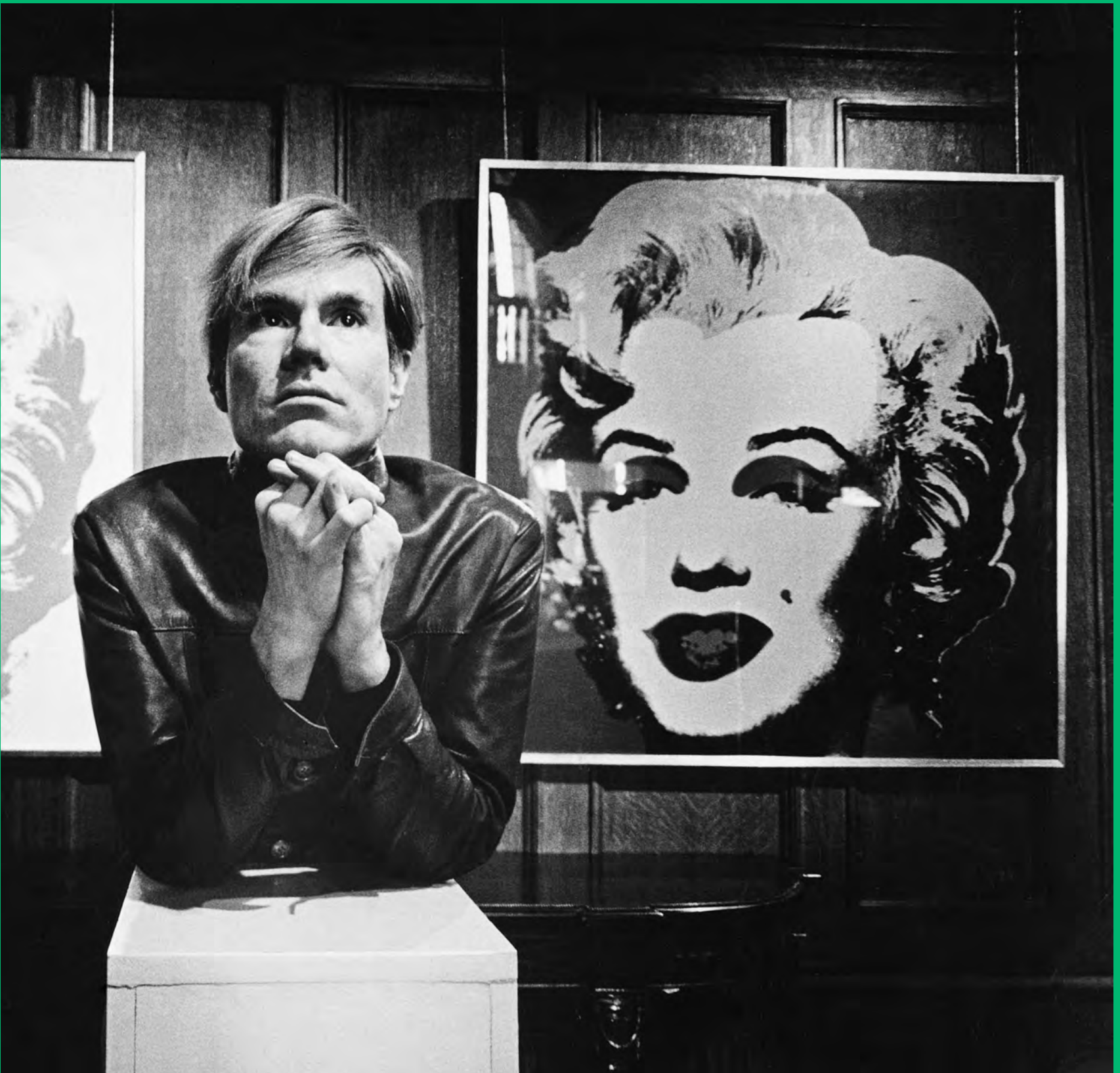


# ART+OBJECT





**IMPORTANT      6 AUGUST**

**PAINTINGS &**

**CONTEMPORARY**

**ART**

Acne Studios

ANN DEMEULEMEESTER

COMME des GARÇONS<sup>\*</sup>

COMME des GARÇONS<sup>\*</sup>

DRIES VAN NOTEN

HAIDER ACKERMANN

ISSEY MIYAKE

JUNYA WATANABE

LEMAIRE

M A R N I

MARTIN GRANT

**noir**  
**kei ninomiya**

**PLAY**  
COMME des GARÇONS<sup>\*</sup>

PLATS  
PLEASE

**s a c a i**

SOFIE D'HOORE

T H E   R O W

SCOTTIES



Developed and toured by  
Adam Art Gallery Te Pātaka Toi

# 'A way through' Colin McCahon's *Gate III*

Te Uru – Waitākere  
Contemporary Gallery  
24.08.19–20.10.19

Adam Art Gallery  
Te Pātaka Toi  
02.11.19–22.03.20

WAITĀKERE  
CONTEMPORARY  
GALLERY



FREE ENTRY  
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[teuru.org.nz](http://teuru.org.nz)

Ans Westra, School children visiting  
*Ten Big Paintings* exhibition at the  
National Art Gallery Wellington, 1971,  
courtesy Alexander Turnbull Library  
and {Suite}



Te Adam  
Pātaka Art  
Toi Gallery

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Gate 3, Kelburn Parade  
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# DANE MITCHELL *POST HOC*

## NEW ZEALAND AT VENICE

11.5.19 – 24.11.19

In early May approximately 65 patrons and supporters arrived in an unseasonably cold and sometimes damp Venice to celebrate the opening of Dane Mitchell's exhibition *Post Hoc* at the 58th International Art Exhibition – La Biennale di Venezia. As we gathered in one of the many beautiful walled gardens of Venice for the first time, the anticipation was palpable – after a long gestation, Mitchell's ambitious project was finally about to be revealed.

Housed in the historic Palazzina Canonica, formerly the home of Venice's Marine Science Institute, *Post Hoc* fills the various rooms of the Palazzo with its unique and intriguing elements; a mysterious anechoic chamber which forms the 'heart' of the project, a printer upstairs in the Palazzo's historic library, slowly churning out the words first uttered from the chamber, and outside in the garden three pine trees, attempting to hide in plain sight from all those who pass them on one of the city's main boulevards. For the duration of the Biennale, until its conclusion in November, over six million words from carefully prepared lists of the lost, extinct and forgotten, the result of months of 'data mining' by Mitchell and his team, will be read in the chamber, printed in the library and recited by a voice that

emanates from the trees, audible via a smartphone when you are located close to one of the six trees, strategically located around Venice. The empty library is slowly filling with words and the exhibition, rather than fading into obscurity, becomes more complete with each utterance.

During our week in Venice the patrons group went cruising the Venetian lagoon, sampled local cuisine on Burano and we visited the island San Francesco del Deserto. Founded in 1230, this was once the home of St Francis and today the ancient buildings and classical gardens are tended by just five remaining monks. A particular highlight was a private night-time tour of St Mark's Basilica, the golden splendor of which must be seen to be believed. We filled most of our days with architecture and art, at the Giardini, the Arsenale and the myriad of fantastic collateral exhibitions. A visit to the Vernissage is always an exciting time of discovering new friends, new places and art to thrill and challenge you. 2019 was no exception.

Leigh Melville,  
Head of Patrons

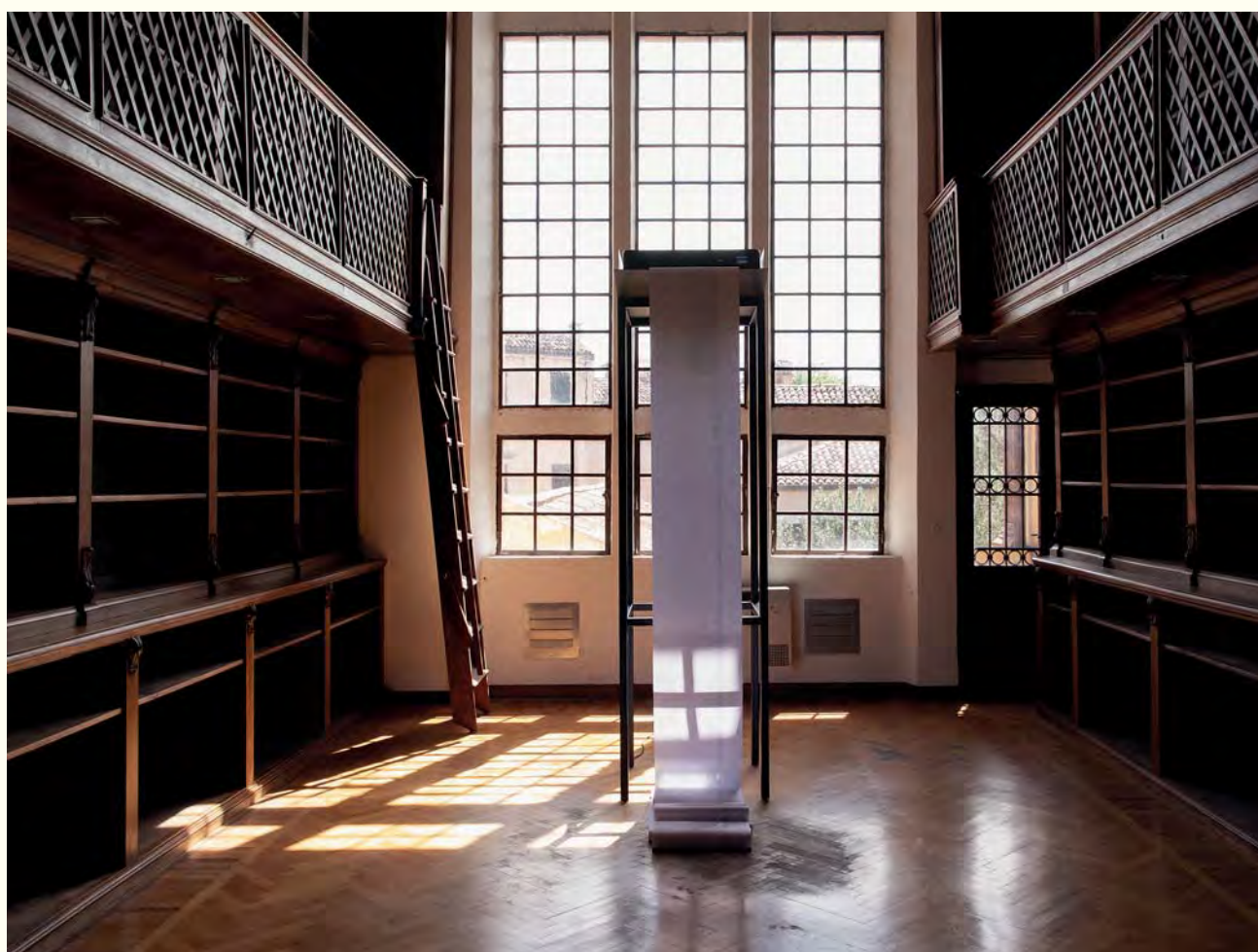


Managing director of Art+Object and Head of Patrons for NZ at Venice Leigh Melville with Commissioner Dame Jenny Gibbs, at the New Zealand Pavilion opening event, Palazzina Canonica, Venice.

Below: Dane Mitchell, *Post hoc* (detail), 2019, mixed media installation, Palazzina Canonica, New Zealand Pavilion, 58th International Art Exhibition – La Biennale di Venezia.

Opposite: Dane Mitchell, *Post hoc* (various details), 2019, mixed media installation, Palazzina Canonica, New Zealand Pavilion, 58th International Art Exhibition – La Biennale di Venezia.

Bottom right: Installation view of Dane Mitchell, *Post hoc*, 2019 at Università Iuav di Venezia.







Top left: Curators Dr. Zara Stanhope and Chris Sharp, commissioner Dame Jenny Gibbs, artist Dane Mitchell.

Top right: Opening evening, Palazzino Canonica, Venice.

Left: Welcome drinks for patrons of NZ at Venice, Palazzo Nani Bernardo.

Bottom: Palazzino Canonica, Venice, the main site for Dane Mitchell, *Post hoc*, 2019.





[www.seresin.co.nz](http://www.seresin.co.nz)

Cover:

Andy Warhol in front of  
two paintings from his  
Marilyn series  
photo: Donald Getsug

Welcome to Art+Object's winter catalogue of Important Paintings and Contemporary Art. It's been a busy first half of the year and it's hard to believe that we are already looking towards Spring.

This catalogue is a true contemporary offering, with works by many of this country's leading practitioners included. It presents a wonderful opportunity for collectors with its unique variety of fine art. Sculpture forms a significant part of this catalogue, with significant works by celebrated artists Michael Parekowhai, Barry Lett, Seung Yul Oh and Terry Stringer.

We have a packed schedule for the rest of the year, celebrating prominent artists Colin McCahon and Marti Friedlander among others. Like a number of other institutions, we will be marking the centenary of the birth of Colin McCahon with an auction dedicated to his work. Featured alongside this will be a fine selection of works from the collection of Gerrard and Marti Friedlander.

Please enjoy the catalogue and join us for a glass of Taittinger champagne to preview the auction on Monday 29 July from 5pm; we look forward to seeing you here.

Leigh Melville

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NEW  
COLLECTORS  
ART

24 SEP

ENTRIES INVITED  
UNTIL 21 AUG

Leigh Melville  
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+64 21 406 678



Bill Hammond  
*Horoscope II*  
ink and wash on paper  
630 x 440mm  
\$5000 – \$8000

Celebrating  
Colin McCahon



# an auction event

Art+Object announce a special event and auction to celebrate the centenary anniversary of the birth of New Zealand's foremost painter, Colin McCahon (1919–1987).



Colin McCahon  
*Elias will he come will he come to save Him*  
(*Elias Series*) (detail)

oil on canvas, 1959  
1760mm x 1190mm

Provenance

Collection of the artist's estate.  
Private collection, Europe.

\$1 000 000 – \$1 500 000

Ben Plumbly  
ben@artandobject.co.nz  
+64 21 222 8183

## 5.11.19

# BEYOND THE LENS

The Marti and Gerrard  
Friedlander Collection

November 5

A remarkable glimpse inside the home of one of New Zealand's most loved and celebrated artists. Including major works by: Ralph Hotere, Colin McCahon, Tony Fomison, Rosalie Gascoigne and Philip Clairmont, alongside photographs by Bill Brandt and Marti Friedlander herself. Further details available soon.



Marti Friedlander  
*Self Portrait*, 1964

Courtesy the Gerrard and Marti  
Friedlander Charitable Trust,  
E.H. McCormick Research Library,  
Auckland Art Gallery Toi o Tāmaki

Ben Plumbly

[ben@artandobject.co.nz](mailto:ben@artandobject.co.nz)  
+64 21 222 8183

# RARE BOOKS AUCTION



Ian Fleming  
Casino Royale

(London: Jonathon Cape,  
1953), 1st edition,  
2nd impression  
\$5000 – \$8000

## 25 SEPTEMBER

Following on from the great success of two large and important single vendor sales, Antarctic books from the library of Richard Reaney and early New Zealand and Māori printings from the Christopher Parr Collection, our next sale will be a large and varied offering.

The sale includes early New Zealand history, rare and collectable books on angling, modern first editions, important New Zealand literature including Private Press editions and handwritten poems by James K. Baxter and Hone Tuwhare, first editions from the Caxton Club, rare children's books, early rugby programmes, a large Burton Brothers photograph album, and Antarctic books including *Castway on the Auckland Isles* by Captain Thomas Musgrave (Melbourne, 1865).

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AUCTION  
HIGHLIGHTS

THE CHRISTOPHER  
PARR COLLECTION

JUNE 2019

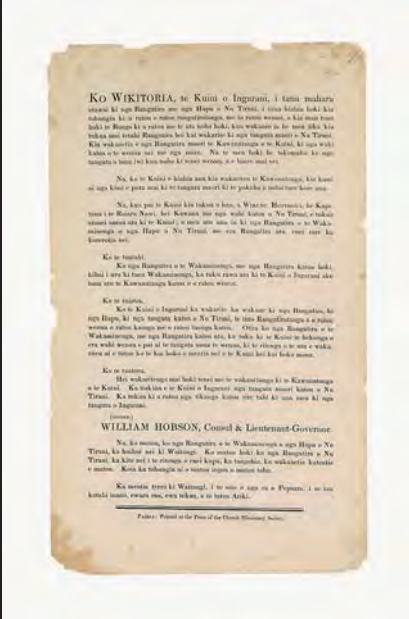
The auction of the Christopher Parr Collection was a landmark day at Art+Object as we witnessed the sale of Mr Parr's comprehensive collection of rare and significant documents, printings and books. The auction was well attended with items acquired by institutions and private buyers alike. The sale total of \$563,000 greatly exceeded pre-sale estimates as buyers recognized this unique opportunity.



