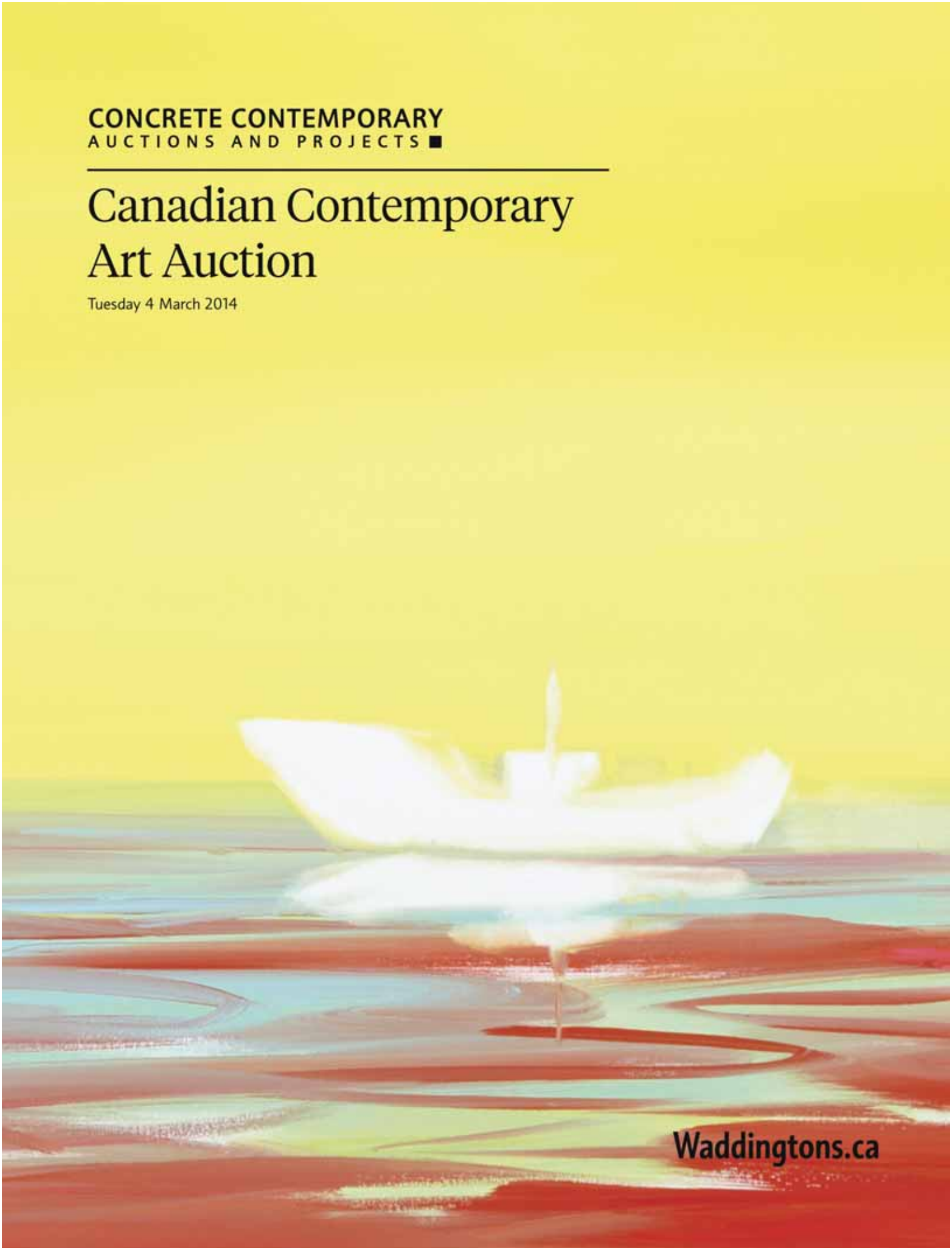
CONCRETE CONTEMPORARY
AUCTIONS AND PROJECTS

Canadian Contemporary Art Auction

Tuesday 4 March 2014



Waddingtons.ca

Canadian Contemporary Art Auction
Tuesday 4 March 2014
at 7:00 pm

On View
Saturday 1 March 2014 from 11:00 am - 5:00 pm
Sunday 2 March 2014 from 11:00 am - 5:00 pm
Monday 3 March 2014 from 10:00 am - 5:00 pm

Preview and Auction to be held at
Waddington's
275 King Street East, 2nd Floor
Toronto Ontario Canada
M5A 1K2

This auction is subject to the Conditions of Sale
printed in the back of this catalogue.

All lots in the auction may be viewed
online at ConcreteContemporaryArt.Waddingtons.ca

Waddingtons.ca

Front Cover
Lot 41 (detail)
WANDA KOOP
UNTITLED (SEALER)
(detail)

Back Cover
Lot 61
SARAH ANNE JOHNSON
GIRL WITH SEA LION, 2006

Title Page
Lot 133
AA BRONSON
COEUR VOLANT
(detail)

Inside Front Cover
Lot 51
MELANIE AUTHIER
CYCLONIC CHTONIC
(detail)

Inside Back Cover
Lot 26
ARNOLD ZAGERIS
RED COUCH
(detail)

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Online Bidding
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online at ConcreteContemporaryArt.Waddingtons.ca

Photography by Waddington's

This is the third auction of Canadian Contemporary Art presented by Concrete Contemporary Auctions and Projects and we are, once again, buoyed by the quality of work we are able to offer by artists from coast to coast to coast.

The vision of Concrete Contemporary remains the same – to build a vibrant secondary market for Canadian Contemporary Art by offering works by leading artists, most of whom have extensive exhibition history in both the public and private sphere. The Concrete Contemporary platform also allows us to incorporate the work of emerging artists, whose practice has yet to come to critical notice, yet has garnered significant grass roots interest.

Concrete Contemporary also remains dedicated in our support for the arts community by sponsoring two prizes of note this year. For the third year in a row, we sponsored the Best Conceptual Work for Photography at the Robert McLaughlin Gallery's RMG Exposed fundraiser. This year's winner is Carolyn Doucette for her work Cruising the Inside Passage: Glacier Bay. Concrete Contemporary also sponsored the Atlantic Canada Student Art Prize, a juried prize that featured works from all the art colleges across Canada's East Coast. The winner this year was Nova Scotia College of Art and Design student Jose Andres Mora for his video work, Mouth Piece.

We are delighted that this auction includes works from an important initiative created by women, in support of women – the Femmarte Collection. This prestigious collection of women's art, exclusively by contemporary Canadian women artists, was assembled by a private women's investment club, held for a period of ten years and is now being offered at auction, with 20% of the profits paid to the artists. With a vision that parallels Concrete Contemporary's belief in the Canadian Contemporary art market, the Femmarte investors were motivated to:

- To invest in the art of women artists with particular emphasis on the art of Canadian artists and emerging contemporary talent;
- To build a prestigious art collection, recognized for its artistic excellence and innovation; and
- To contribute to the artistic reputation and commercial marketability of young artists

It is understatement to say that the Femmarte Collection is extremely diverse, featuring significant works by leading women Canadian artists.
Femmarte curator Gerda Neubacher exalts us "to be daring". And in her words, we "thank you for joining us on this adventure to support Canadian artists." We look forward to seeing you at the previews and most importantly, at the auction.

— Stephen Ranger
Senior Specialist, Contemporary Art

Waddington's

Waddington's is Canada's most diverse and significant provider of fine art auction and appraisal services. Based on a rich legacy in the industry, Waddington's actively seeks to redefine our business to ensure we remain fresh and reactive to what our clients are seeking. Through our appraisal, auction, private sale and downsizing expertise, we are pleased to provide a complete range of services.

Waddington's is Canada's original auction house, with a history of conducting auctions since 1850. We are also an international auction house, providing access to world markets.

Waddington's is an innovative leader. We enjoy pushing the limits, exploring new territory and creating new partnerships. From the marathon auction of Maple Leaf Gardens, our partnership with the LCBO to auction fine wine, to the launch of Concrete Contemporary and our new Pop-Up Gallery series, we are driven to find what's new, what's exciting, and what you want to buy or sell.

Waddington's by Department

Asian Art
Canadian Fine Art
Contemporary Art Auctions and Projects
Decorative Arts
International Art
Inuit Art
Jewellery, Watches & Numismatics
"Off the Wall" Art
Transitions
Philanthropy and Community

Leadership Team

Waddington's leadership team brings together three of the industry's best. The combination of their experience, knowledge of market trends and client networks builds on Waddington's 160 year legacy of growth and dominance.

Duncan McLean, President, is Waddington's corporate leader, responsible for strategic development and innovation realization. Under his direction Waddington's strives to not only continuously evolve to meet the needs of our clients and address the demands of the market, but to push the boundaries, with integrity, creativity and passion.

Mr. McLean has been involved in the auction industry for 35 years, as art specialist, appraiser, auctioneer and corporate leader. His knowledge base spans the diversity of Waddington's offerings, with internationally-recognized expertise in Inuit Art.

As **Vice President Business Development, Stephen Ranger** is focused on identifying new markets, new clients and new ways to do business. For example, Mr. Ranger launched Waddington's Contemporary Art venture, Concrete Contemporary, to reach an exciting new sector of art enthusiasts and artists. Under Mr. Ranger's guidance, new partnerships are also being created resulting in edgy new offerings like our Pop-Up Gallery series debuting in 2013.

Mr.Ranger brings over 25 years of diverse experience as an auctioneer, appraiser and consultant in the art auction industry with specific expertise in Canadian Fine Art.

Linda Rodeck, Vice President Fine Art, is one of Canada's most trusted and respected Canadian Art specialists. Her impressive career of 25+ years includes leadership roles in the country's most distinguished auction houses. Ms. Rodeck's keen understanding of the market and her extensive network are invaluable in her role of sourcing the best works and providing the best service to our clients.

As Vice President of Waddington's Fine Art, Ms. Rodeck will play a critical role in developing new business leveraging her success in the Canadian art market.

Concrete Contemporary Auctions and Projects

Waddington's launched its newest division, Concrete Contemporary Auctions and Projects (CCAP) in March 2012 with a vision and mandate to create a secondary market for contemporary Canadian art.

Concrete Contemporary Auctions merges the worlds of traditional auction and the retail gallery, where our relationships with artists, art dealers, curators and collectors result in exciting new sources of contemporary works. The auctions are tightly focused on Canadian contemporary art since 1980 with an emphasis on mid- and late-career artists with exhibition history in the private and public sphere.

An exciting initiative of CCAP is the launch of our Pop-Up Gallery series in 2013. These short-duration, single artist shows offer works by some of Canada's most accomplished working artists.

Led by one of Canada's most plugged-in art experts, Stephen Ranger, CCAP is committed to exploring new ways to connect, expand and support the arts community.

Stephen Ranger
Senior Specialist, Contemporary Art

Canadian Fine Art

Waddington's has been a major force in the Canadian art sector for over five decades, beginning with our first auction of Canadian Fine Art held at the Queen Elizabeth Building at the CNE in 1967. Since that historic event, Waddington's has offered some of the most important Canadian works, set record prices, and has been an integral part of driving the Canadian art market.

With the return of Linda Rodeck, one of Canada's most respected art specialists, Waddington's is proud to rename our Canadian Art division under the Waddington's brand umbrella.

Linda Rodeck
Senior Specialist, Canadian Art
Vice President, Fine Art

International Art

Waddington's International Art department presents auctions of fine art from around the world, offering original works from art centres across North America and Europe while continuing to expand our scope to bring our collectors works from Asia, South Asia, Russia and South America. A major element of Waddington's legacy, our International art auctions draw on Canada's cultural diversity. The combination of our expertise and our expansive global network ensures the highest standards of authentication and research.

Rare and important paintings, sculptures, prints and photographs are offered in our live and online auctions, attracting buyers worldwide.

Susan Robertson
Senior Specialist, International Art

Jewellery, Watches and Numismatics

Waddington's has conducted auctions of Fine Jewellery and Numismatics for close to three decades. Highly respected expertise and in-depth knowledge of both domestic and international markets are the anchors of the ongoing success and popularity of our auctions.

Our auctions are composed of a wide spectrum of contemporary and period jewellery featuring examples by some of the most desired names in jewellery including Tiffany, Cartier, Fabergé, Jensen, Yurman and Van Cleef & Arpels. Also featured in our auctions are fine wrist and pocket watches, designer fashion jewellery and all forms of numismatics including coins, tokens, banknotes and ancients.

Donald McLean
Senior Specialist, Jewellery, Watches and Numismatics

Decorative Arts

Decorative Arts at Waddington's encompasses a broad and diverse variety of objects and the department's client database is one of our largest. From ancient to modern, delicate to deadly, Waddington's Decorative Arts department redefines the term, bringing much more than traditional silverware and porcelain figurines to market, and with remarkable success.

Waddington's reputation for developing new markets is well represented by our Decorative Arts department, as is our ability to present large collections – notable recent sales have included Contemporary Studio Glass, Scientific Instruments and Militaria.

The department regularly offers auctions which include bronzes, items of Canadian Historical interest, ceramics, devotional works of art, glass, lighting, militaria, mirrors, objets de vertu, porcelain, scientific instruments, travel and exploration maps.

Bill Kime
Senior Specialist, Decorative Arts

Sean Quinn
Specialist, Decorative Arts

Inuit Art

Waddington's is internationally recognized as one of the leading authorities in marketing Inuit Art. No other auction house has been as intrinsically linked to the development of a market for this art form. Inuit Art is a proud part of our DNA. From our first landmark auction in 1978 of the William Eccles Collection, Waddington's has offered thousands of works, set record prices, and expanded the market well beyond Canada's borders.

Our legacy of successful Inuit Art auctions, our ability to achieve continually increasing values and our creation of an international market have been key factors in validating Inuit art as a whole and establishing it as an integral part of the Canadian Art scene.

Duncan McLean
Senior Specialist, Inuit Art

Christa Ouimet
Specialist, Inuit Art

Asian Art

Waddington's Asian Art department is Canada's leader in serving the demands of the rapidly growing Asian market supported by our recognized and credible expertise. Our ability to achieve exceptional prices for works, including the Canadian record for the highest price for an Asian work of art, is based on our international reputation and network with the community.

Specializing in jade, paintings, porcelain, religious works of art, textiles, woodblock and export wares, we present works from China, Japan, Korea, South East Asia, South Asia, Himalaya and others.

Anthony Wu
Specialist, Asian Art

"Off the Wall" Art

Our "Off The Wall" Art online auctions are a unique opportunity to showcase accessible art. Drawing from our International Art and Canadian Art divisions, "Off The Wall" Art auctions feature paintings, prints and sculpture.

These monthly, online auctions are always an eclectic selection of affordable works – a great way to learn, enjoy art and start building a collection. Working closely with our other divisions, this auction has developed its own diverse and extensive network of clients.

Doug Payne
Specialist, Fine Art

Transitions

Transitions is Waddington's downsizing and estate management service, created specifically for clients going through a transition who require knowledgeable, qualified and professional advice.

Successful downsizing and estate planning require an accurate appraisal of tangible assets. Drawing on Waddington's 160 years of experience across our diverse areas of specialties, Transitions helps clients make informed decisions to keep, gift, sell or donate.

Our clients include fiduciaries, executors and beneficiaries responsible for settling estates, as well as private clients looking to downsize and turn their material encumbrances into a monetary resource.

Transitions is an end-to-end solution to help you sort, value, sell and move on to the next stage.

Marcia Kim
Manager

Ellie Muir
Coordinator

Philanthropy and Community

Waddington's is committed to working within the community by contributing our time to charity fundraising events and appraisal clinics. We are honoured to work with countless museums, galleries, art organizations and fund raising events and contribute our time to over 20 events each year raising over $2,000,000 annually for the community.

In addition, the Concrete Contemporary Acquisition Fund each year funds 50% of the purchase price for a work of contemporary Canadian art for a public institution.

In 2012/2013 we have supported the following organizations:

Aids Committee of Toronto, SNAP
Best Buddies
Birdlife International
Canadian Opera Company
Casey House, Art with Heart
Casey House, Snowball
CAMH Unmasked
Covenant House
The Furniture Bank
Integra Foundation
Lake Ontario Waterkeepers
OCAD University
Metro Toronto Zoo
Montreal Children's Hospital
Nyota School, Kenya
Princess Margaret Hospital
Robert McLaughlin Gallery
Second Harvest, Toronto Taste
Serve Canada
St. Mary's General Hospital, Kitchener
St. Michaels Hospital, ARTGEMS
The STOP Foodbank
Toronto Symphony Orchestra
The Varley Gallery
Windsor Art Gallery
Warchild Canada
York University Fisher Fund

CONCRETE CONTEMPORARY
AUCTIONS AND PROJECTS

Canadian Contemporary Art Auction

Lots 1–133

1
GENERAL IDEA
URSA MAJOR AND TAURUS:
PAVILLION FRAGMENTS FROM
THE STARRY VAULT

colour serigraph; signed, titled, dated 1983 and numbered 12/100

sight 22.75 ins x 30.5 ins;
57.8 cms x 77.5 cms

$2,500—3,500

Note:
The influence of *General Idea* on the Canadian and international contemporary art world is profound. Working and living together from 1967 through 1994, the collective of AA Bronson, Felix Partz and Jorge Zontal produced an astonishing body of work in both traditional forms as well as unconventional media and would become the model for future collaborations.

General Idea used media as a vehicle to subvert traditional media and pop culture with paintings, prints, sculpture, video, installations – and even a beauty pageant – as part of their scope. Best known for its 1987 redesign of Robert Indiana's "Love" into a quadrant symbol spelling "AIDS," General Idea gained popular exposure as the colorful repeating logo was transformed into paintings, prints and posters seen around the world in art galleries, museums, and on billboards, buildings and bus stops.

Partz and Zontal died tragically of AIDS in 1994 while AA Bronson continues his work as an artist, curator and educator.

2
ED PIEN
BEAK BOYS AND HIS FRIENDS, 2003-05

ink and flashe on paper; signed with initials

11 ins x 25.25 ins;
27.9 cms x 64.1 cms

$3,000—3,500

Note:
Ed Pien is a Taiwan-born, Toronto-based artist who works in drawing, large-scale paper cuts and site-specific installations, video, and public commissions. Evoking questions of the body, the archetype, and cross-cultural understanding, Pien's work investigates personal and cultural histories as exemplified by his *Chinoiseries* (2010) series of drawings sparked by 18th century ceramic designs, his *Drawings on Hell* (1998-2004), a long term investigation of Western and Taiwanese notions of fear and punishment, and his London drawings (2006) which explore colonial perceptions and representations. Pien is also acclaimed for his room-sized paper cuts and translucent paper and ink installations such as the Hieronymous Bosch inspired *Earthly Delights* (2001) held in the collection of the Montreal Museum of Fine Arts. His work also appears in the collections of The Canada Council Art Bank, the McIntosh Gallery in London, Ontario, the Hamilton Art Gallery, the Agnes Etherington Art Centre in Kingston, Ontario and in private and foundation collections. Pien has exhibited in Canada and internationally at significant venues such as New York's Drawing Centre, Amsterdam's W139, the Centre Nacional e las Artes in Mexico City, the Art Gallery of Ontario and the National Gallery of Canada. His work has also been shown in commercial galleries and artist-run centres worldwide.

3
GARY EVANS
BRADFORD

oil on canvas; signed, titled and dated 2003 on the reverse

16 ins x 20 ins;
40.6 cms x 50.8 cms

$1,000—1,500

Provenance:
Paul Petro Contemporary Art, Toronto

Note:
Gary Evans' extraordinary imagery projects scores of visual potential. Splintering smudges, saucers and shapes of colour appear alongside elements of the cityscapes and landscapes, creating complex representations and spatial havoc. The results are complicated images, fraught with contrasts that, in the hands of the artist, work to create an exciting visual dissonance. Evans graduated from the Ontario College of Art (Toronto, ON) and has exhibited his work across Canada and in Europe. Selections of his work can be found in the permanent collections of the Art Gallery of Kelowna (Kelowna, BC), Hart House (Toronto, ON), and a number of private and corporate collections. Evans is represented by Paul Petro Contemporary Art in Toronto.

