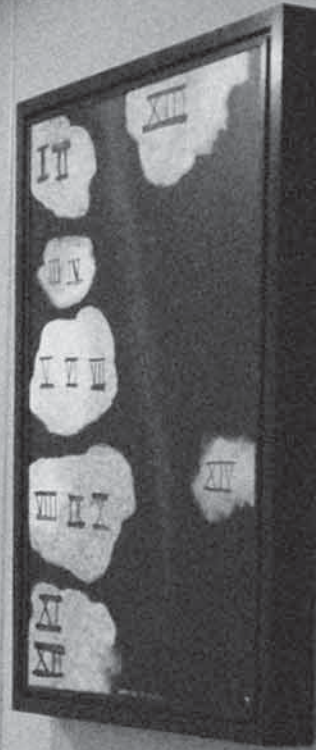
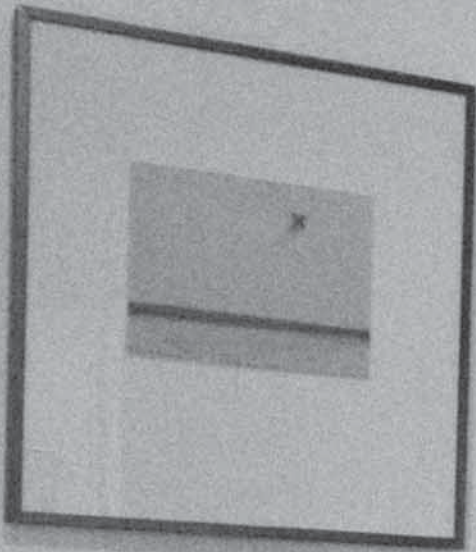






IMPORTANT PAINTINGS  
AND CONTEMPORARY ART



THURSDAY 3 APRIL 2014

Welcome to ART+OBJECT's first major art catalogue of 2014. The corresponding auction of 2013 represented New Zealand's highest auction total of the year with turnover of \$2.2million. 2013 witnessed the New Zealand art market surpass all previous auction records with total turnover for the year reaching \$20.9 million of sales. Throughout the course of the year A+O recorded numerous new auction records for many of our leading artists and set the highest price at auction for a modern New Zealand painting for the third year running. The final sale of the year witnessed A+O register \$40 million of art sales since the company's inception in 2007.



McCahon House Exhibition  
Sunday 30 March

This catalogue is the subject of a special one day presentation of the works of Colin McCahon. In association with the McCahon House in Titirangi, A+O presents a unique one day exhibition on Sunday March 30th from 11am to 4pm. All five of the McCahon works in this catalogue will be exhibited in the artist's original home in which he and wife Anne and their four children lived from 1953 to 1960.

The Strip Club Collection  
2004 — 2014

Another feature of this catalogue is the collection of the 'Strip Club', an adventurous buying collective who have focussed on artists who exhibit at the galleries on, and around, Auckland's Karangahape Road. This collection of contemporary practice reveals the vigour and diversity of New Zealand's 21st Century art world which stands in stark contrast to our nascent scene of the 1950s, a time before the vibrant dealer gallery network we enjoy today.

ART+  
OBJECT

ART+OBJECT  
3 Abbey Street  
Newton, Auckland

PO Box 68 345  
Newton  
Auckland 1145

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SHORTLAND STREET : 33 SHORTLAND STREET, AUCKLAND CBD

CHRISTCHURCH : 242 PAPANUI ROAD, MERIVALE  
WELLINGTON : 8 WOODWARD STREET  
DRESS-SMART AUCKLAND / DRESS-SMART WELLINGTON

[WWW.WORKINGSTYLE.CO.NZ](http://WWW.WORKINGSTYLE.CO.NZ)



THE FABRIC BAY, NEW ZEALAND; 2:17PM

**WORKING STYLE**

# November 2013 Catalogue Highlights



Pat Hanly  
Golden Age  
enamel and oil on board  
signed and dated 1973  
**Sold for \$229 810, a new artist record  
at auction**



Pat Hanly  
Escape to Paradise  
oil on board  
signed and dated 1960  
sold for \$114 905



Richard Killeen  
Pea Beau  
acrylic on canvas  
signed and dated 75  
**Sold for \$43 380, a new auction  
record for a work on canvas**



Rita Angus  
Haycocks, Wainui  
watercolour  
signed Rita Cook and dated '43  
**Sold for \$69 175, a new artist record  
at auction**



Colin McCahon  
South Canterbury Landscape  
synthetic polymer paint on hardboard  
signed and dated July '68  
sold for \$105 525



Michael Parekowhai  
Boulogne from The Consolation of  
Philosophy - Piko nei te matenga  
Type C print, edition of 8 (2001)  
sold for \$24 035



Edward Bullmore  
Astroform 1B  
acrylic, canvas and wood  
**Sold for \$36 345, a new artist auction  
record for a sculpture**



Colin McCahon  
Truth from the King Country  
Load Bearing Structures (series 2)  
synthetic polymer paint on canvasboard  
signed and initialled 78 - 79  
sold for \$90 280



Michael Illingworth  
A Gent  
oil on board  
signed and dated '71  
sold for \$51 590

A+O's final major art catalogue of 2013 was notable for the inclusion of suites of work by Ted Bullmore and Pat Hanly both of which resulted in new auction records for these artists. New record prices and notable sales

were also recorded for artists including Rita Angus, Richard Killeen, Colin McCahon, Don Driver and Michael Parekowhai.

Prices realised include  
buyer's premium.



# EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

## WHANGARURU BAY OF ISLANDS

Located on the doorstep of the Bay of Islands only 60 kilometres drive from Whangarei. 61 hectares of pristine sandy beaches, soaring cliffs and secluded bays overlook the Pacific Ocean on one side, with a mosaic of hills and terraces covered with native bush and rainforest are on the other. An interlocking series of well maintained vehicle tracks wind throughout the whole property leading to some vantage points where potential building platforms have been established.



[luxuryrealestate.co.nz/NT63](http://luxuryrealestate.co.nz/NT63)

3 2 1

## NIKAU COVE WHANGAROA HARBOUR

Properties such as Nikau cove rarely become available. Offering total privacy, absolute water frontage and potential this 61 acre property is easily accessed by boat from the included berth at Whangaroa marina. The eco-friendly home has been designed and positioned for maximum advantage from this outstanding location while placing minimum impact on the environment. Large, elevated and of substantial construction it offers true luxury in the wilderness.



[luxuryrealestate.co.nz/NT48](http://luxuryrealestate.co.nz/NT48)

3 2 1

## MILLVISTA LANE ARROWTOWN

Overlooking Lake Hayes and bordering Millbrook Resort sits 5 Millvista Lane, clad in schist and cedar and surrounded by beautifully landscaped gardens. Extremely private, the substantial four bedroom four bathroom home has all the features one would expect in a home of this quality. The sense of space far exceeds its three acre land footprint and is easily managed, leaving plenty of time to enjoy all the facilities of the neighbouring resort.



[luxuryrealestate.co.nz/QT48](http://luxuryrealestate.co.nz/QT48)

4 4 6

## MEWS 8 ARROWTOWN

Mews 8 is superbly positioned in the most sought after area of the prestigious Millbrook Resort, just a three hundred metre stroll will take you to the various restaurants, 27 golf holes, tennis courts, fitness centre and pools. The two level, 246 square metre cottage comprises of three generously sized bedrooms, three bathrooms and two lounge areas. The attached double garage accommodates a laundry area and significant wine storage.



[luxuryrealestate.co.nz/QT50](http://luxuryrealestate.co.nz/QT50)

3 3 2

### QUEENSTOWN & ARROWTOWN

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+64 21 755 889  
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### AUCKLAND & SURROUNDS

Nick Horton  
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### BAY OF ISLANDS & NORTHLAND

Charlie Brendon-Cook  
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charlie@luxuryrealestate.co.nz

LUXURY REAL ESTATE  
NEW ZEALAND

[luxuryrealestate.co.nz](http://luxuryrealestate.co.nz)

# March 2014 Catalogue Highlights



19th Century Tibetan  
 bronze of Green Tara  
 sold for \$3045



A fine 19th Century Kahu Huruhuru  
 sold for \$46 900



Len Castle  
 Rare Inverted Volcano with alkaline  
 blue glaze to the interior  
 sold for \$5860



David Trubridge  
 Body Raft  
 sold for \$7970



Christine Thacker  
 Painted Figure  
 hand-painted earthenware, 1987  
 sold for \$4335



Toss Woollaston  
 McFedries Farm, Riwaka  
 oil on board, 1981-2  
 sold for \$26 380



Nigel Brown  
 Drive Way Painting No.19  
 oil on board, dated '74  
 sold for \$12 660



Max Gimblett  
 Harvest  
 acrylic, swiss gold, pencil,  
 gesso and epoxy, 2004  
 sold for \$8205



Jorgan Baekmark for FDB Moblier  
 A pair of teak framed armchairs  
 sold for \$3750

A+O's first catalogue of the year was a diverse offering making for a dynamic viewing and two day auction with numerous highlights. A notable highlight was a significant 19th Century Kahu

Huruhuru featuring brilliant kaka, kereru and kiwi feathers. Estimated at \$15 000 – \$30 000 the cloak was the subject of intense competition ultimately selling for \$46 900.

Prices realised include buyer's premium.



# Hornabrook Macdonald Lawyers

**Advisers to Art + Object**



12 O'Connell St, Auckland 1010.

PO Box 91845, Victoria Street West, Auckland 1142.

p: 353 7999 f: 353 7599 dx: CP21015

# The Strip Club

## 2004—2014

With a focus on the 'strip', being the galleries located on Auckland's Karangahape Road, the Strip Club represents a unique moment in the contemporary art scene in the period 2004 to 2014. A buying collective consisting of six couples, the 'club' directed their attention towards the then burgeoning K'Road art scene in the mid to late 2000s. Their philosophy has been to collect 'out of their comfort zone' and take risks on new, first time exhibiting artists and directional or unusual works by emerging artists, many of whom have subsequently exhibited internationally and who have been curated into public gallery exhibitions and publications.



Works from The Strip Club collection are numbered 1 to 29 in this catalogue.

Illustrated: Lot 16, Richard Lewer (detail)



Yue Minjun, *Pagoda*, 2005, Oil on Canvas, Private Collection

# NATIONAL ANTHEM

Contemporary Art from China

**15 February - 13 April 2014**

**YUE MINJUN FENG ZHENGJIE  
ZHANG HUAN CHEN YU LI JIN  
GUO JIAN CHANG XUGONG  
ZHANG KECHUN LUO BROTHERS**

19 Works from Private Collections

Eastern Southland Gallery, 14 Hokonui Drive, Gore  
[www.esgallery.co.nz](http://www.esgallery.co.nz)

Hours: Monday to Friday 10am – 4.30pm, Weekends and Public Holidays 1 - 4pm. *Admission free.*

**esg** EASTERN  
SOUTHLAND  
GALLERY



15 May 2014  
Entries invited  
until 17 April

## Modernism in New Zealand

A+O is pleased to announce a catalogue which examines a key period in the development of New Zealand visual and applied arts and design culture. The flowering of modernist principles in the mid-20th Century was directly related to the pioneering role of émigré practitioners fleeing the onset of WW2. *Modernism in New Zealand* explores the relationship between European modernist concepts and New Zealand artists for whom these ideas and relationships were galvanizing across all fields of creative endeavour.

Theo Schoon  
Untitled – Waiootapu Mud Pool Study  
gelatin silver print, 1966  
275 x 275mm  
\$2000 – \$3000

The catalogue will include key works by Theo Schoon, Dennis Knight-Turner, Don Driver, Rex Fairburn, Bob Roukema, Frank Carpay, Ernst Shufflebotham, Roy Cowan, Juliet Peter, Garth Chester, John Weeks, John Drawbridge, Leo King, Geoffrey Fairburn, Ted Dutch, Robyn Stewart, Len Castle, Patricia Perrin and John Crichton.

Contact:

Hamish Coney  
Hamish@artandobject.co.nz  
09 354 4646 / DDI 306 6192  
mob 021 509 550

James Parkinson  
james@artandobject.co.nz  
09 354 4646 / DDI 306 6193  
mob 021 509 550

# McCahon

House Museum & Artists' Residency

## Get Involved!

*"Great to see how one of New Zealand's best modern artists and his family lived. Wonderfully presented. Great sense of McCahon's domestic life alongside his artistic work."* – Visitor comment

We invite you to join the individuals and organisations that have helped make this award winning House Museum and Artists' Residency the success it is. Invest in the rising stars of New Zealand art who are selected to live and work in the purpose built residency high in the canopy of McCahon's kauri in the Waitakere Ranges and help us to keep the House Museum open to visitors, students and future generations.

There are a range of supporter opportunities from our Friend Membership to the Platinum, Gold or Silver Benefactor programme or join as a volunteer docent. Meet like minded people and resident artists and get involved in the project and contribute to its growth and future.

**Please contact us to find out how you can best become part of the McCahon House support community.**

Trust Manager Diane Blomfield 09 827 1649  
[mccahon@mccahonhouse.org.nz](mailto:mccahon@mccahonhouse.org.nz)  
[www.mccahonhouse.org.nz](http://www.mccahonhouse.org.nz)

Wednesday 9 April at 12 noon  
Catalogue online from  
Tuesday 25 March

## Rare Books, Manuscripts Postcards & Maps

One of two rare New Zealand Land Wars Imperial Officers shoulder belt plates from two notable Regiments.

The belt plate depicted is from the 18th Royal Regiment (Paddy's Blackguards). This Officer's dress shoulder plate is silver plated with gilt and blue enamel cut star surmounted by the Royal Crown and Irish harp centrepiece with sphinx and dragon signifying service in Egypt 1801 and China 1839-42. The 18th arrived in New Zealand in 1863 and saw active service at Whanganui and the

Waikato. Period photographs from the National Library of New Zealand depict soldiers from the 18th and 57th Imperial Regiments in the Rutland Stockade, Queen's park, Whanganui in 1867. approx. 95 x 75mm

Offered with a shoulder beltplate of a senior officer of the 57th West Middlesex Regiment of Foot (the Die Hards).

\$8000 – \$12 000





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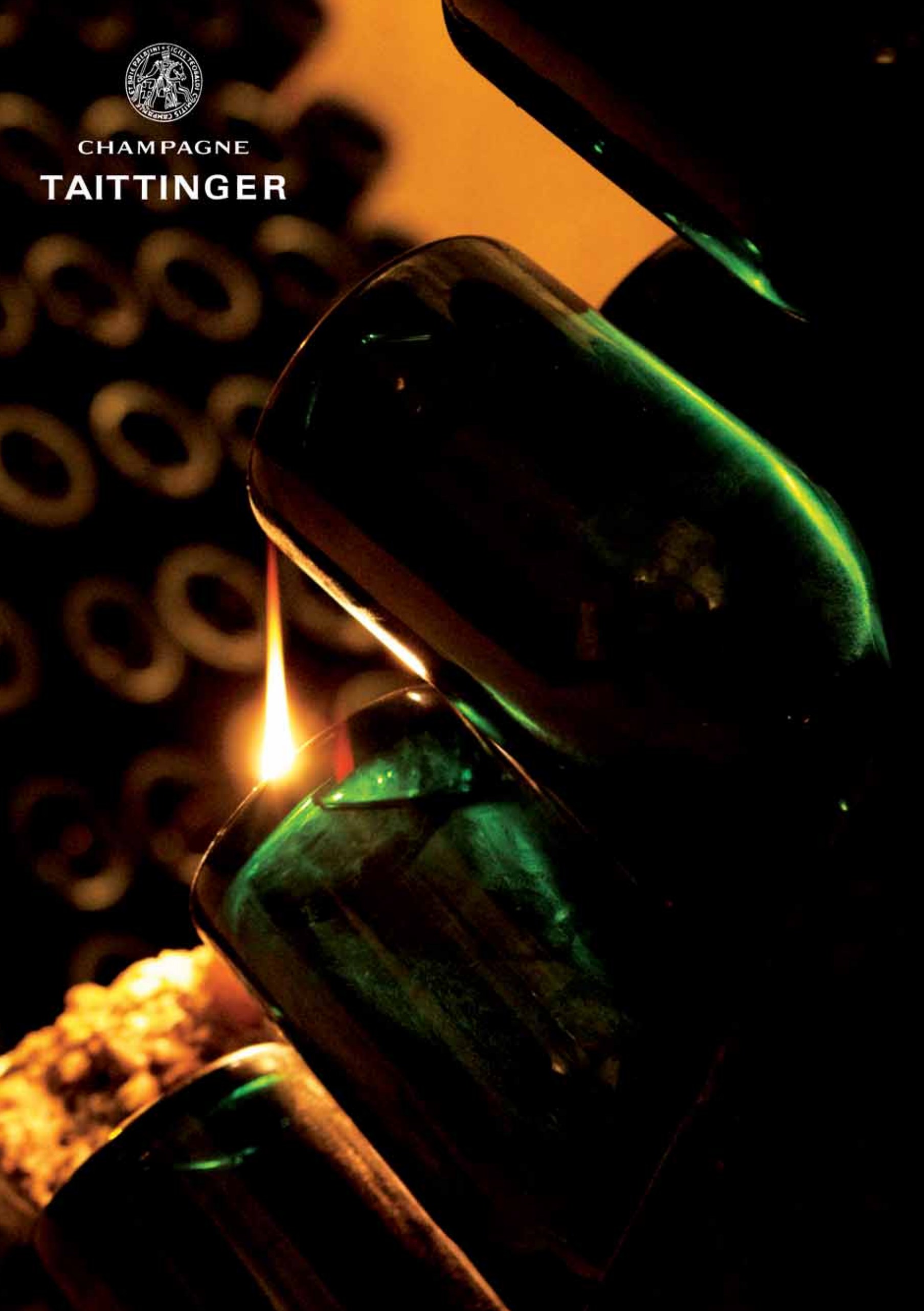


LOT 40.  
JOHN REYNOLDS  
Signature Painting No. IX





CHAMPAGNE  
**TAITTINGER**



# Important Paintings and Contemporary Art

## AUCTION

Thursday 3 April at 6.30pm  
3 Abbey Street, Newton,  
Auckland

## PREVIEW

Wednesday 26 March  
6.00pm – 8.00pm

## VIEWING

Thursday 27 March  
9.00am – 5.30pm

Friday 28 March  
9.00am – 5.30pm

Saturday 29 March  
11.00am – 4.00pm

Sunday 30 March  
11.00am – 4.00pm

Monday 31 March  
9.00am – 5.30pm

Tuesday 1 April  
9.00am – 5.30pm

Wednesday 2 April  
9.00am – 5.30pm

Thursday 3 April  
9.00am – 2.00pm

## SPECIAL COLIN McCAHON HOUSE VIEWING

Sunday 30 March, 11am – 4pm  
McCahon House Museum  
67 Otitori Bay Road, French Bay, Titirangi

Colin McCahon works from the catalogue will be on display. See [www.mccahonhouse.org.nz](http://www.mccahonhouse.org.nz) for directions and information.

