

# ART + OBJECT





**IMPORTANT PAINTINGS  
AND CONTEMPORARY ART**



**27 NOVEMBER 2014**



“You’ve got to maintain your objective viewpoint in the midst of a mucky, emotional thing like painting. You can leave the mucky emotions to the people looking at it, once it’s finished.”

— Tony Fomison

The quote above could apply equally to any number of paintings in this, ART+OBJECT’s 86th catalogue. One of the features of this catalogue is tough and uncompromising paintings by some of our leading 20th century artists including Colin McCahon, Bill Hammond, Ralph Hotere and Fomison himself. These are works which ask a lot of the viewer but which also deliver powerful rewards.

Fomison’s 1983 painting *The Last Task of Maui* (lot 46) is a work which tests the viewer’s ability to maintain an objective viewpoint. It is a work which may be confronting for many viewers, but it does go to the heart of the commitment to his vision that is the hallmark of one of New Zealand’s most dedicated artists, something a catalogue such as this is duty bound to honour. Fomison is one of few Pakeha to have undergone the physically demanding Samoan body tatau known as the Pe’a. Images of Fomison undergoing his Pe’a in 1979 and subsequently in all his glory go to the heart of the unique cultural environment that can only be Aotearoa New Zealand. The photograph on this page by Shirley Grace was taken the year before the artist’s death in 1990. It speaks to an artist who throughout his life was immersed in all facets of his and this country’s cultural heritage. It is this unflinching commitment to exploration of our place that makes our art in New Zealand so distinctive and recognisable.

This catalogue is filled with artworks that illustrate the dedication and tireless enquiry of our artists in pursuit of our ever-changing identity. To fully appreciate a great work of art we, like the artist, must be prepared to experience a whole range of emotions. Some of these may well be, as Fomison stated, mucky. That is the role of welcoming art into our lives.

We look forward to seeing your reactions to these works during the pre-auction exhibition viewing from November 20 to 27, the date of the auction.

ART+  
OBJECT

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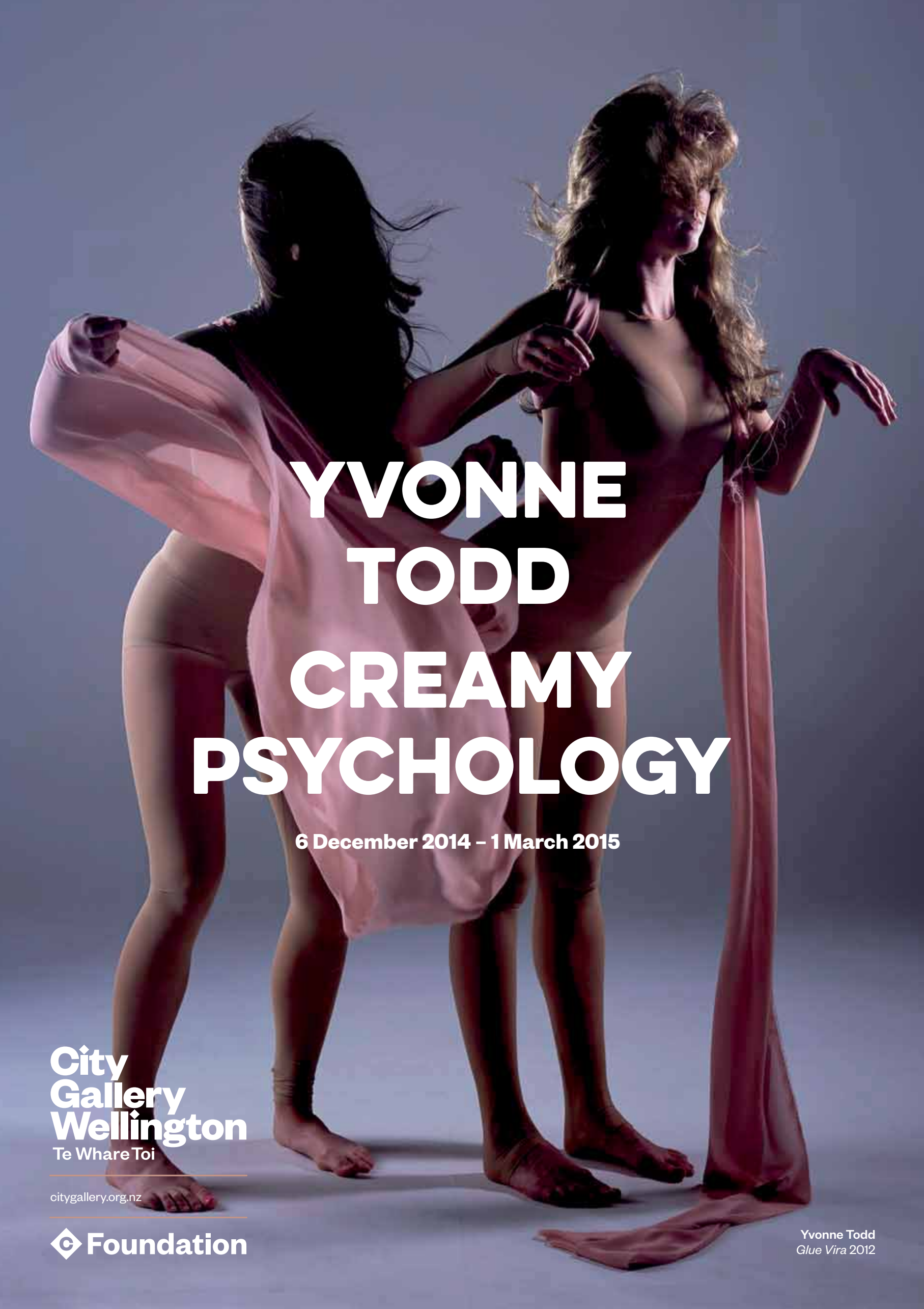
info@artandobject.co.nz  
www.artandobject.co.nz

Previous page:

Gretchen Albrecht  
*Rocker*  
Lot 20

This page:

Shirley Grace  
*Tony (Fomison)*  
gelatin silver print  
title inscribed, signed and dated  
'Williamson Ave, Oct, 1989'



# YVONNE TODD CREAMY PSYCHOLOGY

6 December 2014 – 1 March 2015

**City  
Gallery  
Wellington**  
Te Whare Toi

[citygallery.org.nz](http://citygallery.org.nz)

 **Foundation**

Yvonne Todd  
*Glue Vira* 2012

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# ART+OBJECT Announce a New Director – Leigh Melville

The directors and founders of ART+OBJECT, Hamish Coney, James Parkinson and Ben Plumbly, are pleased to announce the appointment of Leigh Melville to the company board.

Leigh is one of the company's most well-known identities in her capacity as manager of the art department in conjunction with director Ben Plumbly. Leigh is a seasoned arts professional, having worked in senior dealer gallery positions for over ten years prior to being A+O's first employee in 2007.

Leigh is an active participant in the wider New Zealand visual arts community, both as a collector and in key roles which add substance to the infrastructure and support for New Zealand art, here and internationally. In early 2007 Leigh was the Auction Manager for the highly successful 'us: undiminished spirit' fundraising auction for the Louise Perkins Foundation and it was at that time that Leigh, Hamish, James and Ben began their collaboration, with the A+O directors assisting with planning and delivering the auction. In recent years Leigh has become a vital and influential member of the New Zealand at Venice Biennale Charitable Trust who, working in tandem with Creative NZ, contribute to ensuring that New Zealand's participation at the Venice Biennale is a substantive and well patronised one. In 2013, for the 55th Venice Biennale where New Zealand was represented by Bill Culbert, Leigh was co-chair of the Venice Patrons group in conjunction with Dayle Mace. At the 56th Biennale in 2015 Simon Denny will represent New Zealand and Leigh is the sole chair, currently actively engaged in preparations for this major event in our visual arts calendar.

Leigh is also a supporter of a number of other philanthropic groups including Art50 and Contemporary Benefactors of the Auckland Art Gallery. She is currently serving as President of the St Cuthbert's Old Girls' Association. Her husband Donald and daughter Frances are also valued members of the A+O family.

Leigh's fellow directors take this opportunity in welcoming her to the board and anticipate that her contribution will only increase in the coming years. We hope you will take the opportunity to congratulate Leigh at the upcoming Important Paintings and Contemporary Art catalogue opening.



# IMPORTANT PAINTINGS AND CONTEMPORARY ART

## 2014 Sale Highlights

A selection of sales from A+O's April and August major art sales. Prior to the final sale of 2014 A+O has recorded over \$4.6 million sales of art at auction in the calendar year.

Colin McCahon  
*Clouds No.7*  
synthetic polymer paint on  
Steinbach, 1975  
\$263 810



Seraphine Pick  
*Hideout*  
oil on linen, diptych, 2006  
\$58 625



Milan Mrkusich  
*Painting II (Blue)*  
acrylic on canvas, 1972  
\$125 455



Ralph Hotere  
*Vidyapati's Song*  
acrylic and dye on  
unstretched canvas, 1975  
\$257 950



Stephen Bambury  
*It Recalled the  
Immateriality of the  
Universe*  
acrylic and resin on  
seven aluminium  
panels, 1999  
\$44 555



Allen Maddox  
*Rhythm Grid*  
oil on canvas, 1976  
\$64 485



Centre:  
Bill Hammond  
*Boulder Bay*  
acrylic on canvas,  
2000  
\$140 700



Colin McCahon  
*Black White  
Landscape*  
enamel on  
hardboard, 1959  
\$146 560



# EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

## RUSSELL BAY OF ISLANDS

Commanding panoramic views, the property is established in a prime harbour-side position on Wellington Street in Russell. Re-modeled to an architectural design it extends over three levels with all the luxuries of modern day living, a contemporary layout and generous spaces. With captivating views from sunrise to sunset, this property holds immense appeal as holiday or permanent residence.



[luxuryrealestate.co.nz/NT67](http://luxuryrealestate.co.nz/NT67)

4 3 4

## LONG BEACH BAY OF ISLANDS

Seaview embraces an idyllic Long Beach location with sophisticated style. Designed by renowned architect Robert Railley, the beach house offers three levels of coastal living with a sun-drenched aspect and expansive ocean views. With only a select few homes on the prime beachside strip, property at Long Beach is often tightly held for generations so this presents as an opportunity not to be overlooked.



[luxuryrealestate.co.nz/NT66](http://luxuryrealestate.co.nz/NT66)

3 2 2

## DALEFIELD QUEENSTOWN

This stunning 443m<sup>2</sup> classically designed home is set peacefully into the landscape, positioned on just under 10 acres of lush lawns, native planting and picture perfect north facing views of Coronet Peak and the surrounding mountain ranges. Designed by David Stringer Architects and completed mid 2008 it was then upgraded with a Warren and Mahoney atrium that completes the entertainers dream property.



[luxuryrealestate.co.nz/QT72](http://luxuryrealestate.co.nz/QT72)

4 4+ 3

## LAKE HAYES QUEENSTOWN

This modern architectural home takes full advantage of its centre stage position overlooking Lake Hayes. The design incorporates large amounts of glass, which draws in the environment and floods the home in natural light. At the hub of the house a designer kitchen is perfect for entertaining. Large bi-fold doors allow a seamless transition onto a sheltered courtyard with an outdoor fireplace and further decks.



[luxuryrealestate.co.nz/LR122](http://luxuryrealestate.co.nz/LR122)

5 3+ 2

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AUCKLAND & SURROUNDS  
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## Rare Books

A+O's final rare books catalogue is notable for the inclusion of a selection of rarities formerly in the collection of Sir James Alexander Young, mayor of Hamilton (1909-12) and also Parliamentarian representing Hamilton and the Waikato from 1911 – 1935. His collection includes historic NZ pamphlets and early Maori printings.

Another highlight is a fine example of *Banks Florilegium*, the New Zealand sections being parts XX to XXVII, which comprises 183 copper plate engravings of New Zealand botanicals. This is a first edition published by Alecto Historical editions and the British Museum of Natural History (1980 – 1990). This edition is numbered 60 of 100 complete sets.

Of particular note is the rare coloured lithograph by John Hayter (1800 – 1891) of *Tamehamalu, Queen of the Sandwich Islands* (Hawaiian Islands) dating to 1824, one of the earlier depictions of a Polynesian subject in European dress. The King and Queen of the Sandwich Islands were a sensation on arrival in England in May 1824. Unfortunately their celebrity was shortlived, both dying from measles within weeks of arriving in London.

### Contact:

Pam Plumbly  
Rare Book Consultant  
pam@artandobject.co.nz  
09 354 4646  
Mobile 021 44 82 00

John Hayter  
*Tamehamalu. Her Majesty the Queen of the Sandwich Islands*  
coloured and tinted lithograph  
Published by J. Dickinson,  
London, 1824  
350 x 280mm  
\$1500 – \$2000



TAMEHAMALU.  
HER MAJESTY THE QUEEN OF THE  
SANDWICH ISLANDS.

(By Authority) Drawn on Stone from Life by John Hayter

London. Pub<sup>d</sup> by J. Dickinson, 14, Ave-Maria, St. June 1824.  
Printed by G. Ballman & Co.



*Serevin*

RACHEL  
PINOT NOIR  
MARLBOROUGH  
NEW ZEALAND  
2009

LIMITED RELEASE

# RARE TOYS

## Antique Toys and Collectables from the Collections of Warwick Henderson and Bob Geerligs

10 DECEMBER 2014

A+O's final sale for the year is a delight for toy collectors. Warwick Henderson is most well-known to New Zealand art fans as the founder and director of the Warwick Henderson Gallery which for 26 years has been a feature of the Parnell and Auckland Gallery scenes. Warwick is also a respected author, his 2012 publication *Behind the Canvas – An insider's guide to the New Zealand art market* is essential reading for art followers.

His other passion for over four decades has been rare toys from the late 19th century to the mid 1950s. Warwick is an internationally regarded authority on rare toys and in the mid 1990s curated popular New Zealand touring exhibitions entitled *The Toy Show* and *The Games Show*. Many of the items included in the December catalogue have been in archival storage since these exhibitions. Warwick's collection includes fine examples of iconic toy marques such as Carette, Bing, Marx, Arcade, Lionel, Kingsbury, Dinky and of course New Zealand's own Fun Ho! The catalogue will also include desirable Bakelite & Catalin radios dating to the 1930s.

Warwick's collection is complimented by the collection of Bob Geerligs. In his later years Bob Geerlig re-connected to a boyhood love of toy collecting and was a regular at swap-meets and toy events around the country. A frequent traveller to Europe, Bob always returned with some rare treasure sourced from European dealers and rare toy stores and fairs. The Geerligs collection which has been in storage for nearly twenty years includes boxed, mint or fine examples of New Zealand tinsplate, Japanese tinsplate as well as Dinky, Lone Star, Mettoy and Lehmann Bros.

Contact:

Hamish Coney  
Managing Director  
hamish@artandobject.co.nz  
09 354 4646  
021 509 550

A selection from the December 10 Rare Toys catalogue, from left: Fun Ho!, Kingsbury, robots, boxed Dinky, Japanese tinsplate and at right a fine example of a 1930's Bakelite and Catalin radio by Stewart Warner, USA.





# NEW HOME

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# TAUTAI

GUIDING PACIFIC ARTS

Auction:  
17 February, 2015

Entries invited until  
Friday 30 January 2015

Jeffrey Harris, *Untitled - Still Life*,  
oil pastel on paper (circa 1969),  
580 x 755mm

Contact:  
Leigh Melville  
Manager, Art

[leigh@artandobject.co.nz](mailto:leigh@artandobject.co.nz)  
09 354 4646  
021 406 678



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## Decorative Arts & Modern Design

18 February 2015

A+O's first object catalogue of 2015 brings together a number of notable collections including the Crawford family collection of New Zealand Colonial furniture, The Win Charlebois Collection of Asian Art and fine decorative arts, a private collection of modern design furniture and twenty pieces from the touring exhibition *The Transmogrifier Machine* curated by Katy Wallace.