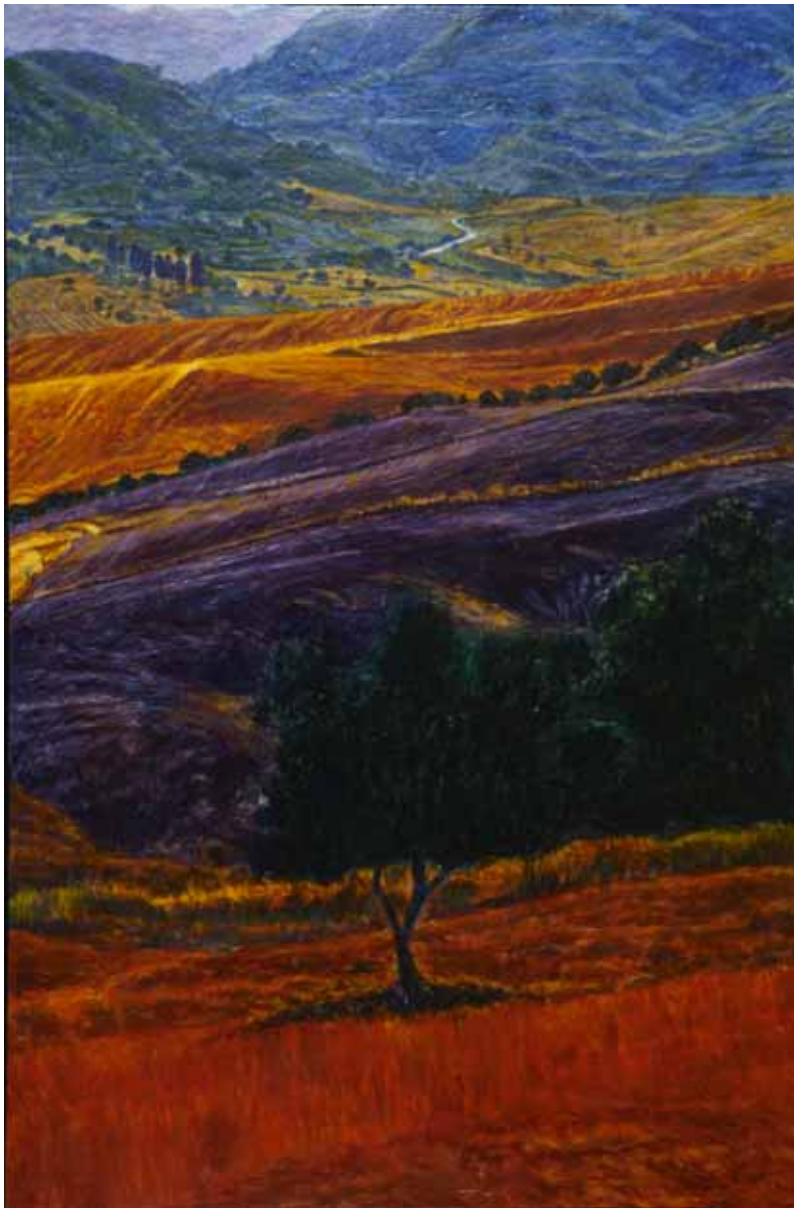
4
JOHN SCOTT
EXCUTIVE [SIC] VIKING

mixed media on paper

24 ins x 18 ins;
61 cms x 45.7 cms

$4,000—6,000

Note:
Born in Windsor, Ontario, John Scott has been a significant player in the Canadian contemporary art world for the past twenty years. Scott completed his education at the University of Toronto and Ontario College of Art, having left high school after grade ten to work in a factory. Scott considers himself a politically charged, blue-collar artist whose rabbit-like drawings "stand in for the anxiety-ridden human being, the harassed victim of the technological threat and militaristic oppression." His most famous work, which is part of the National Gallery of Canada's permanent collection, is a black Pontiac Trans-Am incised with the Book of Revelations entitled *Trans-Am Apocalypse No. 2* (1993). Scott's apocalypse-mobile and rabbit-like figures are said to allude to an '"impending sense of tragedy and terror." His works are exhibited throughout Canada and are represented in prestigious collections including the Art Gallery of Ontario; Museum of Modern Art, New York; University of Toronto; and the National Gallery of Canada.



5
PETER KRAUSZ
VESPERALES NO.17

secco (egg tempera and alkyd) on panel; signed, titled and dated "Dec. 2005" on the reverse

30 ins x 19.75 ins;
76.2 cms x 50.2 cms

$5,000—7,000

Provenance:
Galerie de Bellefeuille, Montrea

Note:
Peter Krausz was born in Romania in 1946 and graduated from the Bucharest Academy of Fine Arts in 1969 before coming to Montreal in 1970. Using the ancient painting technique "secco" which means "dry" in Italian, Krausz creates vibrant canvases achieved by applying many transparent layers of colour. Frequently portraying lush landscapes or bucolic views of the countryside, Krausz's work is meant to engage the viewer in an act of remembrance. The calm and peaceful landscapes he paints are in fact sites of historic violence; the passage of time eliminating signs of atrocities. From 1980 to 1991, Krausz was the curator of the Saidye Bronfman Centre for Fine Arts in Montreal. Since 1991, he has taught in the Department of Art History and Cinema at the University of Montreal. Peter Krausz is represented by the De Bellefeuille Gallery in Montreal, the Mira Godard Gallery in Toronto and the Forum Gallery in New York.

6
WANDA KOOP
UNTITLED (PLUM WITH LILAC SHAPES)

acrylic on canvas; signed, titled and dated 2002 on the overflap

16 ins x 20 ins;
40.6 cms x 50.8 cms

$2,000—3,000

Provenance:
Granville Fine Art, Vancouver

Note:
The incredible breadth and scope of her work has made it nearly impossible to categorize the art of preeminent painter Wanda Koop. Diverse in style and subject matter, Koop is known to grace unconventional materials with her acrylics, including plywood and the ragtop of a convertible car. The Vancouver native has shown her work in over 50 solo exhibitions over the past three decades in Canada, Great Britain, the Netherlands, Germany, Brazil, Japan, the USA, Italy, India and China. Her work is featured in the collections of the Reykjavik Art Museum (Reykjavik, ISL), Musée d'Art Contemporain (Montréal, QC), National Gallery of Canada and the Canada Council Art Bank, amongst others. Her work within the community must also be noted. In 1998, Koop founded Winnipeg's *Art City Project*, an organization that provides inner-city youth with the opportunity to work with contemporary visual artists. She is the recipient of a myriad of awards both nationally and internationally including honourary degrees from The University of Winnipeg (Honourary Doctor of Letters, 2002) and Emily Carr Institute of Art and Design (2007). In 2002, she was awarded the Queen's Golden Jubilee Medal.

7
JASON BROWN
SOUVENIR SHOP, CANNES-DE-ROCHES, QC, 2011 (FROM THE SERIES "YOU SEEM TO BE WHERE I BELONG"

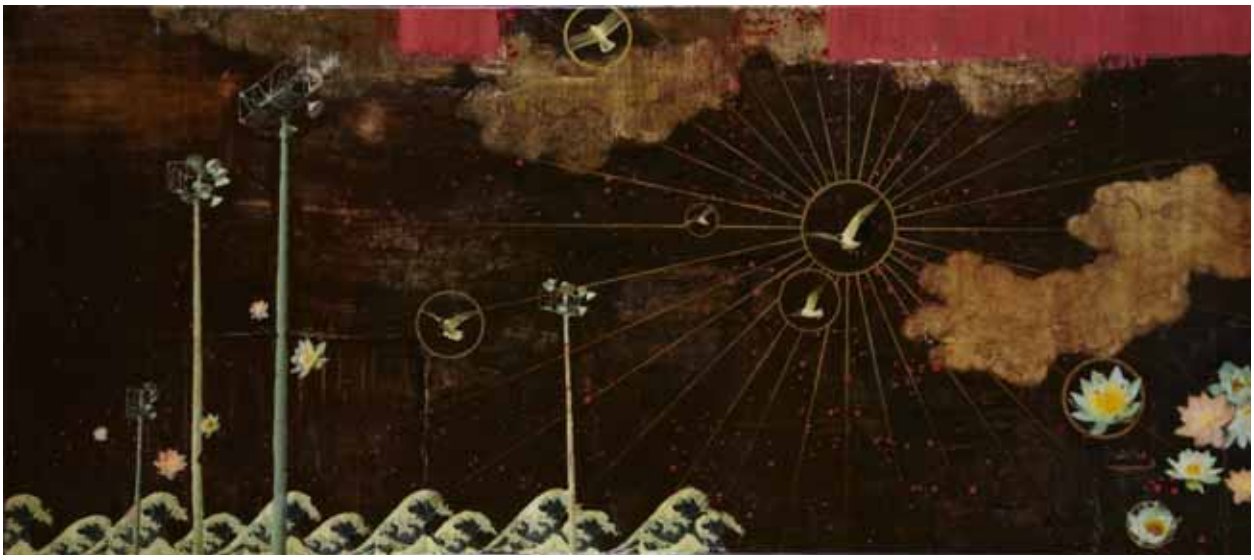
archival pigment print mounted to dibond

30 ins x 40 ins;
76.2 cms x 101.6 cms

$2,000—2,500

Note:
Jason Brown is an emerging photographer based in Toronto. His work explores storytelling and hints at narratives found in our built environments and the nominal subjects in our surroundings. At its essence, Brown's work is a reflection on the Canadian landscape and small town life, laying bare a country that is in one light authentic and charming, and in another troubled and enigmatic. His work has been presented in solo and group shows and has been the recipient of numerous grants and awards. Most recently his work was awarded first place in the Carmichael Canadian Landscape Exhibition at the Orillia Museum of Art and History and the Biennial Juried Exhibition at the Thames Art Gallery.

-Courtesy of the artist



8
STEVEN NEDERVEEN
ILLUMINATED BIRD OF
INSIGHT WITH SEARCHLIGHTS

mixed media on panel; signed, titled and dated 2007 on the reverse

32 ins x 72 ins;
81.3 cms x 182.9 cms

$7,000—9,000

Provenance:
Private Collection, Toronto

Note:
By blurring the lines between photograph and painting, Steven Nederveen develops a magical realism that inspires us to see the natural world with new eyes. Through distressing and aging his work he creates the sense of past and present, of struggle and transformation. Nederveen's work draws connections between our natural environment and aspects of spirituality that stem from his own practice of meditation. A glass-like layer of resin coats each piece, enhancing the clarity of the image and reflecting the viewer into the work. Steven Nederveen studied fine art at Medicine Hat College and went on to receive a Bachelor of Design from the University of Alberta in 1995. His studio is currently based in Toronto. Nederveen's work is featured internationally in galleries, art fairs, magazines, and many private collections.

9
STEVEN NEDERVEEN
CROSSING

mixed media on panel; signed, titled and dated "Sept. 2007" on the reverse

48 ins x 48 ins;
121.9 cms x 121.9 cms

$7,000—9,000

Provenance:
Private Collection, Toronto

10
MATT KILLEN
CHELSEA DECON #12

oil on canvas; signed, titled and dated '06-'07 on the reverse

48 ins x 48 ins;
121.9 cms x 121.9 cms

$2,000—3,000

Provenance:
LE Gallery, Toronto
Art Gallery of Ontario Art Rental and Sales Gallery, Toronto

Note:
Matt Killen received a BFA from Concordia University and an MFA in visual arts from l'Université du Québec à Montréal. He is a founding member of the Centre de recherche urbaine de Montréal, a Montreal-based artist collective and publisher. In 2008, he was featured in the Magenta Foundation's publication, *Carte Blanche Vol. 2: Painting*. His work has been presented in Toronto, Montreal, Vancouver, and Pittsburgh. Describing his painting practice as an elaboration on an "aesthetic of entropy," Killen's work explores themes of corrosion, erosion, deterioration, and other forms of destruction, particularly through representation of urban space in a state of decay and recently in "found still lifes" such as piles of demolition/renovation detritus. Creating complex compositions that challenge the viewer's perspective, his objective is to create contrasts between form and content, flatness and painterliness, while still maintaining compositional and thematic cohesion.

11
ATTILA RICHARD LUKACS
BAMBOO SERIES

mixed media on canvas; signed and inscribed "05/007" on the reverse

48 ins x 24 ins;
121.9 cms x 61 cms

$3,000—5,000

Note:
From the succès de scandale of his 1980s homoerotic skinhead paintings, to the standing-room-only vernissage of his 2011 show of gestural, greyed abstractions, Attila Richard Lukacs' high profile work and life have long captured the popular imagination. Suggestive, aggressive, painterly, his work is known for its oversized scale, knowledge of art history, and love of the male nude, whether in the form of sensual portraits of skinheads, poetic and mythological scenes, gold-leaf inflected botanical studies, or surrealistic military dreamscapes. His many national and international exhibitions and collections follow his personal trajectory, from Canada to Germany, New York, Hawaii, and back to British Columbia's Lower Mainland. In the fall of 2011, the Art Gallery of Hamilton showcased more than 35 works by Lukacs from the collection of Salah J. Bachir, including classic paintings such as *The Lazy Kunstler*, and the *Well Travelled Monkey* (1995), collages, and Polaroid studies.

12
ARNAUD MAGGS
PARIS

gelatin silver print; signed, dated "19-7-91" and inscibed "Paris" and "A.P." on the backing

sight 3.75 ins x 5.25 ins;
9.5 cms x 13.3 cms

$1,000—1,500

Provenance:
Private Collection, Toronto

Note:
Interested in human behaviours and responses, Arnaud Maggs's works often engages with themes of the inevitability of passing time and the tragedy of man's impermanence. Maggs began working as an artist at the age of 47, following a prosperous career as a commercial and fashion photographer and graphic designer. Maggs has taken part in a number of solo and group exhibitions, including at the Musée d'art contemporain (Montréal), Art Gallery of Ontario (Toronto) and Centre National de la Photographie (Paris). His works are featured in numerous collections worldwide. The Montréal native is the recipient of the prestigous Governor General's Award in Visual and Media Arts (2006) and Scotiabank Photography Award (2012). Maggs passed away in 2012 at the age of 86.

13
BRIAN JUNGEN
HABITAT 04 - CATS RADIANT CITY

acrylic on synthetic fibre; triptych from the installation "Habitat 04 - Cats Radiant City"

overall 31 ins x 120 ins;
78.7 cms x 304.8 cms

$7,000—9,000

Provenance:
Darling Foundry, Montreal

Exhibited:
Brian Jungen: Habitat 04 - Cité radieuse des chats/Cats Radiant City, Darling Foundry, Quartier Éphémère, Montréal, Quebec, 12 March - 9 May, 2004

Note:
Born in 1970 in Fort St. John, British Columbia, Brian Jungen is one of Canada's most important contemporary artists. Of Swiss and Dunne–za First Nations ancestry, Jungen came to prominence in the 1990s by disassembling and reassembling Nike Air Jordan sneakers to resemble Northwest Coast Aboriginal masks. He would go on to explore his interest in repurposing sports paraphernalia to create sculptures out of catcher's mitts, baseball bats, and basket ball jerseys pointing to the link between the social and environmental effects of our globalized trade in mass-produced objects. Jungen's interest in architecture is also integral to his practice evident in his creation of "shelters" for animals as well as people. He is the recipient of both the Sobey Art Award and the Gershon Iskowitz Prize and has exhibited, and is collected, worldwide.

14
TORRIE GROENING
A SUDDEN FLUTTER, 2007

ultrachrome ink on rag paper mounted to aluminum

42.25 ins x 63 ins;
107.3 cms x 160 cms

$4,000—6,000

Note:
Born in Port Alberni, British Columbia, Torrie Groening attended the Emily Carr Institute of Art and Design where she studied printmaking, graduating in 1983. Moving to Toronto in 1985, she worked at Open Studio and became Director of the Lithography section in 1986. At Open Studio, Groening worked alongside Don Holman, Harold Klunder, Janet Cardiff and Otis Tamasauskas. She would later return to Vancouver where she continued to teach at the Emily Carr Institute of Art and Design and the University of Victoria throughout the 1990s. After a decade living in San Francisco, Groening returned to Vancouver in 2009. Groening's current practice incorporates traditional printmaking and photography with digital technology. Layering altered photographs of drawings, prints, objects, and landscapes, Groening creates incongruous yet familiar trompe l'oeil images.

15
JACK WINN
FIRST SNOWFALL IN STRATFORD, 2011

oil and acrylic on canvas; signed and dated; signed, titled and dated on the reverse

37.5 ins x 61.5 ins;
95.3 cms x 156.2 cms

$3,000—5,000

Note:
Jack Winn has been producing painting and sculpture for twenty years. Looking to the great Canadian landscape painters such as Tom Thomson and the Group of Seven for inspiration, it is Winn's own personal relationship with the landscape that defines and characterizes his work. Recently he has begun creating larger-scale works that incorporate a mix of oil, acrylics and automotive paints to create dramatic, stormy density to his canvases. In addition to his artistic practices, Winn is a noted musician who has taught music at the University of Western Ontario for sixteen years. Currently he is the Principal Bassist for the Stratford Symphony Orchestra.

16
BRIAN KIPPING
SKYLINE LOOKING WEST

oil on linen, laid down on wood; signed, titled and dated 1988 on the reverse

7 ins x 13 ins;
17.8 cms x 33 cms

$3,000—5,000

Provenance:
Bau-Xi Gallery Ltd., Vancouver
Private Collection, Toronto

Note:
An artist of cityscapes, Brian Kipping painted many urban scenes around the world with a particular emphasis on the night light and imagery of his hometown Toronto. His 2006 exhibition *my streets (city)* celebrated Toronto's greasy spoon restaurants and the golden glow of neon-illuminated evenings, and was seen across Canada and in New York City. Kipping's love of the night reflected his second career as a bass musician in the Paul James Band. He played with notables including Bob Dylan and Chuck Berry. Kipping's paintings also celebrated well-known urban landmarks such as Toronto's Union Station and New York City's Fifth Avenue Clock. Over the course of his career, Kipping's paintings were shown in about 150 group and solo exhibitions across Canada and overseas. Kipping succumbed to cancer in 2007 at the age of 53.

17
BRIAN KIPPING
CHOCOLATE FACTORY

oil on wood; signed, titled and dated 1988 on the reverse

9.5 ins x 12 ins;
24.1 cms x 30.5 cms

$3,000—5,000

Provenance:
Private Collection, Toronto

18
EDWARD BURTYNSKY
ROCK OF AGES #24, ABANDONED SECTION, ROCK OF AGES QUARRY, BARRE, VERMONT, 1991

chromogenic colour print

sight 18 ins x 22 ins;
45.7 cms x 55.9 cms

$3,000—5,000

Note:
Edward Burtynsky is widely regarded as one of Canada's most respected and celebrated photographers. Born in St. Catharines, Ontario in 1955, Burtynsky holds both a Bachelor of Applied Arts in Photography from Ryerson University and a Graphic Arts degree from Niagara College. His works are included in the collections of major museums around the world, including the National Gallery of Canada, the Bibliothèque Nationale in Paris, the MoMA and the Guggenheim. In 2006 he was awarded the title of Officer of the Order of Canada and given an honorary Doctor of Laws from Queen's University in Kingston. He has exhibited in solo and group exhibitions across Canada, the United States, Europe and Asia and is represented by numerous prominent galleries, both nationally and abroad.

19
DAVID URBAN
UNTITLED

mixed media on paper; signed with initials and dated 2007

16.75 ins x 13.75 ins;
42.5 cms x 34.9 cms

$2,000—3,000

Provenance:
Corkin Gallery, Toronto
Canadian Fine Arts, Toronto

Note:
Toronto painter David Urban works between abstraction and representation in an energetic and deeply considered engagement with line, gesture, and colour. Known through the 1990s as an abstract modernist, Urban's solo show at the Art Gallery of Ontario in 2002 surprised visitors with representational paintings, including the critically-acclaimed *A Toy in the Pond*. Recent works such as *The Returner 1 (2011)* and *House of Blues (2007)*, have reclaimed the visual vocabulary of abstraction. Often named as the leading Canadian painter of his generation, Urban has exhibited works in prominent commercial galleries across Canada, the U.S. and Europe, and is represented in many private and public collections, including the National Gallery of Canada, the Macdonald Stewart Art Gallery, and the Musée d'art contemporain de Montréal. In 2002, Urban curated "Painters 15" for the Museum of Contemporary Canadian Art and the Shanghai Museum of Art, the first survey of contemporary Canadian art to take place in China.

20
MARK STEBBINS
SLIP

acrylic and ink on panel; signed, titled and dated 2013 on the reverse

10 ins x 8 ins;
25.4 cms x 20.3 cms

$1,200—1,600

Provenance:
Galerie BAC, Montreal

Exhibited:
Peinture Extreme, Bigue Art Contemporain, Montreal, 29 June - 27 July, 2013
Making Methods: Becky Ip, Sam Mogelonsky, Mark Stebbins, The Robert McLaughlin Gallery, Oshawa, 24 August - 3 November, 2013

Note:
Mark Stebbins' artwork can be described as a fusion between rigid, electronic design and fluid, organic forms. Stebbins prefers to complete his works by hand, using acrylic paint and ink, to create an illusion of digital electronic media. Stebbins holds a BFA (Honours) from the University of Western Ontario and an LL.B from Schulich School of Law, Dalhousie University. Stebbins has shown his work in various solo and group exhibitions in Ontario, Quebec, and Nova Scotia, and is the recipient of numerous accolades and awards including an Honourable Mention at the 2010 RBC Canadian Painting Competition. His work is represented in public and private Canadian and international collections including Canada Council Art Bank and RBC Royal Bank of Canada. Stebbins currently lives and works in Toronto.