# The Strip Club Collection 2004—2014

1

ANDREW BARBER

A Sheltered Farm

oil on linen

title inscribed, signed

and dated 2007 verso

600 x 600mm

\$1300 – \$2000

Provenance:

Purchased from

Starkwhite in May 2008.



2

ANDREW BARBER

Magnificent Matakana

oil on linen

title inscribed, signed

and dated 2008 verso

1500 x 1500mm

\$6000 – \$9000

Provenance:

Purchased from

Starkwhite in May 2008.

3

ANDRE HEMER  
Love is what's happening  
to us now  
acrylic on canvas  
title inscribed, signed  
and dated '07 verso  
600 x 600mm  
\$1500 - \$2000

Provenance:  
Purchased from  
Vavasour Godkin  
Gallery in May 2007.



4

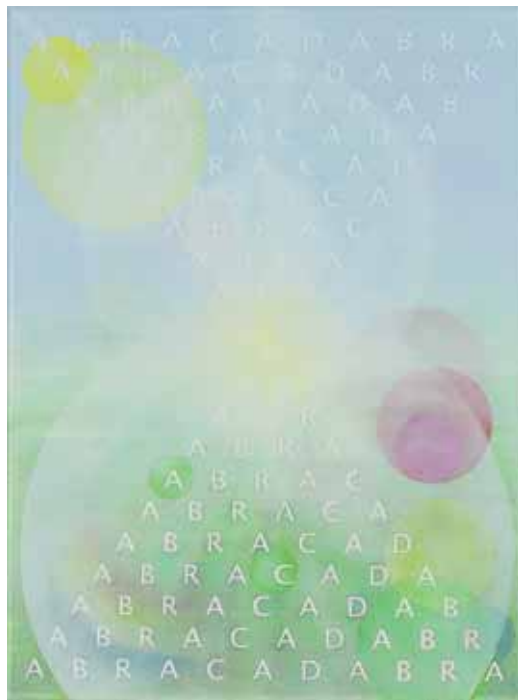
ANDRE HEMER  
Short conversations with  
people you like, and  
long conversations with  
people you don't...  
acrylic on canvas  
title inscribed, signed  
and dated '07 verso  
600 x 600mm  
\$1500 - \$2000

Provenance:  
Purchased from  
Vavasour Godkin  
Gallery in May 2007.

5

TRENTON GARRATT  
Abracadabra  
oil on canvas  
title inscribed, signed  
and dated 2011 verso  
410 x 300mm  
\$1800 - \$2600

Provenance:  
Purchased from  
Starkwhite, Auckland in  
May 2012.



6

SEUNG YUL OH  
In Field  
enamel on board  
440 x 550mm  
\$1500 - \$2500

Provenance:  
Purchased from  
Starkwhite, Auckland in  
October 2005.





7

EMILY WOLFE  
The Remnant  
 oil on canvas  
 signed and dated 2010  
 verso  
 350 x 305mm  
 \$3000 - \$5000

Provenance:  
 Purchased from Melanie  
 Roger Gallery in  
 November 2011.

8

EMILY WOLFE  
Double Portrait  
 oil on canvas  
 signed and dated 2010  
 verso  
 350 x 305mm  
 \$3000 - \$5000

Provenance:  
 Purchased from Melanie  
 Roger Gallery in  
 November 2011.

9

SAM MITCHELL  
Roc On  
 acrylic on Perspex  
 title inscribed, signed  
 and dated 2007 verso  
 982 x 982mm  
 \$4500 - \$6500

Provenance:  
 Purchased from Anna  
 Bibby Gallery Gallery,  
 Auckland in November  
 2007.

10

SERAPHINE PICK  
Untitled  
 oil on canvas  
 signed and dated 2002  
 355 x 460mm  
 \$4000 - \$6000





11

MIRANDA PARKES  
Trigger  
acrylic on canvas  
title inscribed, signed  
and dated '09 verso  
990 x 960 x 400mm  
\$6000 – \$9000

Provenance:  
Purchased from  
Antoinette Godkin  
Gallery, Auckland in  
May 2009.

12

GRAHAM FLETCHER  
Untitled (Lounge Room  
Tribalism)  
oil on canvas  
title inscribed, signed  
and dated 2010 verso  
1620 x 1300mm  
\$7000 – \$10 000

Provenance:  
Purchased from Anna  
Bibby Gallery, Auckland  
in December 2010.

13

SASKIA LEEK  
I'm Beautiful No Matter  
What They Say  
oil on board  
title inscribed; signed  
and dated 2004 verso  
205 x 290mm  
\$2500 – \$4000

Provenance:  
Purchased from Ivan  
Anthony Gallery,  
Auckland in May 2004.

14

SEUNG YUL OH  
Round!  
acrylic and varnish  
on canvas mounted to  
board  
1190mm: diameter  
\$5000 – \$8000

Provenance:  
Purchased from  
Starkwhite, Auckland in  
June 2006.

LIZ MAW

The Rose

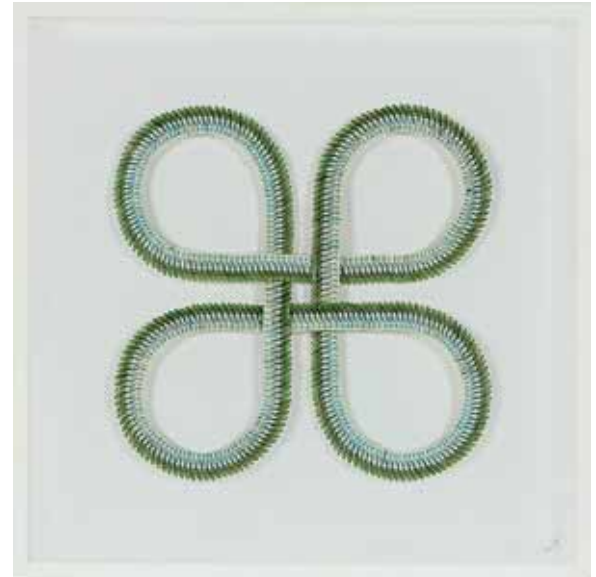
acrylic on board  
signed and dated '04  
verso

867 x 582mm  
\$8000 - \$12 000

Provenance:

Purchased from  
Ivan Anthony Gallery,  
Auckland in July 2005.





16

RICHARD LEWER  
Harriet  
acrylic on canvas  
title inscribed and  
signed verso  
1100 x 1100mm  
\$5500 - \$7500

Provenance:  
Purchased from Oedipus  
Rex Gallery, Auckland in  
November 2007.

17

ET AL.  
the ten causes of regret  
mixed media  
title inscribed and  
inscribed Nos. 1 - 12  
215 x 257mm  
\$800 - \$1200

18

LIANNE EDWARDS  
Command  
collaged postal stamps  
and pins  
signed with artist's  
initials L. E and dated  
'09  
910 x 910mm  
\$1500 - \$2500

19

LAUREN WINSTONE  
Cuddle Chops  
watercolour and oil on  
paper, 2004  
Michael Lett label affixed  
verso  
380 x 300mm  
\$800 - \$1400

Provenance:  
Purchased from Michael  
Lett, Auckland in June  
2004.

20

TIM THATCHER

Siren

oil on canvas  
title inscribed, signed  
and dated '09 verso  
710 x 560mm  
\$1000 - \$2000

Provenance:  
Purchased from Anna  
Bibby Gallery, Auckland  
in December 2009.



21

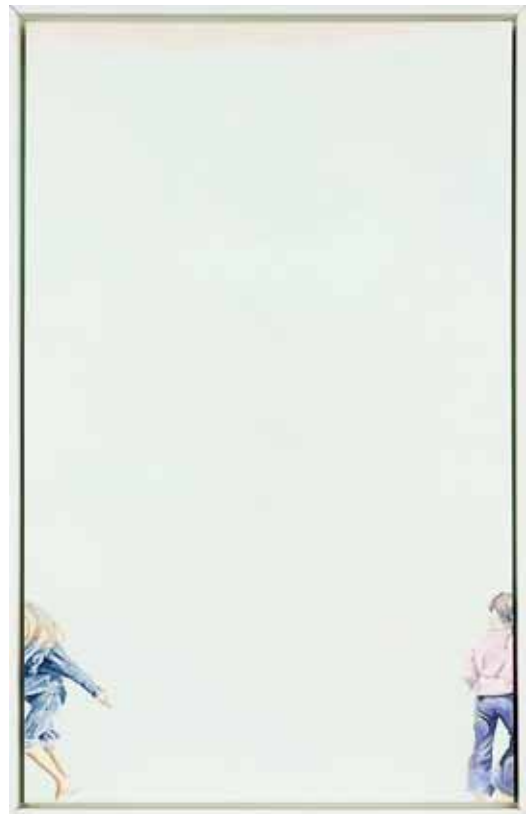
JAMES ROBINSON

Big Brothers Incest

mixed media on canvas  
variously inscribed  
965 x 887mm  
\$5000 - \$8000

Provenance:  
Purchased from Bath  
Street Gallery in  
September 2006.





22

MATTHEW  
DOWMAN

Matrix

acrylic on board  
title inscribed, signed  
and dated 2011 verso  
1200 x 1200mm  
\$3000 - \$5000

Provenance:  
Purchased from  
Antoinette Godkin  
Gallery, Auckland in  
August 2011.

23

SPARROW PHILLIPS

Got a Twenty

acrylic on board  
title inscribed and signed  
with artist's initials S.  
P; title inscribed, signed  
and dated 8th September  
'04

1100 x 885mm  
\$600 - \$1000

Provenance:  
Purchased from  
Disruptive in November  
2004.

24

MARIE LE LIEVRE

Day Tripped

acrylic on canvas  
title inscribed, signed  
and dated 2011 verso  
912 x 912mm  
\$2000 - \$3500

Provenance:  
Purchased from  
Antoinette Godkin  
Gallery, Auckland in  
October 2012.

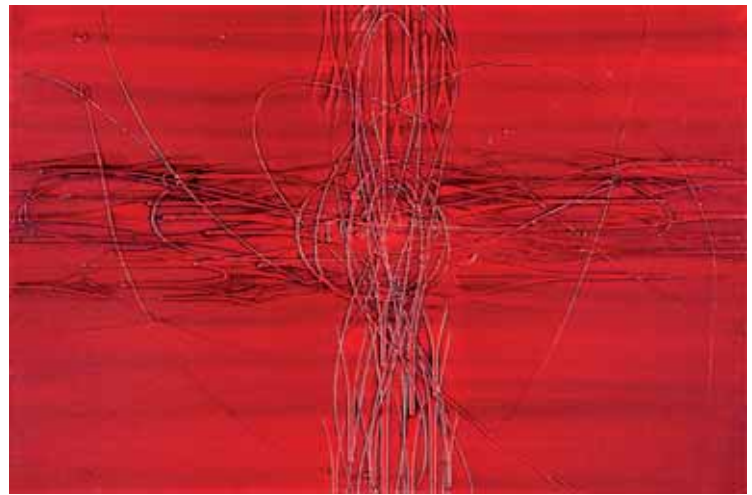
25

DAVE GOODWIN

Time and Motion

acrylic on canvas  
title inscribed, signed  
and dated 2005 verso  
1375 x 835mm  
\$3000 - \$5000

Provenance:  
Purchased from Ferner  
Galleries in November  
2006.



26

DARRYN GEORGE  
Matana/Matthan  
 oil on canvas  
 title inscribed, signed  
 and dated 2004  
 410 x 400mm  
 \$1200 - \$2000  
 Provenance:  
 Purchased from  
 Starkwhite, Auckland in  
 October 2004.

27

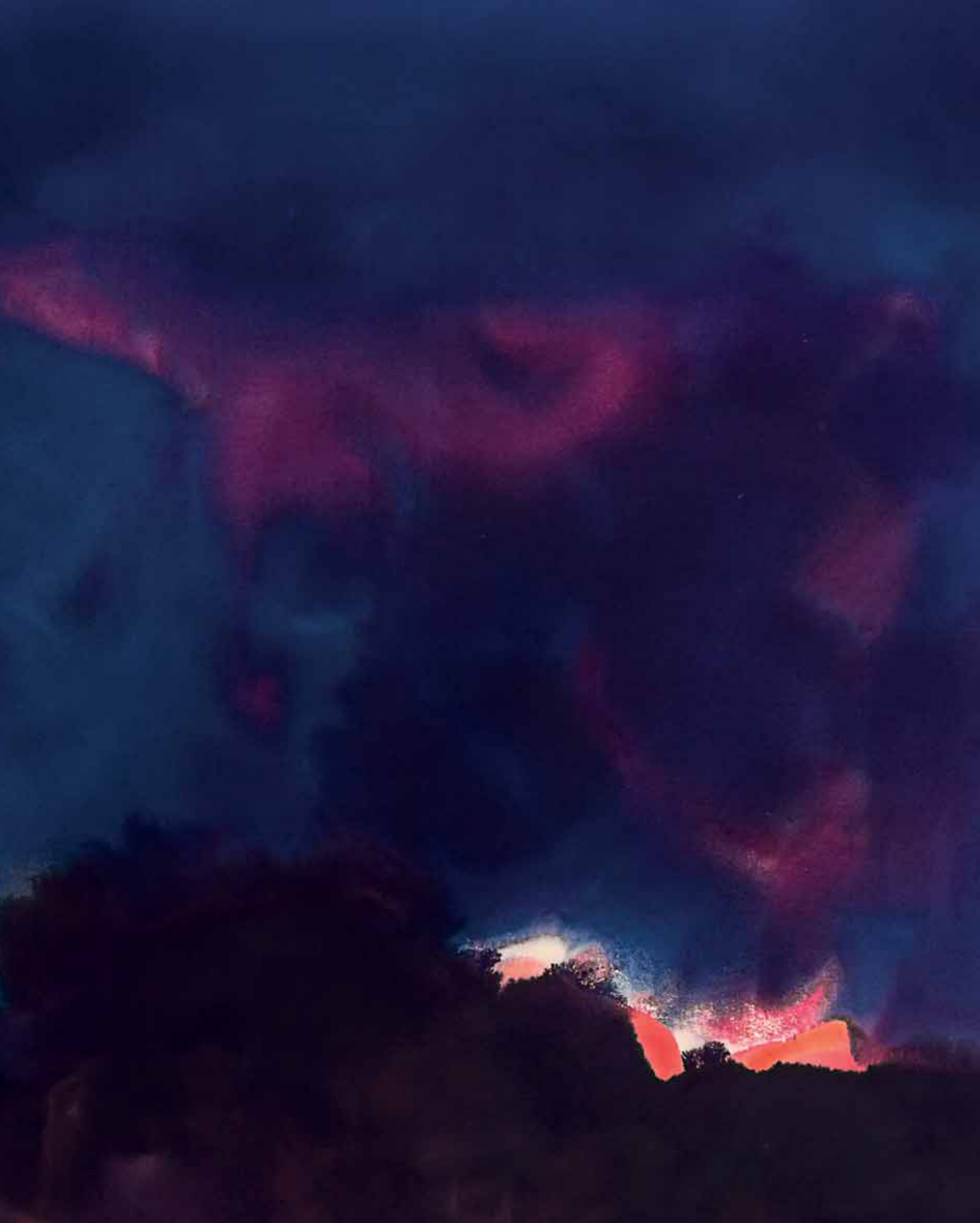
LUISE FONG  
Pattern  
 acrylic and  
 carborundrum on  
 canvas  
 title inscribed, signed  
 and dated 2004 verso  
 600 x 910mm  
 \$3000 - \$5000  
 Provenance:  
 Purchased from  
 Starkwhite, Auckland in  
 August 2004.

28

JAMES COUSINS  
et al.  
 acrylic on paper  
 1040 x 780mm  
 \$1500 - \$2500

29

GAVIN HURLEY  
Toy Cig  
 oil on linen  
 signed with artist's  
 initials G. J. H and dated  
 '05 verso  
 405 x 405mm  
 \$3000 - \$5000  
 Provenance:  
 Purchased from Anna  
 Bibby Gallery, Auckland  
 in November 2005.



