectures, and contributed to art galleries and arts organizations. A keen supporter of other artists, he encouraged them, bought their work and gave them financial aid. As Ian Thom wrote, former students "told me that it is Smith's enormous enthusiasm for life and art that [has] remained so vividly with them... as has his ability to open their eyes to look deeply at the world in both art and nature."

This stunning large-scale painting is a *tour de force* of painting effects. A continuation from works created throughout the 1990s like *Winterscape* (1991, collection of the Audain Art Museum) or *Silent Woods* (1997, collection of the Chan Centre for the Performing Arts, University of British Columbia) that still contain recognizable subject matter, this work is seemingly entirely abstract. Yet Smith always starts from landscape, once stating, "Even when I tried to get away from it the landscape usually comes creeping back in." He found inspiration in the landscape of the West Coast, from the woods around his home in West Vancouver, the North Shore mountains or up Howe Sound.

In *Untitled*, it is as if pieces of earth, forest and snow are thrown up and suspended in the air against a white ground, creating an all-over surface. Smith's brushwork is superb—amorphous shapes of pigment loop and overlap. Some of these forms drip from their bottom edges, determining where they sit on the picture plane. The dripping is mostly vertical, but the insertion of horizontal lines establishes some depth of field. Sometimes shapes move in a sideways motion like small clouds; or they move vertically or diagonally. Smith created a dynamic conglomeration of organic shapes that are not static, but seem to move in a pulsating manner. The viewer's eye dances over the painting, not finding any one place to rest, but enjoying the complexity of form and movement.

Smith's palette is predominantly green, brown, black, grey and white, the colours of the landscape. Yet he emboldened his canvas with bright and vitalizing daubs of orange, pink, golden yellow and maroon, reminding us that he followed his own rules to create an exuberant and daring work. *Untitled* is a superb example of Smith's consummate painterly abilities.

ESTIMATE: \$60,000 – 80,000



5 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

R II

acrylic on canvas, signed and on verso signed
and titled and dated 2000 on the gallery label
66 ¾ x 49 ¾ in, 169.5 x 126.4 cm

PROVENANCE

Equinox Gallery, Vancouver
Acquired from the above by the present Private Collection,
Vancouver, 2000

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, page 101

Vancouver Collects, Vancouver Art Gallery, 2001,
reproduced page 102

Andy Sylvester, *Gordon Smith: Don't Look Back*, 2014,
reproduced page 131 and the 2000 nine-panel painting
entitled *The Seasons*, collection of the Morris J. Wosk
Centre for Dialogue, reproduced pages 128 and 129

EXHIBITED

Equinox Gallery, Vancouver, *Gordon Smith: New Paintings*,
September 14 – October 14, 2000

Vancouver Art Gallery, *Vancouver Collects*, September 28, 2001 –
February 10, 2002

GORDON SMITH'S IMPORTANCE and influence in Vancouver as an early modernist painter extends from the 1950s to his passing in 2020 and beyond. In 1951, he was introduced to international and regional artists at the California School of Fine Arts in San Francisco who were creating a new culture of modernity through the language of abstract art—artist-teachers such as Elmer Bischoff, Clyfford Still and Richard Diebenkorn. Smith absorbed the lessons of the Abstract Expressionist movement and its emphasis on the importance of the manipulation of paint itself, driven by the gesture. Back in Vancouver, painters such as Jack Shadbolt and B.C. Binning were aligning to leave behind the conflicts of the Depression and World War II, inspired by the new progressive culture of modernity, and Smith was a significant part of this movement.

From then on, Smith constantly evolved, creating a body of work that was always rooted in landscape, but expressed through abstraction. Sometimes the representational dominated his paintings, and sometimes the abstract, and varying degrees in between, and this fluid sliding between the two poles is what he was known for. He was inquisitive, always absorbing new influences (he famously stated that he was “one hundred painters deep”), and he encouraged new artists, which kept him in the stream of change.

R II from 2000 relates to *The Seasons*, a nine-panel abstract work also executed in that year—each panel with a different colour theme of red, green, white, blue, yellow and white. Each panel of *The Seasons* seems to encapsulate the feeling of winter, spring, summer or fall in colour itself. Our painting *R II* is a larger version of the red panel at the far right in *The Seasons*, and it is executed in a similar painterly approach. Its saturated hues stand out in a time when Smith was often painting with a more

monochromatic approach to colour, which continued in the *Snow* series as the decade wore on.

R II is dominated by a rich reddish-orange ground, punctuated by vibrant patches of purple, emerald, yellow and cobalt blue, which glow like jewels in the hot surface. Smith builds layers of paint with his dynamic brushwork into a two-dimensional dance of form that constantly recedes and then returns to the surface, emphasized by the pattern of dripping that runs down the painting. The expressive evidence of his brush is everywhere in the intensely worked surface—in the scumbling, the wiping and the assertion of patches of paint. The artist creates the same effect through colour, as brighter oranges flicker like lights behind darker reds, making the surface vibrate. In *R II*, we feel the joy of Smith as creator of this beautiful canvas, infused with the essence of autumn and pulsing with life.

ESTIMATE: \$50,000 – 70,000







6 Takao Tanabe

oc 1926 –

Crossing the Strait, Sunset

acrylic on canvas, on verso signed, titled,
dated 2010 and inscribed *Start Oct. 09 –
Finish April 8, 2010 /Errington*
48 × 120 in, 121.9 × 304.8 cm

PROVENANCE

Private Collection, Vancouver

TAKAO TANABE GREW UP in the small fishing village of Seal Cove, now part of Prince Rupert, on British Columbia's northern coast, the son of a commercial fisherman. His family was interned along with other coastal residents of Japanese heritage during the Second World War, but when the war was over, Tanabe headed to the Winnipeg School of Art. His studies then progressed to the Central School of Arts and Crafts in London and the Brooklyn Museum Art School. During this time he established himself as an abstract painter and expanded his horizons by visiting museums. In 1959, he traveled to Japan to learn painting techniques with Ikuro Hirayama. Tanabe returned to Vancouver in 1961, having decided that, in every way, he was a Westerner.

After a stint living in New York in the late 1960s, Tanabe accepted a position at the Banff School of Fine Arts in 1973 as head of the painting division and artist-in-residence. He continued to paint, and his prairie landscapes rode the edge between abstraction and representation. But by 1980, Tanabe wanted to devote himself full time to his painting, and he returned to British Columbia, buying an acreage near Parksville, on the east coast of Vancouver Island.

Tanabe had returned to the misty, transcendental landscapes of his youth, and he took a new approach to his subjects to capture the effects of light and weather. Tanabe's style is one of reductive realism; he simplifies his landscapes and depicts nature without any human presence. He has stated that he eschewed visible brush marks, applying many transparent layers of paint to achieve a floating effect. In this canvas, his brushwork is smooth, effortless and elegant.

Crossing the Strait, Sunset is a majestic painting; the wide panorama creates a sense of awe as the viewer is transfixed by the contrast between the sunset glow of light on the horizon and the dark cloud forms stretching above it. Tanabe's landscapes foster introspection—he makes you feel that you are the only person in the world contemplating a landscape that could be from any time. The artist's sense of light is truly extraordinary, from the rich orange staining the sky to the ethereal pale blue of the firmament. There is enough reflected light to see the fine pattern of rippling waves on the opaque, steely surface of the ocean. Although we only see the surface patterning, we sense the abyss of the ocean depths beneath. The palpable mass of the black and charcoal clouds is dramatic—portending the oncoming shadowy night. The illusion of stillness in the clouds is offset by spatters on the right top floating away from the main cloud bank, creating a drifting motion. In *Crossing the Strait, Sunset*, Tanabe shows his mastery of mood and atmosphere, finding the universal in the particulars of his stunning coastal subject.

ESTIMATE: \$70,000 – 90,000



E. J. Hughes 1950





7 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Low Tide at Qualicum Beach

oil on canvas, signed and dated 1950 and on verso signed, titled by the artist and titled as *Low Tide, Qualicum Beach, B.C.* on the Dominion Gallery label, dated November 12, 1949 – June 26, 1950 and inscribed with the Dominion Gallery Inventory #F1338
20 x 26 in, 50.8 x 66 cm

PROVENANCE

Dominion Gallery, Montreal
Emme Frankenberg, Montreal
By descent to a Private Collection, Ontario
Fine Canadian Art, Heffel Fine Art Auction House,
May 25, 2005, lot 136, reproduced front cover
Private Collection, Vancouver

LITERATURE

Doris Shadbolt, *E.J. Hughes*, Vancouver Art Gallery, 1967, reproduced, unpaginated
Jane Young, *E.J. Hughes, 1931 – 1982: A Retrospective Exhibition*, Surrey Art Gallery, 1983, page 55

EXHIBITED

Vancouver Art Gallery, *E.J. Hughes*, 1967, catalogue #15

WHEN E.J. HUGHES returned to Canada in 1946 from his duties as an official war artist, he began a series of paintings of the coast of British Columbia that are among the most singular paintings ever produced in the country. Other artists soon recognized his work, most notably Lawren Harris, who recommended him to the National Gallery of Canada and to Hart House. By 1950 Hughes had major paintings in public collections in Vancouver, Toronto and Ottawa. Harris also supported his work through the awarding of an Emily Carr Scholarship, which allowed Hughes to sketch around Vancouver Island in 1947 and 1948. Drawings done during this period served as source material for his work for several years.

Although other artists recognized him, it was difficult for Hughes to make a go of a career because he was a very deliberate painter. The dates on the back of this canvas, from November 1949 to June 1950, covering a period of more than seven months, suggest the consideration that Hughes brought to all of his images. *Low Tide at Qualicum Beach* is the result of a careful process of distillation and refinement; there is nothing

casual or haphazard about it. His care is equally reflected in the development and organization of the composition—the positioning of the figures, the use of light and dark, and the patterns of the water surfaces, from the shimmering of shallow water flowing in tidal action over the sand to the whitecaps on the ocean waves. Even the placement and colour of the buckets that the children use is part of a dense and closely knit fabric.

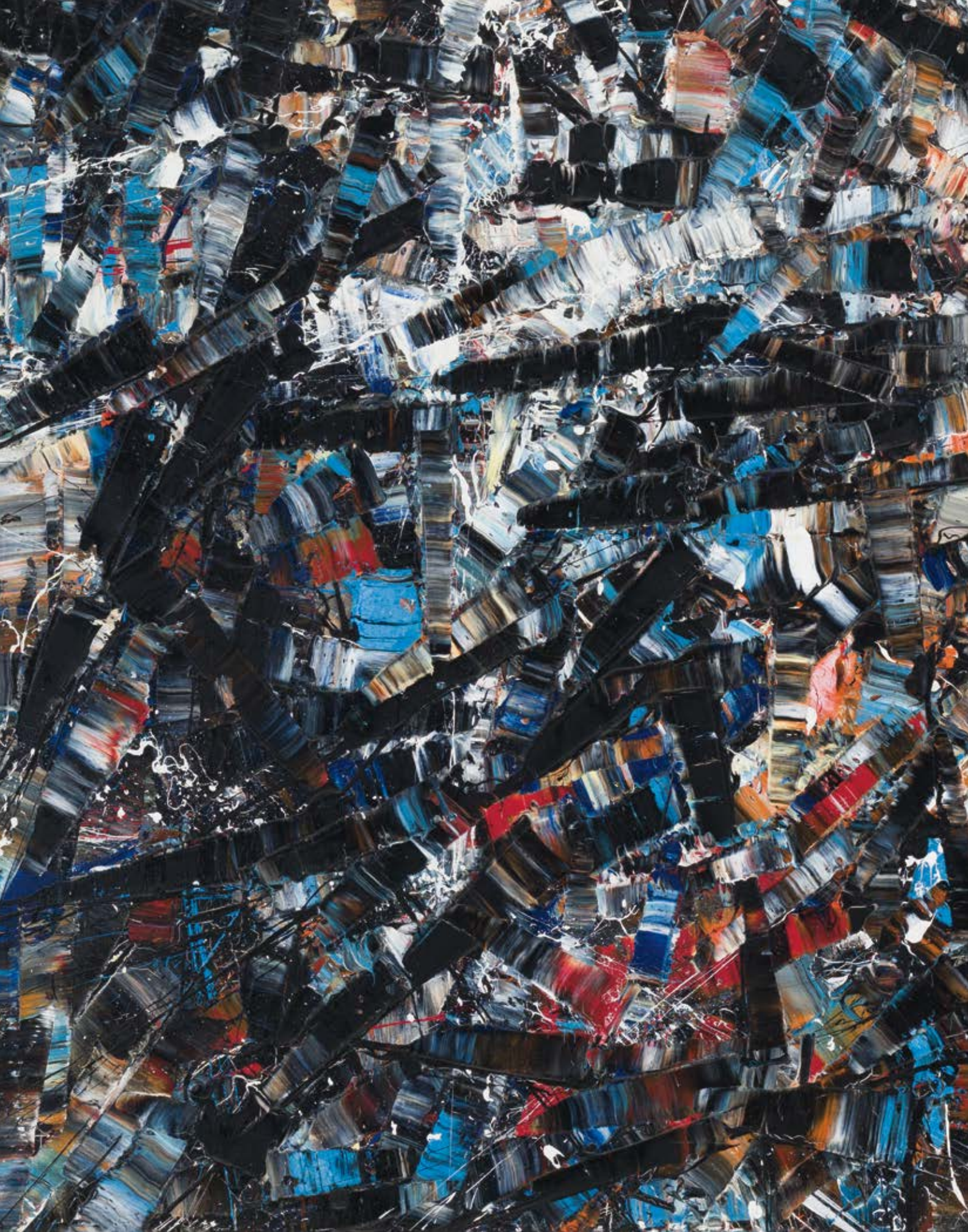
Low Tide at Qualicum Beach is one of a rare group of paintings from the late 1940s, when Hughes developed a style influenced by “primitive” painters such as Henri Rousseau. These works are characterized by a precise and stylized approach to detail and a slight distortion of perspective as well as repeated linear patterning. Hughes explained:

I admire the primitives so much, especially their flattening and slight distortions... [which] lead them to make the shapes more interesting on the picture plane... When I see it coming into my picture subconsciously, I leave them in even though the perspective may be slightly out if it helps the composition.

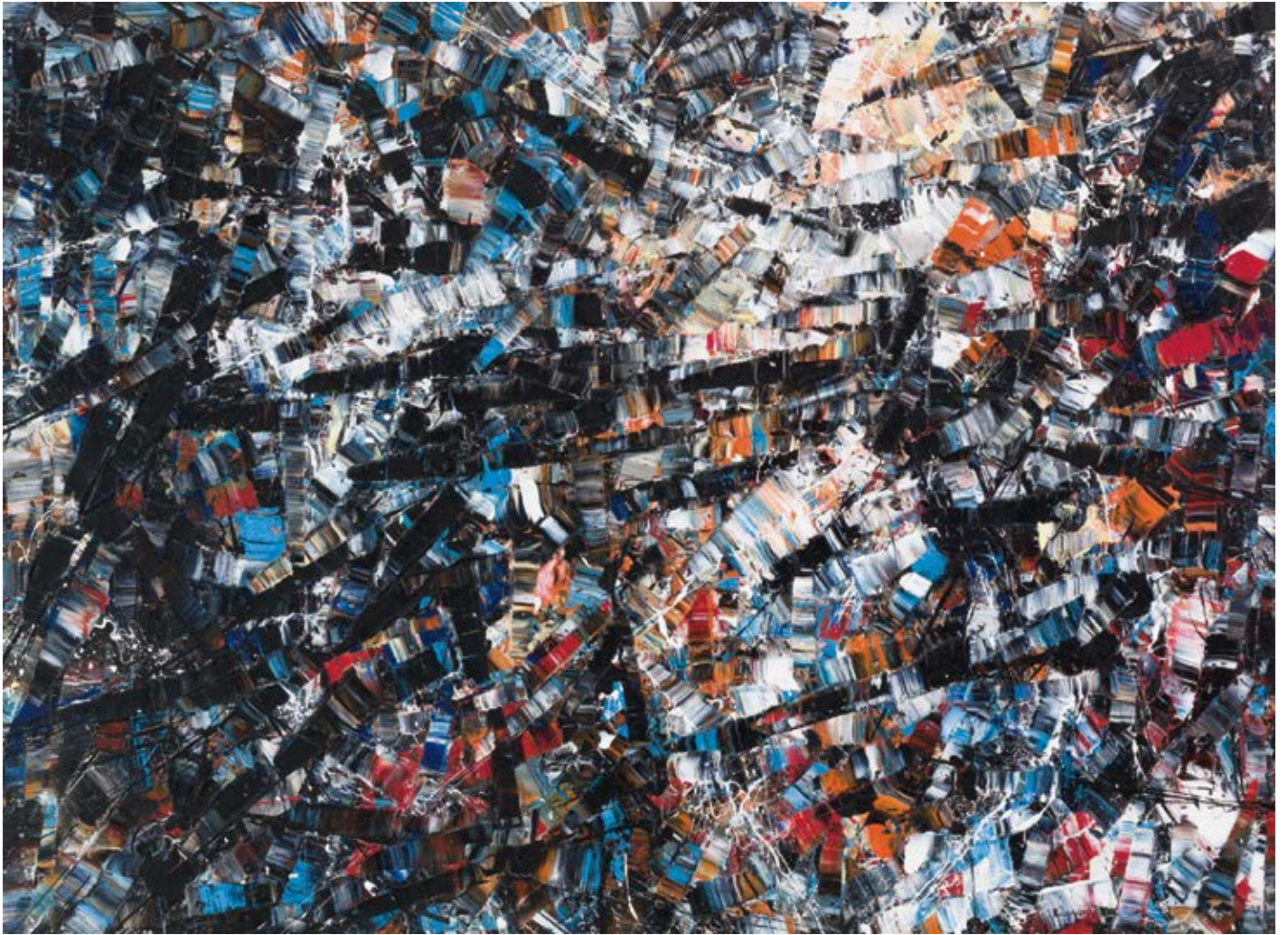
Two examples of this willingness to distort are particularly prominent in this painting—the depiction of the raft or float that rests on the sand (since the tide is out) and the depiction of the sky in relation to the background mountains. Hughes’s unusual viewpoint of the raft is from above, seen from a rise of land behind the beach, so that it appears to be tilted up, while the silhouettes of the boats, farther out on the ocean, are seen from the side. The chain anchoring the raft is an extremely effective colour accent. We read the colour as rust, but it is much more likely that a chain on a raft would be covered with seaweed and barnacles and dull in colour, rather than vivid orange brown. The dark silhouette of the mountain range against the yellowish light in the sky that breaks through the dark grey of the clouds creates a strong, dramatic contrast. Hughes was an expert at capturing and heightening the unusual lighting effects sometimes seen on the coast, which appear to be almost unreal but do, in fact, exist.

The entire composition is a remarkable exercise in artifice, each element sharply finished, precisely placed, and balanced in colour and form within the whole. It is, however, artifice of the most exceptional sort because it convinces us of a larger truth—that the world is a place of phenomenal and unusual beauty—and we can share in Hughes’s extraordinary perception of it.