21
DIANA THORNEYCROFT
GROUP OF SEVEN AWKWARD MOMENTS (WHITE PINE AND THE GROUP OF DWARFS)

chromogenic print

20.5 ins x 29.75 ins;
52.1 cms x 75.6 cms

$800—1,200

Note:
The works of the Winnipeg-born artist Diana Thorneycroft surge with humour, the artist's tongue placed firmly in cheek. Her appropriated mass media subjects, including killer cartoons, objectified babydolls, or other figurines, have all the kitschy charm of a high school diorama, uniting in a revolt against the posited practices of "fine art." Never afraid to irritate or offend, the bold Thorneycroft has exhibited across North America and Europe, including at the Museum of Contemporary Canadian Art (Toronto, ON) and the Canadian Cultural Centre (Paris, FRA). Her work can be found in the collections of the Canadian Museum for Contemporary Photography (Ottawa, ON), Vancouver Art Gallery (Vancouver, BC), and the Winnipeg Art Gallery (Winnipeg, MB) amongst others. Thorneycroft received her BFA from the University of Manitoba (Winnipeg, MB) and MA from the University of Wisconsin (Madison, WI). She is represented by the Michael Gibson Gallery in London, Ontario.

22
PITSEOLAK NIVIAQSI
HAND WITH ULU

stone; signed in syllabics

14 ins x 11.5 ins x 4 ins;
35.6 cms x 29.2 cms x 10.2 cms

$1,500—2,500

Note:
Son of two of Cape Dorset's most celebrated graphic artists, Niviaxie and Kunu, Pitseolak Niviaqsi trained as a printmaker with his brother Qiatsuq in the 1970s. As his career continued, Pitseolak developed into a prolific and versatile artist. Often large scale, his works tend to harness the power of flowing lines and negative space. These works often celebrate femininity, with depictions of the sea goddess, Sedna, or maternal scenes that sometimes represent his own wife and children. His works are featured in the collection of the National Gallery of Canada (Ottawa, ON) and have exhibited at the Winnipeg Art Gallery (Winnipeg, MB), McMichael Canadian Art Collection (Kleinburg, ON), and the Canadian Guild of Crafts Quebec (Montreal, QC).

23
ALEX CAMERON
BLUE ORANGE LEAVES

oil on canvas; signed, titled and dated 2005 on the reverse

30.25 ins x 38.25 ins;
76.8 cms x 97.2 cms

$3,000—5,000

Note:
Artistically active since the early 1970s, Alex Cameron creates thickly painted works of oil on canvas, overflowing with colour and exuding joy. Exploring landscape and abstract idioms, Cameron works both large and small. Wall-sized paintings such as *Red Pine Wild* (2010) bring a Fauvist sensibility to familiar Canadian terrain, while small, page-sized abstractions such as *Blue Dribble* (2010) reference Indian miniatures and Cameron's travels. Extensively exhibited through four decades, Cameron's work was featured in *Four Toronto Painters* at the Ontario Art Gallery (1976), *14 Canadians* at Washington's Hirschorn Museum (1977), and *Alex Cameron in Mid-Career* (1985), a traveling early retrospective organized by the Robert McLaughlin Gallery in Oshawa. Based in Toronto, Cameron has shown across Canada and in the US and is extensively collected in private and public collections, such as those of the Art Gallery of Ontario, the Art Gallery of Hamilton, and the Office of the Prime Minister of Canada.

24
STEVE DRISCOLL
FROM THE HEAVENS

urethane and pigment on board; signed, titled and dated /09 on the reverse

30 ins x 60 ins;
76.2 cms x 152.4 cms

$6,000—8,000

Provenance:
Private Collection, Ontario

Note:
A landscape painter in the mainstream of the Canadian tradition, Toronto-based OCAD graduate Steve Driscoll conjures a vision of nature undulating with atmosphere and heightened color effects. Bright, emotional and dynamic, Driscoll's paintings are steeped in the romance of the Canadian landscape. Driscoll has most recently turned to the medium of urethane to achieve the sparkle and trembling effects of light he wanted to capture. Animated and unified by his painting technique, his works are distinct in their mood and tone. Driscoll describes the medium of urethane as key to the works: "The passage of time is what urethane depicts so well. Its fluidity holds the minuet details of a landscape in motion. I hope these paintings convey the sense of peace and rejuvenation that I experienced in each of these places."

25
JOSEPH DRAPELL
BANAL AND DIVINE

acrylic on canvas; signed, titled and dated 1984

91 ins x 90 ins;
231.1 cms x 228.6 cms

$6,000—9,000

Provenance:
Private Collection, Toronto

Note:
One of the most important abstract painters of his generation, Joseph Drapell came to North America in 1966 from the Czech Republic and has lived in Toronto since 1970. His work is characterized by high-keyed, glossy color and built-up surfaces. His innovative techniques and aesthetic, including the invention of moveable, broad paint-spreading device, helped bring his work international attention in the 1970s and '80s. Drapell's work is featured in the collections of numerous prestigious institutions including the Solomon R. Guggenheim Museum; The Art Gallery of Ontario; the National Gallery in Prague; the Museum of Modern Art in Vienna; the Museum of Fine Arts in Boston and the British Museum in London.

26
ARNOLD ZAGERIS
RED COUCH

chromogenic print mounted on Stonehenge archival paper and Gatorboard; signed, titled, dated "Nov 2013" and numbered 2/6

40 ins x 50 ins;
101.6 cms x 127 cms

$4,000—6,000

Note:
Born in 1948, Canadian photographer and printmaker Arnold Zageris' work encapsulates the ruggedness of Canada's island of Labrador. Upon graduating from Loyola College, Montreal, in 1969 (B.Sc) and from the University of New Brunswick in 1975 (B.Ed), Zageris formally trained at the Maine Photographic Workshops from 1982-1989. Zageris has participated in a myriad of solo and group exhibits globally, with his most recent being the 2012 exhibition entitled "On the Labrador" that showed at the Robert McLaughlin Gallery, and the Art Gallery of Peterborough. The recipient of many awards, mentions and grants, Zageris' works are part of prominent collections both within Canada and abroad, including the National Gallery of Canada.






27
STEPHEN ANDREWS
DISSOLVE, A PORTFOLIO OF SIX PRINTS

lithographs; each signed, dated '13 and numbered 9/15; unframed

each 22 ins x 30 ins;
55.9 cms x 76.2 cms

$4,000—6,000

Note:
With a mix of drawing, painting, printmaking, and animation, Toronto artist Stephen Andrews questions the role of personal memory and media imagery in contemporary self-understanding using familiar visual tropes: the Ben-Day dots of commercial printing and the digital degradation of pixilated news media, for instance. His well-known monochrome *Facsimile* series (1991-92) was based on faxed versions of obituary portraits of men who had died of AIDS; the drawings of *The Quick and the Dead* series (2004) renders media images from the Iraq war in candy-coloured pastels. Known for his dot paintings of crowds, Andrews used his signature pixilated style in *The View from Here*, a commission for the entryway of Toronto's brand new Trump Tower. The huge three-paneled work is comprised of 500,000 pieces of porcelain, glass, stone and gold tiles creating an image of a multicultural crowd of cheering people. Throughout the last twenty-five years, Andrews has exhibited across Canada as well as in the US, Brazil, France, Scotland, and Japan. Extensively collected both privately and publicly, Andrews' work can be found in the National Gallery of Canada, the Art Gallery of Ontario, and the Schwarz Art Collection at the Harvard Business School.

28
JAAN POLDASS
STUDY FOR "NOMINAL FOUR #1"; UNTITLED

collage; each signed and dated 1994

sight 14 ins x 11.5 ins;
35.6 cms x 29.2 cms;
13.5 ins x 12 ins;
34.3 cms x 30.5 cms

$3,000—3,500

Provenance:
Wynick/Tuck Gallery, Toronto (the first)
Birch Libralato, Toronto

Note:
Swedish born Jan Poldaas, who originally studied architecture, has emerged as one of Canada's most important minimalist painters. Much of Poldaas' oeuvre is concerned with the formulation of colour and according to Roald Nasgaard in *Abstract Painting in Canada* (2007), "The distinction of Poldaas' project was that he was working with colour at a time when colour had little place in Minimalist or Conceptual art." Poldaas' work is collected internationally and is included in the permanent collections of the Art Gallery of Ontario and the National Gallery of Canada.

29
JAAN POLDAAS
BLUE/BROWN

collage; signed, titled and dated 1972

18 ins x 24 ins;
45.7 cms x 61 cms

$1,800—2,200

30
ROBERT VANDERHORST
THE IMMIGRANT

oil on canvas; signed and dated 1997; signed, titled and dated 1997 on the overflap

20 ins x 24 ins;
50.8 cms x 61 cms

$15,000—20,000

Note:
Robert Willem Vanderhorst is a self-taught artist with a talent inherited from his father and a technique born of a strong Dutch tradition in art. Emigrating from Holland to Canada in 1951, he now lives in Toronto, Canada. In 1979, he began publishing limited editions of his images under Vanderhorst Graphics. Over the next three and a half decades, Vanderhorst's imagery has been used in many diverse ways, including in music videos, television programs, live stage productions and record jacket designs, as well aviation book covers. Vanderhorst was one of over a dozen artists to be awarded a commission by the Greater Toronto Airports Authority to create an original painting for the new Pearson International Airport.

31
LUIS JACOB AND CHRIS CURRERI
THE THING

chromogenic print; signed and dated /08 on the original mat (affixed to backing)

11.5 ins x 14 ins;
29.2 cms x 35.6 cms

$2,000—3,000

Provenance:
Private Collection, Toronto

Note:
Conceptual artist Luis Jacob has achieved an international reputation since his participation in Documenta 12 in 2007. Born in Lima, Peru, in 1970, Jacob is a self-taught artist who studied semiotics and philosophy at the University of Toronto. Jacob's background in philosophy has influenced his artistic practice in which he explores notions of collectivity and meaning-making and often uses found objects to investigate the nature of the image. Jacob's work has been exhibited widely including at the Art Gallery of Ontario and the Solomon R. Guggenheim Museum in New York. In 2011, Luis Jacob was the focus of a multi-city, mid-career survey exhibition hosted by the Darling Foundry in Montreal and the Museum of Contemporary Canadian Art in Toronto.

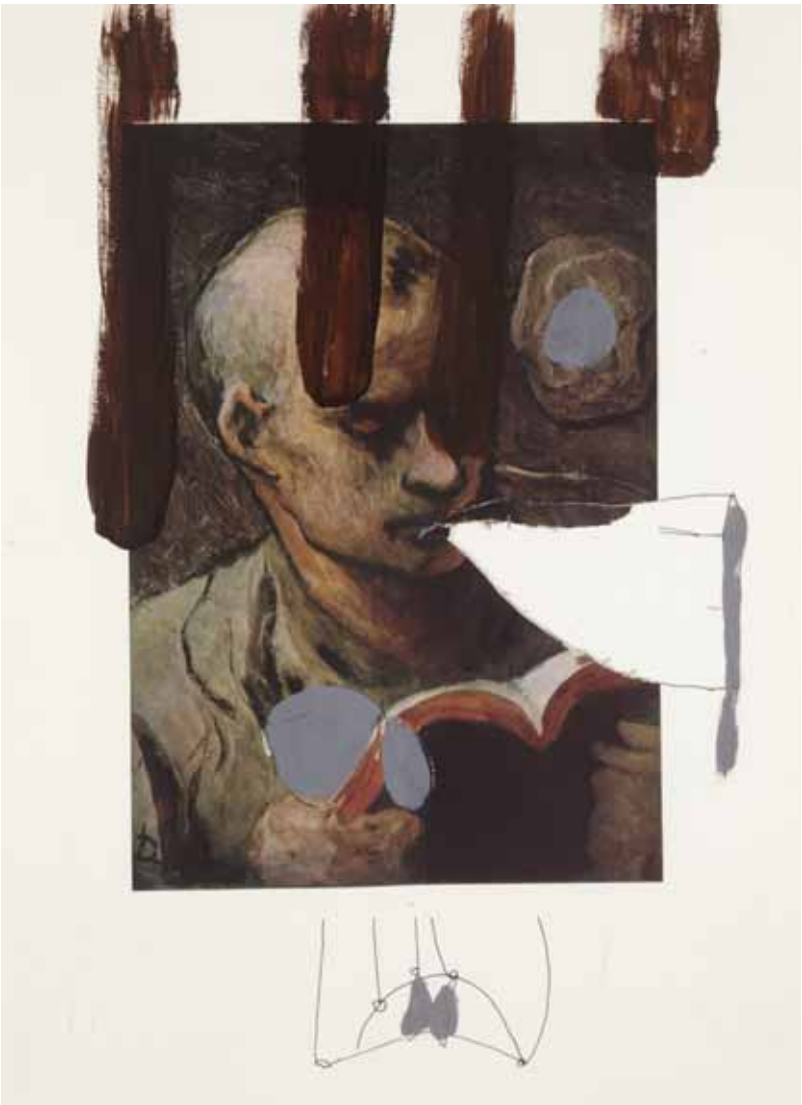
Chris Curreri is a Canadian artist who works with film, photography and sculpture. His work is premised on the idea that things in the world are not defined by essential properties, but rather by the actual relationships that we establish with them. His recent exhibitions have included "Surplus Authors" at the Witte de With in Rotterdam (2012) and "Beside Myself" at the Daniel Faria Gallery in Toronto (2011). In addition to his visual art practice, Curreri is a filmmaker who's work has recently been screened at the Image Forum Festival, Japan; the Festival Internacional de Cine de Mar del Plata, Argentina; and the Toronto International Film Festival, Canada. He holds an MFA from the Milton Avery Graduate School for the Arts at Bard College.

32
JOHN SCOTT
PRETTY DEATH

mixed media on paper

38 ins x 25 ins;
96.5 cms x 63.5 cms

$3,000—5,000



33
RODNEY GRAHAM
UNTITLED

mixed media on paper

15 ins x 11 ins;
38.1 cms x 27.9 cms

$7,000—10,000

Provenance:
Gift of the artist to be sold to benefit the Rebecca Belmore Legal Defense Fund

Note:
Rodney Graham's works humourously consider notions of doubling and historical modes of self-representation. Graham is part of a generation of Vancouver artists, including Ken Lum, Roy Arden, Stan Douglas, Ian Wallace and Jeff Wall, who established the city's reputation for photoconceptualism. Rodney Graham pulls at the threads of cultural and intellectual history through photography, film, music, performance and painting. Rodney Graham was born in Abbotsford, British Columbia, Canada in 1949. He graduated from the University of British Columbia in 1971 and lives and works in Vancouver. A touring retrospective, "A Little Thought," opened at the Art Gallery of Ontario in 2004. Graham's work is in the collection of the Centre Georges Pompidou and the Metropolitan Museum of Art.

34
KIM DORLAND
THERE AINT NO CURE FOR LOVE #2

oil on board; signed, titled and dated 2009 on the reverse, unframed

60 ins x 48 ins;
150 cms x 120 cms

$12,000—15,000

Note:
Kim Dorland was born in 1974 in Wainwright, Alberta and graduated with a Bachelor of Fine Arts from the Emily Carr Institute of Art and Design in Vancouver and a Master of Fine Arts from York University in Toronto. Dorland's works render the nostalgic spaces of the artist's upbringing in Canada, often through a deft and distinct handling of sumptuous impasto layers and bold, broad, brush strokes. With a haunting and unexpected beauty, they draw attention to their own physicality, as well as their personal nature. Visceral and expansive, Dorland's art is fierce, eccentric and stunning. The artist's unique vision and colour sensibility, paired with elements of abstraction function collectively to engage the viewer and challenge notions of what is expected of representation. Dorland has exhibited globally, including shows in Milan, Montreal, New York, Chicago and Los Angeles and is featured in numerous private, corporate and public collections of note including the Glenbow Museum in Calgary, the Museum of Contemporary Art in San Diego and the Montreal Museum of Fine Arts. The artist currently lives and works in Toronto. Dorland was named one of the artists of the year in 2013 by the *Globe and Mail* following the McMichael Canadian Art Collection exhibition, *You Are Here: Kim Dorland and the Return of Painting.*

35
ROBERT FONES
EGYPTIAN EXPANDED G /
LION'S MANE, 1990

mixed media sculpture

42.5 ins x 94.25 ins x 10 ins;
108 cms x 239.4 cms x 25.4 cms

$30,000—40,000

Provenance:
Private Collection, Toronto
Carmen Lamanna Gallery, Toronto

Note:
Born in 1949, Robert Fones began his career in the vibrant art scene of his birthplace, London, Ontario. Mentored by Greg Curnoe, Fones made important contributions within the region, including the founding of Forest City Gallery in 1973. In 1976 he moved to Toronto where he currently lives and practices. Working across a variety of media including painting, sculpture, photography and printed-matter, Robert Fones has established himself as an integral proponent of Canada's conceptual art movement. His works provide an examination of cultural production, calling into question the relationship between the natural artifact and the manufactured product. Through curious combinations of pictograms, unique typefaces, and geometric shapes, Fones investigates processes of change across geological, cultural and industrial histories. Viewers, initially drawn in by elements of pop culture and anthropomorphism, find themselves engaged with work heavily punctuated by social critique.

Represented by Olga Korper Gallery, Robert Fones has exhibited throughout Canada, the USA, and Germany. In 2011 he was the recipient of the Governor General's Award in Visual and Media Arts. His work is included in many corporate and public collections, including the permanent collections of the Art Gallery of Ontario, Museum London, The Canada Council Art Bank, and the National Gallery of Canada.

36
ROBERT FONES
PAISLEY T / STEEL BLOCK, 1997

colour photograph with clear laminate UV film covering photograph, mounted on aluminum laminate and wood

81 ins x 67 ins;
205.7 cms x 170.2 cms

$30,000—40,000

Provenance:
Private Collection, Toronto
Carmen Lamanna Gallery, Toronto

37
KATHY KISSIK
CHAOS IN LONDON

photo-based mixed media; signed, titled and dated 2011 on the reverse

36 ins x 48 ins x 2.5 ins;
91.4 cms x 121.9 cms x 6.4 cms

$10,000—15,000

Provenance:
Private Collection, Toronto
Elaine Fleck Gallery, Toronto

Note:
Trained primarily in photography and welding, Kathy Kissik's mixed media works are often architectural. "I seek out materials that lend themselves visually and conceptually to the subject I am dealing with," she says. Often incorporating metals such as copper in her sculptural collages, her ultimate purpose is to evoke how a place feels - the interpretation of time, space, and other subtle nuances. Kissik is a graduate of the School of the Museum of Fine Arts, Boston and Tufts University where she was a fifth year Traveling Scholar recipient. She received two Pollock-Krasner grants and has exhibited in the United States, Canada, and Europe. Her artwork is widely collected in both private and public collections.