Important Paintings and Contemporary Art  
Lots 30 to 94

Lot 55.  
Milan Mrkusich  
Painting II (Blue)  
(detail)

30

MICHAEL HARRISON

Priestess

acrylic on paper,

1996 – 1997

signed

410 x 290mm

\$4500 – \$6500

Provenance:

Purchased by the  
current owner from  
Vavasour Godkin  
Gallery, Auckland,  
April 3rd 1997.

Private collection,  
Auckland.



31

PAT HANLY

Girl Relaxing

watercolour and

gouache on paper

signed and dated '76

and inscribed *Jinger*

*Suite*; title inscribed

and inscribed *Jinger*

*Girl A* verso; original

HANLY label affixed

verso

552 x 635mm

\$12 000 – \$18 000

Provenance:

Private collection,  
Hawkes Bay.







32

PETER ROBINSON  
Untitled  
 silkscreen prints on  
 nine canvasboards,  
 1998  
 original Michael Lett  
 label affixed verso  
 150 x 100mm: each  
 panel  
 150 x 940mm: overall  
 \$7000 – \$10 000

Provenance:  
 Private collection,  
 Auckland.



33

ROHAN WEALLEANS  
Untitled  
 mixed media  
 960 x 870 x 140mm  
 \$6000 – \$9000

34

REUBEN PATERSON  
Anti-Warhol  
 glitter on canvas  
 title inscribed, signed  
 and dated 2003 verso  
 660 x 660mm  
 \$4000 – \$6000

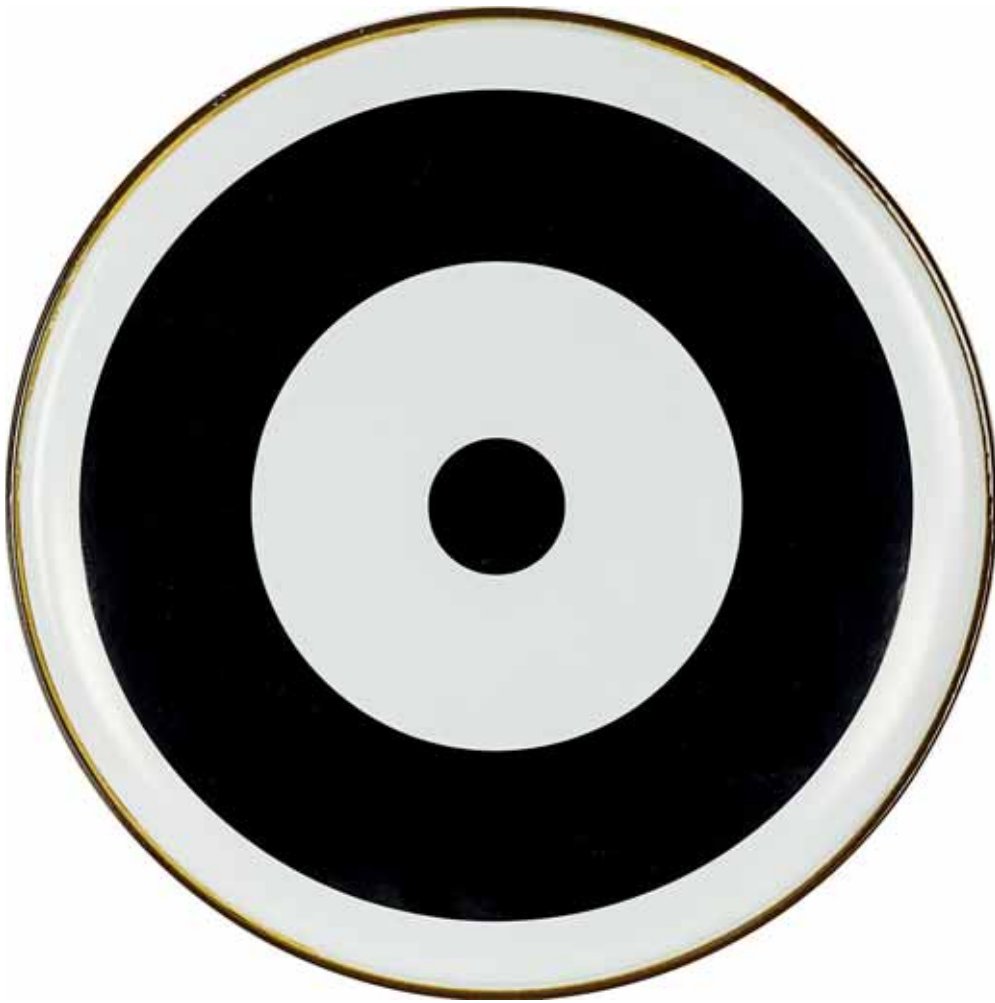




35

JULIAN DASHPER  
Untitled  
vinyl on drumskin,  
1996  
370mm: diameter  
\$11 000 – \$16 000

Provenance:  
Private collection,  
South Island

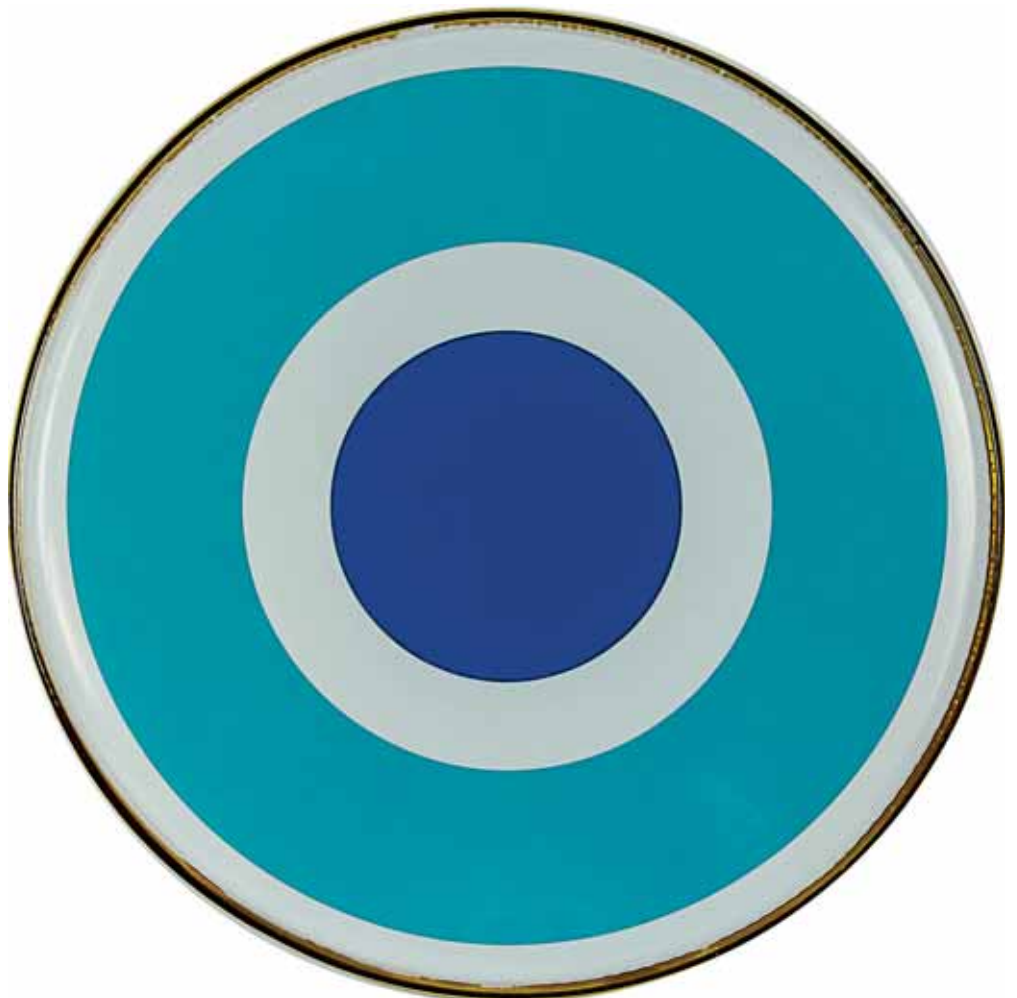


36

JULIAN DASHPER  
Untitled  
vinyl on drumskin,  
1996 – 1997  
370mm: diameter  
\$11 000 – \$16 000

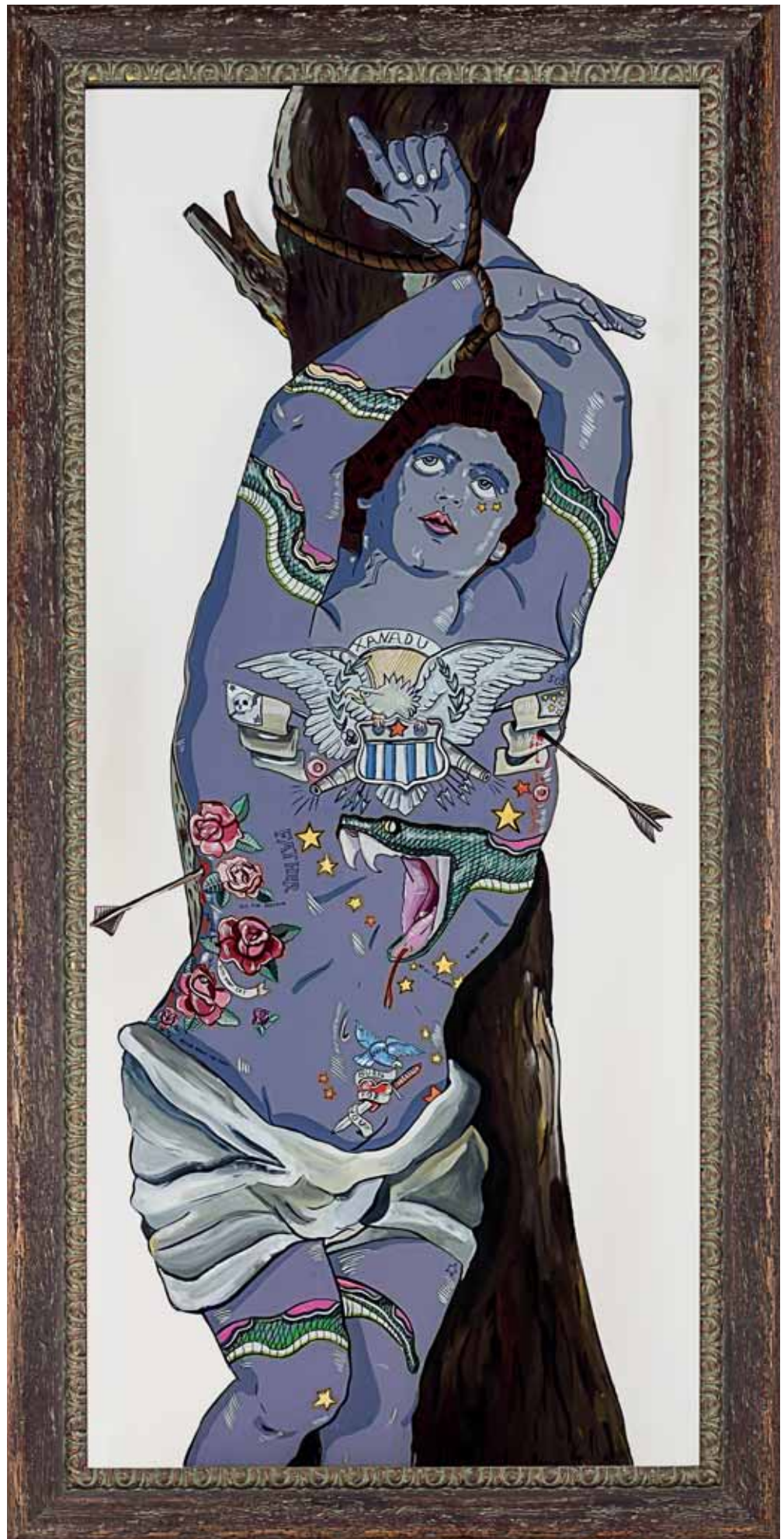
Provenance:  
Private Collection,  
South Island.

(detail at left)



SAM MITCHELL  
Paradise Lost  
acrylic on perspex  
title inscribed, signed  
and dated 2010 verso  
1800 x 790mm  
\$10 000 – \$15 000

Provenance:  
Private collection,  
Auckland.





38

SHANE COTTON  
The Deity in the First  
State  
acrylic on canvas  
title inscribed, signed  
with artist's initials S.  
W. C and dated '04  
750 x 1100mm  
\$25 000 – \$35 000



39

DALE FRANK

Untitled

varnish on linen

signed and dated 2006 verso

1600 x 1200mm

\$22 000 – \$28 000



40

JOHN REYNOLDS

Signature Painting No. IX

acrylic and oil paint marker on canvas  
 title inscribed, signed and dated 2010 verso  
 1625 x 915mm  
 \$7000 – \$10 000

Provenance:  
 Private collection, Auckland.



41

SIMON INGRAM

Spirit Level Painting (600 x 600mm)

enamel on plywood with 'Stabila' spirit level, 1996  
 original Vavasour Godkin Gallery label affixed verso  
 600 x 600mm  
 \$5000 – \$8000

Provenance:  
 Private collection, Auckland.

42

SARA HUGHES

Crash 8

acrylic on linen  
 title inscribed, signed  
 and dated 2007 verso  
 1850 x 955mm  
 \$7000 – \$10 000

Provenance:  
 Private collection,  
 Christchurch.





43

DON DRIVER

Armoured Head

aluminium extrusions, rivets and washing machine agitator

signed and dated '66

820 x 410 x 245mm

\$8000 – \$12 000

Provenance:

Gifted by the artist to the current owner in 1969, a fellow member of the Contemporary Art Collective 'Group 60' in New Plymouth. Private collection, Marlborough.



44

DON DRIVER

Skin Wheel

mixed media

title inscribed, signed and dated 1985 verso

785 x 1465 x 100mm

\$6000 – \$9000

Provenance:

Private collection, Marlborough.





45

DON DRIVER

Painted Relief 1972

acrylic paint, canvas and aluminium

title inscribed, signed and dated 1972 verso

1375 x 1850mm

\$20 000 – \$30 000

Exhibited:

'Don Driver – The Relief Years: 1971-1975', Dunedin  
Public Art Gallery, October 2010 – January 2011.

Illustrated:

*Art International*, Vol. XIX, January 20, 1975, p.27.

Provenance:

Private collection, Auckland.



46

MICHAEL PAREKOWHAI

Armentieres FROM The Consolation of Philosophy

– Piko nei te matenga

type C print, edition of 8 (2001)

original Michael Lett label affixed verso

1500 x 1200mm

\$16 000 – \$22 000

Provenance:

Private collection, Auckland.



47

MICHAEL PAREKOWHAI

Ypres FROM The Consolation of Philosophy – Piko  
nei te matenga

type C print, edition of 8 (2001)

original Michael Lett label affixed verso

1500 x 1200mm

\$14 000 – \$18 000

Provenance:

Private collection, Auckland.



48

GRETCHEN ALBRECHT

Winter/Summer

acrylic on canvas, diptych

title inscribed, signed and dated 1975 on artist's

original label affixed verso

1260 x 850mm: each panel

1260 x 1700mm: overall

\$22 000 – \$30 000



49

MILAN MRKUSICH

Painting I Silver ('The Millennium Painting')

acrylic-vinyl on canvas

title inscribed, signed and dated 2000 verso

1067 x 1067mm

\$40 000 – \$55 000

Illustrated:

Alan Wright and Edward Hanfling, *Mrkusich: The Art of Transformation* (Auckland University Press, 2009), pl. 87.

Provenance:

Private collection, Wellington. Purchased by the current owner from Sue Crockford Gallery, Auckland.



50

RALPH HOTERE

Polaris – 1984

burnished steel, acrylic and paper in artist's  
original frame

title inscribed, signed and dated 'Port Chalmers

'83 – '84'; original Brook Gifford Gallery label

affixed verso

760 x 765mm

\$65 000 – \$85 000

Exhibited:

'Paper Chase', Robert McDougall Gallery,  
Christchurch, 1984.

Provenance:

Private collection, Wellington.



51

ANN ROBINSON

Curved Vase

cast glass

signed and dated 2003 and inscribed No. 12

470 x 370 x 350mm

\$18 000 – \$26 000



52

PAT HANLY

Lunar Lover II

oil and acrylic on board

signed and dated '83

470 x 630mm

\$30 000 – \$40 000

Illustrated:

Gregory O'Brien, *Hanly* (Auckland, 2012), p. 117.

Literature:

Russell Haley, *Hanly: A New Zealand Artist*  
(Auckland, 1989), p. 208.

Provenance:

Private collection, Auckland.





53

PAT HANLY

Bride and Groom

stained glass window in collaboration  
with Ben Hanly and Suzanne Johnson  
signed and dated '95

620 x 498mm

\$25 000 – \$35 000

Provenance:

Private collection, Auckland.

# Allen Maddox

54

## Rhythm Grid

oil on canvas

title inscribed, signed with artist's initials *A. M* and dated 'Feb & July 2 & 7 '76'; inscribed *No 50 & 133* and variously inscribed in pencil

1630 x 2435mm

\$55 000 – \$75 000

### Illustrated:

Ian Wedde et al., *Allen Maddox* (Auckland, 2006), pp. 40 – 41.

