



CONSIGNOR CANADIAN FINE ART  
AUCTIONEERS & APPRAISERS



**Contemporary Art Auction**  
September 19th to 26th, 2018







CONSIGNOR CANADIAN FINE ART  
AUCTIONEERS & APPRAISERS

## CONTEMPORARY ART AUCTION

### ONLINE AUCTION

#### Bidding Opens

Wednesday, September 19th at 10:00 am EDT

#### Bidding Begins to Close

Wednesday, September 26th at 2:00 pm EDT

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326 Dundas Street West  
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**CONSIGNOR CANADIAN FINE ART**  
AUCTIONEERS & APPRAISERS

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1

## GUY MADDIN

### Untitled (Rainbow)

*digital c-print*

*signed, dated 2016 and inscribed on the reverse "Guy Maddin Monoprint 2016"*

*12 ins x 20 ins; 30 cms x 50 cms (subject)*

#### PROVENANCE

Private Collection

#### LITERATURE

Mark Mann, "From a Safe Distance: Guy Maddin Stills His Lens with Collage", *MOMUS*, July 18, 2016 [online]

The technicolour vibrancy of *Untitled (Rainbow)* marks a departure from the achromatic palette of Maddin's films, yet the piece retains something of their cinematographic sensibility and sense of mystery. As if viewed on a screen, an enigmatic figure stands before an expansive panoramic vista, cut out to reveal a pixelated thermal heat map below. Mimicking the grain of film and the interlacing of a digital display, the contrasting surface textures of the source materials captured in the digital monoprint—itsself a facsimile of a paper collage—are ciphers for the viewer to penetrate. Maddin's recent experimentations with collage have led to two exuberant exhibitions of work in this medium: *John Ashbery & Guy Maddin: Collages* at Tibor de Nagy Gallery, New York (2015); and *Front Tooth & Wonderbread*, Lisa Kehler Art + Projects, Winnipeg (2016).

Born in Winnipeg in 1956, Guy Maddin is an installation and internet artist, lecturer at Harvard, print journalist, author, filmmaker, and the director of innumerable short and twelve feature-length films, including *The Saddest Music in the World* (2003), *My Winnipeg* (2007), and *The Forbidden Room* (2015). He has mounted over seventy performances of his films throughout the world, featuring live sound effects and elements of orchestra, singing, and narration. In 2016 Maddin and co-directors Evan and Galen Johnson launched their major internet interactive work *Seances*, which enables anyone online to "hold seances with" randomly combined fragments of canonical lost films remade by the artist on sets installed in public spaces. Maddin is a two-time winner of the American National Society of Film Critics Award for Best Experimental Film, for *Archangel* (1991) and *The Heart of the World* (2001). A recipient of the Order of Canada and the Order of Manitoba, Maddin has been recognized with many other prestigious awards, including the Telluride Silver Medal (1995), an Emmy for his ballet film *Dracula – Pages from a Virgin's Diary* (2002); and the San Francisco International Film Festival's Persistence of Vision Award (2006).

\$1,600-2,000

## GARY EVANS

### Aquarium

*printed paper collage  
signed and dated 2016 lower right  
29.5 ins x 21.5 ins; 73.8 cms x 53.8 cms  
(sheet)*

### PROVENANCE

Paul Petro Gallery, Toronto  
Private Collection

Alongside his painting practice, Evans has incorporated paper collage works into the discourse of shape, form and space that his work explores. In works on paper such as *Aquarium*, de-contextualized shapes and depictions of texture are abstractly arranged and brought together to form kaleidoscopic arrangements that echo the combination of real and imagined portrayals of space.

Gary Evans' work in contemporary painting and collage challenges traditional notions of perception and experience of the Canadian landscape. Of numerous solo exhibitions, highlights include a touring exhibition of his work, *Seeing Things: The Paintings of Gary Evans*, curated by Stuart Reid, which toured across Canada between 2000-2002, and, a survey of paintings, *Station*, at The Art Gallery Of Windsor in 2008. In 2016, Evans' paintings, and recent paper collages were the subject of a major survey exhibition spanning from the mid 2000s at the MacLaren Art Centre in Barrie, Ontario. Evans' works are held in a number of private, public and corporate collections in Ontario, Quebec, and beyond. Evans is a graduate of the Ontario College of Art and Design and is currently an instructor at the School of Design And Visual Art, Georgian College, Barrie, Ontario. Evans is represented by Paul Petro Contemporary Art in Toronto.

\$1,800-2,400





3

## GERARD COLLINS

### Vanitas Painting

*oil on canvas*

*signed and dated 2016 (twice); titled on the stretcher; unframed*  
 24.5 ins x 38 ins; 61.3 cms x 95 cms

#### PROVENANCE

Private Collection

Collins' *Vanitas* is part of an ongoing series of paintings which incorporate the traditional elements of the early 17th century Dutch still life paintings of Pieter Claesz, Ambrosius Bosschaert the Elder, and other Dutch Masters. The composition displays some of the traditional symbols in vanitas paintings that show the transience of life, the futility of pleasure, and the certainty of death, such as the skull, the blooming flower and ripening fruit. Yet Collins also incorporates a modernist backdrop to the artwork, referencing the Fauvist colour of Matisse and flattened planes of Picasso's Cubism. Collins suggests that while most things in the world are fleeting or ephemeral, these modernist styles remain relevant.

Born in Saint John, New Brunswick, Gerard Collins studied fine art in England, Germany (including studies under Gerhard Richter) and Nova Scotia before returning to his hometown to pursue his career. Artist, curator and Director and CEO of the Art Gallery of Nova Scotia, Ray Cronin, has written that, "Collins' practice is rooted solidly in a world of subversive ideas as befits the conceptual tradition. The fragments, the individual paintings are, finally, records of the fact that art has happened. That Collins is a very fine painter is almost incidental." Collins has pursued the practice of "rules-based" painting since he graduated, and through the course of many series, he has continued to create a body of work which, though born out of conceptual strategy, is aesthetically pleasing and definitely beautiful to behold.

Considered to be one of the finest contemporary painters of the Maritimes, Gerard Collins has had numerous exhibitions since 1977. His work can be found in many important collections including the National Gallery of Canada, the New Brunswick Museum, the Beaverbrook Art Gallery, the Art Gallery of Nova Scotia, the University of New Brunswick, Mount St. Vincent University, the Owens Art Gallery, the Department of Foreign Affairs and International Trade, the Canada Council Art Bank, the New Brunswick Art Bank as well as corporate and private collections.

\$1,800-2,400



**HEATHER GOODCHILD****Still Life with Zeus (2016)***watercolour on paper**12 ins x 9 ins; 30 cms x 22.5 cms (subject)***PROVENANCE**

Private Collection

**LITERATURE**

"Heather Goodchild, Textile and Multidisciplinary Artist", *Canadian Art*, April 20, 2012 [online]

*Still Life with Zeus (2016)* incorporates Goodchild's lifelong interest in textiles into her art. "I'm really fascinated with patterns in nature and how they repeat," the artist says, "You see a pattern in a leaf and you see the same pattern in a tree, then you can take that pattern and make a quilt out of it. I like that sort of universal patterning. And I love how textiles have a long tradition that is wrapped up in both story and utility."

*Still Life with Zeus* is part of the body of work *Last is First* begun in 2016. The painting features the textile *Chair for Maurice* that was exhibited at Eastern Edge (St John's, NL), 2017 and Edition Toronto, 2016.

Heather Goodchild is a Toronto-based multi-disciplinary artist, exhibiting since 2002. She most recently exhibited at Museum London (London, ON) as part of *Embodiment* alongside Joanne Tod, Suzy Lake, Shelley Niro, Betty Goodwin, and Thelma Rosner. In 2017 she collaborated with Lisa DiQuinzio on *She Shells* at Modern Fuel (Kingston, ON) and continued her collaboration with Naomi Yasui, *Last is First*, at Eastern Edge (St John's, NL). Goodchild exhibited at the Textile Museum of Canada in 2013, was the Artist in Residence at the Art Gallery of Ontario in 2012, and in 2014 was a resident at Cité des Arts Internationale, Paris through the Canada Council for the Arts. Alongside her studio practice, Goodchild works with musicians on videos and album art, including Bahamas, Matthew Barber, Feist, Chilly Gonzales, and Doug Paisley.

\$900-1,200





5

**TOM DEAN**

**Untitled (1996)**

*silkscreen*

*signed and editioned "AP 1/111"*

*42 ins x 29.5 ins; 105 cms x 73.8 cms (sheet)*

**PROVENANCE**

Private Collection

Though he is best known for his sculpture and installation work, Dean has also made paintings and multiples. Like his three-dimensional pieces, the artist's works on paper play upon the tensions between the ordinary and the mythical, their subject matter ranging from familiar, everyday objects, to classical icons. Blending figurative and inanimate forms, *Untitled* depicts a lithe, humanlike figure diving past a nude, bespeckled sculptural torso. Dean's enigmatic subjects elude categorization as either fully animate or static forms. Together, they hint at the unconscious realms of the psyche and matters of the soul but reside in the intensely material world of desire and the body.

Born in Markdale, Ontario in 1947, Tom Dean settled in Montreal in the late 1960s, where he studied visual art at Sir George Williams University (now Concordia University) and became a well-known figure in the city's alternative scene. Relocating to Toronto in 1976, Dean would go on to produce works in several media over the next two decades, including texts, video, sculpture, and prints, while he gained a reputation for his elaborate multidisciplinary performances and monumental sculpture projects. Working between Toronto and New York in the 1980s, Dean exhibited widely in North America with works like *The Floating Staircase* (1978-81), the ruins of which were installed in 1983 at Mercer Union, Toronto; and *Excerpts from a Description of the Universe* (1984-88), shown in several venues including the Centre international d'art contemporain, Montreal, and at the 49th Parallel Centre for Contemporary Canadian Art, New York, in 1985. His works were presented in important group and solo shows in Canada and Europe in the 1990s, including the Canada-wide travelling exhibition *All That Matters* (1988), and an exhibition of his drawings and sculptures at the Agnes Etherington Arts Centre, Queen's University, Kingston (1990). In 1999, the artist represented Canada at the Venice Biennale; in honour of his selection that year, the Art Gallery of Ontario organized the major survey *Tom Dean: Selected Works Past and Present*. Dean's works have been collected by such major institutions as the National Gallery of Canada, Ottawa; the Art Gallery of Ontario, Toronto; the Musée d'art contemporain de Montréal; and the Musée des beaux arts de Montréal. He is represented by Paul Petro Contemporary Art in Toronto.

Framing for this lot generously supplied by Superframe.

**\$1,500-2,000**

# 6

**OLIA MISHCHENKO**

## Untitled (Calendar) (2012)

*pen and ink on paper*

*11 ins x 14 ins; 27.5 cms x 35 cms (sheet)*

### PROVENANCE

Paul Petro Gallery, Toronto

Private Collection

*Calendar* is an example of Olia Mishchenko's drawings that depict imaginary architectural constructions and urban public spaces. We witness the artist's meticulously rendered pen and ink scene in which figures work and play. The image represents a glimpse of a post-industrial world that is at once somewhat real and fictitious, and the tensions that hold it together.

\$1,400-1,800



# 7

**RICHARD WILLIAMS**

## Topless Fishing in the City (Naked Block Party Series)

*graphite on paper*

*signed, titled and dated "Jan. 2005" lower right; unframed*

*12.25 ins x 9.5 ins; 30.6 cms x 23.8 cms (sheet)*

### PROVENANCE

Private Collection

This graphite drawing comes from the sketchbook Williams used while he was creating his *Naked Block Party* series. In an introductory statement to the work Williams describes the theme of the series:

"Early in the summer of 1997, letters to the Free Press argued both sides of the Ontario Court's controversial topless decision. I amused myself by commenting on some of the letters in my drawings. As the controversy continued, many writers revealed a yearning to go beyond toplessness. They argued that total nudity would be better for us, mentally as well as physically. I tried to imagine life in a naked community. I asked myself "What if somewhere in our Winnipeg suburbs there were an affluent middle-class group who agreed to organize a Naked Block Party? Given that we North Americans are, as Sallie Tisdale says, in our 'cultural puberty: lewd, leering, intensely curious and ashamed and prudish all at once', the images that sprang up were poignant, and each carried with it the promise of more to come."