ESTIMATE: \$300,000 – 500,000







8 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Sans titre

oil on canvas, signed and dated 1953 and on verso inscribed
M. Tronche and indistinctly and stamped indistinctly
28 ¾ × 39 ¾ in, 73 × 100 cm

PROVENANCE

Galerie Jan Krugier, Geneva
Private Collection, Paris
Private Sale, Christie's New York, 2011
Galerie de Bellefeuille, Montreal
Private Collection, Vancouver

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Online Addendum Volume 1, 1939 – 1953*, <http://www.riopelle.ca/>, catalogue #1953.077H

THE OPTICAL VIBRANCY of this almost 70-year-old painting is remarkable. As well-known as Jean Paul Riopelle was in his lifetime—he arguably remains the most internationally celebrated Canadian artist of any time—and as familiar in style as a classic Riopelle such as this is to collectors and historians, *Sans titre* remains visually arresting. On full display are the particular pleasures to be discovered in viewing a Riopelle from this, his most acclaimed period.

First, the overall effect of his dynamic colour and architectural form is commanding, yet when we get close to the surface, we appreciate the intricate, delicate interlacing of these elements in every detail. While *Sans titre* is free and exuberant in handling and might appear to be spontaneous on the intimate level of form and colour, we can see that it is also carefully adjusted to yield an overall sense of calibrated movement. A “fast” look gives the impression of one surging surface, yet in time, patterns emerge.

For example, moving from left to right, our eyes register three subtly distinct zones of hue and surface activity. Blue and black dominate on the left but are divided from the canvas's middle by almost vertical black shapes that proceed from the bottom centre to the centre of the surface. These marks are the mobile edge of a much lighter zone of mostly orange and white, which in turn gives way to a welter of prismatic colours to the right. Thus, while all colours and forms are found on and interact across the surface, accents emerge. Close up, we can follow how Riopelle created these relative weightings in different parts of this canvas. To the left, he concentrates on the largely black striations. In the middle of the surface, the forms replicate but are instead largely white. Left and right are mediated by several bridges of black.

Riopelle's rise to critical acclaim in Canada, Europe and the United States was rapid. A pupil of Paul-Émile Borduas in Montreal in the 1940s, he was a signatory to the manifesto *Refus global* (1948), Canada's most famous and influential proclamation of artistic and cultural liberty. He was a prominent member of the avant-garde group Les Automatistes before moving to France in 1947, where he became part of the Surrealist circle.

André Breton—the “Pope” of the Surrealists—included him in the sixth *International Exhibition of Surrealism* at the Galerie Maeght in Paris in 1947, where Riopelle was the only Canadian.

It was in Paris in the 1950s that Riopelle consolidated the “mosaic” quality we see in *Sans titre*, his signature style of painting that caught the attention of so many in the art world. His is a highly active, tactile treatment of the painting surface from which, as we see here, emerges an order that feels both intimate and cosmic. His work of the 1950s was compared with American abstraction, that of Jackson Pollock especially (however much the Quebec artist denied the analogy). Also important to his growing acclaim was his rapport with his New York City art dealer Pierre Matisse (son of the famous artist). Matisse took Riopelle on in 1953 and included him in a group gallery exhibition that fall. He had his first solo show in the USA at the Pierre Matisse Gallery in January 1954—*Riopelle: First American Exhibition*. Riopelle represented Canada in the *Bienal de São Paulo* in 1951 and 1955 and the *Venice Biennale* in 1954 and 1962. He returned to live in Quebec in 1972.

The notable provenance of this painting also attests to the artist's increasing transatlantic importance and to the particular qualities of this work. *Sans titre* was first sold by Galerie Jan Krugier in Geneva. Krugier was a storied World War II resistance fighter, art dealer, connoisseur and collector, a Polish Holocaust survivor who became one of the most influential art dealers of the twentieth century. Perhaps best remembered for representing part of Pablo Picasso's estate in his Geneva (1962–) and New York (1967–2010) galleries, Krugier was known for his broad tastes in modern and then contemporary art. He represented artists as esteemed—yet different from one another—as Henri Matisse, Paul Klee and Jean-Michel Basquiat. That Krugier sold this work is another testament to its quality and place in art history.

While there is no question that the dominant impact of *Sans titre* is visual, it is worth thinking about the degree to which it also presents a compellingly tactile surface, one that telegraphs the physicality of paint as a material and records the artist's corporeal presence in the work. It is topographical, almost geological in its layers. Look closely at any passage and some gestures are bold and assertive. But others—especially the striations of colour that Riopelle added with flicks of his brush or knife—are fragile and subtle. As our senses collaborate to form our perceptions, so too the tactile and visual combine to amplify the effect of this painting.

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.

This work is included as an addendum to *Volume 1, 1939 – 1953*, catalogue #1953.077H, in Yseult Riopelle's online catalogue raisonné on the artist's work at <http://www.riopelle.ca>.

ESTIMATE: \$1,000,000 – 1,500,000

9 Jean Albert McEwen

AANFM RCA 1923 – 1999

Untitled

oil on canvas, on verso signed and dated March 13, 1963
35 × 45 ½ in, 88.9 × 115.6 cm

PROVENANCE

Private Collection, Toronto

LITERATURE

Fernande Saint-Martin, *McEwen, 1953–73*, Musée d'art contemporain de Montréal, 1973, unpaginated

EMERGING FROM A vibrant Montreal art scene, Jean McEwen was a unique voice in Canadian abstract painting, breaking away from the early influences of Paul-Émile Borduas and the Automatists to create a singular vision of colour and form. McEwen moved to Paris in 1951 and, encouraged by Borduas, met Jean Paul Riopelle, then in the midst of exploring Lyrical Abstraction. During this time he was also exposed to the American Abstract Expressionists showing in Paris, and, after an introduction to Sam Francis, he quickly became influenced by Francis's luminous use of colour. It is within this environment, surrounded by the avant-garde of Canadian, European and American painting, that McEwen was exposed to modernist techniques, the full use of a large-format field, reduction of painting to its constituent parts of surface and colour, and an urgent desire to explore the limits of the medium.

From this roiling mix of influences McEwen created his own language of abstraction grounded in exploring the relationship between structure and colour, building ephemeral canvases that explore their own making through an all-over application of pigment. On his return to Montreal in 1953, McEwen quickly established himself as a distinctive presence in Canadian abstraction. Moving away from the earlier influences of the Automatists, Borduas and Riopelle, he developed, as Fernande Saint-Martin described, an “abstract impressionism” characterized by the “dynamic possibilities of colour.”

Throughout the 1950s, McEwen's style would undergo a rapid evolution. An initial return to Borduas's figuration in 1953 would

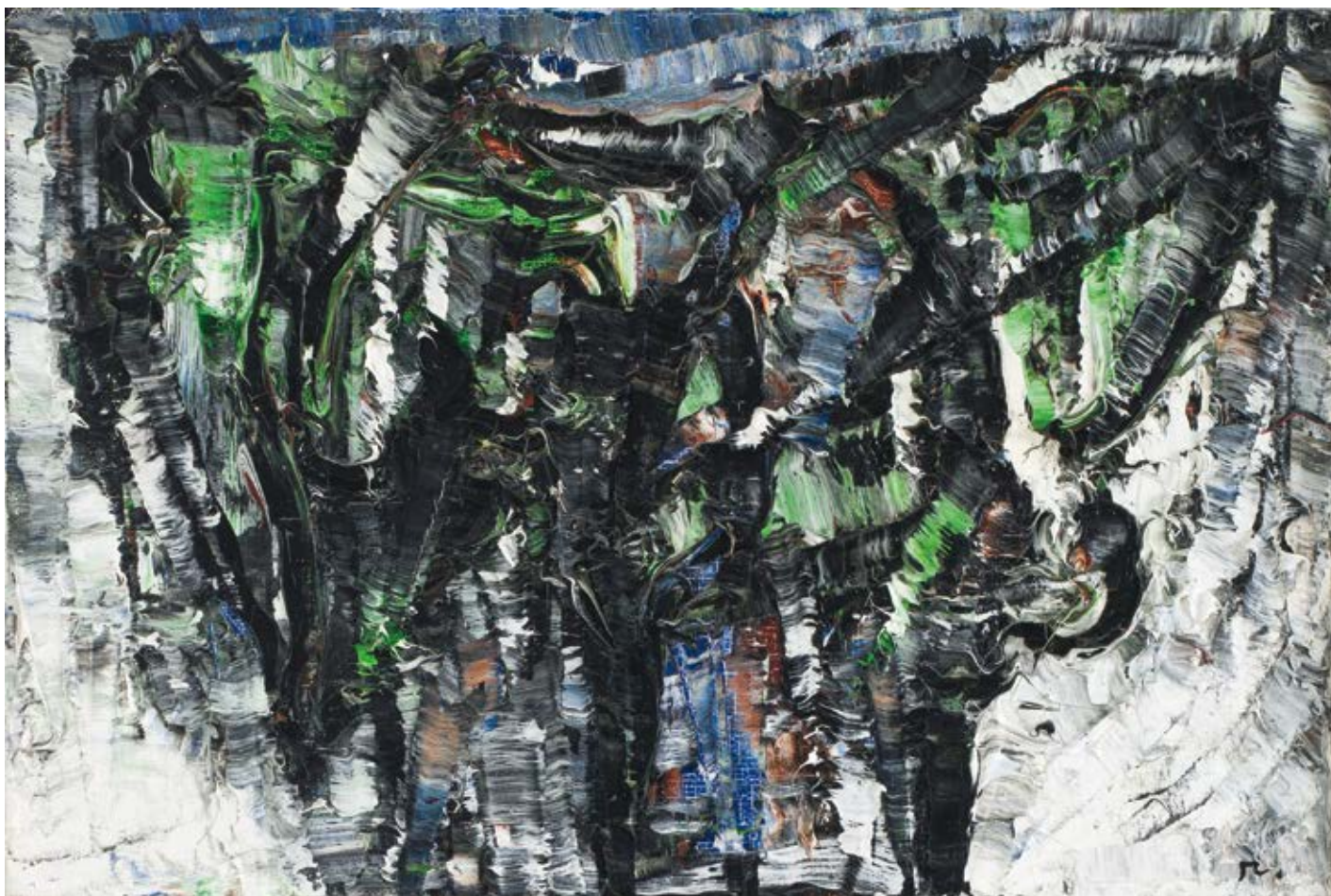
soon lead to an abandonment of the palette knife in favour of direct application of paint with his hands, producing textural and softened surfaces. From 1955, McEwen would produce increasingly complex works, moving from soft monochromes to bold architectural structures. From 1960 to 1963, McEwen's painting was dominated by a recurring interest in verticals, and the canvases he produced in this time are defined by conspicuous bisections and towering blocks that extend across the canvas. Equally important is his use of illumination to intensify colour, with thickly applied layers of pigment attenuated and enlivened by hazy perforations, fraying edges and interplays between transparency and opacity.

It is in this vital context that *Untitled* was produced. This work exemplifies the evolution of McEwen's style at this point, exuberantly declaring its own materiality. The foreground is dominated by a pair of red columnar fields that seem to float above the ground with carmine illumination. The red patches are not solid masses, but porous and hazy, and reveal and blur into the ochre layers beneath them—which are burnished with a deeper reddish glow. The ochre is divided by a horizon line of deeper black, offsetting the pillars of red and making them appear to float above a broken plane. This balance between vertical and horizontal reveals a push-pull effect, and the whole canvas appears to breathe and swell. Emerging from the turbulent depths and erupting at the margins of the work are gleams of white and crackles of blue—flashes of the stratified underlayer of paint, revealed in electric blinks that subtly offset and accent the warmer tones that dominate the centre of the piece.

Reds, blues, yellows, black, white: these are primary colours, the essential hues of pigment that blur into one another and suffuse the work with elemental richness. The buildup of transparent and opaque layers produces a sensuous feeling of depth and complexity, and the work seems to shimmer with an interior, primordial radiance. In *Untitled*, McEwen demonstrates his skill at creating visceral colour fields, masterfully evoking a sensual visual experience.

ESTIMATE: \$60,000 – 80,000





10 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Untitled (PM 23)

oil on canvas, initialed and on verso signed
and titled and dated 1978 on the gallery labels
9 ½ × 13 ¾ in, 24.1 × 34.9 cm

PROVENANCE

Pierre Matisse Gallery, New York
Acquavella Galleries, New York
Winchester Galleries, Victoria
Private Collection, Taiwan

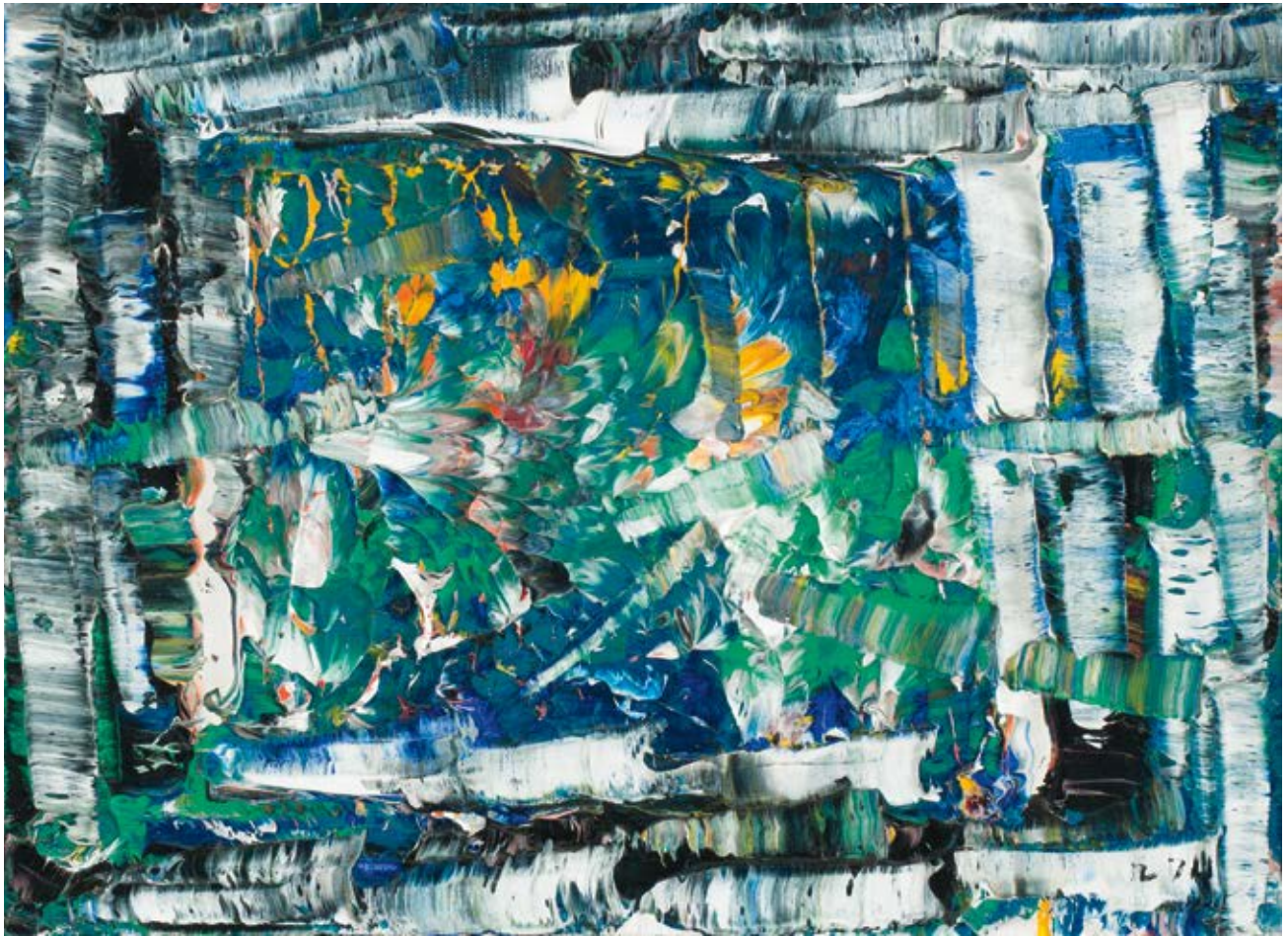
LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 5, 1972 – 1979, 2020, reproduced page 266,
catalogue #1978.078H.1978

IN 1974, JEAN PAUL RIOPELLE built a studio at
Sainte-Marguerite in Quebec, and from then on, he divided
his time between Sainte-Marguerite and his studio in

Saint-Cyr-en-Arthies, in France. A trip to the Arctic in 1977 and
fishing and hunting expeditions to northern Quebec forged a
fresh identification with the raw Canadian landscape. In 1978,
Riopelle injured his knee, and 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 23), we see the same extravagance of paint as in large
Riopelle paintings, in a compressed scale. Rising up from the
bottom edge is a central field of “action” anchored by emphatic
knife-strokes of black, which are surrounded by luscious hues
of blue and green, with touches of earth tones. Areas of white
infused by various colours rise up around the centre, creating an
exciting interaction between negative and positive space. The
surface is dense with patterns of paint application, thick and
highly textured. It is a reflection of Riopelle’s brilliance that he
could concentrate the power of his larger works into this gem
of a painting.

ESTIMATE: \$40,000 – 60,000



11 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Ancienne rivière

oil on canvas, initialed and dated 1974 and
on verso titled and dated on the various labels
7 ½ x 10 ½ in, 19.1 x 26.7 cm

PROVENANCE

Galerie Maeght, Paris
Galerie Claude Lafitte, Montreal
Winchester Galleries, Victoria
Private Collection, Taiwan

LITERATURE

Riopelle 75, Galerie Maeght, 1975
Emily Crowley et al., *Riopelle/Miró: Color*,
Acquavella Galleries, 2015, page 13
François-Marc Gagnon, *Jean Paul Riopelle: Life & Work*,
Art Canada Institute, 2019, page 20
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Volume 5, 1972 - 1979, 2020, reproduced page 155,
catalogue #1974.062H.1974

EXHIBITED

Galeria Maeght, Barcelona, *Riopelle 75*, March 14 –
April 20, 1975, catalogue #11

Riopelle ... works in a series of crises, outbursts, in a sort of
fury and hypnotic explosion that leaves no room for pauses,
corrections or second thoughts... Color comes bursting out
of the tube, hurls itself onto the pliable palette knife and then
takes possession of the entire canvas...

—JACQUES DUPIN

IT IS EXTRAORDINARY that Jean Paul Riopelle so masterfully
contained the energy described by Dupin in this compact work.
The title, *Ancienne rivière* (Ancient River), creates the connotation
of landscape. Riopelle stated: “Those of my paintings considered
the most abstract have been, for me the most figurative... I don’t
draw from nature, I go toward nature... To be honest, Abstrac-
tion doesn’t exist in painting. Abstract is impossible; figuration is
just as impossible.” In this striking work, the horizontal stream
of paint-strokes in the centre gives the impression of the flow of
water, confined by formations along the outer edges that enclose
the centre like banks and bring the eye up to the surface. Colours
are rich and forms dense in a complex surface that includes
mosaic-like knifework.