### Provenance:

Private collection, Auckland.

Although they may avoid the representational forms that identify earlier artists, many modernists produce recognisable signature styles. For Piet Mondrian, it's the formality of the grid and primary colours; for Jackson Pollock, the organic skein of apparently uncontrolled fluid lines of paint. Allen Maddox too has a signature style, but for him it's the unexpected combination of grid and expressive paint mark. If they seem irreconcilable in the oeuvres of Mondrian and Pollock, they work alongside each other in Maddox's *Rhythm Grid* in a curious harmony despite their inherent contradiction. For all the decorative quality that this and other works might seem to have on first glance, they warrant close reading.

Modernist grids subdivide the picture plane neatly to create an uncompromising double layer of solid and space. Maddox's grid pays no homage to the format: defined with painterly lines, it is organic rather than rectilinear. This flexibility makes it seem to shift spatially, like an unfurling net rather than a fixed framework. The sensation that the grid is in motion is also enhanced by a seeming randomness of colour – tints of pink and turquoise as well as more saturated red, yellow, green and blue, with spatters and drips that insistently remind the viewer of the process of painting, highly visible on his large canvases. It is this spontaneity in Maddox's paintwork that led to his being labelled an abstract expressionist or action painter – but it is rather too neat a title for his distinctive style.

His grid is further challenged by the crosses, equally unpredictable in their contours, occupying each uneven square and transforming the grid into lattice work. The cross is an evocative motif, suggesting voting marks, illiterate signatures, or fond kisses perhaps. That it may originally have signalled cancellation here is suggested by an anecdote Mark Story recounts in 'Allen Maddox: Paradox of the not yet famous' (*Hawkes Bay Today*, 31 August 2010), that Maddox 'painted an X over an early work he didn't like, with the motif enduring since then'. Yet in their repetitive deployment Maddox's crosses do not cancel, nor call for elaborate interpretations. Like the grids they occupy, their importance is of another kind: they create a kind of grammar of visual order which he obsessively repeats, but ruptures to generate a haphazard litany. Writing in 1978, Tony Green aptly captured Maddox's fusion of discipline and disarray: '... he is the master of systems of disorder. And that comes from taking a particular stance: the belief that order in painting can only be attained by faithfully following impulse with impulse, that the field is constituted of an accretion of acts/marks, not predictable in advance, not plannable for.' (Allen Maddox in Auckland, *Art New Zealand* 12: 22). Maddox's single minded pursuit of his signature forms creates a thought-provoking paradox of dogged persistence and insistent imprecision.

Elizabeth Rankin





mm qmd  50 pm 2.76  
Feb & July  
1967

# Milan Mrkusich

55

Painting II (Blue)

acrylic on canvas

title inscribed, signed and dated 1972 verso

1725 x 1725mm

\$70 000 – \$100 000

1972 must have been a big year for Milan Mrkusich. He was awarded a retrospective exhibition at Auckland Art Gallery, an accolade of great significance surely for an artist who as early as 1946 painted his, and this country's, first truly non-representational abstract painting (the artist and his contemporary Gordon Walters have both spoken of the antipathy they experienced towards abstract painting in this country). 1972 was also the year Mrkusich painted the magnificent *Painting II (Blue)*, without doubt one of the most significant paintings from his breakthrough 'Corner paintings' series. The catalogue for the Auckland Art Gallery retrospective features two or three wonderful black and white photographs of the artist's studio, offering precious behind-the-scenes insight into the working methodology of the artist. Appearing not unlike the surgery of a top physician or dentist, everything is in its right place. The studio exhibits the same qualities we've come to associate with the artist's paintings themselves: care, deliberation, order, harmony and unity.

By now, the Corner paintings are regarded by many as the artist's defining statement. The thoroughly unique formal device of four diametrically opposed triangles dominated the artist's practice for a near ten year period from the mid-1960s. Not wholly dissimilar to the braces in photo albums of the 1950s, in Mrkusich's paintings they act as a structural brace, defining the painterly field by its corners as opposed to its sides, the manner by which an abstract painting is usually defined.

Mrkusich has always believed that for painting to be relevant it needs to transcend and eschew the local in favour of the international and universal. Thus Mrkusich's

practice has always run against the grain of prevailing discourse in this country where the preference has always been for local content and that which possesses a distinctly New Zealand identity.

Rich and atmospheric, *Painting II (Blue)* presents us with a billowy, amorphous painterly universe we can truly lose ourselves in. Although the artist might encourage his paintings to be viewed as self-sufficient, hermetic objects rather than as representations, it is especially hard to read this particular work through the strictly formalist criteria which much of the artist's paintings have hitherto been considered. Like light refracted through the surface of a deep milky pond or some threatening West Coast storm clouds rolling in across the pacific, *Painting II (Blue)* seems to invite recourse to our natural world. The depth and beauty of the surface is partially resultant from the artist shifting from oil paints to acrylics and into the process of staining. This material shift allowed him to build up surfaces much quicker through several thinned washes which soak into the pores of the canvas and create the sensation of immense depth, a technique also brilliantly utilised by Gretchen Albrecht around this time.

Perhaps Milan Mrkusich's greatest gift to us is his ability to create the most active, nuanced and subtly beautiful of surfaces. The artist's finest paintings, of which *Painting II (Blue)* definitely qualifies, are generous acts indeed; they nourish and sustain, existing for no other reason than for consideration and enjoyment. They proffer viewers a starting point, a means to consider what painting is, should and can be.

Ben Plumbly

Illustrated:

Alan Wright and Edward Hanfling, *Mrkusich: The Art of Transformation*  
(Auckland University Press, 2009), pl. 61.

Literature:

Alan Wright and Edward Hanfling, 'Neutral and Universal Forms:  
The Corner Paintings, 1968 – 1976', in *ibid.*, pp. 60 – 72.

Provenance:

Collection of the artist.

Purchased by the current owner from Sue Crockford Gallery, Auckland.





## Bill Hammond

56  
Boulder Bay  
acrylic on canvas  
title inscribed, signed and dated 2000  
837 x 2000mm  
\$120 000 – \$160 000

Provenance:  
Private collection, Auckland.

*Boulder Bay* might well be Bill Hammond's, if not New Zealand's, definitive answer to Botticelli's *Birth of Venus* – so lyrical is it, so expansive, so evocative of the limpid, luscious beauty of a ravishing summer day on an emblematic southern shore.

Frequented by whales and dolphins, as well as vast numbers of seabirds, this unusual section of the Canterbury coastline has interrupted the migratory patterns of species in the Southern Ocean since long before the arrival of humans. Some deep impression of those myriad stops and starts on this curious beach, with its succulent round boulders, lies

at the heart of *Boulder Bay*. Like the *Birth of Venus*, *Boulder Bay* has at its core the idea of advent, of miraculous apparition of being upon a fortunate shore.

Yet unlike Botticelli's goddess, who seems entirely content with her new surroundings, the attitudes of Hammond's quasi-mythical bird-beings are ambiguous, exuding that uncertainty about the presence of people in the still-savage land, that is the unquiet essence of landscape art practiced in New Zealand since the advent of the European migrants who brought the tradition with them, along with the rest of their



colonial baggage. These creatures are morphologically weird, hybrid entities compounded of Europe and the Other, angel and avian, human and animal, body and spirit, visitor and visitant, settler and unsettled. The malleability of their shapes gets at the nature of life itself, endlessly shuffling its repertoire of body forms in response to new environmental challenges. The spiral tails, so surreally silhouetted against the azure sky, speak as much about the specific morphology of sea shells, of pupu and cats-eye, and the little pearly coils of squid buoyancy systems that are so commonly found on this shore, as they do about the general

incorporation of Maori koru and pitau motifs into Western-style art. In such specifics Hammond conveys most clearly his adoration of his own native shore – capturing and effectively bottling the best of its shapes and forms, its meteorological and spiritual atmospheres, in a magnificent panorama that is as encompassing as it is beguiling – a whole world, viewed from a small, precarious balcony.

Oliver Stead

# Talking about Black & White



## Four Paintings by Colin McCahon

By Peter Simpson

To a unusual degree the paintings of Colin McCahon 'talk' to each other – across decades, across genres, across changing media and materials. Put any group – however randomly selected – beside each other and a conversation starts up between them, about colour, or belief, or layers of meaning, or the tools of the trade. So it is with the four paintings offered here for auction. The works in question – *French Bay* (1956), *Black White Landscape* (1959), *Dark Landscape* (1965), *Clouds 7* (1975) – extend across two decades of McCahon's career from 1956 to 1975. While the paintings are quite different, they nevertheless, metaphorically speaking, 'talk' to each other – about night and day, dark and light, black and white, land and sea, time and place, seeing and believing, nature and the supernatural.

French Bay, on the Manukau Harbour, appears in the title of 28 works in the McCahon Online Catalogue [www.mccahon.co.nz], all drawn or painted between 1954 and 1959, the years when the McCahon family lived in Titirangi a few minutes' walk from the bay. Along with kauri trees, French Bay and the Manukau were his most frequently repeated themes of that period. Indeed, there is a distinct *French Bay* series for every year between 1954 and 1959. They first appeared in numbers in the summer of 1955 in brightly coloured watercolours and gouaches notable

for their Mondrian-derived horizontal and vertical grids, as described in a letter to Ron O'Reilly: 'all very gay & summertime looking & painted in squares etc all parallel to the sides of the picture' (28 November 1955). The 1956 series brought significant changes: the paintings were larger, painted in oils on canvas or board, and darker in colour – blues giving way to black, white, grey and ochre as predominant colours – partly because they were painted in winter, but the mood is also darker, less carefree. The present work, which once belonged to Toss Woollaston,

is less abstract compared to others in the series; a band of dark rain-clouds is clearly recognisable across the top, and the grid is less perpendicular. While horizontals are prominent – as in dark oblongs presumably abstracted from boats in the bay – diagonals are also present, especially in the lower section which in landscape terms reads as a shaggy foreshore. A moody and atmospheric piece, *French Bay* (1956) anticipates some Muriwai beach paintings of later years.

Peter Simpson



57

French Bay

oil on board

title inscribed, signed and dated Sept

'56

550 x 755mm

\$150 000 – \$200 000



Exhibited:

'Ill Recent Paintings by Colin McCahon',  
Public Library Lecture Hall, Dunedin,  
8 – 18 April, 1958 (Cat No. 17).

'The Collectors' Exhibition', Suter Art Gallery,  
Nelson, 1981 (Cat No. 30).

'Colin McCahon's Titirangi', Auckland City  
Art Gallery, 19 October 2002 – 1 February,  
2003.

'Colin McCahon: The Titirangi Years, 1953 –  
1959, Lopdell House Gallery, Auckland, 25  
August – 8 October, 2006.

Reference:

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm001551

Illustrated:

Peter Simpson, *Colin McCahon: The Titirangi  
Years, 1953 – 1959* (Auckland University  
Press, 2007), p. 111.

Literature:

Peter Simpson, *ibid.*, pp. 32 – 33.

Provenance:

Collection of Sir Mountford Tosswill  
Woollaston. Gifted by him to the Bishop  
Suter Art Gallery, Nelson. De-accessioned  
by them, with his agreement, in order to  
raise funds for the gallery's development  
programme.  
Private collection, Auckland.



Clouds No. 7 and Fly Out from Muriwai – it takes some looking at installed at the original McCahon House, French Bay.

*Clouds 7* (1975) belongs to a series of ten paintings so titled painted in December 1975. A trigger for these and other works was McCahon's acquisition of 70 sheets of Steinbach paper, sourced by his Wellington dealer Peter McLeavey. He found that this paper greatly suited acrylic paints and he launched himself on several series, including *Teaching Aids* (1975), *Clouds* (1975), *Noughts and Crosses* (1976) and *Rocks in the Sky* (1976), in which colour is largely restricted to black, white and occasionally yellow. The numbers 1 to 14 recur in *Teaching Aids*, *Clouds* and *Rocks in the Sky*, while *Noughts and Crosses* and *Rocks in the Sky* each consists of 14 works. This numerology derives from the Roman Catholic motif of the 14 Stations of the Cross – the narrative rendition Christ's last days and hours – familiar from its presence in countless churches. McCahon had been painting Stations since the mid-1960s; by the mid-1970s it had become for him both a kind of visual

shorthand, and a devotional exercise – a way of ordering his thoughts, feelings, belief and doubts through the act of painting.

In *Clouds* the common elements are puffy white clouds against a black background on which numbers 1 to 14 are enscribed. There is no attempt at descriptive realism; the clouds are generally arrayed vertically in two columns of four, with many variations in how the numbers are laid out; the most common arrangement starts at top left with 1 and finishes at top right with 14. Mostly familiar Arabic numerals are used, but in *Clouds 7* – uniquely the numerals are Roman (I to XIV).

*Clouds 7* differs in other respects, too, from the usual pattern. There are five clouds on the left column and only two on the right, a strongly asymmetrical arrangement; numbers I to XII are crowded onto the left side, with only

58

COLIN MCCAHOON

Clouds No. 7

synthetic polymer paint on Steinbach  
mounted to board

title inscribed, signed with artist's initials

CMcC and dated Dec '75

1095 x 730mm

\$250 000 – \$300 000

Exhibited:

'Recent works by Colin McCahon, Peter McLeavey  
Gallery, Wellington, 17 August – 3 September,  
1976, Cat No. 12.

'Colin McCahon: A Question of Faith', Stedelijk  
Museum, Amsterdam, Holland, 30 August –  
10 November, 2002 (touring to Melbourne,  
Sydney, Wellington and Auckland 2002 – 2004).

'The 76 Group Show', CSA Gallery, Christchurch,  
9 – 19 October, 1976, Cat No. 45.

Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
CM001477

Provenance:

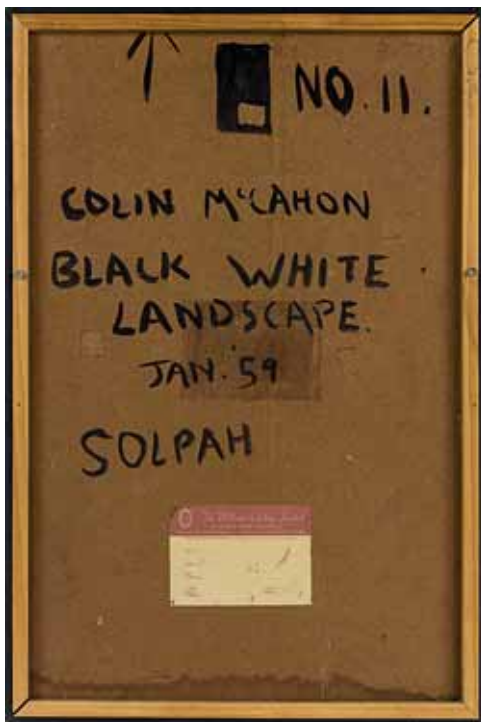
Private collection, Sydney, Australia.

XIII and XIV on the right. Furthermore, in almost all other examples XIV is placed at the top, whereas in *Clouds 7*, XIII is at the top right and there is a big gap down to XIV. This arrangement leaves a large black void on the right side of the picture through which falls a stream of pale yellow paint – it could signify light or possibly a waterfall.

Whatever precise significance these choices of colour, numbering and placement had for the artist, it is clear that they contribute to some existential drama being worked out through the process of the painting. The formal similarity of *Clouds 7* to the extensive *Waterfall* sequence or the pervasive motif of light falling through darkness encourages a redemptive reading of this remarkable painting which talks so eloquently to its predecessors.

Peter Simpson





*Black White Landscape* (1959), which escaped the diligent net of the McCahon Online Catalogue, was first exhibited as number 11 in McCahon's great exhibition, *Recent Paintings November 1958 – August 1959* at Gallery 91 in Christchurch in October 1959. It included 92 works – if series such as *Northland Panels* (8) and *Northland Drawings* (35) are counted separately – all made in a prolific 10-month period of creative excitement that followed his four-month visit to the USA in 1958. In America McCahon saw and absorbed not only great works from the European tradition from Tintoretto to Picasso and Mondrian, but also Oriental art and the recently prominent abstract expressionists, especially Pollock, de Kooning, Rothko, Motherwell and Diebenkorn. Undoubtedly, the art he was exposed to in America radically changed the direction of McCahon's work in terms of scale, materials, paint application and subject

matter. He soon began working simultaneously on two major series, *The Wake* (16 panels) and *Northland Panels* (8 panels), both combining landscape, text and abstraction, on huge strips of unstretched canvas painted with commercial house paints in a free flowing gestural style very different from the tighter more meticulous manner of his Titirangi paintings. Then, in December 1958 and January 1959 he painted about a dozen works on hardboard using enamel paints (solpah), sometimes mixed with sand, all dominated by blacks, whites and greys, and pitched ambiguously between landscape and abstraction, though many have the word 'landscape' in their titles, as in *Black White Landscape* (1959), one of the smaller pieces. Some also contain elements of religious symbolism (e.g. *Cross* in Auckland Art Gallery). John Caselberg, McCahon's friend and collaborator, described these works in a letter to

59

COLIN MCCA HON

*Black White Landscape*

enamel on hardboard

signed and dated Jan '59; title inscribed, signed and dated and inscribed *No. 11* verso

675 x 440mm

\$100 000 – \$140 000

Exhibited:

'Colin McCahon: Recent Paintings', Gallery 91, Christchurch, November 1958 – August 1959, Cat No. 11.

Note:

This work has yet to be registered on the Colin McCahon Database.

Provenance:

Private collection, Hawkes Bay.