\$1,000-1,250







8

## STEPHEN ANDREWS

### **Un pequeno parte de algo mas grande 1 (A Small Part of Something Larger) (2010)**

*colour lithograph*

*editioned 4/25*

*40 ins x 28 ins; 100 cms x 70 cms (sheet)*

#### **PROVENANCE**

Private Collection

#### **LITERATURE**

Kitty Scott, "Stephen Andrews: Painter, Potter, Photographer...", *Stephen Andrews POV*, Art Gallery of Ontario, Toronto, 2015, page 116

Andrews' practice mediates between digital and analogue technologies to explore the connection of the self to the social and of the body to the body politic. Often working from references that seem to depict anonymity—crowded stadiums and parties, public transit stations, and war zones—Andrews translates the impersonal qualities of commercial printing methods and mass media imagery by rendering mechanically reproduced pictures via handmade means, allowing them to acquire meaning and become rooted in place through his engagement with his chosen medium. These tensions reside at the heart of works like *Un pequeno parte de algo mas grande* ('a small part of something larger'). Created at a printmaking studio in Barcelona, the lithograph arose from photographic source material and drawings produced in Toronto, yet shares serendipitous connections with the Spanish city's history, geography, and people. As the artist explained in 2010, the loose appearance of the human forms within the composition brings to mind the "young Picasso at Els Quatre Gats" just prior to his first experiments with Cubism. Barcelona itself, he continued, is "bisected by an avenue called 'Diagonal', echoing the strong diagonals in the litho[graph]. At a techno concert there, large LED screens projected not dissimilar images of the gathered crowd. Quite unintentionally, it all seemed to make perfect sense."

Stephen Andrews was born in 1956 in Sarnia, Ontario. Based in Toronto, his practice deals with memory, identity, technology, and their representations in various media including drawing, animation, and of late, painting. Over the course of his three-decade career, he has exhibited in Canada, the United States, Brazil, Scotland, France, India, and Japan. In 2015, the Art Gallery of Ontario held a 15-year survey exhibition of Andrews' work, *Stephen Andrews POV*, curated by Kitty Scott. He is represented in the collections of the National Gallery of Canada, Ottawa; the Art Gallery of Ontario, Toronto; the Morris and Helen Belkin Art Gallery, Vancouver; and the Schwartz Art Collection, Harvard; as well as many private and corporate collections including the Bank of Montreal and the Royal Bank of Canada. His works have been featured in numerous Canadian and international publications including *Frieze*, *Canadian Art*, *Border Crossings*, *Ciel Variable*, *Parachute*, *The Globe and Mail* and *The Toronto Star*. Andrews is represented by Paul Petro Contemporary Art in Toronto.

Framing for this lot generously supplied by Superframe.

**\$1,800-2,400**

**JENNIFER MURPHY****Bird Snakes (2015)***collage**22 ins x 11.5 ins; 55 cms x 28.8 cms (sight)***PROVENANCE**

Private Collection

**LITERATURE**Bill Clarke, "Jennifer Murphy", *Canadian Art* (Spring 2011), page 124

The orderly precision with which Murphy combines discrete elements in her collages to create hybrid natural forms belies the element of chance that informs their creation. Constructed from images found while travelling between Toronto, Los Angeles, and Joshua Tree in 2015, *Bird Snakes* is a product of the artist's serendipitous interactions with different environments and visual sources: science and natural history textbooks and *National Geographic* magazines culled from yard sales, second-hand shops, and used book stores. Part of a large installation of collages and sculptural assemblages included in the 2015 exhibition *Caravansary of Joy* at Clint Roenisch Gallery, this work was also featured in *Nasty*, a 2017 group exhibition held at Daniel Faria Gallery in Toronto. Whether presented in isolation or in intricate groupings, Murphy's works possess a sinuous dynamism, reminding the viewer of the interconnectedness and inherent order to all things in nature.

Jennifer Murphy is a Toronto-based artist working in collage and mixed media. She has been long-listed three times for the Sobey Art Award and has exhibited nationally and internationally at venues such as the Contemporary Art Gallery, Vancouver; The Power Plant, Toronto; White Columns, New York; and The Museum of Contemporary Art, Los Angeles. Murphy's work has recently been featured in a solo exhibition at Gallery 44, and in group exhibitions at 8eleven and Clint Roenisch Gallery, Toronto. In 2012, she participated in the thematic residency A PAPER A DRAWING A MOUNTAIN led by Silke Otto-Knapp and Jan Verwoert at the Banff Art Centre. Her work has been featured in publications such as *Canadian Art*, *C Magazine*, *Flash Art*, *Juxtapose*, *N+1*, *Bad Day*, *Hunter and Cook*, *Millions*, *The Toronto Star*, and *The Globe and Mail*. Murphy's work resides in numerous private and corporate collections including TD Bank Group, the Bank of Montreal, McCarthy Tétrault LLP, MedCan and the Drake Hotel. She is represented by Clint Roenisch Gallery in Toronto.

\$2,500-3,000





10

## ELI LANGER

### **Feminine Figure (2015)**

*oil on canvas*

*signed on the reverse; unframed*

*20 ins x 16 ins; 50 cms x 40 cms*

#### **PROVENANCE**

Private Collection

#### **EXHIBITED**

*Caravansary of Joy*, Clint Roenisch Gallery, Toronto, 2015

Langer describes this painting as being created “during a transitional moment for me. I had recently relocated to Toronto, Canada after over a decade of living in Los Angeles, California. I was rearranging, recovering and recollecting, I felt displaced from home. I was not desolate, however, because I was in love with and being loved by a new person and our closeness was the only thing that was not approximate in my life. As I painted, I begin to see forms possibly a figure or figures within the paint. Uncertain and irresolvable I knew that any further brush could obliterate or erase the preceding marks. What did I want from this painting? I had not begun it with any intentions as I begin most paintings, looking into the paint for something, carefully applying and brushing, asking the paint to tell me something that I cannot be sure of. This is what painting is so good at. Uncertainties with presence. It felt right. So, as the figure or figures came into view, I carefully walked myself out of the picture.”

Born in Montreal, Eli Langer lived and worked in New Orleans, San Francisco, and Los Angeles before settling in Toronto in 2015. As an independent art student, he joined artist enclaves and communities in Europe such as Berlin, Germany, Aix-en-Provence, France and Skagen, Denmark. Langer’s artmaking practice begins with drawing and presently extends through various mediums and materials, including to photography, video, multi and mixed-media installations, sculpture, textiles, garment design and fabrication, furniture making and design. He also writes on painting and art, has taught painting in the graduate program at UCLA and has exhibited internationally. His artwork has been exhibited at Daniel Hug Gallery, Los Angeles; Night Gallery, Los Angeles; Cardi Black Box, Milan, Italy; Platform Gallery, London, UK; The Contemporary Art Gallery, Vancouver and Mercer Union, Toronto. His drawings have been frequently published by Semiotexte Press, Los Angeles and were included in a limited edition for the 2014 Whitney Biennial, New York, NY.

\$2,000-3,000



**KELLY JAZVAC****Paper Towel (Bath) (2007)***laminated paper and thread; unframed**45 ins x 25.25 ins x 0.25 ins; 112.5 cms x 63.1 cms x 0.6 cms (overall)***PROVENANCE**

Private Collection

*Paper Towel (Bath)* was created in 2007, just before the artist began to work exclusively with salvaged plastics. The mixed-media work is composed of acid free office paper that is laminated, shredded, and then sewn and woven back to together to mimic a stiff yet shiny terry cloth. The calming, all-white sculptural work at first resembles a found object, but upon closer inspection the viewer discovers that it is a unique construction of found and manipulated materials.

Montreal-based artist Kelly Jazvac works in sculpture, collage and installation. Her work has often expressed environmental concerns pertaining to pollution, environmental waste, the fetishization of images and products, and the afterlife of human activity and presence. Jazvac describes her own views on sculpture and installation as, “a practice that addresses the way objects and human bodies coexist in the world.” She has exhibited nationally and internationally, including recent exhibitions at Fierman Gallery in New York where she is represented, as well as numerous galleries across Canada, the United States and Europe. Jazvac currently holds the position of Associate Professor in Sculpture at Concordia University.

**\$3,500-4,500**



12

## JOHN RICHARD FOX

### Light Spur

*mixed media collage on canvas*

*signed and dated 1981 on the reverse*

*79.5 ins x 79.25 ins; 198.7 cms x 198.1 cms*

#### PROVENANCE

Mira Godard Gallery, Toronto

Corporate Canadian Collection

In 1972, and for almost fifteen years which followed, Fox rejected the imposed limitations of representation by producing large abstract works concerned with the physical and sensuous processes of painting that were influenced by European and American non-figuration. At the same time, he produced a number of collages which share with the paintings his concern for colour as structure. *Light Spur* explores both painting

and collage techniques with multiple layers of canvas collaged over the base support, highlighted by layers of contrasting rich jewel pigments staining the unprimed canvas.

Born in Montreal in 1927, John Fox attended McGill University and then enrolled at the École des beaux-arts de Montréal. Dissatisfied with its academic approach, he studied at the Montreal Museum of Fine Arts, School of Art and Design from 1946 to 1949, where he was influenced by Goodridge Roberts. He then worked for the critic-painter John Lyman in McGill's Department of Art. In 1952 he received a British Council Scholarship to study at the Slade School of Art, University of London, followed by two years of independent work in Florence and Paris. Returning to Montreal, Fox began his career as a painter; he would also teach at the Saidye Bronfman Centre in the later 1960s and became a professor in the Painting and Drawing Department at Concordia University in 1970 until his retirement in 1998.

\$7,000-9,000



13

## ROBERT FLACK

### Untitled (from Love Mind) (1992)

*c-print*

*signed, titled and editioned 1/3 on the reverse of the framing  
10.5 ins x 13 ins; 26.3 cms x 32.5 cms (sight)*

#### PROVENANCE

Paul Petro Gallery, Toronto  
Private Collection

Robert Flack's *Untitled (From Love Mind)* (1992) embodies this "otherworldliness" term that is used to describe his work. The photographic artwork evokes imagery that is reminiscent of a dream sequence. The fiery abstract subject matter seems to reference emotions rather than a particular object.

Raised in Guelph, Ontario, Robert Flack moved to Toronto to study at York University and pursue a career in art. He began employment at Art Metropole in 1980, where he also worked as a layout artist on many General Idea-related projects such as *FILE* Magazine. From the beginning, Flack's work expressed an "otherworldliness" - a quality that focused sharply with his HIV sero-conversion in 1988. From then on, Flack's vision veered almost exclusively into the internalized realms of psychic energy, the chakras and the "etheric body."

Flack's work is housed in private and public collections, including the Canada Council Art Bank, the MacDonald Stewart Art Centre, the Canadian Museum of Contemporary Photography, and the National Gallery of Canada.

\$2,400-3,000





14

## BRAD PHILLIPS

### Against Courbet, Flipped

*watercolour*

*signed, titled and dated 2013 in the lower margin  
10.5 ins x 8 ins; 26.3 cms x 20 cms (subject)*

#### PROVENANCE

Private Collection

#### EXHIBITED

*Sex, Sex and Death*, Louis B. James Gallery,  
New York, New York, October 27 - December  
7, 2013

#### LITERATURE

"No More Taboos: Brad Phillips Paints Against  
the Puritans," interview with *Blouin ArtInfo*,  
November 30, 2015 [online]

This work and its title hold an obvious reference  
to Gustav Courbet's *The Origin of the World*  
(1866), however, the artist argues that it is more  
about the intimacy of the moment rather than  
exploitative imagery of women by a male artist.  
In an interview with Blouin ArtInfo on the  
eroticism of some of his works, Phillips explains:  
"My work has always depicted intimate parts  
of my life; my life has always involved being in  
intimate relationships with women; and those  
relationships, of course, are also sexual...once I  
saw it all hanging in the gallery, it really seemed  
less and less like pornography to me, and more  
like intimacy and romance."

Born in 1973 in Pickering, Ontario, Phillips  
grew up in the Toronto suburbs of Pickering and  
Scarborough. He is both artist and art writer,  
with his visual art practice rooted in subjects  
such as addiction, mental illness and the more  
taboo or obscure aspects of human sexuality.  
Themes of eroticism, depression and mortality  
are also present in his work.

Framing for this lot generously supplied by  
Superframe.