Riopelle moved to France in 1946 and soon established him-
self as an important international artist, first showing at Galerie
Maeght in Paris in 1947.

ESTIMATE: \$40,000 – 60,000



12 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Le manteau de lapin

oil on canvas, signed and dated 1964
and on verso titled and stamped with
the Galerie Agnès Lefort stamp
21 7/8 × 17 in, 55.6 × 43.2 cm

PROVENANCE

Galerie Agnès Lefort, Montreal
Private Collection, Toronto

LITERATURE

Clare Bice, *The Enchanted Lonely World of Jean Paul Lemieux*,
Jean Paul Lemieux Retrospective Exhibitions, 1966,
exhibition flyer

Jean Paul Lemieux Retrospective Exhibitions, Art Gallery of London,
1966, listed, unpaginated

EXHIBITED

Art Gallery of London, *Jean Paul Lemieux Retrospective Exhibitions*,
February 1 – 26, 1966, traveling in 1966 to the Kitchener-
Waterloo Art Gallery, catalogue #11

IN THE WORKS of Jean Paul Lemieux, winter has many faces. It can be joyful, peaceful and majestic or the embodiment of human solitude, sadness and fear. Lemieux said that “winter does have a certain majesty, but it’s far too long in our country... And the older you get, the longer it feels. Winter becomes an affliction.” Yet he added that “the artist’s function is to transform life, like Botticelli [who] in his *Primavera* painted spring as something truly extraordinary, an idyllic season.”¹

We see *Le manteau de lapin* as an allegory of the softer side of winter. The gentle features of the young woman’s face emanating from the nuanced winter white lend credence to this interpretation. With her dewy black pupils fixed on the viewer, she beckons us with the inviting promise of her tender pink smile. Lemieux clearly does not shy away from the allegorical or poetic side of the charming composition. Nor does he wallow in it, as the painting’s title, which translates as “The Rabbit Fur Coat,” unequivocally pulls us back into the reality of Canadian winter. The painter has draped the figure’s body, neck and head in velvety fur that obscures all bodily forms, leaving only the woman’s face and a few strands of dark hair standing out against the luminous whites of her coat and toque. The texture of the fur, rendered through the small, radiant strokes the painter has erratically applied to the mantle and hat, draws us into the immediacy of his act of painting. This textured effect creates a subtle sense of movement that brings the figure alive against the sparse winter backdrop. *Le manteau de lapin* is a fine example of Lemieux’s approach to painting: taking a flat space and maximizing expression using a minimum of shapes and colours.

Lemieux was 60 when he painted *Le manteau de lapin* in 1964. He would soon retire from the École des beaux-arts de Québec, after a teaching career that had spanned more than 25 years. His seminal work from 1956, *Le visiteur du soir* (collection of the National Gallery of Canada), an allegory of death and solitude in the cold of Canadian winter, was included in the *Canadian Painting* exhibition at the Tate Gallery in London that same year.² The painter’s works were increasingly present in the Canadian art

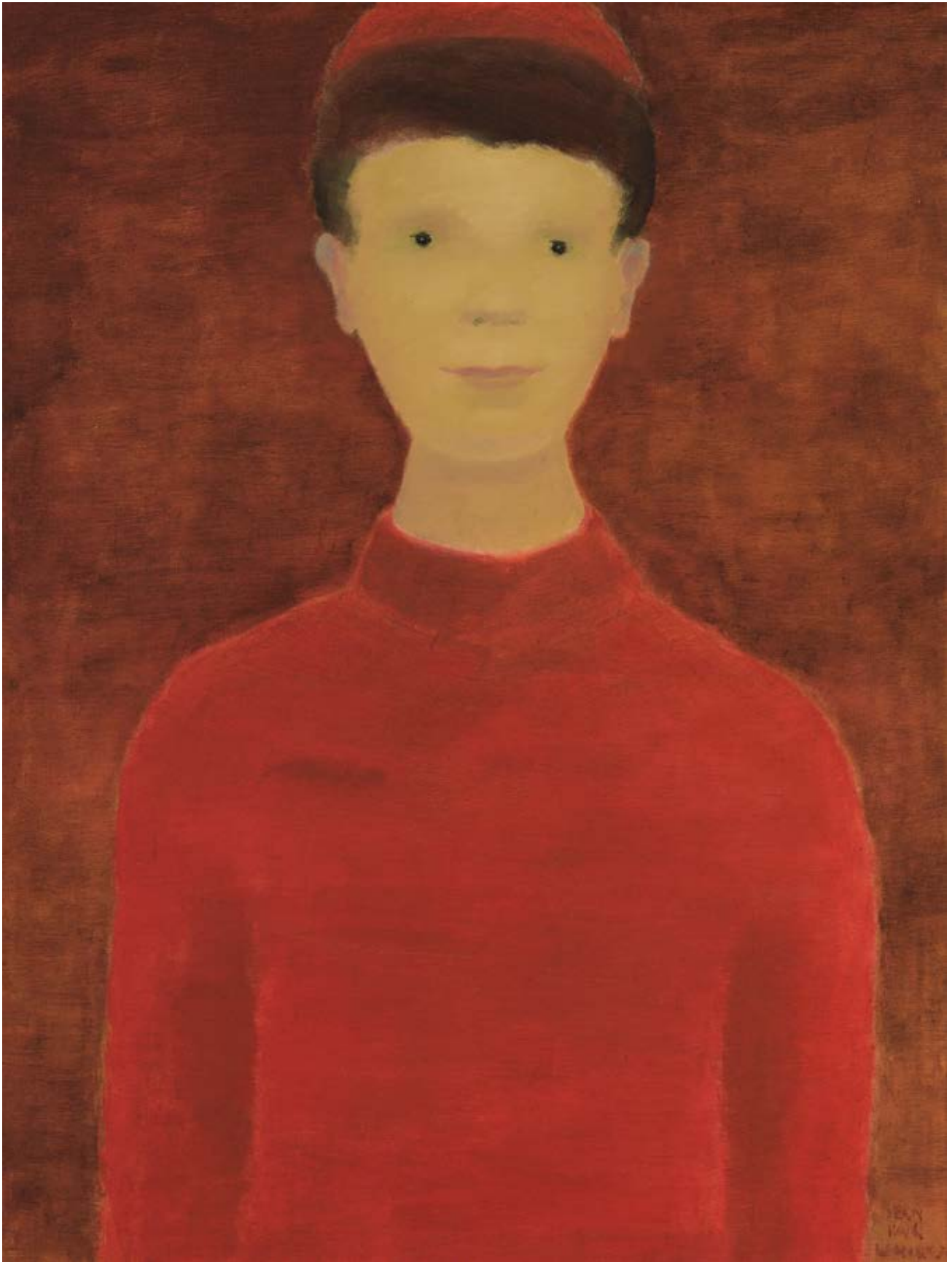
market—at the Roberts Gallery in Toronto, the Zanettin Gallery in Quebec City, and the Denyse Delrue and Agnès Lefort galleries in Montreal. Galerie Agnès Lefort, acquired in 1961 by Mira Godard, hosted special exhibitions of the Quebec painter in 1963 and 1965 that drew rave reviews and sales to many prominent Montreal and Toronto art collectors. *Le manteau de lapin* was one of the paintings sold by the gallery in this period. Since then, it has been presented publicly only once (on loan for the artist’s first retrospective exhibition, in London and Kitchener, Ontario, in 1966) and has been carefully cared for by the same family for nearly six decades.

We thank Michèle Grandbois, author of *Jean Paul Lemieux au Musée du Québec*, for contributing the above essay, translated from the French. This work will be included in Grandbois’s forthcoming catalogue raisonné of the artist’s work.

1. Jean Paul Lemieux, interview by Guy Robert, summer 1972, in Guy Robert, *Lemieux* (Montreal: Éditions internationales Alain Stanké, 1975), 185.

2. Tate Gallery, London, *Canadian Painting, 1939–1963*, organized by the National Gallery of Canada, February 7 – March 22, 1964.

ESTIMATE: \$100,000 – 150,000



13 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Portrait de garçon en rouge

oil on canvas, signed and on verso titled, dated 1964
and titled on the Galerie Agnès Lefort label and stamped
with the Galerie Agnès Lefort stamp
25 ¾ × 19 ½ in, 65.4 × 49.5 cm

PROVENANCE

Galerie Agnès Lefort, Montreal

Acquired from the above by Honourable Justice

George Miller Hyde

By descent to the present Private Collection, Ontario

IN A POSTHUMOUS tribute to his old friend Jean Paul Lemieux, artist Francesco Iacurto mused about the time he first saw the painter's palette: "He never cleaned his palette. All the colours just accumulated over so many years, it was this thick!"¹ The two men first met in 1926 as new students at the École des beaux-arts de Montréal. Their paths would soon cross again back in Quebec City, where they went on to form a lasting friendship. How much red might we have seen in those layers of colour that had built up over time on the painter's palette?

From Lemieux's first landscapes painted in Charlevoix in the early 1930s to his last major expressionist pieces in the 1980s, the colour red is an abundant and frequent presence in his body of work. But it may not be the first thing that comes to mind when thinking of his paintings and the subdued shades he was known for. In Lemieux's paintings, there is a subtlety to the fine brushstrokes that smooth the paint across the canvas in an exploration of the effects of transparency and light. His palette was limited to just a few pigments—olive green, black, ochre tinged with white, earth tones and reds—shades associated with the colours of dawn, dusk and blowing snow. Lemieux liked to say that he was more of a "valorist" than a "colourist," meaning he was more interested in the degree of luminosity than in pure colour itself.²

While red had been part of his compositions from the beginning, it was not until the second half of the 1950s that Lemieux began calling attention to it in the titles of his paintings: *Le tapis rouge* (1957), *Le chandail rouge* (1958), *Le manteau rouge* (1960), *Le jockey rouge* (1961), *La cravate rouge* (1965), *Le camion rouge* (circa 1989), etc. He reminds us of the dominant role colour plays in the composition of a painting, defining form and space. Unlike his fellow *Plasticien* painters who found popularity at the turn of the 1960s for their abstract approach, Lemieux never deviated from figurative representation. But that did not stop him from exploring the wide range of values associated with the colour red, in his multiple expressive portraits as well as in urban landscapes bereft of life, such as *La nuit à Québec-Ouest* (1964) or *The Aftermath / La ville détruite* (1968).

Portrait de garçon en rouge is a shining example of Lemieux's explorations in red. His intention is clear from the title (Portrait of a Boy in Red), which refers to the entire painting and not simply the colour of a garment or an object in the composition. Although *Portrait de garçon en rouge* was only shown publicly at Galerie Agnès Lefort, I am not sure when it was acquired more than half a century ago. There is something familiar about it, perhaps because it shares many characteristics with another, well-known painting, *Le chandail rouge*, from 1958 (Hart House Permanent

Collection, University of Toronto). This earlier painting, larger in scale, is a full-length portrait of a young man on a red background, wearing black pants, a turtleneck sweater and a red cap.³ When he revisited this subject in 1964, Lemieux took a new minimalist approach, presenting a closer view that eliminated the black mass of the pants and the top of the cap. All that remained was the boy's luminous face, set atop a cylindrical neck and bordered by a fringe of dark hair, to compete with the values of red that had taken over the surface.

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

1. Francesco Iacurto, "J'ai bordé mon compagnon," in Marie Carani, *Jean Paul Lemieux* (Quebec City: Musée du Québec & Les Publications du Québec, 1992), exhibition catalogue, xx.
2. Quoted by Paul Dumas in "Rencontre avec Jean Paul Lemieux," *L'Information médicale et paramédicale* (Montreal), June 17, 1969, 40-41.
3. For a reproduction of *Le chandail rouge*, see Carani, *Jean Paul Lemieux*, cat. no. 114, ill. p. 256.

ESTIMATE: \$150,000 – 250,000



14 William Kurelek

ARCA OC OSA 1927 – 1977

Making Laundry Water in Saskatchewan, Winter

mixed media on board, initialed and dated 1968
and on verso titled on a piece of tape
11 ¾ x 14 in, 29.8 x 35.6 cm

PROVENANCE

Canadian Fine Art, Waddington's, December 10, 1999,
lot 203
Private Collection, Calgary
Private Collection, Toronto

WILLIAM KURELEK WAS fascinated, even obsessed, with work. From gritty portrayals of physical labour to harrowing

depictions of mental and spiritual toil, human industry was a deep well of meaning for the artist. Above all, Kurelek held an enduring respect for farm work. The manual chores of agrarian families and communities take centre stage in much of his oeuvre. *Making Laundry Water in Saskatchewan, Winter* encompasses Kurelek's profound feeling for the diverse, hardscrabble, unrelenting farm work he knew first-hand.

Kurelek was born just east of Edmonton, Alberta, in 1927. Both sides of his family traced their roots back to the Ukrainian village of Borivtsi. Dmytro Kurelek and Mary Huculak—the artist's parents—met, married and had their first three children including William, the eldest, in Alberta before relocating the family to a dairy farm north of Winnipeg in 1934. After studying Latin, English and history at the University of Manitoba, Kurelek moved to Toronto to study at the Ontario College of Art in 1949, but

dropped out after only two terms. A desire to pursue real-world adventure and outrun mounting psychological affliction drove him into a period of sustained transience. Kurelek hitchhiked to Mexico, spending six months at an artists' colony at San Miguel de Allende before returning to Canada. In 1952, after briefly reuniting with his family, he boarded a ship for England. Based in London for nearly a decade, Kurelek traveled throughout mainland Europe, visiting numerous museums where he encountered the work of Pieter Bruegel, Matthias Grünewald, Hieronymus Bosch, and other influential artists of the Northern Renaissance. Kurelek also underwent a dramatic personal reckoning. While in England, he attempted suicide and received sustained psychiatric treatment—which included electroconvulsive therapy—before converting to Roman Catholicism in 1957.

Upon his return to Toronto in 1959, Kurelek's star began its meteoric rise. He was hired as a picture framer for the respected Isaacs Gallery, where he also received his first solo exhibition to great and popular acclaim in 1960. It was a time when modernist abstraction was authoritative. Serious representational painting in North America was largely confined to the ironic and iconoclastic aesthetics of Neo-Dada and emergent Pop Art. Kurelek's charmingly idiosyncratic combination of illustrative realism, narrative didacticism, moral indignation, folksy sweetness and Bosch-like bizarreness quickly distinguished him among his contemporaries in Toronto. Before the artist's death in 1977, Kurelek's paintings were acquired by major institutions, including the National Gallery of Canada and the Art Gallery of Ontario, as well as New York's Museum of Modern Art.

While he may have been based in Toronto for most of his professional life, as *Making Laundry Water in Saskatchewan* illustrates, Kurelek focused his artistic lens overwhelmingly on his Western Canadian roots. Drawing from personal memory, the lore of family and friends, and from direct observations made during regular sketching trips through the Prairie provinces, Kurelek captured the region's geographic enormity. He was also deeply attentive to the activities of people, often highlighting the labour of immigrant farming families from his parents' generation. Whereas the Canadian painting tradition, as it had been defined earlier in the twentieth century, had largely mobilized around the idea of an unindustrialized and underpopulated boreal wilderness, the agrarian landscape became, for Kurelek, a responsive stage on which the human victories and privations of life were celebrated and confronted.

Kurelek painted *Making Laundry Water in Saskatchewan* in 1968, between a series celebrating the struggles and contributions of Ukrainian immigrant women in Western Canada (*The Ukrainian Pioneer Woman in Canada*, 1968) and a series exploring the dignity, humour and relentlessness of farm life and labour (*Prairie Farm Work*, 1969). This roughly one-foot-square painting reads as a contemporary version of the Northern Renaissance vignette: a self-contained scene that could just as easily have been integrated within a larger painting. Framed in the barn-board Kurelek had begun sourcing from his parents' farm near Hamilton around 1964, it depicts a family group working in the middle of a barren, snow-packed field in mid-winter on the Canadian Prairies. A hunched, kerchiefed woman—a figure that hints at Kurelek's debt to artists from Bruegel to Stanley Spencer, Vincent van Gogh and David Siqueiros—stokes the bowels of a



Making Laundry Water in Saskatchewan, Winter in the frame made by William Kurelek

fiery jerry-rigged cauldron, which receives the blocks of snow harvested and heaved into it by two children.

The activity we witness—the preparation of hot water for laundering—is at once mundane and spectacular. Kurelek transposes a familiar domestic chore that modern North American viewers associate with the home to the middle of a field in winter. The painting succinctly underlines the artist's ennobling view of farm work. "It is by the sweat and toil of thousands of such unknown people across the agricultural west," Kurelek wrote in 1968, "that the country was developed before the full mechanization of the land."¹

We thank Andrew Kear, senior curator and head of Exhibitions, Collections and Programs at Museum London, for contributing the above essay.

This work is in the original frame made by Kurelek. The artist frequently used the *trompe l'oeil* effects of his frames to heighten and dramatize his paintings, which made them extensions of the scenes in their own right. Here, the painted white moulding extends the snowy landscape outwards, and it resembles a window frame looking outside. The edges of blue and green echo the colours in the painting, creating a chilly reflected glow.

1. William Kurelek, *The Ukrainian Pioneer Woman in Canada: A Series of Twenty Paintings by William Kurelek* (Toronto: Isaacs Gallery, 1968), exhibition notes, unpaginated.

ESTIMATE: \$50,000 – 70,000



15 Jack Leonard Shadbolt

BCSFA CGP CSPWC OC RCA 1909 – 1998

Bird Spirit

acrylic on canvas, signed and dated 1985 and
on verso titled and dated on the gallery label
48 ½ x 60 in, 123.2 x 152.4 cm

PROVENANCE

Bau-Xi Gallery, Vancouver
Acquired from the above by the present Private Collection,
Seattle, January 29, 1987

LITERATURE

Marjorie M. Halpin, *Jack Shadbolt and the Coastal Image*, UBC
Museum of Anthropology, 1986, pages 25 and 26, reproduced
page 35 as well as the mask this painting is based on, collection
of the Portland Art Museum, and listed pages 50 and 53

EXHIBITED

UBC Museum of Anthropology, Vancouver, *Jack Shadbolt and
the Coastal Image*, June 17 – November 30, 1986

JACK SHADBOLT'S FASCINATION with Indigenous imagery began early in his career. His first teaching job was in Duncan, on Vancouver Island, from 1928 to 1930, and he sketched on the Cowichan Reserve nearby. In 1930, Shadbolt met Emily Carr in Victoria, and he later stated, "The Coast Indian is the nearest symbolic mythology to hand. Originally fired, I suppose, in my formative early years, by contact with Emily Carr." While Carr traveled up the coast to sketch totems, Shadbolt sketched Indigenous artifacts in the BC Provincial Museum in Victoria; he made a 1935 drawing of two Kwakwaka'wakw masks and a Hamatsa rattle, and he also based sketches on images from books.