Contact:  
James Parkinson  
Director

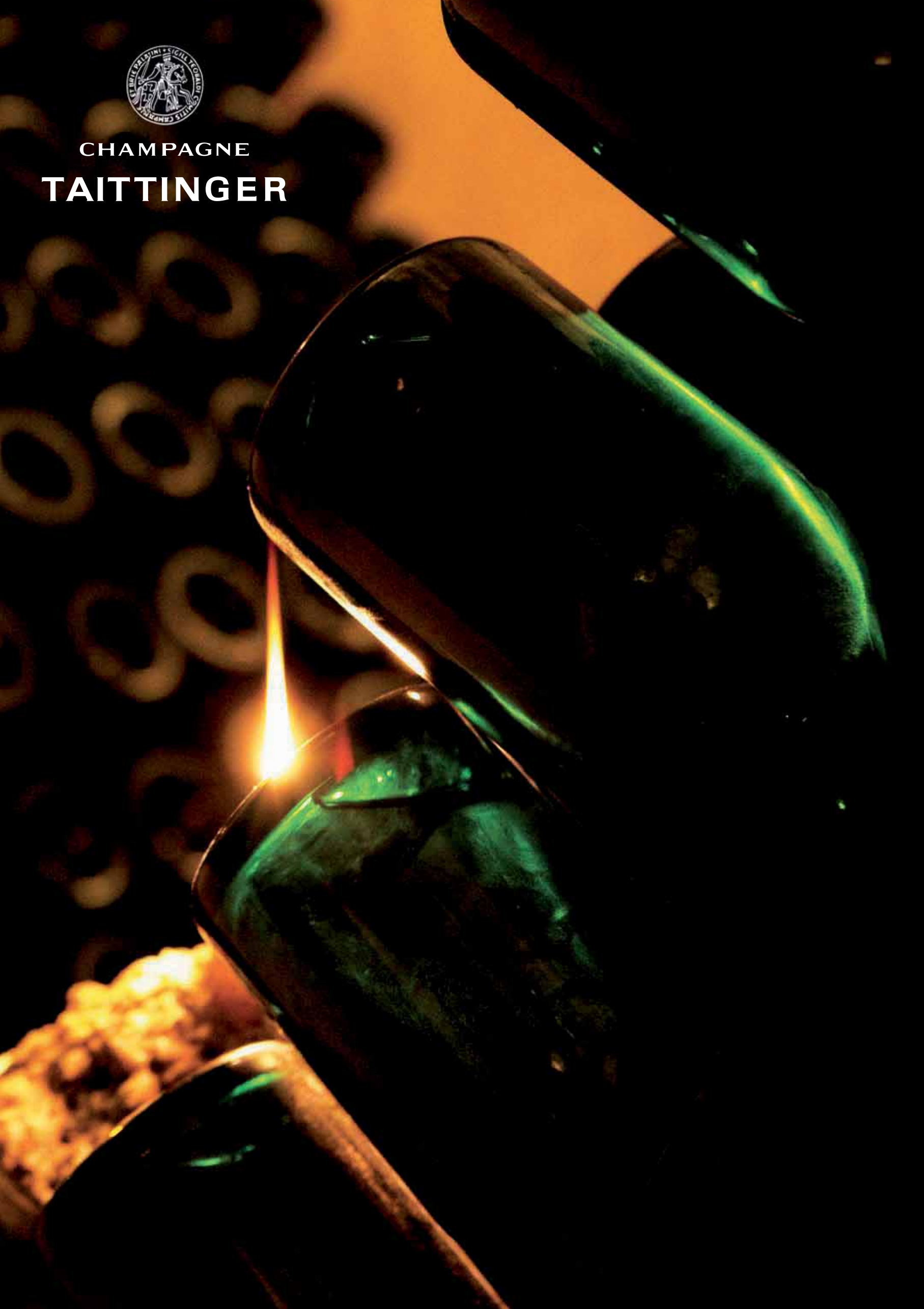
[james@artandobject.co.nz](mailto:james@artandobject.co.nz)  
09 354 4646  
021 222 8184

A.R.D. Fairburn, Fabric sample featuring Cave Art stamped designs  
after Theo Schoon, circa early 1950s, \$2500 - \$4000



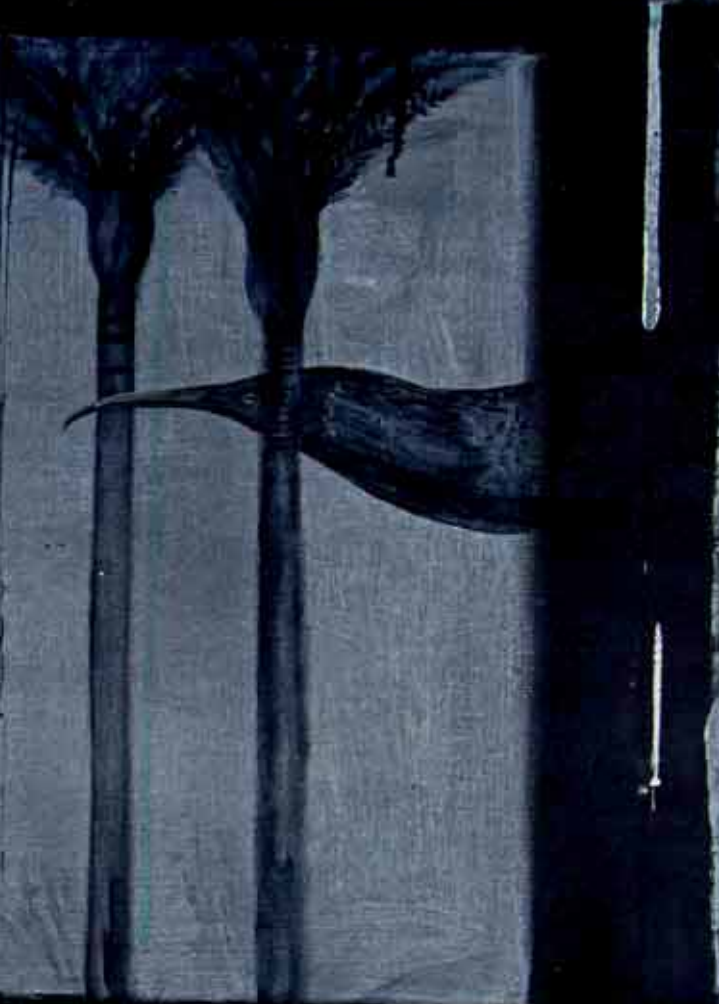


CHAMPAGNE  
**TAITTINGER**



BILL HAMMOND  
*The Color Plates (detail)*





EX



# The Ron Sang Collection

Auction  
5 March 2015

Pat Hanly, *Suburban Innocents*  
oil and enamel on board, 1983  
1200 x 1200mm  
\$200 000 - \$300 000

Contact:

Ben Plumbly  
ben@artandobject.co.nz  
09 354 4646  
021 222 8183

James Parkinson  
james@artandobject.co.nz  
09 354 4646  
021 222 8184

# IMPORTANT PAINTINGS AND CONTEMPORARY ART

## AUCTION

Thursday 27 November at 6.30pm  
3 Abbey Street, Newton, Auckland

## PREVIEW

Thursday 20 November  
6.00 – 8.00pm

## VIEWING

Friday 21 November  
9.00am – 5.00pm

Saturday 22 November  
11.00am – 4.00pm

Sunday 23 November  
11.00am – 4.00pm

Monday 24 November  
9.00am – 5.00pm

Tuesday 25 November  
9.00am – 5.00pm

Wednesday 26 November  
9.00am – 5.00pm

Thursday 27 November  
9.00am – 2.00pm

# 27 NOVEMBER 2014



1

MICHAEL  
PAREKOWHAI  
*The Bosom  
of Abraham*  
screenprint on  
fluorescent light  
housing  
2300 x 220 x 80mm

\$6000 - \$8000



2

MICHAEL  
PAREKOWHAI  
*The Bosom  
of Abraham*  
screenprint on  
fluorescent light  
housing  
2300 x 220 x 80mm

\$6000 - \$8000

3

MICHAEL  
PAREKOWHAI

*Elmer Keith*

taxidermied sparrow  
and two pot paint on  
aluminium  
200 x 185 x 150mm

Provenance:  
Private collection,  
Auckland.

\$6000 – \$9000



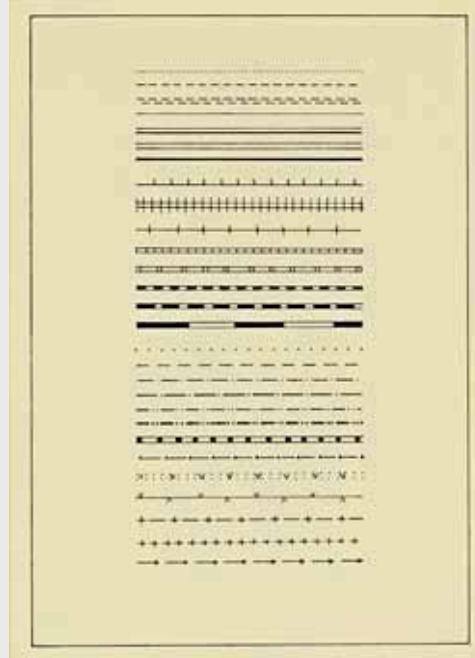


4

STEVE CARR  
*Water No. 1*  
 scientific glass and acrylic, 2003  
 470 x 145 x 80mm

Provenance:  
 Private collection, Auckland.

\$1000 - \$2000

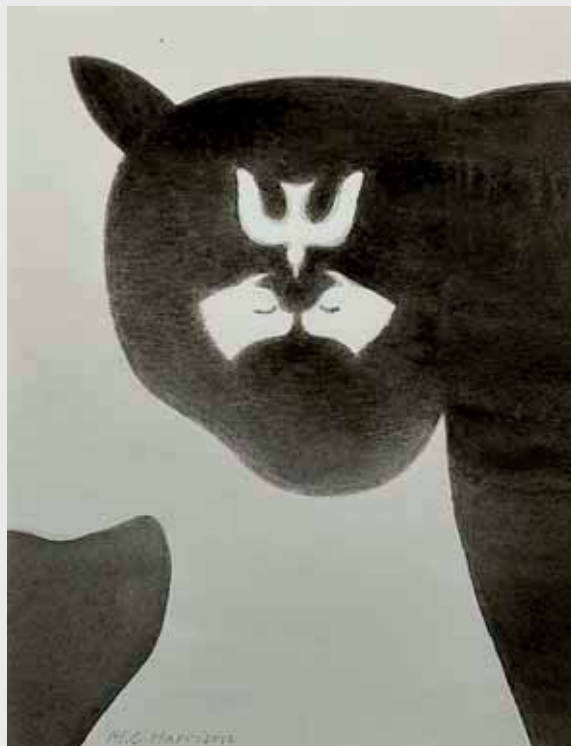


5

DANE MITCHELL  
*Fig. 1: Varieties of Line*  
 ink on paper  
 title inscribed, signed  
 and dated 2006 and  
 inscribed *Various  
 distinctive lines  
 used for categories  
 of footpaths,  
 roads, railways,  
 waterways, political  
 boundaries, electricity,  
 aqueducts...*  
 164 x 118mm

Provenance:  
 Private collection,  
 Auckland.

\$1000 - \$2000



6

MICHAEL  
 HARRISON  
*Convergence*  
 acrylic on paper  
 title inscribed, signed  
 and dated July '01 -  
 October '02 verso  
 285 x 205mm

Provenance:  
 Private collection,  
 Wellington.

\$1500 - \$2500





7

TONY DE LA TOUR  
67  
oil and acrylic  
on canvas  
signed and dated  
2002  
1000 x 1200mm

Provenance:  
Private collection,  
Auckland.

\$8000 – \$12 000

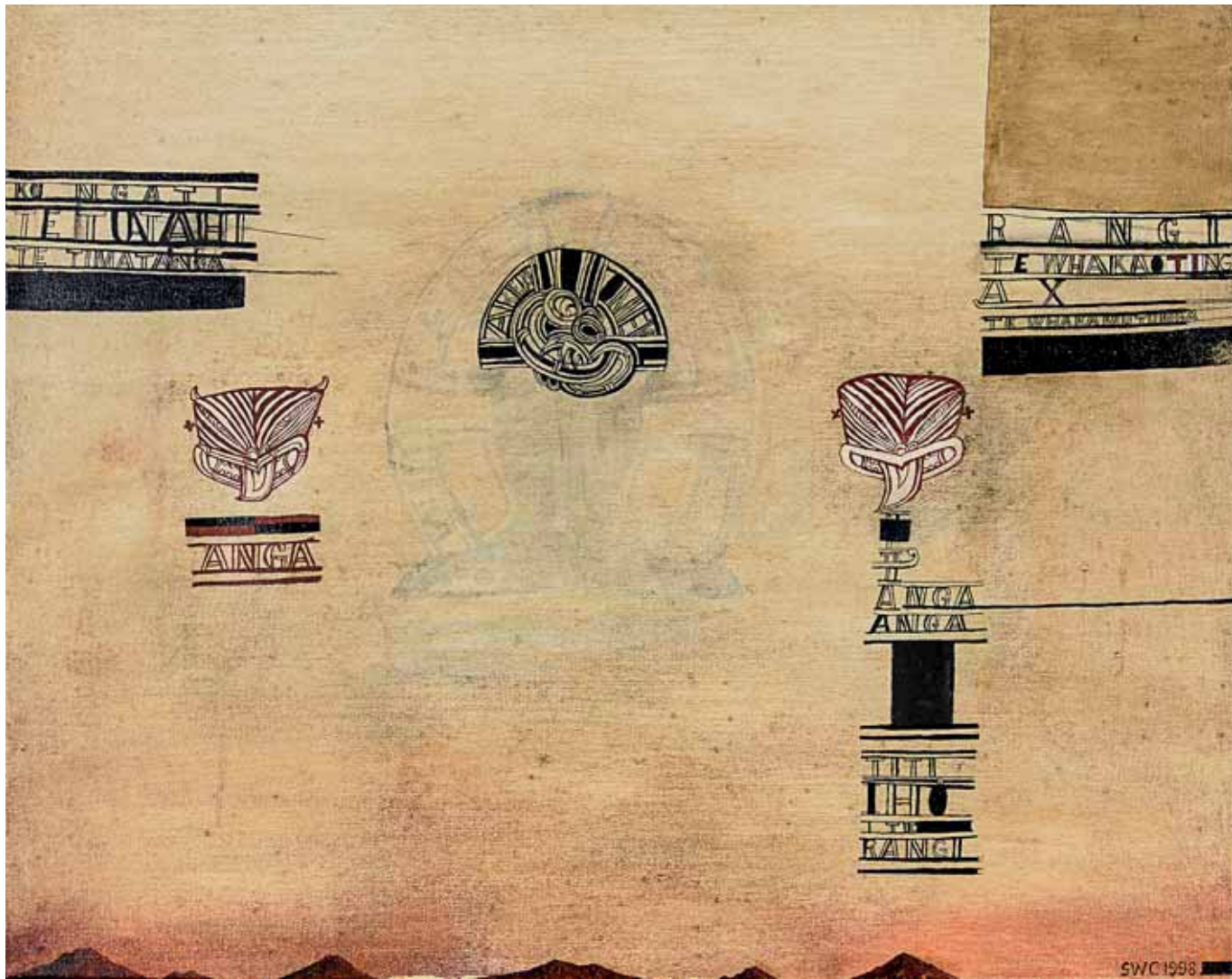


8

SHANE COTTON  
*White Face*  
acrylic on canvas  
title inscribed, signed  
and dated '06; title  
inscribed, signed and  
dated verso  
358 x 455mm

Provenance:  
Private collection,  
Auckland.

\$6000 – \$9000



9

SHANE COTTON

*Te Manu o te Rangī*

oil on canvas

signed with artist's initials S. W. C

and dated 1998; original Gow

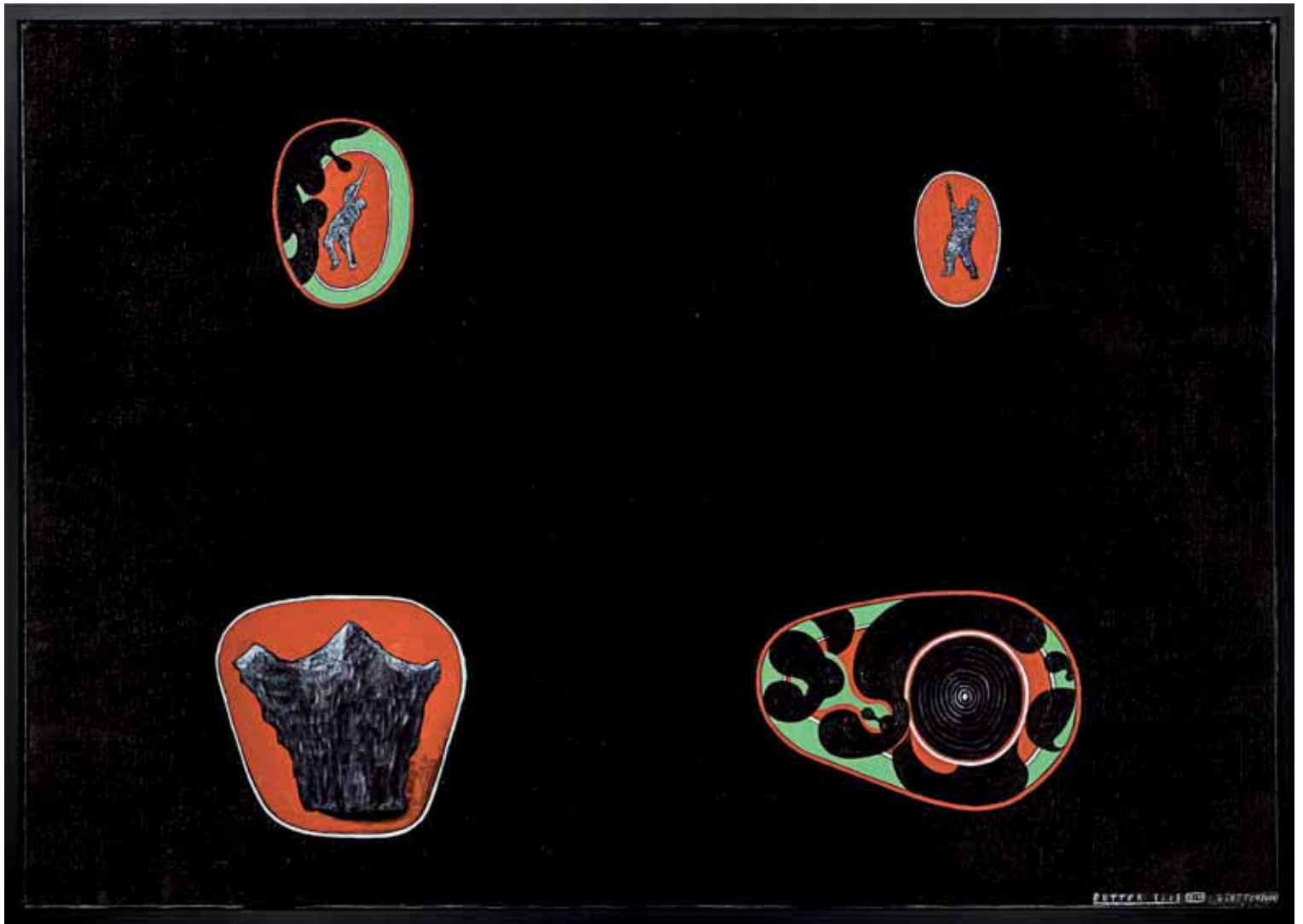
Langford Gallery label affixed verso

660 x 835mm

Provenance:

Private collection, Golden Bay.

\$35 000 – \$50 000



10

SHANE COTTON

*Button Eyes*

acrylic on canvas

title inscribed, signed and dated 2001;

signed and dated verso

700 x 1000mm

Provenance:

Private collection, Auckland.

\$25 000 – \$35 000

11

JAE HOON LEE  
*Blue Glacier*  
duratrans print,  
Perspex and  
aluminium, 2010  
(edition of 8)  
1000 x 1382 x  
75mm

Provenance:  
Purchased by the  
current owner from  
Starkwhite in 2011.  
Private collection,  
Auckland.