\$2,500-3,500

**BRAD PHILLIPS****Shoe, Sock and Shadow***watercolour**signed, titled and dated 2013 in the lower margin  
10.75 ins x 7.75 ins; 26.9 cms x 19.4 cms (subject)***PROVENANCE**

Private Collection

**LITERATURE**

"No More Taboos: Brad Phillips Paints Against the Puritans," interview with *Blouin ArtInfo*, November 30, 2015 [online]

*Shoe, Sock and Shadow* is an example of the artist's exploration of capturing everyday moments and tokens of life in his body of work through painting. Perhaps with subjects seen as banal or mundane, the artist instead sees an opportunity to capture a specific moment of interest in time and space. The artist has used his own photography as reference material, however he attests that: "I am not a photorealist. In turning the photographs into paintings I'm able to do multiple things: crop out what I don't want, change the colours, the lines, exaggerate aspects, and mute aspects." He continues, "Typically if I make a painting from a photograph, I took that photograph precisely to paint it. The camera is just a tool. For me it's not translation so much as transmutation."

Phillips has held solo exhibitions at Division Gallery, Toronto; Fierman Gallery, New York; Wallspace Gallery, New York; Monte Clark Gallery, Vancouver and Toronto; Residence Gallery, London, UK; Groeflin Maag Galerie, Zurich; Galerie ZK, Berlin; LaMontagne Gallery, Boston; and at the Liste 07 Young Art Fair, Basel. His work has also been included in group exhibitions at the Contemporary Art Gallery, the Museum of Comic and Cartoon Art, the Museum of Contemporary Canadian Art, and in Guy Maddin's *The Keyhole Project* at the Beursschouwburg in Belgium. His work has been shown at Canadian and international art fairs and he was a finalist, representing Western Canada, in the RBC Canadian Painting Competition in 2004. Phillips' works are included in the art collections of the Glenbow Museum, the Capital Group Companies, the Royal Bank of Canada, Hauser & Wirth Collection, and the Toronto philanthropist W. Bruce C. Bailey. In 2017 Phillips was commissioned to create a large-scale painting for the Willis Tower in Chicago (formerly the Sears Tower).

Framing for this lot generously supplied by Superframe.

\$2,500-3,500





16

**ROBERT LINSLEY**

**Untitled**

*watercolour on 300 lb Sanders paper  
signed and dated 2010 lower left  
22 ins x 30 ins; 55 cms x 75 cms (sheet)*

**PROVENANCE**

Private Collection

**EXHIBITED**

*Robert Linsley - A Geomorphic Fantasy*, Kitchener-Waterloo Art Gallery, January 14 - March 20, 2010

**LITERATURE**

Valerie Hill, "Remembering Robert Linsley", *The Record*, February 11, 2017 [online]

Robert Linsley's watercolours, such as *Untitled*, contain a beautiful and delicate quality of transparency. Composed of overlapping transparent stains of colour, mosaic-like fields form according to the logic of liquid finding its way onto paper. Shapes touch, overlap and blend into each other, forming a harmonious and spontaneous colour palette on a sheet of paper.

Framing for this lot generously supplied by Superframe.

\$800-1,000



17

**DAVID POOLMAN**

**This Will Not End Well (2013)**

*graphite on paper  
14.5 ins x 11 ins; 36.3 cms x 27.5 cms (sheet)*

**PROVENANCE**

Private Collection

**EXHIBITED**

*The Old View from Nowhere* with Jennifer Dörner, Espace F. Martane, Quebec, 2014

*Onions, Hotdogs and Life on Parade* with Louis Bouvier, Kerry Reid and Marjan Verstappen, Zalucky Contemporary, Toronto, 2017

Regarding his drawing *This Will Not End Well (2013)*, Poolman remarks: "I have developed a series of research-based works in print, drawing, video and on-site painting that investigates youth rebellion and violence within death metal culture. This work seeks to open up the discourse surrounding suburban rebellion, the influence of music on youth culture, and issues of isolation and dissent through an investigation of the music, iconography, fashion and aggressive actions of this subculture."

\$800-1,200





18

## RON MOPPETT

### Studio/Light 3

*oil on canvas triptych  
signed, titled and dated 1981 on the reverse of each segment  
60 ins x 94 ins; 150 cms x 235 cms (overall)*

#### PROVENANCE

TrépanierBaer, Calgary  
Mira Godard Gallery, Toronto  
Corporate Canadian Collection

Ron Moppett's paintings are carefully constructed abstractions. His paintings combine symbols, icons and repeating images that reference a diverse range of subjects from pop advertising to art history. Each element, when assembled together, relates to one another. In *Studio/Light 3*, the canvas is divided into six sections, which contain abstract imagery that reference its title: a chair, a table, a candle, a light bulb, and sunset. Moppett, however, is more interested in the abstract and aesthetic nature of his work rather than the specific narrative of each object. He leaves it to the viewer to use his or her own experiences to create meaning.

Ron Moppett is a painter living and working in Calgary, Alberta. Moppett attended the Alberta College of Art and Design in Calgary from 1963 to 1967, and the Instituto de Allende in Mexico in 1968. Drawing inspiration from a variety of historical and cultural styles, the artist offers a diverse view of pop culture and a glimpse into the "dailiness" of life. In addition to his painting practice, he has worked as a curator and a teacher. He has exhibited extensively throughout Canada, the United States, and Europe, and two major surveys of his work have been organized by the Walter Phillips Gallery at The Banff Centre in 1982 and Glenbow Museum in Calgary in 1990. Moppett's work can be found in many prominent private and public collections including the National Gallery of Canada, the Musée d'art contemporain de Montréal, the Art Gallery of Alberta, Glenbow Museum, and the MacKenzie Art Gallery. Moppett's career includes a number of honours, exhibitions, publications and awards, including numerous Canada Council grants and the prestigious Gershon Iskowitz Prize in 1997.

\$12,000-15,000



19

## HUGH SCOTT-DOUGLAS

### Untitled

*fabric stretched over canvas  
signed and dated 2010 on the reverse; unframed  
40 ins x 30 ins; 100 cms x 75 cms*

#### PROVENANCE

Private Collection

#### EXHIBITED

*Chinese Whispers*, Clint Roenisch Gallery, Toronto, January 27 - March 5, 2011

The broad multidisciplinary practice of Hugh Scott-Douglas situates itself at the confluence of a number of critical, socio-political, economic, and aesthetic observations and investigations. Interrogating relationships between analogue and digital modes of production, works from his 2011 OCAD thesis exhibition *Chinese Whispers* made use of a wide range of techniques and media, from laser cutting, inkjet printing, and photography, to inventive manipulations of furniture and textiles. Held at Clint Roenisch Gallery, the exhibition attracted considerable interest for its cohesive presentation of paintings, monoprints, sculptures, and installation elements. With its edges left slightly raw and its seductive translucent layers hinting

at a veil-like multiplicity, works like *Untitled* refer to their material means of production. Taking visual cues from such diverse sources as minimalism and op art as well as digital signage, Scott-Douglas's shimmering material experimentation embodies a "formalism that is in tension—working both towards and against a static form."

New York-based artist Hugh Scott-Douglas was born in 1988 in Cambridge, United Kingdom. Since completing his studies at the Pratt Institute in Brooklyn (2005) and the Ontario College of Art & Design in Toronto (2010), he has had solo exhibitions at Casey Kaplan Gallery, New York; Clifton Benevento, New York; Tochigi Prefectural Museum of Fine Arts, Japan; Croy Neilsen, Berlin; Brand New Gallery, Milan; Jessica Silverman Gallery, San Francisco; and Clint Roenisch Gallery, Toronto. Scott-Douglas has participated in group exhibitions at the Columbus Museum of Art; the San Francisco Museum of Modern Art (SFMOMA); Staatliche Kunsthalle, Baden; the Worcester Art Museum; the Yokohama Museum of Art; the Museum & Galleries of New South Wales, Sydney; Arsenal Contemporary, Montreal; and Plug In ICA, Winnipeg. His works have been acquired by Canadian and international private collections and major institutions including the Art Gallery of Ontario, Toronto; SFMOMA; the Museum of Contemporary Art, Chicago; Sammlung Goetz, Munich; the Dallas Museum of Art; and the Pinault Collection, Venice. He is represented by Jessica Silverman Gallery in San Francisco, Blum & Poe in Los Angeles, and Simon Lee Gallery in London.

\$12,000-15,000

## JASON MCLEAN

### I Saw Wilt

*mixed media collage on saw*

*signed "Jason McLean NY" and dated 2015*

*24 ins x 5 ins x 1 ins; 60 cms x 12.5 cms x 2.5 cms (overall)*

#### PROVENANCE

Private Collection

McLean's mixed media works are idiosyncratic, autobiographical visual records of his experiences and perceptions. His drawings and found object sculptures act as rhizomatic diaries that pictorially represent fragments of personal and social histories and his relationship to local environments. Often described as mental maps, works like *I Saw Wilt* integrate the artist's daily observations as a Canadian expat with found materials: text clippings, commemorative postage stamps of American basketball star Wilt Chamberlain, and a scavenged saw. Inspired by Canadiana folk-art traditions, *I Saw Wilt* concerns McLean's identity as a Canadian artist living in Brooklyn ("home" and "away") through the intersection of art and sport. McLean has worked with saw forms since receiving his first commission for a painted found object from a neighbour while living in Vancouver; they have been featured in magazines such as *Border Crossings* and in exhibitions throughout Italy, the United States, and Canada.

Born in London, Ontario in 1971, Jason McLean is a graduate of the Emily Carr Institute of Art and Design in Vancouver, British Columbia. Using humour to touch upon challenging subject matter such as sadness, loss, displacement, and economic hardship, the Brooklyn-based artist's diverse practice includes drawings, sculptures, book works, zines, sound pieces, correspondence art, puppetry, and performance. Since 1994, he has exhibited nationally and internationally, with shows at the National Gallery of Canada, Ottawa; the Vancouver Art Gallery; Fondazione Bevilacqua La Masa, Venice; the Art Gallery of Nova Scotia, Halifax; Loyal Gallery, Malmo, Sweden; Richard Heller Gallery, Santa Monica; and Franklin Parrish Gallery and Zieher Smith Gallery, New York. His works are held in major institutions throughout North America including the Museum of Modern Art, New York; the Vancouver Art Gallery; and the collections of the Bank of Montreal, the Royal Bank of Canada, and TD Bank Group. McLean is represented by Michael Gibson Gallery in London, Ontario; Wilding Cran Gallery in Los Angeles; and Back Gallery Project, Vancouver.

\$1,200-1,500







# 21

**AUREL SCHMIDT**

**Three Venuses (2012)**

*colour pencil on paper*

*signed in the lower composition*

*20.5 ins x 12.75 ins; 51.3 cms x 31.9 cms (sheet)*

**PROVENANCE**

Private Collection

*Three Venuses* exemplifies the artist's earlier practice of dense, detailed and intricate drawings with subtexts of mortality, ideals of beauty and gender norms. Three iconic art historical Venuses emerge from the swirling smoke of the extinguished candle—Titian's *Venus of Urbino*, Botticelli's *Birth of Venus* and Cabanel's *Birth of Venus*—bringing the viewers' attention to both the longevity of these icons as standards of beauty, but also the fleetingness of said youth and beauty. The extinguished candle is traditionally recognized as symbolic of *memento mori*—the ancient theory of reflection on one's own mortality. Two classic themes in art history, beauty and death, are married in this baroque-like drawing, calling the viewers' attention to the inevitability of death in the face of idealizing beauty.

Aurel Schmidt was born in Kamloops, British Columbia and currently lives and works in New York. Schmidt was included in Phaidon's *Vitamin D2: New Perspectives in Drawing* (2013) and has exhibited nationally and internationally, with solo exhibitions at P.P.O.W, New York; Deitch Projects, New York; and Peres Projects, Los Angeles. Schmidt was included in the 2010 Whitney Biennial and has contributed to group exhibitions at Museum Moderner Kunst Ludwig Wien, Vienna; Deste Foundation For Contemporary Art, Greece; Garage Center of Contemporary Culture, Moscow; and Saatchi Gallery, London. Aurel Schmidt is known both for the technically adept execution and autobiographical frankness of her drawings.

Framing for this lot generously supplied by Superframe.