Over the decades, Shadbolt often returned to Indigenous images for his paintings. He stated, "The Indian mode of expressing things from inside out, out of deep interior identification with the spirit of the image portrayed, gave me my inventive impetus as well as helping me to my personal mode of abstraction." In 1948, his powerful painting *Red Knight* (sold by Heffel in fall 1995) was based on his 1938 sketch of a Kwakwaka'wakw Numahl mask. In 1976, he produced the *Coast Indian Suite*, a 20-segment charcoal and coloured chalk mural. In the 1980s, he was delving deeply into Indigenous subjects again, and this part of his oeuvre was recognized in a 1986 exhibition at the Museum of Anthropology at the University of British Columbia.

This extraordinary painting from 1985 is based on a Kwakwaka'wakw mask from circa 1900. This mask is from the Portland Art Museum's Rasmussen Collection of Northwest Coast Indian Art. The Axel Rasmussen collection, acquired in 1948, includes more than 8,000 objects and has many fine examples of Northwest Coast art.

Masks such as this were ceremonial objects used in dance performances—when the string was pulled, it opened the mask, transforming the animal initially viewed into a human face, which could be an ancestor or a mythical being. The masked



KWAKWAKA'WAKW ARTIST

Transformation Mask

cedar, paint and string, circa 1900
Collection of Portland Art Museum, 48.3.408A,B
Museum Purchase: Indian Collection Subscription Fund,
Rasmussen Collection of Northwest Coast Indian Art

Not for sale with this lot

dancer would temporarily embody these ancestral entities and supernatural forces.

Shadbolt revealed in his journal, "In and out of my many years of off-and-on contact with Coast Indian art, I found myself in complete sympathy with the Kwagiutl [Kwakwaka'wakw] psychologically transformational decorative inventiveness." In this painting, the main mask and its side panels are mostly faithful to the original, although no evidence of the string remains, and Shadbolt has replaced the original large raven headdress over the main mask with a small black cormorant (a fishing bird whose habitat is on the coast). Another cormorant rises upwards towards the other from what appears to be vegetation below. Shadbolt also introduced new panels covered in Indigenous motifs to the left and below the right panel, and changed or deepened some colours. He set the mask in the landscape, and the addition of the living birds gives a sense of scale—their smallness makes the mask seem monumental. These additions and changes bring the mask to life, as if Shadbolt had used shamanic powers to awaken it. The concept of the shaman appealed to the artist, for it made him, in his own words, "realize myself as part of nature, a creator of magic by the process of juggling forms which come alive and [become] mysterious as they interact their creative necessities into unpredictable meanings." *Bird Spirit* embodies this ethos, as Shadbolt created a powerful and arresting image.

ESTIMATE: \$40,000 – 60,000



16 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909–1977

London #6

acrylic polymer on canvas, on verso signed, titled, dated July 1973 and inscribed *Top* (with arrow)/*Toronto/acrylic polymer W.B.* and on the tacking margin of the canvas *Top Horizontal* with a graphite sketch of this painting

76 × 109 ½ in, 193.1 × 278 cm

PROVENANCE

Waddington Galleries, London, UK, 1973

Theo Waddington Gallery, Montreal

Private Collection, Toronto

EXHIBITED

Waddington Galleries, London, UK, *Jack Bush*,

May 21 – June 15, 1974

FROM THE SPRING through autumn of 1973, Jack Bush executed 15 paintings in what is known as his *London* series. Bush painted this series in acrylic on canvas and the “London” title indicated their intended first destination: Waddington Galleries on Cork Street in London, UK. From May 21 to June 15, 1974, the gallery hosted a solo exhibition simply titled *Jack Bush*. With input from Alkis Klonaridis, who was the manager for David Mirvish Galleries in Toronto, Bush selected 11 paintings from the *London* series to send abroad for the exhibition at Waddington’s. Our painting, *London #6*, was included in that shipment, and it was the second-largest painting in the show, second only to *London #5*, which is now in the collection of the Art Gallery of Guelph. After the London exhibition, *London #6* was delivered to the Theo Waddington Gallery in Montreal. Leslie Waddington, who was based in London, was known to send paintings to his brother, Theo, who opened his own gallery in Canada.

In 1972, just one year before he painted *London #6*, Bush enjoyed his first solo exhibition in a major museum in the United States. The inaugural exhibition of the new wing dedicated to contemporary art at the Museum of Fine Arts, Boston, was a survey of Bush’s best abstract work to that date. In addition to the exhibition at Waddington Galleries in London, the artist was exhibited outside of Canada at six more venues in 1974 alone, namely the Storm King Art Center in New York State; the André Emmerich Gallery in Zurich, Switzerland; the Museum of Fine Arts in Houston, Texas; the Robert Elkon Gallery and the André Emmerich Gallery in New York City; and the Cologne Art Fair in Germany.

The artist’s *London* and *Totem* paintings emerged around the same time. His *Totem* series features brush-stroke-like sections of several distinct colours stacked vertically in a totemic manner, all set against a mottled background. The strokes of colour in the *London* paintings do not connect like the *Totems*; instead, these playful colours dance across the canvas in a lyrical manner, flowing like free jazz notes, unorganized but pleasing. As jazz music challenges the ear, *London #6* challenges the eye with a sequence of colours that are at once unrelated and compatible. While his colours are never predictable, *London #6* possesses two of Bush’s winning colour techniques, as seen in the two yellows and two blues. Imagine an echo returning a call, but in another voice; here we have blue repeated—bright and electric blue at left and a Wedgewood-like blue at the right. Yellow repeats, too—electric banana at left and muted mustard seed yellow at right. These disparate tones of the same colour bother the eye in a way that holds our attention far longer than any perfectly pretty painting.

Writing in 1984, in posthumous praise of Bush’s prowess with colour, the New York art critic Clement Greenberg described the artist’s growth by association with his Colour Field peers:

With [Kenneth] Noland, like him and not like him, [Bush] became a supreme colourist. When it comes to putting one colour next to another, Noland and Bush are alone in this time and maybe in any other. The juxtaposition of colours is different from the suffusion, the blending and flooding of them. I’m talking here about the distinct, discrete hues in their adjacency. Not that one way is inherently better than the other, not at all. Only that the latter was rarer, at least in Western art.¹

London #6 is a great example of Bush’s mastery of “distinct, discrete hues in their adjacency,” which together make a painting that is beautiful because of its daring.

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*.

1. Clement Greenberg, “Jack Bush,” in *Jack Bush*, ed. Karen Wilkin (Toronto: McClelland & Stewart in association with Merritt Editions, 1984), 7.

ESTIMATE: \$300,000 – 400,000

17 William (Bill) Pehudoff

OC RCA 1918 – 2013

AC-63-3

acrylic on canvas, signed and
on verso signed and titled, 1963
68 ¾ x 68 in, 174.6 x 172.7 cm

PROVENANCE

Collection of the Artist
Estate of the Artist
Private Collection, Toronto

SASKATCHEWAN PAINTER William Pehudoff was extensively involved in the exuberant international discourses and practices of mid-twentieth-century abstraction. Through the exchanges afforded by the Emma Lake Artists' Workshops especially, he gained a fluency in this visual language. He participated in classes led by critic Clement Greenberg and artists Kenneth Noland and Donald Judd, among others. In 1988, he led the workshop and thus passed on his own signature style and priorities around abstraction. One readily thinks of comparisons with other artists when looking at Pehudoff's work—Jack Bush from Toronto, Noland from the USA—comparisons that, above all, acknowledge that he was in active conversation with these and other progressive artists and their work.

AC-63-3 is a complex and satisfying painting that repays prolonged attention. It can be read as one complex, rectangular motif set atop a uniform ground. We can clearly see at the bottom of the vertical grey-olive green line that these forms are on top of the raw canvas support. But we can also see the forms as independently arrayed on the underlying colour: moving from left to right, a two-colour rectangle with brown and aqua inserts, a negative space, then a thin grey olive-green line, a wider negative space, and a two-part rectangle floating independently on the surface at the right. What is intriguing about this work is that one does not have to choose between these (and other) descriptions. Perhaps one cannot choose definitively, with the happy result that the painting continually asks questions of its viewer.

Another satisfying subtlety in AC-63-3 is the reciprocity—but lack of similarity—between left and right. A blue form is set into a notch in the brown form on the right. There is almost no overlap but instead some gentle contact across the small gaps between forms. On the left, a correspondingly hued but significantly larger brown form fits into a welcoming space in the blue rectangle, which is accompanied here by an aqua-blue band. In a hard-edged abstract painting of this time, geometry would rule such relationships. All measurements and correspondences

would be exact. But Pehudoff's work remains painterly, obviously a product of the "accidents" of hand work. It is carefully and expertly balanced but reckoned by eye. Where much twentieth-century abstraction sought to create an irrefragable universal language (think of Piet Mondrian's Neoplasticism and the Wassily Kandinsky of the Bauhaus years), this painting speaks a local dialect, that of Pehudoff himself.

Individual as his work was, in it Pehudoff partook of one of the most influential movements in abstract art of the past century, famously defined by Greenberg as "post-painterly abstraction" in a 1964 touring exhibition of that name (organized by the Los Angeles County Museum of Art and seen in Minneapolis and Toronto). To understand where Pehudoff and this painting fit in this history, we need to recall Greenberg's articulation of PPA (as it was known):

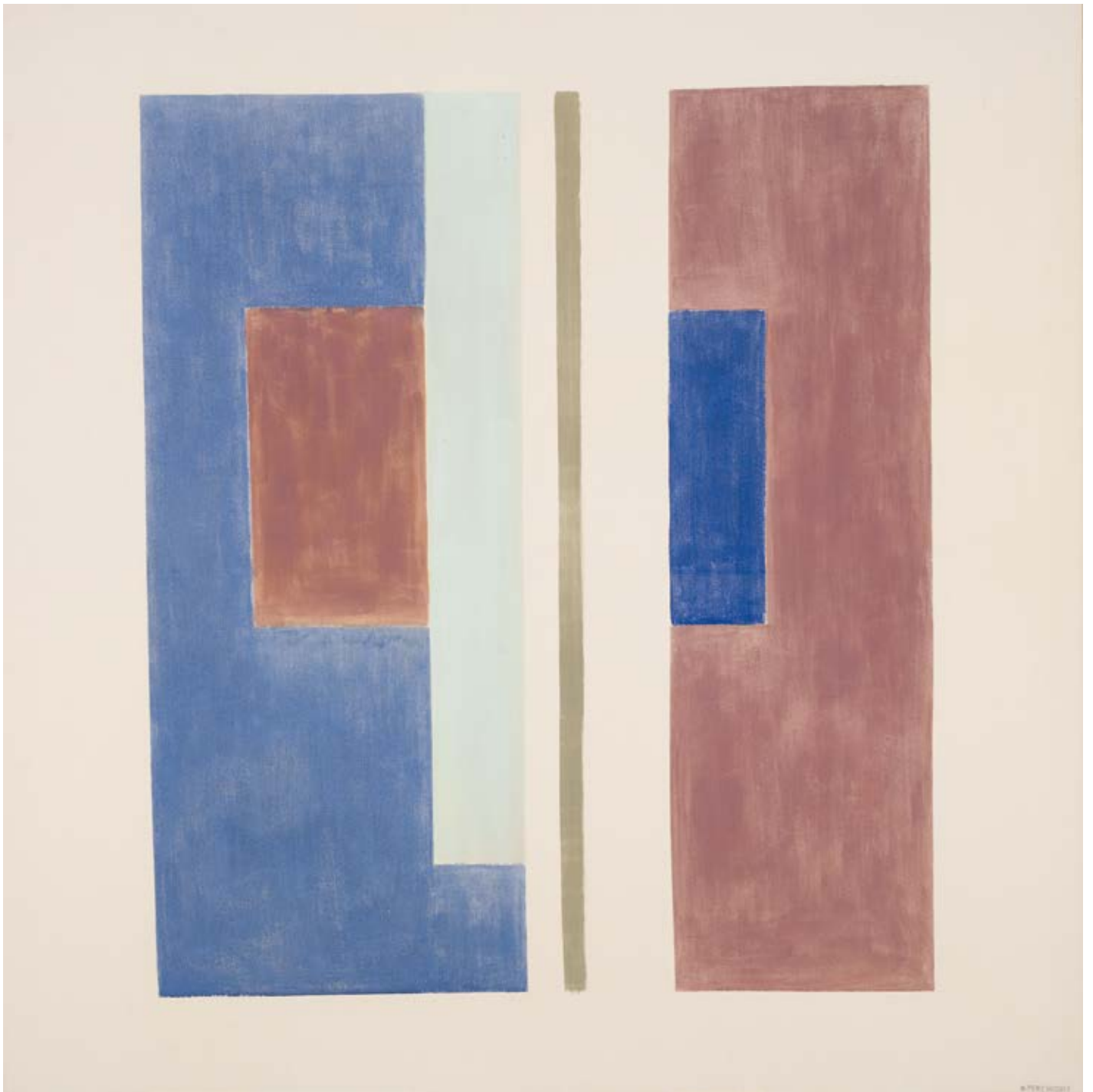
The reaction presented here is largely against the mannered drawing and the mannered design of Painterly Abstraction, but above all against the last. By contrast with the interweaving of light and dark gradations in the typical Abstract Expressionist picture, all the artists in this show move towards a physical openness of design, or towards linear clarity, or towards both. They continue, in this respect, a tendency that began well inside Painterly Abstraction itself, in the work of artists like Still, Newman, Rothko, Motherwell, Gottlieb, Mathieu, the 1950-54 Kline, and even Pollock. A good part of the reaction against Abstract Expressionism is, ... a continuation of it.¹

AC-63-3's thin washes of an almost purplish brown, a saturated dark blue, a light aqua blue and a grey olive green, all floating on the support of raw canvas, are his alone, and yet they partake in the affirmative directions of PPA. The forms are in intimate conversation with one another and with the history of abstract painting in Canada and beyond.

We thank Mark Cheetham, Professor of Art History at the University of Toronto and 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.

1. *Post Painterly Abstraction* (Los Angeles: Los Angeles County Museum of Art, 1964), exhibition catalogue, para. 7 of essay, available at <http://www.sharecom.ca/greenberg/ppaessay.html>. Pehudoff was not in this exhibition but could easily have been.

ESTIMATE: \$60,000 – 80,000





18 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

La forêt enchantée

oil on canvas, signed and on verso titled and dated 1957 on the labels and inscribed with the Dominion Gallery Inventory #A2748
38 × 50 7/8 in, 96.5 × 129.2 cm

PROVENANCE

Acquired directly from the Artist by

Dominion Gallery, Montreal, 1957

Mira Godard Gallery, Toronto

Private Collection, Toronto

Collection of Hon. John Aird, Toronto

Collection of John Hallward, Montreal

Mira Godard Gallery, Toronto

Private Collection, Montreal

Canadian Post-War & Contemporary Art, Heffel

Fine Art Auction House, May 27, 2015, lot 34

Acquired from the above by the present

Private Collection, Vancouver, 2015

LITERATURE

Pearl Sheffy, "Jean Paul Riopelle Talks About Art,"

The Globe Magazine (Toronto), May 9, 1954, page 8

Robert Ayre, "Riopelle, Borduas at the Dominion,"

Montreal Star, October 27, 1957

Evan H. Turner, 25 *Quebec Painters*, Stratford Festival Art

Exhibition, 1961, listed and reproduced, unpaginated

Jacques Michel, "Le retour de Riopelle. Quand l'espace vient à la ficelle," *Le Monde* (Paris), September 13, 1972, page 15

Pierre Schneider, *Riopelle: signes mêlés*, 1972, page 39

EXHIBITED

Dominion Gallery, Montreal, September 25 – October 16, 1957

Stratford Festival Art Exhibition, Ontario, 25 *Quebec Painters*,
June 19 – September 23, 1961

LA FORÊT ENCHANTÉE was purchased from Jean Paul Riopelle in Paris by Dr. Max Stern and was exhibited in Montreal at the Dominion Gallery from September 25 to October 16, 1957, along with works by Paul-Émile Borduas, Paul Vanier Beaulieu and Llewellyn Petley-Jones, a British artist. It was a huge show of 100 paintings, in which our painting would have stood out. The art critic Robert Ayre wrote about it in "Riopelle, Borduas at the Dominion," the *Montreal Star*, October 27, 1957.

Riopelle is often quoted as resenting the idea that he could be seen as a painter of the Canadian forests. In an interview with Pierre Schneider, Riopelle stated (my translation):

Since I am born in Canada, people always speak of the great Canadian forest in referring to my paintings. I remember making a trip to Montreal with a French man who had come to Canada for the first time. We boarded the train in Halifax. What we saw were small wooded areas, one after the other. Forty hours later, we saw the same kind of thing in Montreal. These are the Canadian forests I am familiar with. When people speak of the immensity of forests in Canada, they do not know what they are talking about. It has nothing to do with Canadian nature. I am not the painter of the wild forests or of the boundless plains.

Riopelle also stated, in *Le Monde*, "People always say when looking at my paintings: Ah! The Canadian forests...the great space seen from so far above that it becomes abstract...But I never wanted to paint that." Seeking to dissociate himself from too close a tie to abstraction, Riopelle explained, in the interview with Schneider just quoted, that the word "abstraction" means to come from (as in extracting matter from a subject in nature to concentrate on form only), but that the direction of his creative impulse is never from, but always towards something: never from an intention already well defined, but towards something unknown, to be achieved in the very process of painting. By saying so, Riopelle was warning us to not be too quick to attribute intention to the painter's mind—as in the case of this painting, thinking that he would have wanted to paint the forest. He also said, to Pearl Sheffy, "When I begin painting, I go towards an idea, not from one. I have no idea of how I will start. I have no preconceived idea. If I begin to think of forms or colors, I immediately stop painting."

In reality, a title such as *La forêt enchantée* (The Enchanted Forest) suggests a possible reading of the painting. It could refer to the dense interplay of dark strokes, which resemble a thicket of intermingled branches. But other readings are possible, such as a purely abstract one, stressing the fact that black is treated here as a colour, that movement and animation are given to the surface by the orientation of each stroke of the painting knife, and that these strokes are well contained in the limits of the surface. Maybe it is because of the potential contradiction between such titles and his process of working without preconceived idea that Riopelle left so many paintings as *Untitled*.

The above essay was written by François-Marc Gagnon in May 2015.

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: \$400,000 – 600,000



19 Jack Hamilton Bush

ARCA CGP CSGA CSPWC OSA P11 1909 – 1977

Swing Gay

acrylic on canvas, on verso signed, titled, dated June 1976 and inscribed *Top (with arrow) / Toronto / acrylic Polymer W.B.* and on the Christie's label *06-Mar-15 Sale 3715 Lot 62*
47 1/8 x 67 in, 119.7 x 170.2 cm

PROVENANCE

Acquavella Galleries, New York
Private Collection, Weston, USA
By descent to a Private Collection, USA
First Open, Christie's New York, March 6, 2015, lot 62
Acquired from the above by the present Private Collection,
Vancouver

LITERATURE

Stefanie Waldek, "Jack Bush's *Swing Gay* Is on the Block,
A Preview of Selected Lots from Sales Around the World,"
Architectural Digest, February 28, 2015, reproduced

SWING GAY CALLS to mind the kind of music that Jack Bush loved: simple jazz with a strong beat and lyrical melody. The swing era of jazz spanned from about 1930 to 1945, and these were busy but youthful years for the artist. Bush was in his twenties for most of the 1930s. He had hoped to move to New York City to try to make his mark as an artist, but the Depression soon hit, and his solid job in Toronto at the commercial art firm Rapid Grip was not something he could give up during uncertain times. In 1934, he married Mabel Teakle, whose family had been long-time friends of the Bushes in Montreal. By 1945, the couple had three sons between the ages of 3 and 10 years old. Things were certainly swinging for Bush through these years. Thirty years later, when he painted *Swing Gay* towards the end of his life, listening to big-band swing jazz likely sent Bush back to his younger years, inspiring vigour and cheerful reminiscence, as we all tend to feel when listening to the music of our own generation.