\$6000 – \$9000



12

EVE ARMSTRONG  
*Arrangement:  
Overload*  
colour photographs,  
packing tape and  
found metal shelves  
(2007)  
original Michael Lett  
label affixed verso  
900 x 1600mm

Provenance:  
Private collection,  
South Island.

\$4000 – \$6500





13

**PAUL DIBBLE**  
*Pacific Composition*  
cast bronze, 1/2  
signed and dated '95  
570 x 500 x 290mm

Provenance:  
Purchased from Gow Langsford Gallery, Auckland in 1996.  
Private collection, Auckland.

\$13 000 – \$18 000

14

**MOLLY MACALISTER**  
*Marquette for Maori Warrior*  
cast bronze, 1964 – 1966  
271 x 106 x 61mm

Provenance:  
Collection of the Tomory family, United Kingdom. Originally  
from the collection of Peter Tomory, former Director of the  
Auckland Art Gallery. Acquired by him directly from the artist  
in the late 1960s. Passed by descent to the current owner.

\$8000 – \$12 000



15

PETER ROBINSON

100%

oilstick and acrylic on card and plywood,

four parts (1994)

variously inscribed

850 x 1255mm: installation size variable

Exhibited:

'Peter Robinson: 100% (Paintings and Constructions)', Peter McLeavey Gallery, Wellington, 15 November – 3 December, 1994.

Illustrated:

Gregory Burke (ed), *Cultural Safety: Contemporary Art from New Zealand* (Wellington, 1995), p. 93.

Provenance:

Private collection, Auckland.

\$10 000 – \$15 000

16

PETER ROBINSON

100%

oilstick and acrylic on wood (1994)

title inscribed, signed and dated 1979 verso;

artist's original catalogue label affixed verso

(Cat. No. 127)

175 x 775 x 90mm

Exhibited:

'Cultural Safety: Contemporary Art from New Zealand', Frankfurter Kunstverein, Germany, 31 May – 6 August, 1995 (touring to City Gallery, Wellington).

'Peter Robinson: 100% (Paintings and Constructions)', Peter McLeavey Gallery, Wellington, 15 November – 3 December, 1994.

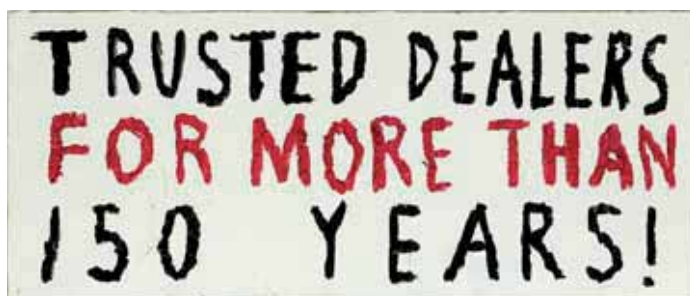
Illustrated:

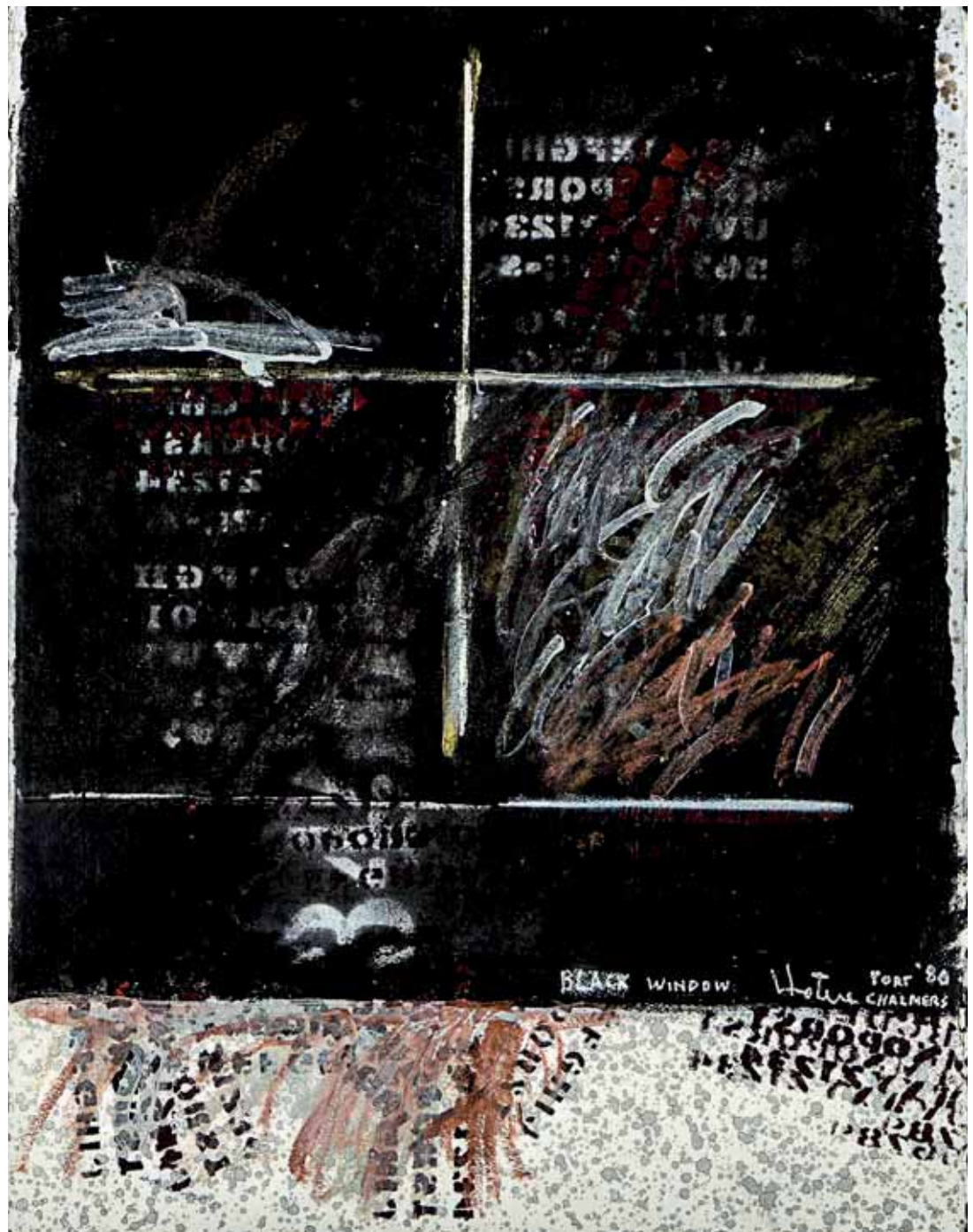
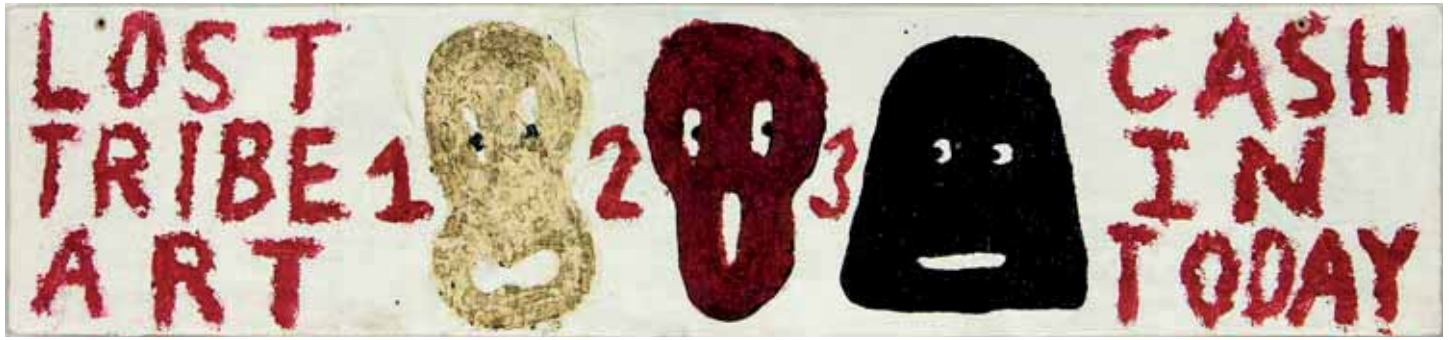
Gregory Burke (ed), *Cultural Safety: Contemporary Art from New Zealand* (Wellington, 1995), p. 87.

Provenance:

Private collection, Auckland.

\$5000 – \$8000

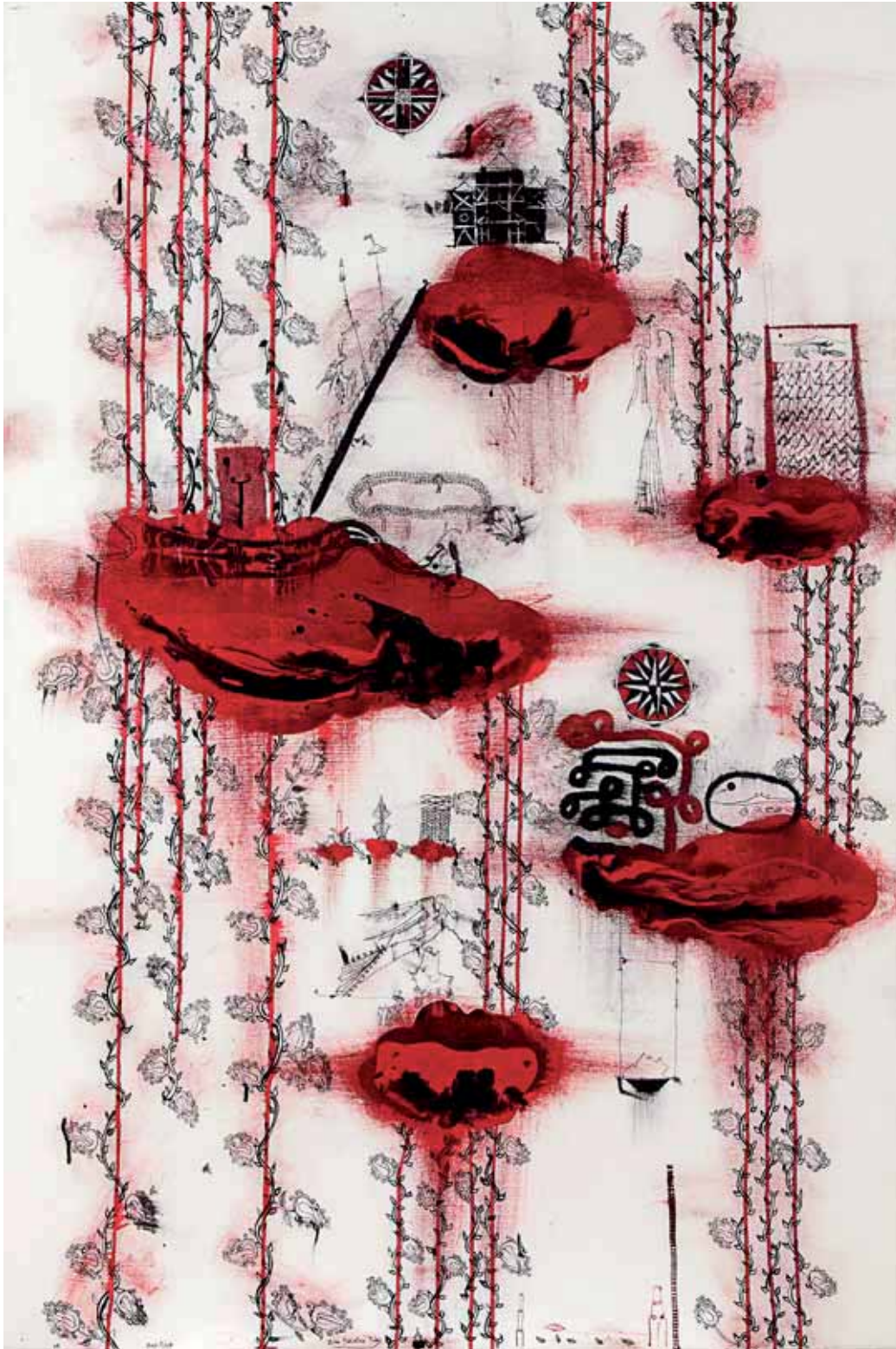




17

RALPH HOTERE  
*Black Window*  
 acrylic and metallic  
 paint on paper  
 title inscribed, signed  
 and dated Port  
 Chalmers '80  
 755 x 555mm

\$18 000 – \$28 000



18

JOHN PULE

*Ano Ano*

acrylic, enamel and ink on canvas

title inscribed and signed

1500 x 1000mm

Provenance:

Private collection, Auckland.

\$14 000 – \$20 000





19

**MICHAEL PAREKOWHAI**

*Boulogne* 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

Provenance:

Private collection, Auckland.

\$14 000 – \$18 000



20

GRETCHEN ALBRECHT

*Rocker*

acrylic on canvas

signed and dated '75; title inscribed and dated May 1975 verso

1795 x 1210mm

Provenance:

Private collection, Dunedin.

\$25 000 – \$35 000



21

COLIN MCCAHERN

*Waterfall*

synthetic polymer paint on board

signed and dated Dec '64; signed and dated verso; original Peter Webb Galleries label affixed verso  
305 x 305mm

Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) CM000259.

Provenance:

Private collection, Auckland.

\$50 000 – \$70 000



22

COLIN MCCAHERN

*Rosegarden*

synthetic polymer paint on card, circa 1974

original FHE Galleries label affixed verso

210 x 156mm

Provenance:

Originally gifted by the artist to John and Anna Caselberg, Christmas 1975.

Private collection, Auckland.

\$16 000 – \$24 000



23

PAT HANLY

*High Rise*

oil and enamel on board

signed and dated '72; title inscribed, signed and dated '72 verso

445 x 445mm

Provenance:

Private collection, Auckland.

\$23 000 – \$32 000



24

WILLIAM EGGLESTON

*Untitled (Kentucky)*

type C print, 27/30

signed; original Eggleston Artistic Trust

blindstamp verso; dated 1983 (negative  
date)/1999 (print date) verso

390 x 580mm

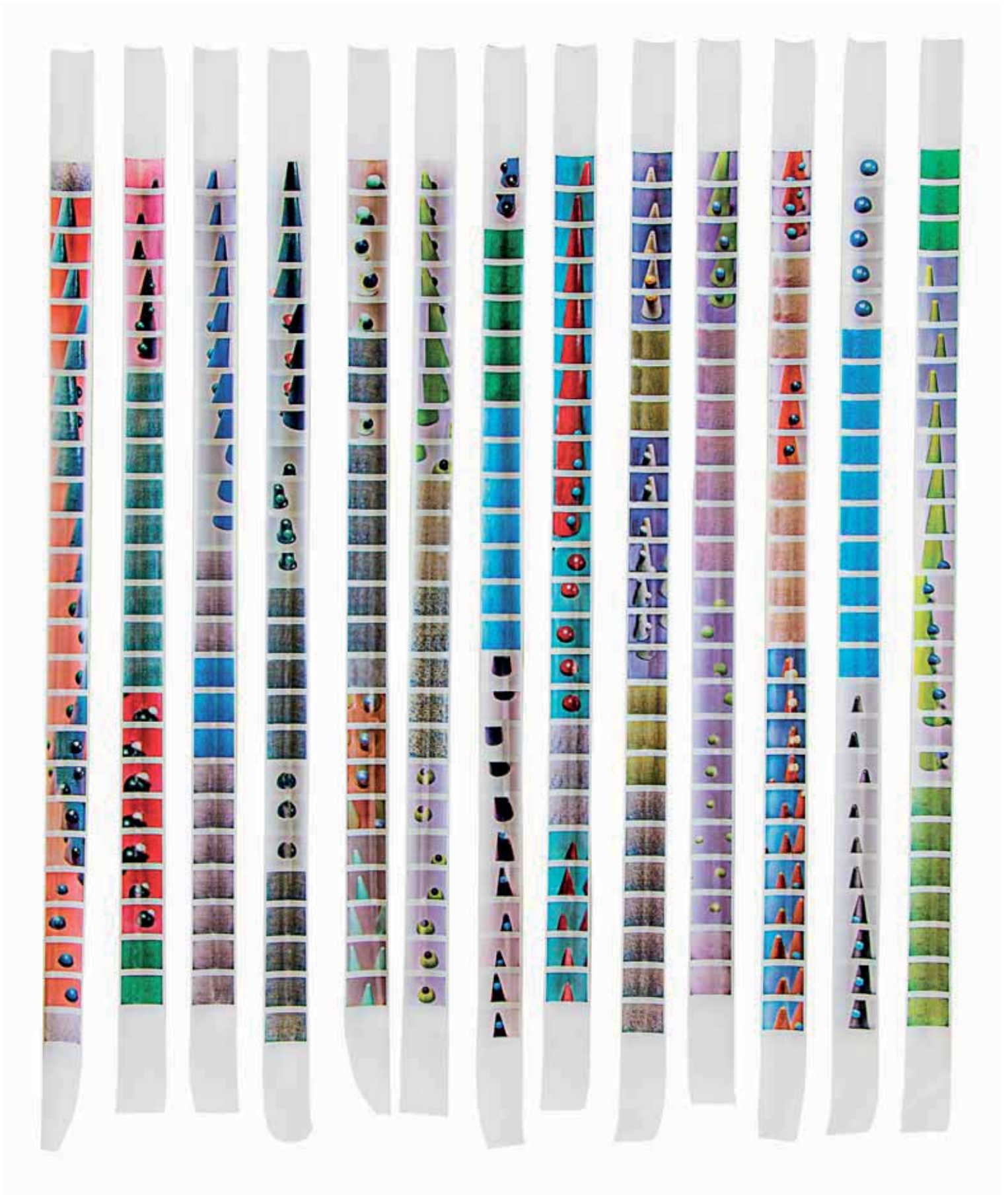
Provenance:

Purchased by the current owner from

Carolina Nitsch, New York.

Private collection, Wellington.