Charles Brasch (March 1959): 'These paintings are stark, like all his work; but they are so delicately painted. Mostly black & white; but with many variations on this, & many traces of delicate colour. His artistic vision is so fierce & sharp ...' . This passage effectively describes *Black White Landscape*, which is starkly simple in form and colour, but also painted with delicacy. If read as a landscape, which the title invites, the central section reads as a night sky, with wisps of moonlit cloud and a scattering of stars in the blackness. The large white disk dominating the upper section reads as a giant lunar landscape. This striking work, monumental in its impact despite its small size, is set apart within the series by this semi-circular moon whereas most others are dominated by horizontal bands and blocks of white and black.

Peter Simpson





*Dark Landscape* is one of about half a dozen monochromatic black night landscapes from 1965 in which McCahon experimented with texture rather than colour to define landscape forms; other titles in the series are *Black Landscape*, *Journey into a Dark Landscape* and *Night Sky*. The texture is created by adding sawdust to synthetic polymer paint. A probable influence on these works is Buster Pihama (a.k.a. Buster Black), a Maori friend and student of McCahon's whose paintings of cities and mountains at night, exploiting 'the visuality of white on black' greatly impressed him. Because of its reliance on texture this austere and sombre painting is difficult to photograph effectively and needs to be experienced 'in the flesh' to appreciate the subtle effect of textural contrast within monochromatic fields of black.

Peter Simpson

60

COLIN MCCAHERN

Dark Landscape

synthetic polymer and sawdust on board  
signed and dated July, August '65; title inscribed,  
signed and dated 1965 and inscribed *PVA* verso  
600 x 600mm  
\$70 000 – \$100 000

Provenance:

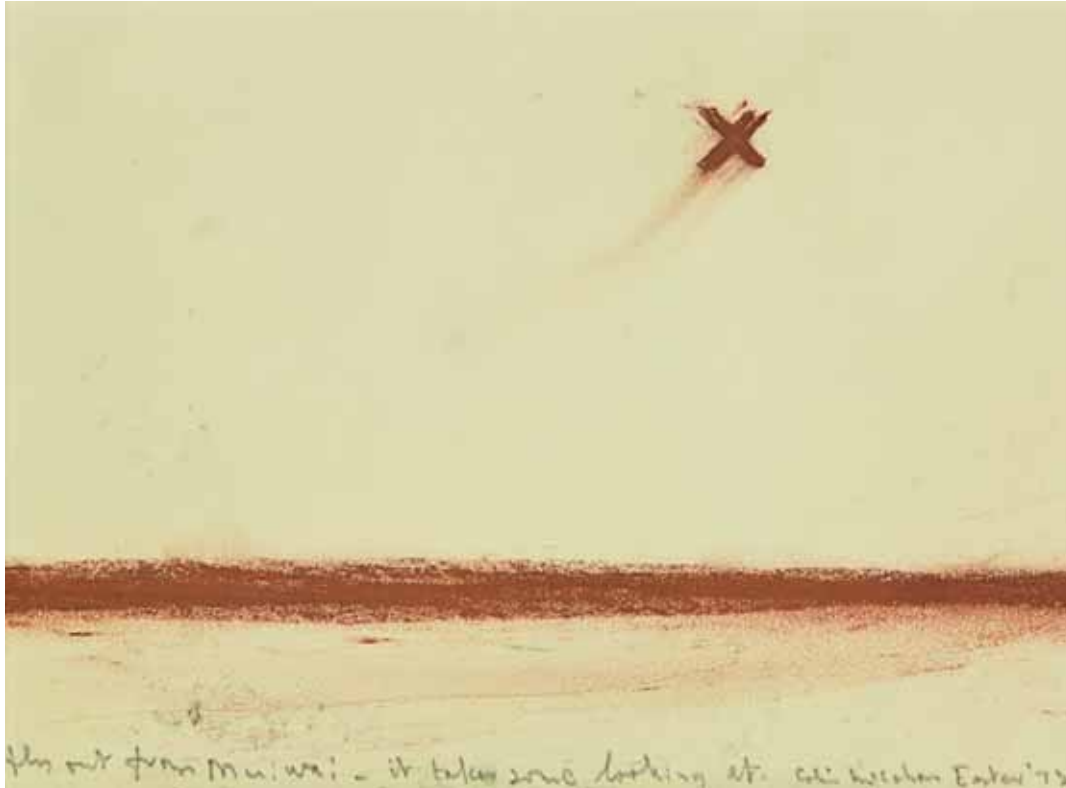
Purchased from the original exhibition at Barry Lett Galleries by the current owner in 1965 – 1966. Private collection, Auckland.

Exhibited:

'Beyond McCahon, Catchment Gallery, Nelson, 2007.

Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
CM000533



61

COLIN MCCAHERN

Fly Out from Muriwai - it takes some looking at

conté crayon on paper

title inscribed, signed and dated Easter '73

220 x 290mm

\$22 000 - \$30 000

Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz))

CM001123

Provenance:

Private collection, Auckland.

# Ralph Hotere

62

## Vidyapati's Song

acrylic and dye on unstretched canvas  
title inscribed, signed and dated 1975 verso  
3045 x 910mm  
\$240 000 – \$300 000

### *VidyaPati's Song* by Bill Manhire

My lover's limbs are placed as ornaments  
My lover's ornaments are eyes  
House darkened by arrows  
Moon darkened by hair  
Darkness goes out with its voices  
My lover's breasts are marked with nails  
Ah see  
Her single garment is the rain  
House darkened by lanterns  
Moon darkened by song  
Darkness goes out with its voice

*VidyaPati's Song* brings together Bill Manhire's text based on the writing of the Indian poet Vidyapati c. 1352-1448 and Hotere's hauntingly sensual imagery where each seems to comment on the other to produce a new and enlarged experience. The present painting belongs to Hotere's highly praised Song Cycle banners first conceived for Sound Movement Theatre performances and executed between 1975-76. Hotere soon developed his works as an independent series of canvases fifteen of which were shown at the Bosshard Gallery, Dunedin, in 1976. All the works are on unstretched canvas in an elongated vertical format and painted in acrylic paint and coloured dyes.

Words from the poems are placed at the top and bottom of the present canvas with the shimmering vertical lines and bands of the imagery providing a pregnant pause between the verbal reading of the divided text which Hotere fills with evocative nuances of colour and form that comment upon and enrich its meaning. His vertical lines allow our eyes to scroll down the canvas to find and read the text that lies at its base. This includes the stencilled words Song Cycle and credits for the poem and music indicating

one of the painting's original functions in supplying information about the production. Equally, then, we are encouraged to reverse this journey and retrace our path to the top. Critics have commented upon the atmospheric allusions of the paintings with their tactile evocation of mist, rain and light, even going so far as to particularise the effects to the Dunedin climate. Hotere encourages these associations by his introduction of single words such as 'touch' and 'rain' alongside the painted imagery of lines and colours prompting us to evoke our personal memories to enhance the virtual experience. The blurred and splattered patches of pigment perhaps also indicate the beginnings of the series, as recalled by his former wife Cilla McQueen, at night under studio lights on the back lawn in light rain.

Although conceived in an abstract idiom of almost geometric precision, with each canvas divided by vertical bands and lines, the artist manages to use the structure as a foil to unleash the optimum of emotion and feeling. Each irregularity of line, each smudge of colour, each painted word is pregnant with an intense passion that reflects his response to the poem. The landscape imagery of Manhire's text with its references to rain, moonlight, sound and touch are echoed in Hotere's painting with its added colouristic and tonal qualities. Like McCahon, Hotere imbues the poem with the unevenness and emphases of his painted words that carry a personal message of empathy and interpretation in response to the text. Painted probably as the first work in the Song Cycle series, *VidyaPati's Song* is one of Hotere's most engaging and intensely felt paintings.

Michael Dunn

### Provenance:

Private collection, South Island. Previously on long-term loan to the Eastern Southland Gallery, Gore.



MY LOVERS LIMBS ARE PLACED  
AS ORNAMENTS  
MY LOVERS ORNAMENTS ARE EYES

House darkened by arrows  
Moon darkened by hair  
Darkness goes out with its voices

LEFT

TOUCH

TOUCH

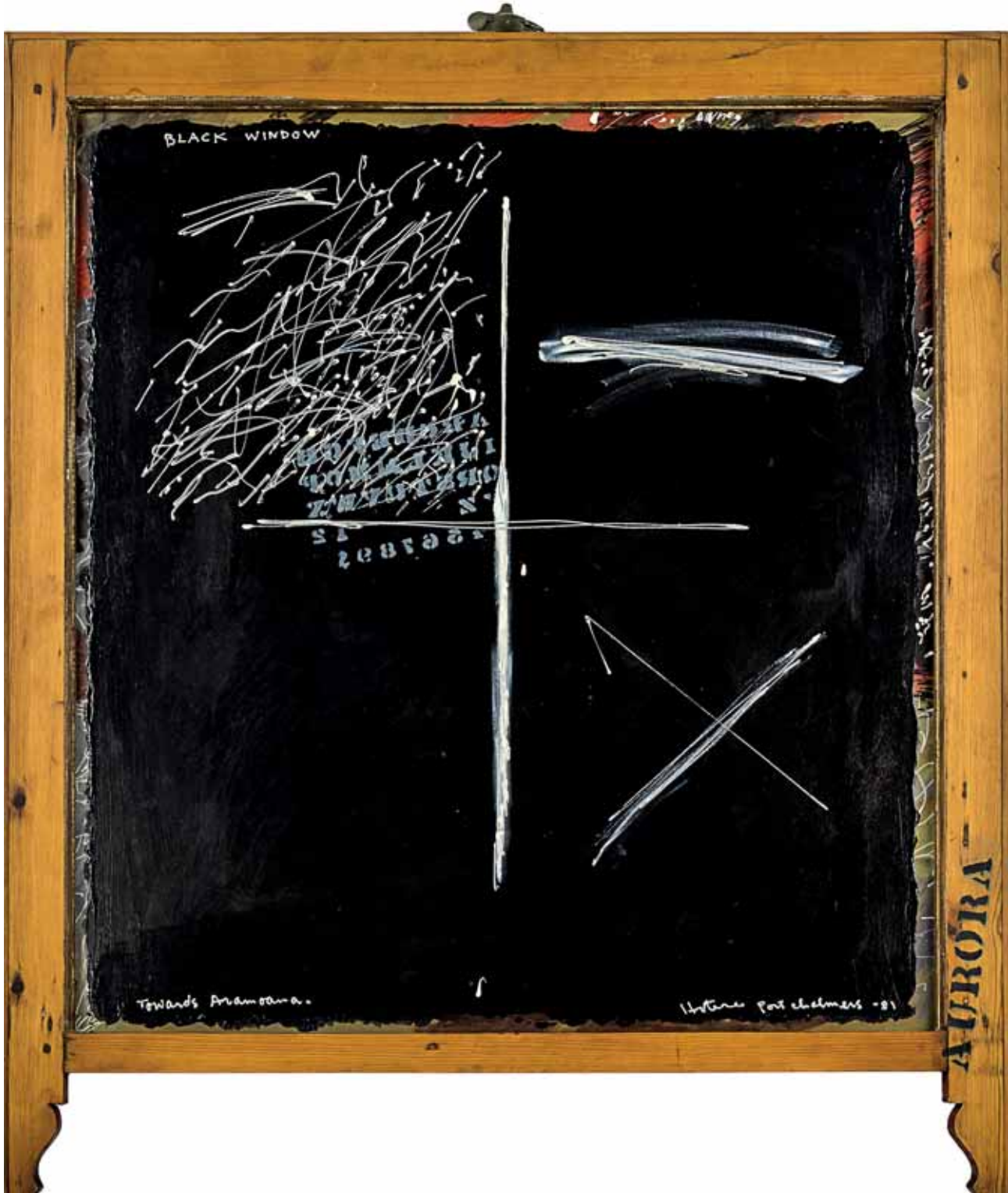
SPINE

RAIN

RIGHT

SONG  
CYCLE

House darkened by lanterns  
Moon darkened by song  
Darkness goes out with its voices



# Ralph Hotere

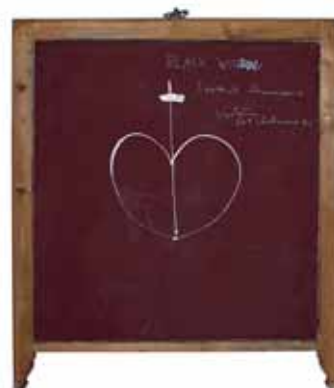
63

Black Window: Towards Aramoana  
acrylic on board in Colonial sash window frame  
title inscribed, signed and dated '81; title inscribed,  
signed and dated verso  
1045 x 880mm  
\$175 000 – \$225 000

One of the first, and most seminal, of Hotere's window works, *Black Window: Towards Aramoana* is unusual in having two faces, one black, one red. Greg O'Brien has discussed the importance of reading in the viewer's experience of Hotere: his uses of motifs such as crosses and circles, the various ways they can be read, and how such readings are integrated into the works to provide whole 'systems of meaning'<sup>1</sup>. One way of interpreting this extraordinary double-faced work is to read it as a presentation of two crosses. Each cross provides a focal point on which several systems of meaning converge: Maori cosmology, Roman Catholic theology, contemporary art theory, and environmental activism.

On the black side, we are looking towards Aramoana. At its most basic level the work literally records a view out a window, from Hotere's Carey's Bay home and studio. Superimposed onto that ominous, portentous view is a wonderful collection of graphic markers – letters, motifs, devices – that indicate the many layers of meaning that the artist is bringing to bear on the scene. Dividing space for the viewer's eye to travel through, Hotere dices the picture plane into four squares with intersecting lines, forming a cross like the cross hairs of a rifle sight. Showers of sparks in the upper left quadrant suggest the artist is taking clear aim at the proposed Aramoana aluminium smelter, against which a powerful protest movement, begun in 1974, was now gaining serious funding through sales of donated works by New Zealand artists.

On the other side, the motif of a heart surmounted by a cross is derived from the Camargue Cross, which Hotere first encountered while travelling in Provence in 1973. He began to use it frequently in works made through the remainder of the '70s and beyond. The Camargue Cross features prominently in the decoration of the Eglise Saintes-Maries-de-la-Mer,



in the wildly romantic Camargue region. Several ancient Christian and non-Christian traditions converge on this site. The three Marys, (Mary Salome, Mary Magdalene, and Mary Jacobe), are believed to have landed here on their voyage from Alexandria in 40 BC, accompanied by a mysterious, dark-skinned Sarah. The four women were subsequently made saints, looking after voyagers and seafarers. The church is built on a much earlier pre-Christian site which is also sacred to Gitan and Roma peoples. These ingredients combine to make a site of cosmopolitan significance, redolent with the history of movements and migrations across the Mediterranean. Ironically many of Hotere's Carmargue Crosses appear in works protesting French nuclear testing in the Pacific.

The stripped-down, skeletal yet wonderfully full-hearted Camargue Cross that dominates this face of the work offers a marvellous insight into the essential elements of Hotere's art. Taut, economical white lines swiftly indicate the plane of the picture surface, at the same time effortlessly suggesting infinite depth in the colour field beyond. Here Hotere takes us far beyond temporal concerns to suggest cosmological themes, both physical and spiritual.

Oliver Stead

1 Gregory O'Brien 'Misere Mitimiti: a meeting place', in *Hotere: Seminar Papers from Into the Black*, edited by Roger Taberner and Ronald Brownson. Auckland: Auckland Art Gallery, 1998, p. 14-29.

Exhibited:  
'Ten Windows: Recent Paintings & Works on Paper',  
RKS Art, Auckland, 24 November – 5 December, 1981.

Provenance:  
Private collection, Auckland.



# Michael Illingworth

64

Fertile Fig and Timepieces

oil on canvas

title inscribed, signed and dated '67

1115 x 910mm

\$120 000 – \$160 000

Provenance:

Purchased by the current owner from  
Jonathan Grant Galleries, 10th May 1996.  
Private collection, Auckland.

"I am painting a little world of my own in 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," Michael Illingworth declared to his dealer, Barry Lett, in 1965.

His instantly recognisable figures are assembled from basic shapes (ovals, pyramids, circles), they presage the raw and rowdy universe of public signage which was then just beginning to invade our urban landscapes and is now, of course, ubiquitous. Like those blue restroom male and female figures, yellow warning triangles, and regulatory red dots everywhere that tell us to stop. These men and women are gawky abstracted figures, egg-heads, armless, chinless, who have no mouths with which to speak. But Illingworth's rambunctious belligerence and outsider status provided *him* with a voice and a framework for exclusion. He felt boxed into conformity in a restrictive and spiritless society and needed to get out from under its pompous sententiousness. Making things fit ('boxing them in') within a non-conformist composition was his wry, satirical response to the delusional suburban dream ("little boxes all made out of ticky-tacky which all look just the same" went the lyrics of Pete Seeger's 1963 hit). Illingworth's paintings are full of boxes that shrink and constrict space, boxes to be juggled and played with in different combinations like the modern

Lego brick which was patented in 1958. In *Fertile Fig and Timepieces* a male and female lock in against each other upside down. As if to blatantly stereotype the social norms, the upright oval-headed woman carries a fetus, the upside-down, square-headed man has a timepiece attached to his chest. Nature is also contracted, intentionally reduced to an abstract hint of a green tree, a wavy waterline line, a lime green sky. This is a bruised world held in the warp of time. Illingworth's painting owes its strength to his rehearsed obsessions: his constant cavil against 'suburban neurosis' — the idea that we felt isolated, bored and unfulfilled in the suburbs — which gained widespread attention in the 1960s and 1970s. A 1968 article in *Thursday* magazine even suggested that the condition was "filling our mental hospitals with depressed young women." And, like the twentieth-century Italian master he revered, Enrico Baj, Illingworth displayed a fixation with nuclear war. The pyramid heads in his paintings he said were "canopies against nuclear fallout." The most important tribute that can be paid to Illingworth is to acknowledge that in an art culture comatose from a boxed-in conformity and swooning with beautification, he asked the straight question — how might painting liberate us? — and then he set about supplying the answer.