**\$3,500-5,000**



22

## DERRICK PIENS

### Smell after rain

oil on board

signed, titled and dated 2017 on the reverse; unframed  
20 ins x 16 ins; 50 cms x 40 cms

#### PROVENANCE

Private Collection

Melding sculpture and painting, Derrick Pien's practice considers the continuous process of transformation that objects, materials, and images undergo throughout time. A departure from his abstract, geomorphic sculptures, *Smell after rain* belongs to a current series of paintings titled *Exiting the cave*. Approaching representation, the works explore notions centred on the story of Plato's Cave: enlightenment, deception, and perception. Rendering delicate lines and shapes in muted colours with knife and brush, Pien's painting process is intuitive and encourages deep looking. At first glance, *Smell after rain* depicts an alien landscape, unrecognizable and devoid of human presence. Upon further investigation, however, subtle details come into focus, complicating the viewer's understanding of the scene. A curtain hanging at the top of the picture plane alludes to some type of performance, bringing about a perceptual shift that places the viewer either in front of, or looking out from, a stage. Like eyes adjusting to light, here layered meaning builds slowly.

Born in Chatham, Ontario, Toronto-based artist Derrick Piens received a BFA from the Nova Scotia College of Art and Design University in 2005 and an MFA from Southern Methodist University, Dallas, in 2007. He has participated in numerous solo and group exhibitions in venues across Canada, the United States, and Europe, including the Museum of Contemporary Canadian Art, Toronto; Parisian Laundry, Montreal; the University of Waterloo Art Gallery; Dallas Contemporary; Angell Gallery, Toronto; General Hardware Contemporary, Toronto; Union Gallery, Kingston; Galleria 5, Oulu, Finland; and LVL3 Gallery, Chicago. His sculptures are included in private collections in London, New York, Dubai, Dallas, Montreal, and Toronto, as well as the Claridge Collection, Montreal; KulttuuriKauppila Art Center, Ii, Finland; the Meadows School of the Arts, Southern Methodist University, Dallas; The Robert McLaughlin Gallery, Oshawa; and the University of Waterloo Art Gallery. He is a recipient of several grants, scholarships, and awards, including funding from the Toronto and Ontario Arts Councils. In 2015, Piens completed a seven-week artist residency at the KulttuuriKauppila Art Center in Finland, and a one-week residency at The Thames Art Gallery in Chatham. He is currently participating in a two-person exhibition at The Latcham Gallery, Stouffville, Ontario, on view until October 14, 2018.

\$1,200-1,500



23

## BALINT ZSAKO

### Untitled

watercolour

signed and dated "October 2006" lower centre

15.75 ins x 12 ins; 39.4 cms x 30 cms (sheet)

### PROVENANCE

Private Collection

Many of the narrative elements in Balint Zsako's paintings, drawings, and collages engage with themes of bodily functions, human relationship, sex, and death. His playful works have drawn parallels to the arcane visual language of renowned Canadian artist Marcel Dzama. Unlike the Winnipeg-born artist, however, Zsako's works marry the visual traditions of Renaissance and Baroque paintings with the disparate concerns of contemporary art. Unified by a vascular system of flowering vines reminiscent of Botticelli, the figures in *Untitled* appear engaged in acts of gentle eroticism, their dismembered

limbs evenly distributed throughout the composition by a keen consideration of complimentary line and colour relationships.

Brooklyn-based artist Balint Zsako was born in Budapest, Hungary in 1979 and immigrated to Canada with his family in 1988. Since graduating with a Bachelor of Fine Arts from Ryerson University in Toronto, he has exhibited his sculptures and works on paper in solo exhibitions at a number of venues in Canada and internationally, including The Museum of Contemporary Canadian Art, Toronto; Katharine Mulherin Contemporary Art Projects, Toronto; the University of Waterloo Art Gallery, Waterloo; and The Loyola University Museum of Art, Chicago. His works have been featured on the cover of *The New York Times Magazine*, and included in Phaidon's *Vitamin D2* drawing anthology, as well as *The New Yorker*, *The New York Times*, *The Chicago Tribune*, *Harper's Bazaar*, *Canadian Art*, *Maclean's*, *The Walrus*, and *Poetry*. Zsako's works reside in private Canadian and international collections and in the permanent collections of the Nerman Museum of Contemporary Art, Overland Park, Kansas; and the Museum of Old and New Art, Tasmania. Zsako is represented by The Proposition Gallery in New York City.

\$1,500-1,800





24

## JESSICA EATON

### **Spatial Relation 27 (2009)**

*archival pigment print*

*32 ins x 26 ins; 80 cms x 65 cms (subject)*

#### PROVENANCE

Private Collection

#### LITERATURE

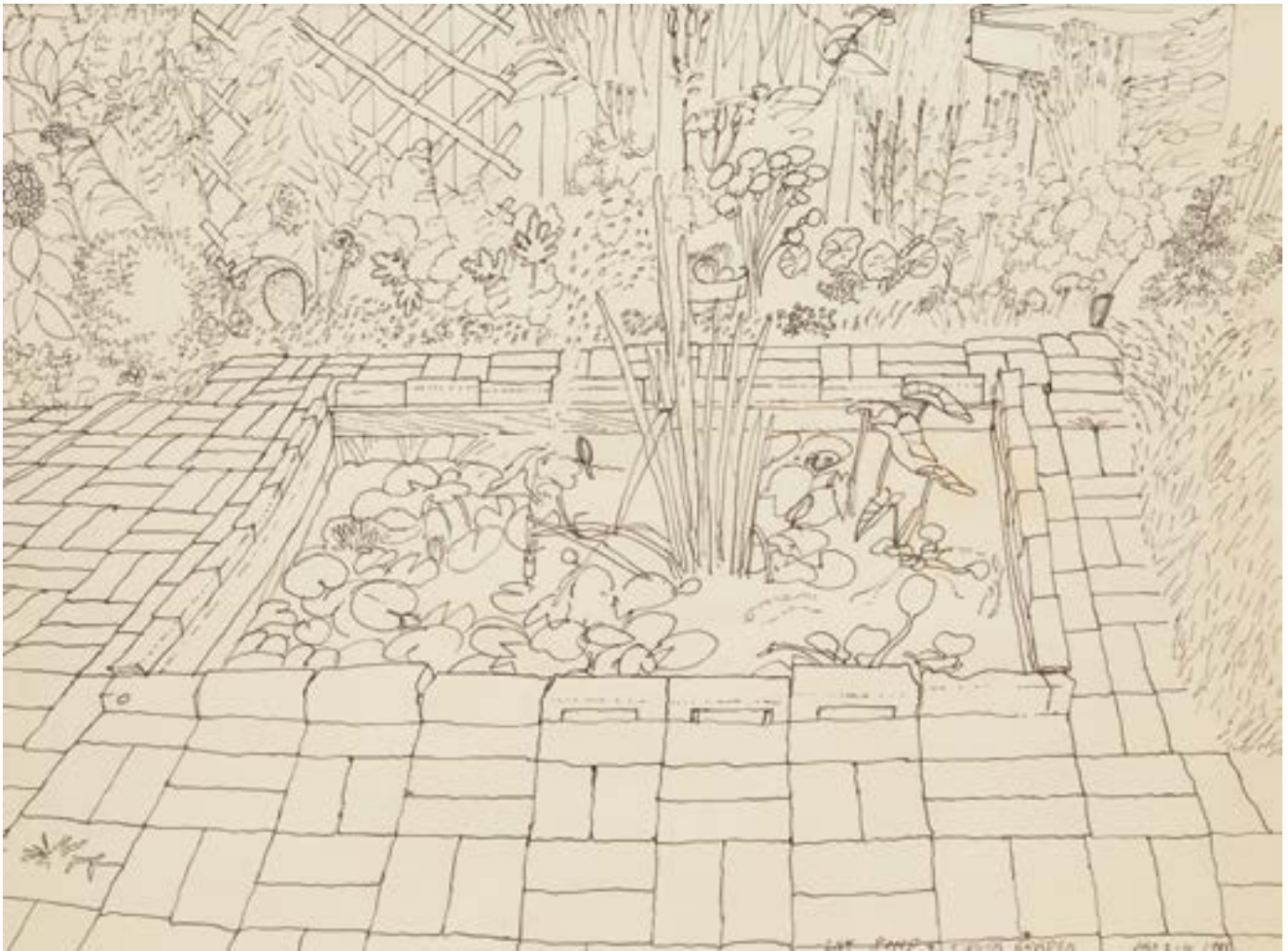
Gabrielle Moser, "Lenscraft: Jessica Eaton Asks Us to Think About What We See," *Canadian Art* (Winter 2013)

In 2010, Eaton began developing what was to become a signature visual technique. Photographing painted grayscale cubes and prisms through red, green, and blue lens filters—primaries on the additive color wheel—she uses multiple exposures to generate layered chromatic effects directly onto her negatives. Easily mistaken for digitally manipulated images, her works appear to defy the logic of analogue photography, but are in fact the products of countless hours of painstaking experimentation in the studio. Created in 2009, *Spatial Relation 27* slightly prefigures the full expression of her current idiom, offering viewers an intriguing glimpse at the artist's development. Already recognizable here is Eaton's facility at achieving a pleasing compositional balance through additive colours and neatly delineated

geometric space—two features that would come to characterize her best known works.

Since earning a BFA in Photography from the Emily Carr University of Art and Design in 2006, Montreal-based artist Jessica Eaton has become one of Canada's leading contemporary artists working in the medium of photography. Solo exhibitions of her work have been held at Contact Photography Festival, Toronto, and The Photographers' Gallery, London. Eaton has been featured in numerous group exhibitions including *New Positions in American Photography* (2014), Foam Fotografiemuseum, Amsterdam; *Phantasmagoria* (2013), Presentation House Gallery, Vancouver; *The Québec Triennial* (2011), Musée d'art contemporain de Montréal; and The 2012 Daegu Photography Biennial, South Korea. She has made the long lists of the Sobey Art Award (2016) and the AIMIA | AGO Photography Prize (2013) and was a recipient of the Photography Jury Grand Prize at the International Festival of Fashion and Photography, Hyères, France (2012), and the Magenta Foundation's Bright Spark Award (2011). Her works are represented in institutions such as the National Gallery of Canada, Ottawa; the Art Gallery of Ontario, Toronto; and the Musée d'art Contemporain de Montréal; as well as the corporate collections of AIMIA; the Bank of Montreal; TD Bank Group; and the Royal Bank of Canada. Eaton is represented by Higher Pictures, New York; M+B, Los Angeles; and Galerie Antoine Ertaskiran, Montreal.

**\$3,000-5,000**



25

## GREGORY RICHARD CURNOE

### Lily Pond and Flower Garden (1985)

*pen and ink on paper*

*titled and dated "July 2-4" lower right*

*17.5 ins x 23.5 ins; 43.8 cms x 58.8 cms*

#### PROVENANCE

Thielsen Galleries, London

Private Collection

*Lily Pond and Flower Garden* (1985) exemplifies Curnoe's devotion to process work and capturing moments and symbols of daily life. A simplified line drawing, this work deviates from the artist's practice of utilizing Pop colour to highlight form. Here, the artist focuses on the simplicity of line to capture the intimate setting of a private garden space. The work remains true to the artist's practice of documenting moments and scenes of his daily life while maintaining a meditative calm outside of the Pop Art visual language the artist is also recognized for.

Born in London, Ontario in 1936, Greg Curnoe was a fervent regionalist visual artist and musician who championed the distinct voice of Canadian locales and London, Ontario, specifically. He attended Beal Technical School (1954-1956) and the Doon School of Art (1956) before attending the Ontario College of Art (1957-1960). Curnoe went on to represent Canada at the Venice Biennale in 1976 and had a retrospective at the Montreal Museum of Fine Arts in 1981, which then travelled across Canada. Though the artist's work has influences of Abstract Expressionism, Pop Art and even musicality, Curnoe rooted his practice in the regional visual language of his native London and greater Canada.

\$2,000-3,000



26

**SARAH CALE**

### **Empty Portal**

*oil on linen adhered to acrylic on canvas  
signed (twice), titled and dated 2015 (twice) on the reverse; unframed  
50 ins x 45 ins; 125 cms x 112.5 cms*

#### **PROVENANCE**

Private Collection

*Empty Portal* was conceived for a solo exhibition, *Instant Passing through the Air I Breathe* at the Varley Art Gallery in Markham, Ontario in 2016. Cale investigates the intersection of traditional painting techniques and collage in this work. Employing a weightless pastel palette, there is a tension between the weightlessness of colours and the tactile action of cutting and collaging layers of canvas onto the base stretched canvas. The artist explains: "My work as a painter has entailed a search for strategies that complicate and disrupt the lineage of historically accepted painterly gestures. I intentionally occupy a performative position, creating works where meaning must come from the materiality of the painting itself, rather than relying on conventional language used to describe it. The awkward tension on a

painting's surface offers the cues from which to understand its creation, undermining the traditional techniques that signal an established painterly language of marks."