297



262



204



176

297 Joseph Jenner Merrett  
*The Warrior Chieftains of New Zealand*  
watercolour featuring Hone Heke, Harriet, wife of Heke and Kawiti, authenticated by Anthony Murray Oliver  
Realised \$40 590  
a record price for the artist at auction

204 Proclamation, 1840  
Treaty of Waitangi (in Te Reo Māori)  
First printing in Māori of the Treaty between the British Crown and the Māori Chiefs William Colenso's own file copy  
Realised \$30 750

262 Thomas Kendall  
*A Grammar and Vocabulary of the Language of New Zealand*  
London, 1820  
Realised \$13 220

176 Patu ōnewa, stone mere  
spatula shaped short-handled weapon, found in Marlborough 1896  
Realised \$4920

# AUCTION HIGHLIGHTS

30 Milan Mrkusich  
*Journey One Version III (small) No. 1*  
acrylic on card, five pieces  
title inscribed, signed and dated '88  
468 x 1330mm  
Realised \$18 615

13 Llew Summers  
*Reach for the Stars*  
cast bronze  
530 x 210 x 170mm  
Realised \$5825

146 Dennis Knight Turner  
*Untitled Study (Gas Works, Beaumont Street, Freemans Bay)*  
oil on board, c. 1948  
title inscribed, signed and dated  
on original 'Here There Here 1943  
– 1993' Sarjeant Gallery Touring  
Exhibition label affixed verso  
780 x 1145mm  
Realised \$10 210

45 Andre Hemer  
*SP\_IRLNº4*  
mixed media on canvas  
title inscribed, signed and dated  
2017 verso  
605 x 450mm  
Realised \$7805

112 Peter Siddell  
*Untitled – View of Auckland*  
pastel on paper  
signed and dated 1996  
327 x 490mm  
Realised \$10 810



13



45

# NEW COLLECTORS ART JUNE 2019

A large crowd filled the saleroom for our June New Collectors art auction, competing strongly with phone and absentee bidders. With this one of our largest offerings in this sale category, we are pleased to note a continued high sell-through rate of close to 70%, contributing to an auction total of \$594 000. Top price of the evening went to Milan Mrkusich's *Journey One Version III (small) No. 1*, illustrated below.



146



112



## Auction

Tuesday 6 August at 6.30pm  
3 Abbey Street, Newton, Auckland

## Preview

Monday 29 July  
5.00pm – 7.00pm



## Viewing

Tuesday 30 July  
9.00am – 5.00pm

Wednesday 31 July  
9.00am – 5.00pm

Thursday 1 August  
9.00am – 5.00pm

Friday 2 August  
9.00am – 5.00pm

Saturday 3 August  
11.00am – 4.00pm

Sunday 4 August  
11.00am – 4.00pm

Monday 5 August  
9.00am – 5.00pm

Tuesday 6 August  
9.00am – 2.00pm

Wayne Barrar  
*Across Spillway on Ohau Canal*  
gelatin silver print, 5/12  
2002

# IMPORTANT 6 AUGUST PAINTINGS & CONTEMPORARY ART

## 1

Michael Parekowhai  
*The Bosom of Abraham*

screenprint on fluorescent light housing  
 1300 x 200 x 80mm

Provenance

Private collection, Christchurch.

\$10 000 – \$15 000

## 2

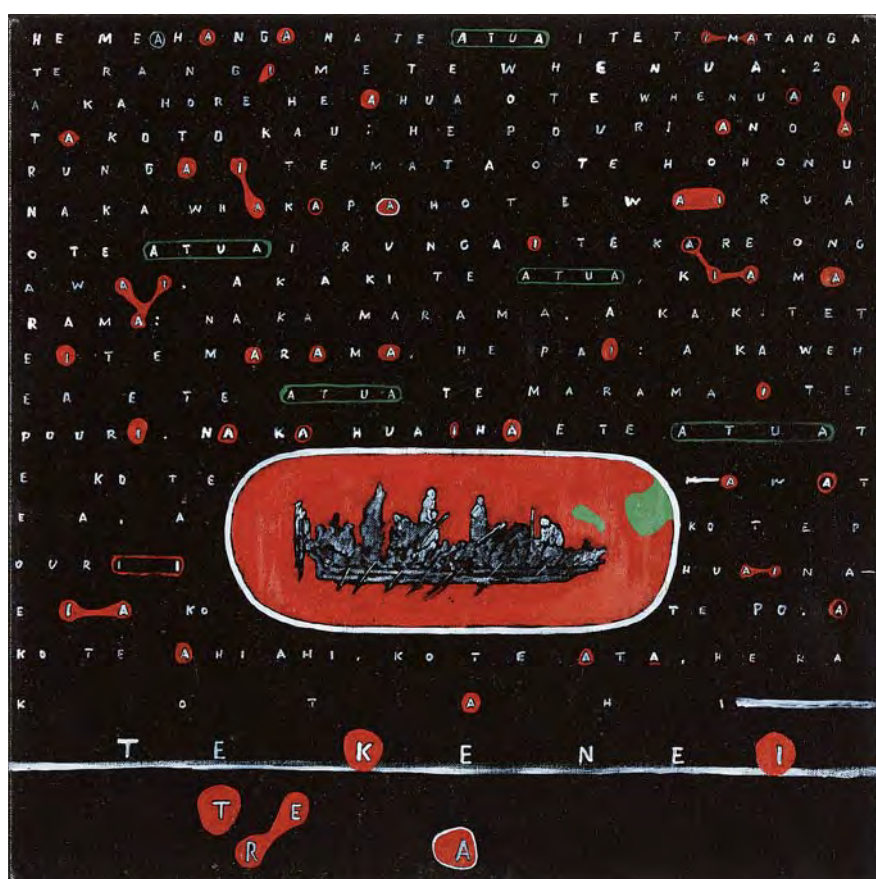
Shane Cotton  
*Stelliferous Biblia III*

acrylic on canvas  
 title inscribed, signed and dated  
 2001 verso  
 355 x 355mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



## 3

Suji Park

*Mollusc VIII*

tempera and pigment on clay, two parts

title inscribed, signed and dated 2012

150 x 160 x 80mm

115 x 130 x 83mm

Exhibited

'Mollusca', Brett McDowell Gallery, Dunedin,

14 September – 11 October 2012.

\$1500 – \$2500



## 4

Saskia Leek

*Air*

oil on board

title inscribed, signed and dated 2007 verso

363 x 281mm

Provenance

Private collection, Auckland.

\$3000 – \$5000



## 5

Pat Hanly  
*Torso M*

ink and wash and acrylic on paper  
title inscribed, signed and dated '78  
395 x 360mm

## Provenance

Private collection, Auckland.

\$12 000 – \$18 000



6

Pat Hanly  
*Torso P*

ink and wash on paper  
title inscribed, signed and dated '78  
410 x 320mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000

7

Pat Hanly  
*Torso C. P*

ink and oil on paper  
title inscribed, signed and dated '78  
395 x 360mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



8

Kushana Bush  
*Top Warble*

gouache and pencil on paper  
 title inscribed, signed and dated  
 2010 verso  
 760 x 550mm

## Provenance

Private collection, Australia.  
 Acquired by the current owner from  
 Brett McDowell Gallery, Dunedin.

\$4500 – \$6500

9

Kushana Bush  
*Quarter Shuffle*

gouache and pencil on paper  
 title inscribed, signed and dated  
 2010 verso  
 700 x 500mm

## Provenance

Private collection, Australia.  
 Acquired by the current owner from  
 Brett McDowell Gallery, Dunedin.

\$4500 – \$6500



## 10

Richard Killeen

*Red Insects – blue primitives*

acrylic on paper

title inscribed, signed and dated 6. 2. 80

572 x 395mm

Provenance

Private collection, Auckland.

\$5000 – \$8000

## 11

Richard Killeen

*Empty Boat*

unique archival inkjet print on canvas

title inscribed, signed and dated 2008;

inscribed *Cat No. 4054* on artist's

original catalogue label affixed verso

750 x 750mm

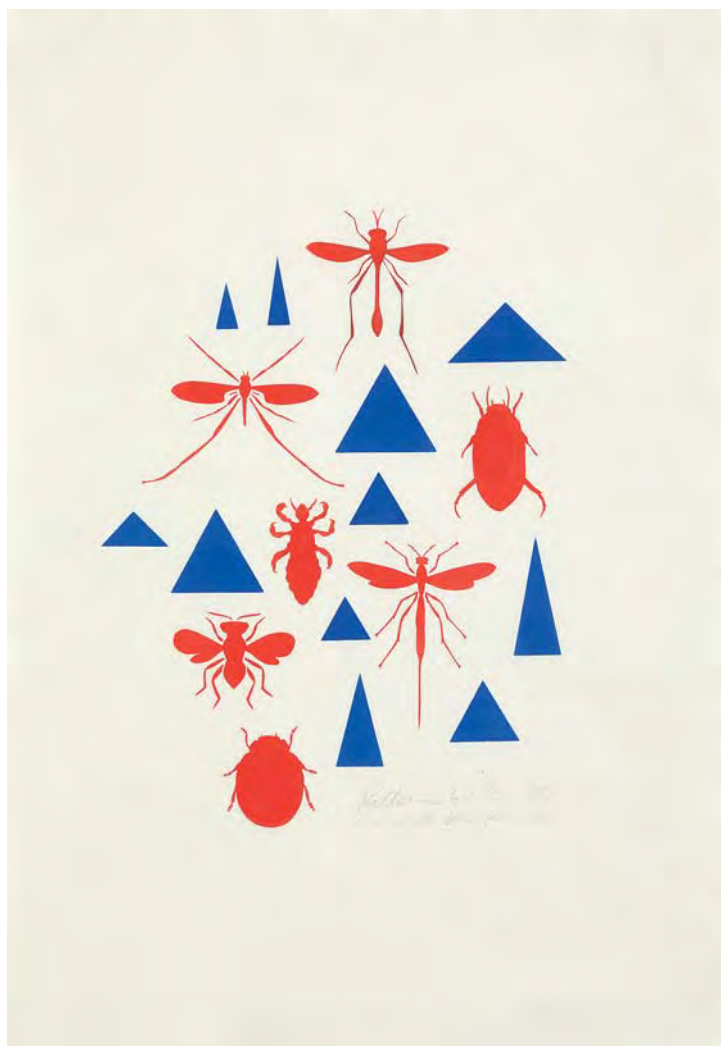
Provenance

Private collection, Auckland. Purchased from Peter McLeavey Gallery, Wellington in 2008.

Exhibited

'Shadow – recent works on canvas and paper', Peter McLeavey Gallery, Wellington, 26 November – 20 December 2008.

\$6000 – \$9000



## 12

John Walsh  
*Policy for Aerial Things*

oil on board  
 title inscribed, signed and dated  
 2006 verso  
 396 x 607mm

## Provenance

Private collection, Auckland.

\$5000 – \$7500



## 13

Rohan Wealleans  
*Pink Splay*

oil and drawing pins on board  
 title inscribed, signed and dated  
 2005 – 2010 verso; original Nadene  
 Milne Gallery label affixed verso  
 1210 x 605mm

## Provenance

Private collection, Auckland.

\$8000 – \$14 000



## 14

Star Gossage  
*Wairua and Tinana*

oil on board  
signed and dated (Pakiri) August 2012  
805 x 535mm

## Provenance

Private collection, Auckland.

## Exhibited

'Star Gossage: Au, Au, Au', Tim Melville Gallery,  
Auckland, 27 November – 21 December 2012.

\$6500 – \$9500



## 15

Andrew McLeod  
*Observing young women's dress sense – 2018*

silkscreen, oil, gouache and graphite on  
canvas, diptych  
signed and dated 2005 and variously inscribed  
840 x 1110mm: overall

## Provenance

Private collection, Auckland.

\$8000 – \$14 000



## 16

Brendon Wilkinson

*No Title*

oil on canvas  
signed and dated 2016 verso  
350 x 450mm

Provenance

Private collection, Auckland.

Exhibited

'Still left on the handle', Ivan Anthony  
Gallery, Auckland, 23 November –  
23 December 2016.

\$4000 – \$6000



## 17

Tony de Lautour

*Body Corp*

acrylic and oil on canvas  
title inscribed, signed and dated 2000  
895 x 537mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



## 18

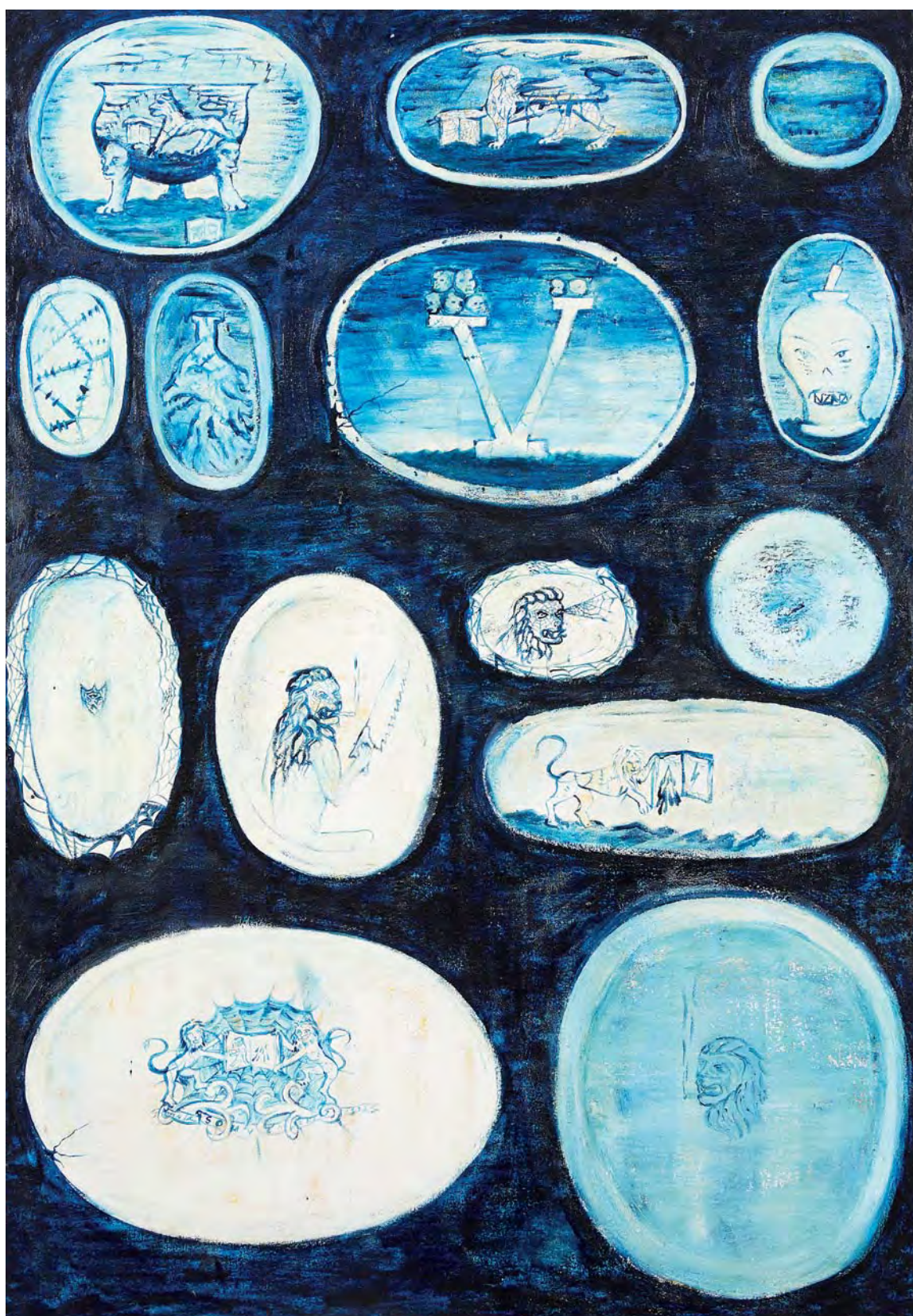
Tony de Lautour  
*Souvenir*

oil on canvas  
artist's name, title and date (1998)  
inscribed on original Brooke Gifford  
Gallery label affixed verso  
1520 x 1063mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



## 19

Barry Lett  
*Dog*

pebbles, cement, wood and metal  
1210 x 530 x 1150mm

\$10 000 – \$16 000



## 20

Seung Yul Oh  
*Pokpo*

fibreglass and two-pot  
automotive paint (2011)  
height: 600mm

\$18 000 – \$26 000



## 21

## MICHAEL PAREKOWHAI

*The Barefoot Potter Boy's Brigade*

taxidermied rabbits and felt,  
two parts (1999)  
520 x 190 x 75mm each part  
installation size variable

## Exhibited

Jonathan Smart Gallery,  
Christchurch, 1999.  
'Good Work: The Jim and  
Mary Barr Collection',  
Dunedin Public Art Gallery,  
2001.  
'Good Work: The Jim and  
Mary Barr Collection', City  
Gallery, Wellington, 2001 –  
2002.  
'History Lessons', Dunedin  
Public Art Gallery, 2006.