Laurence Simmons

# Gordon Walters

65

Untitled

polyvinyl acetate on canvas  
signed and dated 1969 verso  
457 x 457mm  
\$55 000 – \$70 000

Provenance:

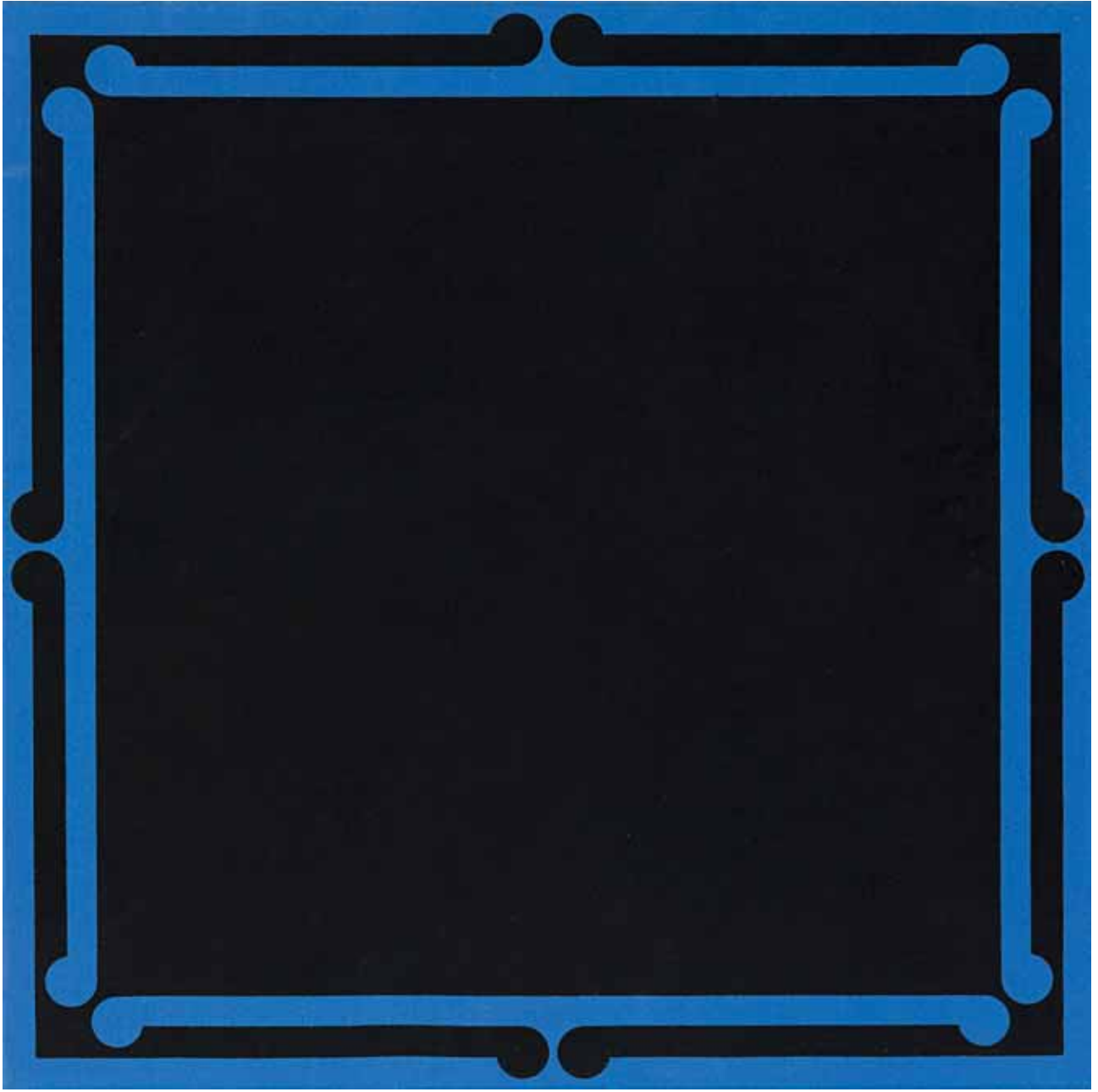
Private collection, Wellington.

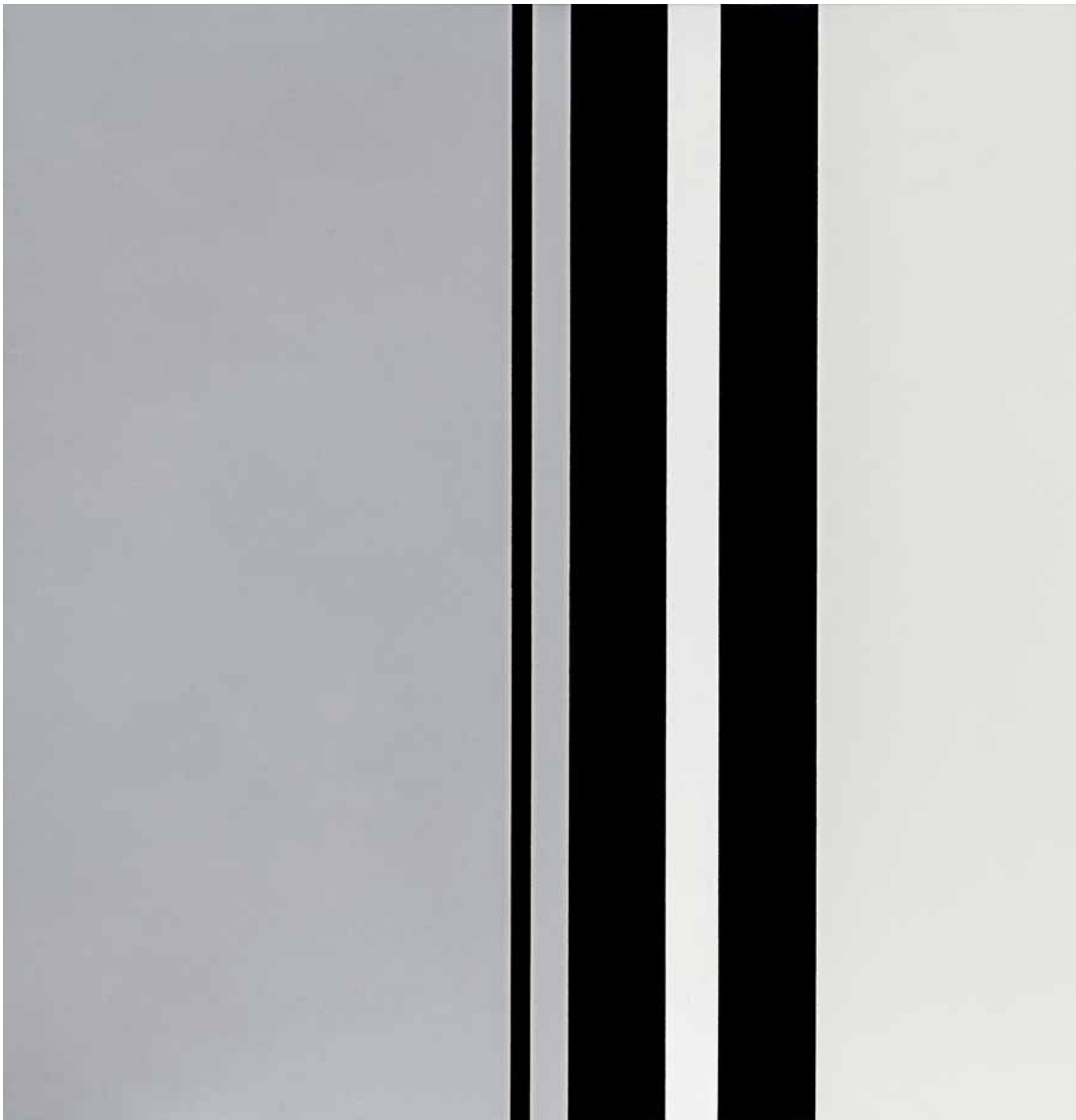
What positively sings in this painting is the electricity of its colour blue. Let's start with a few moments from the history of 'ultramarine blue'. Lapis lazuli, a dark blue gemstone, was first mined in what is now northeast Afghanistan in the 6th century BC and paint pigment was made by grinding the gemstones to a powder. Expensive and prized lapis, called ultramarine ('beyond the sea'), enters Europe through the trade route to Venice and is sometimes known as Venetian blue. In Christian Europe it is used to depict the robes of the Virgin Mary. Synthetic ultramarine blue is first produced in 1828. In the 1850s English company Reckitts sells baking soda and ultramarine blue in muslin bags to remove any hints of yellow in white washing. In 1960 the artist Yves Klein patents International Klein Blue which is made up of ultramarine blue suspended in synthetic resin. In the 1980s Mujahideen leaders finance their war against the Soviets through a tax on all lapis lazuli sent to the West. Moments of this history are always called up in the painted presence of rich ultramarine blue. It was an unusual colour for Walters but one that he was to use in several other of his compositions on canvas and paper.

*Untitled* (1969) belongs to a small body of works on paper and canvases dating from the 1960s in which Walters separated and rearranged the circular bulb and longitudinal stem of the already geometricised koru in a different manner from his usual horizontal display. Here two layers of the koru stem and

bulb, one black one blue, are pushed to the four outer limits of the square composition. The effect is to provide a frame within the frame – a dizzying effect of the *en abyme* in Walters work studied so assiduously by Francis Pound. But this also opens up (as a void) the dark interior of his painting's heart. In *Untitled* (1969), charged with organic energy, the koru forms jostle against themselves and the sides of their containing square. Are they being forced out centrifugally or straining to contain themselves in? It is as if nature and its limits are locked in a dance. Walters' jostling forms have this insistence and containedness. Such a tension between the calm and the tremulous is close to the painter Sean Scully's definition of the power of abstract art: "the constant exchange and perpetual transformation of a physical state into a visual, emotional, and mental state and back again." And it is the blue here which triggers that emotional shift. For all their implied sense of order, Walters' geometric compositions are affective structures, rather than imposed designs. It is always important to stress they continuously transcend their sources and fixed forms and become visually dynamic accretions made up of ambiguities, ruptures, shifts and unities. Everything in *Untitled* (1969) seems both firm and precarious, at ease and ready to shift. For many years, his work was dismissed as mathematically rigid, even 'cold', but as the joy of this painting teaches us Gordon Walters was a sensualist.

Laurence Simmons





66

GORDON WALTERS

Untitled

acrylic on canvas, 1982

740 x 910mm

\$50 000 – \$70 000

Exhibited:

'Gordon Walters, New Paintings and  
Works on Paper', July 9 – August 3,  
Artis Gallery, Auckland, 1986.

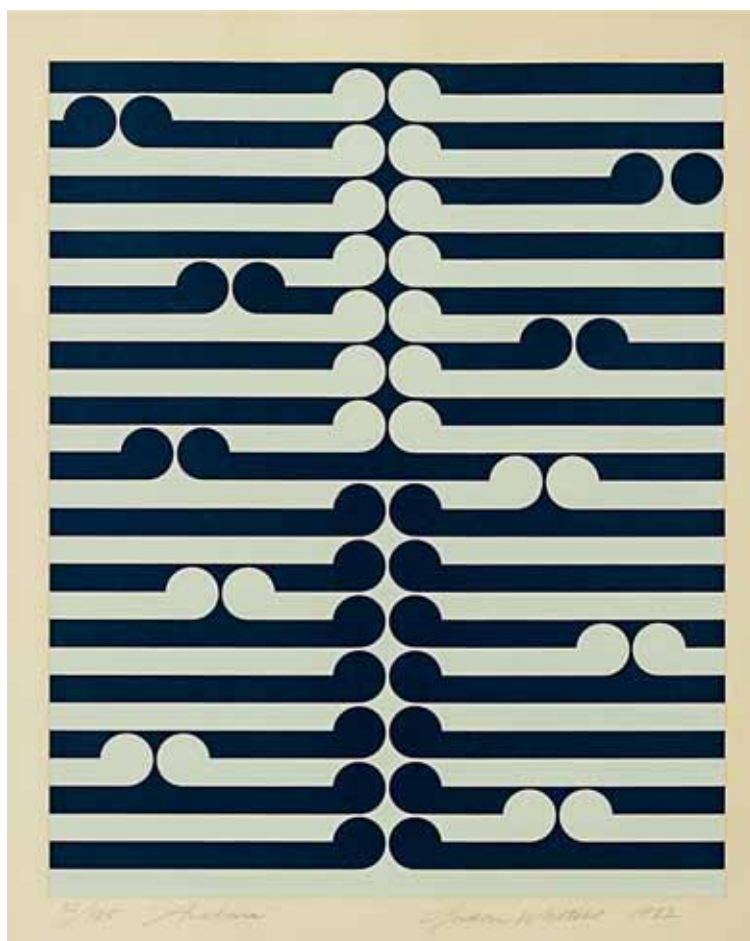
Provenance:

Private collection, Auckland.





Artis Gallery, 1986. Untitled second from right.



67

GORDON WALTERS

Arahura

screenprint, 32/125

title inscribed, signed and dated 1982

575 x 464mm

\$7000 – \$10 000



# Tony Fomison

68

From a Marti Friedlander Photo

oil on linen mounted to board

inscribed No. 209 verso

390 x 305mm

\$35 000 – \$45 000

Exhibited:

'Tony Fomison', Elva Bett Gallery, Wellington,  
20 November – 8 December 1978, Cat No. 8.

Provenance:

Private collection, Wellington.

That Tony Fomison should use a photograph as the starting point for his painting is not unusual. He often did so, and often made his own versions after paintings by old masters such as his well known *Dead Christ* after Hans Holbein. That he should choose a photograph by Marti Friedlander is also not surprising especially when the subject was an elderly Maori kuia from her suite of photos recording subjects with traditional chin moko. Her sitter in this case was Puti Rakuraku, Tuhoe, taken in 1970 for Michael King's book *Moko: Maori Tattooing in the 20th Century*, published in 1972 by Alister Taylor. Fomison would have seen it in that publication.

He had great interest in Maori culture and had spent some time recording Maori rock art in South Canterbury for the Canterbury Museum. Among his earliest works, made in the 1960s, were expressionist monoprints in black and white of Maori faces seen close up reminiscent of Rouault – then very influential. This small oil continues his interest in faces as a vehicle for creating graphic and unforgettable images that exert a power over whoever sees them. He was drawn to abject, diseased, frightened and disenfranchised subjects with whom he identified in his own non-conformist lifestyle. By confining himself to a monochromatic palette in this and related paintings, he further excised any overtly decorative or beautiful dimensions from his work. He is a master of darkness rather than light, especially of the human condition.

In Friedlander's photograph Puti Rakuraku is shown seated near the ground in the lower right-hand corner of the image which shows not only her head but part of her figure against a background wall of a wooden house. A comparison of the works shows that Fomison has cropped Friedlander's photograph severely so that only the face and headscarf of Puti Rakuraku remain. But he retains the essential, pivotal feature of the photo – Puti's face with its apprehensive gaze towards the viewer whose presence is implied looking down at the subject. Whereas in the photo Puti's moko reads clearly, in the painting it doesn't. The same applies to the details of the face with its distinctive lines and wrinkles that Fomison largely deletes. He moves his focus from the delineation of the moko and the particulars of the face to the inner psychological world of the sitter. Nothing is left to soften the emotional impact of our encounter with her.

Fomison's image is a haunting evocation of vulnerability. His subject implies the infirmity of old age, the insecurity of cultural loss and a feeling of entrapment. That she was photographed outside the European house rather than at home in it seems symbolic. She and her moko belong to an earlier age and a different lifestyle. She is a survivor and an outsider in her own land. By his emphasis on her features and gaze Fomison extends the scope of her alienation to that of all old and frail people confronted with a world that has changed beyond their control.

Michael Dunn

69

TONY FOMISON

Goodbye (Too many deaths in one year)

oil on hessian on board

title inscribed, signed and dated 1984 verso;

original Denis Cohn Gallery label affixed verso;

original 'Fomison: What shall we tell them?'

exhibition label affixed verso

300 x 570mm

\$32 000 – \$40 000

Illustrated:

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

(City Gallery, Wellington, 1994), p. 134.

Reference:

*ibid.*, Cat No. 86., p. 159.

Provenance:

From the collection of Barbara and Sam Pillsbury.

Sam Pillsbury is a renowned film director and producer who directed, among other things, the 1974 film, *Hotere*.



70

TONY FOMISON

Thinking Quietly with Eyes On

oil on canvas mounted in original baking tin  
signed and dated 1978 verso; original Elva Bett  
Gallery label affixed verso

180mm: diameter

\$12 000 – \$18 000

Provenance:

Purchased from Elva Bett Gallery Wellington,  
circa 1979. Private collection, Auckland.



Tony Fomison in his Gunston Street studio in Auckland, 1978.

(Thinking Quietly with Eyes On, top shelf at rear).