38
APRIL HICKOX
PORTHOLES (LAMP AND STACKS)

chromogenic prints; both signed, titled and numbered 1/7 on the backing; the second dated 2012 on the backing

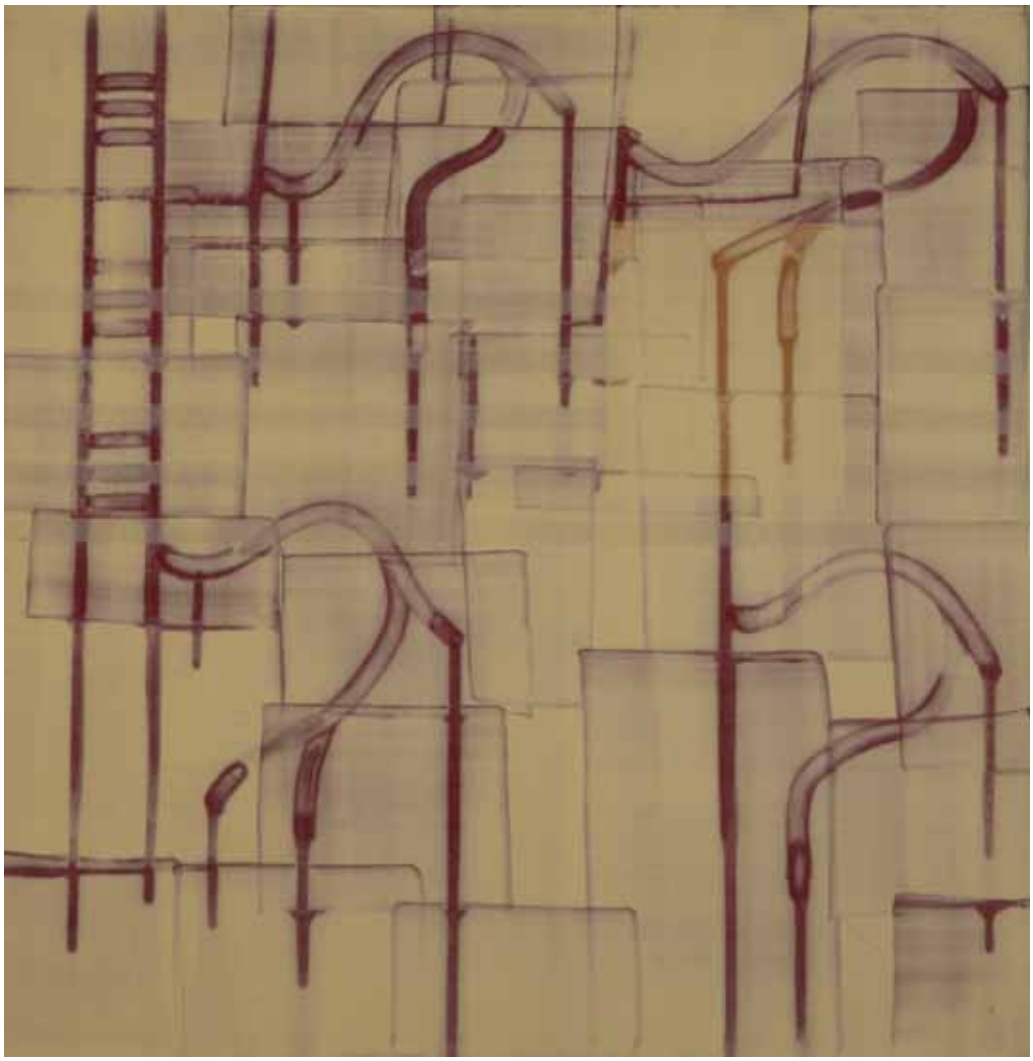
24 ins x 20 ins;
61 cms x 50.8 cms

$5,000—7,000

Provenance:
Katzman Kamen Gallery, Toronto

Note:
These images were taken from a ship sailing the St. Lawrence River from Îles de la Madeleine to the Port of Montreal. In these works the porthole acts as a viewing device mimicking a lens, isolating observation and the movement of the ship. The colourations and markings on the images are due to the thickness of the glass in the porthole, combined with the effects of salt water and weathering. The porthole replaces the framing mechanism of the camera, while the movement of the ship provides a constructed vantage point for viewing. Most of the images were taken at dawn before the city had gained consciousness. The shadow of the ship is often seen in the images, imposing itself and its movement on the buildings. The buildings are familiar historical icons that are being transformed to new uses in many Canadian port cities. This work suggests a nameless place, a place of transitions and passages.

-Courtesy of the artist



39
JORDAN BROADWORTH
UNTITLED

oil on canvas; signed, titled and dated 1999 on the reverse

24 ins x 24 ins;
61 cms x 61 cms

$2,500—3,500

Provenance:
Private Collection, Ontario

Note:
Jordan Broadworth was born in Esquesing, Ontario in 1968. He studied at the School of the Museum of Fine Arts, Boston and the Nova Scotia College of Art and Design prior to graduating from the University of Guelph's Master of Fine Art program in 1997. He has exhibited in private and public galleries since 1994. In addition to painting Broadworth is also a curator and writer based in New York City. His paintings are included in collections in North America, Europe and the UK.

40
DAVID BOLDUC
AT CHARLIE'S

oil on canvas; signed, titled and dated 2001 on the reverse

32 ins x 36 ins;
81.3 cms x 91.4 cms

$8,000—10,000

Provenance:
Estate of the artist

Note:
A prolific painter, David Bolduc's abstract paintings are known for their poetic and lyrical quality. Often inspired from motifs in nature, such as flowers, trees and stars, Bolduc interpreted his subjects using a colourful palette, building bold impastoed surfaces. Born in Toronto, he spent one year at the Ontario College of Art before moving to study at the Museum of Fine Arts School under Jean Goguen. It was in Montreal that he would hold his first solo show at the Elysse Theatre in 1966. Bolduc's artistic career spanned over three decades and included an extensive exhibition schedule with galleries such as the David Mirvish Gallery and later the Christopher Cutts Gallery in Toronto. Bolduc passed away in 2010, at the age of 65.

41
WANDA KOOP
UNTITLED (SEALER), FROM THE SERIES "INTERWEAVE"

acrylic on canvas; signed and dated 2008 on the overflap

30 ins x 40 ins;
76.2 cms x 101.6 cms

$5,000—8,000

Provenance:
Birch Libralato, Toronto

42
JEREMY SMITH
EARLY MORNING, KITCHENER

egg tempera on panel; signed and dated; signed, titled and dated 1986-88 on the reverse

43.75 ins x 65.75 ins;
111.1 cms x 167 cms

$25,000—30,000

Provenance:
Mira Godard Gallery, Toronto
Private Collection, Toronto

Exhibited:
Kitchener/Waterloo Art Gallery, The Art of Jeremy Smith, 17 November 1988 - 29 October, 1989

Note:
Kitchener-based artist Jeremy Smith creates exquisitely crafted works in the media of precision: egg tempera and graphite pencil. His meticulous portraits, landscapes, and interiors are carefully planned and slowly developed, so fans of Smith's work can wait several years between exhibitions of new works. His approach reflects his love of the Dutch and Flemish Masters as well as the Japanese brushwork he studied in his youth. Smith's work has been shown extensively over the past 40 years at institutions including the Albright Knox Gallery in Buffalo, New York, Fischer Fine Arts in London, England, the Art Gallery of Greater Victoria, British Columbia, and the Beaverbrook Art Gallery in Fredericton, New Brunswick. His paintings and drawings have been collected by the Art Gallery of Ontario, the Kitchener-Waterloo Art Gallery, the London Regional Art Gallery, the Hamilton Art Gallery and by many private and corporate art lovers.

43
ELDON GARNET
EMBLEM OF CIRCUMSTANCE

cibrachrome print; signed; signed, titled and dated 1992 on the backing

11 ins x 11 ins;
27.9 cms x 27.9 cms

$600—900

Note:
With a multi-disciplinary background including writing, sculpture and video, Eldon Garnet infuses his photographs with a profound ambiguity, both moral and conceptual. Garnet's work has been exhibited internationally including major surveys of his photographs at the Amsterdams Centrum vood Fotographie and at the Museum of Contemporary of Canadian Art in Toronto. In 1998, a mid-career survey of his work entitled "The Fallen Body" was held at the Canadian Museum of Contemporary Photography in Ottawa. Garnet lives and works in Toronto, where he also teaches at the Ontario College of Art and Design.

44
JACK LEONARD SHADBOLT, R.C.A.
OFFERING

mixed media collage; signed and dated '79; signed, titled and dated 1979 on the backing

13 ins x 9.5 ins;
33 cms x 24.1 cms

$1,200—1,800

Provenance:
Bau-Xi Gallery Ltd., Toronto

Note:
Jack Leonard Shadbolt is one of Canada's most important artists. He is known for his paintings and murals that draw from his personal experiences and from the social and political conflicts that have taken place in British Columbia and world history, such as the struggles of First Nations, the Second World War, and the environmental movement. He served in WWII 1942-45, including 1944-45 with the Canadian War Artist establishment. He was an influential teacher and adviser across Canada and the US, and was an instructor at the Emma Lake Artists' Workshops in 1955. His work is represented in all the major galleries across Canada as well as in corporate and private collections. Shadbolt's numerous awards include the Order of Canada in 1972, an Honorary Degree from the University of British Columbia.

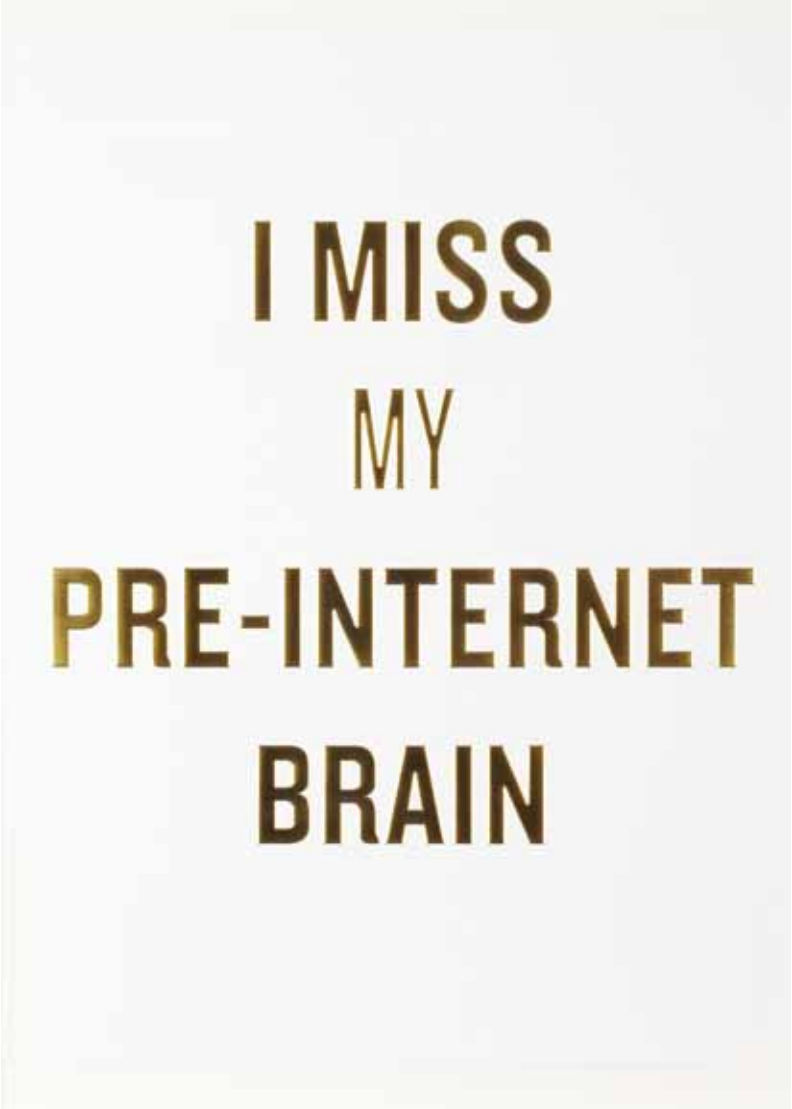
45
GORDON RAYNER
UNTITLED

mixed media sculpture;
signed and dated 1983 on the reverse

13 ins x 4 ins x 4 ins;
33 cms x 10.2 cms x 10.2 cms

$700—900

Note:
Renowned for his manipulation of painting materials, Gordon Rayner has been called "the carpenter" of contemporary Canadian art. Rayner was taught by his father, a landscape painter, and worked in various commercial art firms, including Wookey, Bush and Winter with Jack Bush. Rayner's early 1960s work, with its juxtaposed materials, experiments in canvas shape and sense of humour and reflects the neo-dada mood then prevalent in Toronto. In time he became a sumptuous painter of Canadian landscape, especially the area around Magnetawan, Ontario. His cityscapes reflect his home on Toronto's Spadina Avenue. Rayner's work boldly ricochets from one concern to another, even within the same painting, though his inventions are united by his broad touch and spectacular sense of colour.



46
DOUGLAS COUPLAND
I MISS MY PRE-INTERNET BRAIN, 2012

embossing on paper; numbered 5/25 on the reverse

25 ins x 18.75 ins;
63.5 cms x 47.6 cms

$1,000—1,500

Note:
International best selling writer and artist, Douglas Coupland pairs his fiction with visual art to create a dialogue between his two forms of artistic expression. Incredibly accomplished, Coupland has published thirteen novels, two collections of short stories, seven non-fiction books, and a number of screenplays for television and film. In 2000, Coupland resumed painting after an over ten year hiatus from the visual arts. His works since 2000 have ranged from fine art to large public sculpture installations, including two cast soldiers in "Monument to the War of 1812" that can be found at the foot of Bathurst in Toronto and "Canoe Landing Park" that can be seen from the Gardiner Expressway in Toronto. His work embodies the essence of the Canadian identity and utilizes mixed media, including silk-screening similar to that of Andy Warhol, to represent what it means to be Canadian. This highly decorated artist is collected internationally and currently resides in West Vancouver, British Columbia.

47
PASCAL PAQUETTE
COLIN

acrylic on canvas; signed, titled and dated 2003 on the reverse; unframed

36 ins x 36 ins;
91.4 cms x 91.4 cms

$1,000—1,500

Note:
Pascal Paquette is a Toronto-based artist. His practice places him literally and metaphorically outside and inside the mainstream art world by combining alternative practices of graffiti writing and street art with contemporary painting and site-specific or geographically dependent installations. He has spent the last decade traversing the contemporary art scene, while earning and expanding on his graffiti writing practice under the pseudonym Mon Petit Chou. Paquette's thematic interests interrogate the transformation of culture that occurs when two or more economic, social or cultural realities collide. His work has been widely exhibited, including a recent show at the Art Gallery of Ontario's Young Gallery.

48
ERIN LOREE
IN THE THICK OF IT

oil on canvas; signed, titled and dated 2013 on the reverse

24 ins x 24 ins;
61 cms x 61 cms

$700—1,000

Provenance:
Canadian Fine Arts, Toronto

Note:
Erin Loree is a Toronto-based artist from Gananoque, Ontario. A graduate of the Ontario College of Art and Design University, Loree also completed a six-month residency at the Sachaqa Art Center in San Roque De Cumbaza in Peru. Loree works intuitively and expressively in oil on canvas. Her bold and somewhat absurd colour palette evokes seemingly contradictory emotions as the viewer is confronted with her familiar yet unsettling portraits. Vibrant, saturated colours are the background for abstracted figures, depicted with luxurious swathes of thick, visceral paint laid down with great speed, ultimately expressing a sense of introspection and of personal transformation.

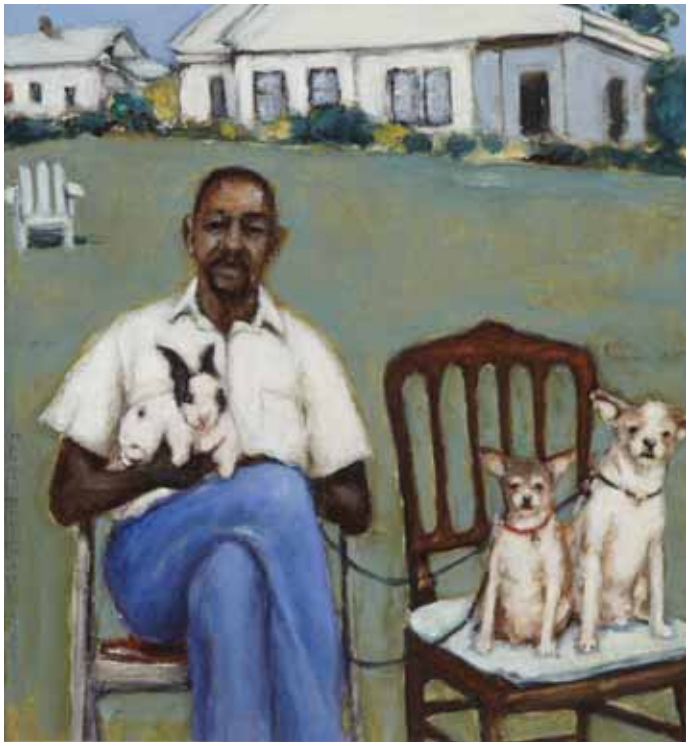
49
DANIEL SOLOMON
EYE DAZZLER

acrylic on paper; signed, titled and dated 1978 on the reverse

30 ins x 22 ins;
76.2 cms x 55.9 cms

$600—800

Note:
Daniel Solomon is a Toronto-based artist and Professor of Art at the Ontario College of Art and Design. With a career spanning forty years, Solomon began painting as a student at the University of Oregon, where he studied architecture. Relocating to Toronto in 1967, Solomon began exhibiting his paintings and sculptures regularly at major galleries in Toronto. His works have consistently expressed a love of intense, vibrant colour and an interest in complex pictorial space. His work is featured in the collections of many prominent institutions such as the Art Gallery of Ontario, the Anges Etherington Art Gallery and the Edmonton Art Gallery.



50
RACHEL BERMAN
STUDY FOR PATENT LEATHER SHOES, NORTHBOUND TO ROSEDALE; SUBURB IN AMERICA, THE FIRST BIOGRAPHY OF BARTHOMY

oil on pressboard; mixed media on pressboard; the first: signed; signed, titled and dated 2010 on the reverse; the second: signed, dated 2011 and inscribed "Toronto"; signed, titled and dated on the reverse

5.75 ins x 10.5 ins;
14.6 cms x 26.7 cms

$600—800

Note:
Rachel Berman is a painter and children's book illustrator who has lived and worked in Canada, the United States, and Ireland. Born in New Orleans, Rachel has worked as a professional artist for over thirty years. The mysterious figures and hidden stories glimpsed in her paintings are a reflection of the mysteries Berman has unraveled in her own life. Once known as Susan King, she discovered her original birth name, birth date, and the names of her biological parents only ten years ago. This experience led her to reclaim her long-lost name. Rachel Berman lives in Victoria, British Columbia and was recently nominated for a Governor General's Literary Award in children's literature illustration.

The Femmarte Collection

Lot 51-86

Femmarte began as a ten-year project in 2004, as a private investment club dedicated to building a prestigious collection of women's art. With approximately thirty investors from across Canada, the club's mission was to support emerging contemporary talent and enhance the market presence of women artists.

Femmarte was inspired by La Peau de l'Ours, an investment club launched in Paris, 1904, exactly one hundred years before, who demonstrated the possibility of influencing an entire market for art through a collective initiative. The thirteen investors of this club who acquired contemporary works over a period of a decade and then sold the collection of 145 works at a successful auction, in 1914, had a significant influence in establishing a market for works that until then had little or no market value.

Femmarte dreamed of repeating this experience for women artists in the twenty-first century. As part of our mission to promote the artists, the works were loaned to members on an annual rotation that saw the collection hung in professional offices and homes across the country. In this way, each investor's personal network of family, friends, colleagues and clients was exposed to the artists in the collection.

Waddington's is pleased to partner with Femmarte to showcase this fine collection of Canadian women artists to the public for the first time.

51
MELANIE AUTHIER
CYCLONIC CHTHONIC

acrylic on canvas; signed, titled and dated 2007 on the overflap; unframed

50 ins x 60 ins;
127 cms x 152.4 cms

$5,000—7,000

Note:
Montreal born Melanie Authier's landscapes present us with complex and contradictory projections on how we view the world around us. Lushly presented and teeming with energy, her work is at once reassuring, picturesque and subtly confrontational. Widely exhibited throughout Canada, Authier's work is in numerous public and corporate collections. In addition, she has been the recipient of many awards including the Premier's Award for Excellence in Ontario 2010, an Honourable Mention Award in the RBC Painting Competition in 2007 and the Guido Molinari Studio Arts Award. Most recently, the National Gallery of Canada has purchased Authier's work.

52
MARISA PORTOLESE
HUSH
chromogenic print

31 ins x 41 ins;
78.7 cms x 104.1 cms

$1,500—2,000

Note:
Known to many as one of Canada's top contemporary artists, Marisa Portolese's recent work is an exploration of the human condition, inspiring three photographic series. Through revealing and often defiant photographs, Marisa explores the depth of femininity, sexuality and the irresistible feeling of desire. Marisa's landscape choices, ravines, forests, marine panoramics, and gardens only intensify her passionate portrayal of human emotion and condition.

53
BARBARA COLE
DRY CLEANING (FROM THE SERIES "UNDERWORLD"

giclee; signed, titled and numbered 6/15

sheet 41 ins x 26 ins;
104.1 cms x 66 cms

$3,000—5,000

Note:
Photographer Barbara Cole is acclaimed for her evocative and painterly underwater figurative works created entirely in the camera without relying on digital editing tools. Romantic in tone and rich in colour, Cole's work has been exhibited worldwide and chosen for notable public and private collections in Canada, the USA and Russia. Her images have been celebrated with awards such as the Grand Prize from the Festival Internationale de la Photographie de Mode in Cannes, third prize at the International Photography Awards in New York, and, very recently, an Honorable Mention in the International Photography Masters Cup. She has created large-scale installations for the M. Lau Breast Cancer Centre at Toronto's Princess Margaret Hospital and Trump Hollywood in Hollywood Beach, Florida. Cole's work is profiled in a new half-hour documentary from the Canadian television series *Snapshot II: The Art of Photography*, which aired in 2012.