## Illustrated

*CIRCA: Irish and International  
Contemporary Visual Culture*,  
Issue No. 91, Spring 2000,  
cover.  
*Michael Parekowhai* (Michael  
Lett, 2007), unpaginated.

## Provenance

Collection of Jim Barr and  
Mary Barr, Wellington.

\$35 000 – \$50 000

*The Barefoot Potter Boy's Brigade* (1999) is a significant early work by Michael Parekowhai from the Jim and Mary Barr Collection which has been exhibited widely and reproduced...well, like rabbits. From this seminal sculpture, many offspring also employing taxidermied rabbits have spawned, including *The Beverly Hills Gun Club* series (2000), *Roebuck Jones and the Cuniculus Kid* (2001), and the *Driving Mr. Albert* series (2005). Echoing this proliferation, images of these works have been reproduced widely since their release and contributed to an iconic status. They're everywhere.

Parekowhai, who is of Māori (Ngati Whakarongo) and Pākehā descent, is well known for his postcolonial lens on Aotearoa. In this context, *The Barefoot Potter Boy's Brigade* offers an oblique yet playfully critical take on contemporary bicultural politics. Perhaps most salient is the rabbit's history as an introduced species, and status as target practice. Travelling to New Zealand with early waves of European migrants in the nineteenth century – for food and sport – they soon became a pest, reaching plague proportions in some regions. As academic and author Dr. Deidre Brown notes:

*The importation of introduced species to Aotearoa New Zealand was supposed to establish an intercultural partnership and an ecology that would be familiar to European settlers. Further introductions were undertaken with similar intentions but...these had disastrous consequences for native flora and fauna and landscapes.*

Here the rabbit is recast as a postcolonial metaphor for European intervention in Aoteaora, their vast numbers forever altering its ecology. Brown also notes Parekowhai's employment of introduced animals as dual symbols of both coloniser and colonised.

The artist's rabbits stand upright on their hind legs, at attention. Dressed in miniature overcoats, they are knowingly anthropomorphised. Parekowhai's title refers to Beatrix Potter's early twentieth century children's books, particularly *The Tale of Peter Rabbit*, complete with his light blue coat. While on the surface, these rabbits appear as embodiments of Potter's characters, this is no children's story.

Framing these figures as members of the Boys' Brigade complicates the work. The Boys' Brigade is the oldest international interdenominational uniformed Christian organisation for young people. The first began in 1883 in Glasgow and spread to New Zealand three years later. Their stated intention is the positive development of young men. However, Christianity isn't everyone's cup of tea. Perhaps Parekowhai is also alluding to the importation of Christian values to Aotearoa and their use as a colonial tool in the lives of Māori. The Boys' Brigade was founded on behavioural control through military-style drills which connect respect for authority with a religious framework. Parekowhai has long been interested in the iconography of children's toys, and in tools of teaching and learning. In signature style, he appropriates these diverse elements of imported western culture and refashions them together in to a more complex (and humorous) critique. As writer and curator Justin Paton notes, "He might be thought of as two artists – showman and saboteur – advancing loaded content under the cover of glossy, nursery-bright toyland surfaces." Parekowhai is both "artful dodger" and "double agent", and despite attempts "to corral the work into a certain position, it remains shifty, mobile, infinitely reversible." Fittingly, here rabbits become symbols of unstable meaning – and if New Zealand history is anything to go by – they are not so easily controlled. As Paton asserts, "you have to be glad someone made it his business to put a couple of felt-jacketed bunnies in the corner of a gallery, leaning together like school kids in cahoots."

Emil McAvoy



## 22

Terry Stringer  
*The Rose Gatherer*

cast bronze, a/p (in an edition of 3)  
signed and dated 2009  
1970 x 380 x 380mm: including stand

## Provenance

Private collection, Auckland.

\$15 000 – \$20 000



## 23

Paul Dibble

*Rat Musician No. 1*

cast bronze, 1/3

signed

655 x 385 x 165mm

\$12 000 – \$18 000



## 24

Terry Stringer

*The Immigrant Boy*

cast bronze, 10/14

title inscribed, signed and dated 2003

1300 x 350 x 350mm: including stand

Provenance

Private collection, Auckland.

\$5000 – \$8000



## 25

Gavin Hurley  
*Abraham Lincoln*

oil on canvas  
signed with artist's initials G. J. H verso  
460 x 354mm

## Provenance

Private collection, Auckland.

\$4500 – \$6500



## 26

Gavin Hurley  
*Untitled*

oil on canvas  
signed with artist's initials G. J. H and  
dated '03 verso  
1370 x 1012mm

## Provenance

Private collection, Auckland.

\$11 000 – \$17 000



## 27

John Reynolds  
*Painting is Easy*

oil paint marker and acrylic on canvas  
 title inscribed, signed and dated 2005  
 and inscribed *Edward Degas* verso  
 1675 x 1112mm

## Provenance

Private collection, Wellington.

\$8000 – \$12 000

## 28

Dick Frizzell  
*Crockery Stack*

oil on canvas  
 title inscribed, signed and dated 12/2/97  
 1350 x 900mm

## Provenance

Private collection, Auckland.

\$14 000 – \$22 000



29

Ralph Hotere

*Acre of Wounds: In a dream of snow falling*acrylic, pastel, watercolour and metallic  
pigment on paper

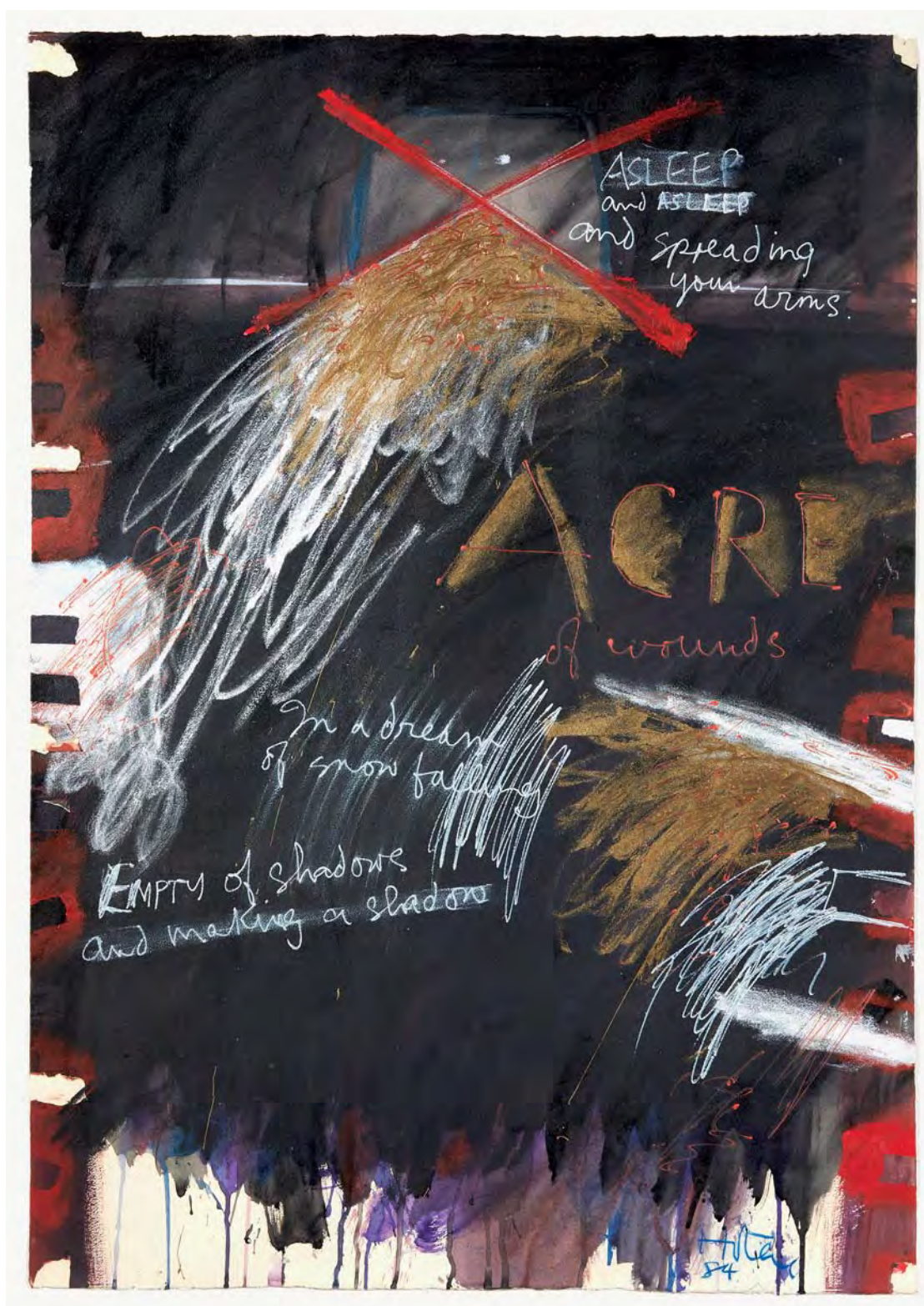
title inscribed, signed and dated '84

1065 x 715mm

Provenance

Private collection, Northland.

\$35 000 – \$55 000



30

Ralph Hotere  
*Drawing for Ian Wedde's Pathway to the Sea*  
acrylic and watercolour on paper  
title inscribed, signed and dated 1975  
540 x 738mm

Exhibited  
'Private View', The Dowse Art Museum,  
Lower Hutt, 28 April – 29 May 1977  
(Cat No. 27).

Provenance  
Private collection, Wellington  
\$20 000 – \$30 000



## 31

Nicola Farquhar

*Harl*

oil on canvas  
signed with artist's initials and dated  
2014 verso  
600 x 500mm

Provenance

Private collection, Auckland.

Exhibited

'Nicola Farquhar', Discoveries, Art Basel,  
Hong Kong, 15 – 18 May 2014.

\$3000 – \$5000



## 32

Nicola Farquhar

*Em*

oil on canvas  
550 x 550mm

Provenance

Private collection, Auckland.

Exhibited

'Nicola Farquhar', Discoveries, Art Basel,  
Hong Kong, 15 – 18 May 2014.

\$3000 – \$5000



## 33

Michael Stevenson

*Inside the Church, Inglewood*

oil on canvasboard  
 signed and dated 10 August 1987;  
 title inscribed and signed verso  
 765 x 842mm

Provenance

Private collection.

\$6000 – \$9000



## 34

Michael Stevenson

*Golden Left-Hander*

oil on board  
 title inscribed, signed and dated 1998  
 700 x 1100mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



## 35

Tony Fomison

*Ko nga Pou Tu a Te Rakihouia (About Aramoana)*

oil on canvasboard

title inscribed, signed and dated 1981 verso;

artist's original label affixed verso; original

Govett–Brewster Gallery Loan Collection label

affixed verso

295 x 366mm

Illustrated

Ian Wedde (ed), *Fomison: What shall we tell*

*them?* (City Gallery, Wellington, 1994), p. 167.

Reference

Ian Wedde (ed), *Fomison: What shall we tell*

*them?*, Supplementary Cat No. 203.

Provenance

Collection of John and Helene Quilter,  
Wellington.

Private collection, New York, America.

\$35 000 – \$50 000



## 36

Tony Fomison

*E Tu, Brutus*

oil on canvasboard

title inscribed, signed and dated 'August 1988

– 1989, Williamson Ave, Grey Lynn' verso

450 x 600mm

Reference

Ian Wedde (ed), *Fomison: What shall we tell them?*, Supplementary Cat No. 98.

Provenance

Private collection, Auckland.

\$40 000 – \$60 000



## 37

Shane Cotton  
*Taiamai*

oil on canvas  
title inscribed, signed and dated 1997;  
original Brooke Gifford Gallery label  
affixed verso  
405 x 508mm

## Provenance

Private collection, Auckland.

\$25 000 – \$35 000



38

Shane Cotton

*Shooter and Silvereye*

acrylic on canvas

title inscribed, signed with artist's initials

S. W. C and dated 2002 and inscribed

*He Tauhoe Me Te Kaipupuhi*

1400 x 1400mm

\$50 000 – \$70 000



## 39

*No Title III*

oil on canvas  
signed and dated 2013 verso  
1950 x 1950mm

## Provenance

Private collection, Auckland.

## Exhibited

'Brendon Wilkinson – Blue  
Flame', Robert Heald Gallery,  
Wellington, Auckland, 22  
August – 14 December 2013.

\$30 000 – \$45 000

## BRENDON WILKINSON

Brendon Wilkinson's painting *No Title III* (2013) imagines the artist's former dealers Peter McLeavey and Ivan Anthony as classical Greco Roman busts perched precariously atop slender blue marble columns. The work was exhibited and subsequently purchased from Wilkinson's first show with Robert Heald Gallery, *Blue Flame*. At the time it was exhibited, Wilkinson had shifted dealer representation, moving on from both Peter McLeavey and Ivan Anthony's galleries, though he has since returned to the latter. Heald also formerly worked for Anthony, just as Anthony once worked for McLeavey – quite a lineage.

While this is clearly a very personal painting – the artist processing the end of relationships and life on the other side – it also evokes broader tensions which underpin the machinations of the art world. In this work, the artist-dealer relationship and the politics of (gallery) representation are positioned front and centre.

There is a wry sense of humour at play here. To portray these two gallerists as figures from antiquity is to flirt with the idea of immortalising them alongside classical portraits of gods and rulers. Now enshrined in museums and galleries, these sculptures invite us to imagine such figures in the flesh. Anthony and McLeavey appear memorialised in stone, yet not in the white marble commonly associated with classical sculpture. Rather, they are chiselled in greywacke: an elegant stone when faceted, yet also common enough to be used for roading in Aotearoa, dug from deep beneath the earth in huge rocks before being ground up and reapplied to its surface as tarseal.

Wilkinson sourced the greywacke used for reference in this work from the bed of the Ruamahanga River which runs through Kopuaranga in the Wairarapa where he lives. In contrast, the tall plinths appear to be cut from blue marble. They are ambiguous yet intricately detailed, and suggest organisms embedded within them. They even have an air of the celestial.

The plinths' elongated, narrow forms resemble posts – or even stakes – and hence the two heads also appear decapitated. This is a reading confirmed by Ivan Anthony himself, who recently stated to me, "Brendon stuck our heads on marble spikes then sucked all the light out of the picture with that flat, light absorbing surface."

The matte black background draws the eye in: the black of night, the unseen, the unconscious, death. McLeavey was still alive at the time this was painted, yet beginning to physically decline while gracefully maintaining a public presence. A spooky, symmetrical form in warm brown hues bisects the canvas, drawing the eye towards the centre and to an undefined space beyond the frame. This central form is phantasmal, and with a potentially menacing feel – a tear in the dark from which occult forces might step forth.

This indistinct central form appears to contain stacked sets of eyes – as if owls, other nocturnal creatures or ancient spirits stare back from the shadows – seeing us more clearly than we do them. The form also resembles a Rorschach test: symmetrical ink blots used to examine a viewer's psychology. Wilkinson refuses to provide a title, further forcing interpretations back on the viewer. Dan Chappell describes these strategies:

*Wilkinson continues to prod at painting's taboos, while engaging the viewer in detached games of 'find your own meaning', but strewing clues that surprise, stimulate, shock and amuse. Though when questioned about the source of his exuberant imagery, Wilkinson is disarmingly frank. "Images like the owls are just night things I hear out here. Everything in my paintings is seeable and touchable – I don't stretch too far."*

Here the real and unreal exist in parallel – a world steeped in mysticism and ambivalence.

Emil McAvoy



40

Peter Robinson

*I Was Stoned But Now I'm Blind!*

oilstick and acrylic on paper  
title inscribed, signed and dated 2002  
1400 x 1000mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



41

Peter Robinson  
*Fag Time*  
papier-mâché, wire, polyurethane,  
pigment and steel (2004)  
2280 x 1320 x 600mm

Provenance  
Private collection, New Plymouth.  
\$6000 – \$10 000

42

Peter Robinson  
*Living and Ceasing*  
lamda print (2001)  
1180 x 2530mm

Provenance  
Private collection, Wellington.  
Purchased from Sue Crockford Gallery,  
Auckland in 2007.  
\$12 000 – \$18 000



## 43

Peter Madden  
*Crouches with Moths*

found photographs, paper, wood,  
 plastic, baked clay, paint, gold leaf  
 780 x 800 x 800mm

## Provenance

Private collection, Australia.