Currently based in Brussels, Belgium, Sarah Cale received her Bachelor of Fine Arts from the Nova Scotia College of Art and Design and a Masters of Fine Arts from the University of Guelph. In 2009 and 2010, Cale was shortlisted for the Royal Bank of Canada painting award and has since received numerous grants and residencies.

Her work has been shown in solo exhibitions in Canadian public venues such as The Southern Alberta Art Gallery, Lethbridge (2014); Jessica Bradley Art + Projects, Toronto (2015); Kitchener Waterloo Gallery, Kitchener (2015); Anna Leonowens, Halifax (2015); and The Varley Art Gallery, Markham (2016). Recent group exhibitions have been held at Musee D'Art Contemporain, Montreal (2009), the Power Plant, Toronto (2010), Equinox Gallery, Vancouver (2012), Oakville Galleries, Oakville (2012), Galerie UQAM, Montreal (2013), Clint Roenisch Gallery (2016), and the Vancouver Art Gallery (2017). Her work was most recently acquired by Global Affairs for the Canadian Embassy in Paris and, in 2018, a catalogue of her work will be published. Cale teaches at La Cambre in Brussels, Belgium. Sarah Cale is represented by Clint Roenisch Gallery.

**\$6,500-7,500**





27

## ANDREW REYES

### Poster No. 153

*colour print*

*signed, titled, dated 2008 and editioned 1/1 on the reverse of the framing*  
*30 ins x 20 ins; 75 cms x 50 cms (sheet)*

#### PROVENANCE

Private Collection

*Poster No. 153* (2008) is part of a series of 250 photo-based works started in 1999. The Posters are a commentary on cultures and the codes that exist within and between them. Poetic, mimetic and occasionally dyslexic, the images are an attempt to evoke the inexplicable.

Andrew Reyes is an artist who lives and works in Toronto. Much of Reyes' photographic work plays with the aesthetics of advertising, using visual effects to enhance or clean up otherwise mundane or dreary scenes. Select solo exhibitions include the Contemporary Art Gallery, Vancouver; Hallwalls Contemporary Art Center, Buffalo; Goodwater Gallery, Toronto and Diaz Contemporary, Toronto. Select group exhibitions include Susan Hobbs Gallery, Toronto; YYY Artist's Outlet, Toronto; TPW Gallery, Toronto and G Gallery, Toronto.

\$1,400-1,800



28

## WANDA KOOP

### Untitled (An Evening Without Angels series)

acrylic and gouache on paper

signed, titled and dated 1992 lower right

30 ins x 43.5 ins; 75 cms x 108.8 cms (sight)

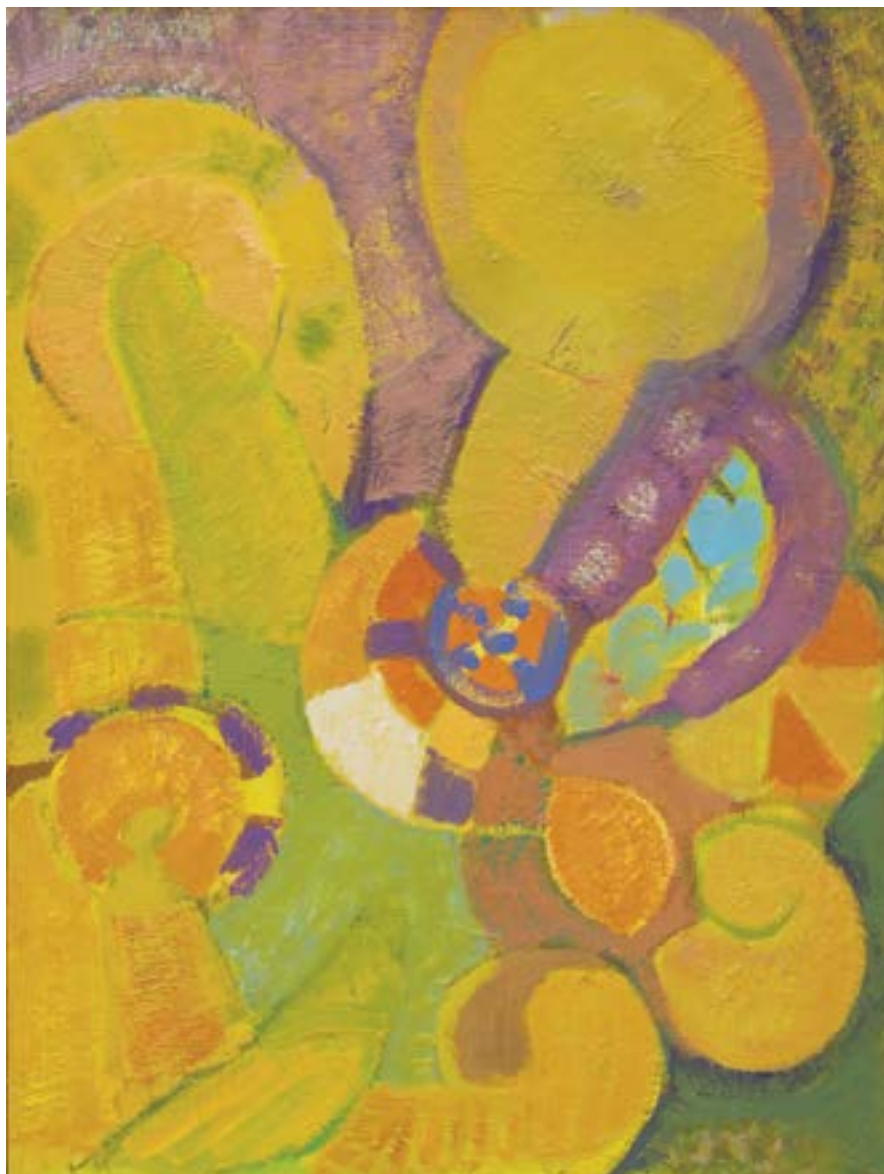
#### PROVENANCE

Private Collection

Koop's practice explores scenes of urbanization and industrialization as these forces interface with the natural world. Her works employ unexpected formal choices that ask contemporary viewers to reconsider imagery delivered through some of the inherited visual conventions of pastoral landscape painting, such as atmospheric perspective. Taking its name from American poet Wallace Stevens' titular poem, Koop's 1992 series *An Evening Without Angels* is emblematic of the artist's approach to rendering serene urban landscapes in unorthodox, muted palettes that divorce them from temporal specificity or geographic place. An ethereal, twilight quality pervades this depiction of two isolated figures observing a tree-lined waterfall—a natural phenomenon ubiquitous in historical landscape painting, yet here seems to flout aesthetic tradition as it tumbles from the upper right half of the composition into a partially dry, lavender-hued reservoir. To experience one of Koop's paintings of the natural world is to complicate one's already fraught individual relationship with contemporary ecological concerns.

Based in Winnipeg, Wanda Koop is one of Canada's most important and inventive contemporary artists. With a career spanning over four decades, Koop is known for charting new directions in painting, and pushing the boundaries of presentation and display with her monumental painting installations incorporating video and performance. Recognized for her community work and social activism as well as her visual practice, Koop has been the subject of more than 50 major solo exhibitions in Canada and abroad. Most notably, the National Gallery of Canada and the Winnipeg Art Gallery exhibited a comprehensive survey of her work in 2010–2011. Over the course of her career, Koop has been the recipient of numerous national and international honours. Most recently, she was awarded a Governor General's Award in the Visual and Media Arts for 2016. In 2006, she was appointed a Member of the Order of Canada, in recognition of her outstanding lifetime achievement. Koop has also been honoured with the Queen's Diamond and Golden Jubilee Medals, and is the recipient of honorary doctorates from the University of Winnipeg, the Emily Carr University of Art and Design in Vancouver, and the University of Manitoba. The National Gallery of Canada holds a major collection of her work, which is also represented in private and museum collections including the Musée d'Art Contemporain de Montréal; the Reykjavik Art Museum; the Shanghai Museum of Modern Art; the Caldic Collection, Wassenaar, Netherlands; as well as the Bank of Montreal and the Royal Bank of Canada.

\$5,000–7,000



29

## MORLEY SHAYUK

### Untitled

*oil on board, with artist's frame  
signed and titled 2016 on the reverse of the frame  
18.5 ins x 14 ins; 46.3 cms x 35 cms*

### PROVENANCE

Paul Petro Gallery, Toronto  
Private Collection

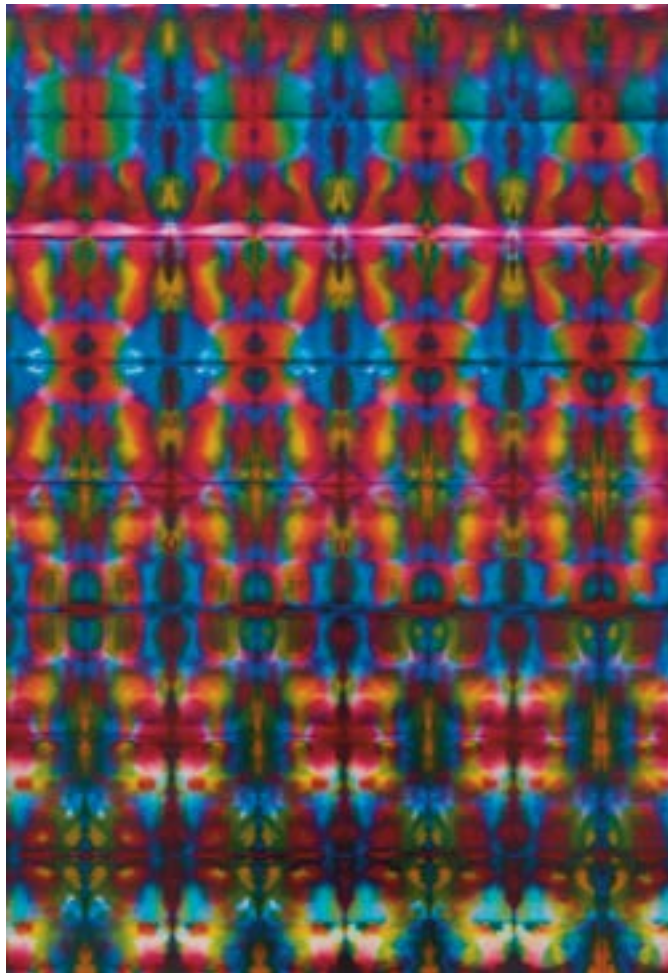
Morley Shayuk's *Untitled* oil composition embodies the artist's characteristic rendering of organic abstract forms. The painting presents an arrangement of interlocking irregular shapes, distantly evoking sea shells and botanical forms. The ambiguous subject matter of Shayuk's artwork keeps the viewer curious and engaged, continuously analyzing the pleasing image and trying to attribute the shapes to objects in reality.

Morley Shayuk is a multidisciplinary artist working and living in Ontario's Prince Edward County region. His abstract compositions explore the virtues of the organic shape. Shayuk's paintings are "disturbed by rigorous reshaping of surface and form which explore the garden and facilitate renewal both conceptually and personally. Themes of nature become ornamental, objectified and controlled through experimental and time based working methods. The organic qualities of Shayuk's painterly approach are interrupted by the artist's objective to communicate possible functions for his subject matter. In doing so, Shayuk's abstractions present a science fiction that considers aesthetic and consumptive values, and offers ambiguous strategies for harvesting infinite energy sources."

Shayuk's works have been the subject of six solo exhibitions at Paul Petro Contemporary Art in Toronto as well as various group exhibitions across Canada.