54
ANGELA GROSSMAN
PINK RIBBON

mixed media on paper; signed and dated 2004

40 ins x 26.5 ins;
101.6 cms x 67.3 cms

$4,000—5,000

Note:
Pink Ribbon, taken from Angela Grossman's series "Alpha Girls" is a portrayal of an adolescent girl. While many of Grossman's paintings in this series show several girls surrounding their alpha leader, *Pink Ribbon* is a portrait representing the solitude and confusion that often accompany adolescence. Her paintings embody the overwhelming intensity of emotion that dominates adolescent girls. Grossman's journey through art has been met with critical acclaim from all ends of the spectrum. Art collectors to critics alike appreciate her talent in beautifully incorporating social themes into her art.

55
ERICA EYRES
JANE ONE AND JANE TWO; BEADED NECKLACE; PINK GLOVES; GIRL WITH FLOWER

hand coloured etchings; each signed, titled, dated '08 and numbered 1/15

each 9.5 ins x 7.5 ins;
24.1 cms x 19.1 cms

$900—1,200

Note:
Erica Eyres' work ranges from explorations of ideas of beauty to those of the grotesque, self-representation and awkwardness. She works in many different media, including video, sculpture and drawing. Eyres is a Winnipeg artist who is currently based in Glasgow.

56
SHARY BOYLE
UNTITLED

collage; signed with initials on the backing

12 ins x 10.25 ins;
30.5 cms x 26 cms

$3,000—4,000

Note:
Shary Boyle is one of Canada's most important contemporary artists working in a diverse range of mediums and genres. A master of porcelain sculpture, Boyle also works collaboratively with a number of musicians and other artists. Her work has been exhibited at the National Gallery of Canada, the Art Gallery of Ontario and the Centre Pompidou in Paris. The recipient of numerous awards throughout her career, Boyle represented Canada at the 2013 Venice Biennale.

57
ELAINE CAMERON-WEIR
FEATHER SCULPTURE #7

ostrich feathers and painted styrofoam

48 ins x 33 ins x 12 ins;
121.9 cms x 83.8 cms x 30.5 cms

$1,500—1,800

Note:
Elaine Cameron-Weir was born in Red Deer, Alberta and graduated from the Alberta College of Art and received its Board of Governors award this year. Cameron-Weir is a multi-disciplinary artist whose main interest lies in sculpture. In her work, simple forms are paired with text fragments that perplex rather than explain. It seems to speaks uniquely to the spectator.

58
JULIE OUELLET
L'ELOGE DE LA GRAVITE #1

mixed media on wood; signed, titled and dated 2005 on the reverse

61 ins x 61 ins;
154.9 cms x 154.9 cms

$3,000—4,000

Provenance:
Galerie Simon Blais, Montreal

Note:
Julie Quellet's mesmerizing work *L'eloge de la gravite #1* follows in the vein of the exploration of women's psyche contained in several works of our collection. While an erotic scene may pass before the concentrated gaze of one viewer, another will perceive a devotional episode within the same work of art.

59
MELANIE ROCAN
GIRL ON DOCK
oil on canvas

36 ins x 36 ins;
91.4 cms x 91.4 cms

$2,500—3,000

Note:
The visual world of Melanie Rocan stems from the traditions of Surrealism and Romanticism; a blended swirl of dream-like emotions and dream dwelling subjects populate her canvases. The sense of nostalgia evoked by Rocan's painted images—ferris wheels, gingham tablecloths, tire swings, floral wallpaper—speaks to memory and timelessness. Evoking fleeting recollections, Rocan's work acts as a type of "souvenir involontaire," a concept made prominent by Marcel Proust, which refers to ephemeral moments that arouse personal memories without deliberate, conscious effort. Rocan completed her Masters in Fine Arts in painting at Concordia University. In 2008, her work was included in a painting survey exhibition at the Museum of Contemporary Canadian Art in Toronto in conjunction with a release of Magenta Foundation's "Carte Blanche Volume 2." Rocan's work has also been included in exhibitions at the Leonard & Bina Ellen Gallery in Montreal, the Project Room, Glasgow, Scotland, and the Winnipeg Art Gallery and Plug In ICA.

60
BONNIE MARIN
THE OTHER WOMAN

mixed media on board

12.25 ins x 23.75 ins;
31.1 cms x 60.3 cms

$700—900

Note:
Bonnie Marin is a Winnipeg-based artist. Having received her BFA from the University of Manitoba she currently works in a variety of mediums including sculpture, collage, painting, and artist books. Her work has been shown in various cities throughout North America and can be found in public collections, such as The Winnipeg Art Gallery and the Glenbow Museum. Her colourful use of mid-twentieth century imagery reflects the artist's imagination and wry sense of humour. Over the course of her career, Marin has received several grants for her work from the Manitoba Arts Council and Winnipeg Arts Council, and from 2008-2009 she mentored with the Canadian MAWA (Mentoring Artists for Women's Art.)

61
SARAH ANNE JOHNSON
GIRL WITH SEA LION, 2006

chromogenic print mounted to plexiglass; signed on label on the reverse

14 ins x 20 ins;
35.6 cms x 50.8 cms

$3,500—4,000

Provenance:
Stephen Bulger Gallery, Toronto

Note:
Winnipeg-based artist Sarah Anne Johnson was trained as a photographer but uses a variety of media including painting, sculpture and performance. She works from a personal perspective that reflects her growing concerns for the health of the world, combined with a desire to be innovative and to push a chosen medium forward. An accomplished young artist, Johnson was the recipient of the inaugural Grange Prize for Contemporary Photography in 2008 and was a Sobey Art Award finalist in 2011. She is included in several distinguished collections including The Guggenheim Museum in New York, and The National Gallery of Canada. Recently, Johnson was commissioned by the Louis Vuitton Maison to create a work for their store window on Bloor Street, Toronto, unveiled in October 2013.

62
KATHERINE (KAY) GRAHAM, R.C.A.
HIGH ARCTIC MOUNTAIN RANGE

mixed media on paper; signed, titled and dated 74/75

23 ins x 34.75 ins;
58.4 cms x 88.3 cms

$4,000—5,000

Note:
Inspired by the colours and patterns found in nature, K.M. Graham took up painting later in her life. Having been educated at Trinity College and the University of Toronto, Graham was heavily influenced by poetry and abstract expressionism. Her work is multidisciplinary, as the artist fuses scale, format and colour with loose abstraction.

While visiting Cape Dorset in 1971, Graham became greatly inspired by the colour and light of the Arctic landscape. Her work entitled *High Arctic Mountain Range* exemplifies the artist's focus on the topography of this region. A member of the Royal Canadian Academy, Graham participated in several notable group exhibitions, such as "Fourteen Canadians: A Critic's Choice," a series of works selected by critic Andrew Hudson to be shown at the Hirshhorn Museum and Sculpture Garden in Washington, D.C. (1977), and "The Heritage of Jack Bush" at the Robert McLaughlin Gallery in Oshawa (1981-82). Her evocative work has inspired countless artists through her interpretation of the unique and diverse Canadian landscape.

63
BETH HOWE
1444 DUPONT STREET

thread and pinholes on paper; diptych

overall 52 ins x 80 ins;
132.1 cms x 203.2 cms

$700—900

Note:
Beth Howe was educated at Haverford College and the San Francisco Art Institute. She currently resides in Toronto, where she teaches at OCAD University. Her award-winning thread drawings have been exhibited throughout the U.S. and Canada. Howe's works are held by a number of collections, including the Achenbach Foundation for the Graphic Arts, a prestigious collection of works on paper housed in San Francisco's Palace of the Legion of Honor.

64
MARGAUX WILLIAMSON
BACKSTAGE

oil on panel

24 ins x 24 ins;
61 cms x 61 cms

$3,000—4,000

Note:
Margaux Williamson is lauded for her imaginative creatures and deftly subdued palette; she combines familiar objects with splashes of colour and hints at a fractured form of realism. Her paintings reveal themselves slowly, evoking elements of surrealism and expressionism to convey her subject's sense of solitude. Williamson's work has been shown in New York, Los Angeles, and Toronto.

65
GERDA NEUBACHER
WONDERLAND

tempera and oil on canvas; signed

42 ins x 42 ins;
106.7 cms x 106.7 cms

$6,000—8,000

Note:
Neubacher's evolution as a contemporary artist walks the line between representation and abstraction. Her discoveries relating to storytelling have led her to embrace new narratives, resulting in her decision to paint what she wants rather than conform to a particular style. *Wonderland* creates a sense of looking through a kaleidoscope of color and visual effects into a dreamscape comprised of our childhood surroundings altered by time.

66
ANNIE POOTOOGOOK
HAPPY COUPLE IN LOVE

ink and pencil crayon; signed in syllabics on the reverse

26 ins x 40 ins;
66 cms x 101.6 cms

$2,500—3,000

Note:
Native Canadian artist Annie Pootoogook comes from a long line of accomplished artists. Annie uses her pencil crayon drawings to document her history, daily life, and her friends and family. The realism of Annie's work is intoxicating and powerful. She creates an honest, striking portrait of the contemporary North addressing the mundane such as shopping and kids playing video games as well as darker issues like spousal abuse and alcoholism. Annie's work has been represented in several commercial exhibitions including a solo exhibition at Toronto's Power Plant in 2006. She also won the prestigious Sobey Arts Award in October, 2006.

67
ANNIE POOTOOGOOK
FACES WITH PLANTS

ink and pencil crayon;
signed in syllabics

19.5 ins x 26 ins;
49.5 cms x 66 cms

$1,500—2,000

68
ANNIE POOTOOGOOK
FISHING

ink and pencil crayon; signed in syllabics on the reverse

20 ins x 26 ins;
50.8 cms x 66 cms

$1,500—2,000

69
TYLER CLARK BURKE

SHIMERA STORIES, *17 LASER-ETCHED GLASS SCULPTURES, 2006*

$5,000—7,000

Note:
Tyler Clark Burke is a staple in the Toronto art world. The exciting young artist's work has been shown at Awol, Sis Boom Bah, Luft Gallery,The Drake Hotel (6-week artist-in-residence), Katharine Mulherin Contemporary Art Projects, and Magic Pony. Her art has been favourably reviewed or featured in The *Toronto Star*, *Lola*, *Eye Weekly*, *Now Magazine*, *Metro* (San Francisco), *SF Weekly*, *Vancouver Straight*, The *National Post* and on the CBC and Bravo.

70
LISA KLAPSTOCK
AMBIGUOUS LANDSCAPES

video installation

$2,000—2,500

Note:
Toronto based artist Lisa Klapstock has led a prolific career in photography and video installation. Her work seeks to explore the boundaries between realism and abstraction through the manipulation of film. She describes her process as a "mechanism of seeing," as she explores the role of the camera in relation to how we view or experience our surroundings. Her video installation, *Ambiguous Landscapes* (2003-2005), is comprised of large-scale photo diptychs and a 5-screen video. Focusing on the natural and the man-made landscape, the moving images are looped at random as the work confronts the empty or occupied space of everyday places and their human occupation. Klapstock has exhibited in many public institutions, including the Art Gallery of Ontario, the Museum Van Nagsael in Holland, the Museum of Photography in Florida, and The Center for Photography in New York.

71
LISA KLAPSTOCK
LIVING ROOM, BLACK ARMCHAIR

cibrachrome print; signed, titled and numbered 1/5 on the backing

44.25 ins x 44.25 ins;
112.4 cms x 112.4 cms

$3,000—3,500

Provenance:
Drabinsky Gallery, Toronto

72
MARIANNA GABOR
DISTANCIA RETIRO FINAL

mixed media on canvas; signed; signed, titled and dated 2006

58.5 ins x 58.5 ins;
148.6 cms x 148.6 cms

$3,000—4,000

Note:
Marianna Gabor is an internationally recognized artist who has shown extensively in Argentina, Japan, Europe and Canada. The haunting imagery of *Distancia Retiro Final* speaks to the artist's intense interest in the fragility and pathos of the human condition.


73
SYLVIA MATAS
FOUR PRINTS

serigraphs laid down on paper; each signed, dated 2007 and numbered 14/14

each 15.5 ins x 14.5 ins;
39.4 cms x 36.8 cms

$700—900

Note:
Sylvia Matas had a solo exhibition in March 2008 at the Mercer Union Toronto and Gallery 803. She is quickly building an international reputation for her mixed media works as well as her delicately scaled articulate watercolors. Her four print series titled "Up and Down" is a watercolor series based on the playfulness of water within our lives.

74
NICOLE VOGELZANG
PINK PONY

oil on board; signed and dated 2004 on the reverse

17 ins x 24 ins;
43.2 cms x 61 cms

$2,000—2,500

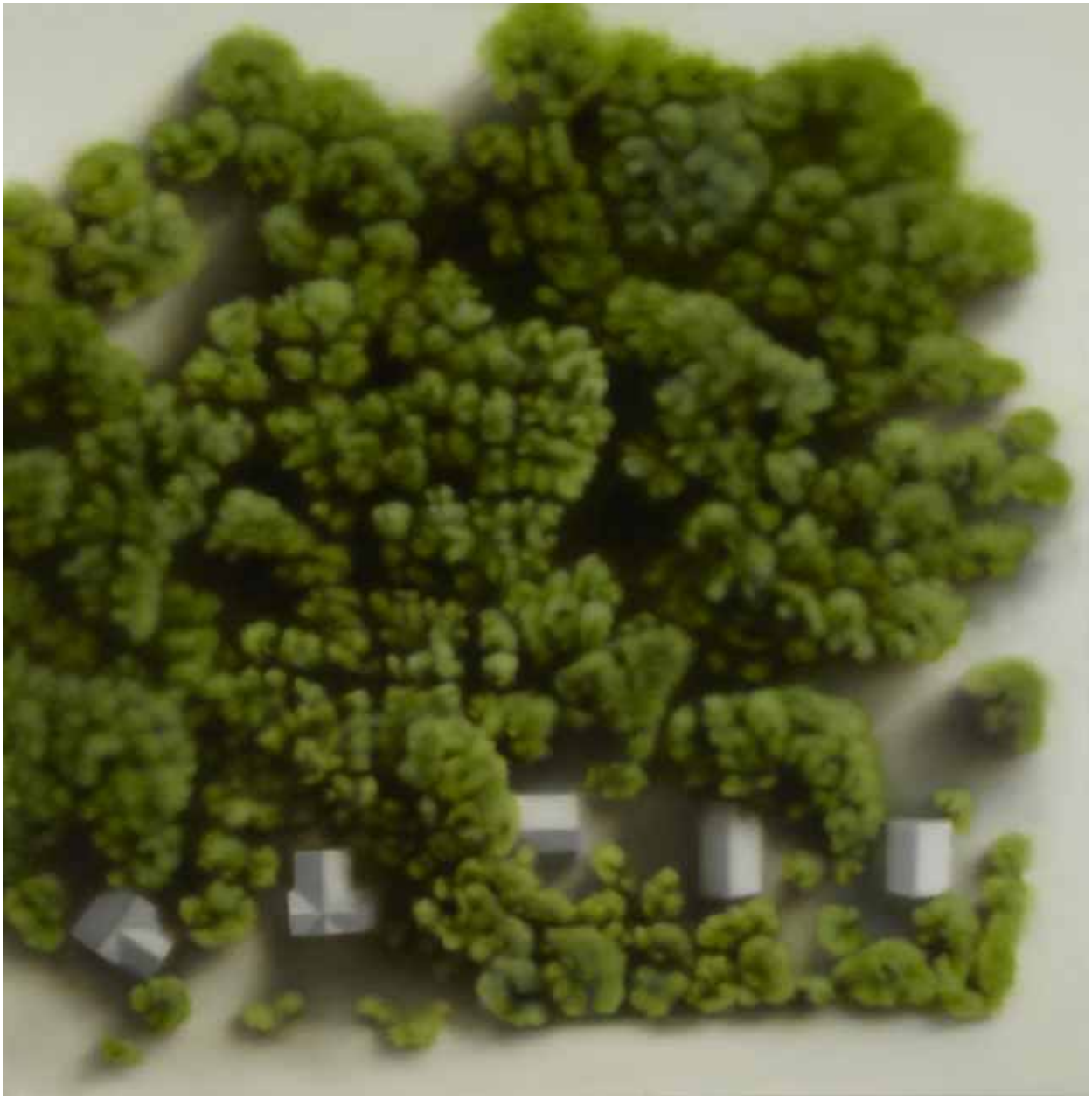
Note:
Nicole Vogelzang is a multi-talented photorealist painter who combines colourful imagery with detailed precision. Having completed her Masters in Fine Arts from the University of Guelph (2005), in addition to her Honours degree from the Ontario College of Art and Design (1997), Vogelzang has produced a multitude of contemporary oil paintings. Rendering works primarily on board, her most prominent solo shows include *Little Things*, exhibited at the Pari Nadimi Gallery (2003), and *Landfill* exhibited at the Macdonald Stewart Art Center in Guelph (2007). Her group shows include, *Young Toronto Painters* at the James Baird Gallery in 2006, *New Work* exhibited at the Ima Gallery in Toronto (2007) and for the University of Guelph's MFA Program in 2007.

75
NICOLE VOGELZANG
BACK AT THE RANCH

oil on board; signed, titled and dated 2004 on the reverse

11.75 ins x 17.75 ins;
29.8 cms x 45.1 cms

$2,000—2,500



76
MELISSA DOHERTY
VIGNETTE NO.14 (FROM THE SERIES "VIEWFINDER")

oil on canvas; signed, titled and dated 2007 on the overflap

30 ins x 30 ins;
76.2 cms x 76.2 cms

$4,000—6,000

Provenance:
Edward Day Gallery, Toronto

Note:
Doherty's work continues to challenge the grand tradition of landscape painting. Her works are designed and manipulated like an architectural model and are often seen as still lifes where the viewer is absorbed into the scene or the nature depicted.

77
KATIE PRETTI
STUDY 1 AND 2

both oil stick and graphite on paper

each 20 ins x 26 ins;
50.8 cms x 66 cms

$1,000—1,500

Note:
Abstract artist Katie Pretti graduated with honours from the Ontario College of Art and Design in 2004. Working primarily with oil pastels, acrylics, and graphite, she utilizes a mix of media to explore the relationship between fluid, organic forms and colour. She has participated in numerous group and solo shows for nearly a decade and has been selected as an artist in residence at institutions in Buenos Aires, Montreal, Toronto, and Picton. Her work has been profiled in various publications, with her book of drawings *Sonority of Words* gaining critical acclaim. *Sonority of Words* was featured at the 2007 NYC Art Book Fair and is now in the permanent collection at The National Gallery of Canada.

78
BONNIE MARIN
ICE FISHING

oil on board

24 ins x 18 ins;
61 cms x 45.7 cms

$700—900

Note:
Bonnie Marin is a Winnipeg-based artist, having received her BFA from the University of Manitoba she currently works in a variety of mediums including sculpture, collage, painting, and artist books. Her work has been shown in various cities throughout North America and can be found in public collections such as The Winnipeg Art Gallery and the Glenbow Museum. Her colourful use of mid-twentieth century imagery reflects the artist's imagination and wry sense of humour. Over the course of her career, Marin has received several grants for her work from the Manitoba Arts Council and Winnipeg Arts Council, and from 2008-2009 she mentored with the Canadian MAWA (Mentoring Artists for Women's Art). She was recently featured in Herizons Magazine, and continues to produce works of powerful narrative.

79
TANIA KITCHELL
SNOW WHITE SERIES #1 AND #2

chromira prints

each 19.25 ins x 19.25 ins;
48.9 cms x 48.9 cms

$3,000—3,500

Note:
Tania Kitchell's continued fascination on the subject of weather, environment and climate has carved out her distinctly Canadian style. Born in Saskatchewan, Kitchell's multidisciplinary art practice engages in an ongoing exploration of our relationship to nature and our perception of space. Having studied at the Institut des Hautes Etudes en Arts Plastique (1994), and the Parsons School of Design in Paris (1989), Kitchell has since produced multiple works in photography, installation and sculpture. She has exhibited widely across North America and Europe. Kitchell's work has gathered critical acclaim worldwide, as she continues to influence the malleable contemporary art world. The artist continues to produce and work out of Toronto.