There is a wonderful quality of showmanship in swing jazz that is present in its best musicians, such as Benny Goodman, Cab Calloway, Duke Ellington and Count Basie, to name just a few. Although Bush was mostly described as a gentleman and a little more conservative than his peers, since he was older than

his fellow Colour Field artists, his paintings are anything but traditional or cautious. Bush's abstract paintings manifest showmanship in paint. *Swing Gay* is bold, bright and splashy, in the best way. Like swing jazz, the painting provokes a visceral feeling and sense of movement; shapes of colour push and pull like swing dancers, making daring swoops again and again.

While the title for this painting pays tribute to an earlier time, its aesthetic is forward-looking. *Swing Gay* belongs to Bush's last group of lyrical paintings with stylized strokes or notes of colour. It was painted in June 1976, which would be the artist's last summer, and he had been working on a new series, now known as his *Handkerchief* paintings. The width and relatively straight-edged sides of the strokes in *Swing Gay* foreshadow the falling squares of this late series. However, instead of falling, the strokes of colour in *Swing Gay* move swiftly upward, producing positive feelings of elation and levity.

Music can transport the body and mind back to more carefree days or distant places. Bush enjoyed listening to music in his studio while he painted. Although virtually all of Bush's paintings were executed in Toronto, either at home or in his studio, music could take him anywhere while he painted. Listen, for example, to a recording of Ellington and his band performing "Take the 'A' Train," and it might set your mind on traveling through New York City. Suddenly you are there, back with a spring in your step.

It may be the jazzy nature of this painting that convinced the artist, in September 1976, to send the canvas to the art dealer Martha Baer at Acquavella Galleries in New York City. The painting's next public appearance happened again in New York City, in 2015, when it went on the block at Christie's and hammered well above estimate. It is no wonder the painting moved fast; the swish style of *Swing Gay* is upbeat and keeps you on your toes. It may even sweep you off your feet.

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: \$250,000 – 350,000



20 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

Late Light, Broughton Island

oil on canvas, signed and on verso titled,
dated 1982 on the gallery label and inscribed 820202
42 × 54 in, 106.7 × 137.2 cm

PROVENANCE

Aggregation Gallery Toronto
Collection of the Artist
Private Collection, Alberta

LITERATURE

William Moore and Stuart Reid, *Celebrating Life: The Art of Doris McCarthy*, McMichael Canadian Art Collection, 1999, pages 178 and 199

DORIS MCCARTHY WAS an artist, teacher and writer who made an important contribution to Canadian landscape painting. From 1926 to 1930, she studied at the Ontario College of Art, under Group of Seven artists Arthur Lismer and J.E.H. MacDonald. Through them she met Lawren Harris and visited his studio as a teenager in 1928, at a time when his simplification and

purification of form and commitment to a theosophical vision of the landscape were firmly established. She experienced the storm of change that occurred in the art world around the Group at this time, and her work was influenced by their groundbreaking art. Group member A.J. Casson commented that McCarthy was “a remarkable woman who developed her own vision and stuck to it.”

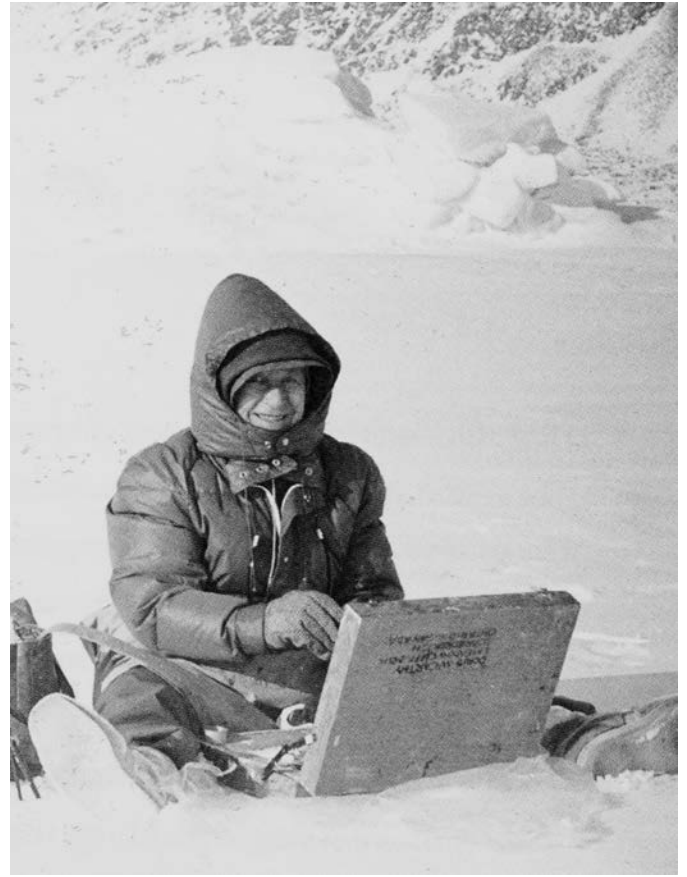
Firmly immersed in the Toronto art community, McCarthy was a member of the Ontario Society of Artists, the Royal Canadian Academy of Arts and the Canadian Society of Painters in Water Colour. From 1932 to 1972, she taught art at Toronto’s Central Technical School. Among her pupils was a young Joyce Wieland, who found in McCarthy a role model.

The landscape was McCarthy’s artistic focus, and from a young age she developed a love for nature; her father, George McCarthy, was an early conservationist who taught her that nature was an important part of her heritage. In 1939, she acquired land on the edge of the Scarborough Bluffs overlooking Lake Ontario. This property she called Fool’s Paradise, and it became her lifetime home and studio. She also purchased, collectively with a group of women, Keyhole Cottage on Georgian Bay, as a summer painting base.

In 1972, she made her first, fateful trip to the Arctic. She joined the Federation of Ontario Naturalists for a week, flying from Resolute to Eureka, Grise Fiord and remote islands, followed by Pond Inlet. John and Colly Scullion, who became collectors of her work, arranged a trip to view icebergs by dogsled. McCarthy commented, “In my first year in the Arctic I met my very first iceberg and I went crazy about icebergs and started doing ice form fantasies.” Many trips to the North would follow, her last taking place in 2004, at the age of 94. Her paintings of these striking forms created an important body of work, powerful and poetic.

McCarthy was part of the grand Canadian *plein air* tradition of braving the cold to paint on the spot, and she experienced the sound of ice cracking in the sub-zero cold and the tang of frigid arctic air. She also took photographs to help her develop her arctic paintings in the studio. In these works she is clearly influenced by Harris’s dramatic vision of arctic mountains and icebergs from the 1930s.

The location of this striking large-scale painting is the shore of Broughton Island, east of Baffin Island in the Arctic. Ice and snow formations in the foreground and in the distance, carved by the merciless arctic winds into sharp peaks, repeat, on a smaller scale, the mountain forms behind. The late-afternoon light emphasizes the modeling of their shapes, with blue and green shadows making their white edges light up. They are aesthetically pleasing, natural sculptures constantly honed by the wind. The sharp-angled arc of the clouds moving overhead and the turquoise shadows echoed in the sky add to the drama of the scene.

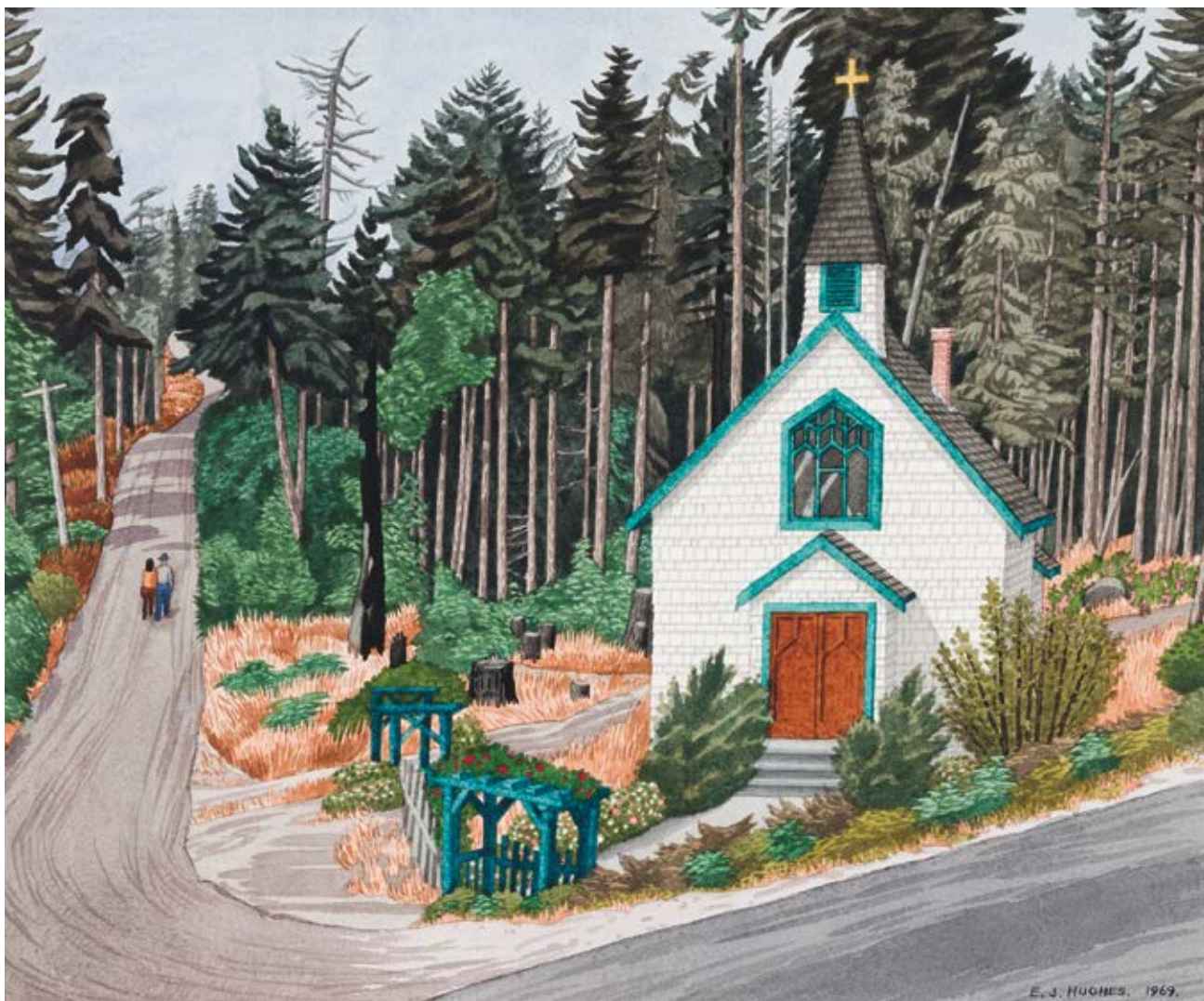


Doris McCarthy sketching in the Arctic, undated photograph

The small Inuit settlement on the shores of the strait with its homes, and the equipment out on the ice floes, puts the scene into perspective—the people’s survival in the midst of this harsh environment seems miraculous. But you also feel keenly the wonder of their stunning location, as they bear witness to this beauty. In *Late Light, Broughton Island*, McCarthy created an incredible sense of this unique place. As critic John Bentley Mays wrote, “Her large landscapes...bring those distant places near...a visible document of Miss McCarthy’s inward apprehension of what it is to stand on the very edge of the world.”

In 2004, the Doris McCarthy Gallery opened at the University of Toronto Scarborough. The gallery has a permanent collection of over 200 of the artist’s works and acts to preserve her legacy.

ESTIMATE: \$60,000 – 80,000



21 Edward John (E.J.) Hughes

BCSFA CGP OC RCA 1913 – 2007

Church at Qualicum Beach

watercolour on paper, signed and dated 1969
and on verso titled and inscribed with the Dominion
Gallery Inventory #H4064 on the Dominion Gallery label
20 x 24 in, 50.8 x 61 cm

PROVENANCE

Dominion Gallery, Montreal
Canadian Art, Joyner Fine Art, May 18, 1993, lot 94
Private Collection, British Columbia

E.J. HUGHES WAS a master of the techniques of watercolour, and *Church at Qualicum Beach* exhibits his exceptional ability with fine detail and washes. The subject, of this charming small community church surrounded by woods, is appealing. Hughes captured the peace of the countryside around Qualicum Beach

on Vancouver Island in his depiction of the silent, waiting church and the two people walking up the shadowed road. The church, with its shingled exterior, paned window and special wood door, is well-kept and attractive. Two arbours at the entranceway, one covered by climbing roses, add to the welcoming atmosphere. Hughes's interesting use of the long, sinuous road recalls the motif of a curving road in his fine 1966 oil *Davis Lagoon Bridge, Saltair, BC*. Works from the 1960s are sought after for the artist's heightened use of colour, and here the richness of the teal blue and the warm orange brown of the door contrast with the brightness of the white shingles. Spots of red flowers in the arbour, the blond, sun-bleached grasses and the vibrant greens of the woods beyond add to the richness of his palette. In *Church at Qualicum Beach*, Hughes captured the idyllic period of the 1960s on rural Vancouver Island, far away from the troubles of the world.

ESTIMATE: \$40,000 – 60,000



22 Doris Jean McCarthy

CSPWC OC OSA RCA 1910 – 2010

Spring in the Rockies

oil on canvas, signed and on verso titled, dated 1978
on the gallery label and inscribed 780403 and K4936
36 × 40 in, 91.4 × 101.6 cm

PROVENANCE

Aggregation Gallery, Toronto
Private Collection, Alberta

LITERATURE

Brian Brennan, “Doris McCarthy: May 7 – 21, 2005,
Mountain Galleries at the Fairmont, Banff Springs
Hotel, Banff, AB.,” *Galleries West*, April 30, 2005,
para. 3, <https://www.gallerieswest.ca>

DORIS MCCARTHY’S AFFINITY for the Rockies began with her first trip there in 1937, when she stayed at a YMCA camp on Lake Edith followed by two weeks at remote Lake Maligne, where she stayed with park warden Charlie Matheson and his artist wife,

Mona. After a long break, she returned yearly from 1974 to 1980, painting at such stunning locations as Banff, Golden and Jasper, and this work is from her trip in 1978. Forty years of teaching gave McCarthy the freedom to travel and paint, and she enjoyed getting away to these wild locations where she could experience the majesty and solitude of the mountains. Of the Rockies, she said, “I am increasingly familiar with the forms of particular mountains—whether it’s Mount Assiniboine, or Three Sisters or whatever—because they have an individuality with which I have become familiar, which I love.”

This painting features strong sculpted mountain forms, which, while solid on the right, seem to dematerialize on the left. Here, some of the mountain masses are transparent, which gives a fantastical feeling to the work. Diagonal streaks descend from the sky over the most distant range of peaks, like sunrays filtered through clouds. *Spring in the Rockies* is an extraordinary painting, in which McCarthy explores both imaginary and ephemeral atmospheric effects.

ESTIMATE: \$20,000 – 30,000



23 Rita Letendre

AANFM ARCA OC QMG 1928 – 2021

Reflet d'Eden

oil on canvas, signed and dated 1961 and on verso titled on the gallery label and inscribed *ECP*
60 x 65 ½ in, 152.4 x 166.4 cm

PROVENANCE

Dorothy Cameron Gallery, Toronto
Private Collection, Toronto

LITERATURE

Wanda Nanibush and Georgiana Uhlyarik, *Rita Letendre: Fire & Light*, Art Gallery of Ontario, 2017, page 20

RITA LETENDRE WAS introduced to Paul-Émile Borduas by fellow Quebec artist Jean-Paul Mousseau after she left the École des beaux-arts de Montréal, and she was immediately taken by Borduas's belief in painting as a form of expression and self-discovery. Borduas was similarly impressed with Letendre's work, and she was included in the final Automatists exhibition

in 1954. Following the dissolution of the Automatists, Letendre would take on Borduas's idea of the act of painting as affirmation, and she would continually evolve through the 1950s, comfortably occupying the spaces arising between the non-figurative movements that crackled through Montreal. During this period, Letendre would move from painting Borduas-inflected figure/ground geometries to quasi-Plasticien structures to dense, narrow grids, all the while maintaining her distinct voice characterized by a balance between orderly compositional arrangements and lyrical improvisation, thick impasto and illuminated colour.

It was in 1961 that Letendre would move to perhaps her most robust series of paintings, which would absorb her focus for the next three years. In the paintings she produced in this period, Letendre developed an exuberantly expressive language of abstraction, distinguished by thickly applied impasto, gestural blurs of movement and expansive flashes of colour against broad, stormy grounds. These works retain the rough cardinality of the grid—the play between horizontality and verticality expressed in centralized calligraphic forms across turbulent bands—that defined her earlier practice, while presupposing the dynamism, force, and flashing light effects of the hard-edged works she would go on to paint in the late 1960s.

This exceptional canvas was painted in a pivotal period for Letendre, immediately before an extended European trip that would precipitate her turn towards hard-edged abstraction, and it represents a culmination of the artist's development up until that point. The paint is applied in gestural strokes to create expansive, weighty volumes. A blackened cruciform breaks through a field of dark green. Blazes of orange and sparks of white glint through the darkness, while brilliant blue flags shine through the cascading surface. The overall impression is something chaotic, almost organic: tremors of energy vibrate out from the conflicts between green and black, while volcanic eruptions of brighter colour surge out from the fractures, creating an urgent interplay between interior and exterior energies. The choice of the title *Reflet d'Eden* suggests not an image of paradise, but perhaps its tempestuous mirror, or the seething collision of primordial energies at the creation of the world.