\$6000 – \$9000



25

GAVIN HIPKINS  
*The Host*  
13 type C prints, unique  
2200 x 1600mm: installation size

Provenance:  
Private collection, Auckland. Purchased from Starkwhite in 2005.

\$8000 – \$12 000

# Bill Henson

26

*Untitled No. 2*

archival inkjet pigment print, 1/5  
signed and dated 2007/08  
and inscribed *NH SH9 N36*  
1240 x 1830mm

\$35 000 – \$50 000

Bill Henson is one of the world's leading art photographers. Since he first exhibited at the National Gallery of Victoria at the age of 19 he has gone on to exhibit all over the world representing Australia at the Venice Biennale in 1995 and having his work collected by The Tate, the Solomon R. Guggenheim, the Bibliotheque Nationale de Paris, MUMOK in Vienna, the L. A. County Museum, the Denver Art Museum and our own Chartwell Collection, housed at the Auckland Art Gallery Toi o Tāmaki.

Despite such an impressive CV as well as having exhibited regularly throughout his homeland for over three decades, controversy hit hard in 2008 when police seized a number of images from his solo show at Roslyn Oxley9 Gallery in Sydney. The event prompted headlines and debate throughout Australia until, ultimately, the images of naked teenagers were classified 'PG' by the Australian Classification Board and declared 'mild and justified', with threats of police prosecution also rescinded.

Henson's work has perhaps never ventured too far from the realms of controversy due to his most common subject, adolescent subjects on the cusp of adulthood. Henson still shoots on film and prints all of his own work. Despite working in a vein that shares more with both film and painting than traditional photography, Henson eschews the modern tradition of studio assistants instead positioning himself as the photographic equivalent of director and cinematographer in his often

elaborate tableaux. He has remarked of the creative process: "You want to slow everything down until it becomes mesmeric... You don't want people to act, you just want them to be."

*Untitled 2007/08* offers a classic glimpse at the signature style of Bill Henson. Here time is suspended as the subject is enveloped in a world of darkness. This is the twilight zone, that liminal space where dreams and consciousness coalesce. Melancholic, the subject gazes out of the photograph not at the viewer but beyond them, absorbed in the Hensonian world of hermetic shadowy darkness. The focus on the human face as a window onto the soul is a constant throughout the photographer's oeuvre and demonstrates his work is as cinematically informed by German Expressionism and film-noir as it is by art history and painters like Titian, Caravaggio and Rembrandt. The photograph brilliantly invokes Henson's love of cinema, music, literature and the painterly, showing us that, despite his choice of medium, he is a creator more than a recorder. One of the problems photography tends to present us with is, even in the age of iphones and Instagram, we tend to make a natural assumption that what is before us is real. It's the great skill of Bill Henson that despite his work provoking and inciting heated debate and discussion in recent times, one of arts greatest attributes is its unique ability to transport us from reality.

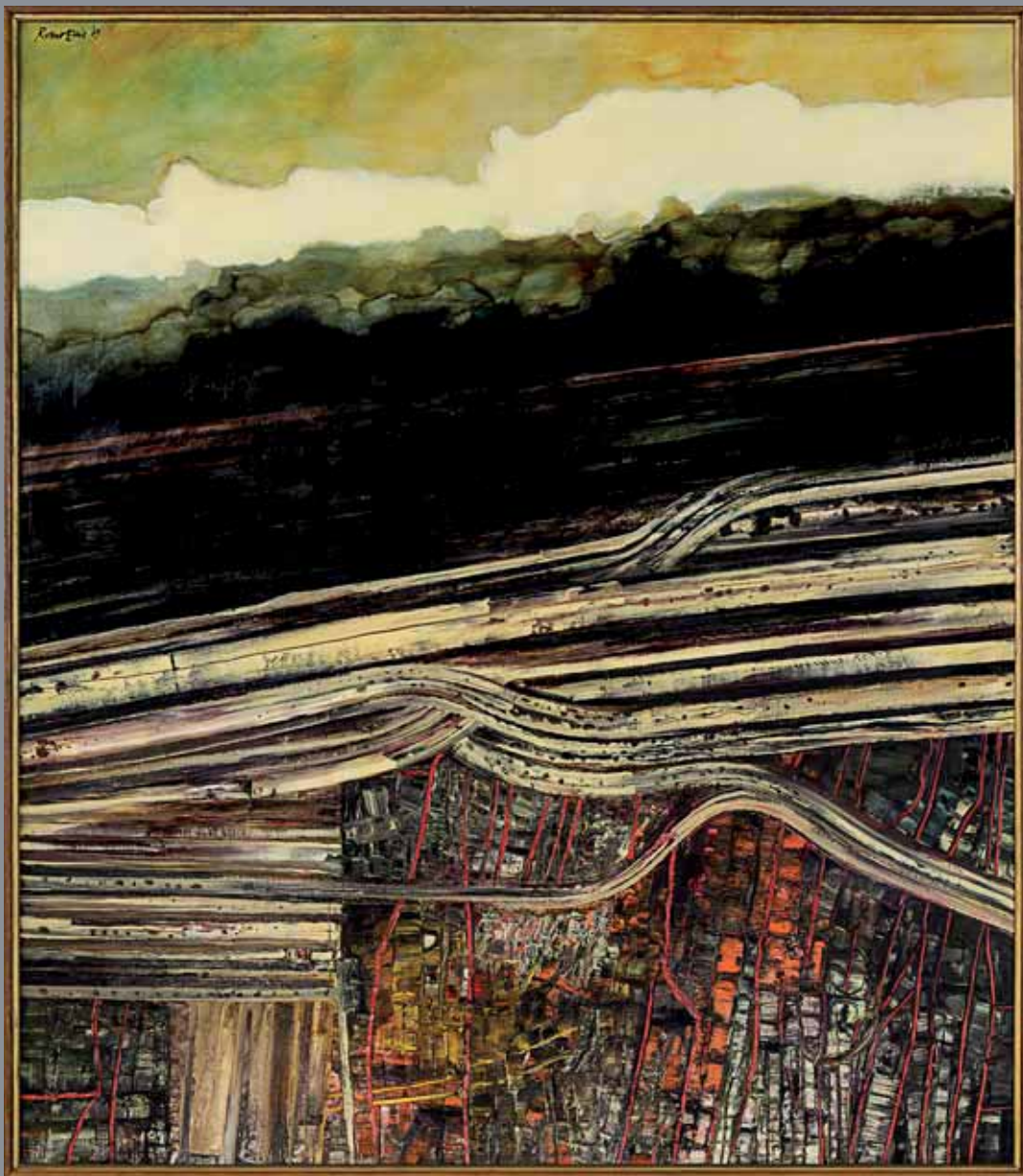
Ben Plumbly

**Provenance:**

Acquired by the current owner from Roslyn Oxley9  
Gallery, Sydney. Private collection, South Island.







27

ROBERT ELLIS

*Motorway/City*

oil on board

signed and dated '69; title inscribed

and signed and inscribed Auckland

Festival '69 verso

1220 x 1060mm

Provenance:

Private collection, Auckland.

\$14 000 – \$20 000



28

MILAN MRKUSICH

*Painting II Purple*

oil on canvas mounted to board

title inscribed, signed and dated '72 verso

1200 x 1200mm

Provenance:

Private collection, Auckland.

\$45 000 – \$65 000

# Milan Mrkusich

29

*Painting, 1971*  
mixed media on canvas  
1730 x 1730mm  
title inscribed, signed and dated 1971 verso

\$85 000 – \$125 000

Without a doubt, Mrkusich's 'corner' paintings stand as one of the great achievements of New Zealand art. I believe this judgement pertains to the series as a whole – a serious and sustained body of work covering the years 1968 to 1976. One of the interesting developments of modernist abstraction was that it led to artists working in series of paintings, each of which possess roughly the same structure or organisational system, so that the invention of the system must be judged in tandem with the quality of specific works. Mrkusich's 'corner' paintings are highly original, and, as Petar Vuletic has noted, 'one of the few examples in New Zealand of colour-field painting carried out with any degree of authority'.<sup>1</sup> (This is no small compliment, because Vuletic made judgements according to international, not merely local, standards.)

Within the 'corner' series, it is also possible to point to individual paintings that achieve a range of qualities. Some have a sense of immediacy; they address the eye directly. Others unfold more gradually, revealing an array of surface inflections; the experience of the viewer is long and lingering. In reality, both these qualities can be attributed, more or less, to every painting in the series. *Painting 1971*, for instance, has the classic the 68 inch square scale and integral box frame characteristic of the 'corner' paintings, and the logic of the format is instantly apparent. However, it is from a time when Mrkusich introduced a cloudier, more mottled colour-field, in contrast to the direct, intense, monochrome fields of

the earliest 'corner' paintings.

The shift from simplicity towards a kind of complexity was a shift in emphasis. It did not, in itself, result in either weaker or stronger pictures. But in *Painting 1971*, with its particular complexity – varying densities of surface and hue arising from the application of thin, fluid stains of paint – the result is rich and grand, without being overblown and ingratiating. (There remains some semblance of a challenge to the viewer's sensibility; good art tends to be easy on the eye without necessarily being easy to accommodate or grasp).

The American abstract painter Larry Poons has said that 'Complication is the honey for any painter who's a real painter, because ... complicated stuff actually frees you.'<sup>2</sup> I suspect that Mrkusich felt this freedom in *Painting 1971*, as he found that the sheer inevitability and logic of the system gave him room – permitted him – to pursue the alchemical and transformative process of painting – and to disclose to the viewer, with time, complexities of form and perception.

Edward Hanfling

- 1 Michael Dunn & Petar Vuletic, *Milan Mrkusich: Paintings 1946-1972*, Auckland: Auckland City Art Gallery, 1972, p. 28.
- 2 Larry Poons in conversation with Karen Wilkin, New York, 2007, <http://www.youtube.com/watch?v=wq56Zbkh3LI>, retrieved 14 August 2012.

Provenance:  
Collection of Christopher Ball  
Collection of Les and Milly Paris. Purchased from  
Petar/James Gallery, Auckland October 1967.  
Private collection, Australia.

Exhibited:  
'Milan Mrkusich Retrospective: Paintings of 1946  
– 1972', Auckland City Art Gallery, September –  
October, 1972. Catalogue No. 77.  
'Hit Parade: Contemporary Art from the Paris  
Family Collection', Wellington City Art Gallery,  
13 December 1992 – 28 March 1993.  
'Les Paris Tribute Exhibition', Wellington City Art

Gallery, 15 January – 9 March, 2001.  
'Behind Closed Doors: New Zealand Art from  
Private Collections in Wellington', Adam Art  
Gallery, Wellington, 4 June – 18 December 2011.

Reference:  
Peter Leech, 'Milan Mrkusich: The Architecture of  
the Painted Surface', in *Art New Zealand*, No. 19,  
p. 38 (wrong painting illustrated).

Illustrated:  
Neil Pardington and Lara Strongman,  
*Behind Closed Doors* (Adam Art Gallery, 2011),  
pp. 28 – 29.





# Richard Killeen

30

*Still life with James Joyce*

acrylic on aluminium, 79 parts

signed and dated 1994; artist's original

catalogue label affixed each part verso

(Cat No. 2564)

1860 x 2650mm: installation size variable

Provenance:

Private collection, Auckland.

\$45 000 – \$65 000

1994 was a fertile year for Richard Killeen. He published the artist's book *Knot* in collaboration with John Reynolds, exhibited at the Auckland Art Gallery in *Parallel Lines Gordon Walters in Context*, one of ten group exhibitions and three solo shows at Peter McLeavey Gallery, Wellington, Ray Hughes Gallery, Sydney and Sue Crockford Gallery in Auckland. In addition the artist illustrated poet Alan Brunton's *Ephphata*, one of a number of artist's books Killeen created in the early 1990s.

Killeen also purchased a Roland desktop sign maker to cut stencils from computer images. In short the artist was busy across numerous disciplines, technologies and texts. Images of Killeen in the studio at this time reveal the artist surrounded by an enormous archive of source material, cut-out components and a large reference library: a kind of personal illustrated Wikipedia.

The cut-outs of this period are dense with archaeological, literary and art historical references. The 79 pieces that make up *Still Life with James Joyce* depict kitchenalia in the form of bent forks and spoons, pots, jugs, science lab beakers, scissors, birds, cans, hands as well as cut-out pieces that could be read as abstract: blobs, dots, squares and all manner of shapes. The paint application varies from loose and washy to dense and bold – quite gestural compared to the clearly incised images produced by the Roland. This is the analogue and digital Killeen – 'old school' and 'nu school' at the same time.

Killeen has long been a fan of the Irish writer James Joyce referring to him as, "a formalist with words."<sup>1</sup> The title of this work alludes to Joyce's practice of arranging words and phrases on cards to assist in the formation of the author's texts. Killeen echoed this creative process himself by creating a library of A5 reference card images to facilitate both calling up the images and arranging

them in preparation for the component parts of this and many other cut-out works of this period. It is a methodology that continues to this day in digital form as witnessed in the artist's most recent exhibition at Ivan Anthony Gallery entitled *Three Random Reproductions* (2014).

Francis Pound in the chapter entitled *Stories of the self* from the publication *Stories we tell ourselves* further elucidates the conceptual centre of Killeen's practice thus: "Killeen's image-scavenging art exemplifies with a particular nicety the 'death of the author' principle, as famously enunciated by Roland Barthes. For Barthes 'all recourse to writer's interiority is 'pure superstition'. For him, 'a text is not a line of words releasing a single "theological" meaning (the "message" of the Author-God) but a multi-dimensional space in which a variety of meanings, none of them original, blend and clash."<sup>2</sup>

These literary, artistic and conceptual threads underpin *Still Life with James Joyce*. Killeen's method is that of the chess grandmaster: at once deeply schooled in the 'rules of the game' but also allowing for bold action and the elements of chance and surprise. The enduring allure and challenge of works such as this lies in the formal tension between the beginning, which like chess is always the same – in this case 79 pieces – and the 'conclusion' which is endlessly variable and open to a myriad of readings, possibilities and decisions.

Hamish Coney

- 1 Hamish Coney in conversation with the artist in November 2014
- 2 Francis Pound, *Stories we tell ourselves* (Auckland Art Gallery Toi o Tamaki in conjunction with David Bateman Ltd, Auckland, 1999), P.43

# Richard Killeen

31

*Structures and References No. 3*  
alkyd on aluminium, 18 pieces  
signed and dated 1983; title inscribed, signed  
and dated each piece verso  
2700 x 2950mm: installation size variable

Exhibited:  
'Richard Killeen', Ray Hughes Gallery,  
Brisbane, 1984.

Provenance:  
Private collection, Australia.

\$40 000 – \$55 000

Now over thirty years old, this Killeen cut-out still has a freshness and informality that defies time and remains engaging, even though the ideas with which it is concerned have largely passed into history. One of the key concerns here is the escape from conventional composition in painting and the hierarchies that it imposed by placing the parts in a specific relationship to the whole. Each part has its own identity but the way each is positioned is not predetermined by the artist, as his hanging instructions reveal. They state: 'Hang on a white wall in a group over small nails, approx. 200 mm apart – any order. Do not overlap.'

From this flows the requirement to customise the work each time it is hung and to create a specific relationship between the parts that the artist can neither predict exactly nor control beyond certain limits. In a sense each fresh hanging allows a new identity to emerge by changing the hierarchy between the pieces thus creating a different reading for the work as a whole. The artist hands over some of the creative process to the owner. Identity itself becomes elusive in this kind of structure where parts can migrate and where the pieces are no longer coded to a specific colour, as in the early cut-outs, or related in subject or type. Killeen also introduces the further complication for the viewer of mixing types and styles of image in the one work. For example, there is the figurative blue bird amongst abstract and diagrammatic shapes with no representational intent.

Disparity not unity is the rule. It did

not fit some expectations for an abstract painting at that time.