Image Courtesy of Jim and Mary Barr



# Pat Hanly

71

Fire and Hope Vessel  
oil and acrylic on board  
signed and dated '87; title inscribed  
and dated verso  
475 x 550mm  
\$50 000 – \$70 000

Provenance:  
Private collection, Christchurch.

On the 10th of July 1985, French military agents sunk the Greenpeace Rainbow Warrior ship in Auckland harbour. This event prompted a typically engaging and sustained painterly response from Pat Hanly in the form of his *Fire this Time* series. Consisting of at least sixteen works painted between 1985 and 1987, they each shared three key motifs: sea, fire and the chiefly predominant form of the yacht or vessel – which the artist envisaged as a symbolic carrier of peace and hope. The series redeveloped out of the artist's 1959 – 1960 London series of *Fire* paintings, which initially also featured the three elementals of sea, sky and vessel, yet the earlier series lacked the symbolism and freer immediacy of paint handling which characterized what Hanly himself referred to as his 'post Rainbow Warrior' works, in a note which the artist himself wrote on the wall of his exhibition of these works at RKS Gallery.

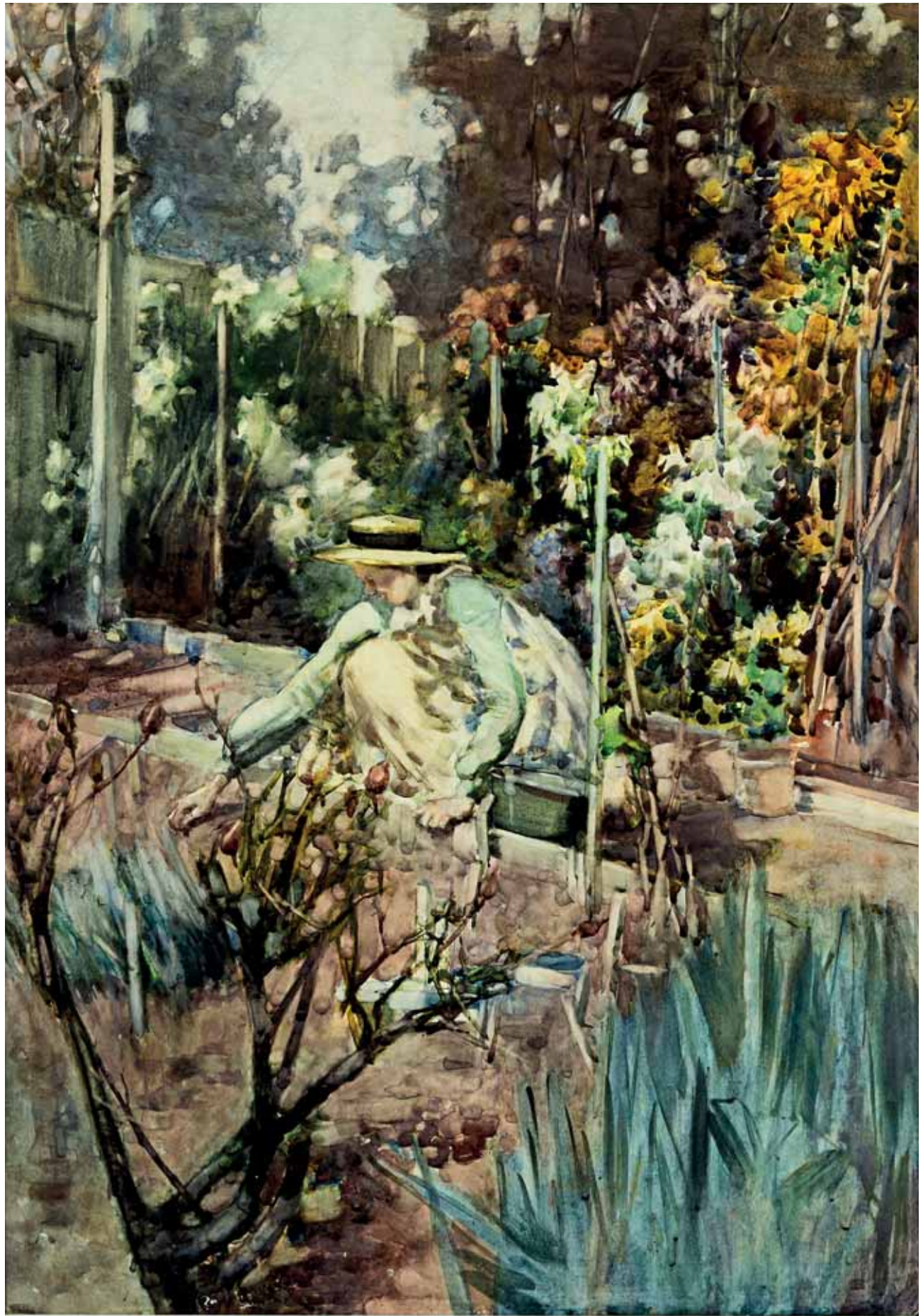
A staunch pacifist, Hanly was a member of the VAANA (Visual Artists Against Nuclear Arms) and social, moral and political correctness were all defining themes of the artist's life as well as of his life's work. Yet in these works the threat and risk of impermanence to a joyous existence, lurk threateningly close nearby. *Fire and Hope Vessel* is a call

to action. A rich visual celebration painted in the same year that our country was famously declared 'officially Nuclear Free', *Fire and Hope Vessel* also suggests a real degree of urgency exists which can be seen to reflect the then-pervading national climate of unity and defiance in the face of international pressure to allow nuclear ships into our waters, a subject the artist addressed most directly in his 1978 protest painting, *Pintado Protest*.

However, unlike the manner in which some of the artist's more angst-ridden contemporaries addressed such defining issues, the painting remains exuberant, gay and humorous. The vibrant and fresh acrylics portray the bright and unique light of the Pacific in a painterly field where lush profusions of colour and texture meld with great success. Despite the vessel and carrier of hope floating unperturbed on a sea of secluded chalky white, the threat of a nuclear Pacific abounds, splashing and cajoling all about the opaque waters. Like many of the artist's best works the overall feeling is of hope and optimism in the face of considerable adversity.

Ben Plumbly







# Frances Hodgkins

72

Gardening

watercolour

artist's name and title inscribed on original

brass plaque mounted to the frame

760 x 531mm

\$70 000 – \$100 000

The headline in the doughty *Otago Daily Times* described her as "The Dunedin Girl who Conquered Paris". The Frances Hodgkins who staged a solo exhibition in her old hometown in July 1913 was indeed a fully-fledged French sophisticate. Dressed in the latest Parisian fashion with a coquettish hat and fur muff to ward off the chill wind off the Otago Harbour, she impressed the locals as a modern woman. Her Impressionist works with their flashes of colour and dashes of painterly patterned brushstroke similarly epitomised modernity. Used to a more sedate approach to pointillism, the Otago Art Society members were startled by Hodgkins' vibrant style. Her subject matter was dominated by young women and children, posed outdoors in sunlight, in the manner of her heroes Monet, Pissarro and Sisley.

The long brushstrokes and summary approach to vegetation evident in *Gardening*, typifies her confident handling of watercolour from this period. Like another expatriate working in Paris, the American Mary Cassatt (1844-1926), she strives for an intimacy with her subjects, capturing a mood of quiet reflection or self-absorption, with the face of the young girl in the scene shaded by a straw boater hat and shown in lost profile as she reaches out a hand

to the soil in front of her. Family tradition gives the identity of this young woman as Isabel Hughes Field, daughter of Hodgkins' beloved elder sister Isabel who had married the MP for Paraparaumu, Will Field and gone to live on The Terrace in Wellington. Arriving from Paris via Melbourne early on Christmas morning in 1912, Hodgkins was delighted to find her sister's garden of irises and roses coming into bloom in the heat of summer, and being fondly tended by Girlie, as the young Isabel was known to family. This image links Girlie's youth and innocence with the flowers around her, which are fresh and new. Hodgkins was to make this her last trip to New Zealand, and she later expressed some regret at missing family milestones because her work took her overseas. From Adelaide she wrote wistfully to Isabel in June 1913, imagining Girlie arraigned for her coming out ball: "I wish I were to see Girlie [presented]...she will be a sweet debutante." Recognising that she had arrived in Wellington in the summer of 1912-3 just as her 19 year old niece reached the threshold of womanhood, Hodgkins has chosen to commemorate the moment for sister Isabel by making a portrait of girlhood for a mother to cherish.

Linda Tyler

Illustrated:

E. H McCormick, *Portrait of Frances Hodgkins*  
(Auckland University Press, 1981), p. 81.

Provenance:

Private collection, Auckland.

# Gottfried Lindauer

73

Portrait of Wiremu Tako Ngatata

oil on canvas, circa 1880

660 x 580mm

\$75 000 – \$95 000

Lindauer isn't just a glamourist of the figure nor is he an innocent transcriber of his sitter. His naturalism is both more and less than meets the eye. This appealed both to the ponderous literalism of stuffy Victorians and those incipient moderns seeking the alternative life of paint. Looking at Lindauer's subjects there is an air of sharing an urgent mystery. His portraits are shiny with human vitality but also strangely caught in a frozen colonial ballet; ethnographic documents that record a 'vanishing culture', or so it was believed. They are also trophies, Maori in Western dress, yet more emblems of the take-over of settler colonial power. And just look at that shiny gold button that holds down not just the dress shirt, but all the swirling undercurrents of this painting. Everyone — painter, subject and spectator — seems in suspended animation, trapped, rather than liberated, by the paint. Sure Lindauer has hammed up aspects such as the highlights in the hair or the ta moko design, picked out in pounamu green, a practice that was not unusual for photographic prints of the time, which also had their ta mokos similarly retouched by hand. Then again, an X-ray of the canvas tells us that Lindauer started with a photograph, which he projected with an epidiascope as an enlarged image on his canvas before starting to trace with his pencil. 'Maori at home' was the genre and it was popular with both pakeha and

Maori. Lindauer's faces while individualised are impassive; not expressionless but preternaturally calm, with a magnetic dignity that feels monumental and at the same time intimate, as if it were for you alone. Light is the dramatic actor in this painting; the vehicle of emotive as well as optical illumination. Not by chance then that one Maori moniker for Lindauer was 'the shadow maker'. His teachers back home in Vienna were Nazarenes, part of the 19th century German movement that returned to Italian *quattrocento* art for inspiration achieving a translucency of the painted surface. Lindauer, too, painted with a technical ingenuity, which involved establishing a white ground and thinly layering resins and colours, one that is still underappreciated. This painting is full of mind-teasers. The life of his subject, Wiremu Tako Ngatata (Ngati Ruanui, Te Ati Awa), was also marked by ambiguity. A supporter of the Kingitanga, a fervent Catholic opposed to the Pai Marire movement, one of the First Maori members of the Legislative Council, someone who at times provided questionable assistance to the Crown in numerous land purchase deals but who, when his own deal soured, was then to accurately indict the authorities: "You buy as much as you can of our land and then try to cheat us out of the rest."

Laurence Simmons

#### Provenance:

Believed to have been gifted by Wiremu (Wi) Tako to William James at the time that Wi Tako was Paramount Chief and member of the Legislative Council of parliament representing the Hutt Valley. Passed by descent to Edwin 'Tako' James (born in 1879), named in honour of the strong connection between his father and Wi Tako. Passed by descent to the current owner, the grandchild of Edwin Tako James.



DICK FRIZZELL

Fisherman

oil on board

title inscribed, signed

and dated 3/7/85

1710 x 735mm

\$25 000 – \$35 000

Provenance:

Private collection,

South Island.



MICHAEL SMITHER

Oil Sketch for Sarah at Breakfast

oil on board

title inscribed, signed and dated 1965 verso

560 x 903mm

\$20 000 – \$30 000

Exhibited:

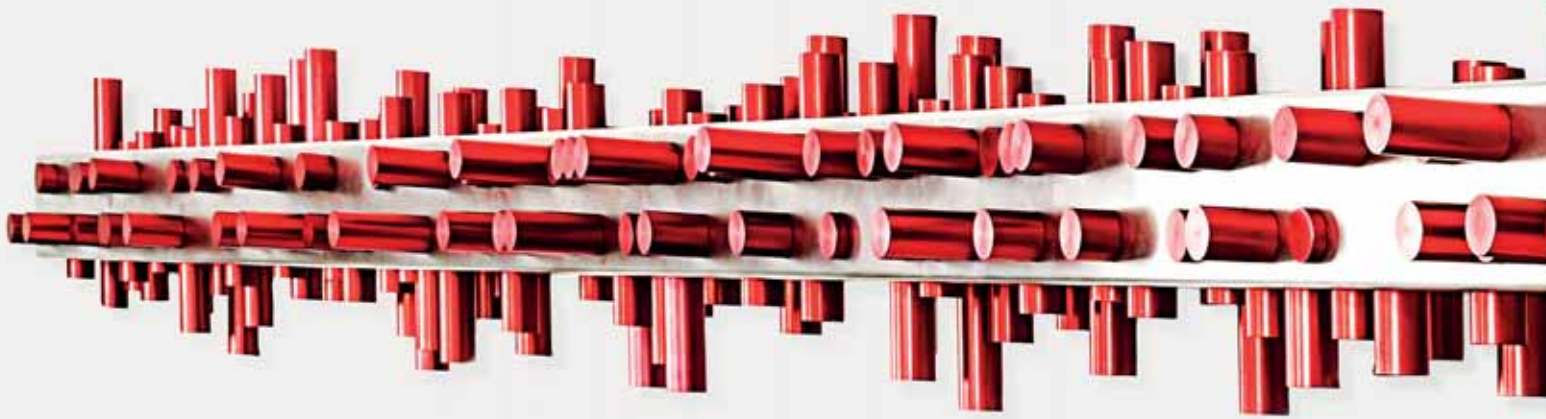
'100 New Zealand Painters', Pan Pacific Arts Festival,  
Christchurch, 1968, Cat No. 21.

'Michael Smither: An Introduction', Govett-Brewster  
Gallery, New Plymouth, 1984, Cat No. 12.

Provenance:

Private collection, Marlborough.