\$5000 – \$8000



## 44

Peter Madden  
*In Great Excitement Two Hummers Split  
 A Sun Swarm*

found images on perspex  
 signed and dated '07 verso; original  
 Michael Lett label affixed verso  
 790 x 1090mm

## Provenance

Private collection, Auckland.

\$6500 – \$9500



45

Greer Twiss  
*Winged Skeleton*

mild steel  
1800 x 2200 x 900mm

\$18 000 – \$28 000



## 46

Ronnie van Hout  
*Monster*

type C print, 1/20  
title inscribed, signed and dated  
1999 verso  
375 x 490mm

## Provenance

Private collection, Auckland.

\$1000 – \$2000

## 47

Ronnie van Hout  
*Self, Sculpt D. Dog, Monkey Madness*

type C prints on archival museum  
rag paper, 4 /10 (triptych)  
title inscribed, signed and dated  
2001 on each verso  
775 x 490mm

## Provenance

Private collection, Wellington.

\$6000 – \$9000



## 48

Tracey Moffatt

*Up in the Sky No. 16*

sepia-toned black and white  
 photograph, edition 61/99  
 title inscribed, signed and dated 1997  
 to the lower margin  
 435 x 535mm

Provenance

Acquired from Deutscher–Menzies  
 auction, Sydney, June 2004

\$1800 – \$2600



## 49

Ava Seymour

*G. I Girls*

type C print, 4/5  
 title inscribed and signed verso  
 730 x 895mm

\$4500 – \$6500



## 50

Fiona Pardington

*Still Life with Karaka Drupes and Gecko Skin*

pigment inks on Hahnemuhle photo

rag paper (2012)

1085 x 1450mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



## 51

Fiona Pardington  
*Taranaki Heitiki with Paua Eyes (From the Burnet Collection, Whanganui Museum)*

gelatin silver hand-print, 2/5  
 title inscribed, signed and dated  
 2008 on artist's original catalogue  
 label affixed verso  
 600 x 455mm

## Provenance

Private collection, Auckland.

\$5000 – \$8000

## 52

Peter Peryer  
*Erika Summer*

gelatin silver print  
 signed and inscribed *given to me*  
*by Erica (sic), 1979* verso  
 187 x 120mm

## Provenance

Private collection, Auckland.

\$2000 – \$3000



## 53

Peter Peryer

*Caravan at Taupo*

gelatin silver print  
title inscribed and signed verso  
183 x 183mm

Provenance

Private collection, Auckland.

\$1000 – \$2000



## 54

Peter Peryer

*Lone Caravan*

gelatin silver print  
title inscribed, signed and dated  
1975 verso  
175 x 175mm

Provenance

Private collection, Auckland.

\$1000 – \$2000



## 55

Laurence Aberhart

*The Prisoner's Dream (Taranaki from  
Oeo Road under Moonlight)*, 27 – 28  
September, 1999

gold and selenium toned gelatin  
silver print  
title inscribed, signed and dated  
195 x 245mm

Provenance

Private collection, Auckland.

\$4000 – \$6000



## 56

Laurence Aberhart

*A Distant View of Taranaki from the  
Mouth of the Wanganui River at Dusk*,  
3 February, 1986

gold and selenium toned gelatin  
silver print  
title inscribed, signed and  
dated verso  
195 x 245mm

\$3000 – \$5000



## 57

Laurence Aberhart

*Taranaki*

gold and selenium toned gelatin  
silver print  
title inscribed, signed and dated  
1986/1987  
195 x 245mm

\$2500 – \$4000



## 58

Wayne Barrar  
*Across Spillway on Ohau Canal*

gelatin silver print, 5/12  
title inscribed, signed and dated  
2002 on artist's catalogue label  
affixed verso; artist's original  
blindstamp applied verso  
407 x 598mm

Provenance

Private collection, Auckland.

\$1500 – \$2500



## 59

Robin Morrison  
*Combined Services Club, Masteron*

cibachrome print  
title inscribed, signed and dated  
c.1980 verso  
255 x 387mm

Provenance

Private collection, Auckland.

\$2000 – \$3000



## 60

Andrew Beck

*Prism in an Ultraviolet Field*

acrylic, enamel and silver gelatin  
print in artist's frame  
title inscribed, signed and dated  
2017 verso  
560 x 442mm

\$3000 – \$5000



## 61

Gavin Hipkins

*Block Painting XIV*

type C print, 1/1  
title inscribed, signed and dated  
2015 verso  
493 x 894mm

Provenance

Private collection, Auckland.

\$2000 – \$3500



## 62

Matt Arbuckle

*Deep Sea*

acrylic dye and oilstick on polyester silk  
signed and dated 2017 – 18 verso  
1219 x 914mm

Exhibited

'Matt Arbuckle: Low Cloud', Parlour  
Projects, Hawke's Bay, 4 May – 2 June  
2018.

\$5000 – \$8000



## 63

Matt Arbuckle

*Minimum Chips*

oil on board  
signed and dated Melbourne 2015 verso  
600 x 445mm

Provenance

Private collection, Auckland.

Exhibited

'Matt Arbuckle – Digression',  
Tim Melville Gallery, Auckland, 14 July –  
16 August 2015.

\$3000 – \$5000



## 64

Toby Raine  
*Ozzy with smoke and teddy bear, skinny*  
*from cocaine abuse – mid 1970s*

oil on Belgian linen  
 title inscribed, signed and dated 2019  
 and inscribed *Baron Yeti lives...!!!* verso  
 1100 x 900mm

## Exhibited

'Heroes and Hangovers: Toby Raine',  
 Gow Langsford Gallery, Auckland,  
 18 April – 12 May, 2018.

\$8000 – \$12 000



## 65

Julian Dashper  
*Untitled*

oil, pastel and watercolour on recycled  
 paper  
 signed and dated 1980 verso  
 555 x 745mm

## Provenance

Private collection, Auckland.  
 Purchased from Peter McLeavey  
 Gallery, Wellington.

\$6000 – \$9000



66

Ed Ruscha

*Rusty Signs – Dead End II*

Mixografia print on handmade paper, 30/50  
original Mixografia, Los Angeles label affixed verso  
610 x 610mm

Provenance

Acquired by the current owner from Mixografia,  
Los Angeles. Private collection, Auckland.

\$20 000 – \$30 000



67

Karl Maughan

*Untitled*

oil on board  
signed and dated 17/2/90 verso  
1500mm: diameter

Provenance

Private collection, Auckland.  
Acquired from the artist in 1991.

\$20 000 – \$30 000



68

## JULIAN DASHPER

*Lyttelton Harbour*

oil on canvas  
 title inscribed, signed and  
 dated '86 verso  
 1805 x 1505mm

Provenance

Private collection, Auckland.

\$40 000 – \$60 000

In 1987 Wellington art dealer Peter McLeavey negotiated with the Pace Gallery in New York to show four large etchings by New York 'neo-expressionist' artist Julian Schnabel. Back in Wellington the exhibition of these etchings, which consisted of black acrylic paint over the top of some quite large world maps, was a resounding success, both with the younger art fraternity and with established critics like Ian Wedde. One wonders if McLeavey's gamble at showing Schnabel downunder had not been inspired by the other Julian in his stable? In 1984 McLeavey had mounted his first exhibition with young painters John Reynolds and Julian Dashper who had met at Elam. It was their first dealer-gallery show. Both artists then had their first solo shows with McLeavey in the winter of 1986. And both of these shows were hits with the art-goers and the buyers. Dashper was euphoric. A stain on McLeavey's carpet, he proudly insisted, had inspired an entire exhibition. While they looked like Schnabel's



neo-expressionism, Dashper's paintings were emotionless. They were, as Robert Leonard has astutely observed, 'a pastiche of expressionism – expressionism with nothing to express'. Dashper confidently played with the neo-expressionist tropes. 'People say my paintings are deep the way they say fat people are heavy', he demurred. Dashper might have adopted the style: he could do the existential

gawkiness, his skips and smears on unprimed canvas suggested haste, letting the physical facts of the painting preside, his colours make eloquently stuttering appearances, and with visceral persuasion he could produce astonishing congeries of overlapping planes and textures. But he rejected the underlying sentiment: this was not an outpouring of emotion in wild gesticulations, driven by the artist's troubled psyche. Nor was it the flailing of an ambition with raw emotionally-driven physicality. The passages that are impastoed paint were sometimes squeezed directly from the

tube. He could do it in a three-piece suit he once suggested, although no one ever saw him in this attire. With no hint of nostalgia, he reinvented certain compelling tropes of mid-century New York painting, or was he simply recovering them? Dashper himself suggested his paintings were 'like lies'. Schnabel's swashbuckling style now seems dated, and he has fallen out of fashion. Dashper hasn't and his works of this period look impeccable on the walls today, and are likely to continue to look impeccable. They have kept their muscle tone and have everything you would want from an all-over abstraction. And yet – here's the rub – they purport to be landscapes. Likewise, while the work's title names a specific place, there is nothing 'about' that landscape evident in the painting. If this is Lyttelton Harbour is it a map? Are the lines mysterious and secret networks of connection? Or is Dashper's title a piss-take with the history of landscape painting in New Zealand and the serious belief in an emotional and aesthetic response to its supposed unique qualities? In 1982 Francis Pound had published his *Frames Upon the Land* that debunked the myth of that uniqueness. And, as Christina Barton has noted, subsequently Dashper's work 'continually disrupted expectations about art's meaning, making, history and effects'. Julian Dashper's work of the early 1980s was made at a moment when painting was regaining some critical currency from its fallen state through the elaboration of international postmodernism and critically-revived evaluations of expressionism and geometric abstraction. If painting had nothing significant left to say, Dashper reasoned, it might as well say nothing about something significant. These were the works that got the later conceptual artist justifiably noticed.

Laurence Simmons

Julian Dashper in his studio in  
 Grey Lynn, Auckland, 1985

Photo: Jim Barr and Mary Barr



*Wedgie at Oodnadatta*

oil on linen canvas  
 title inscribed, signed and  
 dated (July – August 1991)  
 and inscribed *Simpson  
 Desert, Central Australia*  
 verso  
 910 x 1370mm

## Provenance

Private collection,  
 Wellington.

\$80 000 – \$120 000

This painting is a portal through which the outside world peers into the heart of Central Australia with a wry smile and a glass-half-full sense of the place. And what a place it is, this Oodnadatta. It is a momentary crossing of unsealed pathways in outback South Australia on the track up through the Centre. As Graham Sydney himself recalled ‘I had travelled across the Simpson Desert in July 1990 with some friends from Melbourne Grammar School...Unforgettable. I did some quick drawings of a diesel storage tank on the outskirts of the town at the time, took a couple of photographs, and our party trundled on’. Oodnadatta is a traveller’s rest, and few remain to add to the population of some 600 at the last census. Here we see red sands and blue skies. Yes, this is what we know the centre of Australia to be, but look again.

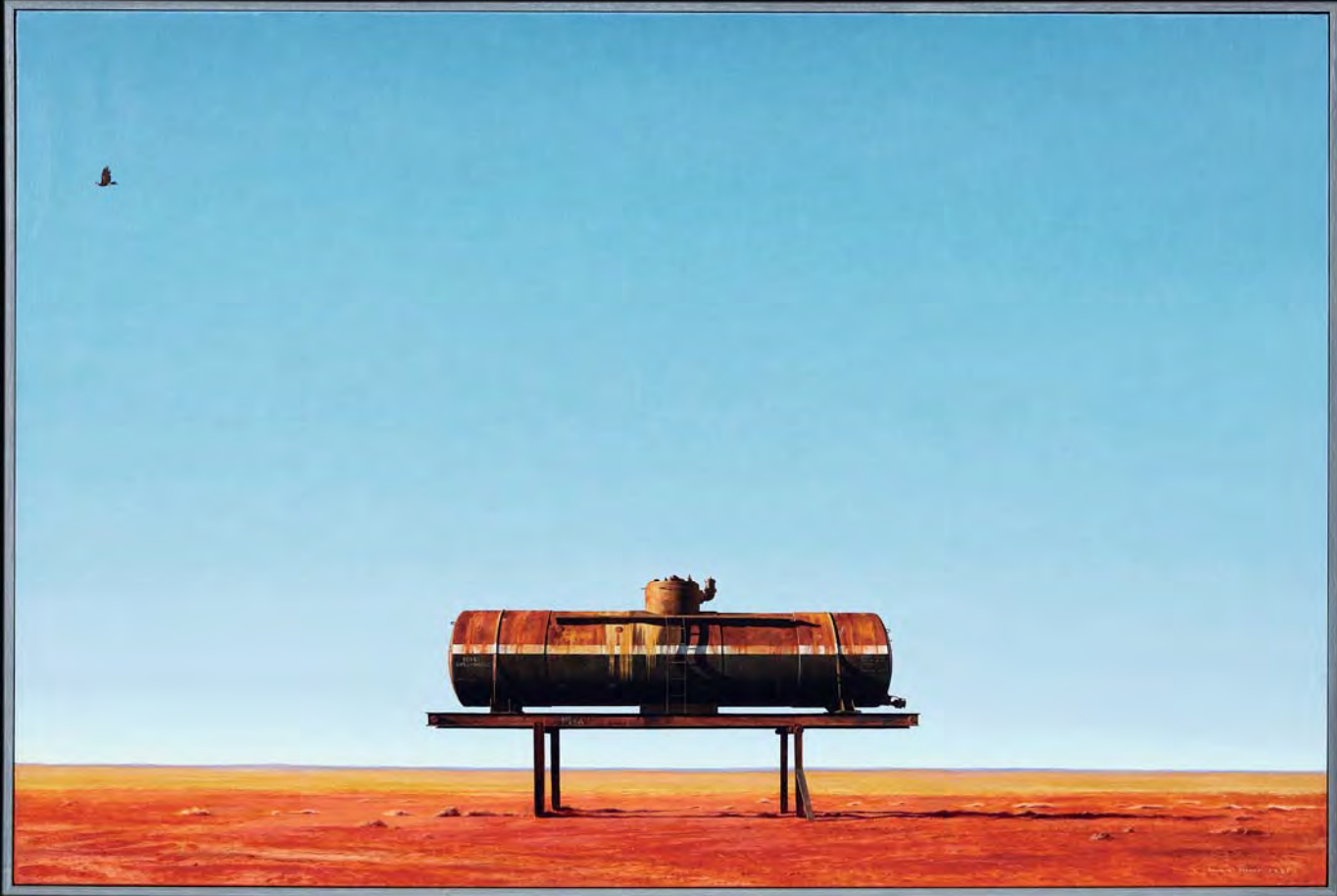
Grahame Sydney paints an industrial relic of the early days of settlement—a diesel tank perched on a stand like a colonial monument. He was clearly fascinated by the nature of this object, and what it means to be where it is. It is a monument to the passing of time, utility and the adaptation of life itself in the shadow of terrible isolation. (The contemporary British Sculptor Mike Nelson this year installed such industrial relics as monuments on plinths in the heart of Tate Britain.) The notion of ‘storage tank in the desert’ is a terrible simile connecting frontier and centre in that small matter of human existence. Here is this container of precious cargo, having all the necessity of a water well, hundreds of miles from the next stop. It has a surreal feel to it. Sydney recalls it standing ‘like a submarine stranded so far from water’. To hold this irony, he paints an architectural folly left behind in the sun to die. Travel beyond here without fuel at your peril.

Sydney records this place with a diarised sense of observation. He paints the skeins of rust like the skin of an old Holden; he paints the weathered bearers that will eventually fail; he paints the sliver of a shadow that hides in defeat from the sun. His is a worms-eye view that instils a self-important scale to human architecture and gives us a sky that is wide and clear, and a horizon that is unrelenting.

In a few short centimetres of paint Sydney carries our eye from the red-rust foreground to the purple hope resting at the horizon. Wide skies and low horizons—this worms-eye view is familiar from his early 1990s oeuvre of New Zealand paintings from ‘Central’, the heartland of Otago. This work was painted at his High Street studio in Dunedin after considered reflection a year after the outback experience.

Like a moving image slowing to rest, Sydney paints the stillness of the elongated second. His captured wedge-tailed eagle at the top of the frame is in the process of moving on out. The flying eagle is a device that he has used often in the Otago works such as *Hawk and Downs*, 2004. This Australian ‘wedgie’ as the locals call it, lords over the wide-open space, circling the thermals in perfect balance. Yet its presence provides the only lack of symmetry in the painting, catching the viewer off guard as it moves from the centre. In the end we cannot avoid the amusing political stance of the title: a politician is ‘wedged’ when their arguments leave them stranded in the desert with nowhere to go. And if the tank is empty?