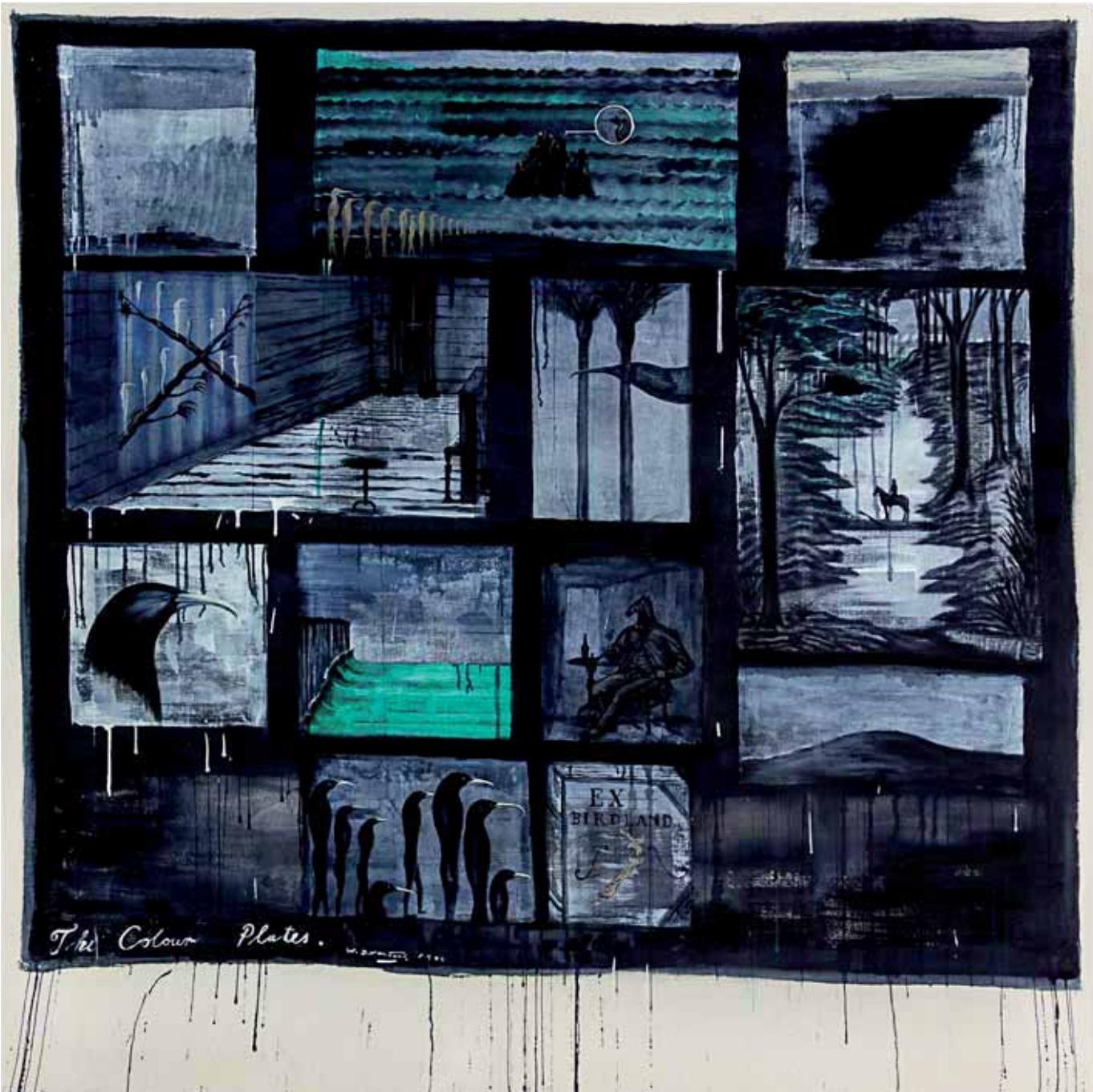
If these innovations were not enough Killeen in this work adds the complication of it being no. 3 in a series of works with the same title and shared components. No. 1 with 15 pieces was completed in April, 1983. No.2 with 16 in May and this version with 18 in July. While there are these minor discrepancies in numbers of pieces, the works in the series share their basic components and defy the expectation that each work should be new and individual. Killeen's method of producing these cut outs using templates and a dead pan technique allowed for replication. He challenged the entrenched idea of the originality of art works being dependent on inspiration rather than on controlled processes and ideas. By returning to the same pieces, and reconsidering their potential to assume a fresh identity when hung in a new work, he insists on their ongoing relevance in his practice. Repetition also allowed increased production and more confidence in execution. It reduced the preciousness attached to the unique painting in earlier art.

This work was created when Killeen was transforming his cut outs and continuing to make them challenging for his audience. Their informality, decorative dimension and individual character made them extremely sought after when first exhibited. In retrospect, they mark a high point for postmodernism in New Zealand art.

Michael Dunn







The Colour Plates.

# Bill Hammond

32

*The Colour Plates*  
acrylic on canvas  
title inscribed, signed and dated 1996  
1880 x 1850mm

\$220 000 – \$300 000

*The Colour Plates* of the title are a reference to the sumptuous colour illustrations by J.G. Keulemans for Sir Walter Lawry Buller's revered ornithological book *A History of the Birds of New Zealand* (1873).

Bill Hammond's well-documented revelation about New Zealand's long-vanished past as a 'land of birds', while visiting the Auckland Islands in 1989, was the starting point for a sustained investigation of Buller's ornithological practices, which involved the prominent 19th century lawyer and scientist in profligate killing of endangered species for scientific specimens. The increasingly elaborate cast of anthropomorphic bird figures which came to populate Hammond's works in the following years sing a mute but visually eloquent chorus of lament for the vanished bird-world of pre-human New Zealand, and for the cavalier treatment of fragile native species dealt by the rapacity of colonial expansion into the once pristine wilderness. Simultaneously, and more subtly, the same cast of characters, including the demonised figure of Buller himself (here represented with a horse's head suggesting unbridled ambition), also tell a more contemporary story about the evolution of aesthetic taste in New Zealand. Literary works by New Zealanders in the 20th century made memorable images of the isolation experienced by Europeans trying to come to terms with uncertain roles in the new, quasi-British, yet culturally remote society. Works like Katherine Mansfield's story *The Woman at the Store* (1912), Jane Mander's *The Story of a New Zealand River* (1920), and John Mulgan's novel *Man Alone* (1939), continue to resonate in New Zealand's cultural landscape, even as the social conflicts they address are replaced with new ones as the wider world comes ever closer to our shores. Jane Campion's 1993 film

*The Piano*, set in 19th century New Zealand, touched chords around the world with its evocative rendering of the theme of cultural isolation, based firmly in this well-established New Zealand literary tradition. The incongruity and fragility of the transplanted culture is iconified in the image of the piano, that strangely cumbrous contraption which holds the keys not only to the traditions of European music, but also to the manners and social aspirations of the colonists. A stark, unlined slab hut makes a poor substitute for a drawing room, and it is interesting to see Hammond referring, in this image, to Victorian wallpaper *in absentia*, when he so often delights in depicting its elaborate absurdity.

The images we see in *The Colour Plates*, then, are not so much commentaries on 19th century history, as subtly post-modern commentaries on mid-20th century modernist imagery in New Zealand. By rendering images of dislocated pianos, surreal bird figures, and semi-abstracted topographies into 'colour plate' illustrations, as though they are intended to represent vanished or vanishing specimens of 'place, taste, and tradition' (to borrow Bernard Smith's phrase), Hammond is questioning the continued relevance of the isolation theme in New Zealand art and letters as effectively as he is documenting shifts in social attitudes towards conservation and cultural purity. We are also reminded of how hard New Zealand artists of the modern movement had to labour against the crushing conservatism of a society in which, right up to the end of the 20th century, 'Buller's Birds' was still held up as representing a pinnacle of aesthetic achievement and good taste.

Oliver Stead

Provenance:  
Collection of Brierley Investments, Wellington.  
Private collection, Sydney.

Exhibited:  
'Bill Hammond: New Paintings', Brooke Gifford Gallery,  
Christchurch, 1996.

# Bill Hammond

33

*Limbo Bay*  
acrylic on canvas  
title inscribed, signed and dated 2001  
760 x 1040mm

Provenance:  
Private collection, Sydney.

\$120 000 – \$160 000

At the turn of the millennium Bill Hammond's palette and for want of another word 'tone' changed. The previous decade had seen the artist preoccupied with resolving the pictorial and narrative possibilities that had resulted from his much documented visit to the Auckland Islands in 1989. In the remote sub-Antarctic islands Hammond encountered a near untouched 'Bird Land' ruled over by winged creatures – a window into a pre-human or indeed 'un'-human era. Hammond was greatly taken by this undefiled lost world as this quote reveals, "The Auckland Islands are like New Zealand before people got here. It's bird land." The artist began to construct a vast community in which the 'birds' exhibited a sixth sense or pre-knowledge of the carnage to come with the arrival of the colonists and their mania for collecting specimens of all living creatures. Sir Walter Buller (1838 – 1906) was the most voracious of the hunter/gatherer/writers in a period of carnage which saw many species of birds pushed near to or into extinction. The subsequent 'Buller' works were drenched in Hammond's signature primeval deep forest green. His anthropomorphic birdmen displayed a defensive, even menacing air. They knew what was coming. Titles such as *Hokey Pokey*, *All Along the Heaphy Highway* and *Waiting for Buller* located the tableau within a clearly understood New Zealand past.

From 2000 the 'postcode' of the *Limbo Bay* works became a bit hazier and harder to pin down. The subject matter, whilst still replete with winged creatures, presents as altogether more courtly, even genteel. A sense of dread is replaced with an air of calm expectation. Anticipation is still the name of the game, but in the *Limbo Bay* canvases the birdmen await transcendence as opposed to destruction. In a Chaucerian sense the 'humour' of these works is far more sanguine than the melancholic works of the 1990s.

Much has been made of Hammond's relationship to Northern European Renaissance masters such as Hieronymus Bosch and Pieter Bruegel the Elder whose works are vast essays on the agonies that await the sinner in hell, or even worse. In the *Limbo Bay* works reference points to a more pastoral, Mediterranean group of Renaissance masters are valid. The harmonious cycles of Pinturicchio (1454 – 1513), Botticelli (1445 – 1510) and the Venetian School painters at their most contemplative evoke a gauzy 'dreamtime' in which the dramatis personae are metaphors for an altogether more alluring realm, that of a time before the fall.

Limbo is usually understood as being on the edge of Hell, where the unbaptized or those who die in original sin, such as non-believers, are consigned. In terms of theological nomenclature it is a place that those who have not accepted the grace of God are held pending a final decision. Traditional depictions of limbo vary from a locus of interminable torture for the forever outcast to a holding space for those who will be ultimately freed by Christ as described in the Old Testament.

Hammond transports this concept to a coastal Never Never Land in which his bird figures cavort, flutter and engage in forms of enigmatic ballet as they await their return to Paradise. The rising sun on the horizon suggests such a destiny is imminent. This *Limbo Bay* is testimony to the vastness and elasticity of Hammond's universe of the imagination, one that contains heaven, hell and all the space between.

Hamish Coney

1 Gregory O'Brien, *Lands & Deeds, Profiles of Contemporary New Zealand Painters*, (Godwit, Auckland, 1996), p.58.



# Bill Hammond

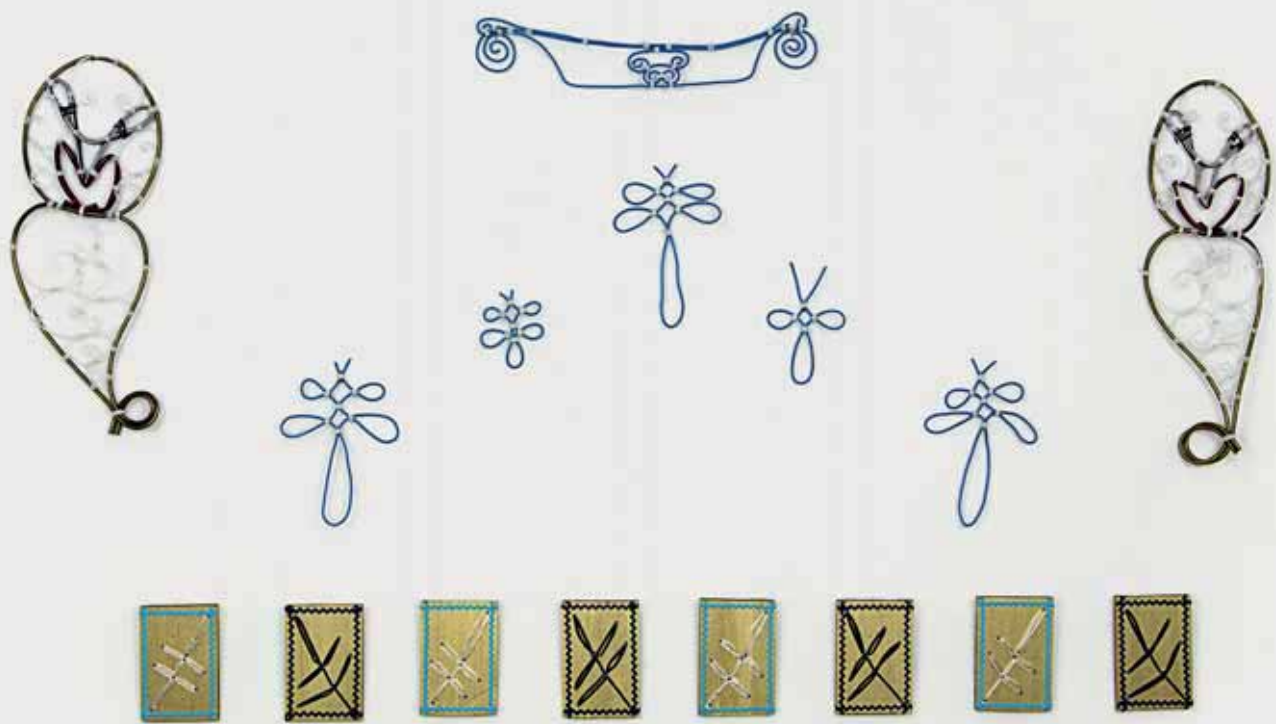


34

*Boulder Bay 5*  
acrylic on canvas  
title inscribed, signed and dated 2001  
405 x 600mm

Provenance:  
Private collection, Sydney.

\$65 000 – \$85 000



35

JACQUELINE FRASER

*Kaikai Beach*

electric wire, balsa wood, braid and raffia  
 title inscribed, signed and dated 2/9/1994  
 920 x 1680 x 30mm

Provenance:

Collection of Contact Energy, Wellington.

Note:

Kaikai beach refers to the beach on the Otago Peninsula on which the Maori prophet, Te Kooti, washed up. He was cared for by the Ngai Tahu people whilst he was banished from New Plymouth. Jacqueline Fraser is of Ngai Tahu descent.

Contact Energy is donating the proceeds from the sale of this painting to Wellington Free Ambulances and other charities it wishes to support. ART+OBJECT have also donated a portion of its commission to supporting these charities.

\$15 000 – \$25 000

# Colin McCahon

36

*A Mrkusich Daisy*  
synthetic polymer paint on paper  
title inscribed and dated '67 and inscribed *I even sign this*  
*Colin McCahon*  
765 x 560mm

Reference:  
Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) CM000392.

\$70 000 – \$100 000

McCahon's scrawl 'I even sign this — Colin McCahon 67' at the bottom of this work gingerly ironises the aesthetic pretences of fine art and the Darwinian contest for critical attribution of innovation that have always been endemic to the art world. Mocking his own virtuosity, McCahon's 'even' deliberately undervalues and undercuts himself, and calls to mind Degas' remark to Whistler: "You behave as if you had no talent". But as we know McCahon had no end of talent and could dash off a painting in minutes that would then become iconically everlasting, even if he went back later touching up and amending his work with a fine brush time after time. He had no end of talent and a mastery wound around core emotions, often rage (perhaps jealousy), whose invective exploded on the canvas and impelled his ambition. How could this painting not be a McCahon! Its impacted energies reek with the probity of his independence. It is an out-front provocation. Discrete skittery slaps of paint full of optical pulls and pushes; compositional confidence — look at those blank spaces; seductively lovely emphatic lyricism; a restricted and modulated palette; the figurative (a window, four

squares of a daisy flower, a stem and leaf?) and the abstract inseparably mixed. But with *éclat*, as its title — *A Mrkusich Daisy* — suggests, this painting pretends to be something it could never be — a Mrkusich painting of the 1960s. So while it employs similar blocks of colour on a diagonal here is a daisy that Mrkusich would never have drawn. Is this McCahon as 'overreacher' declaring with his 'even' that his work will surpass and subsume that of Mrkusich? Or is it McCahon put to a test expressing anxiousness around the work of another that had become a little too close for comfort? Or perhaps it is McCahon seeking to rejigger his subsequent art history so that he will emerge as the chief inceptor? It seems strange, but it is perhaps true that conceivably what makes McCahon's work great and gives it a posterity is that it is about the impossibility of guaranteeing its own originality and posterity. McCahon's early detractors, and there were many, skipped aesthetic judgement of his painting to simply assert a wish that it not exist. But it did and does it still ever.

Laurence Simmons

Provenance:  
Acquired directly from the artist by his friend and colleague  
Brenda Gamble, former secretary to Eric Westbrook,  
Director of Auckland Art Gallery in the 1950s. The artist  
dedicated several works to her including *Brenda in New  
Zealand, 1967* (see [www.mccahon.co.nz](http://www.mccahon.co.nz) CM000391).  
Collection of Brenda Gamble's step-sister, Sydney, Australia.





# Colin McCahon

37

*The Lark's Song*  
synthetic polymer paint, watercolour and  
graphite on paper  
title inscribed, signed and dated Jan –  
Feb '72 and inscribed *Can you hear me*  
St Francis  
1090 x 720mm

\$100 000 – \$150 000

A profoundly important and exuberant watercolour, *The Lark's Song*, is closely related and forms a key part of two important series completed by Colin McCahon in the late 1960s and early 1970s. The first is the large-scale, fresh and impressionistic watercolour and acrylic works on paper generically referred to as the *Kaipara Flat*, *Helensville* and *Muriwai* works, executed on Steinbach paper in 1971 and 1972. The second is a small body of text based paintings that reaches its zenith with the major work *The Lark's Song* (1969), in the collection of Auckland Art Gallery Toi o Tāmaki.

In 1971 the artist resigned from his teaching position at Elam in order to focus full-time on painting. By all accounts it was a very happy time in the artist's life and this plays out tangibly in works from the period, with the artist entering perhaps his most productive stage upon having made the move to the Muriwai studio a couple of years beforehand. The move to Muriwai also prompted an increased focus on the local environment and on environmental issues. McCahon would frequently plant himself on the cliff at Muriwai, a vantage point which would soon thereafter result in the *Necessary Protection* works. Here, he could revel in the daily patterns of the small terns as they learnt to fly and fish, their patterns captured in the dotted graphite line central to this composition and which connects the heavens to the earth. McCahon felt strongly that the coastal region west of Auckland was under ever increasing threat, remarking: 'My cliff top is as yet largely uncorrupted but like almost everything else it is for sale. My wife and I who would at least try to preserve it can't afford to buy it. It is unfortunate that buying so often has to do with destruction and exploitation. A beach section becomes a shop and a shop breeds a camping ground and a beach covered with plasticised "Sundae" containers and ice cream sticks and wrappings and plastic bags from the new season's bikinis... I am painting about what is still there and what I can still see before the sky turns black

with soot and the sea becomes a slowly heaving rubbish tip.'

The stimulus for many of McCahon's greatest works can often be located in the personal as much as the universal, keys themes and series arising out of simple everyday events. An important event at this time in the artist's life took place three years earlier when his daughter Victoria married into a prominent Maori family and re-stimulated his interest in Maori culture and genealogy. Furthermore, around this time he was gifted a copy of Matire Kereama's *The Tail of the Fish: Maori memories of the Far North* which contained the poem *The Lark's Song*.