\$2,400-3,200





30

## NIALL MCCLELLAND

### San Francisco Cigarette (2012)

*leaked ink jet cartridge on Japanese fibre paper*  
37.5 ins x 26 ins; 93.8 cms x 65 cms (sheet)

#### PROVENANCE

Private Collection

#### EXHIBITED

New Art Dealers Alliance (NADA) Art Fair (with Clint Roenisch Gallery), New York, NY, May 4-7, 2012

artMRKT Hamptons (Envoy Enterprises), New York, July 20-22, 2012

*Black is a Blind Remembering*, Greenpoint Terminal Gallery, Brooklyn, New York, December 13, 2013 - January 4, 2014

#### LITERATURE

Murray Whyte, "Niall McClelland Content to just see what happens," *Toronto Star* [online], January 22, 2015

On the artist's process, noted critic Murray Whyte writes following an exhibition of the artist's work *Hot Sauce* at Clint Roenisch Gallery, Toronto in 2015: "McClelland has been guided by an intuitive sense about his materials. He has photocopied generous leaves of paper to a

thickly uniform copy-toner black, then folded them tight, waiting to discover the resulting geometries the creases left behind; and has taken expended printer inkjet cartridges and wrapped them in paper bound with rubber bands, leaving the ink to soak out and create its own eerie abstractions." The work is intensely process-based relying heavily on the artist's intuition and visualization of the final work, coupled with the element of chance of how the piece will be completed. The layered effect of the multiple steps of production lends itself to a sort of painting or monotype printmaking process, however, the artist refers instead to the works as drawings.

Niall McClelland is a Toronto-based artist and graduate of Emily Carr University in Vancouver (2004) with a Bachelor of Design. He's represented in Canada by Clint Roenisch since 2011 with his fourth solo exhibition with the gallery running in March and April, 2018. Previous exhibitions include Envoy Enterprises, New York; Will Aballe Art Projects, Vancouver; Eleanor Harwood Gallery, San Francisco; P.P.O.W, New York; Galerie Jerome Pauchant, Paris; Show + Tell, Toronto; Mercer Union, Toronto; MoCCA, Toronto; The Power Plant, Toronto; Plug-In ICA, Winnipeg; and Gallery Nosco, Marseille. Exterior public works recently completed for MLSE (Toronto), The Humber Hospital (Toronto), Concord/Adex, + GWL, with additional public works currently in fabrication for The Etobicoke General Hospital and CAMH to be installed in fall of 2018 and spring of 2019.

\$3,000-4,000



31

## BRUCE LABRUCE

### Accidental Hustler White Double Exposure #1 (1995)

*c-print*  
*signed on the reverse*  
12 ins x 8 ins; 30 cms x 20 cms

#### PROVENANCE

Private Collection

#### LITERATURE

Trey Taylor, "The purity, perversion and enduring style of *Hustler White*", *Dazed* [online], June 14, 2016

This piece encapsulates the artist's work and identity as photographer, filmmaker, and actor in a distilled ghostly token of the gritty post modern cult classic, *Hustler White*. On the process of the photograph, LaBruce explains: "While making my movie *Hustler White*, I shot a roll of film and accidentally re-loaded the camera with an already exposed roll. The results were rather spectacular."

The film's titular hustler, Monti, was played by the iconic model Tony Ward in the 1996 nuanced narrative exploring the world of male prostitution, the porn industry and male lust in queer cinema. An iconic model and 'it' boy of the 1990s working with elite designers and notably Madonna, Ward captured the ultimate male aesthetic.

The artistry of the film and Ward's character, Monti, had a lasting effect on fashion inspiration for couture campaigns such as Givenchy and Pieter. On Monti's iconic look, writer, critic and editor Trey Taylor writes: "Fingering his waistband, Monti often hangs by the telephone booth, eyeing up the cars that zoom by and hoping for potential 'tricks', or clients. It's the ultimate tease, framing his body with the cropped tee and unbuttoned jeans – the camera slowly panning down toward so the viewer has time to drink it all in. With a wardrobe envisioned by Rick Castro, these erogenous zones were seemingly dreamt up by the gay man – male 'gayze' at its peak."

Framing for this lot generously supplied by Superframe.

\$3,000-4,000

**BALINT ZSAKO****Untitled (2002)**

*a collection of drawings, paintings, mixed media works and collages, bound within a book*

*11 ins x 8.5 ins 0.75 ins; 27.5 cms x 21.3 cms x 1.8 cms (book overall)*

**PROVENANCE**

Private Collection

Zsako has recently focused on watercolours that feature figures that are intertwined, abstracted or repeated, such as in this work. The artist's practice also involves audience participation, inviting them to construct new narratives for his work. In *Untitled (2002)*, Zsako creates the narrative himself by arranging the watercolours in a predetermined sequence for the viewer to observe.

Balint Zsako is a Hungarian-born artist who works in collage, painting, sculpture, and photography. He depicts scenes that range from brightly coloured nudes, to mash-up compositions of Renaissance and Baroque paintings. Often including wild animals and multicolored figures bound or fettered together, Balint Zsako's erotically charged works possess a shamanistic quality. The artist's practice also involves audience participation. In a recent exhibition, he placed his paintings loosely on a shelf and allowed viewers to rearrange their order, inviting them to construct new narratives for his work. Born in 1979 in Budapest, Hungary, his family immigrated to Canada in 1988. Zsako went on to study art at Ryerson University in Toronto, and now lives and works in Brooklyn, NY.

\$4,000-5,000







33

## ANDRÉ ETHIER

### Untitled

*oil on masonite*

*signed and dated 2006 on the reverse*

*20 ins x 16 ins; 50 cms x 40 cms*

### PROVENANCE

Derek Eller Gallery, New York  
Private Collection

### EXHIBITED

*Let's Keep this Jam Casual*, Derek Eller Gallery, Chelsea, New York,  
April 27 - May 26, 2007

Frequently collapsing the boundaries between the genres of still-life, landscape and portraiture, Ethier, who is also a professional musician, composes oil paintings of vivid psychedelic landscapes, still lifes, and fantastic animal-human hybrids. Approaching the creation of each work without a definitive subject in mind, the artist improvises his

compositions and their contents, employing an array of application techniques to create luscious, painterly surfaces. Evoking art historical precedents from Arcimboldo and to German expressionist Emil Nolde, Ethier paints with searing, luminous colours to produce wildly imaginative works that are both referential and contemporary.

André Ethier lives and works in Toronto. A graduate of Concordia University, he has had numerous solo shows in Canadian and international venues, including Honor Fraser Gallery, Los Angeles; Greener Pastures Contemporary Art, Toronto; Harper's Apartment, New York; Kevin Bruk Gallery, Miami; Skew Gallery, Alberta; Mogadishni CPH, Copenhagen; Galeria Marta Cervera, Madrid; Galeria Glance, Torino; and Derek Eller Gallery in New York. His works are in private and museum collections such as the Montreal Museum of Fine Arts, and have been included in group exhibitions throughout Canada, the United States, Australia, Switzerland, and Germany. Ethier's works have garnered major international media attention, with reviews in *Frieze*, *Artforum*, *Art in America*, *Canadian Art*, *Border Crossings*, *The Village Voice*, *The New Yorker*, and *The Los Angeles Times*. He is represented by Derek Eller Gallery and Paul Petro Contemporary Art.

\$3,000-4,000



34

## JAY ISAAC

### Untitled

acrylic and chalk on canvas  
signed, and dated 2013 on the reverse; unframed  
60 ins x 48 ins; 150 cms x 120 cms

### PROVENANCE

Private Collection

### EXHIBITED

*The Sponges*, Monte Clark Gallery, Vancouver, May 3-31, 2014

This work was deliberately left untitled by the artist and is part of a body of work under the series name *The Sponges*. A component of this series, the work explores the limitations of abstraction and a lesser-known movement of “bad painting” from the 1980s. A post-modern theory of art, this movement explored and responded to the glorification of post-war abstraction in a critical movement of new abstract techniques calling into question the concepts and definitions of abstraction. Isaac employed the use of a sponge to execute these works, a reference to the object both as a painting tool and cleaning tool; there is a tension between the application and removal of the medium occurring with the sponge. In a review of the artist’s

exhibition, *The Sponges*, Brad Phillips writes: “they indicate he could paint you a beautiful calming nude, or a bunch of magnolias, but what you’re going to get is an awkward acrylic painting with a giant sponge painted on it—painted with a sponge—that incorporates sand and dirt and doesn’t offer anywhere soothing for your eye to rest.” There is an inherent tension between the capable artist and the production of “bad paintings”, culminating in a cheeky series of works pushing the boundaries of abstraction in contemporary art.

Jay Isaac (b. 1975, NB, Canada) studied at the Emily Carr Institute of Art and Design, Vancouver, Canada (1993-1997) and at the Cardiff Institute of Art and Design, Cardiff, Wales (1996). His work has been widely exhibited, with notable shows at Galleria d’art moderna di Bologna, Bologna; MOCA Toronto; Mercer Union, Toronto; Galerie Kunstbuero, Vienna; The Power Plant, Toronto; White Columns, New York; Cue Art Foundation, New York; Agnes Etherington Art Center, Kingston; Weatherspoon Art Museum, Greensboro, NC; The AGO, Toronto; CAG, Vancouver; Night Gallery, LA; Monte Clark Gallery, Toronto/Vancouver; Beaverbrook Art Gallery, Fredericton, NB; soon.tw, Montreal; David Risley Gallery Copenhagen; McIntosh Gallery, London, Ontario; Paul Petro Contemporary Art, Toronto. He was co-founder and publisher of *Hunter and Cook Magazine* (2009-2011) and founded and ran the @nationalgalleryofcanada Instagram account (2015-2016). Isaac lives and works in Toronto, Canada.

\$4,500-6,500



35

**JOHN MASSEY**

**Number 18, Tiger Tamer (Studio Projections Series – 1979) (2013)**

*archival digital print*

*editioned 2/4*

*4.5 ins x 6.5 ins; 11.3 cms x 16.3 cms (sight)*

**PROVENANCE**

Private Collection

*Studio Projections* (1979) made its debut in 2008 as ten black-and-white photographs printed from negatives recovered from a Northern Ontario barn after they had been presumed lost for 25 years. Those familiar with Massey's practice will recognize in the series the artist's abiding fascination with perfectly imagined interior space. To create the *Studio Projections*, Massey photographed a 1:1 scale model of the interior of his studio, complete with a stool, work table, filing cabinets, and retractable film screen, upon which he projected enigmatic images from popular and archival sources. The pictures echo Massey's seminal series *The House That Jack Built* (1981), an illustration of the English nursery rhyme using the same model. These intimate black-and-white photographs are examples of Massey's finest early experiments with installation and projection techniques, and constitute a significant body of work in the artist's oeuvre. Re-exhibited in 2013 at Georgia Scherman Projects and in 2016 at the National Gallery of Canada as part of the exhibition *Photography in Canada 1960–2000*, the ten photographs were accompanied for the first time by the final 24 never-before-seen prints from this series. A complete set of all 34 prints resides in the collection of the National Gallery of Canada.

\$3,500-4,000





36

## JOHN MASSEY

### Number 19, Outpost (Studio Projections Series – 1979) (2013)

archival digital print

editioned 3/4

4.5 ins x 6.5 ins; 11.3 cms x 16.3 cms (sight)

#### PROVENANCE

Private Collection

John Massey was born in 1950 in Toronto, where he is currently based. One of Canada's most prominent contemporary artists, he has exhibited his work nationally and internationally since 1979. Selected exhibitions include *Toronto: Tributes + Tributaries, 1971 – 1989*, Art Gallery of Ontario, Toronto (2017); *Looking Out and Looking In: A Selection of Contemporary Photography*, Albright-Knox Art Gallery, Buffalo (2013); *Envisioning Buildings, Reflecting Architecture in Contemporary Art Photography*, MAK Austrian Museum of Applied Arts/Contemporary Art, Vienna (2012); *Yesterday's Tomorrows*, Musée d'art contemporain de Montréal (2010); and *Beyond Cinema: The Art of Projection*, Hamburger Bahnhof, Berlin (2006). Massey's work resides in institutional collections such as the National Gallery of Canada, Ottawa; the Art Gallery of Ontario, Toronto; the Albright-Knox Art Gallery, Buffalo; the Musée d'art contemporain de Montréal; The Stedelijk Museum, Amsterdam; the Ydessa Hendeles Art Foundation, Toronto; as well as numerous international private and corporate collections.