80
TANIA KITCHELL
AIR #2

lambda print; signed, dated 2004 and numbered 1/5 on the backing

26.25 ins x 37.5 ins;
66.7 cms x 95.3 cms

$2,000—2,500

81
TANIA KITCHELL
AIR #3
lambda print; signed, dated 2004 and numbered 1/5 on the backing

26.25 ins x 37.5 ins;
66.7 cms x 95.3 cms

$2,000—2,500

82
KRISTINE MORAN
TRANSIT LINE

oil and enamel on panel; signed, titled and dated '04 on the reverse

48 ins x 48 ins;
121.9 cms x 121.9 cms

$5,000—7,000

Note:
Kristine Moran's work is reminiscent of architectural forms, yet they are creatively distorted by pattern, shape and line to form an interesting evolving cityscape. Moran holds a Diploma in Landscape Architecture from Ryerson University (1997), an Honours Bachelor of Fine Arts from the Ontario College of Art and Design (2004), and a Master of Fine Arts from Hunter College, CUNY (2008). Her work has been shown in various group and solo exhibitions throughout Canada and the United States. Additionally, Moran is the recipient of numerous grants and honours and has lived as an Artist in Residence in Manhattan, Brooklyn, and Toronto. Moran's art can be found in private and public collections, including the Saatchi Gallery, London. She currently lives and works in Brooklyn, New York.

83
MIN HYUNG
THE CURTAIN RISES

acrylic and ink on canvas; signed, titled and dated 2008 on the reverse

48 ins x 72 ins;
121.9 cms x 182.9 cms

$2,500—3,000

Note:
Born in Seoul, South Korea, Min Hyung is a Toronto based artist and a graduate of OCADU. Her highly expressive work often features round gemstone, marble like figures of paint interwoven onto densely colourful fabric-like layers. Min Hyung's work has been exhibited throughout Canada and featured in the Brooklyn Library's Sketchbook Project.

84
STEPHANIE BELIVEAU
EVE'S PLEASURE

mixed media on canvas; signed, titled and dated 2005 on the reverse

55.5 ins x 61.5 ins;
141 cms x 156.2 cms

$4,500—5,000

Provenance:
Galerie Simon Blais, Montreal

Note:
Over the past few years, Stephanie Beliveau has received popular and critical acclaim for her original and thoughtful work. With the recurring theme of the fragility of life, Beliveau's unique and often unrefined work is both poetic and profound. A past winner of City of Montreal's Pierre-Ayot Prize for young artists, her work is admired by members of the art community worldwide.

85
ELIZA GRIFFITHS
DOCTOR

oil on canvas; signed, titled and dated 2000/2002 on the reverse; unframed

58 ins x 68 ins;
147.3 cms x 172.7 cms

$9,000—12,000

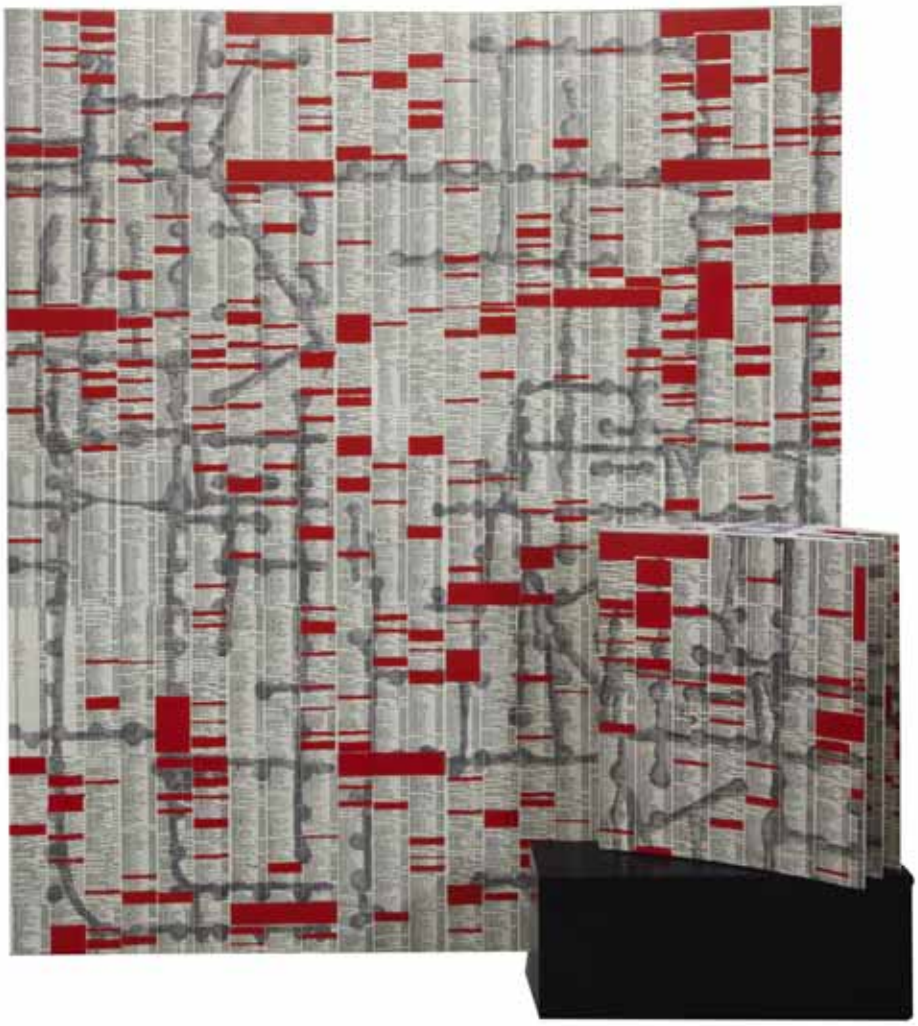
Note:
Eliza Griffiths is a Canadian painter whose work involves the creation of invented characters in psychologically fraught pictorial tableaux. Her favourite themes include sexuality and gender, identity, and the complexity of desire. Her paintings have been shown extensively across Canada in both solo and group exhibitions, as well as in the US, UK, and in Spain. Griffiths currently lives in Montreal and teaches painting at Concordia University.

86
KATIE PRETTI
LAY LADY LAY

mixed media on paper

52 ins x 42 ins;
132.1 cms x 106.7 cms

$3,000—4,000



87
DAVID CRAVEN
EMPORER IX (NO AUTHORITIES)

enamel and paper on board; signed, titled and dated /87 on the reverse

84 ins x 72 ins x 4 ins;
213.4 cms x 182.9 cms x 10.2 cms;
27 ins x 24 ins x 11 ins;
68.6 cms x 61 cms x 27.9 cms

$5,000—7,000

Note:
David Craven is a prominent Canadian abstract artist who received his art education at the Ontario College of Art and who, since 1980, has been living in New York City. His practice has spanned forty years and has included solo exhibitions across North America in cities such as Toronto, Calgary, New York, Atlanta and Montreal. Craven's style is graphic but painterly and has been likened to artists such as Joan Miro, Brice Marden and Jonathan Lasker. A prolific artist, Craven's oeuvre is unified by a continuous exploration of the tensions between abstraction and figuration. Craven's work is represented in the collections of the National Gallery of Canada, the Art Gallery of Ontario, the Montreal Museum of Fine Art and the Vancouver Art Gallery, among others. In March, 2014, the McLaren Art Centre in Barrie will mount a major retrospective exhibition of the artist's work.

88
TONI ONLEY, A.R.C.A.
HAUNTED PLACE

colour serigraph; signed, titled and numbered 15/20

sight 12 ins x 15.5 ins;
30.5 cms x 39.4 cms

$500—700

Note:
Toni Onley was born on the Isle of Man, England where he received his early training and was influenced by the work of the great British watercolourists before immigrating to Canada in 1948. Onley was a painter of beautiful landscapes in the Canadian tradition: icebergs, trees, water and coastlines populated his paintings. He also painted abstractly, particularly during the 1960s, when he produced his Polar series; however, today Onley is perhaps best recognized for his landscapes of simplicity and power. Onley's work is included in the collections of the Tate Gallery and the Victoria and Albert Museum, London England; the National Gallery of Canada; the Seattle Art Museum; the Vancouver Art Gallery; the Library of Congress, Washington, D.C.; and the Art Gallery of Greater Victoria. He was made an Officer of the Order of Canada in 1999.

89
JULIA VANDEPOLDER
MINI INLET

oil on wooden box; signed, titled and dated 2013 on the reverse

9.5 ins x 13 ins x 2 ins;
24.1 cms x 33 cms x 5.1 cms

$700—900

Note:
Julia Vandepolder holds an Honours Bachelor of Arts degree specializing in Studio Art and Art History from the University of Guelph. She has won numerous awards including most recently the Ellen Langlands Memorial Award in the 2013 *Insights* Juried show, First Prize Award in the Juried Art Show at the Judith and Norman Alix Art Gallery in Sarnia (2013), Honourable Mention Award in the 35th VAM Show at the Mississauga Art Gallery (2013) and First Prize at the Glenhyrst Art Gallery for War and Peace Juried Exhibition (2012). She was the recipient of a Visual Artist Emerging Grant from the Ontario Arts Council in 2012. Vandepolder continues to exhibit at public and private galleries across Canada and her work is featured in both corporate and private collections. Vandepolder was born in 1986 in Guelph and currently maintains a full-time studio practice in Caledon Village at the Alton Mill Arts Centre.

90
LUKE ANOWTALIK
FAMILY

stone

12 ins x 14 ins x 7 ins;
30.5 cms x 35.6 cms x 17.8 cms

$1,500—2,000

Note:
Luke Anowtalik was born in 1932 near Ennadai Lake. He began carving commercially in Whale Cove and continued after his move to Arviat. Along with his wife, Mary Ayaq Anowtalik, Luke is one of the most celebrated contemporary carvers of the Kivalliq region. Using staunch simplicity of form, Luke Anowtalik often concentrates on more traditional Inuit themes such as family groups. These familial carvings are often composed of clusters of figures or heads that emerge from a singular stone mass. His work is featured in the permanent collections of the Winnipeg Art Gallery (Winnipeg, MB) and National Gallery of Canada (Ottawa, ON). Likewise, he has enjoyed much exhibition success since early in his career, with his works showing at institutions such as the Art Gallery of Ontario (Toronto, ON), Innuit Gallery of Eskimo Art (Toronto, ON), and Marion Scott Gallery (Vancouver, BC).

91
KELLY MARK
UNTITLED

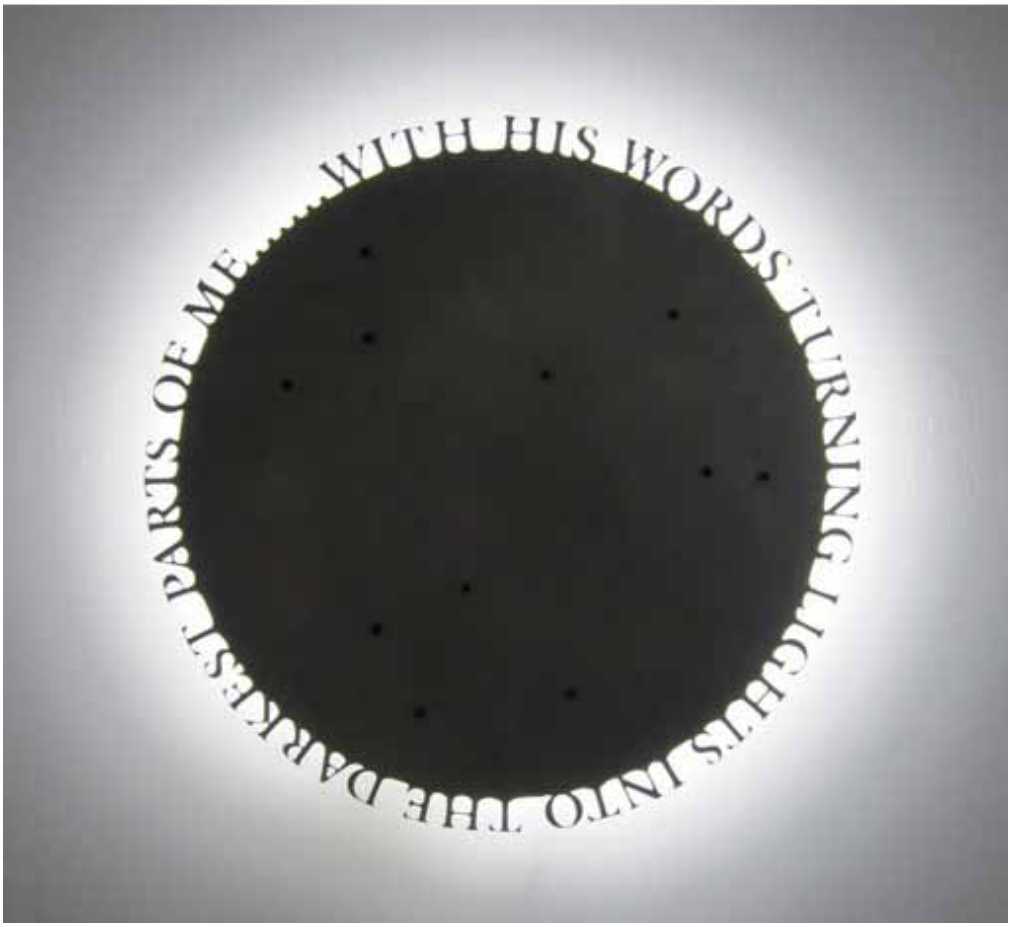
letraset on paper; signed, dated "Mar, 2005" and inscribed "XOXO" on the backing

20 ins x 16 ins;
50.8 cms x 40.6 cms

$1,000—1,500

Provenance:
Wynick/Tuck Gallery, Toronto
Private Collection, Tornoto

Note:
Kelly Mark works in a variety of media including drawing, sculpture, photography, installation, sound, multiples, video and public interventions. The Toronto artist says she has, "always had an intense preoccupation with the differing shades of pathos found in everyday life." Hidden in the repetitive mundane tasks, routines and rituals of contemporary culture, she finds startling moments of poetic individuation. Mark has exhibited her work widely across Canada including at the National Gallery of Canada, the Art Gallery of Ontario, The Power Plant and The Musee d'art contemporain in Montreal. She represented Canada at the Sydney Biennale in 1998 and the Liverpool Biennale in 2006.



92
MICAH LEXIER
CITY OF NIGHT BY JOHN RECHY, 1989

waterjet-cut stainless steel, posts, fluorescent light; from an edition of 20

diameter 19 ins;
48.3 cms

$8,000—10,000

Provenance:
Private Collection, Toronto

Note:
Micah Lexier is a Toronto based artist and curator and a graduate of the Nova Scotia College of Art and Design. Lexier's oeuvre is conceptual in nature and practice, founded on ideas that precede the realization of the work. His practice is ubiquitous in the public sphere, extending far beyond the walls of the gallery and into the collective cultural consciousness. Lexier has held over 90 solo exhibitions, 150 group shows, produced over a dozen public art commissions and is represented in major public and corporate collections internationally. He was featured last year in the Power Plant survey exhibition, *One, and Two, and More Than Two*.

93
LABRONA
BROTHERS

mixed media on wood; signed and inscribed "Labrona/Felix Berube, 2013, MTL" on the reverse

58 ins x 44 ins;
147.3 cms x 111.8 cms

$2,000—3,000

Provenance:
Private Collection, Montreal

Note:
Even in Montreal's deepest winter, rusting freight trains are always his surface of choice, every time he walks to the train yard a composition will come to his mind. Never using sketches, Labrona's oil stick drawings on trains are kind of sketches in themselves - he always thinks and refers to his photo album of freight train paintings like a sketchbook. His early inspirations are his dad's drawings, and also painters like Picasso, Diego Rivera and Expressionists like Max Beckmann, who is a noticeable influence in his figurative work. He uses the human figure, especially the face, to convey emotions and ideas, but the state of the world, war and other issues, often provide a subtext for many of his paintings. "Painting is my language, so it's really hard to put into words. I let the work tell the story. My street work and gallery work are two different things. Outdoors, I'm freer. I paint fast and don't have time to reconsider. I go into a kind of meditative state where I just paint as fast as I can. I want to finish it quick and get out of there. Indoors, it is the opposite. I take my time and make a million changes till I feel I get it right. I like abstract painting and design. It is a way to try something new without abandoning the character. I want to play with color, shape and composition, but still hold on to my themes."

94
STIKKI PEACHES
ELVIS LEE (PEACEFUL REBELLION), 2012

mixed media on canvas with resin finish; signed, titled, dated 2012 and inscribed "What if art ruled the world?" on the reverse

60 ins x 48 ins;
152.4 cms x 121.9 cms

$2,000—3,000

Provenance:
Private Collection, Montreal

Note:
Stikki Peaches' tagline "What if Art Ruled the World?" has been taking over Montreal, but also the urban landscape of Paris, London, Berlin and Stockholm, since 2009. The anonymous street artist is strongly influenced by pop culture references, lowbrow and street culture. Created by using a variety of media, including collage, acrylic paint and silkscreen, each piece encourages people passing by to stop, analyze, and question and is sure to leave them with a smile. In 2013 alone, Stikki Peaches left his mark in Barcelona, New York and Art Basel Miami. He was the only wheatpaste artist invited to participate in Montreal's MURAL Fest.

95
CAMERON KERR
CAR STOP

stone

5 ins x 46.5 ins x 5 ins;
12.7 cms x 118.1 cms x 12.7 cms

$1,000—1,500

Note:
Cameron Kerr's sculptural practice aims to give new life to images and forms around us through different materials and scale. His sculptures are exquisitely carved and finished and grounded in modernist architecture, art history and local cultural iconography. Kerr allows the shape and contingencies of his materials to influence the sculptures' forms. He attended the Academy of Fine Arts in Carrara, Italy and studied at the Emily Carr Institute of Art and Design. In 2012, Kerr was commissioned by the City of Vancouver to create five marble and granite sculptures for public display as part of the city's 125th anniversary commemorations.

96
MICHAEL ADAMSON
PERSPECTIVE ON A PERSPECTIVE (IN LIGHT OF PUDDLES PASSING)

oil on canvas; signed, titled and dated 2005 on the reverse

60 ins x 48 ins;
152.4 cms x 121.9 cms

$6,000—8,000

Provenance:
Private Collection, Toronto

Note:
Critically acclaimed artist Michael Adamson has gained international praise for his striking paintings. Adamson's easily recognizable creations manipulate pigment unlike other painters of his time. Adamson's works showcase his medium as vibrant tapestries of line and form that emphasizes his interest in structure and texture. In addition to painting, Adamson is an educator at the University of Toronto. The artist has exhibited his work in Canada; the United States; London, UK; and Tokyo, Japan. He has been awarded numerous commissions and his artworks can be found in public, private, and corporate collections, such as the Bank of Montreal, Holt Renfrew, RBC, and the Art Gallery of Nova Scotia.

97
JON CLAYTOR
UNTITLED

oil on canvas; signed and dated 2002 on the reverse; unframed

67 ins x 40 ins;
170.2 cms x 101.6 cms

$5,000—7,000

Provenance:
Ingram Gallery, Toronto
Private Collection, Toronto

Note:
Though Claytor's paintings have explored various subjects, he is perhaps best known for his paintings of individual subjects inspired by friends, family and moments in his childhood. Claytor's compositional style combines the abstract and figurative to heighten the feeling and mood of a work. The artist has expressed that his paintings are deliberately imperfect, and aim to convey a sense of fleeting time: "...the painting is never finished so much as paused, and, like a snapshot, only a moment is captured in an ever-changing life." Jon Claytor received his BFA from Mount Allison University in 1998. He is represented by the Ingram Gallery in Toronto.

98
RACHEL MACFARLANE
CORNERED

oil on canvas; signed, titled and dated 2008 on the reverse

24 ins x 24 ins;
61 cms x 61 cms

$1,200—1,800

Provenance:
Nicholas Metivier Gallery, Toronto

Note:
Toronto-based artist Rachel MacFarlane received her BFA from OCAD University in 2008. Using a process that begins with maquettes made from collected and curated refuse, MacFarlane then arranges small-scale dioramas that serve as models for the foundation of her paintings. Within these tiny banal spaces the edge of a cardboard cup may become a barricade, a chrome mylar base presents itself as a reflective swamp, and broken matchsticks transform into an architectural monument. The manufactured settings are then transcribed into larger-scale oil paintings of abstract space-scapes rendered with imaginative use of colour, pattern and scale.

99
MARION PERLET
UNTITLED

oil on board; signed and dated 74

24 ins x 20 ins;
61 cms x 50.8 cms

$3,000—4,000

Note:
Marion Perlet is a Munich-born, naturalized Canadian who has made San Miguel, Mexico her home since 1992. She studied painting at the École de Beaux Arts in Montréal, Canada. Since her first exhibition in Montreal at the age of 22 she has had over forty solo shows in Canada and Mexico. Her most recent shows were at the Canadian Embassy in México City, El Instituto Allende and Bellas Artes in San Miguel de Allende and the Museo Iconografico del Quijote in Guanajuato. Marion's paintings range from naïve representations of great charm and simplicity to visceral symbolist works that tap the deeper eastern religions and the mysterious nature of the creative process. Whether her canvasses are small and delicate or large and powerful, they are always marked by rich colour and vibrant texture.