The overwhelming aesthetic of *The Lark's Song* is one of freshness, lucidity and freedom; the *joie de vivre* interrupted only by the hastily but typically beautifully inscribed message in the heavens: 'Can you hear me St. Francis?'. St Francis of Assisi, the patron saint of flora and fauna, was a figure who appealed greatly to McCahon and the parallels between the two are unmistakable – two figures on the periphery of society, each of whom possessed a special vision and message to share which they each perceived went largely unheralded, the latter purportedly going mad and preaching to the birds when no one else would listen. St Francis offered a vision of a different world, a world in which we share more with each other and concentrate on a healthier relationship with the earth itself and all of the creatures which inhabit it.

A close examination of McCahon's paintings reveals an individual who had a life-long struggle with the Christian faith and with belief. *The Lark's Song*, and indeed all of his best paintings, serves as a reminder of the intrinsic ambiguity of faith. Like Kereama's poem, which the artist would often recite aloud when painting, *The Lark's Song* vibrates with all the harmony and edenic joy of a bird ascending skyward, free and unbridled over a primordial, verdant landscape.

Ben Plumbly

#### Exhibited:

'Paintings from this Summer '71 – '72: Muriwai and Kurow, Barry Lett Galleries, Auckland, 13 – 24 March, 1972, Cat No. 9.

#### Illustrated:

Gordon H. Brown, *Towards A Promised Land: On the life and art of Colin McCahon* (Auckland University Press, 2010), p. 159.

Gordon H. Brown, *Colin McCahon: Artist* (Auckland, 1993), p. 108.

#### Literature:

ibid., p. 109

Gordon H. Brown, 'Colin McCahon: Can you hear me St Francis, 1969', in *Towards A Promised Land: On the life and art of Colin McCahon* (Auckland University Press, 2010), pp. 161 – 162.

#### Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
CM000009.

#### Provenance:

Private collection, Auckland.

Can you hear me St. Francis



The Lark's Song

# Colin McCahon

38

## *Gate*

oil on canvas laid onto board  
signed and dated '60, '61, '62  
620 x 450mm

\$100 000 – \$150 000

There are around twenty paintings by Colin McCahon with 'Gate' in their titles, most belonging to the period 1961-62, as do a number of closely related smaller geometrical abstract series which share imagery, colour and themes with the *Gate* series.

Initially shown at The Gallery, Symonds Street in 1961 and later in Christchurch in 1962, this was the first major series McCahon painted after he moved from Titirangi to Partridge Street in Newton in 1960. As often when he moved house, McCahon painted little for several months, only four works being completed in 1960. By early 1961, however, he was in full flow again. It is worthwhile paying close attention to the dates written in McCahon's hand in the bottom right corner of *Gate* (1960-62): that is, '60, '61 '62 This suggests that he worked on the painting on three separate occasions over a three-year period, starting in 1960. As it happens, this is the only painting with *Gate* in its title that carries 1960 as a date, making it apparently the very first of the *Gate* series, though one of the last to be completed two years later.

The painting differs in other respects, too, from most of the *Gate* series. It is painted in oils on canvas on board, a medium shared only by *Gate 1* (1961); all others are painted with enamel paints on hardboard, a medium to which McCahon switched after returning from his career-changing visit to America in 1958. He only occasionally used oils after 1958.

In colour and texture, too, this *Gate*, is

unusual. Most other *Gate* paintings have a simple and dramatic colour range of black, white and grey, with occasional cream and ochre elements, and a generally smooth or matte surface. This work with its mixture of brown, white, pink and blue and its highly textured surface, is closer to some of the Titirangi paintings pre-1958, than to other *Gate* paintings, though in colour it has some affinities with *Triptych: pink and blue* from 1963, also painted in oils.

In form *Gate* shares some elements with the *Elias* series of 1959, though without text. The brown shape in the lower part of the painting could be part of a T-cross as seen in several *Elias* paintings, while the rectangular space at bottom right is reminiscent of similar forms (doorways?, entrances?) in *On Building Bridges* (1952) and *Will he save him* (1959). The upper part with its emphatic diagonals and intruding rectangular shapes, anticipates elements common to the *Gate* sequence. Triangular shaped corners were also a feature of later *Gate* paintings.

All the *Gate* paintings have to do thematically with evading barriers or blockages; finding a 'way through', a 'gate', both in painterly and metaphysical senses.

In summary, this fascinating painting reads as a transitional work – looking backwards to the 1950s in term of its materials, colours and painting style; and looking forwards in terms of its abstract geometry, its title, and its potential meanings.

Peter Simpson

### Illustrated:

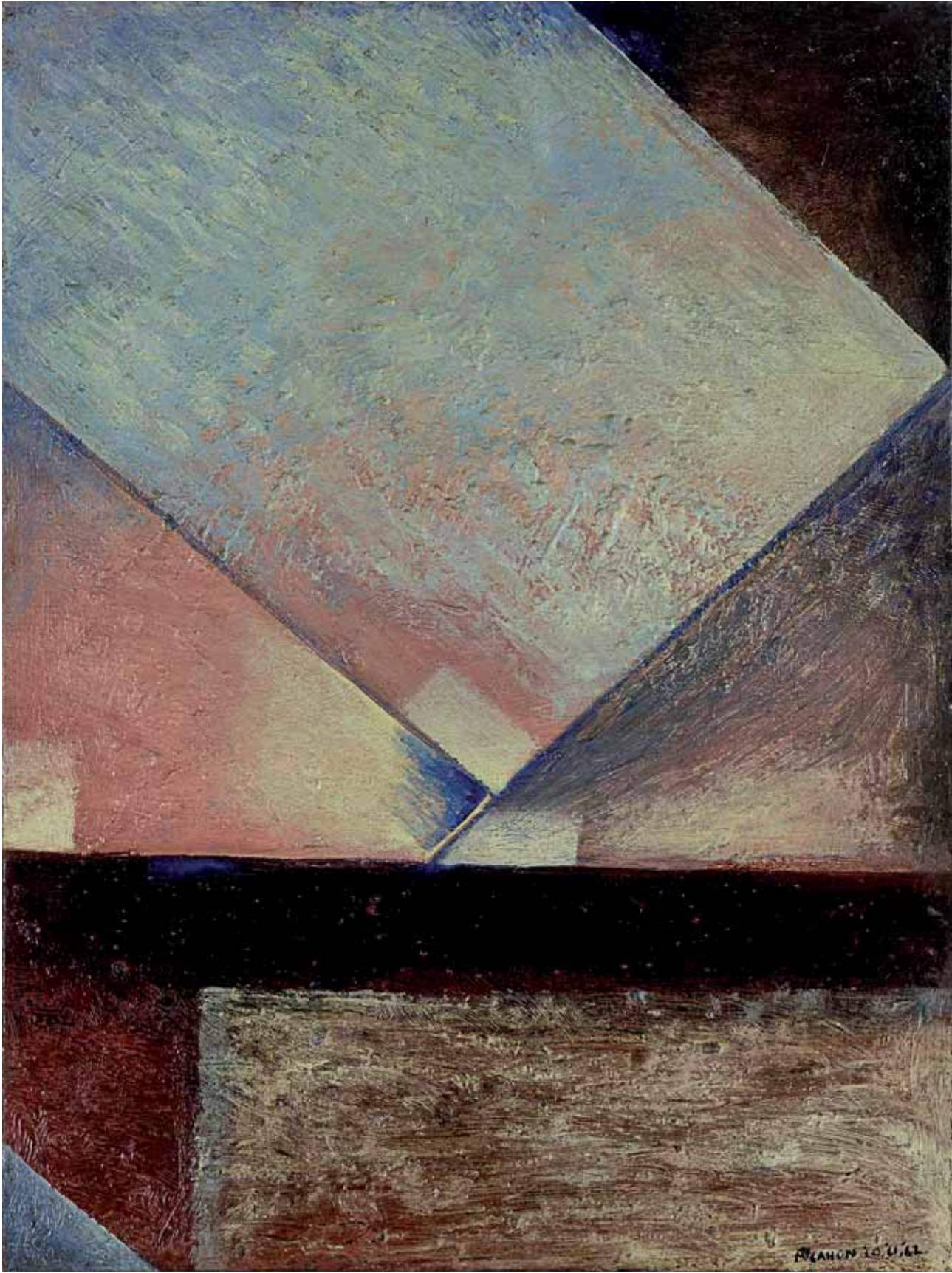
Marja Bloem and Martin Browne, *Colin McCahon: A Question of Faith* (Craig Potton, 2002), p. 195.

### Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) CM001753.

### Provenance:

Private collection, Sydney.





# Liz Maw

39

*Colleen*  
oil on board  
signed and dated 2005  
2320 x 1300mm

\$35 000 – \$50 000

Liz Maw is a virtuoso and every work by her is an event. Her nude portrait of Nicki Watson was the sensation of the 2009 Auckland Art Fair. Recently Artspace recognised the power of her portraiture when it hung a single work, a portrait of Maw's fellow artist Francis Upritchard, alone in an otherwise empty gallery, allowing its presence to fill the room. This sumptuous *Colleen* shows Maw's magical ability to manifest eminence in her subjects.

Maw has the uncanny knack of being able to summon gods and goddesses to the surface of her paintings, from the depths of a wellspring of models ranging from classical to contemporary. She can paint like Leonardo if she chooses and is motivated by similar interests; she loves hair, the smoothness of bare limbs, perfectly proportioned figures in which the real and the ideal are mysteriously combined. To visit Maw's website is to enter an allegorical arcade in which her personal pantheon of bizarre and beguiling figures are revealed in all their multiplicity of form and feature. Her works are true gallery pieces. To encounter a painting by Maw in a gallery is to come into the presence of ideas made flesh in slick and sinuous oil paint. Maw pursues her love affair with paint across each panel, and through each iconic figure, so that paint itself is as much the incarnated spirit of the image as any attribute of the person or model she is painting. All her influences come into play in each incarnation. Every figure has about it something of the art of early religious icons, something of the spectacular otherworldliness of High Renaissance images, something of the fixity of Pre-Raphaelite vision, something of pop art, and a lot of vernacular visual culture of the contemporary

world at large. Tensions, conflicts and contradictions are present but maintained in balance by the mystically unifying medium of oil paint. Overtly erotic, libidinous impulses are embodied along with votive and atavistic ones.

So it is with *Colleen*. If cleanliness is next to godliness, then *Colleen* is clearly the goddess of the bath – the familiar tradition of intimate bathing images, beloved of classical artists, is invoked. In her immaculate nudity *Colleen* brings a playful intercourse between notions of 'high' and 'low', saint and sinner, virgin and harlot, fidelity and fetish, actual and avatar, tradition and trash. Poised on a cloud of soap bubbles, she is a fabulously pink eminence. Sparkling suds swirl around her scrubbed and suffused skin. Gleaming seashells are simultaneously classical Roman ornamentation, fancy bathing soaps or chocolate pralines. Yet reality is allowed to enter the image in *Colleen's* ambiguously self-absorbed expression. Around the mouth linger hints of uncertainty, casting doubt on the perfection of the character's otherwise flawless appearance, in a subtle subversion of her idealised form. Again we are reminded of Leonardo and his tricks with expression – his fascination with capturing the quirks of an individual nature, as observed in the personality of the actual model, revealed in the context of an idealised image. Like Leonardo, Maw has a strangely penetrating grasp of individual natures. Her models' faces continue to fascinate as much as their extraordinary figures.

Oliver Stead

**Exhibited:**

'Colleen, Two Roberts and the Immaculate Conception', Ivan Anthony Gallery, Auckland, 19 October – 5 November, 2005.

**Illustrated:**

Margaretta Chance and Robert Heald (eds), *My Beloved Hackneyed: Paintings and Poetry by Liz Maw*, unpaginated.

**Provenance:**

Private collection, London.  
Private collection, Auckland.

# Tony Fomison

40

*Study of an Apple*  
oil on muslin laid onto board  
title inscribed, signed and dated '78  
395 x 290mm

\$42 000 – \$55 000

Of course this is not so much the study of an apple as the study of a face. Faces, more than any other subject, are the primary preoccupation of Fomison's art. He painted faces obsessively, forensically, searchingly. He painted all kinds of faces. Some are portraits of living persons, many are self-portraits, many are based on historical and contemporary photographs, while others are interpretations of faces from famous masterpieces of historical art. All are intensely psychological. Of the 700 or so works listed in Ian Wedde's *Fomison – What shall we tell them*, the overwhelming majority depict faces in one way or another. *Study of an Apple* is among the most beautifully realised and haunting of Fomison's faces.

Usually Fomison avoids representing obvious emotions, preferring to show more subtle aspects of expression, demanding further investigation by the viewer to try to interpret the suggested emotional context. This is both a challenge and an invitation to the viewer, to guess at what interior drama might be unfolding in the psyche of the person depicted, and even to create a story around the basic clues of setting and sentiment supplied by the artist. Without giving us any easy answers, Fomison wants us to participate in his own intense interest in people, by asking ourselves, who is this person? What are they thinking and feeling? Yet he does provide us with some clues. In *Study of an Apple*, the expression is pensive, watchful, perhaps apprehensive. The liquid eyes, deftly highlighted to suggest depth and alertness, invite us to read the soul of the watcher. Fomison's amazing powers of observation show in the expert way he has captured the tension of the facial muscles under the eyes, not quite wincing but ready to at any moment.

But what of the apple on the head? This immediately suggests vulnerability, by reference

to the William Tell fable about the faith and self-control needed to stand with an apple on one's head while someone shoots at it. William S. Burroughs' notorious killing of his de facto wife, while playing 'William Tell' in Mexico in 1951, gave the image renewed currency in popular culture. Above the apple, paired leaf-like shapes suggest nothing so much as the open lips of a vagina, which reminds us also of the Fall of Adam and Eve when tempted into sin under the apple tree in Eden. These iconic elements combine to indicate the presence of a dangerous sexual liaison, and anxiety about its potential consequences. The study of the apple, then, is actually occurring in the mind of the character whose enigmatic expression is turned towards our curious gaze. Looking even deeper into the face a further ambiguity emerges - it is difficult to say with any certainty whether it is wholly masculine or feminine. At first glance the left side of the face looking out at us seems resolutely masculine, with its heavy jaw and cheekbone. The right-hand side, with its almost wincing glance and finer features, appears more feminine, and it is possible that the artist's intention is to create a dual image representing both male and female sides of the sexual drama that seems to be playing out in the mind of the character.

The muslin surface is unusual in Fomison's practice as he mostly painted on much rougher hessian. The lighter muslin allows the artist to pull the warp and weft of the threads in the direction of the brush, making the material texture as integral to the image as the paint, and enhancing the air of refined mystery that surrounds this magical painting.

Oliver Stead

#### Reference:

Ian Wedde, *Fomison: What shall we tell them?* (City Gallery, Wellington, 1994), supplementary catalogue no. 379.

#### Provenance:

Private collection, Wellington. Purchased by the current owner from Dunbar Sloane, Wellington (Lot 34, December 1998).





# John Pule

41

*Malamalega*  
ink and acrylic on canvas  
title inscribed, signed and dated '03  
2000 x 2000mm

Provenance:  
Private collection, Wellington.  
Purchased by the current owner from  
Bartley Nees Gallery, 2003.

\$40 000 – \$55 000

The sensation of flight is as palpable in *Malamalega* as the impression of floating on a vast sea. The diagrammatic, centrally located aeroplane image, redolent of the great Pacific War of the 1940s, reminds us that these days most people travel to the Pacific Islands by air. Our impressions of visiting the islands are often prefaced by the unforgettable experience of flying above the puffy fantasy clouds of the trade wind zones, before descending towards tiny specks of green, far below. In the broad sweep of this light-filled, episodic evocation of Pacific migratory history, John Pule plays with notions of spiritual darkness and enlightenment. As successive waves of Christian ministers strove to spread the word of the gospel throughout the scattered islands of Polynesia, they were obsessed with the idea of bringing the light of faith to the unredeemed souls of dark-skinned people who had settled the islands in the millennia before their arrival. Alongside religious endeavours, violent conflict has accompanied every phase of migration through the Pacific, before and after the advent of European colonists.

In Niue (as in many Polynesian languages), the root word 'malama' has a range of meanings equivalent to 'light' in English, meaning physical illumination as well as intellectual and spiritual clarity. In *Malamalega* Pule blends both senses of the word to evoke the light-saturated vistas and seascapes of Polynesia, highlighting at the same time the periods of terrible suffering accompanying clashes of culture, world view and aspiration, as humans have made their perilous ways across the

greatest ocean on the planet. Looking into the detail of the work we see great migrating whales and tiny Christian churches, and the traces of people laboriously transferring belongings from one island to another along narrow migratory lines, cast precariously across the vastness of the ocean. The lines of migration are linked to lines of genealogical descent, represented by the trailing strands of ti (Pacific cordyline) blossoms that hang from the cloud shapes. The clouds are suffused with red, as of the blood of countless mortal struggles, yet the same crimson is a colour of high traditional value in cultures throughout the Pacific, red feathers being an honoured item of exchange in ancient systems of trade through the islands.

Such an all-encompassing vision requires a sophisticated visual language to articulate successfully. In this respect Pule relies almost entirely on notational techniques found in decorated bark cloth designs traditional to his native Niue. Very little adaptation of European pictorialism is required by the artist to achieve his vision in *Malamalega*, other than the pragmatic use of canvas rather than bark cloth, and modern pigments in place of traditional dyes. The intellectual context of his practice is of course entirely contemporary, and *Malamalega* is a shining example of the prodigious series of works by Pule utilising these techniques in similar formats, many of which hang in prestigious galleries all over the world.

Oliver Stead





Justin Paton recently drew attention to the sibling relationship between Julian Dashper's circular drum-skin works and Shane Cotton's recurring use of the circle motif and circular paintings, noting that one of Dashper's drum-skins hangs in Cotton's home.<sup>1</sup> As the mighty triptych of *100 Revolutions* demonstrates, circular forms have engrossed Cotton for more than two decades. Here circular panels form the two zeros of the round yet arbitrary number 100. Cotton fills these notional voids with pictograms indicating the colonial trappings brought by English settlers to fill the supposed cultural void in the new colony of New Zealand: nails, boots, teapots, smoking pipes – things which Maori had never had to rely on before the arrival of Europeans. The ironical inference is that European settlers wanted to imagine New Zealand as a cultural *tabula rasa*, conveniently ignoring and undermining the pre-existing Maori cultural environment, in order to recreate a typically English society at the far reaches of the world.