\$3,500-4,000



37

## NICK OSTOFF

### Two Frames

oil on canvas

signed, titled and dated 2014 on the reverse; unframed  
16 ins x 24 ins; 40 cms x 60 cms

#### PROVENANCE

Private Collection

Nick Ostoff writes of this painting: “*Two Frames* is part of a larger body of work that explores the peripheral spaces within the urban landscape. I have focused on certain elements within these spaces that are so ubiquitous, so embedded within the fabric of daily life, that they have become almost imperceptible. In this case, the painting is based on a snapshot of newly-installed, paper-backed windows in a building under construction, struck by sunlight. Through extreme cropping, the removal of certain details, calibrated shifts in colour and contrast, and a thin, translucent application of paint, I have aimed to diminish the spatial and temporal specificity of the photographic source, in order to elicit a more ambiguous type of form and content. The austere composition of this painting foregrounds a play of opposites – between light and shadow, flatness and depth, presence and absence, positive and negative space, recognizability and abstraction – allowing us to see this prosaic urban fragment anew.”

Nick Ostoff was born in Los Gatos, California, and spent his formative years in Toronto. Ostoff received a BFA from OCAD University in 1999, and an MFA from the School of the Art Institute of Chicago in 2012, where he also won the George and Ann Segal Graduate Fellowship. He has received numerous grants and fellowships, and his work has been reviewed in such Canadian periodicals as *The Globe and Mail* and *Canadian Art Magazine*. His work was recently included in group exhibitions at Zolla/Lieberman Gallery, Chicago (*Making Space*), The Power Plant Contemporary Art Gallery, Toronto (*More Than Two*), and The Art Museum at the University of Toronto (*Showroom*) along with a solo exhibition at Christie Contemporary, Toronto (*Roundabout*). Ostoff’s work is in numerous private and public collections, including the Agnes Etherington Art Centre, the Glenbow Museum, Medcan and TD Canada Trust. Ostoff currently lives and works in Toronto, where he teaches at OCAD University.

\$2,200-2,800



38

## PAUL BUTLER

### Paul Butler *Things to Do, 1999-2011* (2012)

*custom bound book with hard case and steel stand*

*11 ins x 12 ins x 9.5 ins; 27.5 cms x 30 cms x 23.8 cms (overall within hard case)*

#### PROVENANCE

Private Collection

#### EXHIBITED

*Winnipeg Now*, Winnipeg Art Gallery, 2012

#### LITERATURE

Meeka Walsh and Robert Enright (guest curators), *Winnipeg Now*, Winnipeg Art Gallery, 2013, pages 274-75 (reproduced) and 293 (listed)

Mining the cultural imagery of art periodicals, commercial advertising, and motivational posters, Butler deftly combines techniques of collage with autobiography to explore the relentless North American drive for self-improvement. A diaristic archive of the accumulated textual ephemera of personal administration, *TTD 1999 - 2011* contains over a decade of Butler's correspondence and detailed 'to-do' lists. Bound in hardcover and displayed on a custom metal base, the book work was first exhibited in 2012 as part of the Winnipeg Art Gallery's Centennial exhibition *Winnipeg Now*. Restrained in form yet obsessive in scope, the monolithic volume is both a wry monument to the detritus of so-called productivity and a detailed self-portrait of the emergence of a Canadian artist and gallerist.

Currently based in Toronto, Paul Butler's multi-disciplinary practice is rooted in community, collaboration and artist-run activity. In addition to his longstanding studio practice, Butler has also produced projects that include *The Collage Party*, a travelling participatory studio; *The Other Gallery* (2001-2011), a nomadic commercial gallery with a focus on overlooked artists; and *Reverse Pedagogy*, a touring, collectively directed creative residency. Butler has served as the Curator of Contemporary Art at the Winnipeg Art Gallery and the director of 2/ edition in Toronto. He has exhibited at the Museum of Contemporary Art, Los Angeles; the Art Gallery of Ontario, Toronto; White Columns, New York City; Creative Growth Art Centre, Oakland; Asia Art Archive, Hong Kong; and La Maison Rouge, Paris. He has contributed his writing to the books *The Life and Times of Bill Callahan* and *Decentre: Concerning Artist-run Culture*, as well as *Border Crossings* and *Canadian Art*. Butler's work is held in numerous private and public collections including the Art Gallery of Ontario, the Winnipeg Art Gallery, the Bank of Montreal, the Royal Bank of Canada, and TD Bank Group. He is represented by Division Gallery in Montreal and Toronto.

\$10,000-12,500







39

## GORDON PETERSON

### NN-07

*oil on canvas*

*signed, titled and dated 2015 on the reverse, unframed*

*24 ins x 30 ins; 60 cms x 75 cms*

### PROVENANCE

Private Collection

For several years, Gordon Peterson has re-examined his own earlier work as content for newer endeavours. This methodical strategy has provided the artist with freedom to explore new solutions to concerns of painting without the impediment of subject matter. In the exhibition entitled *THE NEXTNEXT*, Peterson presented seventeen new paintings based on one of his earlier works. The paintings comprising the exhibition become expressive of “practice”, not simply in the way of

disciplined approach, but in the larger act of painting itself. The titles of each of the works in this exhibition also reference the importance of the artist’s action of practice. Each piece is simply titled with a letter and number code referencing the initials of the exhibition title, and the numeric order of the paintings produced. In a regimented methodology, the artist experiments with different, yet similar tones of pigment and patterned design reinforcing the act of practice in developing this body of work.

Gordon Peterson is originally from Winnipeg and currently lives and works in Toronto. Represented by Diaz Contemporary prior to their closing in 2016, he had two solo exhibitions with the gallery - *UNLUCKY 13* (2013) and *THE NEXTNEXT* (2015). Peterson has also exhibited at The Power Plant, Toronto; G Gallery, Toronto; the Winnipeg Art Gallery and Plug In ICA, Winnipeg. His work is featured in private and public collections, such as the Winnipeg Art Gallery, the Province of Manitoba and the Faculty of Architecture at the University of Manitoba.

**\$2,500-3,500**

40

**JOHN SCOTT****Untitled**

*mixed media on paper*  
 18 ins x 23 ins; 45 cms x 57.5 cms (sight)

**PROVENANCE**

Private Collection

This work exemplifies the artist's signature rough and graphic style of drawing, employing deliberately inexpensive materials as a visual comment on the capitalist ethos and economy. The central figure of the frightened bunny man is a recurring image in Scott's work, representing the anxiety-ridden member of society experiencing the impending tragedy and terror of technological and militaristic advancements. Characteristically crude in its execution, the piece showcases the artist's vision of a post-apocalyptic world threatened by destruction. Deeply personal, these feelings of dread and impending mortality are translated onto the fragile paper with aggressive heavy strokes of pigment. Floating in the black abyss, the bodiless face of the bunny man embodies the collective angst and anxiety of society facing the potential threat of destruction in a post-modern era.

\$1,800-2,200



41

**IAIN BAXTER&****Messaging Landscape**

*monoprint*  
 signed, titled and dated 1999; unframed  
 22.5 ins x 30 ins; 56.3 cms x 75 cms (sheet)

**PROVENANCE**

Private Collection

*Messaging Landscape* explores the artist's research and photographic project of picturing the landscape. In response to the grand and sublime topographical and documentary style photography of the nineteenth century, Baxter& experimented with landscape photography from the perspective of an amateur and relying heavily on chance and banality. In this series of brightly coloured monoprints, the artist layers everyday objects with loosely implied landscape motifs; a simplified mountain range, layered sky and ground, cartographical lines and seamless faded background hues referencing the layered colours of sunrise and sunset. With a pop aesthetic, Baxter& merges his signature conceptual practice of experimentation and tongue and cheek humour. There is also a tension between the dissemination of information and its impact on the constructs of defining landscape and environment. Theories of information and a commitment to environmentalism bookend the artist's experimental conceptual practice, producing unique tokens of Canadian conceptual art.

\$300-500

**Please Note**

Additional artwork images, details &  
 the biographies of the artists featured in this auction  
 can be viewed at *Consignor.ca*

## Terms & Conditions of Sale

The provisions of these Terms and Conditions of Sale shall govern any proposed or actual transaction between Consignor Auctions Limited ("CAL") and the prospective buyer/bidder ("Bidder"). CAL is acting as agent for the person who has consigned the property to CAL for sale, whether as principal, owner or agent ("Consignor").

1. The descriptions of items offered by CAL ("Property"), including artist, title, medium, size, date of execution, provenance, exhibition history, inclusion/reproduction within literature sources, attribution and genuineness, are subject to change leading to the final sale of said Property (including the process during which bidding is active for the Property during CAL online auctions). Descriptions of Property provided by CAL are not meant to stand as a representation to Bidders and no guarantee or warranty of complete accuracy of the provided descriptions is intended or should be assumed. Bidders are provided the opportunity to view and inspect all Property offered for sale by CAL through public and/or pre-arranged private viewings prior to a sale's completion. No sale shall be rescinded due to a lack of correspondence between the provided description of the Property by CAL and the Property itself, including the illustration of the Property provided by CAL. It is the sole responsibility of a Bidder to make arrangements for the inspection of the Property of interest (by the Bidder itself and/or by the Bidder's advisers) prior to sale, and to bid in accordance to this actual inspection and/or reliance upon their advisers' guidance.

2. The Bidder who has successfully bid on Property (the "Successful Bidder") confirms that any claims relating thereto shall be claims against Consignor, without recourse to CAL. CAL represents the Consignor exclusively and makes no representation or warranty, express or implied, regarding legal title or ownership of the Property offered by CAL and has relied upon the Consignor confirming same to CAL, without further independent investigation. The Bidder shall be solely responsible for satisfying itself of the legal title or ownership of the Property and liens or encumbrances affecting same and the capacity of the Consignor to sell the Property offered.

However, notwithstanding the stipulations listed above, the Successful Bidder may make arrangements for a recognized and fully-qualified authority, who is accepted by CAL, to inspect the Property prior to collection by the Successful Bidder from CAL's premises. Should this authority submit in writing to CAL a statement regarding the challenge of genuineness and/or authenticity of the lot in question, the sale can be rescinded by CAL and a full refund will be provided to the Successful Bidder. The above process must take place within seven days of the final sale of the Property.

3. CAL is pleased to offer a service of providing condition reports on the lots which are offered through its auctions. Please note that these reports are matters of opinion and are prepared by CAL specialists and are not a substitute for a physical inspection of the artwork by the Bidder or their advisors. CAL specialists are not trained restorers and the provided condition reports are not meant to equal a comprehensive report created by a professional restorer. The reports provided by CAL are meant to provide assistance to the Bidder through observations of the artwork and the report will not disclose any imperfections which might be revealed through the process of subsequent restoration. In all cases, the Bidder is advised to consult their own conservator for a complete report with regard to condition (CAL is happy to provide access to the artwork by conservators through public previews and private pre-arranged appointments). Bidders should be aware that CAL's warranties with regard to the Property offered through their auctions are limited to the terms listed in the Terms and Conditions of Sale and in no case extend to the condition of the artwork.

4. A buyer's premium of 18% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price. In addition, 13% HST (Harmonized Sales Tax) is applied to the successful bid (hammer) price and buyer's premium. However, HST will not be charged on purchased Property which is shipped outside of Canada. Where purchased Property is shipped outside of the Province of Ontario but within Canada, the applicable HST or GST will be charged based on the tax applications within the province or territory of destination. In both cases, the Property must be collected from the offices of CAL with a waybill provided indicating the destination. It is the sole responsibility of the Purchaser to provide acceptable details and make the necessary arrangements to meet the requirements for altered tax responsibilities based on the destination of the shipped Property. Alterations of invoices and/or crediting of tax payments will not be completed once CAL has released the Property.

5. The Bidder acknowledges that CAL may collect a commission and associated fees through its agreement with the Consignor of a lot included in a CAL auction.

6. Purchases completed through CAL auctions are not represented to necessarily include copyright allowances to the Successful Bidder for the purchased Property.

7. CAL reserves the right to withdraw any Property from sale for any reason whatsoever and without liability. This withdrawal may occur up to the close of bidding for the Property. CAL also reserves the right to divide lots of Property into smaller lots or to combine individual lots of Property into larger lots. The above can be carried out at the sole discretion of CAL and can occur without notice.