Peter James Smith



## 70

Pat Hanly  
*Torso in Light*

enamel on board  
signed and dated '78  
590 x 530mm

Illustrated

Gregory O'Brien, *Pat Hanly*  
(Ron Sang Publications,  
Auckland), p. 196.

\$70 000 – \$90 000



## 71

Pat Hanly

*Hope, Vessel and Fire*

oil and enamel on board  
signed and dated '87; title  
inscribed, signed and dated on  
catalogue label affixed verso  
445 x 550mm

Provenance

Private collection, Auckland.

\$30 000 – \$40 000



## 72

*Walled Garden with Convovulus*

gouache, 1942–1943  
440 x 510mm

## Exhibited

'Gouaches by Frances Hodgkins – A new series of Gouaches painted during 1942–1943', The Lefevre Galleries, London, England, March – April 1943.  
'First Exhibition of Water–colour paintings by John Marshall. Paintings, Water–colours and Gouaches by Frances Hodgkins, 1869–1947. New paintings by Keith Vaughan.', Leicester Galleries, London, 8–28 June, 1956.  
'Frances Hodgkins, Works from Private Collections: An exhibition held to celebrate the opening of the new store and gallery', Kirkcaldie and Stains, Wellington, 1–29 August, 1989, Cat No. 43.  
'Manufacturing Meaning: The Victoria University, Wellington Art Collection in Context', 22 September 1999 – 31 January 2000.

## Illustrated

Elizabeth Eastmond, Michael Dunn, Iain Buchanan, *Frances Hodgkins: Paintings and Drawings* (Auckland University Press, 1994), p. 159.  
'Frances Hodgkins: Works from Private collections' (Kirkcaldie and Stains, Wellington, 1989), Cat No. 43.

## Provenance

Collection of Geoffrey Gorer, Sussex, England. Acquired from the artist.  
Gifted by Geoffrey Gorer to Mrs Nancy Moore, Frome, England.  
Private collection, Auckland.  
Purchased from Ferner Galleries, Auckland

\$90 000 – \$140 000

## FRANCES HODGKINS

This strong and distinctive painting dates from 1942 and was included in the exhibition *Gouaches by Frances Hodgkins* at the Lefevre Gallery in London in 1943. This was in war time and Hodgkins was confined to England and Wales – no more gallivanting around the warmer parts of the continent, as she had done regularly before the war; mostly she hunkered down in the village of Corfe in the so-called Isle of Purbeck (actually a peninsula) in Dorset. The village is dominated by the ruins of a medieval castle which Hodgkins painted several times, as she did the modest courtyard here depicted in the village between her studio and the cottage where she lived between 1939 and her death in 1947.

The new website *The Complete Frances Hodgkins* (completefranceshodgkins.com) recently posted on line by Auckland Art Gallery enables comparison of *Walled Garden with Convulvulus* to the other gouaches from 1942-43 with which it was exhibited. Of the fourteen works in the exhibition – depicting ornaments, kitchen and barn interiors, farmyard activities, town and country scenes and so on – this work is the most radical in its denial of conventional perspective and representation of objects. Shown at the same time at Lefevre Gallery as Picasso and his Contemporaries the painting shows that Hodgkins was sometimes surprisingly close to her radical European contemporaries in embracing Picasso-like modernism in spatial experiment and transformation of objects.

Without Hodgkins' title viewers might be hard put to identify all the elements of the scene depicted. In the foreground jugs and pots, as so often in Hodgkins' paintings, are quickly sketched in with a few brush strokes, and towards the top of the picture the rooflines of several buildings are clearly discernible. Leaves and flowers are also identifiable; there is a tall shrub on the right with a trio of bright patches (flower beds?) below it, and trailing vines on the left, but in general effect the picture approaches close to abstraction. Presumably the flecks of paint – blue, brown and especially white – which dominate the

composition are meant to signify the convolvulus of the title, though the primary impression is of unidentifiable calligraphic marks decoratively strewn across the central part of the picture.

Another effect worth mentioning is the structural device of a densely packed squarish centre – a tight jumble of shapes and colours – which is entirely surrounded on all four sides by a kind of loose border. The edges are lighter in colour (blue, white and pale orange patches and painterly squiggles), sparer in imagery, airy and spacious in effect, and creating an impression of tightly packed enclosure for the middle portion of the picture.

This painting shows Hodgkins at the height of her remarkable powers – radical, idiosyncratic, and memorable.

Peter Simpson



## 73

## MICHAEL ILLINGWORTH

*Poem of Indigent Acres*

oil on canvas  
signed with artist's  
initials M. H. I and dated  
'65; title inscribed,  
signed and dated verso  
652 x 791mm

## Provenance

Passed by descent to  
current owner.  
Private collection,  
Auckland

\$75 000 – \$100 000

Born in Yorkshire in 1932, Michael Illingworth immigrated to New Zealand in the early 1950s. He returned to England for a brief but highly formative period in the late 1950s, working at Victor Musgrave's Gallery One in Soho and gaining invaluable exposure to the vanguard of European Modernism. Some of the esteemed artists Illingworth worked with in Gallery One included Francis Newton Souza, Enrico Baj and Yves Klein. Illingworth returned to Aotearoa after two years, swapping the swinging London hotbed of Soho for the sleepy rural environment of Puhoi and it is here, in earnest, that the artist's fascinating journey into the heart of rural New Zealand begins.

1965 is a pivotal year in New Zealand art history and in the career of Michael Illingworth. It was the year in which his painting *As Adam and Eve* was confiscated by police from Barry Lett Galleries after complaints from the public. It is also the year in which his mature and unique painting style emerges, fully formed. Gone are the heavily encrusted, textured surfaces of his earlier works, replaced with a remarkable and virtuous painterly style characterized by hermetic glowing worlds of strange hybrid figures cut-off from the landscapes they inhabit.

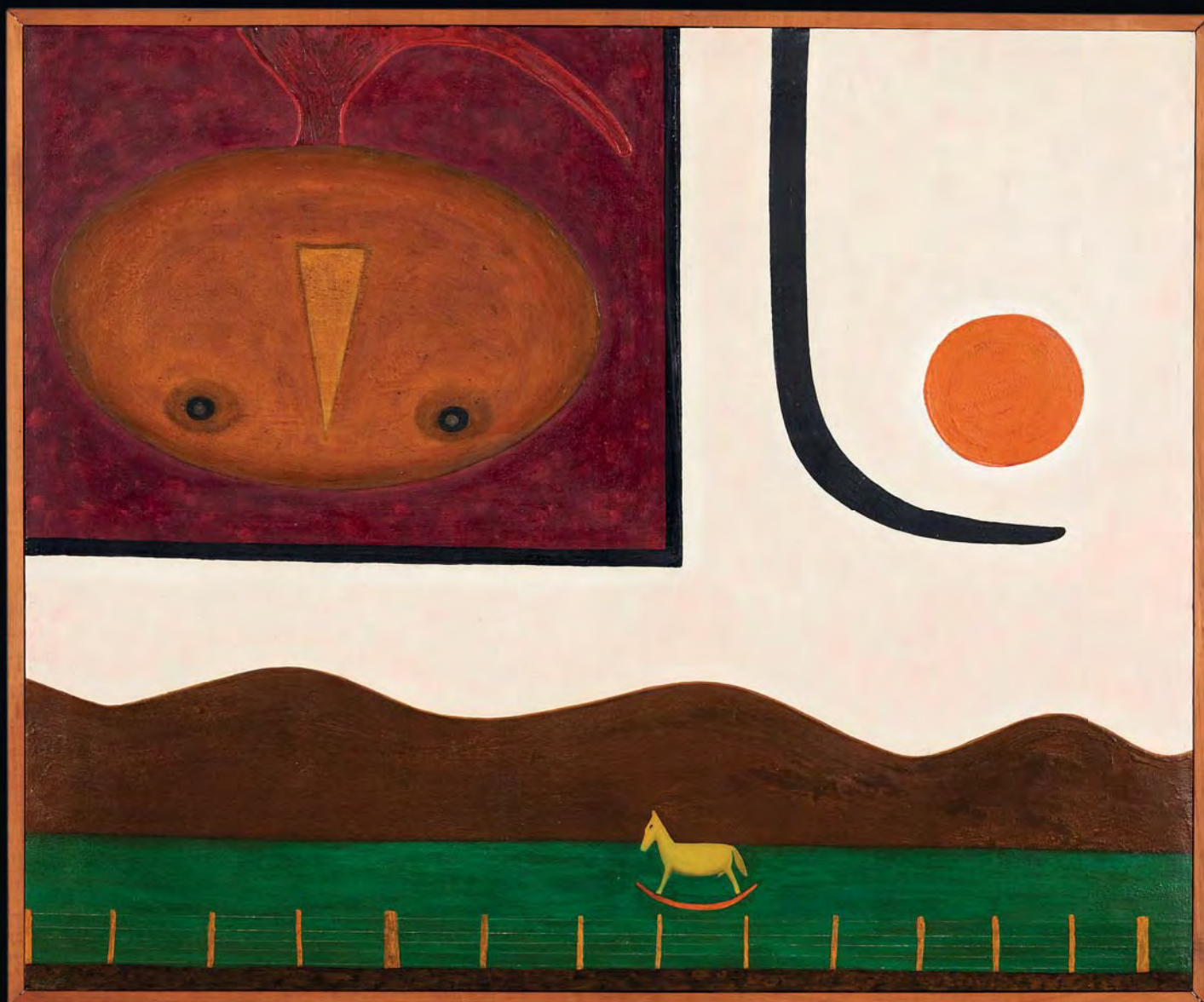
*Poem of Indigent Acres* (1965) is a fine example of the artist's signature style. It conflates freedom and containment and thus encapsulates the two key opposing poles in the artist's paintings and in his life. Illingworth famously remarked of his practice: "I am painting a little world of my own... In the paintings I am building a façade for my own world, against the establishment façade, the façade of hypocritical suburbia."

The artist's 'little world of his own' is beautifully portrayed in *Poem of Indigent Acres*. Suburban confinement is alluded to by the fence which runs across the foreground of the composition and the static child's rocking horse. The hills in the distance refer to freedom and solitude, respite from the middle-class mores which the artist so detested.

Illingworth's life as an artist was a terrible struggle, with little support from the arts council or, apart from one well-known occasion when a collector purchased an entire exhibition, collectors. He was often literally starving and this strikes to the heart of this painting. Illingworth is painting his own visual 'poem' of being a struggling, starving artist. 'Indigent' is from the Latin word 'wanting' and is someone whom is extremely poor, lacking the basic resources of a normal existence. Kevin Ireland tells the story of Illingworth being so hungry he recalls him eating half of a banana, before folding the skin back to save the other half for dinner.

Startling in its originality and intriguing in its narrative and subjects, *Poem of Indigent Acres* presents us with a world of contrasts which is difficult to reconcile. The gesture of the upraised arm in his 'icon' or 'Tawera' figure encapsulates this: Is he waving goodbye to the artist's detested suburbia or hello to a new world of possibility and hope?

Ben Plumbly



*An Offering to the Queen of a New Land*

mixed media on canvas  
title inscribed, signed and  
dated '62 and inscribed  
*No. 3 verso*  
506 x 610mm

#### Provenance

Gifted by the artist to the poet and writer James K. Baxter in the mid–1960s. The two became close friends when Illingworth was the first recipient of the Frances Hodgkins Fellowship and Baxter was the incumbent Burns fellow at Otago University in 1965–1966. Illingworth and Baxter remained close friends right up until Baxter's death in 1972 and his final two poems were both written on wallpaper in Illingworth's home in the Coromandel. By descent to the estate of Mrs J. C. Baxter.

#### Exhibited

'A Tourist in Paradise Lost: The Art of Michael Illingworth', City Gallery, Wellington, 14 July – 28 October, 2001.

#### Illustrated

Kevin Ireland, Aaron Lister and Damian Skinner, *A Tourist in Paradise Lost: The Art of Michael Illingworth* (City Gallery, Wellington, 2001), p. 21.

\$50 000 – \$70 000

It is tempting to read *An Offering to the Queen of a New Land* (1962) as an allegorical account of Michael Illingworth's arrival in New Zealand, as an emigrant from England a decade earlier. That said, it could as easily be a depiction of the archetypal Artist offering a berry to his Muse. In this mythical scene, Illingworth's two central figures are like the roughly hewn letters of an ancient alphabet, set against a New Zealand hillside, from which sprouts the requisite tree-stump of the rural/Romantic tradition. In Illingworth's later paintings, this double-portrait format would become a staple – used most famously in his controversial 'Adam and Eve' paintings.

Here Illingworth is consciously painting beyond the shiny surface of modern life. His brush marks are deliberately unlovely; in places the pigment has been scraped off with the sharp end of the painting implement; shells and stone fragments are installed like archaeological samples or deadpan jewels. Illingworth's musings are as earthy as they are ethereal.

*An Offering...* was first shown in 'Illingworth; An Exhibition of Recent Work' at Auckland's Ikon Gallery in March 1963. On that occasion, as Damien Skinner and Aaron Lister have written, Illingworth consciously presented himself 'as a serious painter of the social condition, with reference to the impending atomic holocaust and the social ills of the city... The themes of fleeing, retreat and exile that dominate the paintings ... are presented as the only response to the horrors of modern civilisation.'

It was some time later that *An Offering to the Queen of a New Land* came into the possession of the artist's poet-friend James K. Baxter and his writer-wife Jacquie Baxter nee Sturm. The Baxters had met Illingworth in Dunedin in 1966, during the poet's tenure as Burns Fellow and Illingworth's as Frances Hodgkins Fellow, and they remained in close contact until a matter of days before Baxter's death in 1972. (Baxter wrote his final three poems – including 'Ode to Auckland' – in Illingworth's Puhoi home during October of that year.) Throughout those years, they were close artistic allies, both dreaming of a better world and, at every opportunity, lampooning society for its materialism and shallowness.

Despite the fact it was painted in the same year as the Cuban Missile Crisis, *An Offering...* is a festive, uplifting work. Illingworth's figures are immersed in a field of glaring, golden light; they might themselves be sun-deities, striding forth in their pre-Christian Garden of Eden. With its child-like sun/flowers, planets, egg-boulders and cellular forms, it is a vision of the world in an ongoing, endless state of creation.

Gregory O'Brien



## 75

## PAT HANLY

*Coromandel Cameos*

oil on board with  
collage element  
signed and dated 1990;  
variously inscribed verso  
1380 x 1760mm  
Numerous notes  
inscribed verso

## Provenance

Commissioned by the  
present owners to be  
published in a calendar  
to support the anti-  
mining campaign in  
Coromandel, 1991.

## Illustrated

Gregory O'Brien,  
*Pat Hanly* (Ron Sang  
Publications, Auckland),  
p. 231.

\$100 000 – \$150 000

If Pat Hanly's 'cameo' into the Coromandel region was as short as the title suggests, it is as rich, vibrant and as teeming with life as the Firth of Thames itself. The intertidal mud and sand flats which extend from Thames across to Miranda are one of the three most important coastal areas for birds in New Zealand. Providing a home for some seventy-four species as well a fertile natural habitat for vast species of marine life.

One reason Barry Brickell settled in Coromandel was the easy access to Auckland by sea, and for many years he delivered his pots by boat to his various distributors, often selling them straight from the wharf. Hanly visited Brickell at Driving Creek several times and like many was taken with the vast natural beauty of the region. For

Hanly there was always an emotional element to his paintings. When, earlier in his career he painted the almost abstract series about the Pacific Light and subsequently decided that they were too abstract and too void of life, and despite the fact they were much admired, he went about destroying all he could lay his hands on. In another wonderful and oft-cited anecdote, Hanly,

in his search for direct expression, once trained by painting in complete darkness, searching out a more acute and less mediated perception of the vibrancy of life and the energy which imbues all things. Such 'life' and 'energy' are in abundant display in this large and rich tableaux. Aside from his public murals, Hanly seldom painted at such scale as this and with such freedom and intensity.

*Coromandel Cameos* (1990) presents us with an explosion of colour, life, energy and activity amidst the on-going threat of environmental degradation to the region. Commissioned by the owner to support the anti-mining movement in the Coromandel, mining was a constant shadow to life on the Coromandel since the 1960s when

efforts to mine commercially resumed and Hanly first visited Brickell at Driving Creek. This was a theme particular close to Hanly's heart as a passionate advocate for the environment and resurfaced in the time immediately preceding the making of this work when the Martha Mine re-opened in the area in the late 1980s.

Hanly's 'Coromandel cameo' may well have been brief but it appears as vital and as memorable as the best cameos in film and literature. The artist spent his life as a painter juggling his need to express his response to matters of social conscience with his gift for creating paintings that convey great joy and ebullience. *Coromandel Cameos* presents itself as autobiographical in that Hanly has chosen to incorporate into the painting's surface remnants and fragments from earlier works which he destroyed in his studio. This assemblage element serves to breathe life into old materials, hinting at the perpetual stages of evolution, renewal and re-birth as a painter and in the natural environment, as well as reminding us that there is not so much the one work but the 'life work'.