## Shane Cotton

42

### *100 Revolutions*

oil on board, three panels

title inscribed, signed with artist's initials

S. W. C and dated 1993

2440 x 403mm (left hand panel); 900mm:  
diameter (central and right hand panel)

2440 x 2600mm: installation size variable

### Exhibited:

'Groundswell', Manawatu Art Gallery,  
Palmerston North 23 August –  
12 September 1993.

### Provenance:

Private collection, Wellington.  
Purchased from Hamish McKay Gallery,  
Wellington, 18 September 1993.

\$80 000 – \$120 000

*100 Revolutions* was made under the fresh influence of Roger Neich's newly-published, seminal work, *Painted Histories: Early Maori Figurative Painting* (Auckland University Press, 1993). Neich's book revealed the full extent of the substantial tradition of 19th century Maori graphic and painted imagery, made in the style of European representational art. *Painted Histories* includes hundreds of photographs and diagrams of such images as they appear *in situ*, as painted decorations in Maori meeting houses throughout the North Island. These paintings often represent incidental details of contemporary Maori life and its incorporation of Europeans and European things into the weave of daily existence: furniture, vehicles, tools, clothing and domestic ware are common themes in these decorative paintings, as well as plants and animals. From these images Cotton took stylistic cues which continue to appear in his paintings today. In *100 Revolutions* we can see Cotton's delight in the delicacy and humour of images

like the Victorian wooden armchair, the herb planted in the European pot, and the teapot. These images are all sourced from painted meeting houses illustrated in *Painted Histories*. In fact in one original Maori painting, in the meeting house Irapuaia, at Waioeka, there is a painting of a teapot actually perched on top of a wooden armchair (Neich 1993: plate 49); while a potted plant appears under an inscription in English, painted in deliciously curvaceous copperplate lettering, which reads 'Queen of the Earth'. *100 Revolutions* redeploys these images to construct new narratives about Maori experiences of colonialism. Cotton's version of the inscription above the pot plant reads 'Swell Ground' – an ironic reference to the settlers' hunger for land. Around the perimeter of each circle are coastal profiles of the kind made by European navigators when charting New Zealand's extensive coastline.

The pile of a hundred or so slabs, which look like weighty legal tomes, suggests layers of printed lore and laws

laid down by European administrators following the introduction of the written word to New Zealand. The little apple set on top of the pile functions as a charming acknowledgement of the general role of the teacher in imparting knowledge and enforcing rules, though the empty chair seems to point at a current vacancy in that role, begging the question of who might be willing and able to fill it. 1993 was the 100th anniversary of women's suffrage in New Zealand, and in that context the iconic references to traditionally feminine European roles such as tea-making, school-teaching and domestic horticulture seem particularly apt.

Oliver Stead

1 Justin Paton, 'Speaking Sticks and Moving Targets'. *Bulletin 171* Autumn 2013. Christchurch: Christchurch Art Gallery, 2013, pp. 10-20.

# Ralph Hotere

Ralph Hotere's 'Black Paintings' of the late 1960s are among the most reductive and refined paintings produced in this country. Taken together they constitute a staggering, near-decade long body of work, unprecedented in its unerring consistency and formal reductiveness. Hotere distils painting down to its very essence here, excluding everything extraneous and instead focusing solely on those properties unique to the painter's craft: line, form, colour and the materiality of paint itself. The works recall the American painter Ad Reinhardt, credited by many as taking abstraction to the brink with paintings so minimal in their subject matter that there could be no further step in Modernism's quest for hermetic purity in two dimensions.

Works such as *Black Painting* and *Black Spectrum IV* are a far cry from the overtly political, social and environmental concerns of the artist's works of subsequent decades which, for good reason, are among the most celebrated works produced in the 1980s and 1990s in this country. Both of these paintings share as their dominant motif the circle, a shape of great significance ingrained in the legacy of 20th and 21st Century avant-garde art. From Jasper Johns' target paintings to Kenneth Noland's near-contemporaneous circle paintings, and even on to our own Milan Mrkusich's 'element' paintings, and more recently to Shane Cotton's postmodern 'bull's eye' paintings, Hotere's

'Black Paintings' assume their place in a rich international lineage.

What sets Hotere apart from all of these artists and puts him at critical odds with his forbears – most especially Reinhardt – is the highly reflective and machine-like perfect surfaces, gained through means that share more with techniques of Fordist mass production than they do with the traditional painter's studio. Using Duco and broilite industrial grade nitrocellulose lacquers on hardboard, Hotere created surfaces that, unlike Reinhardt's, embrace and capture the world around them, subsuming them in the aesthetic.

Hotere's generosity as both an artist and individual is legendary as all who have come into contact with him or lived in the deep south will likely attest to. There's a different type of generosity at play in these two works however, a quieter generosity that will only reveal itself to those that grant them the time they demand. Produced in 1969, the year the artist moved to Dunedin to take up the Frances Hodgkins Fellowship, taken together these two paintings proffer a precious view and valuable reminder of one of the most impressive body's of work created in this country as well as of Hotere's mastery of the painterly surface. In reaching for the mechanical, Hotere perversely creates something truly moving, universal and spiritual, something which strikes at the heart of being human.

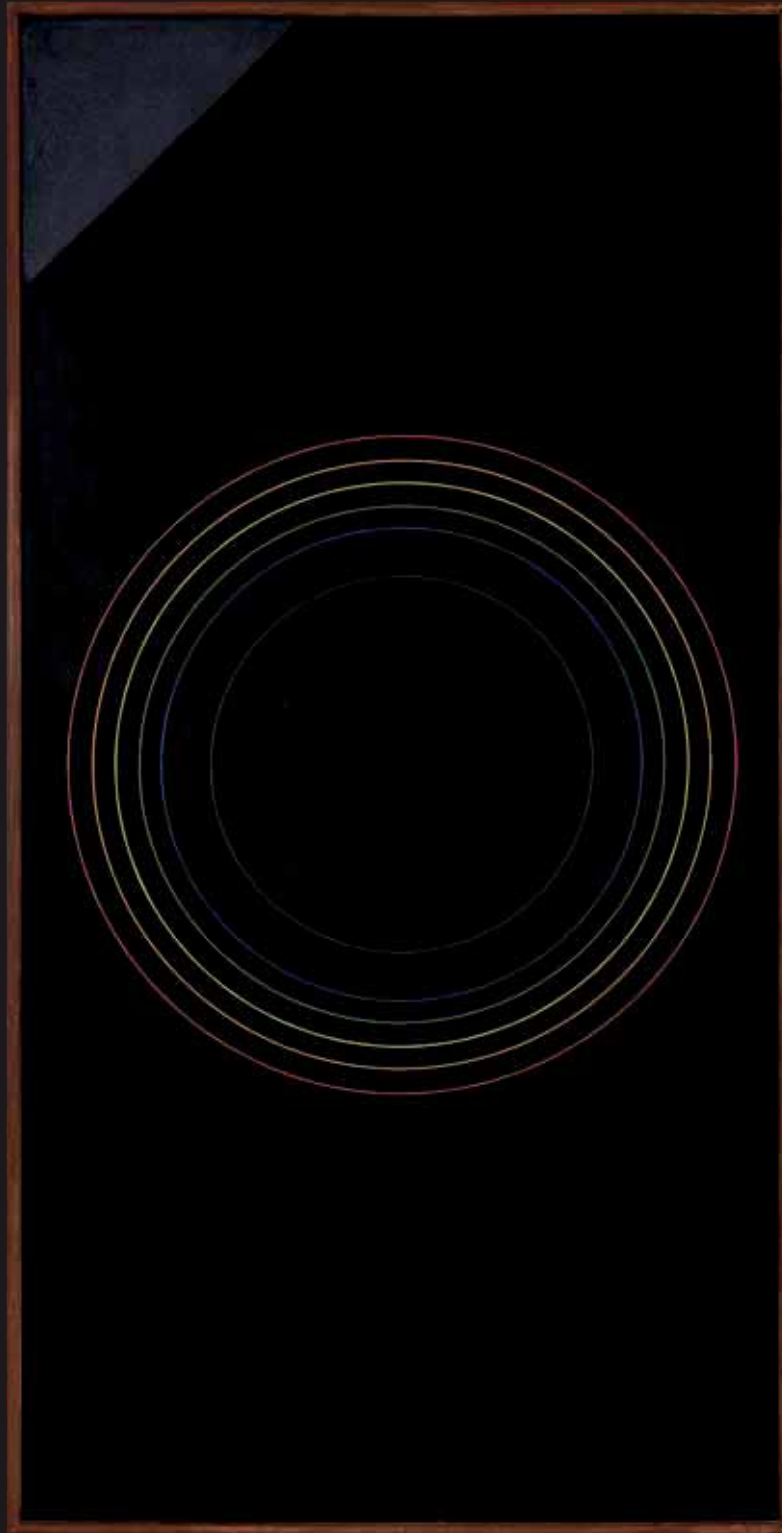
Ben Plumbly



43

RALPH HOTERE  
*Black Painting*  
brolite lacquer on board  
signed and dated 1969 verso  
900 x 900mm

\$65 000 – \$85 000



44

RALPH HOTERE  
*Black Spectrum IV*

acrylic and broilite lacquer on board  
title inscribed, signed and dated  
'121 Forth St, Dunedin 1969' verso  
1210 x 600mm

Provenance:  
Private collection, Auckland.

\$70 000 – \$100 000





45

BILL HAMMOND  
*Untitled*  
oil pastel on paper  
signed and dated 1996  
615 x 770mm

\$20 000 – \$30 000



# Tony Fomison

46

## *The Last Task of Maui*

oil on hessian mounted to board in artist's original frame  
title inscribed, signed and dated 1983 verso; inscribed Cat No. 85  
on original exhibition label affixed verso  
600 x 675mm

\$90 000 – \$130 000

One of the most confrontational images in Fomison's work – an oeuvre that abounds in the dark, the challenging, the grotesque – *The Last Task of Maui* is also – it is a surprise to discover – one of the very few which draws explicitly on Maori mythology; surprising, because both mythology (Lucifer, Medusa, Narcissus) and Maori culture (in a myriad different formulations) are recurrent themes throughout Fomison's career.

A succinct account of the mythic event which the painting renders so powerfully and explicitly is given in the headnote to Peter Bland's poem, 'Mr Maui at home with the Death Goddess': '*Maui, the trickster – part human, part-god – was crushed between the thighs of the Death Goddess [Hine-nui-te-Po] (a sleeping giantess) while attempting to enter her womb and emerge through her open mouth, thus reversing the cycle of life and death. In doing this he believed he could win immortality for humankind. Among his other accomplishments he slowed down the sun and fished up the North Island of New Zealand. Within the formalities of heaven and earth he can perhaps be regarded as something of an outsider.*' (*Collected Poems, 1956-2011*, p. 32). Bland's emphasis on Maui's trickster and outsider status draws attention to characteristics that may have appealed to Fomison, himself an incorrigible outsider and trickster in both life and art.

Many accounts of Hine-nui-te-Po episode – such as that in Sir George Grey's *Polynesian Mythology* (1855) – stress the presence of small birds of the forest, such as robins and fantails, whose laughter at the ridiculous sight of Maui disappearing head-first

into the death-goddess's vulva, woke the sleeping giantess, whereupon she crushed him with her *vagina dentata*. Significantly Fomison eliminates such humorous elements in order to create a scene which is stark, sombre, frightening and imbued with pathos, though also lit with uncanny beauty from the glowing, rich ochre colours of sky and earth at top and bottom of the painting.

The forest setting is reduced to a couple of dead branches, reaching in from the edges of the picture like imploring arms. The monumental body of goddess, her sleeping face seen from below rendered with great sensitivity and skill, takes on the contours of a vast landscape with light-burnished slopes formed from her mighty thighs, and shadowy triangular caves created by her bent limbs. The whole scene resembles the bare, elemental setting of a Samuel Beckett play.

In a provocative note on *The Last Task of Maui* in his catalogue for the Fomison retrospective *What shall we tell them?* (1994), Ian Wedde comments, 'This is one of the most problematic of Fomison's attempts to reframe Maori mythological subject matter within a European painting tradition. The painting also establishes the cultural reach of Fomison's early involvement with certain *fin-de-siècle* themes, including the misogynic association of women with entrapment and death'. (p. 159) Whether or not one agrees with this reading, it usefully points to the wide psychological and cultural resonances of this remarkable painting.

Peter Simpson

### Exhibited:

- 'Tony Fomison: Bringing back the scattered', A.C.A.G Artist's Project No. 4, Auckland City Art Gallery, June 1983.
- 'Tony Fomison: Recent Works 1980 – 1985', Dowse Art Gallery, Lower Hutt, 7 March – 20 April 1986.
- 'Fomison: What shall we tell them?', City Gallery, Wellington, February – June 1994 (touring).

### Illustrated:

Ian Wedde (ed), *Fomison: What shall we tell them?* (Wellington, 1994), pp. 29, 133.

### Literature:

- Simon During, 'Here's Trouble: some comments on Tony Fomison and his work', in *ibid.*, p. 47.
- ibid.*, p. 159.
- Ian Wedde, 'Fomison and the Intention Factor', *The Evening Post*, Wellington, 18 March, 1996.

### Provenance:

Private collection, Wellington. Purchased by the current owner from Janne Land Gallery, Wellington in 1984.

# Richard Killeen

47

*Street Walker*  
oil on board  
signed with artist's initials R. K and dated 10/69  
1370 x 755mm

Provenance:  
Purchased from Barry Lett Galleries in 1971.  
Private collection, Auckland.

\$30 000 – \$45 000

I wonder where he's off to, this man in his red suit. Striding purposefully out of the frame towards something, someone, or somewhere; or is he simply hot-footing it away from something dark before anyone notices? Look at the way he isn't quite grounded on the grey road. Isn't there something sinister about the absence of shadows? Ghosts cast neither shadows on the road nor reflections in mirrors. Is he a ghost, an apparition? Apart from the absence of shadows he seems real enough, solid, and well-rounded even. But there is something odd; and he is striding past the all-too-sanitised facades of a late-60s neurotic urban street. Other paintings from the same year, such as a dead woman on a lounge floor surrounded by disinterested guests, present life as calmly awry inside those bungalows.

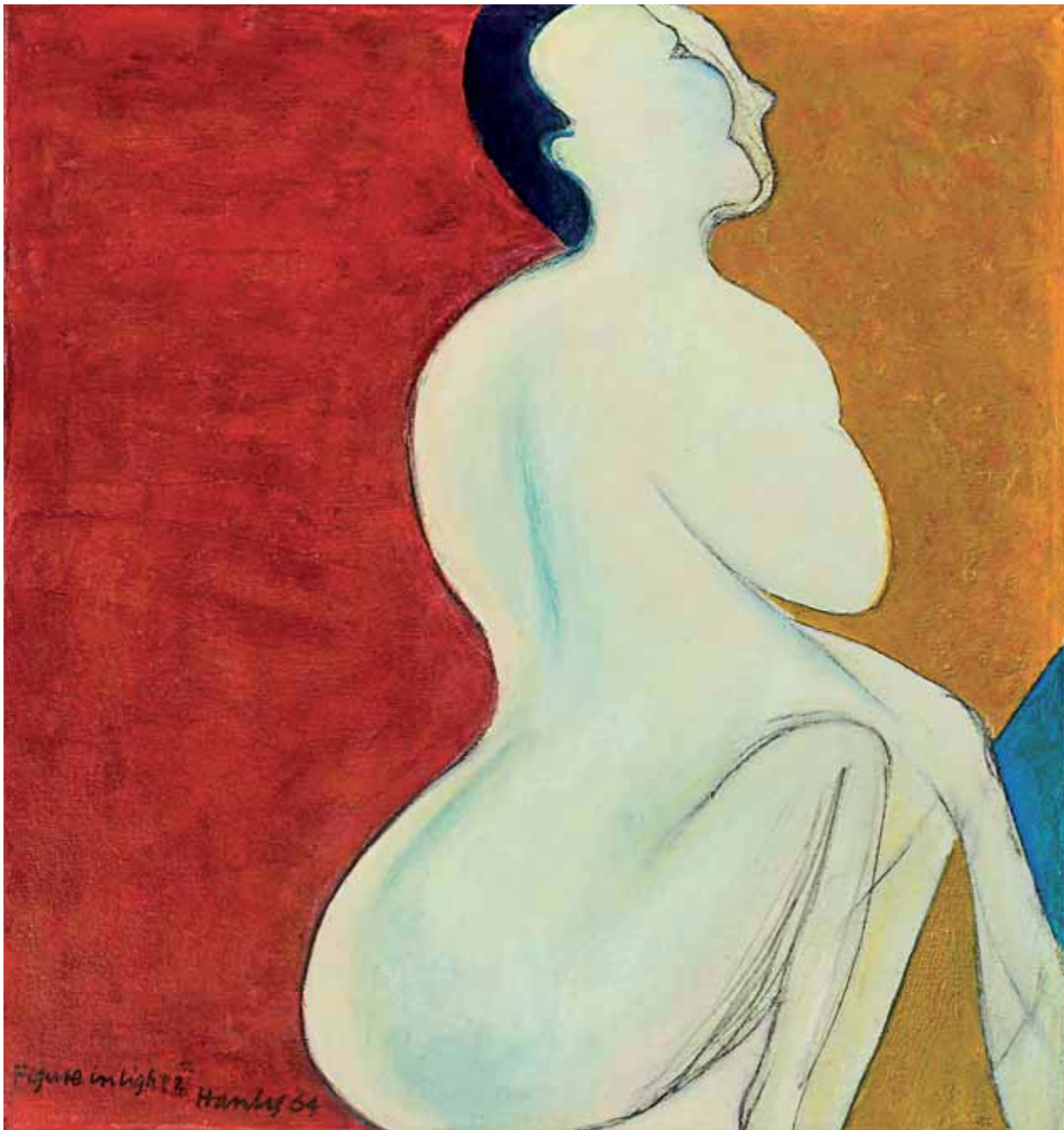
*Street Walker* 1969 was first exhibited in 1970 at Barry Lett Galleries in Auckland in Killeen's first one-man show. The painting is one of

the best examples of his early and quite prolific figurative phase. Immediately following *Street Walker* Killeen's oeuvre took a long exploratory turn from which emerged, in 1978, the cut outs for which he is most well-known.