This work was offered through the Dorothy Cameron Gallery in Toronto and was painted a year before Letendre's first solo exhibition outside of Montreal, held at Cameron's Here and Now Gallery in Toronto in 1962. Cameron championed new and unknown artists from across Canada, with a special interest in artists from the West and from Quebec. By the early 1960s, Letendre became more interested in her Indigenous heritage, building on Borduas's earlier encouragement to use self-discovery as a productive force. Throughout her career Letendre resisted reductive interpretations read through her identity as an Indigenous woman, feeling constrained by the way her work was written about through this lens. Wanda Nanibush has offered a more nuanced view, noting that her heritage influenced her because "it's part of her spirit, even while that's not all that goes into her work. For instance, Letendre maintains that her taste for striking contrasts between bright or warm colours and stark blacks has its source in her Abenaki heritage." A commitment to the process of self-discovery is readily evoked in

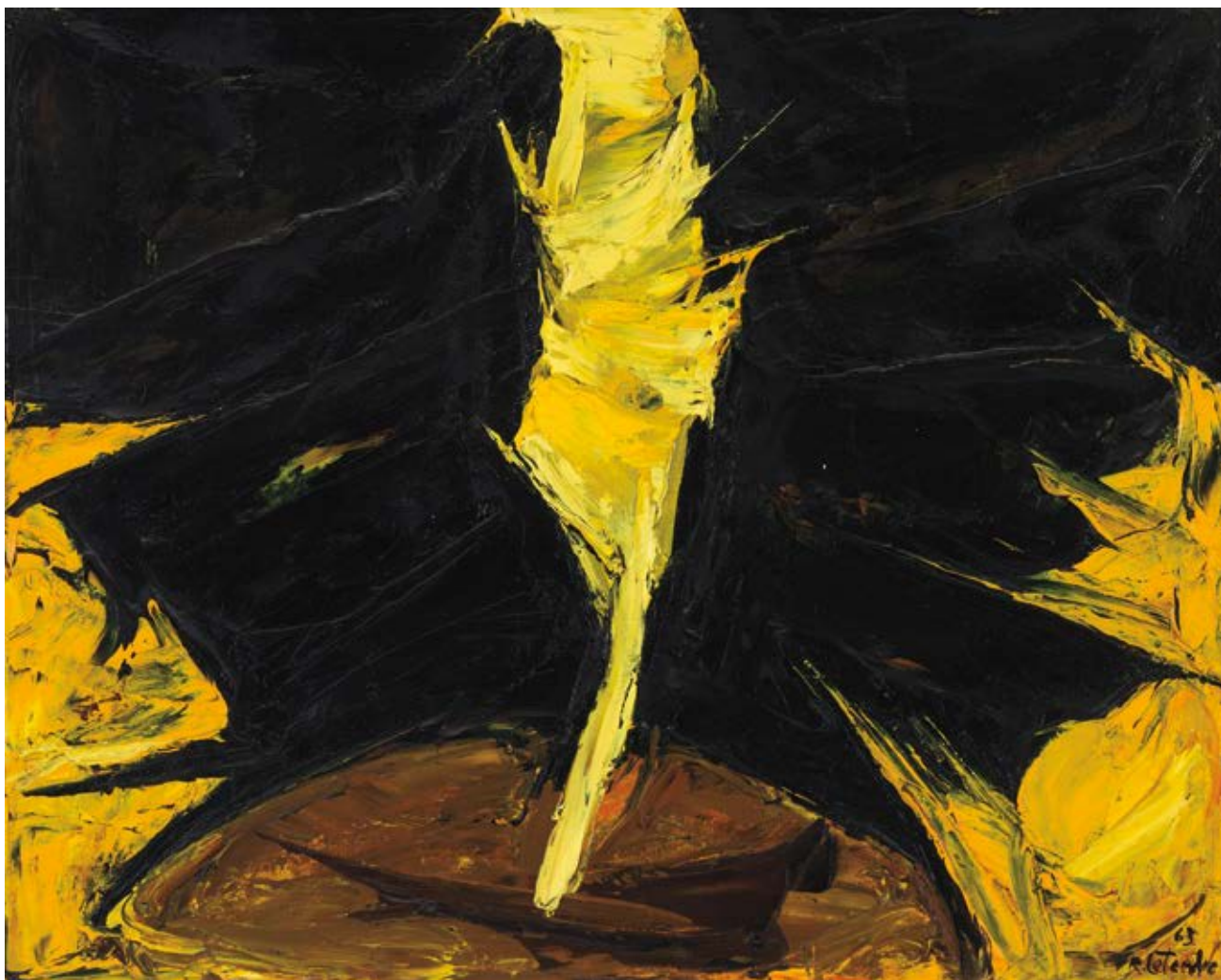


Rita Letendre in an undated photograph
 Courtesy of Archives nationales du Québec à Montréal, Bibliothèque et Archives nationales du Québec, fonds La Presse, P833.S2.D3373.P1-1
 Photo: Yves Beauchamp

Letendre's formal experimentations and their dynamic, emotive results. In a career marked by constant renewal, this painting stands as a phenomenal example of the artist's work during a crucial period.

The exhibition *Rita Letendre: Eternal Space* took place at the Carolyn Campagna Kleefeld Contemporary Art Museum at California State University Long Beach from February 12 to March 26, 2022. This show was presented in conjunction with the completion of restoration on Letendre's large-scale 1965 mural *Sunforce*, which was commissioned for the University of California.

ESTIMATE: \$100,000 – 150,000



24 Rita Letendre

AANFM ARCA OC QMG 1928 – 2021

Éclatement

oil on canvas, signed and dated 1963 and
on verso signed, titled, dated and inscribed *Paris*
18 ¾ x 21 ¾ in, 46.4 x 55.2 cm

PROVENANCE

Acquired directly from the Artist by architect
Gérard Pratte, founding member of the firm
Jodoin Lamarre Pratte architectes, circa 1963
By descent to the present Private Collection, Montreal

BURSTING—AS ITS TITLE suggests—in luminous yellow, ochre, brown and orange, Rita Letendre’s *Éclatement* is a sensational demonstration of the full range and quality of her gestures. Her spirited strokes of the spatula, emblematic of her works from the early 1960s, enliven the entire surface of the canvas with movement and texture. The thick mass of black paint, from which erupt the radiant touches of yellow, is ubiquitous from that period.

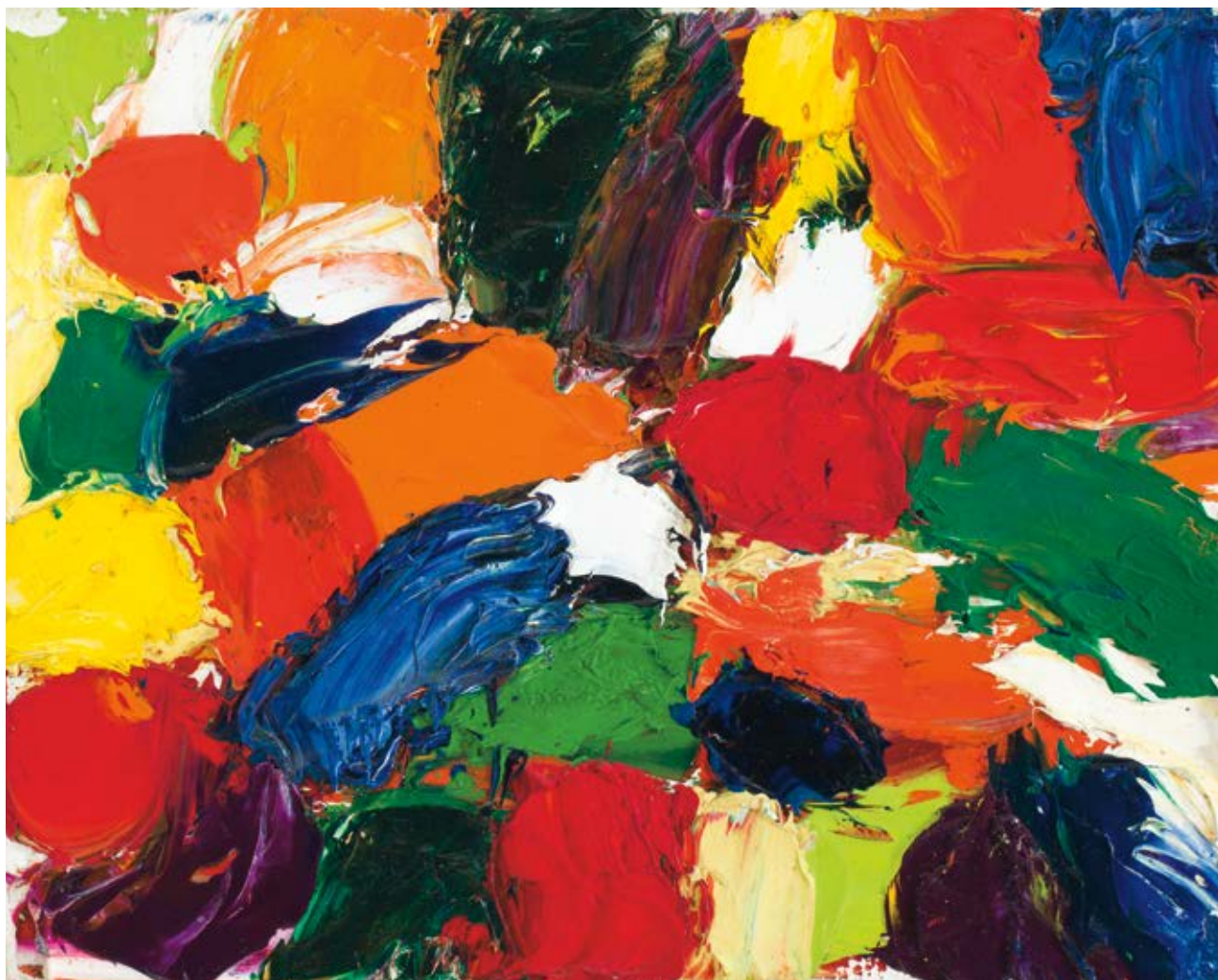
Letendre traveled in Europe from 1962 to September 1963, staying in Paris, Italy and Israel. Her travels were tremendously

inspiring and brought about a stretch of intense creativity, during which she established her pictorial vocabulary. It was at this time that she explored the contrasting effects of the juxtaposition of impastoed masses of colour and black pigments. She used the latter as a “negative space” in her compositions, creating an oscillating effect between background and foreground. With *Éclatement*, a dynamic and expressive piece, Letendre cracks open the thick black surface, revealing fiery bolts of yellow underneath.

It is noteworthy to mention that this piece was acquired directly from the artist, circa 1963, by the architect Gérard Pratte (1929 – 2014), a founding member of the important firm Jodoin Lamarre Pratte architectes, established in Montreal from 1958.

The exhibition *Rita Letendre: Eternal Space* took place at the Carolyn Campagna Kleefeld Contemporary Art Museum at California State University Long Beach from February 12 to March 26, 2022. This show was presented in conjunction with the completion of restoration on Letendre’s large-scale 1965 mural *Sunforce*, which was commissioned for the University of California.

ESTIMATE: \$30,000 – 40,000



25 Guido Molinari

AANFM LP QMG RCA SAPQ 1933 – 2004

Untitled M-1

oil on canvas, on verso signed, titled on the Heffel Gallery Limited label, dated 1953 and inscribed *From the Artist, MTRL* on a label
8 x 10 in, 20.3 x 25.4 cm

PROVENANCE

Collection of the Artist
Heffel Gallery Limited, Vancouver
Private Collection, Vancouver

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Art Gallery of Nova Scotia, 2007, page 184, a similar larger 1954 oil entitled *Untitled* reproduced page 182

THE 1950S WERE breakout years for Guido Molinari. In autumn of 1953, after a period spent focusing on drawings, Molinari

returned to painting, producing a series of small oils. He juxtaposed patches of colour, layered with a palette knife and applied in an intuitive, automatic way, with the patches pushing up against each other and bleeding slightly at their soft edges, filling the canvas from edge to edge. *Untitled M-1* is a richly hued and lushly textured example of his new approach. The paintings of this time are tachiste, as Roald Nasgaard wrote, “like those of the Automatistes, but quite anti-, or is it Post-Automatiste, in how they divest themselves of Surrealist illusionary space and reject the muted colours and tonalities of the Automatistes and, for that matter, of the first Plasticiens.” Instead Molinari used pure tones, placing colour form next to colour form in a style of chromatic abstraction. *Untitled M-1* is an outstanding work from this painterly, tactile phase in Molinari’s work, before his surfaces would become smooth, his edges hard, and his brushwork minimized in his *Stripe* and *Quantificateur* series.

ESTIMATE: \$20,000 – 30,000



26 Chris Ofili

1968 – British

Saint Lucian Blue

oil, acrylic and charcoal on canvas,
on verso signed, titled and dated 2006
109 ½ x 78 ¾ in, 278.1 x 200 cm

PROVENANCE

Contemporary Fine Arts, Berlin
Acquired from the above by George Hartman and
Arlene Goldman, 2006

LITERATURE

Chris Ofili: The Blue Rider, Extended Remix, Kestnergesellschaft,
2006, reproduced page 149 and listed page 178

EXHIBITED

Kestnergesellschaft, Hanover, *Chris Ofili: The Blue Rider,
Extended Remix*, June – August 2006

SAINT LUCIAN BLUE from 2006 forms part of a body of work that was presented by Chris Ofili in two major solo exhibitions, *The Blue Rider* (Contemporary Fine Arts, Berlin, 2005) and *The Blue Rider, Extended Remix* (Kestnergesellschaft, Hanover, 2006). In this important group of paintings, drawings and sculptures, created around the time that Ofili relocated from London to Trinidad in 2005, the artist set out to explore the technical and expressive potential of painting; the cycle represents a radical shift in Ofili's practice and a new kind of figuration that secures the artist's reputation as one of the most dynamic artists working today.

As the influential curator Okwui Enwezor observed, the works shown in the Blue Rider exhibitions conclude the decade of highly decorative paintings derived from hip-hop culture for which Ofili became well known in Britain during the late 1990s.¹ In contrast to these opulent, Afrocentric paintings comprised of glitter, resin, map pins and collaged images from magazines, propped up from the floor by clumps of elephant dung, *Saint Lucian Blue's* debut in the exhibition in the exhibition *Chris Ofili: The Blue Rider, Extended Remix* (Kestnergesellschaft, Hanover, 2006) revealed a new, clarified language of natural and human forms cast within more spacious, monochromatic fields of colour. Ofili described his move to Trinidad as a "rebirth" that



Chris Ofili, winner of The Turner Prize in 1998, circa 2000
Courtesy of Getty Images
Photo: Eamonn McCabe/Popperfoto

brought about a fresh and heightened visual awareness; this work announced Ofili's new, highly symbolic and allegorical form of painterly expression fusing Western art history, mythology and Christian iconography, in which issues of history, race and identity take on more complex and coded forms.

Ofili's use of close-keyed blues and silvers can be traced back to his earliest works and demonstrates the artist's feeling for colour on an emotional and physical level as well as a political and ideological one. He employed the restricted colour palette of the red, black and green of Marcus Garvey's Pan-African flag in



Black Paranoia, 1997 (private collection) to explore the subject of Black identity, modernism and modernity. Subjecting himself to this same strict palette for his exhibition *Within Reach* at the 2003 *Venice Biennale*, Ofili went on to complete his landmark installation *The Upper Room*, 1999 – 2002 (collection of the Tate, UK), comprised of 13 monochromatic paintings of rhesus monkeys presented in a church-like room akin to the *Last Supper*. *Saint Lucian Blue* continues Ofili's interest in developing his paintings monochromatically to extraordinary sensory effect. As the artist describes: "To work exclusively with blue was the biggest challenge...I was trying to find new ways to use a colour to the point of saturation, to the point where you don't see it."²

Presenting blue in many hues, textures and forms, and suggestive of various ambiances from the velvety warmth of the

midnight sky to soulful indigo blues, Ofili found in the works of his Blue Rider shows a way of working more quickly and on multiple images, using blue "to the point of saturation" when it becomes difficult to "see." Playing with different states of visibility and pushing his work beyond the binary of black and white, these works unfold as a riff on the colour's many spiritual and cultural associations. Truth and eternity, the mysterious and the divine, conjure a transcendent melancholy, projecting various states of blackness. Behind these seductive surfaces lurk darker themes and tales of betrayal, murder, love, loneliness, repression and sexism that are played out by Ofili's cast of phantasmagorical characters under the silvery moonlight.³

As evidenced in Ofili's dreamily painted representations of vegetation suggesting an exotic, nocturnal Garden of Eden, the

colour blue also expresses something specific about Trinidad that the artist described as the unique feeling and atmosphere of the place and the mystery of the island's forests, particularly at night:

I've found that the night and twilight here enhances the imagination. In the city, our relationship to the night is very particular because it's always illuminated, but here it's unlit, so you're relying on the light of the moon and sensitivity of the eyes. It's a different level of consciousness that is less familiar to me, and stimulating through a degree of fear and mystery.⁴

Saint Lucian Blue is also significant in the way it reflects the artist's long-standing interest in religious painting and in revisiting and reimagining the biblical stories that as a young altar boy in Manchester, he heard being read repeatedly. "The stories have stayed with me," Ofili once said, "although they are completely remixed in my head. And often when I do further reading, I'm quite surprised by the difference between the real story and my memory of the story."⁵ Interested in the continued relevance of such stories and their potential to make powerful images, the artist relocates the early Saint Lucian of Antioch—the Syrian martyr who was instrumental in the translation of the early Gospels—to the Caribbean, rendering him in *Saint Lucian Blue* by way of a portrait of fellow artist Isaac Julien. Born in London to parents who had migrated from Saint Lucia, Julien visited Ofili's studio to sit for this work in which his besuited figure is visited by an erotically charged female muse, her serpentine limbs expressive of the temptation which by tradition the saint wrestled with in his early life. That Lucian's name is derived from the Greek word *lux*, meaning "light" or "to shine," as well as being suggestive of the fallen angel Lucifer, is likely not lost on Ofili, who, captivated by the tradition of the Blue Devils, who descend each year from the hills in blue costumes to torment revellers during Trinidad's carnival, harnesses the power of this transcendental colour to explore menacing forces beyond its formal qualities.

As a quintessential Ofili image, sampling a range of cultural, historical and visual sources that flow together, *Saint Lucian Blue* offers a nuanced social critique that speaks to humankind's capacity for resistance, and refusal to accept defeat. Assimilating and uprooting this age-old subject to a contemporary audience, it alludes to themes of displacement, mobility and multiplicity evident throughout Ofili's life and work. On that basis, it is perhaps unsurprising that Ofili intended his title *The Blue Rider* to pay homage to *Der Blaue Reiter*, a group of German avant-garde painters of the early twentieth century who admired the mystical powers of the colour blue and whose expressionist images explored the relationships between art, music, colour and spiritualism to counter the urban materialism of their age. Revealing how the artist's formal inventiveness and experimentation have developed into a distinctive iconography fusing spirituality, folklore and the natural world, *Saint Lucian Blue* is a masterfully painted rendering of the artist's observations, his knowledge of art, and his insatiable curiosity about the world.



Der Blaue Reiter almanac, edited by Wassily Kandinsky and Franz Marc, 1912. Front cover with Saint George

We thank Helen Little, independent curator and organizer of Ofili's survey exhibition (Tate Britain, London, 2010) for contributing the above essay.