Ben Plumbly



Pat Hanly in the studio with  
*Coromandel Cameos*, c. 1990



## 76

## Marilyn

screenprint in colour on  
wove paper, 1967, 238/250  
(26 artist proofs were also  
produced). Published by  
Factory Additions,  
New York.  
signed in pencil verso;  
edition number (238/250)  
stamped in ink verso  
910 x 910mm

## Provenance

Private collection, Auckland.  
Purchased in 1972.  
Private collection, Auckland.  
Purchased at Webb's  
auctions, August 9, 2011,  
Lot No. 25.

\$130 000 – \$180 000

## ANDY WARHOL

(USA, 1928–1987)

“Art is what you can get away with.”

– Andy Warhol

In 1967, Warhol established a print-publishing business, Factory Additions, through which he published a series of screenprint portfolios of his signature subjects. *Marilyn Monroe* was the first and remains the most iconic. In classic Warholian fashion the name of his new business made direct reference to both his studio, known as ‘The Factory’, as well as playing on the very nature of his favoured means of production – “additions” and “editions”, alluding to printmaking and its inherent reproducibility. Screen-printing defined Warhol’s style and his career; he rarely used any other medium in his work and in it he located a means of production that best suited his ambition to mirror mass culture icons and products. Through the industrial printing process he could also embrace both the imagery of mass culture and its aesthetic and the means of production, giving the ‘unique’ artwork the impression of artificiality and industrial production.

Warhol essentially created two signature bodies of work, the ‘disasters’ and the ‘celebrities’. Both of these subjects combine to reach their climax in the portraits of Marilyn. In this 1967 edition he produced ten distinct images of Marilyn Monroe, each printed from five screens – one that carried the photographic image and four for different areas of colour. Warhol used the same publicity still of the actress, from the 1953 film *Niagara*, for his depiction of the starlet using his skills as an ad-man and fashion illustrator to overly saturate the images, colouring the hair, eyelids, lips and background of the fallen star. This vivid version in electric, fluorescent green is among the ‘poppiest’ and most desirable from the series.

Marilyn Monroe died five years prior to the making of this work in August 1962, having overdosed on barbiturates. In Monroe, Warhol located the ideal subject and a fusion of his two favourite themes: death and the cult of celebrity. Of all his celebrity subjects, none seem more perfectly emblematic of how the artist perceived and synthesised America than Marilyn Monroe. In her he identified all the promise, beauty, pleasure, fame and tragedy that post-war America was capable of realizing.

Although deeply fascinated by their professional lives, Warhol was also just as interested in the struggles and suffering that these women endured and he first depicted Marilyn just two weeks after her suicide. He also first depicted Liz Taylor when she was gravely ill and his images of Jackie Kennedy were painted after JFK’s death and from photographs of his funeral.

By design, Warhol appears to welcome the many, mask-like guises that at once seem to obscure, protect and yet also define Monroe: actress, sex symbol, innocent ingenue, product of Hollywood. He depicts the troubled starlet as an ‘ideal’, devoid of any human imperfections such as circles under the eyes, acne or wrinkles. Warhol re-created his subjects in the manner that society wanted to see them, as idealized products rather than fallible human beings and in doing so he exposed the relationships and dynamics between consumer society, fashion, fame, sensationalism and death.

Ben Plumbly



77

## JOHN PULE

*Higher Ground, Lower Ground*

acrylic, enamel, pastel  
and ink on canvas, diptych  
title inscribed, signed and  
dated 2007  
1800 x 4185mm: overall

## Provenance

Private collection, Otago.

\$80 000 – \$120 000







The Niuean *hiapo* cloth, made from prepared sections of bark from the mulberry tree, dates from the mid-19th Century on Niue and was probably brought to the islands by missionaries fresh from influencing neighbouring areas of the Pacific. *Hiapo* designs involved intricate line drawings made freehand with circular or triangular detailing, often cascading inwards to reveal microcosms of world systems. Sometimes there are glyphs of human figures, sometimes plant and animal forms. Particularly prevalent were the leafy vines of *ti mata alea*, a species of dracaena, the Niuean cultural wellspring of human life. These microcosms of world views were often placed within the tableau of the grid, akin to many of the traditional bark cloth paintings from the wider Pacific.

From the outset, John Pule’s paintings of the 1990s resembled these bark cloths, but he subtly assembled his own iconography within the grid. Such tableaux allowed him to exploit what writer Nicholas Thomas described as the ‘optical energy’ of the *hiapo* and quite literally map the trajectory of his restless spirit from Niue to New Zealand.

At the start of the new millennium, a series of ‘Cloud’ paintings began to emerge. Pule’s zones of activity, be it clouds or island land masses, were released from the grid to float free in vast expanses of white canvas, simultaneously both grounded and held aloft by the hanging tendrils of *ti mata alea*. These are free-spirited works – they seem to float with new life – rather than fall to the anger of postcolonial doubt. The current work *Higher Ground, Lower Ground*, 2007, captures this renewed spirit, where the viewer can enjoy a floating or immersion in its vastness. It was painted during the period of *Kehe Tau Hauaga Foou (To All New Arrivals)*, also 2007, and this similarly vast work was shown in the landmark *Oceania* exhibition at the Royal Academy in London in 2018. Both paintings feature blank grounds, floating masses, and the migrant experience that places homeland within a new land.

In *Higher Ground, Lower Ground*, the homeland/new land experience is recorded with intricate ink stylised drawings of island outlines, planes, crosses, kites, guitars, churches, bridges, birds, flowers, foliage, angels and people...all set adrift like cargo moving between countries and waiting to be retrieved by stevedores in their new country of residence. Specific to this painting are badges composed of concentric areas patterned in red and black. These ‘shields’ are like images made by Pule’s ancestors 150 years ago in *hiapo* bark cloth, but Pule has now freed them to speak beyond the gridded borders that held them.

Even so, all is not sweetness and light. There are some darker hints in images in the ‘Lower Ground’ title reference with subtle iconography in the lower half of the painting: whales and porpoises being exploited; bombs being dropped; non-western religions being strafed; crosses being torn down in response to western religious zealotry. These hand-inked vignettes are images of strife between countries, traditional religions, or between man and his environment. Such images float as cargo that has been marooned, shipwrecked even, unable to be safely retrieved in any new land. Pule shows himself to be empathetic to such plight.

Graphically, the mercurial red floating clouds/islands, for all their painted density, seem to float as if filled with helium. They have the levity of balloons tethered in the sky by the vines of *ti mata alea*. Pule is cited by Jacqui Durrant in her recent *Art Asia Pacific* essay, as holding a life-affirming world view that seems to echo that long-ago collision between Niue the island paradise and western religious belief systems: ‘I chose clouds and sky because they feature so powerfully in the Bible. The sky is second only to the sea as a mass that fills my imagination with awe. I see this space as a sort of backdrop to a place that is ideal, you know, a place that is full of metaphors for social change.’ Pule embraces the millennial information technology repository of ‘the cloud’ – that seemingly infinite space where data and images and stories are kept—and mines it with enormous dignity and empathy.

Peter James Smith

## 78

Milan Mrkusich

*Painting Grey Umber I*

oil on jute canvas

title inscribed, signed and dated

1968 verso

720 x 720mm

Illustrated

Jill Trevelyan, *Peter McLeavey: The life and times of a New Zealand art dealer* (Te Papa Press, 2013), pp. 160–161.

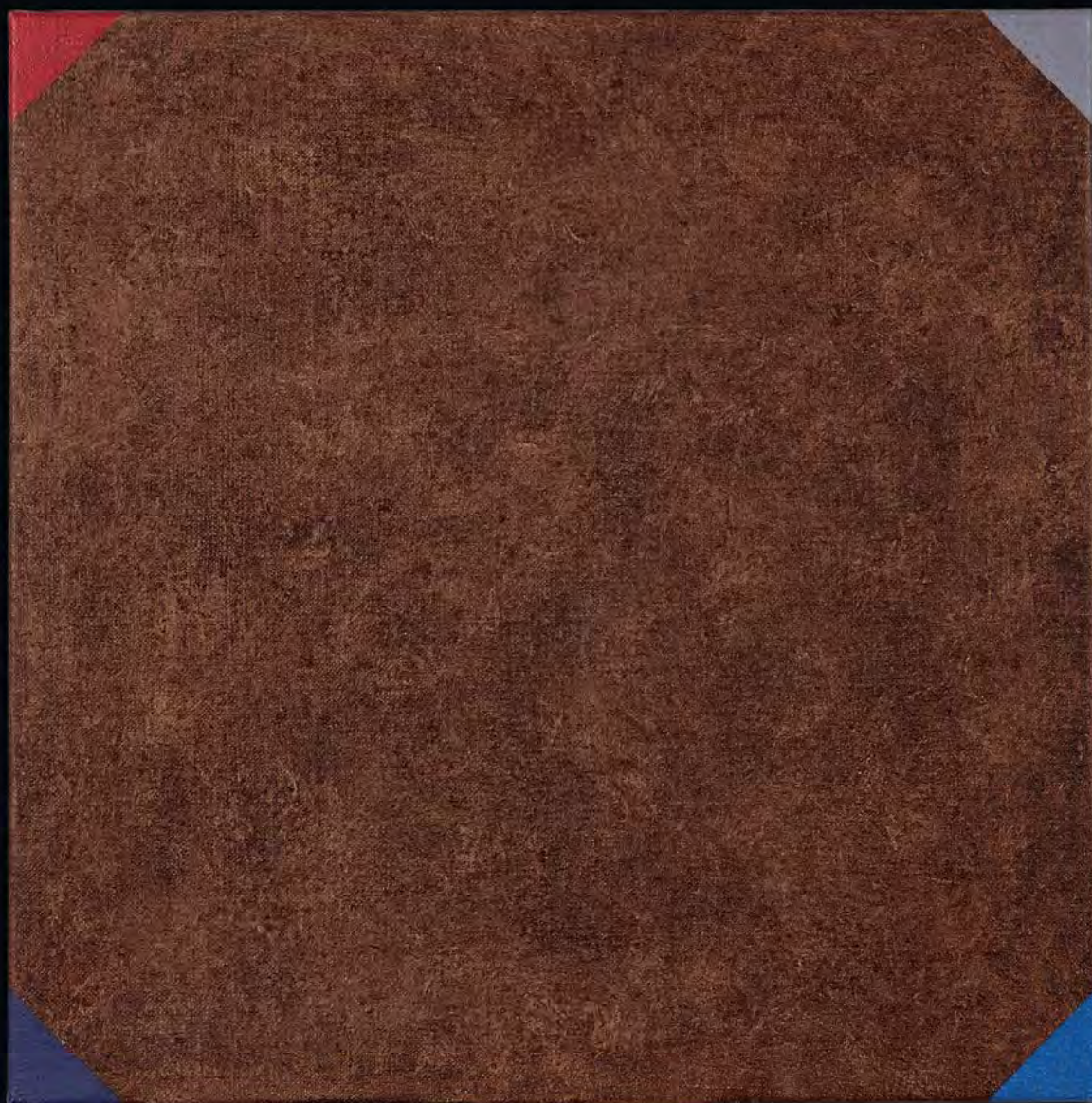
Provenance

Collection of Gordon Walters.

Private collection, London.

Purchased from Sue Crockford  
Gallery, 18 December 2001.

\$35 000 – \$55 000



## 79

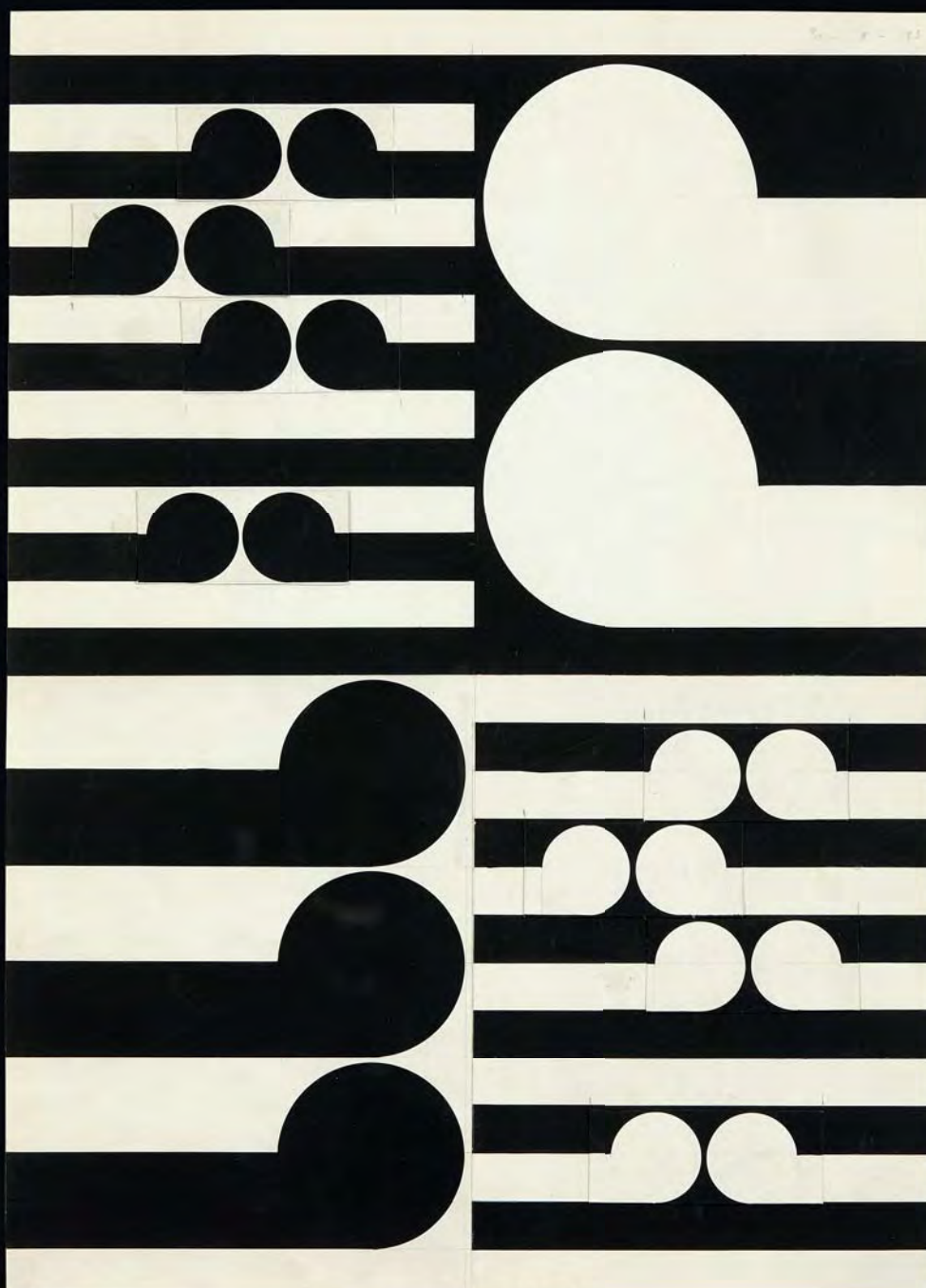
Gordon Walters  
*Untitled*

ink and graphite with collage  
element on paper  
dated 30. 8. 83 in the artist's hand  
598 x 427mm

## Provenance

Private collection, Otago.

\$55 000 – \$75 000



## 80

## TONY FOMISON

*Waimirirangi, Te Whaea o te Rahi*

oil on jute mounted to board  
title inscribed and signed  
verso; original Gow  
Langsford Gallery label  
affixed verso  
1090 x 480mm

## Illustrated

Ian Wedde (ed), *Fomison: What shall we tell them?*, (City Gallery, Wellington, 1994), p. 176.

## Reference

Ian Wedde (ed), *Fomison: What shall we tell them?*, Supplementary Cat No. 567.

## Provenance

Private collection,  
New York, USA.

\$100 000 – \$160 000

Tony Fomison's deep engagement with Polynesian culture was life-long, from his schoolboy interest in archaeology in the 1950s to his joining protesters at the Treaty Grounds at Waitangi in 1990 where he collapsed and subsequently died. In term of his art, Māori themes engaged him throughout his career from early charcoal drawings such as *Takaumu* (c. 1963) – the head of an important Ngai Tahu kaumatua – to late large oil paintings such as *Te Puhi o te Tai Haruru* (1985), now in Te Papa, about the passing on of ancestral knowledge. Fomison traversed a wide range of Māori themes. Some of his subjects were historical figures, such as his circular portrait, *Mr Bill Ratana, his first dream* (c. 1977), others drew on Māori mythology, such as *The Last Task of Maui* (1983), or on aspects of Māori social life, such as *Lake Waiwera in the eeling time* (1977), or allegorical themes, as in *Ah South Island your music remembers me* (1976), or aspects of tribal culture and history, such as *He Puhi (as tribal ancestress)* (1981). The present work appears to belong to the last broad category.