8. Each Bidder must register with CAL, agreeing to the Terms and Conditions of Sale. Registered Bidders represent that they are bidding on their own behalf and are responsible for those lots in which they are the successful high bidder (becoming the Purchaser or Successful Bidder). In the event that a registered Bidder is representing another party, CAL must be contacted regarding this arrangement at least twenty-four hours prior to the opening of bidding for a particular auction and CAL reserves the right to refuse this arrangement for any reason whatsoever. Failure to abide by this provision shall entitle CAL to deem the Bidder as bidding on its own behalf. Splitting of and/or transferring of an invoice to an individual and/or organization other than the registered Bidder can only be completed at the discretion of CAL and must meet the requirements of such an amendment, including written authorization from both the registered Bidder and its beneficial buyer and the individual or representative of the individual who will become the new invoiced client in such an arrangement.

9. CAL reserves the right to refuse any bid and/or bidding registration application at their absolute discretion. Further, CAL also reserves the right to suspend or cancel any account used for bidding at their sole and absolute discretion. CAL also reserves the right to refuse any bid which is not in relation to the provided pre-sale auction estimate provided by CAL and also reserves the right to not accept a bid recognized to not fall within the set bidding increments during sale. Additionally, CAL reserves the right to accept any bid which does not meet any pre-established reserve. In no instance may a Bidder withdraw or alter their submitted bid.

10. CAL reserves the right to accept and execute absentee or telephone bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee or telephone bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s) for any reason whatsoever and shall also not be responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee or telephone bidding must complete and sign the required documentation (absentee bidding form) prior to the start of bidding for the particular auction. In



the event that two identical absentee bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

CAL reserves the right to request and charge a deposit to a Bidder submitting an absentee or telephone bid, in relation to the value of the artwork, to a maximum of \$10,000 CAD. CAL reserves the right to hold and apply this Deposit to the invoice, should the Bidder become the Successful Bidder. In the event that final payment and invoice settlement is not made within 30 days following the completion of the live auction, then CAL shall have the right to rescind the purchase and the Deposit shall be retained by CAL as liquidated damages. In the event that the Bidder is not successful, the Deposit will be refunded within 10 business days following the completion of the auction.

11. At the completion of the sale, the Successful Bidder shall be recognized as the Purchaser and shall then take on complete responsibility and risk for the purchased Property, adhering to all of the Terms and Conditions of Sale. In the event of a dispute between the Successful Bidder and any other Bidder regarding the result of the auction, CAL will have absolute discretion to rescind any transaction with the Successful Bidder and designate a new winning buyer or to withdraw the Property from the auction. In such a case, CAL may choose to re-offer the Property in a future auction or private sale. In all such cases, final decision shall be made solely by CAL.

12. The Successful Bidder shall make arrangements with CAL for the payment of the whole invoiced amount following the immediate close of the auction, unless alternate arrangements are agreed by CAL for payment of a portion of the invoiced amount. Until full and final settlement of the invoice is completed by the Successful Bidder, the purchased Property will not be released to the Successful Bidder. Failure to pay for purchases may lead to the cancellation of the sale with no promise of re-offering in a future auction. In the event of failure of payment by the Successful Bidder, CAL reserves the right to suspend and/or delete the bidding account of the Bidder and/or their representatives, all at the sole discretion of CAL. The artwork must be collected by the Successful Bidder or his/her representative or delivered to the shipping destination within 14 days of the invoice date.

13. Immediately following the completion of a CAL online auction, the Successful Bidder shall be charged 10% up to a maximum of \$10,000 of the hammer price (the "Deposit"), which amount will be held as a deposit against payment for the Property purchased. The Successful Bidder hereby authorizes CAL to charge the Successful Bidder's registered credit card with the Deposit. The Successful Bidder shall settle final payment and collect their purchase(s) from CAL within five business days following the completion of any CAL auction. Failure to settle payment and/or collect the property from CAL within five business days may lead to monthly interest charges of 1.5% in addition to the invoice amount and/or storage charges for the Property being held on the premises of CAL. Property being held by CAL is being stored at the sole risk of the Successful Bidder and may be stored either on the premises of CAL or at a secondary storage location. In the event that final payment is not made within 30 days following the completion of the auction, then CAL shall have the right to rescind the purchase and, if an online CAL auction, the Deposit shall be retained by CAL as liquidated damages.

14. CAL, its employees or agents, shall not be liable for the loss or damage of any Property purchased through a CAL auction (through negligence or otherwise) while the Property remains in the possession of CAL and once the allowed five business days following an auction closure or completion of a private sale has passed.

15. In any event resulting in failure by the Successful Bidder (Purchaser) to pay for Property purchased either through the defined auction process or a private sale within the five day period following the sale, CAL, in its sole discretion, may re-offer the Property in question without limiting the terms in place with the Consignor of the Property. Should CAL reoffer the Property, the original Successful Bidder (Purchaser) shall be responsible to CAL and the Consignor for the following: any difference marked as a deficiency between the price achieved and amount invoiced upon the re-sale of the Property versus the price achieved and amount invoiced to the Purchaser upon the original sale of the Property; any storage charges to CAL for the holding of the Property between its original offering and the reoffering; and the total in sales commissions which CAL would have collected had the original sale of the Property been completed.

16. CAL accepts payment by cash, certified cheque, wire transfer, VISA and/or Mastercard for the settlement of invoices. Credit card purchases are limited to a maximum of \$25,000 CAD and the credit card holder must be present at the time of payment. Artwork purchased with a certified cheque will not be released by CAL until the clearance of the cheque has been confirmed by CAL's bank. Payments arranged by wire transfer may be subject to administrative charges related to the transfer and banking processes.

17. CAL is pleased to assist clients in arranging for the shipment of their artwork from our Toronto premises. However, it is the responsibility of the Successful Bidder to make these arrangements in full, including the packing, insuring and actual shipment of the Property. Assistance provided by CAL in this regard is provided as a service and CAL carries absolutely no liability through this courtesy. CAL carries absolutely no liability to possible damage of framing (including glass) during shipment arranged by CAL or otherwise.

18. Without limitation, the Purchaser accepts that any lot (Property) purchased through CAL may be subject to provisions of the Cultural Property Export and Import Act (Canada).

19. CAL reserves the right to refuse admission, enrolment and/or participation in any of their events and/or auctions. Further, CAL reserves the right to refuse admission to their premises to any individual or group of individuals.

20. These Terms and Conditions of Sale and all agreements related to the business of CAL shall be construed under the laws of Ontario and the parties hereby attorn to the exclusive jurisdiction of the Ontario Courts.

21. This agreement may be executed and delivered in a number of counterparts, each of which when executed and delivered is an original but all of which taken together constitute, as applicable, one and the same instrument.



Joe Fafard,  
Canadian Artist  
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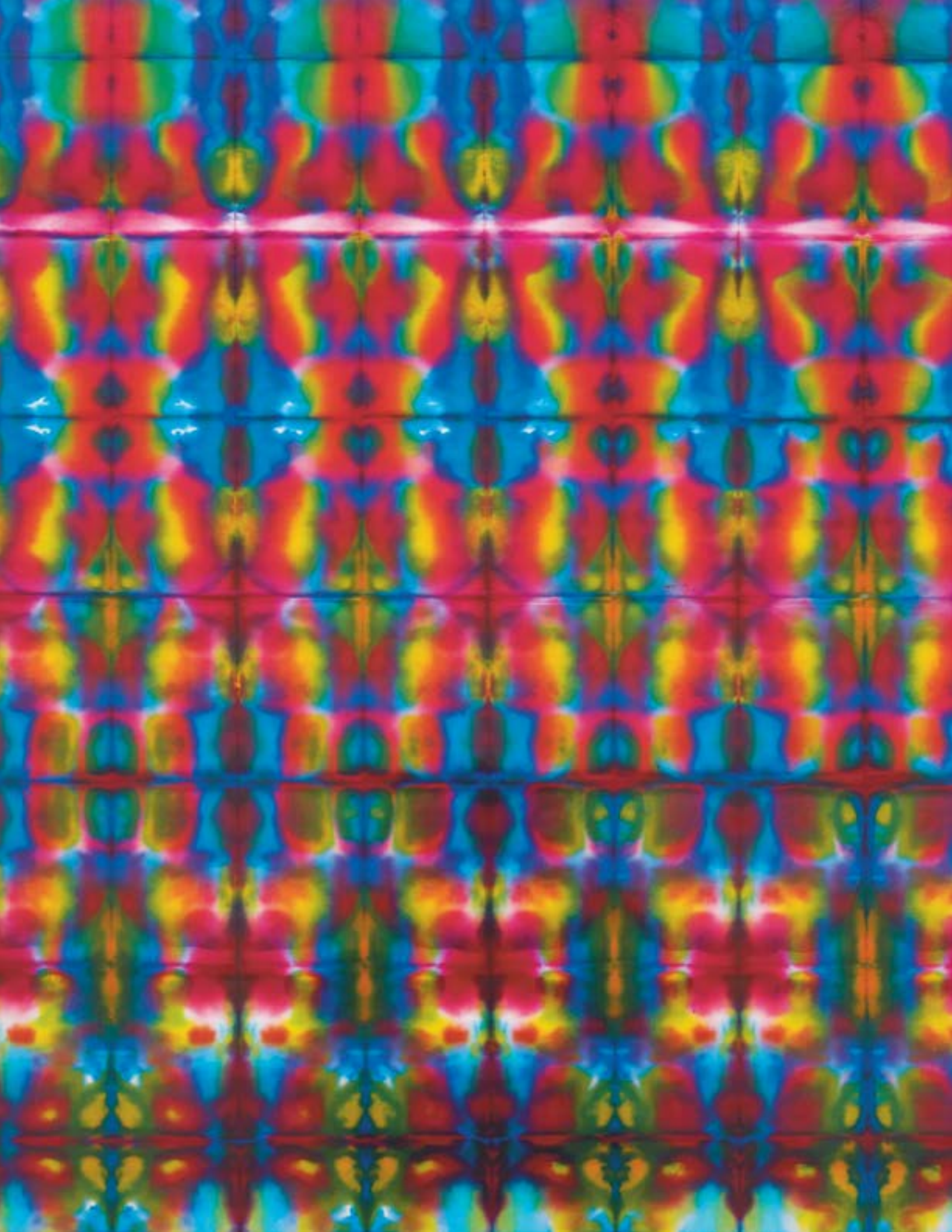
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# INDEX OF ARTISTS

Andrews, Stephen (b. 1956)	8	Ostoff, Nick (b. 1974)	37
Baxter&, Iain (b. 1936)	41	Peterson, Gordon (b. 1967)	39
Butler, Paul (b. 1973)	38	Phillips, Brad (b. 1973)	14, 15
		Piens, Derrick (b. 1978)	22
Cale, Sarah (b. 1977)	26	Poolman, David (b. 1972)	17
Collins, Gerard (b. 1957)	3		
Curnoe, Gregory Richard (1936-1992)	25	Reyes, Andrew (b. 1964)	27
Dean, Tom (b. 1947)	5	Schmidt, Aurel (b. 1982)	21
		Scott, John (b. 1950)	40
Eaton, Jessica (b. 1977)	24	Scott-Douglas, Hugh (b. 1988)	19
Ethier, Andre (b. 1977)	33	Shayuk, Morley (b. 1976)	29
Evans, Gary (b. 1966)	2		
		Williams, Richard (1921-2013)	7
Flack, Robert (1957-1993)	13		
Fox, John (1927-2008)	12	Zsako, Balint (b. 1979)	23, 32
Goodchild, Heather (b. 1977)	4		
Isaac, Jay (b. 1975)	34		
Jazvac, Kelly (b. 1980)	11		
Koop, Wanda (b. 1951)	28		
Langer, Eli (b. 1967)	10		
LaBruce, Bruce (b. 1964)	31		
Linsley, Robert (1952-2017)	16		
Maddin, Guy (b. 1956)	1		
Massey, John (b. 1950)	35, 36	<b>Front Cover</b>	
McClelland, Niall (b. 1980)	30	Stephen Andrews, <i>Un pequeno parte de algo mas grande 1</i> (Lot 8)	
McLean, Jason (b. 1971)	20	<b>Back Cover</b>	
Mishchenko, Olia (b. 1980)	6	Sarah Cale, <i>Empty Portal</i> (Lot 26)	
Moppett, Ron (b. 1945)	18	<b>Inside Front Cover</b>	
Murphy, Jennifer (b. 1974)	9	Balint Zsako, <i>Untitled</i> (detail) (Lot 23)	
		<b>Inside Back Cover</b>	
		Niall McClelland, <i>San Francisco Cigarette (2012)</i> (detail) (Lot 30)	





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