1. See Okwui Enwezor, "The Vexations and Pleasures of Colour: Chris Ofili's 'Afromuses' and the Dialectic of Painting," in *Chris Ofili*, ed. Judith Nesbitt (London: Tate Publishing, 2010), exhibition catalogue, 73.
2. Chris Ofili in conversation with Thelma Golden in Carol Becker, *Chris Ofili* (New York: Rizzoli, 2009), 243–44.
3. See Hilke Wagner, "The Blue Rider: Extended Remix," in *Chris Ofili: The Blue Rider, Extended Remix* (Hanover: Kestnergesellschaft, 2006), exhibition catalogue, 110.
4. "Ekow Eshun Interviews Chris Ofili," in Nesbitt, *Chris Ofili*, 103.
5. *Ibid.*, 99.

ESTIMATE: \$350,000 – 450,000







27 Alexander Colville

PC CC 1920 – 2013

Coastal Figure

glazed tempera on board, signed and dated 1951
and on verso signed, titled and dated
25 ¼ x 55 in, 64.1 x 139.7 cm

PROVENANCE

Private Collection, Toronto
Important Canadian Art, Sotheby's, May 6, 1991, lot 114
Private Collection, Ottawa
Important Canadian Art, Sotheby's, May 15, 1996, lot 225
Private Collection, Ontario
Fine Canadian Art, Heffel Fine Art Auction House,
June 17, 2009, lot 40
Acquired from the above by the present Private Collection,
Toronto

LITERATURE

Helen Dow, *The Art of Alex Colville*, 1972, listed page 219
David Burnett, *Colville*, 1983, page 64, reproduced page 72,
catalogue raisonné #28
Andrew Hunter, *Alex Colville*, 2014, reproduced page 53
and listed page 143

EXHIBITED

Art Gallery of Ontario, Toronto, *Alex Colville*, August 23, 2014 –
January 4, 2015, traveling in 2015 to the National Gallery of
Canada, Ottawa

ALEX COLVILLE HAS fascinated Canadian and international audiences since his work came to prominence in the 1950s. A public figure whose proudly conservative values cut against the perceived image of what an artist is and does, Colville the man—very like his quietly enigmatic and sometimes unsettling work—has staying power.

Coastal Figure embodies many of the qualities that give Colville's unique images their potency. Painted in 1951 when he was teaching studio art and art history at Mount Allison University in Sackville, New Brunswick, it is part of a group of early pictures with which he was, for the first time, satisfied. The sophistication of the work is manifest. The divisionist application of pigment is confident, as is the sense of place on Canada's East Coast and the presentation of the female nude, a recurrent theme for Colville. He had his first solo exhibition in Canada in the year this painting appeared, 1951. By 1953, he was exhibiting successfully in New York.

Colville has said that there are “two qualities which are essential to an artist—the sense of humility and the sense of mystery.” Here we see both, even though Colville presents us with an everyday scene, one which we can easily understand, at least initially.

A woman on a beach gazes towards the horizon. Colville values the quotidian, the rhythms of our everyday lives, those details and habits that he believes define us as individuals. He reveres nature as something much larger than the human. He is humble. *Coastal Figure* magically conveys a sense of mystery, too, an oddness that is less than menacing but not easily forgotten.

While the landscape here may seem natural, its detail is radically suppressed. The scooped out shoreline at the top left of the picture—a line that repeats the curves of the woman's back and thus weaves her into nature's fabric—is the simplest of forms. Her line of sight is continuous with the horizon, melding the two. The beach and the woman are almost the same colour and both are rendered with Colville's signature small, multicoloured brushstrokes. But what is the form in the water in the right middle of the picture? It seems attached to the bather's right knee yet appears behind it in space. We know rationally that it must be an island in the middle distance, but so akin to the woman's form and texture is this shape that we are given pause to think about the connections between nature, ourselves, and the artistry that makes these links apparent.

Colville is the consummate observer. He is methodical in his working methods, constantly measuring and balancing elements within the image. The paradox of his work—evident in *Coastal Figure*—is that his compulsive precision allows us to see what he cannot present visually. The foreground nude commands the picture space but she is ultimately dwarfed by nature. Colville thus manipulates and brings into close relationship two of the dominant themes of Western art, landscape and the female nude. The locale seems identifiable, yet the generality of the landscape points towards the universal. Colville thus has us ponder the connection between the local and the global. The work appears direct, even innocent, but it echoes not only the sculptural and more abstract nudes of Henry Moore but also the stillness of early Italian Renaissance painting. Colville's seeing—like ours—is individual but also predetermined by the norms of art history.

Coastal Figure was created only a few years after Colville returned from World War II. He stated, “The question in my mind at the end of the war was, ‘What does it mean?’ There were questions of not only what to think, but of what to do.” It is within this large frame, one drawn for Colville by his readings in the existentialist philosophy of Albert Camus and others, that *Coastal Figure* emerges as a profoundly contemplative work. The woman gazes thoughtfully at nature. As a category—female, nude, the natural—rather than an individual, her gaze is that of art as a way of seeing. Colville asks what art can and should do.

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.

ESTIMATE: \$650,000 – 850,000



28 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Pour ne pas voir choir les roses d'automne

oil on canvas, signed and on verso
signed, dated 1968 on the Pierre Matisse
Gallery label, inscribed P 27 and variously
and stamped Lucien Lefebvre-Foinet
51 × 64 in, 129.5 × 162.6 cm

PROVENANCE

Pierre Matisse Gallery, New York
Private Collection, USA
By descent to the present Private Collection, USA

LITERATURE

Georges Duthuit et al., *Riopelle: Paintings, Pastels, Assemblages*,
Pierre Matisse Gallery, 1969, reproduced page 15 and
listed page 32
Canadian Art Today (London), 1970, reproduced page v
Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné*,
Online Addendum Volume 4, 1966 – 1971, <http://www.riopelle.ca/>

EXHIBITED

Pierre Matisse Gallery, *New York, Riopelle: Paintings, Pastels, Assemblages*, 1969

JEAN PAUL RIOPELLE'S already towering reputation continues to grow. In December of 2021, it was announced that the Musée national des beaux-arts du Québec will build a pavilion dedicated to the Quebec artist's work. As we will see when this facility opens, in a career as long, productive and successful as Riopelle's, it is more than a convenience to perceive different periods, with evolving emphases and qualities in works produced at a given time. "Classic" Riopelle—if we may use such a term for a radical artist—refers to the 1950s, after he had moved to Paris and consolidated his dramatic, painterly style. In the 1940s, he was part of the Montreal avant-garde, motivated by Surrealism, Paul-Émile Borduas and the anti-establishment cultural manifesto *Refus global* (1948). Riopelle returned permanently to Quebec in 1972 and painted there until his death in 2002. Images inspired by the Arctic are important in this later phase of his work.

Riopelle's paintings of the 1960s, including *Pour ne pas voir choir les roses d'automne* from 1968, developed in the context of

his worldwide recognition by this time, which included showing at the *Bienal de São Paulo* in 1951 and 1955, in the *Younger European Painters* exhibition at the Solomon R. Guggenheim Museum in 1953, and at the *Venice Biennale* in 1954 and 1962. Reflecting on signing the *Refus global* two decades earlier in a 1968 Radio-Canada TV interview, Riopelle emphasized that it was "written by Borduas ... to reject those conditions, both material and intellectual, that had been our lot up to that point."¹ He and others central to the School of Paris reformed those conditions over 20 years. By the 1960s, he had also successfully navigated the endless comparisons between European and American abstraction in the 1950s and was celebrated in France, the USA and Canada. *Pour ne pas voir choir les roses d'automne* was sold in New York by the quintessential transatlantic art dealer Pierre Matisse, with whom Riopelle had worked since the early 1950s. Little wonder that a confident creativity emanates from this canvas.

The work demonstrates Riopelle's characteristic and always appealing vibrancy of colour and exuberant movement of pigment within the frame. We easily sense the hand and indeed, the whole body that drives the paint into its organized frenzy, yet with Riopelle, the forms and colours seem independent, animated from within. We are party to their dynamism as we look; we imagine that they will continue when we depart. Riopelle eschews the literal. His titles are mere suggestions, associations, reactions. Nonetheless, "So as not to see the autumn roses fall" could suggest holding on to the prismatic saturation of a fall garden in France, where he lived at the time. The painting almost coalesces into a figure on a background as we note the central forms' upward thrust, yet we see and feel a mood, not a scene per se. Much influenced by Claude Monet's late water lilies, Riopelle viewed nature and the art of painting as change.

We thank Mark Cheetham, Professor of Art History at the University of Toronto, for contributing the above essay. Cheetham is 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*.

1. Quoted in Gilbert Érouart, *Riopelle in Conversation*, trans. Donald Winkler (Concord, ON: House of Anansi, 1995), 71.

ESTIMATE: \$300,000 – 500,000



29 Gordon Appelbe Smith

BCSFA CGP CPE OC RCA 1919 – 2020

Abstract (Entanglements series)

acrylic on canvas, on verso dated October 2009
and inscribed *From Gordon and Marion*
40 ¾ x 67 in, 103.5 x 170.2 cm

PROVENANCE

Acquired directly from the Artist by a
Private Collection, Vancouver
Canadian Post-War & Contemporary Art,
Heffel Fine Art Auction House, May 15, 2013, lot 71
Private Collection, Vancouver
Grizzly Bear Gala Auction, September 2017
Acquired from the above by the present Private Collection,
Vancouver

GORDON SMITH IS acknowledged as one of Canada's finest
landscape painters and an early proponent of modernism on

the West Coast. At his West Vancouver studio, Smith was surrounded by forest, and the patterns of its web of life were an ongoing source of fascination for him. Resembling a blizzard of slender snow-encrusted branches, this beautiful painting from the *Entanglements* series dazzles the eye with its dense criss-cross tracery of white lines. Although white may be the first impression, on closer consideration the dark background emerges, with its splashes of both warm and cool tones—an abstraction of the forest's growth and ground. This painting could also be seen as a completely abstract work. Its all-over patterning creates a strong surface plane, with the contained dance of its gestures, marks and lines handled with absolute assurance. White light can be broken into all colours—which can be seen to happen here, with many colours dancing below the surface. Elegant and ethereal, *Abstract (Entanglements series)* shows Smith's ever-evolving relationship to nature and his mastery of the language of paint itself.

ESTIMATE: \$40,000 – 60,000



30 Jean Paul Riopelle

AUTO CAS OC QMG RCA SCA 1923 – 2002

Rouge affleurant

oil on canvas, signed and on verso titled and dated 1977 on the gallery label and inscribed 16001 and 81 M.BA. 421
28 7/8 × 36 3/8 in, 73.3 × 92.4 cm

PROVENANCE

Galerie Maeght, Paris
Private Collection, Quebec

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle Catalogue Raisonné, Volume 5, 1972 – 1979*, 2021, reproduced page 249, catalogue #1977.021H.1977

ROUGE AFFLEURANT, a stunning oil on canvas by Jean Paul Riopelle, is as invigorating as a breath of fresh air. Starting in the early 1960s, Riopelle broke up his dense 1950s mosaics and introduced large areas of white paint into his works, breathing space into them. His interest in the colour white and its challenges is rooted in his absorption with naturalism. He claimed in an interview: “The colour white doesn’t exist in nature. If snow

were white, I wouldn’t have taken the chance.”¹ Some of the finest examples of Riopelle’s use of white can be seen in his black and white *Iceberg* series, dated 1977, as well as in our work *Rouge affleurant*, from the same year.

Here, white is used as a vehicle for subtle chromatic variations. The crisp, luminous surface is streaked with luscious touches of colour, providing dimension and exquisite modulations. As Riopelle drags his blade through thick layers of paint, violet, crimson, orange red, lavender, blue, pink and turquoise appear through the underlayers. At the centre of this calm white expanse is a beating heart of blood-red peaks and crests, and frenzied calligraphic swirls and swoops dug through the thick impasto. Sharp black lines frame the composition at its edges and centre. *Rouge affleurant* is bold yet serene, and reveals the painterly possibilities of the colour white in its enlivened surface.

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

ESTIMATE: \$100,000 – 150,000



31 Jean Paul Lemieux

CC QMG RCA 1904 – 1990

Les premiers communiants

coloured felt pen on paper on linen, signed and dated 1973 and on verso titled on the Waddington & Gorce gallery label
36 ½ x 92 in, 92.7 x 233.7 cm

PROVENANCE

Galerie Gilles Corbeil, Montreal
Waddington & Gorce Inc., Montreal
Private Collection, Toronto

EXHIBITED

Galerie Gilles Corbeil, Montreal, *Dessins de Jean Paul Lemieux*,
April 25 – May 11, 1974

DRAWING HELD A special place in Jean Paul Lemieux's heart, and it was a constant throughout his career. As a student at the École des beaux-arts de Montréal, Lemieux drew praise as a book illustrator with a keen sense of composition and rhythm. His many sketchbooks, now housed in the National Gallery of Canada, are filled with notes, watercolours and sketches. In 1927, his talent as a graphic artist earned him first prize in a year-end school competition, for *Affiche de bal masqué*.¹ In 1929,

he illustrated the cover of the popular Montreal magazine *La Revue moderne* with a tightly composed drawing on the theme of aviation.² Hoping to make a name for himself in advertising and commercial art, he completed an internship with interior designer Guy Selz in Paris that same year. But in 1930, only six months after Lemieux returned to Montreal and founded the commercial art studio JANS with Jori Smith and Jean Palardy, the onset of the Great Depression forced the three friends to close their little venture in Beaver Hall Square. That prompted Lemieux to pursue further studies as an art instructor. He would go on to teach at the École des beaux-arts de Québec until 1965.

The famous painter considered drawing to be a medium in its own right, as exhibition-worthy as painting. One of Lemieux's last solo exhibitions during his lifetime, at the Lacerte-Guimont Gallery in Sillery in 1983, was a collection of recent drawings. A decade earlier, the Gilles Corbeil Gallery in Montreal had mounted two separate shows of Lemieux's drawings: a collection of wash drawings in 1972 and, two years later, a collection of drawings done with coloured felt pens. The latter became favourites during the winter months Lemieux spent in Florida, far from his studio, and nurtured his renewed interest in drawing during this period. *Plage*, a landscape from 1974, is a fine example, as is *Five O'clock*, an indoor scene completed in 1973, the same year as *Les premiers communiants*.³

Lemieux's drawings show a rich vocabulary deployed with perfect mastery. People and objects emerge as an accumulation of strokes: simple hatching and cross-hatchings and small circular patterns. In the visual symphony of *Les premiers communians*, the white of the paper is employed to great effect, not only as a surface for ink but also in delineating the white shapes he brings into play in the scene, such as the ribbons worn by the young lads and the white wall that occupies much of the background. Only the faces and hands are treated in greater detail in this scene.

As the second sacrament after baptism, Communion is a significant event in the life of any young Catholic who has reached the age of reason. Lemieux explored the theme in an earlier work: in 1971, he painted the portrait of a young boy dressed for First Communion.⁴ In *Les premiers communians*, Lemieux underscores the high ceremony of the event, arranging a row of six boys in a frieze, their hands in prayer, dressed in their Sunday best and with the immaculate white satin armbands and ribbons that symbolize this rite of passage. Blond, brown-haired and red-headed, the young boys wear an expression of solemn anticipation as they march in procession, bookended by a pair of priests. In the middle ground, the artist has depicted six trees in full spring bloom, echoing the youthful innocence of the children. In the background, Lemieux completes the composition with a high wall that blocks out all but a tiny sliver of sky.

As a remarkable composition that remains open to interpretation, *Les premiers communians* is a testament to Lemieux's view of drawing as an essential art form. The format itself is of course eloquent, but even more so, it is the "Lemieux effect,"⁵ evident in the mood and spirit of the drawing—the gentle irony floating in the air—that works on the viewer, instantly projecting them into the scene and prompting reflections on their own existence.

It is our opinion that *Les premiers communians* was the centerpiece of the *Dessins de Jean Paul Lemieux* exhibition presented at the Gilles Corbeil Gallery in 1974. Despite the absence of references—such as a catalogue, a list of the works exhibited, or newspaper articles about the exhibition—a note left by Mrs. Lemieux in her husband's sales records indicates that the provenance of this exceptional work started with the 1974 showing.⁶

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

1. École des beaux-arts de Montréal fonds, 5P-610 :02/1 T-1 box 589, Service des archives et de gestion des documents, Université du Québec à Montréal.



detail

2. *La Revue moderne* 10, no. 7 (May 1929).

3. Guy Robert, *Lemieux* (Montreal: Éditions internationales Alain Stanké, 1975), *Plage* illus. p. 144, *Five O'clock* illus. p. 229.

4. Heffel Fine Art Auction House sale, May 28, 2014, *Communion*, lot 32, cat. p. 46.

5. Marie Carani, *Jean Paul Lemieux* (Quebec City: Musée du Québec & Les Publications du Québec, 1992), exhibition catalogue, 235–63.

6. Jean Paul Lemieux et Madeleine Des Rosiers fonds, R6612, Library and Archives Canada, Ottawa.

ESTIMATE: \$60,000 – 80,000



32 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

Monet

bronze sculpture with patina and paint,
signed, editioned AP1 and dated 1993
26 x 12 x 9 ½ in, 66 x 30.5 x 24.1 cm

PROVENANCE

Galerie de Bellefeuille, Montreal
Acquired from the above by the present
Private Estate, Montreal

LITERATURE

Nancy Tousley and Mayo Graham, *Joe Fafard: The Bronze Years*, Montreal Museum of Fine Arts, 1996, pages 31 and 32, reproduced page 52

JOE FAFARD BEGAN his artist series around 1982. By the mid-1980s, he was casting these works in bronze, having built his own foundry at Pense in 1985. Fafard stated about this series, “I feel a bit like a writer who is evoking a character, I feel a bit like an actor who is interpreting a character, I feel like an artist who’s making a portrait.” In this depiction of Claude Monet, the famous French Impressionist, we have a sense of the artist in his maturity—very sure of himself and his accomplishments, and caught in a reflective mood, as if pausing with a cigarette to consider one of his paintings. His body is robust, and his stance of feet slightly apart makes him seem firmly planted on the earth.

While growing up in the town of Sainte-Marthe in Saskatchewan, Fafard was an altar boy, and he cleaned the statues of the saints in the Catholic church there. Nancy Tousley relates, “Fafard compares his figures of artists to the community of saints in the Church, wherein each saint represents a special trait symbolized by an attribute.” Monet, depicted in harmonious shades of grey, is the saint of light and atmosphere.

ESTIMATE: \$40,000 – 60,000

33 Joseph Hector Yvon (Joe) Fafard

OC RCA 1942 – 2019

David Hockney

bronze sculpture with patina and paint,
signed, editioned 2/5 and dated 1994
43 x 15 x 4 in, 109.2 x 38.1 x 10.2 cm

PROVENANCE

Private Collection, Vancouver

LITERATURE

David Hockney, *That's the Way I See It*, 1993, photograph of the artist in the same pose and clothes reproduced front cover
Jake Gallagher, "One Icon, One Detail: David Hockney's Bengal Stripe Shirt," *Esquire*, May 17, 2013

THIS BRONZE OF internationally renowned British artist David Hockney is part of a series of artist portraits that Joe Fafard executed over decades. This image is based on the cover photo for Hockney's 1993 book *That's the Way I See It*, with Fafard using the artist's same pose and the same clothes. Hockney's stance is relaxed and informal, cigarette in hand, looking as if he is about to deliver a witty remark. His eyes are full of intelligence and awareness, and his smile conveys his sense of humour. The artist's clothes reflect his sartorial sense. As Jake Gallagher wrote for *Esquire*,

The English painter was one of Pop Art's proudest dandies, and his use of color and texture in his paintings was only matched by his use of color and texture in his wardrobe... The photos of him working in the studio from the sixties—in his rounded spectacles, knit ties, and striking shirts—are a great reminder of one of modern art's proudest eras.