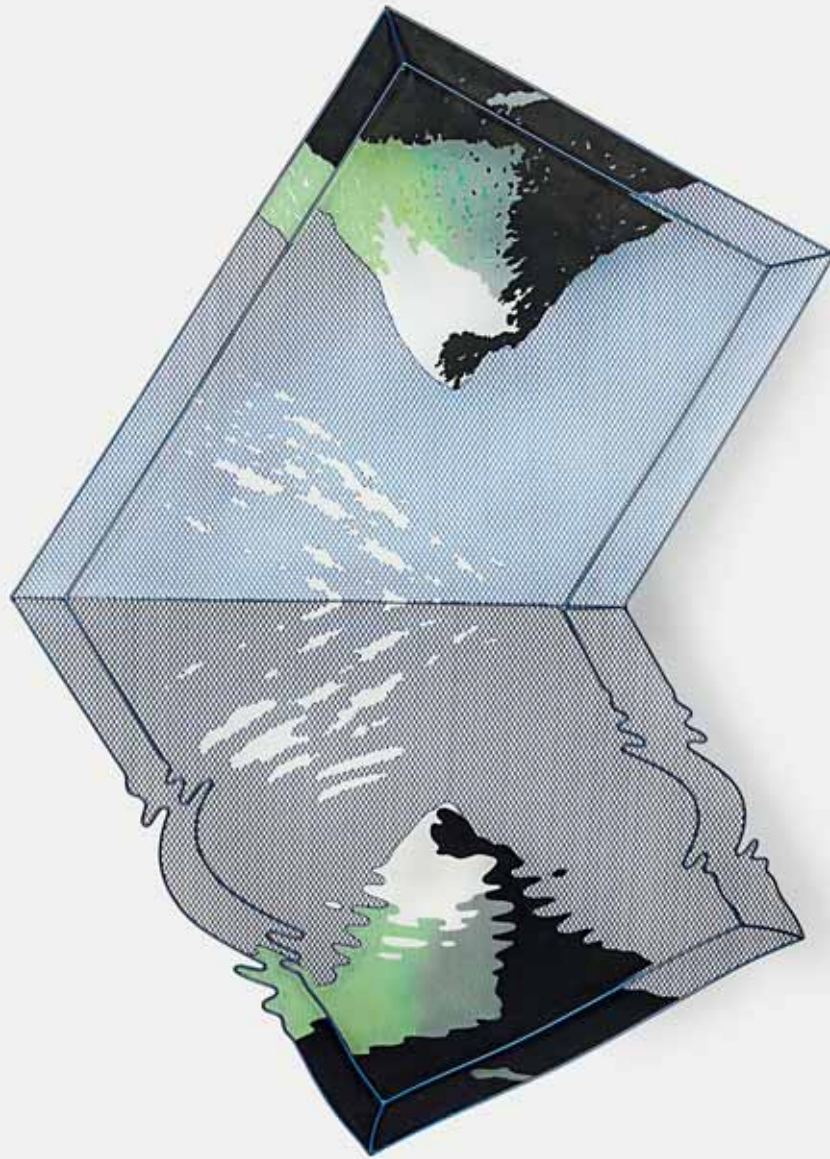
76

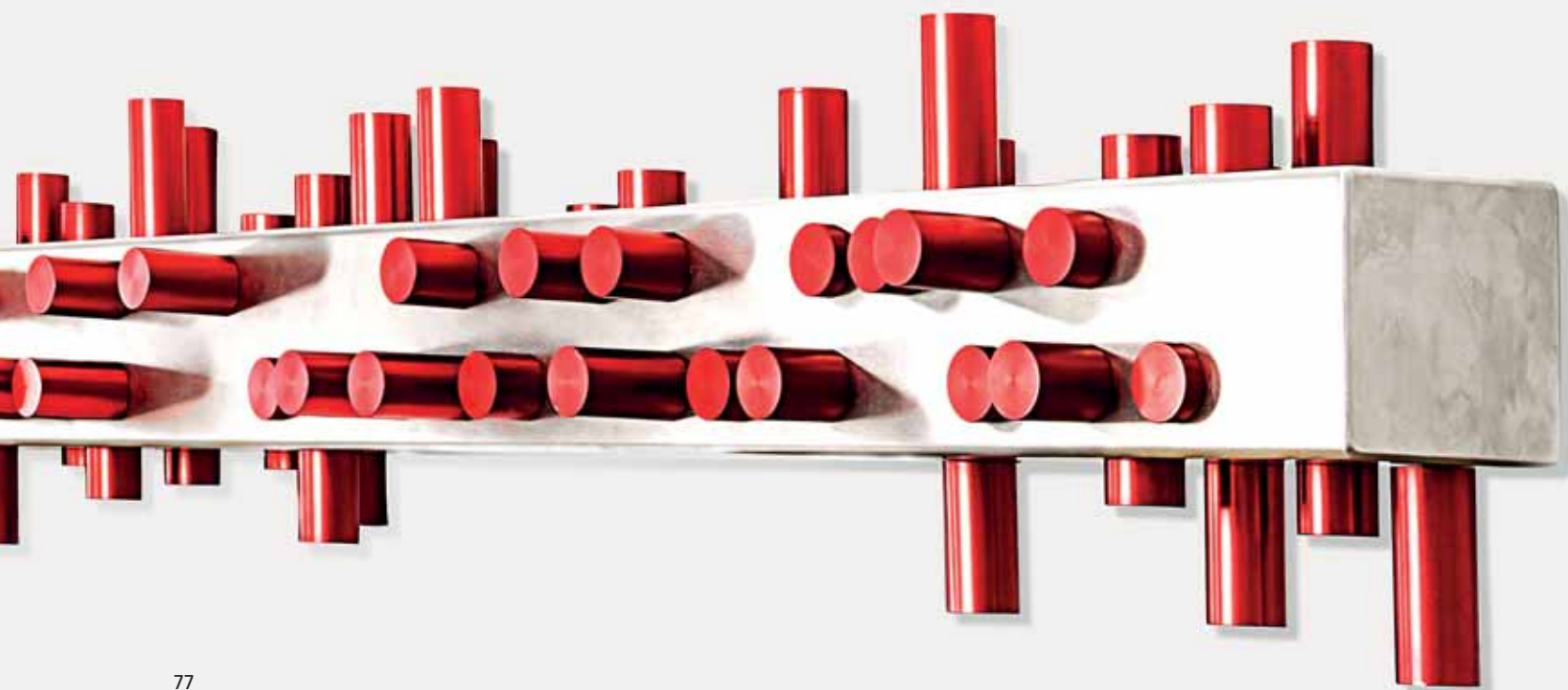
NEIL DAWSON

Scenic Spot

painted steel mesh  
title inscribed, signed  
and dated 1988 verso  
1200 x 1770 x 130mm  
\$10 000 – \$15 000

Provenance:  
Private collection,  
Taranaki.





77

ANTON PARSONS

Analogue

stainless steel and  
anodised aluminium,  
2004

6000 x 350 x 350mm

\$22 000 – \$30 000

Provenance:

Corporate collection,  
East Coast.

78

PAUL DIBBLE

Soft Geometric

cast bronze

signed and dated 2004

370 x 510 x 220mm

\$8000 – \$12 000

Provenance:

Private collection,  
Auckland.



79

TONY DE LAUTOUR

NZ

oil on canvas

title inscribed

300 x 400mm

\$4000 – \$6000

Exhibited:

'Southern Monograms',

Lesley Kreisler Gallery,

New Plymouth, 1996.

Provenance:

Private collection,

Auckland.



80

L. BUDD

Calibre Studies

mixed media, five found books and metal shelf

signed and variously inscribed

260 x 970 x 155mm: installation size variable

\$6000 – \$9000

Provenance:

Private collection, Auckland.



81

ANDREW MCLEOD

This work may suck  
a bit but that's ok  
digital print, 1/2  
signed and dated 2002  
1385 x 1045mm  
\$9000 – \$12 000

Provenance:

Private collection,  
Sydney, Australia.



82

PETER ROBINSON

Bad Faith

lambda print,

edition of 3

1190 x 1675mm

\$8000 – \$12 000



83

ROBERTA THORNLEY  
Anthem  
archival pigment print  
on Ilford paper, 1/3  
signed verso; Tim  
Melville Gallery label  
affixed verso  
770 x 510mm  
\$3000 – \$5000

Provenance:  
Private collection,  
Christchurch.



84

YVONNE TODD  
Roba  
lightjet print, 3/3  
title inscribed, signed  
and dated 2004 verso  
823 x 600mm  
\$7500 – \$10 000

Exhibited:  
'11 Colour Plates',  
Ivan Anthony Gallery,  
Auckland, 2004.

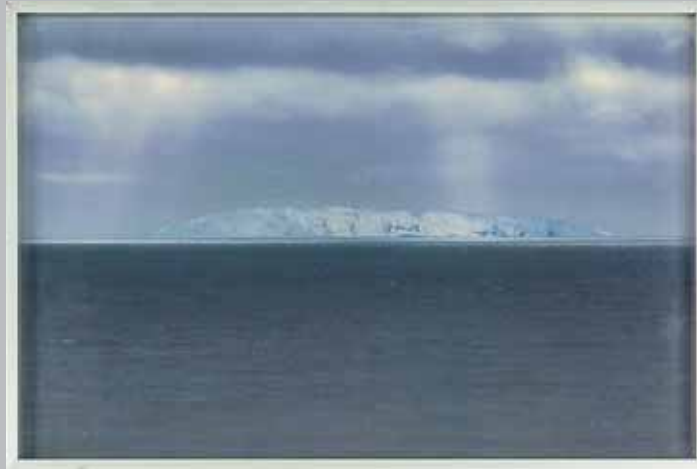
Provenance:  
Private collection,  
Auckland.



85

MEGAN JENKINSON  
New South Greenland  
lenticular photograph, 2/3  
title inscribed, signed and  
dated 2007 and inscribed  
*from the Certain Islands*  
*series verso*  
210 x 317mm  
\$1000 – \$2000

Provenance:  
Private collection,  
Auckland.



86

MARTI FRIEDLANDER  
Make Things Happen  
vintage gelatin silver print,  
1969  
original catalogue label  
affixed verso (Cat No. 15);  
original FHE Galleries label  
affixed verso  
400 x 310mm  
\$4000 – \$6000

Provenance:  
Private collection,  
Auckland.





87

BILL CULBERT

Dawn – Piha

cibachrome print

signed and dated 2005 verso

510 x 345mm

\$3500 – \$5000

88

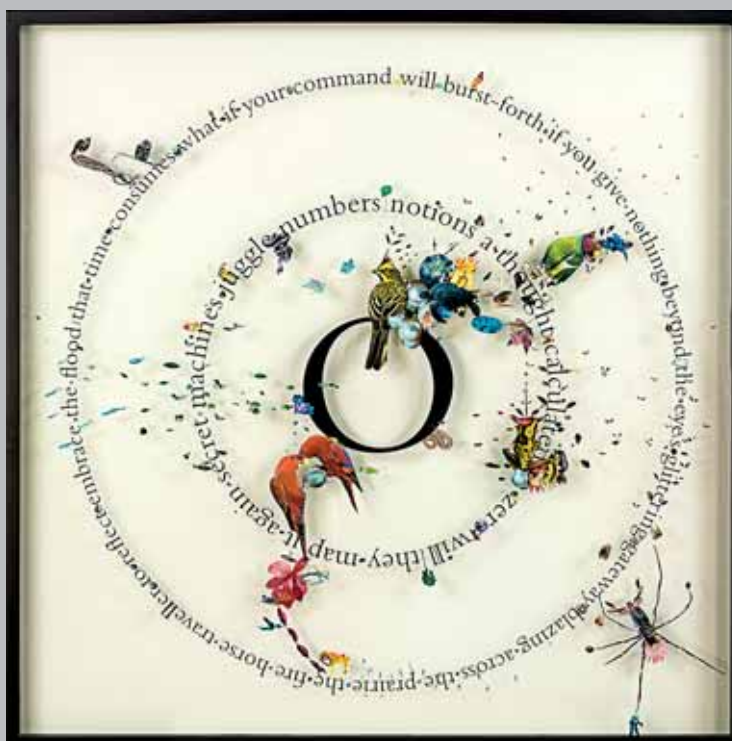
PETER MADDEN  
Holding on Forever  
found photographs,  
perspex, watercolour,  
metal foil (2008)  
540 x 690mm  
\$3500 – \$5000



89

PETER MADDEN  
Untitled (Collaboration with Sam Sampson)  
found photographs and vinyl on Perspex (2008)  
1000 x 1000mm  
\$8000 – \$12 000

Exhibited:  
'Slices in a disappearance, incisions across a paper sky', 5 November – 6 December 2008, Michael Lett, Auckland.



90

JAE HOON-LEE  
One of These Days  
type C print, edition of 8 (2006)  
1200 x 800mm  
\$4000 – \$6000

Provenance:  
Purchased by the current owner  
from Starkwhite in 2008.



91

GEOFF THORNLEY

Construction No. 4

oil on paper mounted to shaped board,

1979 – 1980

1058 x 883mm

\$8000 – \$12 000

Exhibited

'Constructions 1979 – 1980', Petar James Gallery, Auckland, May 1981 (Cat No.2)

'Constructions 1978 – 1982', Gus Fisher Gallery, Auckland, 7 September – 6 October, 2007.

Illustrated:

Linda Tyler (ed), *Geoff Thornley: Constructions 1978 – 1982* (Auckland, 2007), p. 38.

Provenance:

Private collection, Auckland.



92

JASON GREIG

The Whether Girl

monoprint

title inscribed, signed and dated 2011 verso

755 x 563mm

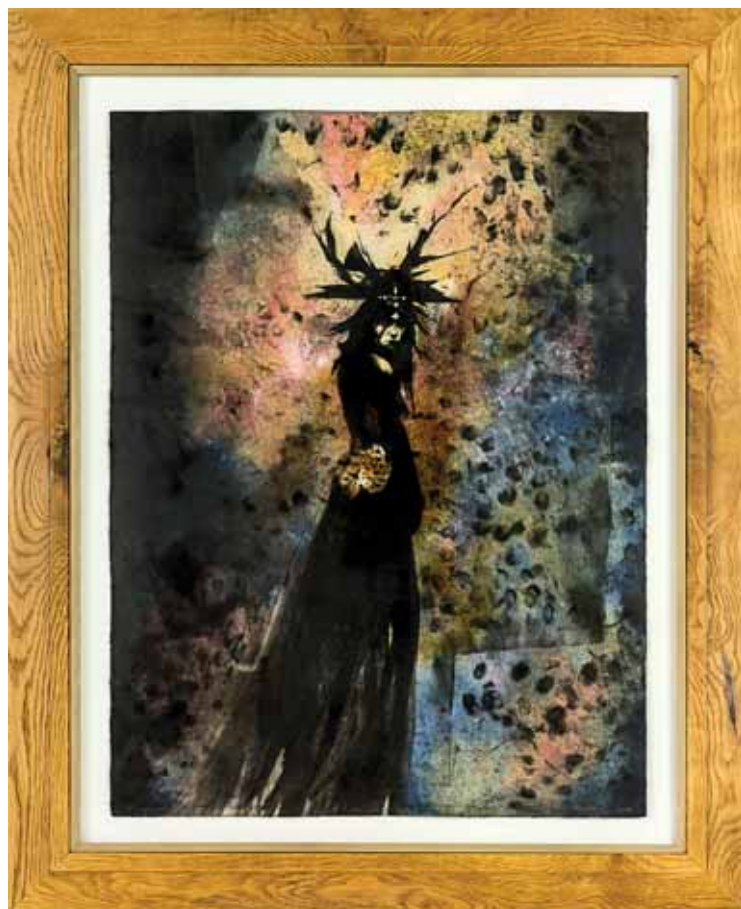
\$3000 – \$5000

Exhibited:

'Tony de Lautour – Block out the Sun and Jason Greig – Six of the Best', Hamish McKay Gallery, Wellington, 14 May – 11 June 2011.

Provenance:

Private collection, Christchurch.



93

ALLEN MADDOX

No. 38

oil on cotton

title inscribed, signed

with artist's initials

A.M and dated 3. 2.

76 – June '76 and

variously inscribed

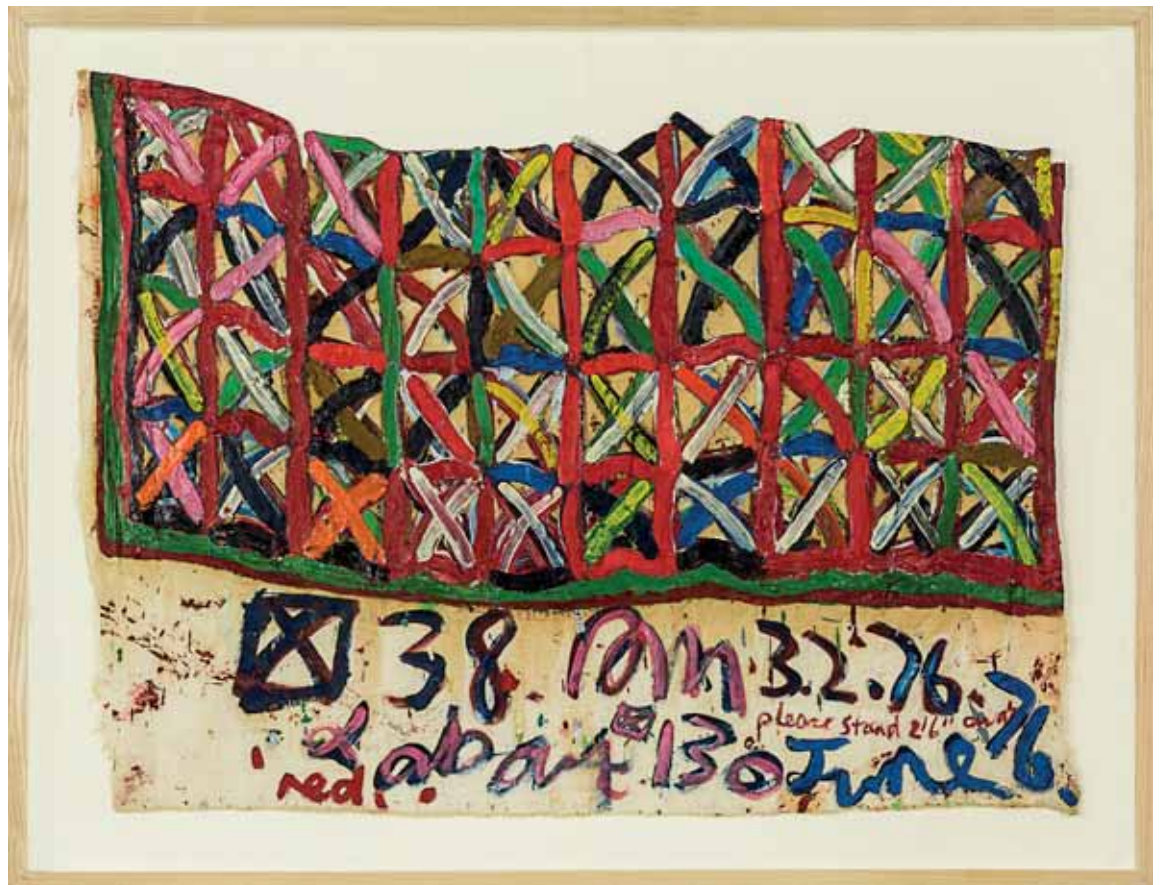
750 x 990mm

\$10 000 – \$15 000

Provenance:

Private collection,

Auckland.



94

ALAN PEARSON

Self Portrait

oil on board

signed with artist's

initials A. P and dated

'76; title inscribed,

signed and dated verso

442 x 287mm

\$4000 – \$6000

Provenance:

Private collection,

Marlborough.



# 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. **Buyers premium:** The purchaser by bidding acknowledges their

acceptance of a buyers premium of 15% + GST on the premium 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 buyers 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 bid form

This completed and signed form authorizes 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 buyers premium for this sale (15%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No. 76

Important Paintings and Contemporary Art

3 April 2014 at 6.30pm

Lot no.	Description	Bid maximum (NZ dollars)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

ART+OBJECT

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Facsimile: +64 9 354 4645

info@artandobject.co.nz  
www.artandobject.co.nz

### 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: \_\_\_\_\_ SURNAME: \_\_\_\_\_

POSTAL ADDRESS: \_\_\_\_\_

STREET ADDRESS: \_\_\_\_\_

BUSINESS PHONE: \_\_\_\_\_ MOBILE: \_\_\_\_\_

FAX: \_\_\_\_\_ EMAIL: \_\_\_\_\_

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

To register for Absentee 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. Fax this completed form to ART+OBJECT +64 9 354 4645
2. Email a printed, signed and scanned form to: info@artandobject.co.nz
3. Post to ART+OBJECT, PO Box 68 345 Newton, Auckland 1145, New Zealand

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