100
ERNESTINE TAHEDL
LATE AFTERNOON

acrylic on canvas; signed, titled and dated "Feb 2007" on the reverse

38 ins x 56 ins;
96.5 cms x 142.2 cms

$3,500—4,000

Provenance:
Art Dialogue Gallery, Toronto

Note:
With a career that spans over five decades, Ernestine Tahedl was born in Austria, graduating from the Vienna Academy of Arts before immigrating to Canada in 1963. The recipient of numerous awards and honors, Tahedl represented Canada at the Bienalle Interzationale dell'Arte Contemporanea in Florence in 2003 and was the subject of a career retrospective at the Varley Gallery, Markham, in 2006 curated by Katerina Atanassova. In 2007, she was the subject of a Bravo television film, "The Artist's Life: Ernestine Tahedl."

101
ANDREW OWEN AO1
LARGE APPLE BRANCH

solargram (photosensitive chemical preparation on prepared cotton twill); signed and dated 2013 on the reverse

60 ins x 36 ins;
152.4 cms x 91.4 cms

$1,500—2,000

Note:
Large Apple Branch is from an ongoing series produced with an original cyanotype process developed after much experimentation: large panels of fabric are prepared with photosensitive chemicals in a darkened studio and after drying in darkness, the treated fabric is rolled-up into lightfast tubes for transportation into natural settings. Local plants, flowers, fruiting trees and vines, and even people are employed in an elaborate, multi-stage process performed outdoors in the shade of a tent. Exposed by natural sunshine at high noon, these works are known as "camera-less photography" or solargrams. Remarkably, the images are negative: the brightest highlights are produced by the deepest shadows. Other than the photosensitized fabric, these works are created with little more than natural flora and fauna, exposed with available sunshine, and developed with local river water.

-Courtesy of the artist

102
ANDREW OWEN AO1
AUTUMN TO WINTER EXCAVATION (MAPLE LEAF & BAMBOO, CANADA AND CHINA, WESTSIDE & EASTSIDE, SHEILA & I)

repurposed advertising posters, archival UV varnish, cellulose paste; signed, dated 2006 and stamped with artist's seal: 安 (An)

44 ins x 27.75 ins;
111.8 cms x 70.5 cms

$5,000—7,000

Exhibited:
Marion Scott Gallery, May 22 - July 4, 2010.

Note:
Autumn to Winter Excavationis from Andrew Owen A01's ongoing "Excavations" series produced and exhibited in India, Korea, Vancouver and Toronto dating back to the mid-80s. The bamboo and maple leaves are created by cutting and excavating into the many layers of found advertising posters built-up over many years. The underlying strata of images and information are carefully revealed through a meticulous and time-consuming process akin to archaeological excavation that exposes the stratification of time: the deeper the excavation the further back in time. For *Autumn to Winter Excavation*, the panel of layered posters was "harvested" from the urban surface close to his studio in Gastown, near Vancouver's notorious Downtown Eastside, yet the images of bamboo and maple leaves were impressed with flora near his home in upscale Point Grey. The work presents transitional states: autumn/winter, urban/natural, ephemeral/valuable, forgotten/timeless, east/west, Chinese/Canadian.

-Courtesy of the artist

103
JOHN LENNARD
VIEW FROM MATISSE ROOM AT THE HERMITAGE

oil on canvas; signed

30 ins x 36 ins;
76.2 cms x 91.4 cms

$3,000—3,500

Note:
John Lennard is an accomplished artist and musician who discovered his deep love of art while touring the capitols of Europe throughout the 1980s in a variety of punk rock bands. On his return, Lennard began his artistic practice studying at the Ontario College of Art and Design, at the Arts Students League in New York and the International School of Art in Umbria, Italy. Lennard's works are often a direct response to his surroundings and reveal an intense observation of place and pattern coupled with a sensitive observation of the human spirit. His artistic career has flourished with numerous sold out gallery shows and his work is placed in private and corporate collections in Canada, the United States and Europe.

104
NICOLE KATSURAS
THE CAPTIVE AND THE FREE

oil on canvas; signed

70 ins x 80 ins;
177.8 cms x 203.2 cms

$5,000—7,000

Note:
Known for her vivid, rich abstractions that have been described as "hedonistic" and "peculiar," Nicole Katsuras' work is molded by both her materials and her psyche. The results are quasi-abstractions that transcend the inherent limits of pictures, sharing a vision that is uniquely hers. Katsuras studied at the University of Toronto and received her Honours Bachelor of Arts. She continued her studies abroad and graduated with a Master of Fine Arts from Central Saint Martins School of Art and Design in the United Kingdom. She has exhibited in Toronto, Vancouver, Calgary, London(UK), Seoul, and Paris. Her work is part of both private and public collections across North America and in Europe.

105
DENISE IRELAND
TULIPS IN THE TUILERIES GARDENS

acrylic on canvas; signed, titled and dated 2013 on the reverse; unframed

48 ins x 60 ins;
121.9 cms x 152.4 cms

$2,000—3,000

Note:
Denise Ireland has been exhibiting professionally since 1970 and works in every graphic medium and genre. She is best known for her paintings of the Ontario countryside, Georgian Bay, her own garden and of still life subjects. Her close observation of her subject matter yields to freely expressive, large-scale compositions characterized by painterly brushwork and lush colour. She has recently produced a series of paintings inspired by her visits to Parisian gardens in which these characteristics are amply evident. Ireland is represented in many corporate, private and public collections.

106
HOLLY KING
BEAUTY

cibachrome print; signed, titled, dated 2002 and numbered 1/5 on the reverse

60 ins x 43 ins;
152.4 cms x 109.2 cms

$5,000—7,000

Note:
Holly King creates large format photographic landscapes in her studio with sculptural props and painted backdrops. She is interested in the tension between artifice and constructed realities. Cinematic in nature, her works allows the viewer to project him/herself into the invented landscapes, which hover in the balance between the memory of real places, and nostalgia for an imagined landscape: "They are very deliberately composed - first in the camera and afterwards in the colouring process," says the artist. King was born in Montreal and studied visual arts at Laval University, where she earned her BFA in 1979 before completing her MFA in 1981. Her photographs have been shown in Canada and internationally, notably at the Montreal Museum of Fine Arts and the Centre Georges Pompidou in Paris. Her works can be found in many prestigious collections, including those of the Montreal Museum of Contemporary Art, the Musée national de beaux-arts du Québec and the Canadian Museum of Contemporary Art in Toronto.

107
HOLLY KING
PROSPECT
cibachrome print; signed, titled, dated 2003 and numbered 1/5 on the reverse

60 ins x 43 ins;
152.4 cms x 109.2 cms

$5,000—7,000

108
LORI-ANN BELLISSIMO
PATTERN INTEGRITY #3

mixed media

24 ins x 24 ins x 4.5 ins;
61 cms x 61 cms x 11.4 cms

$1,800—2,200

Note:
Lori-Ann Bellissimo pitches colour against depth in her paintings. Through a gradual process of using acrylic and mixed media trapped under individual layers of optically clear water-based resin; a final layer of resin seals each painting's surface. This technique explores the paradox of spatial depth on a flat surface as the apparent shifting of colour and form within the painting gauges perspective. Bellissimo's work has been widely exhibited and her work is collected in banks, corporate and private collections in Canada, the UK, the USA, Switzerland, Hong Kong, Australia, Thailand, Malaysia, Singapore and Italy. She lives and works in Canada, Italy and Malaysia.

109
LOUIS DE NIVERVILLE
INTERIOR

mixed media on paper

14 ins x 11 ins;
35.6 cms x 27.9 cms

$1,000—1,500

Note:
Louis de Niverville, a self-taught painter, was born in England and worked from 1957 to 1963 as a graphic designer for the Canadian Broadcasting Corporation in Toronto alongside Dennis Burton and Graham Coughtry. He considers the turning point in his work to be in 1966-67 when he painted a mural for Expo Theatre in Montréal. After that he developed a formidable technique, particularly with collage, to express an astonishing, visionary world. His work is characterized by fresh and provocative thought. He has had solo exhibitions in many major Canadian cities and New York. His work is in numerous private and corporate collections as well as museums in Canada and the United States. Louis de Niverville currently resides in West Vancouver.

110
HAROLD KLUNDER
ASSINIBOIN

lithograph; signed, titled, dated /78 and numbered 3/5

22.5 ins x 16.5 ins;
57.2 cms x 41.9 cms

$500—800

Provenance:
The Sable-Castelli Gallery Ltd., Toronto

Note:
Born in 1943, Harold Klunder moved to Canada from the Netherlands in 1952. He held his first solo exhibition in Toronto in 1976 and has maintained an active exhibition schedule over the past three decades. Klunder's paintings are continuously moving between the borders of representation and abstraction, featuring thick impasto texture and rich, colourful hues. Often taking several years to complete, his paintings are layered with complex themes of vitality, transformation and human experience. Klunder's work is found in the collections of many prominent institutions, such as the National Gallery of Canada, the Montreal Museum of Fine Art, the Winnipeg Art Gallery and the Vancouver Art Gallery. He is represented by the Michael Gibson Gallery in London, Ontario and Clint Roenesch Gallery in Toronto.

111
TONY CALZETTA, R.C.A.
UNTITLED

oil stick and graphite on paper

47 ins x 35 ins;
119.4 cms x 88.9 cms

$800—1,000

Note:
Over the past 35 years Tony Calzetta has developed a distinctive visual language of bold, simplified forms where colour, texture and lines jump into a third dimension and dance to life to create works that challenge the imagination. Calzetta says his work is about drawing, composed of shapes and forms, that can be viewed as "abstract funnies" or "surreal cartoons," which fit somewhere between high art and popular culture. He leaves it up to the viewer to interpret his art. Tony Calzetta received his B.F.A. from the University of Windsor and his M.F.A. from York University. He works mainly on canvas and paper and at times in sculpture and printmaking. In 2011, his paintings exhibited at the Istituto Italiano di Cultura in Toronto were part of the Padiglione Italia at the 54th International Venice Biennale. He was elected as a member of the Royal Canadian Academy of Arts (RCA) in 2004.

112
TONY CALZETTA, R.C.A.
UNTITLED

oil stick and graphite on canvas; signed and dated ca. 92 on the overflap

66.25 ins x 48 ins;
168.3 cms x 121.9 cms

$2,000—3,000

113
TIM FORBES
BLACK HOUSE

Fuji Crystal archival print; signed and numbered 1/6 on the reverse

19.75 ins x 29.5 ins;
50.2 cms x 74.9 cms

$2,000—2,500

Note:
Tim Forbes is a multi-disciplinary artist who creates conceptual photographs, sculpture and prints. Born in Halifax in 1949, Forbes built a successful career in communications design before moving full time to his Creemore, Ontario studio to work on his recent series of innovative sculptures. He recently received international attention with his exhibitions at Art Toronto (2009) and the Architectural Design Digest Show in New York (2011).

114
LINCOLN CLARKES
JULY 3, 2001, KING'S CAFE, 350 POWELL STREET, (FROM THE SERIES *HEROINES*)

fibre-base gelatin silver print; signed on the reverse

8 ins x 10 ins;
20.3 cms x 25.4 cms

$500—700

Literature:
Lincoln Clarkes, *Heroines*, Vancouver, 2002, cover.

Note:
These photographs are from the *Heroines* series produced with female addicts in Vancouver's notorious Downtown Eastside from 1996 to 2001. *Heroines* created a major storm of controversy by focusing attention on the formerly ignored social tragedies of prostitution and drug addiction in Canada's otherwise most beautiful city. The series garnered hundreds of media reports from across Canada and internationally, including the BBC, UK and the *Los Angeles Times*. Two multiple award winning documentaries about Clarkes and this photographic series were produced in 2000 and 2011. *Heroines* has been referenced in countless sociological studies by major academic institutions, and was recently rediscovered and published online worldwide by *VICE*, the *Daily Mail*, the *Huffington Post*, and other prominent media outlets.

-Courtesy Lincoln Clarkes/Andre Owen AO1

115
LINCOLN CLARKES
MAY 30, 1999, ROOSEVELT HOTEL, 166 HASTINGS STREET, (FROM THE SERIES *HEROINES*)

fibre-base gelatin silver print; signed on the reverse

8 ins x 10 ins;
20.3 cms x 25.4 cms

$500—700

Literature:
Lincoln Clarkes, *Heroines*, Vancouver, 2002, pg.10.

116
PAUL BUTLER
UNTITLED (FLOWERS #3), 2005
(FROM THE SERIES
"READYMADE")

duraflex print; numbered 2/5 on gallery label on the backing

37.25 ins x 27.5 ins;
94.6 cms x 69.9 cms

$1,500—2,500

Provenance:
Wynick/Tuck Gallery, Toronto

Note:
Winnipeg born Paul Butler is a multi-disciplinary artist with a practice that encompasses work as a gallerist, community builder, curator and collaborator. Active for over two decades, Butler's work defies easy categorization and he maintains a strong national and international following strengthened most recently by his appointment of Curator of Contemporary Art at the Winnipeg Art Gallery.

117
JESSE BOLES
PILE #3
archival pigment print

sight 39.5 ins x 50.5 ins;
100.3 cms x 128.3 cms

$1,500—2,500

Note:
The photographs of Jesse Boles beg the viewer to partake in a critical scrutiny of the landscape genre. Experimental in his lighting, exposures and scale, Boles's images, generally of modern industrial elements, provoke questions regarding the role of aesthetics in the urban sphere. Boles's works have been featured in exhibitions throughout North America, including a recent group show at the Art Gallery of Ontario (Toronto, ON). His works have been acquisitioned by numerous prestigious collectors from the public, private, and corporate spheres. Boles obtained a BFA from Ryerson University (Toronto, ON) and a BA from the University of Toronto (Toronto, ON). He is represented by Edward Day Gallery in Toronto.

118
JANE BUYERS
PRACTICA #2

bronze on steel table

34 ins x 24 ins x 19 ins;
86.4 cms x 61 cms x 48.3 cms

$3,000—5,000

Note:
Jane Buyers works with sculpture in a variety of materials including wood, bronze and terracotta, and in a variety of sizes including public outdoor works. Her practice also includes drawing and printmaking. Her work juxtaposes cultural artifacts with nature: "My interest is not in nature as "natural" but in nature as the site of complex, contradictory processes of manipulation and idealizations expressive of a desire to be connected, to make order, to find a pattern...My work always evokes human presence through surrogates. For a number of years I have been working with references to books and tools. Earlier references have included clothing and architecture. The objects that I make reflect a history of their own making." Jane was elected to the Royal Canadian Academy of Arts in 2002. Her work is in many private and public collections including Art Gallery of Nova Scotia and the Maclaren Art Centre in Barrie. Buyers is a Professor in the Fine Arts Department at the University of Waterloo.

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119
GERALD FERGUSON
UNTITLED

acrylic on paper

13.25 ins x 18 ins;
33.7 cms x 45.7 cms

$800—1,200

Note:
Gerald Ferguson is best known for his wry efforts to torque the boundaries of formalism and conceptualism. Born in Cincinnati Ohio, Ferguson received his MFA from the Ohio University (Athens, OH). After being invited to teach at the Nova Scotia College of Art and Design (Halifax, NS), Ferguson relocated to Canada where he resided until his death in October 2009. Ferguson's works are represented in many collections in Canada, the United States, and in Europe, including the National Gallery of Canada (Ottawa, ON), the Museum of Modern Art (New York, NY) and the Museum Sztuki (Lodz, POL). His art has been exhibited at many prestigious institutions, including solo shows at the Art Gallery of Ontario (Toronto, ON), Vancouver Art Gallery (Vancouver, BC), the Winnipeg Art Gallery (Winnipeg, MB), and the National Gallery of Canada (Ottawa, ON).

120
MARGARET PRIEST
DUSK (FROM THE SERIES "WHAT MAKES A ROOM A ROOM")

handprinted coloured photo etching from original Priest drawing with surface roll in coloured and copper inks on handmade paper; signed, dated '89 and numbered 2/25

image 6.75 ins x 6.75 ins;
17.1 cms x 17.1 cms

$2,000—3,000

Note:
British-born Margaret Priest is an esteemed artist and educator who currently resides in Toronto and is Professor Emeritus at the University of Guelph. Her artistic practice has long been concerned with issues of space and urbanity. Her four decades of work include numerous solo and group shows, publications and significant public art projects. Her work is in the permanent collections of the Tate Gallery, London, the Arts Council of Great Britain and in important public galleries in Canada, including the Art Gallery of Ontario and the Art Gallery of Hamilton.

121
TOM DEAN
UNTITLED

chromogenic print; signed, titled, dated Sept/2001 and numbered 3/30 on the reverse

16.5 ins x 22 ins;
41.9 cms x 55.9 cms

$500—700

Note:
Tom Dean was born in Markdale, Ontario in 1947. He moved to Montreal in the late 1960s to study visual art at Sir George Williams University (now Concordia University), and became a well-known figure in the city's alternative scene. He was a founding member of Véhicule Art Inc., a renowned and self-managed centre of avant-garde activity. Dean has produced works in several media, including text, video, digital art, sculpture and print. He is widely respected for his elaborate multidisciplinary performances, which often include dissonant associations of material. He was chosen to represent Canada at the Venice Biennial in 1999 and received the Governor General's Visual and Media Art Award in 2001. His works have been exhibited across North America and Europe and are included in several major museum collections, including the National Gallery of Canada, the Art Gallery of Ontario and the Montreal Museum of Fine Arts.

122
GREG ANGUS
SKULL

encaustic on wood; signed, titled and dated 2011 on the reverse

24 ins x 30 ins;
61 cms x 76.2 cms

$5,000—7,000

Note:
Exploring themes of identity in his work, Angus has developed his painting practice over the past 25 years. The patterns Angus uses are derived from an individual's fingerprints. He manipulates the fingerprint, developing interesting contours and shapes to guide his painting. His technique involves layering a myriad of encaustic colors over one another, then scraping and carving out patterns. Angus' paintings have included the fingerprints of actor William Shatner, famous industrial designer Karim Rashid, bestselling author Neil Pasricha and chart topping international electronic musicians such as The Crystal Method, Digitalism, Amon Tobin and many more. His works can be found in important International collections including Thames Bank in London, England, Technology Giant SAP in Germany, Canadian Embassy in Tokyo, Japan, Prudential Securities in Tokyo, SKW Ltd. in Tokyo, and Juroku Bank, also in Tokyo.

-Courtesy of the artist

123
IAN MCLEAN
A REAL STORM THIS TIME

oil on canvas; signed, titled and dated 2012 on the reverse; unframed

30 ins x 40 ins;
76.2 cms x 101.6 cms

$1,500—2,000

Provenance:
Canadian Fine Arts, Toronto

Note:
Based in Bright's Grove, Ontario, Ian Mclean's work focuses on imagery of domestic comfort intended to lure the viewer into familiar environments both real or imagined, manipulating paint to create surfaces that are alluring, impulsive, seductive, and irrational. Mclean renders images that are at once irreverent and laden with serious subtext. In his depiction of highly groomed and domesticated environments, Mclean's imagery suggests efforts to contain, control, or avoid circumstances of nature and the implied narratives reflect a deep-seated desire for comfort, beauty or distraction.