Among the works which remained in Fomison's personal collection at the time of his death, *Waimirirangi, Te Whaea o te Rahi* (c. 1983), takes as subject a famous ancestor of Nga Puhi. According to *Te Ara*: 'The brothers Korokoro and Kairewa are the ancestors of the early Ngāpuhi hapū ... of the southern Hokianga. Kairewa married Waimirirangi and they had ten children. All tribes north of Auckland can trace their descent from one of these children. Waimirirangi is held in particular regard and is often referred to as "Te Kuini-o-Te-Tai-Tokerau" (the queen of the northern tide).' A meeting house in Te Kao is named after her.

Fomison depicts Waimirirangi as a tall, lithe, athletic-looking woman with one of her children sitting on her shoulders. The mother's eyes are closed or downcast but the child's gaze is outward and intent, as if looking into the distant future. His posture bespeaks ease and confidence; his mother tenderly holds his feet in her hands, her nakedness underlining the familial relationship. Perhaps the physical situation of the child straddling the mother who has given birth to him is metaphorically expressive of whakapapa, as often depicted in Māori carving. One generation standing on the shoulders of another, so to speak.

Fomison's focus is entirely on the two figures whose dark brown bodies are silhouetted against a stark white background free of extraneous detail. A mature work painted with great authority, the painting has a commanding quality typical of the artist at his most compelling.

Peter Simpson



## 81

## PETER ROBINSON

*Price War*

oil, oilstick and bitumen  
on canvas  
title inscribed, signed  
and dated '95 verso  
1580 x 2065mm

## Provenance

Private collection,  
Auckland.

\$80 000 – \$120 000

Peter Robinson (Ngāi Tahu / Pākehā) came to prominence in the early 1990s with a body of work known for its critical exploration of issues of identity and ethnicity. He was part of a new generation of contemporary Māori artists that helped shift and reposition the idea of what Māori art could be and the issues it could explore. One of New Zealand's foremost artists, Robinson represented New Zealand at the 49th Venice Biennale (2001) and won the Walters Prize in 2008. His diverse practice includes painting, drawing, and sculpture.

*Price War* is one of a series of works Peter Robinson created in the 1990s exploring cultural politics. There's a lot to unpack in this deceptively simple work. A minimal palette of red, black, and white visually dominates and evokes traditional kowhaiwhai panels and the Tino Rangatiratanga Flag. Symbols of war including stylised elongated aircraft (the Pākehā waka), tanks, and battle ships are flanked by crudely drawn red spirals. Suggestive of koru shapes, these morph into dollar signs. Viewed alongside the hand scrawled text across top and bottom, the painting seems to comment on the economic, political, and cultural situation of Māori. Who is getting the 'krazy deals' the painting promotes? Pākehā, who took land by force or through vastly undervalued purchase prices? Or Māori, who at this time were beginning to see large compensation pay outs under the Treaty of Waitangi settlements (and feel Pākehā resentment)? The work is raw, urgent, and intentionally destabilising.

*Price War* was painted in 1995 when New Zealand was at a completely different cultural moment. The Mother of all Budgets had been delivered 4 years earlier, sparked by a fiscal crisis and forming the catalyst of New Right economic reforms known as 'Ruthanasia'. Robinson's work drew on recognisably Māori elements as a starting point to respond to politics of the era. With an ironic and sarcastic approach, he questioned Aotearoa-New Zealand's officially sanctioned bi-culturalism with a visual language that was sharply pointed yet clever and thought provoking.

In contrast to his artistic contemporaries, Robinson took a different approach to dealing with colonial legacies and injustices. His works are bold, graphic, confrontational, and assert the economics of colonisation. Some look like protest signs or sales pitches, while others resemble hoardings for a bargain-basement clear out and their message conveys the same. 'Price War Unbeaten Value' hints the unjust selling off of Māori land, while other works from this period suggest a selling out of cultural values and demise of indigeneity. Robinson played the fire sale analogy to its natural conclusion, proclaiming 'Dirt Cheap', 'Sold Out', 'Many Lines Reduced by Half' and even the disturbing 'End of Line'.

Robinson's rise in the 1990s coincided with an international focus on post-colonial identity art. His practice offered a teasing approach to the vagaries of authenticity and identity as it was understood by government legislation and mainstream society, often throwing his own heritage into the ambiguous mix. Robinson made art his battleground exploring the cultural war and the prisoners it took along the way.

Kelly Carmichael



Peter Robinson in his Christchurch studio, February 1993  
Photo: Jim Barr and Mary Barr

PRICE W



KRAZY DEALS

ARR UNBEATEN  
VALVE



AT ANY COST

82

RALPH HOTERE

Black Painting

acrylic on canvas
title inscribed, signed and dated '69 verso; inscribed <i>Cat No. 4054</i> on artist's original catalogue label affixed verso
915 x 1015mm
Provenance
Private collection, Northland.
Exhibited
'Expo '70', Osaka, Japan, 15 March – 30 September 1970. 'Frances Hodgkins Fellow Exhibition', Otago Museum, 9 November – 22 November, 1969.
\$45 000 – \$65 000

Here is Hotere in 1969, a decisive, focused, uncompromising internationalist. He lives in New Zealand, having returned only four years previous from a stint in England and Europe. But at no other time in his career has he been closer to the United States, and particularly to the black paintings of the American Ad Reinhardt. In 1964, while in London, Hotere saw a Reinhardt exhibition at the Institute of Contemporary Art. Four years on, he has conjured a response to the American’s work that stands on its own terms.

The picture is a square black field, and pretty quickly we see the red circle set somewhat within the square. Hotere gives us something that can be grasped immediately, without extended contemplation or rumination. American artists of the 1950s and 1960s did something similar. Jasper Johns and Kenneth Noland, though very different artists in most respects, both used target or circular forms for their neutrality. So did the New Zealander Milan Mrkusich in his *Emblems* and *Elements* series of the early-mid 1960s. Such familiar forms could not be construed as signs of the artist’s character or ego, or as personal expression. These artists wanted to avoid speculation of that kind, believing that art should offer an experience altogether bigger, richer, less specific and solipsistic. No doubt Hotere felt the same way. It is not that his *Black Painting* does not stand apart. He has his own manner, his own sensibility, and the painting does not look like anyone else’s. But he presents something general and striking, to give the viewer a way in (or, thinking about some of his later works, a ‘pathway’ of sorts).

Next, proceeding further into the picture, we start to perceive more layers. A series of dark concentric rings extends our experience. They are subtly differentiated from the main black field. They emerge gradually, and play against each other and with our perception. A good picture is one that you keep on looking at. The aesthetic experience promised by Hotere’s *Black Painting* is contemplative and long.

Hotere’s strategy for prolonging the viewer’s experience is similar to that employed by Reinhardt in his own black paintings, where the eye picks up multiple shades or densities of black in the course of scanning the surface. For Reinhardt, this temporal experience of the work – the picture giving itself up over time rather than in an instant – was critical to his belief in an ideal of artistic purity. Artworks were to be seen purely in terms of their inherently artistic qualities. The viewer was charged with sensing and savouring the various and specific blacks within the painting, rather than any associations with matters beyond the frame. Hotere has never been so stringently purist in his approach, and a work like *Black Painting* – pure as it seems – may gain resonance through its relation to other series of work. One thinks, for instance, of his use of red and black to achieve a sense of pathos and gravity in the earlier *Sangro* and *Human Rights* paintings, exhibited on his return to New Zealand in 1965.

1969 is a high point in Hotere’s career. He uses lacquer on hardboard to produce shining black paintings with prismatic lines that form crosses or circles similar to the red circle of the present work. He is confident enough to produce austere abstractions, to put it all on the line. Soon he will start to impose words on these abstract compositions. In the meantime, this *Black Painting* gives us all that we need or want from a painting: an instantly exciting first impression, a direct hit, and the visual nuance that induces us to linger for longer.

Edward Hanfling



## 83

## RICHARD KILLEEN

*Measuring Tools*

acrylic and collage on  
aluminium, 24 parts  
title inscribed, signed and  
dated 1993; artist's original  
catalogue labels affixed  
each part verso  
1580 x 1930mm:  
installation size variable

## Provenance

Private collection,  
Auckland. Purchased from  
Peter McLeavey Gallery,  
Wellington, April 4, 2001.

\$40 000 – \$60 000

Tools go back a long way in Richard Killeen's art. As a student while working for his father, a signwriter, he was given the job of painting figurative signs including those for power tools. His very first cut-out, titled *Across the Pacific* and dated 1978, consisted of 15 black lacquered outline images of stone tools and artefacts. A subsequent cut-out of 1981 is titled *Tools and Weapons*, in 1984 there are numerous drawings of *People as Tools* and *Women as Tools*, a 1996 drawing titled *Dog Tools* depicts dogs with scissors for legs, a cut-out of 2000 is titled *Mythic Tools*, later digital prints incorporate tools including *Lab Tools* of 2009, and tools feature everywhere in Killeen's recent digital database works on plywood. *Measuring Tools* is Killeen's most sustained riff on the theme and 27 cut-out paintings of varying sizes were produced with this title during 1993 and 1994.

What exactly is a measuring tool for Killeen? It is not the obvious – a ruler, or tape measure, or protractor – rather it refers, I think, to the way we continually measure things and our cultures against each other and ourselves. Just as Killeen constantly 'measures' them by placing things from different cultures alongside each other in different dimensions in his cut-outs. He makes a system by which elements in the painting can be made to relate to one another, a personal notion of order both for him as artist, but personal also for the cut-out's installer who places the pieces in a composition on the wall.

Killeen is not as much interested in telling a story with his cut-out pieces as making a story happen. There is a desire to communicate but, often, a Killeen painting evidences the impossibility of doing so. A traditional painting is a form of representation which involves the creation of an imaginary but ordered space. But what if our experience seems fragmented, partial, incomplete, disordered? As it is here with an Irish shamrock and a flag, a blue shield, a black shield with a snake, Celtic spirals, painted jittery loops, a red doodle spring, a black bear sitting upright in profile, a Celtic bull, a mythological Celtic dog inside a shield, a black triple pelta symbol, a staggered double ziggurat with white beetle inside it, a whitebait inside a double ziggurat, two sea mammals and two fish inside an inverse ziggurat, a shark caught in a doodle net... How do we measure experience now? How do the shields and spirals and fish relate?

As Killeen has explained of this series of works: '*Measuring tools* was originally about the way we categorise the world. I turned the power of that around so that the natural world (fish) did the measuring. The length of a fish as a measuring tool'. With a fish as a yardstick painting might be a way not of representing but creating order. If painting could be the means of completing, bringing together, enriching the fragments, then it would not be primarily a representation but the search for meaning. It would not be the reproduction or embodiment of some pre-existing knowledge but the satisfaction of the desire to present with appropriate intensity things about which our knowledge is most uncertain, to 'measure' these things we might say.

Art of this sort is less an imitation of reality, or the expression of profound truths, than it is a kind of investigation. Something that can be invested by the imagination with properties that are both animate and inanimate. Three aspects appear to mark the shapes of *Measuring Tools*. The first is that they are always double: objects and living entities: a stone and the spiral of life; a fish and the outline of Japanese kimono; a penis head and a triple pelta. Once this doubleness is accepted a new sense of the possibilities of painting emerges. Art is no longer a (poor) imitation of life; it can do things life cannot. The second aspect of Killeen's shapes is that they are complicated objects. The individual image is always more than the sum of its parts, but its parts and how they are put together are clearly visible. So, too, with the complete Killeen cut-out. It is complex but made up of simple elements and as we look at it we discover that it can do things we never dreamed it could. Notice how, for us, the Celtic references 'measure' against Māori ones. Thirdly, Killeen's images are mysterious and powerful presences, like the mythic symbols he draws upon. They are mysterious and powerful because of, rather than in spite of, their associations. There is nothing hidden about their production. Everything is there for us to see. Yet of course there is a miracle here: the miracle of the artist's skill and vision. Killeen's art as a form of investigation seeks our active co-operation in the serious game of living for it provides us with tools to measure and understand our lives.

Laurence Simmons



Letter from Richard Killeen to Peter McLeavey, April 2001





## 84

## RICHARD KILLEEN

*Destruction of the Circle, Part II*

acrylic and collage on  
aluminium, 23 parts  
title inscribed, signed and  
dated July 17, 1990; inscribed  
*Cat No. 1212* on artist's  
original catalogue label  
affixed verso  
1180 x 1360mm

## Provenance

Private collection, Auckland.

\$30 000 – \$45 000

In 1915, in Moscow, Kazimir Malevich painted a black circle set off-centre against a white ground on a canvas almost a metre square. Along with his accompanying *Black Square* of the same year, it was an extreme act of art and philosophy that has remained extreme. Malevich described his paintings as part of ‘a desperate struggle to free art from the ballast of the objective world’ by focussing on pure geometric form, and together with his concurrent manifesto, they launched the radical movement of Suprematism. His forms Malevich declared in almost religious terms were ‘new icons’, weightless, more like thoughts than images. Icons of a metaphysical zero.

Circles are the oldest of geometrical symbols and commonly represent unity, wholeness and affinity. Pythagoras called the circle ‘monad’, the most perfect of creative forms, without beginning or end, without sides or corners. In Pythagoras’ elementary geometry the circle contests the square which is associated with material things – physical elements, compass directions, and seasons. A square has volume; it contains space. Squares represent solidity, a perfection that is static, dependable, earthly and material. In a spatial sense, the circle states the autonomy of the realm of art. It is what art looks like when it turns its back to nature, to Malevich’s ‘objective world’. In the perfection that results from its coordinates, the circle is the means of crowding out the tangible dimensions of the real and replacing them with the result of pure aesthetic decree.

For Killeen the material, his interest in the botanical and zoological natural world, has always been mediated by the cultural. His myriad sources come from books, libraries and museums. Is this why he questions our impulse to ‘destroy the circle’ and this impulse is deconstructed in *Destruction of the Circle, Part II*? Why he literally erases circles with a thick black, blue and red painted Malevichian line or cross? Why his leaves and seed pods muscle in on the circles’ space? Why squares and circles seem to fight it out in the series of cut-outs titled *Destruction of the Circle*? We need to acknowledge that Killeen’s circles and squares are computer-generated images made of pixels (printed on tissue paper and then collaged to the aluminium and modified by washes of colour). He was one of the first artists to consistently employ the emergent lingua franca of computer graphics and *Destruction of the Circle, Part II* offers an early insight into why digital pictorial mediums have triumphed in global visual culture. The software tools he

used encouraged geometric selection of forms and Killeen might be charged with technological determinism in adopting computer-generated imagery. Indeed, the continual thrum of printed pixel traffic could seem overwhelming and abstract in itself. Nevertheless, Killeen attacks with colour the shallow clamour of transferred digital pixelisation. While it seemingly offers a respite of grey stasis there is an unremitting energy to this cut-out. Everywhere your eye goes, it finds wonders to engage it: there are stabs of beauty that reveal Killeen to be, almost grudgingly, a superb colourist, with a delicate apricot cube, clarion blue and red slashes, indigo-stained seedpods.

In *Destruction of the Circle, Part II* it is as if his aesthetic savours its own unresolvable contradictions and relishes a deliberate stalemate between figuration and abstraction, nature and geometry. Killeen has always explored the contrast of the organic and the geometric – remember his coloured triangles interspersed among outlines of insects and plant forms. Importantly, the natural forms he draws upon – seed pods, leaves – are those awaiting morphosis. They are images of things on the threshold of being, on the border between material and immaterial, between articulated form and the inchoate. They are the building blocks of morphology, the forms that seem recognisable as the basis of all life, of our being before identity is fixed.

So, Killeen is forging an inclusive, synthetic pictorial amalgamation, one that parallels the unfixed synchronous nature of contemporary experience. He argues for the restoration of a world enriched by Malevich’s Pythagorean geometry of the circle. Critics talk about unity as a virtue but transformation, a perpetual process of transformation (we might call it deconstruction) is the unifying principle in Killeen’s art. The different aspects of Killeen’s work relate to each other and very often antagonise each other. His best cut-outs, like *Destruction of the Circle: Part II* are those that teeter on the edge of control, where you can feel the expressive currency of the materials, making clear that the artist is not just making a product, but keeping alive the decision-making process that goes with the pictorial process, one of whose goals is a sense of renewable surprise.

Laurence Simmons



## 85

Edward Friström  
*Portrait of the Artist's Wife, Margaret*

oil on canvas  
 signed  
 647 x 800mm

## Provenance

Private collection, Wellington.