This bronze carries a spark of living essence that is truly arresting—an essential characteristic of Fafard's best sculptures. That he conveys this through the stylized and highly textured surface of his bronze is magical.

Also included in this auction catalogue is a fine example of Hockney's printmaking, *Rain*, lot 34.

ESTIMATE: \$30,000 – 50,000





34 David Hockney

1937 – British

Rain

lithograph and screenprint in 6 colours, signed, titled, editioned 36/98 and dated 1973 and on verso titled, editioned and dated on the gallery label
38 × 23 in, 96.5 × 58.4 cm

PROVENANCE

Private Collection, England
Equinox Gallery, Vancouver
Acquired from the above by a Private
Collection, Vancouver, May 1995

LITERATURE

Gemini G.E.L. Online Catalogue Raisonné,
1966 – 2005, National Gallery of Art, 2011,
second edition, catalogue #23.4, <https://www.nga.gov/press/2011/gemini-gel.html>
The David Hockney Foundation,
“Chronology: 1973,” <https://www.thedavidhockneyfoundation.org/chronology/>

EXHIBITED

Vancouver Art Gallery, *Vancouver Collects*,
September 28, 2001 – February 10, 2002

DAVID HOCKNEY, PAINTER, printmaker and photographer, is considered one of the most influential British artists of the twentieth century, who made an important contribution to the Pop Art movement of the 1960s. His body of work in printmaking is extensive, and he worked with Gemini G.E.L. (Graphic Editions Limited) for decades. In 1973, Hockney was in Los Angeles, collaborating with master printmaker Ken Tyler at Gemini on the *Weather Series*, six prints that depicted various atmospheric conditions, including *Rain*. This print was made using three stones, an aluminum plate and one screenprinting in white. Hockney commented, “Ken is such a good printer. It’s terrific getting into complicated lithography again. There’s no one in London who can print like him. Every little thing put on a stone really appears.”

On a trip to Japan in 1971, Hockney was influenced by the representation of weather in Japanese prints and paintings, and especially how the artists used drawn lines to depict their intangible subject. In *Rain*, rippling puddles and dripping effects express the continuous streams of rain. Hockney’s statement about Tyler is especially relevant here, as the artist was able to produce the effect of running paint in this delicate and lovely print.

Please note: the full sheet measures
39 × 31 ½ inches.

ESTIMATE: \$25,000 – 35,000

35 Claude Tousignant

AANFM LP QMG RCA 1932 –

Polychrome en gris, violet et bleu

acrylic on canvas, on verso signed,
titled and dated 1984 – 1988
100 $\frac{3}{4}$ x 27 $\frac{3}{8}$ in, 255.9 x 69.5 cm

PROVENANCE

Private Collection, Montreal

CLAUDE TOUSIGNANT WAS only 24 years old when he painted his first monochrome, *Monochrome orangé*, dated 1956. At the time, this was a radical act of painting—audacious in its minimalism and exhilarating in its approach to colour. Not only was *Monochrome orangé* a watershed in the artist's career, but it also had great influence in Canadian abstract art. Since then and for many decades, Tousignant continued to experiment within and beyond the canvas as chromatic space. Later in his career, marked by radically innovative milestones such as his series of circular paintings, Tousignant returned with renewed vigour to the monochromes in the 1980s and 1990s.

This work is a fine example of his practice from that time, part of the 1983 series titled *Polychromes*. These monochromes have a unique physicality to them, since Tousignant built stretchers for these canvases with much deeper sides than usual. The sides were painted in complementary or contrasting colours to the one used on the surface of the work. Thus, the *Polychromes* are meant to remain unframed.

Polychrome en gris, violet et bleu, as its title suggests, has a soothing lavender surface, with vibrant blue and magenta sides. To enjoy these brilliant edges and view the work in its entirety, one must physically move around it and adopt different perspectives. This canvas becomes environmental—it becomes a chromatic space. This *Polychrome* is a radical and powerful work by Tousignant.

ESTIMATE: \$12,000 – 16,000



left edge



right edge

FINE ART SPECIALISTS

*With the largest and most experienced team of fine art specialists in Canada,
it is our mission to provide transparent and superior client service
to sellers and buyers of fine art globally.*

TORONTO



DAVID K.J. HEFFEL
President



ROBERT C.S. HEFFEL
Vice-President



GORDON BUTLER
Director of Art
Handling and Storage
Facilities



DANIEL GALLAY
Consignment
Specialist



MARTIE GIEFERT
Director of Imaging;
Collector Motorcycle
Specialist



LINDSAY JACKSON
Director of Appraisals,
Eastern Division,
Consignment Specialist



ALEC KERR
Client Services and
Administration



ROCHELLE KONN
Consignment Specialist



KRISTIAN MARTIN
Senior Administrator,
Consignment Specialist



ANDERS OINONEN
Art Handler



WOJCIECH OLEJNIK
Art Handler



REBECCA RYKISS
National Director,
Brand and
Communications



MELINA RYMBERG
Manager of Toronto
Office, Consignment
Specialist



MATTHEW SCARAFALE
Client Services and
Administration



JUDITH SCOLNIK
Past Director,
Consignment Specialist



ANTHONY WU
Asian Art Specialist



JOSH HEFFEL
Numismatics Client
Services



BOBBY MA
Master Framer, Manager
of Storage Facility,
North Vancouver

NORTH VANCOUVER



TANIA POGGIONE
Director of Montreal
Office and Senior
Specialist



**MARIE-HÉLÈNE
BUSQUE**
Co-Director of Online
Auctions, Consignment
Specialist



RANIA CHADDAD
Client Services and
Administration



JASMIN DAIGLE
Manager of Imaging,
Montreal



GRAHAM HALL
Art Handler



JOHN MACLEAN
Manager of Facilities,
Montreal, Art Handler

VANCOUVER



JULIA BALAZS
Manager of Vancouver
Office, Consignment
Specialist



WARD BASTIAN
Manager of Imaging
and Manager of
Facilities, Vancouver



THIBAUT BENNETT
Co-Director of Online
Auctions, Consignment
Specialist



MARTIN BURIAN
Chief Financial Officer



KATE GALICZ
National Co-Director of
Consignments, Director
of Vancouver Office



AINSLEY HEFFEL
Manager of Appraisal
Services, Consignment
Specialist



PATSY KIM HEFFEL
Corporate Director



DEIRDRE HOFER
Consignment and
Appraisal Specialist



LAUREN KRATZER
National Co-Director of
Consignments



MEREDITH LONGRIDGE
Senior Administrator



NORBERT MA
Controller



STEVE MCCLURE
Art Handler



KEVIN OEHEN
Art Handler



KIRBI PITT
Director of Marketing,
Consignment Specialist



GIDEON SAMSON
Information
Technology Support



ROSALIN TE OMRA
Director of Art
Research



GORAN UROSEVIC
Director of Information
Services



SHERRY WANG
Client Services and
Administration

CALGARY



DOUGLAS WATT
Art Handler



CLARA WONG
Director of Information
Management,
Consignment Specialist



GREGG CASSELMAN
Art Handler



JARED TILLER
Manager of Online
Auctions, Calgary,
Consignment Specialist



MOLLY TONKEN
Manager of Calgary
Office, Consignment
Specialist



ANDREW GIBBS
Director of Ottawa
Office, Consignment
Specialist

OTTAWA

TERMS AND CONDITIONS OF BUSINESS

THESE *TERMS AND CONDITIONS OF BUSINESS* represent the terms upon which the Auction House contracts with the Consignor and, acting in its capacity as agent on behalf of the Consignor, contracts with the Buyer. These *Terms and Conditions of Business* shall apply to the sale of the Lot by the Auction House to the Buyer on behalf of the Consignor, and shall supersede and take precedence over any previously agreed *Terms and Conditions of Business*. These *Terms and Conditions of Business* are hereby incorporated into and form part of the *Consignment Agreement* entered into by the Auction House and the Consignor.

A. DEFINED TERMS

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

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

- b) The Auctioneer has the right, at their sole discretion, to reopen a Lot if they have inadvertently missed a Bid, or if a Registered Bidder, immediately at the close of a Lot, notifies the Auctioneer of their intent to Bid;
- c) The Auctioneer shall have the right to regulate and control the bidding and to advance the bids in whatever intervals they consider appropriate for the Lot in question;
- d) The Auction House shall have absolute discretion in settling any dispute in determining the successful bidder;
- e) The Buyer acknowledges that invoices generated during the sale or shortly after may not be error free, and therefore are subject to review;
- f) Every Registered Bidder shall be deemed to act as principal unless the Auction House has acknowledged in writing at least two (2) business days prior to the date of the auction that the Registered Bidder is acting as an agent on behalf of a disclosed principal and such agency relationship is acceptable to the Auction House;
- g) In order to become a Registered Bidder, the registration process shall be completed in full, and the required information shall be provided to the Auction House. Every Registered Bidder will be assigned a unique paddle number (the "Paddle") for the purpose of bidding on Lots in the auction. Those interested in bidding in the live auction via telephone bid, absentee bid or through the Digital Saleroom shall register at least two (2) business days in advance of the auction. For online auctions, a password will be created for use only in current and future online auctions. This online registration procedure does not allow for participation in the live auction and may require up to two (2) business days to complete;
- h) Every Registered Bidder acknowledges that once a bid is made with their Paddle, or Paddle and password, as the case may be, it may not be withdrawn without the consent of the Auctioneer, who, in their sole discretion, may refuse such consent; and
- i) Every Registered Bidder agrees that if a Lot is Knocked Down on their bid, they are bound to purchase the Lot for the Purchase Price.

3. Buyer's Price

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

4. Sales Tax Exemption

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

claimed by any taxing authority due as Sales Tax upon the sale of the Lot, including any related costs, legal fees, interest and penalties.

5. Payment of the Purchase Price

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

6. Descriptions of Lot

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

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

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

7. Purchased Lot

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

8. Risk

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

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

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

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

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

10. No Warranty

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

11. Attendance by Buyer

- a) Prospective Buyers are advised to inspect the Lot(s) before the sale, and to satisfy themselves as to the description, attribution and condition of each Lot. The Auction House will arrange suitable viewing conditions during the preview preceding the sale, or by private appointment;
- b) If prospective Buyers are unable to personally attend the live auction, telephone bid, or bid in the Digital Saleroom, the Auction House will execute bids on their behalf subject to completion of the proper *Absentee Bid Form*, duly signed and delivered to the Auction House two (2) business days 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 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.
14. In the event of any discrepancy or conflict between the English and French versions of these *Terms and Conditions of Business*, the English version will prevail.

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. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

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 the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Absentee Bidders must supply a valid Visa, Mastercard or UnionPay 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 two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, 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. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

SALE DATE

BILLING NAME **OR** REGISTERED BUSINESS NAME (AS APPLICABLE)

DATE OF BIRTH (IF BIDDING AS AN INDIVIDUAL)

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (AS APPLICABLE)

CITY PROVINCE/STATE, COUNTRY

POSTAL CODE E-MAIL ADDRESS

TELEPHONE NO. TO CALL

BACK-UP TELEPHONE NO.

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

SIGNATURE DATE

DATE RECEIVED (FOR OFFICE USE ONLY)

CONFIRMED (FOR OFFICE USE ONLY)

DIGITAL COMMUNICATION CONSENT

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

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

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

1

2

3

4

5

6

To be sure that bids will be accepted and delivery of the Lot(s) is/are not delayed, bidders not yet known to Heffel must supply a bank reference letter at least two (2) business days before the time of the auction. All Telephone Bidders must supply a valid Visa, Mastercard or UnionPay number, expiry date and cvv number.

NAME OF BANK BRANCH LOCATION

NAME OF ACCOUNT OFFICER TELEPHONE

E-MAIL ADDRESS OF ACCOUNT OFFICER

CREDIT CARD NUMBER

EXPIRY DATE CVV NUMBER

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

SIGNATURE DATE

To allow time for processing, Telephone/Absentee Bids should be received at least two (2) business days before the sale begins. Heffel will confirm by telephone or e-mail all bids received. If you have not received our confirmation within two (2) business days, 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

DIGITAL SALEROOM REGISTRATION FORM

Heffel recommends submitting your Digital Saleroom Registration Form via e-mail to bids@heffel.com for expedited service. This form should be received at least two (2) business days before the sale begins. Should you wish to participate in French, please complete the French version of this form.

If you are bidding as a corporation (and not as an individual), please provide the Registered Business Name and Address of the corporation.

Live Auction Paddle # (for office use only) _____

SALE DATE _____

CLIENT BILLING NAME **OR** REGISTERED BUSINESS NAME

PLEASE PRINT

ADDRESS **OR** REGISTERED BUSINESS ADDRESS (REGISTERED BUSINESS 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)

DATE OF BIRTH (APPLICABLE WHEN BIDDING AS AN INDIVIDUAL)

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 UNIONPAY #

EXPIRY DATE AND CVV NUMBER

To be sure that bids will be accepted and delivery of Lot(s) not delayed, bidders not yet known to Heffel should supply a bank reference at least two (2) business days before the time of the auction.

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 **Property Description**

in numerical order artist / title

1	_____
2	_____
3	_____

OPTIONAL LOSS AND DAMAGE LIABILITY COVERAGE

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

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

PAYMENT INFORMATION

CREDIT CARD NUMBER (VISA, MASTERCARD OR UNION PAY)

EXPIRY DATE CVV NUMBER

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

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

SIGNATURE

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

PROPERTY OWNER'S NAME

SIGNATURE DATE

HEFFEL GALLERY LIMITED

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

TERMS AND CONDITIONS FOR SHIPPING

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

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

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

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

PACKING OPTIONS

Soft packed

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

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

Hard packed (Custom Crate)

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

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

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

SHIPPING TRANSPORTATION CARRIER OPTIONS

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

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

Regional (maximum range of two provinces)

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

National

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

INDEX OF ARTISTS BY LOT

A – B

Bobak, Molly Joan Lamb 2
Bush, Jack Hamilton 16, 19

C – G

Colville, Alexander 27
Fafard, Joseph Hector Yvon (Joe) 32, 33

H – J

Hockney, David 34
Hughes, Edward John (E.J.) 7, 21

K – L

Kurelek, William 14
Lemieux, Jean Paul 12, 13, 31
Letendre, Rita 23, 24

M – O

McCarthy, Doris Jean 20, 22
McEwen, Jean Albert 9
Molinari, Guido 25
Ofili, Chris 26

P – R

Perehudoff, William (Bill) 17
Riopelle, Jean Paul 8, 10, 11, 18, 28, 30

S – Z

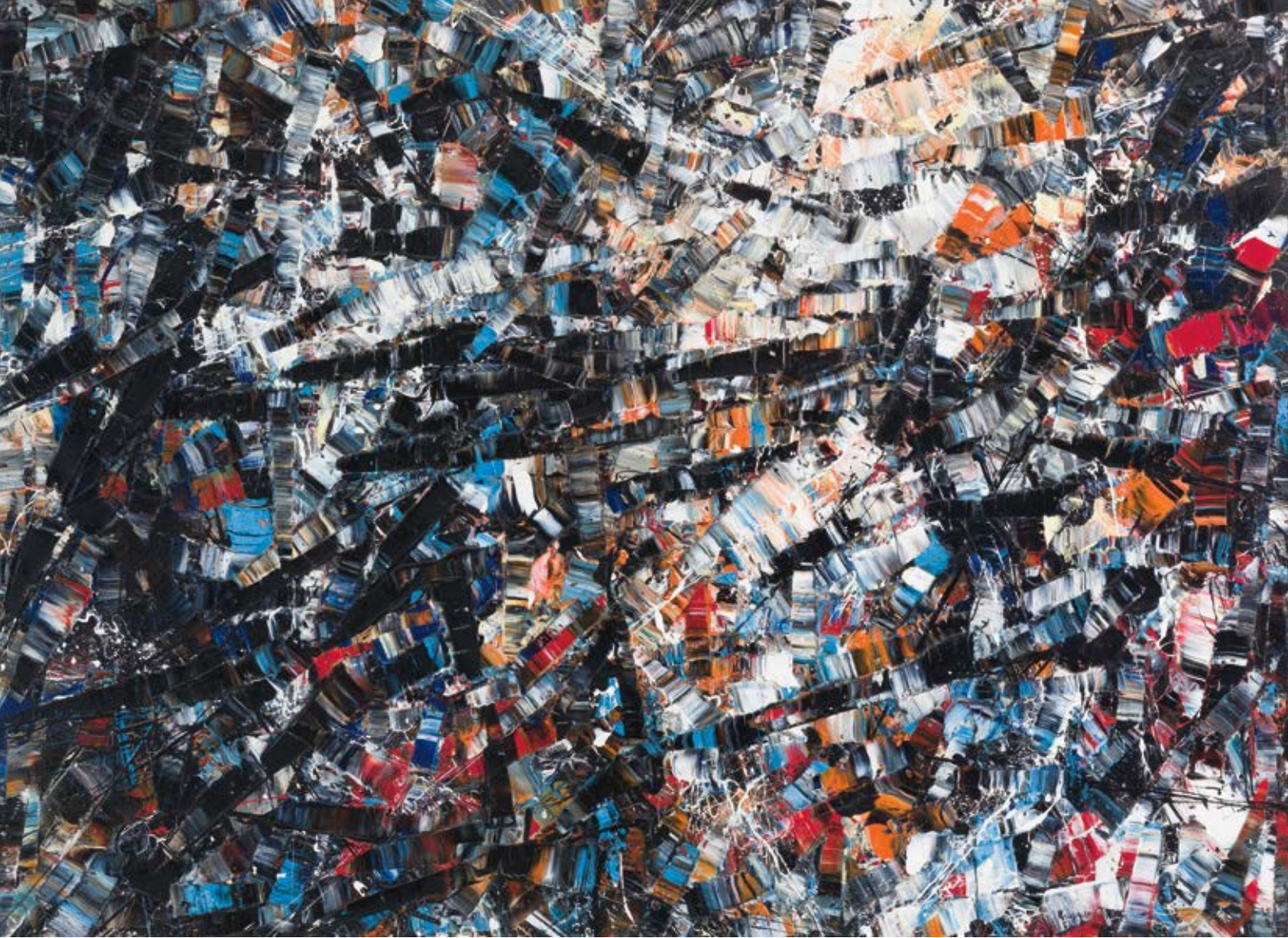
Shadbolt, Jack Leonard 1, 15
Smith, Gordon Appelbe 3, 4, 5, 29
Tanabe, Takao 6
Tousignant, Claude 35











FINE
ART
AUCTION
HOUSE

Heffel