124
PEARL VAN GEEST
FOREST

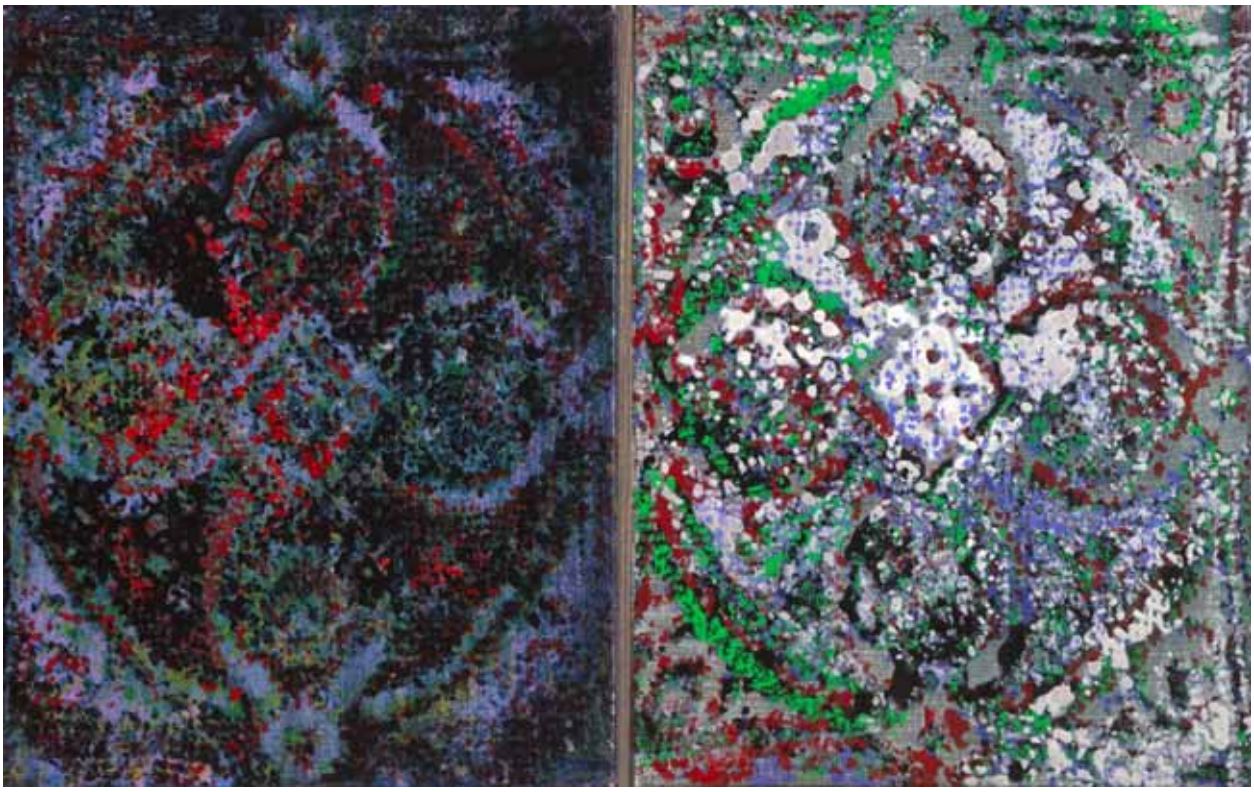
oil on canvas; signed and dated 2009 on the reverse

40 ins x 30 ins;
101.6 cms x 76.2 cms

$1,500—2,000

Provenance:
Canadian Fine Arts, Toronto

Note:
Pearl Van Geest's palette is refreshing and hopeful and her canvases are built-up with a variety of media including oil paint, cold wax and high gloss resin. The result is a highly textured surface characterized by dripped, scored and scraped paint. In addition to a BFA from OCAD, Van Geest holds a Bachelor of Science, which has helped to inform her artistic practice: "I am interested in the intersection of art and science, with questions that arise about the nature of reality and the natural world, our place in it and perception of it. In my paintings I explore the boundary or "skin" between the human and the natural world and ways in which our consciousness, and sensual and cultural perceptions can both facilitate and impede an experience of the natural world."



125
BLAISE DELONG
COSMIC DUO

acrylic on canvas; diptych contained within a single frame; both signed, titled and dated 1994 on the reverse

overall 14 ins x 22 ins;
35.6 cms x 55.9 cms

$2,000—3,000

Note:
Based in Ontario, Blaise Delong has been exploring the use of colour in her painting practice since the 1970s. Says the artist: "My paintings are worlds unto themselves, the results of an intuitive process involving colour, layering, decision and time. For me, color is what my painting is about, and the form it takes arises in a very intuitive way, referencing architecture, landscape and, at times, the figure. I'm interested in layering, balance and edges where planes of color meet and evidence of previous decisions remains. For me, a painting is successful if at some time in its making I can surprise myself, step aside, and let the act of painting take over."

126
ROBERT HOULE
COMPOSITION II, 1987

mixed media on paper; signed and dated '87

32 ins x 39.5 ins;
81.3 cms x 100.3 cms

$3,000—4,000

Provenance:
Gallery 400, Toronto
Private Collection, Ontario

Note:
Born in Manitoba in 1947, the contemporary artist, curator and critic Robert Houle is recognized for his significant role in the recovery of aboriginal art in Canada and in the establishment of First Nations art in contemporary culture. Houle holds a Bachelor of Arts degree from the University of Manitoba and a Bachelor of Education degree from McGill University. He has been exhibiting in group and solo shows since the 1970s. He frequently draws on Western art conventions, while exploring the residual aspects of European colonization of First Nations people. In his haunting and powerful work, Houle often employs both text and photographic documents and reflects upon the interconnection of native spiritual practices and Catholicism. Houle, who is included in most major Canadian museums and galleries, presently resides in Toronto and teaches at the Ontario College of Art and Design.

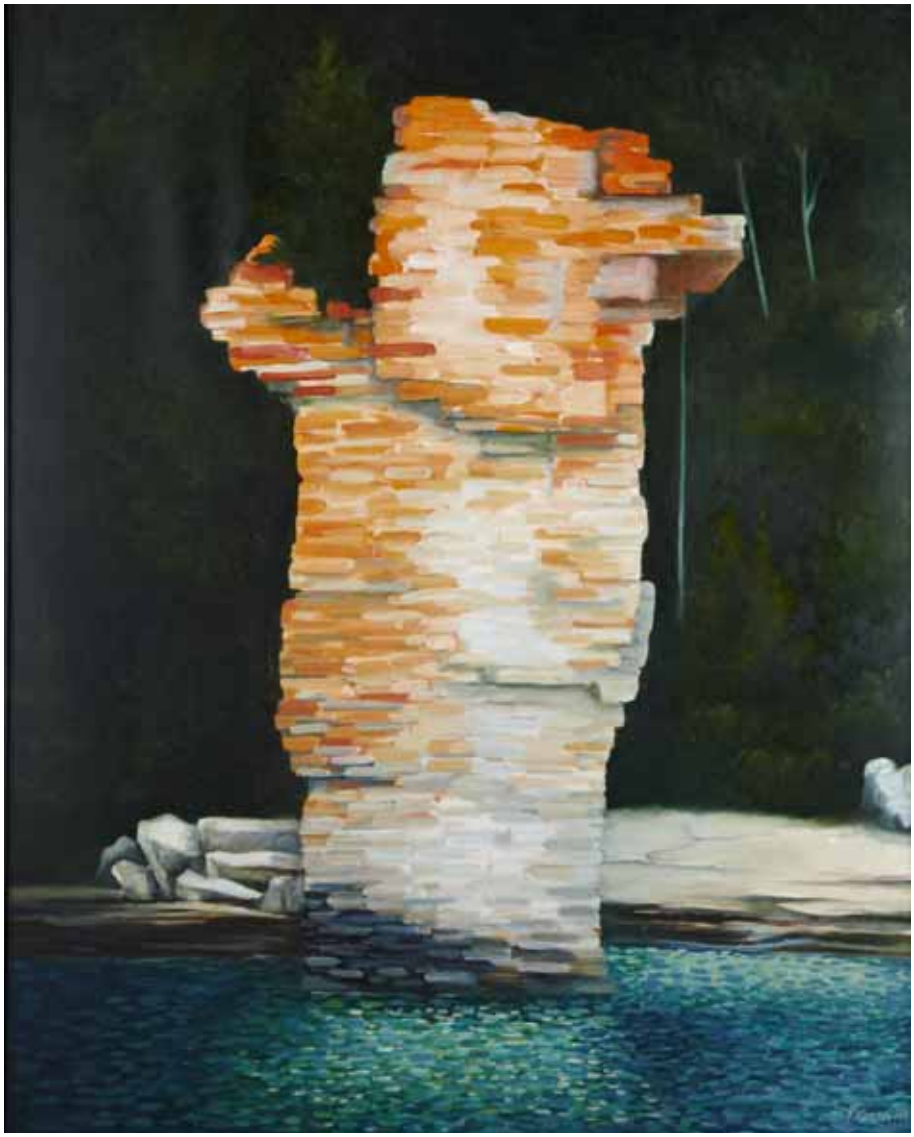
127
ANDREA BOLLEY
FEATHERING SERIES #33

acrylic on canvas; signed and dated 77 on the reverse

71 ins x 84 ins;
180.3 cms x 213.4 cms

$2,000—3,000

Note:
Andrea Bolley was born in Guelph, Ontario in 1949. She received her BFA in 1975 and has maintained an active exhibition schedule over the past 40 years. Influenced by great modern abstractionists such as Anthony Caro, Bolley is known for her abstract canvases that she has termed "Paper Paintings." In 2004, the Thames Art Gallery mounted a 30-year retrospective of her work. Bolley currently lives and works in Toronto.



128
TERRANCE TORRA
FLOWER POT ROCK AND SHORE

oil on canvas; signed and dated '94

60 ins x 48 ins;
152.4 cms x 121.9 cms

$2,000—3,000

Provenance:
Art Dialogue Gallery, Toronto

Note:
Terrance Torra is a painter and photographer primarily dealing with landscapes. His work has been inspired by his travels throughout Canada and the rest of the Americas, Europe, Tibet and the Far East. Painting in both realistic and abstract styles, his work conveys the beauty, power and forces of nature that he has encountered. Torra received his BFA from the University of Western Ontario and currently lives and works in Ontario.

129
LINDEE CLIMO
SHEEP AND MILLE FLEURS
(AFTER JAN VAN SCOREL)

oil on linen; signed; signed, titled and dated 1993 on the stretcher

26 ins x 30 ins;
66 cms x 76.2 cms

$3,000—5,000

Note:
Born in Massachusetts, Lindee Climo moved to Canada in 1970 and has been exhibiting her work across North America since 1975. Climo's trademark canvases feature finely rendered farm animals as central figures in compositions inspired by Old Renaissance Masters such as Titian, Botticelli and da Vinci. Cleemo's work pays homage to the farm animals with which she has been surrounded all her life. Her animal subjects are endowed with the depth and personality of their human counterparts and exude a soul of their own. Climo's work is included in the Collections of the Art Gallery of Nova Scotia, the Robert McLaughlin Gallery, Acadia University, the Art Gallery of Newfoundland and Labrador, the Department of External Affairs and Scotiabank.

130
BRENT ROE
MAN WITH TOOLS

acrylic and tin on wood; signed, titled and dated 1982

24 ins x 24 ins;
61 cms x 61 cms

$1,500—2,500

Provenance:
Aggregation Gallery, Toronto

Note:
Brent Roe received his MFA from York University in 1980. Roe's paintings characteristically feature cartoon figures against an abstract background and have been described as both "prankish" and "playful." Whimisical and multifaceted, Roe's work engages with art history, particularly the legacy of 1950s Abstract Expressionism and the belief in painting's capacity to deliver universal truths and deeper meaning. Frequently incorporating textual elements in his work, Roe's practice explores the limits of painting and language as media of expression. Brent Roe is a Toronto-based artist and has been participating in solo and group exhibitions across Canada since 1979.

131
JUDA NATANINE
BIRD SHAMAN AND CATCH

stone; signed in syllabics

22.25 ins x 12 ins x 15.5 ins;
56.5 cms x 30.5 cms x 39.4 cms

$1,000—1,500

Provenance:
From the Zazelenchuk Collection of Inuit Art

132
MARTHA JOHNSON
TALISMAN

acrylic on panel; signed, titled and dated 2012 on the reverse

36 ins x 48 ins;
91.4 cms x 121.9 cms

$1,500—2,000

Note:
Toronto artist Martha Johnson received her H.B.F.A from the University of Guelph, having been mentored by Tom Hodgson (Painter's 11). Johnson is known for her landscape paintings as well as her ephemeral animal wire sculptures, typically seen in installations and photography. Her work often incorporates an environmental subtext. *Talisman* was inspired by the artists encounter with a white-tailed doe moving through the woods below Swallowtail lighthouse in New Brunswick. The subject matter evolves as a result of intuition and observation making, as the creatures thundering presence amidst the morning sea fog moved the artist to render a soft impression. Johnson currently teaches drawing and painting in Toronto and New Brunswick. Her work is held in public, corporate and private collections worldwide.

133
AA BRONSON
COEUR VOLANT

signed, titled, dated 2000 and numbered 20/30

18 ins x 18 ins;
45.7 cms x 45.7 cms

$600—900

Note:
AA Bronson was a co-founder of the seminal artists group General Idea along with Jorge Zontal and Felix Partz. Since the death of his partners in 1994, Bronson has exhibited widely as a solo artist, often in collaboration with other artists. Described as "an artist, healer, curator and educator," Bronson has received both the Order of Canada and was named a Chevalier de l'ordre des arts et des letters by the French government.

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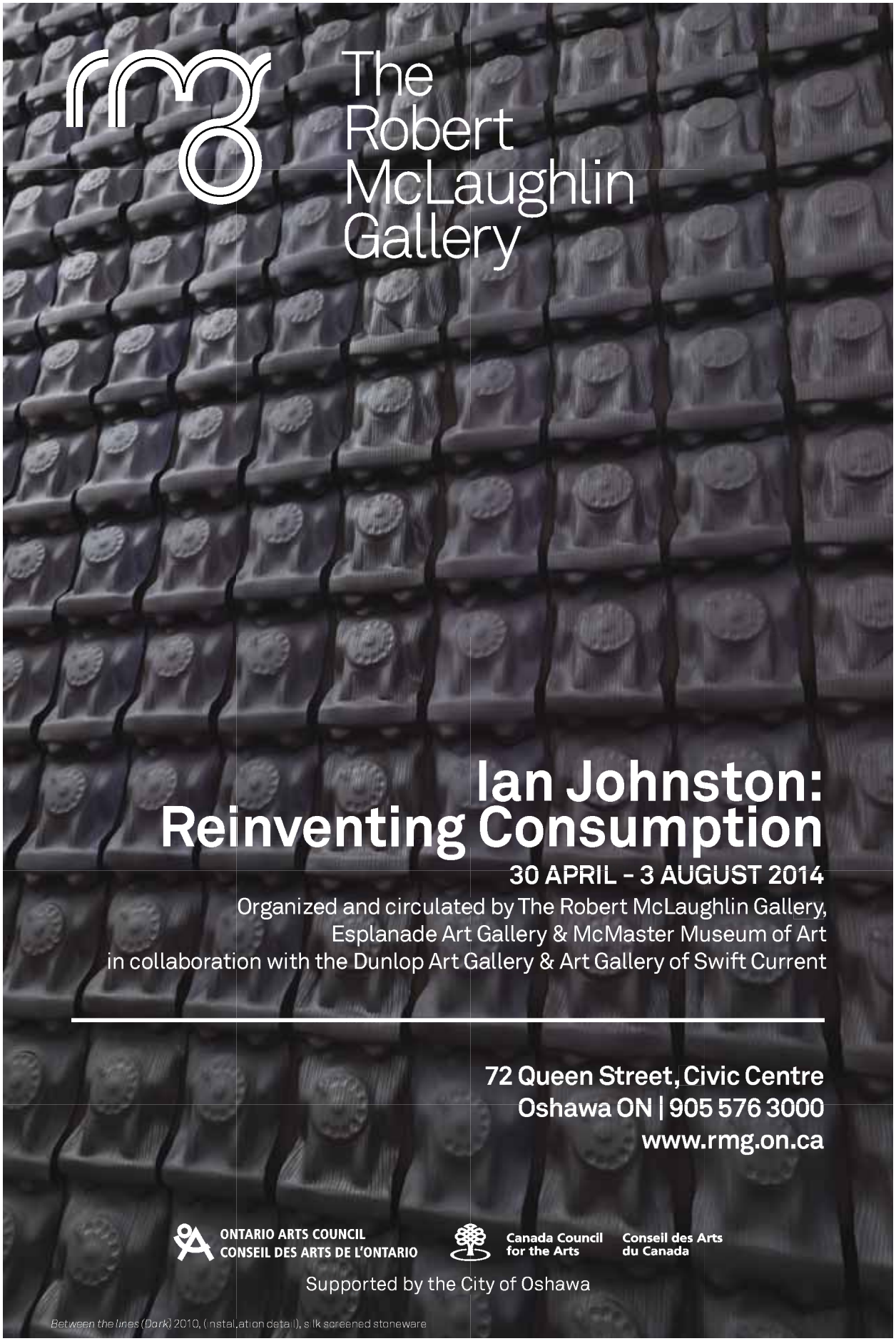
Essay contributions by: Emily Cavanagh, Nadine Di Monte, Emma Frank, Kathleen Killin and Kathleen Vaughan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Between the lines (Dark) 2010, (installation detail), silk screened stoneware

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Tuesday 11 March 2014

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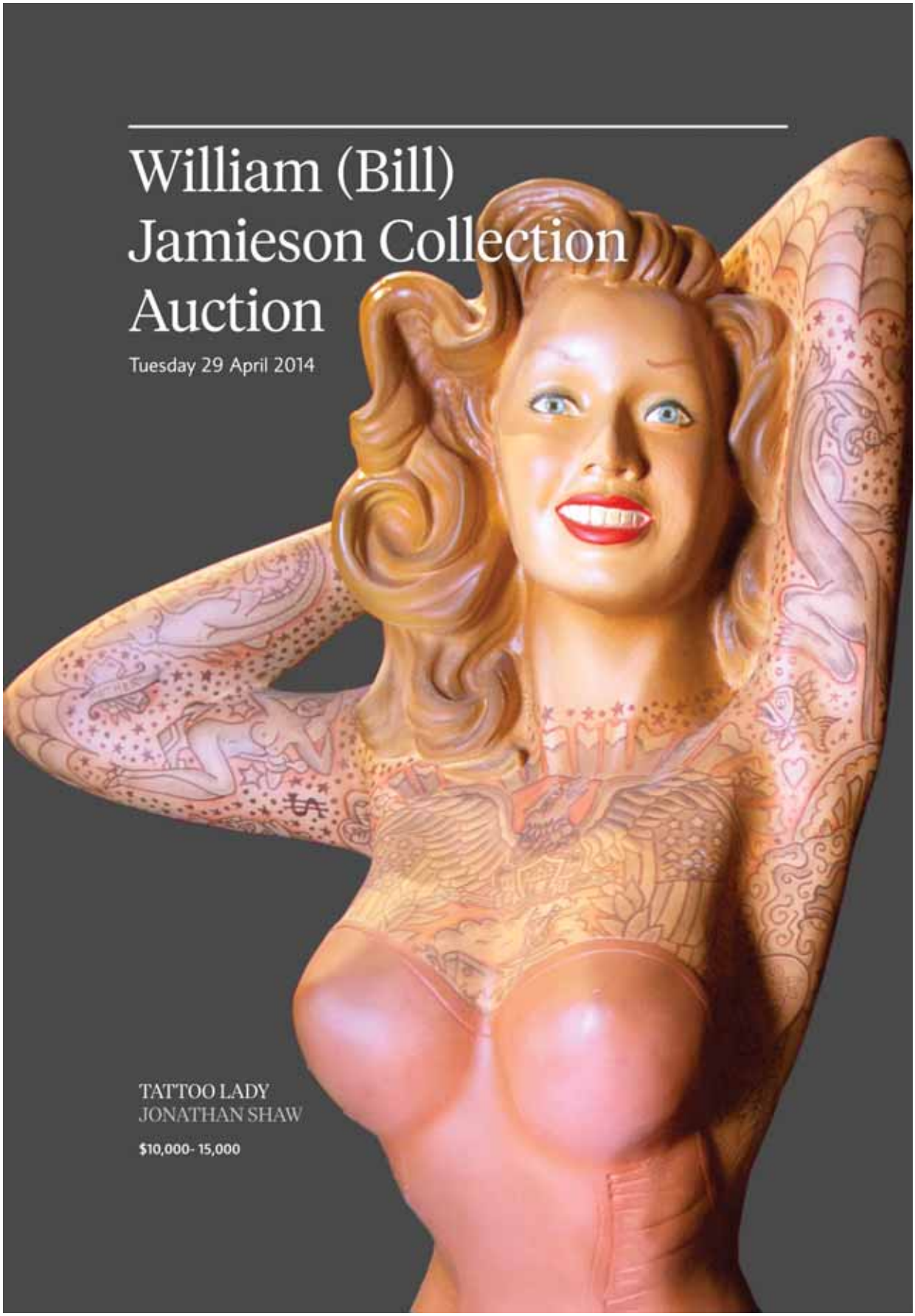

TATTOO LADY
JONATHAN SHAW

$10,000- 15,000

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Exhibition: May 1 - 11, 2014

Opening Reception:
Thursday 1, May 2014
from 6:00 pm – 9:00 pm

TAKASHI MURAKAMI (B.1962)
LOTUS FLOWER WHITE
AND PINK , 2010

Offset print, Cold silver and high gloss varnishing
Limited edition: 300
27.9" x 27.9" — 71 x 71 cm

Provenance:
Private collection from Tokyo, Japan

For more details please contact:
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