\$14 000 – \$20 000



Edward Friström (1864–1950) married Margaret Johnston, the subject of this portrait, in 1885 when he lived and worked in Brisbane. Later he taught for several years at the Elam School of Art, Auckland, before leaving New Zealand permanently in 1915. He was the victim of World War One xenophobia and the petitioning of Marcus King and other student admirers to keep him here failed. Margaret is depicted seated in a Morris chair in this portrait – a rarity in Friström's oeuvre as he is far better known for smaller scale landscapes. The date is unknown but from Margaret's age it could pre-date his departure from New Zealand. Its personal nature meant that it would have been taken to California, where they moved, and where until 2017 it was privately owned. Two photographs of Margaret accompany the painting.

Stylistically, it is an impressive yet charming exercise in Friström's impressionist techniques with its vigorous brushstrokes and bright palette, evoking affection yet lack of sentimentality for the sitter. The light streaming through the windows cannot be pinned down to either New Zealand or America, and instead shows a Scandinavian sensibility. Think Friström's famous exact contemporary Vilhelm Hammershøi – but with the heat turned on!

Mark Stocker

86

Edward Bullmore  
*Tortured Time*

oil on board  
signed with artist's monogram  
495 x 838mm

Provenance

Private collection, Auckland.  
Acquired directly from the artist.

\$14 000 – \$18 000



## 87

Ian Scott

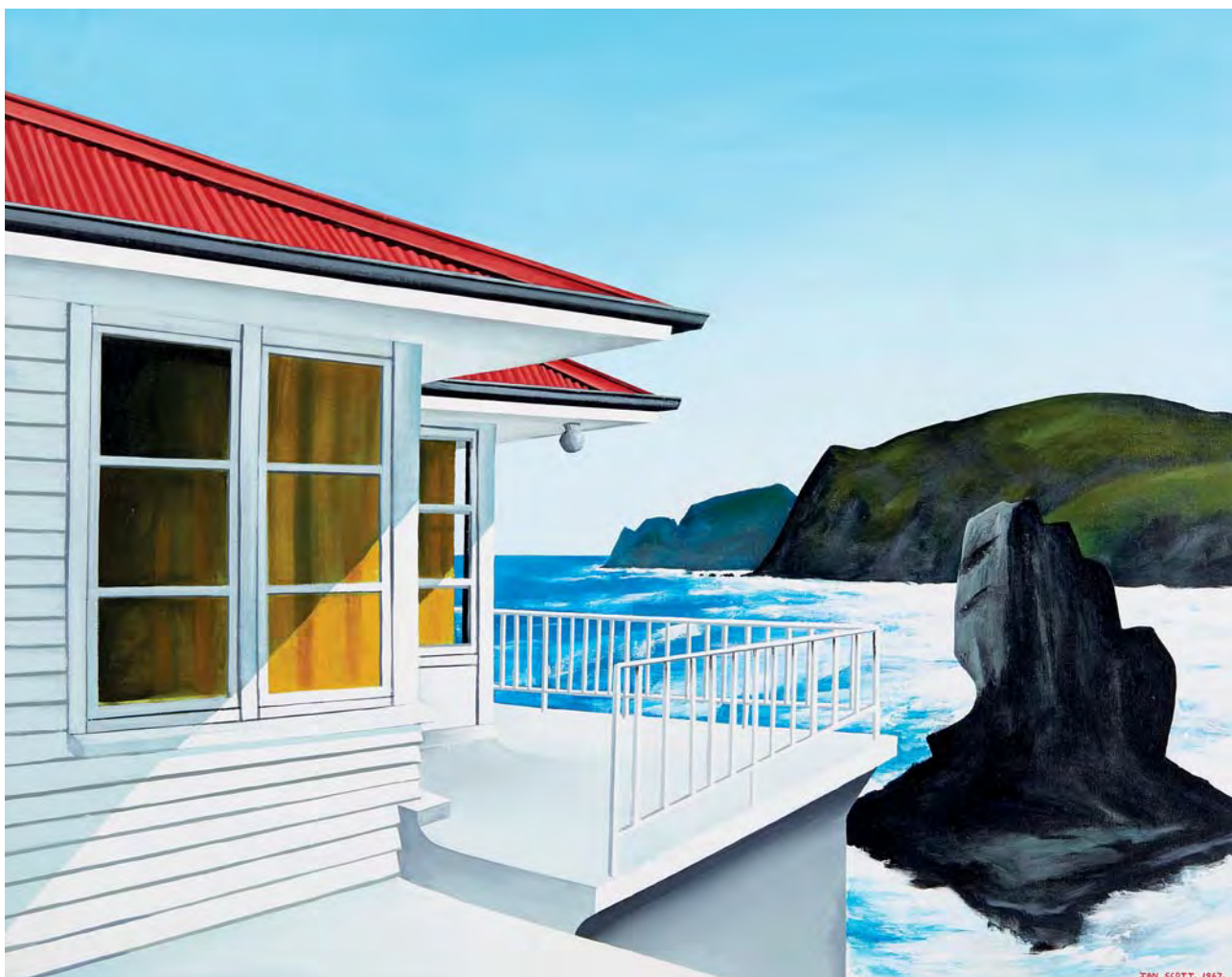
*Light, Anawhata*

acrylic on canvas mounted to board  
signed and dated 1967; title inscribed,  
signed and dated verso  
990 x 1254mm

Provenance

Private collection, Wellington.

\$13 000 – \$18 000



88

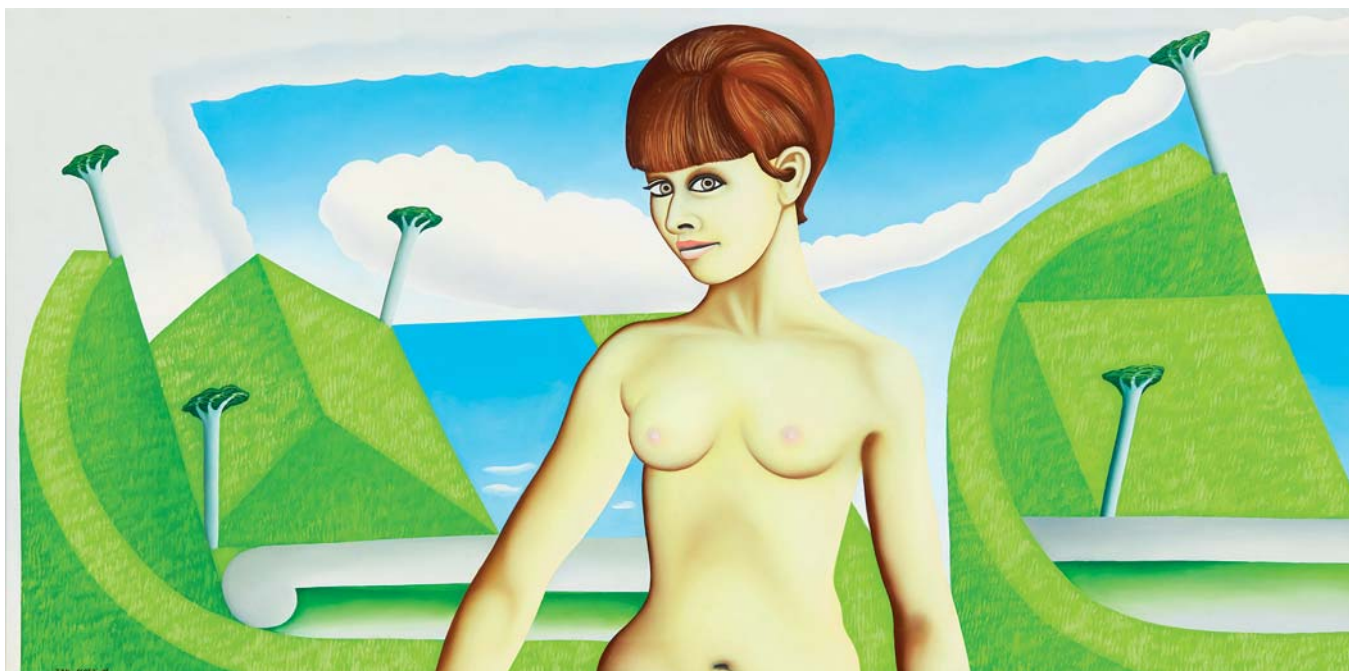
Ian Scott  
*Long Cloud*

oil on board  
signed and dated '69; title inscribed,  
signed and dated 1969 verso  
600 x 1217mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



89

Jeffrey Harris  
*Today I Saw a Newspaper Photograph of  
a Girl I Once Knew*

oil on board  
title inscribed, signed and dated '74;  
title inscribed verso  
1373 x 920mm

Provenance

Private collection, Auckland.

\$15 000 – \$23 000



90

Jeffrey Harris  
*Head of a Girl*

oil on board  
 signed with artist's initials *J. H*  
 and dated '71  
 600 x 400mm

Provenance

Private collection, Auckland.

\$5000 – \$8000



91

Robert Ellis  
*Kuaira*

oil on board  
 title inscribed, signed and  
 dated 1977 verso  
 1210 x 987mm

Provenance

Private collection, Auckland.

\$14 000 – \$22 000



## 92

Peter McIntyre

*The Shotover River – Central Otago*

oil on board

signed; title inscribed on original John

Leech Gallery label affixed verso

740 x 876mm

Provenance

Private collection, Auckland.

Exhibited

'Peter McIntyre', John Leech Gallery,  
Auckland, 1964.

\$25 000 – \$35 000



93

Dale Chihuly

*Lapis Persian Pair*

hand blown glass with original acrylic  
vitrine with black base, circa 1978  
280 x 280 x 230mm

\$6000 – \$9000

94

Toss Woollaston

*Tasman Bay*

watercolour, diptych  
signed  
257 x 700mm

Provenance

Private collection, Auckland.

\$7000 – \$10 000



95

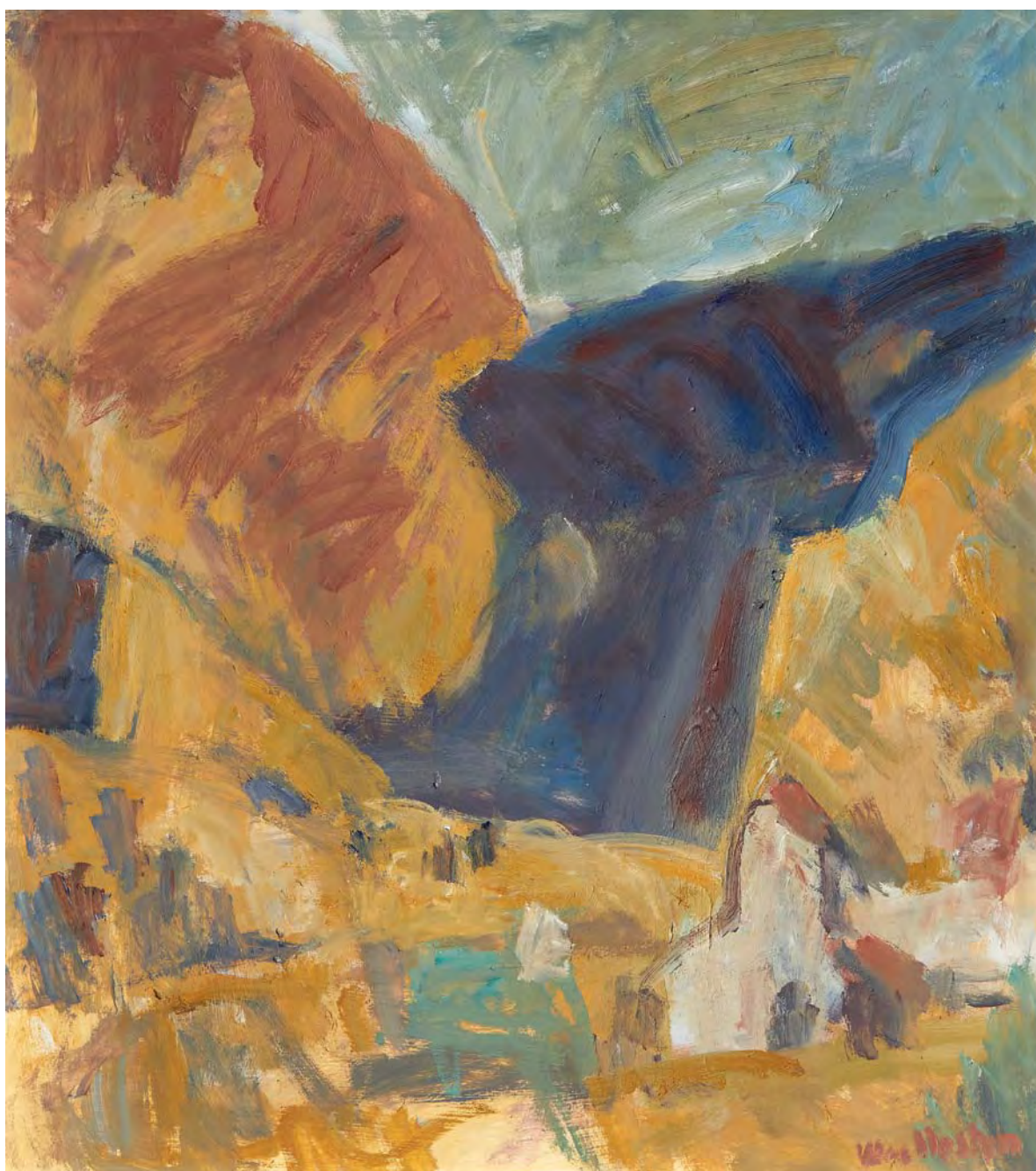
Toss Woollaston  
*McFedries Farm, Riwaka*

oil on board  
 signed  
 892 x 787mm

Provenance

Private collection, Wellington.

\$30 000 – \$40 000



## 96

Nigel Brown  
*Jump Triptych*

oil on canvas, triptych  
title inscribed, signed and dated 1999 verso  
915 x 1830mm

## Provenance

Purchased from Warwick Henderson  
Gallery, Auckland, 17 May, 2001.

## Exhibited

'I Am: Nigel Brown', Warwick Henderson  
Gallery, Auckland, 4 – 28 April, 2001.

\$20 000 – \$30 000



# CONDITIONS OF SALE

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page. Art+Object directors are available during the auction viewing to clarify any questions you may have.

**1. Registration:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to Art+Object.

**2. Bidding:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

**3. Reserve:** Lots are offered and sold subject to the vendor's reserve price being met.

**4. Lots offered and sold as described and viewed:** Art+Object makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor Art+Object accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.

**5. Buyer's premium:** The purchaser by bidding acknowledges their acceptance of a buyer's premium of 17.5% + GST to be added to the hammer price in the event of a successful sale at auction.

**6. Art+Object is an agent for a vendor:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.

**7. Payment:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.

**8. Failure to make payment:** If a purchaser fails to make payment as outlined in point 7 above Art+Object may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. Art+Object reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.

**9. Collection of goods:** Purchased items are to be removed from Art+Object premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page).

**10. Bidders obligations:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from Art+Object and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.

**11. Bids under reserve & highest subject bids:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyer's premium.

## Important advice for buyers

The following information does not form part of the conditions of sale, however buyers, particularly first time bidders are recommended to read these notes.

**A. Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

**B. Absentee bidding: Art+Object** welcomes absentee bids once the necessary authority has been completed and lodged with Art+Object. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.

**C. Telephone bids:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.

**D. New Zealand dollars:** All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

# ABSENTEE & PHONE BID FORM

Auction No. 142

Important Paintings and Contemporary Art

6 August 2019 at 6.30pm

This completed and signed form authorises Art+Object to bid on my behalf at the above mentioned auction for the following lots up to prices indicated below. These bids are to be executed at the lowest price levels possible.

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyer's premium for this sale (17.5%) and GST on the buyer's premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot no.	Lot Description	Bid maximum in New Zealand dollars (for absentee bids only)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Payment and Delivery: Art+Object will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer.

I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If Art+Object is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by Art+Object.

Note: Art+Object requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS:

FIRST NAME \_\_\_\_\_ SURNAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

HOME PHONE \_\_\_\_\_ MOBILE \_\_\_\_\_

BUSINESS PHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

Signed as agreed \_\_\_\_\_

To register for Absentee or Phone Bidding this form must be lodged with Art+Object by 2pm on the day of the published sale time in one of three ways:

1. Email a printed, signed and scanned form to Art+Object: [info@artandobject.co.nz](mailto:info@artandobject.co.nz)
2. Fax a completed form to Art+Object: +64 9 354 4645
3. Post a form to Art+Object, PO Box 68 345 Newton, Auckland 1145, New Zealand

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# IMPORTANT 6 AUGUST PAINTINGS & CONTEMPORARY ART