This striding man is on the edge of something in two senses. The painting is on the cusp of Killeen's gear-shift from figures and space bounded by the frame, towards forms floating freely across the wall. *Street Walker* is on the right side of the cusp. It is not the tentative exploration of new territory. Here Killeen displays all the confidence of a painter who has worked it out, who takes the task of picture making confidently in his stride. However, Killeen has his man speeding towards the edge of something uncertain. He's moving too quickly for the frame. Isn't he a little too far to the left to be really accommodated by the frame. Blink and he's gone! Where to?

Rob Garrett





# Pat Hanly

48

*Figures in Light No. 2*  
oil on canvas  
title inscribed, signed and dated 1964  
400 x 450mm

Provenance:  
Private collection, Auckland.

\$65 000 – \$85 000

If one series of works were chosen to epitomise the emergence of a new vitality in Auckland painting in the mid 1960's it would be Pat Hanly's *Figures in Light*. Now usually seen singly rather than collectively, each painting still has an impact, as is the case with this early example, number two in an extensive series. How interesting it would be to see all the works together on the wall and to compare early with late examples! But it is clear that this painting is simpler than some of the later works which involve the familiar components of more than one figure plus cast shadows which help to intensify the effect of light.

Usually when they are discussed, an emphasis is placed on the naturalistic source for the inspiration of the paintings described by Hanly himself as follows: "They were the result of realising in a bit of a flash one day at the beach, at Campbell's Bay, that there were all these hard cast shadows in the amazing fresh, crisp light and that here was an incredible subject." However, the works are not very naturalistic at all. Rather, for the time, they seem quite startlingly abstract and modernist. In this example we have large areas of relatively unmodulated colour such as the expanse of red at the left hand side that extends from top to bottom of the canvas with remarkable daring. The highly abstracted grey/white figure is pushed to the right side where it extends beyond the picture frame in an expansive and energetic

surge. A subdued yellow expanse of colour demarcates the ground behind the figure which appears nude and brilliantly lit. Nothing tells us that it is a figure on the beach.

Compared with many contemporary Auckland works of 1964, say McCahon's, it is very bright and colourful. It has the colours of the sun – red, yellow and blazing white – that recall the Mediterranean paintings of European modernists, like Matisse, whose art Hanly studied in London before his return to Auckland in 1962. Hanly turned to those works to help find a way of depicting the effect of light, sun and heat needed to give the Pacific feel in his own paintings. It was not a matter of painting a beach and figures naturalistically but of conveying the essence of the experience in painterly terms. His elimination of his earlier expressionistic brushstrokes and the introduction of a undulating hard outlining help immensely to sharpen the image and make it memorable. There are recollections of contemporary British paintings seen in London – one thinks perhaps of David Hockney and Francis Bacon. But nothing detracts from its vitality and importance in the emergence of a new contemporary painting in 1960s Auckland.

Michael Dunn





# Ralph Hotere

49

*Black Window: Towards Aramoana*  
acrylic, burnished steel and lead head nails  
in Colonial villa window frame  
title inscribed, signed and dated 'Port Chalmers  
'83'; signed and dated and inscribed  
*Port Chalmers Painting verso*  
930 x 915mm

\$100 000 – \$150 000

*Black Window: Towards Aramoana* dating to 1983 is one tough 'painting' - bolted, burnished, cut, peeled and torched in equal measure, it stands as one of Hotere's most uncompromising works from this definitive series. It is a work whose formal arrangement encompasses relief sculpture, found object, industrial process and just enough paint to permit entry into the art gallery. This Window, more than most, evokes images of the artist as mechanic with acetylene torch, angle grinder and wrench in hand, far removed from the palette and paintbrush. The result of this 'tough love' approach to image making is a classic Hotere work of elemental force. The works from this series are linked by that uniquely Hotere-esque device: the sash window frame. The frame is a construction/instruction that demands the viewer to look out or through the frame into the metallic, nocturnal depths that characterise these Window/Aramoana works.

They sit as one of the most deeply felt and cogently argued protest works in all of New Zealand art history: one man's howl at the powers that be to stop! The protest in this case related to the proposed Aramoana aluminium smelter which gathered steam in the late 1970s and early 80s.

The smelter plan would have resulted in the destruction of the coastal villages of Aramoana and Te Ngaru. In these works Hotere envisages a hellish vision of the future outside the window of his Port Chalmers studio. In the *Black Window – Towards Aramoana* series the blackness and metal stand

for the charred, burnt and mechanised destiny that awaits the once pristine peninsula if the champions of the Muldoonist 'Think Big' project had their way. Ultimately the project did not proceed but at the time that these works were created the fate of Hotere's world sat in the balance.

Hotere's protest takes the form of an anticipated mourning for not just the loss of his and our beloved coast but also for the disturbing precedent that this would create. It could be said that Hotere's most natural state is one of mourning and that loss lingered long in the artist's psyche. From the *Sangro* paintings of the early 1960s which memorialize his brother Jack's death fighting with the Maori battalion in WWII Italy to the *Requiem* works of the early 1970s which mourn the deaths of a dear friend in the form composer Anthony Watson and his beloved mother Ana Maria, Hotere's most potent works appear soaked with the burden of memory as much as the pain of keenly felt loss.

Art historian Kriselle Baker eloquently expressed this theme in an obituary published in the *NZ Listener* shortly after the artist's death in early 2013, "If 20th century art and modernism are the gloss of his paintings, it is the tangi and the karanga that haunt the depths of his work. The wailing of the kuia and the sadness of losing those close to you has always been there".

Hamish Coney

#### Exhibited:

'Ralph Hotere: Recent Paintings', Brooke Gifford Gallery, Christchurch, 1983.

#### Provenance:

Private collection, Australia. Purchased by the current owner from Brooke Gifford Gallery, Christchurch in 1984.



50

PAT HANLY

*Lunar Lover II*

oil and acrylic on board

signed and dated '83

470 x 630mm

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.

\$25 000 – \$35 000



51

PAT HANLY

*Brown Model*

enamel and oil on board

title inscribed, signed and dated '78; title

inscribed, signed and dated and inscribed Torso

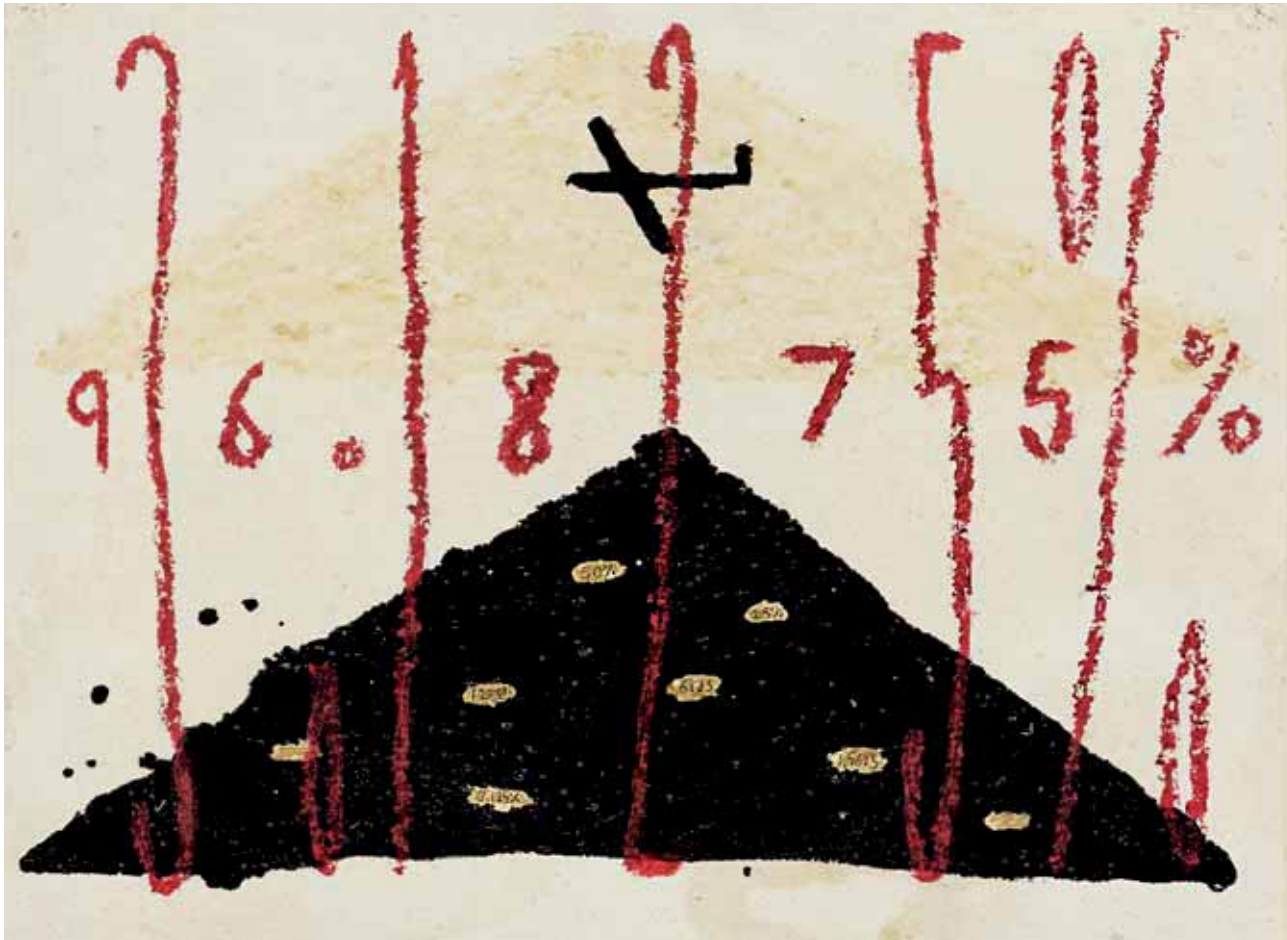
verso; original HANLY label affixed verso

776 x 795mm

Provenance:

Private collection, Auckland.

\$45 000 – \$65 000



52

PETER ROBINSON

*Painting 1993*

oil and bitumen on paper

585 x 775mm

Exhibited:

'Peter Robinson: Recent Paintings',  
Peter McLeavey Gallery, Wellington,  
10 August – 4 September 1993.

Provenance:

Private collection, Wellington.  
Purchased from Peter McLeavey Gallery,  
Wellington, 1 September 1993.

\$13 000 – \$18 000



53

PETER ROBINSON

*Mushroom Hunter*

acrylic, ink, enamel and charcoal

on canvas (2009)

2130 x 1830mm

Provenance:

Private collection, Otago.

\$20 000 – \$30 000



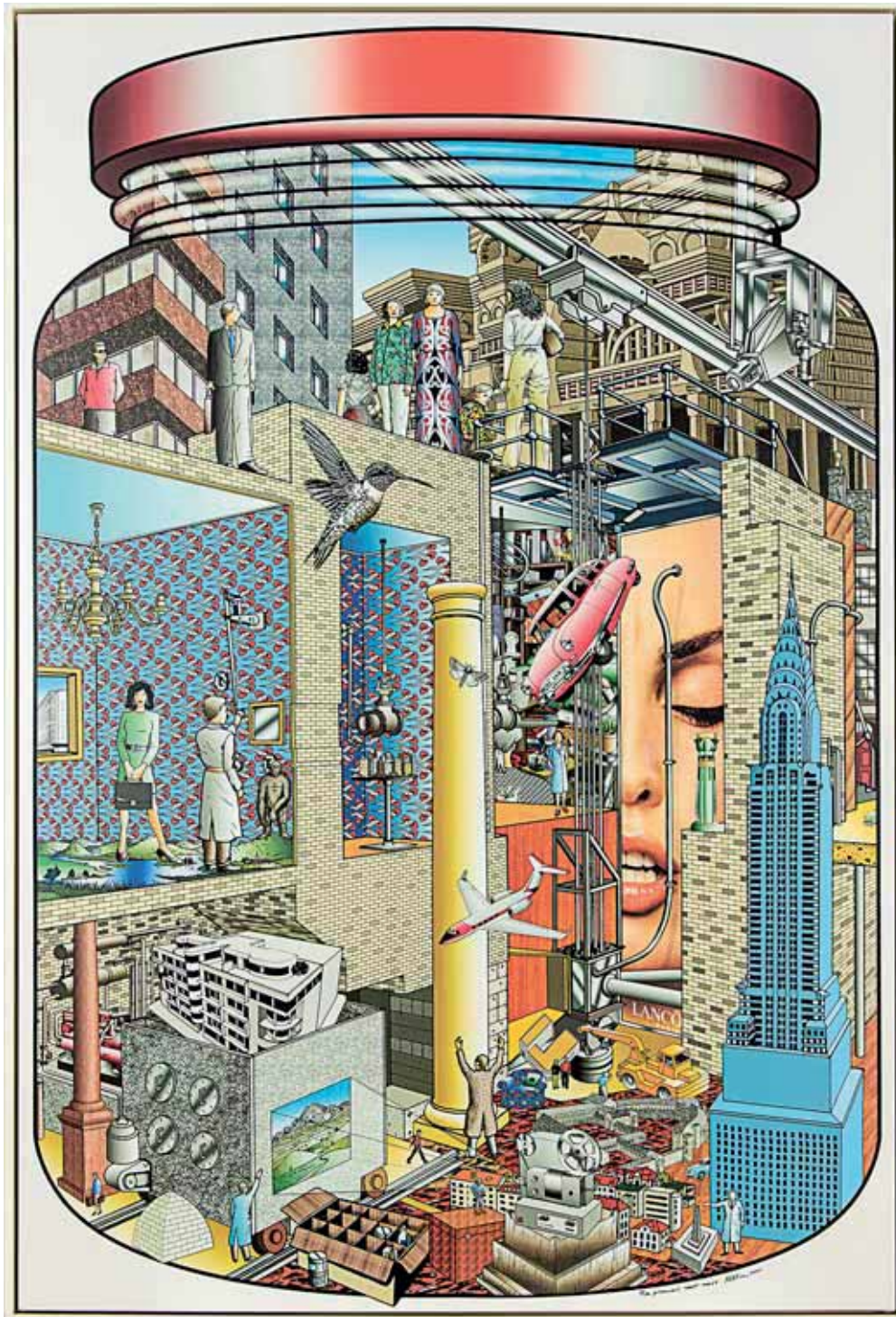
54

RICHARD KILLEEN

*How may we learn?*

acrylic and collage on aluminium, 27 parts  
title inscribed, signed and dated 1992 and  
inscribed Cat No. 1341; artist's original  
catalogue labels affixed each part verso  
1560 x 1500mm: installation size variable

\$25 000 – \$35 000



55

RICHARD KILLEEN  
*The Planner's Next Move*  
inkjet print on canvas  
title inscribed, signed and dated '95  
1520 x 1013mm

Exhibited:  
'City Living', Ivan Anthony Gallery,  
Auckland, 2004.

Provenance:  
Private collection, Auckland.

\$15 000 - \$20 000



56

SHANE COTTON AND DICK FRIZZELL

*Untitled*

oil on canvas

signed by both artist's and dated 20/03/95  
1900 x 2750mm

Exhibited:

'Stop Making Sense', City Gallery,  
Wellington, 11 May – 25 June 1999.

Illustrated:

Allan Smith, *Dick Frizzell: Portrait of a Serious Artiste* (Wellington, 1997), unpaginated.

Provenance:

Collection of Contact Energy, Wellington.

Note:

Contact Energy is donating the proceeds from the sale of this painting to Wellington Free Ambulances and other charities it wishes to support. ART+OBJECT have also donated a portion of its commission to supporting these charities.

\$65 000 – \$85 000

Described by Dick Frizzell as 'Maori and Pakeha hook-ups', *Untitled* by Dick Frizzell and Shane Cotton was conceived for and exhibited at the exhibition 'Stop Making Sense' at the City Gallery, Wellington in 1995. Aimed at addressing cross-cultural issues in a provocative, challenging and contemporary manner, the exhibition featured a stellar list of practitioners.

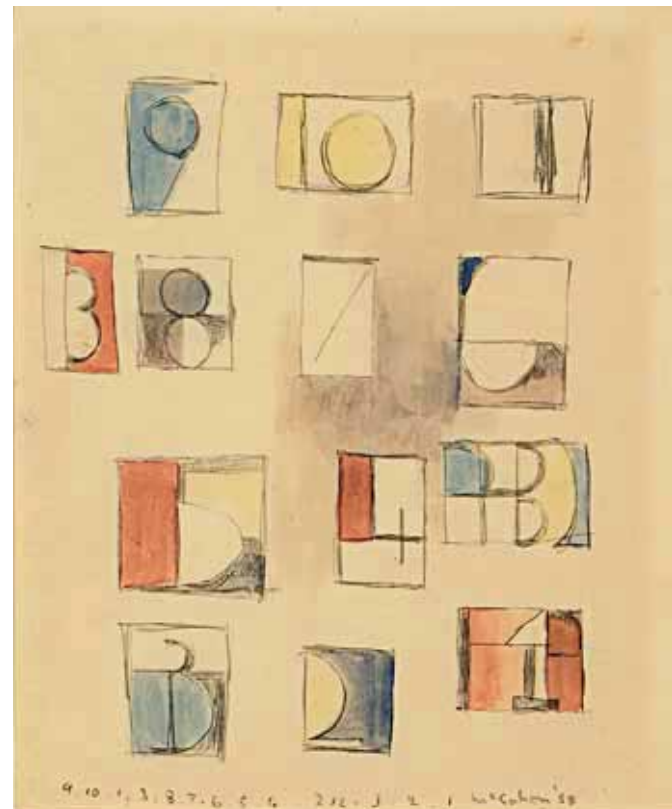
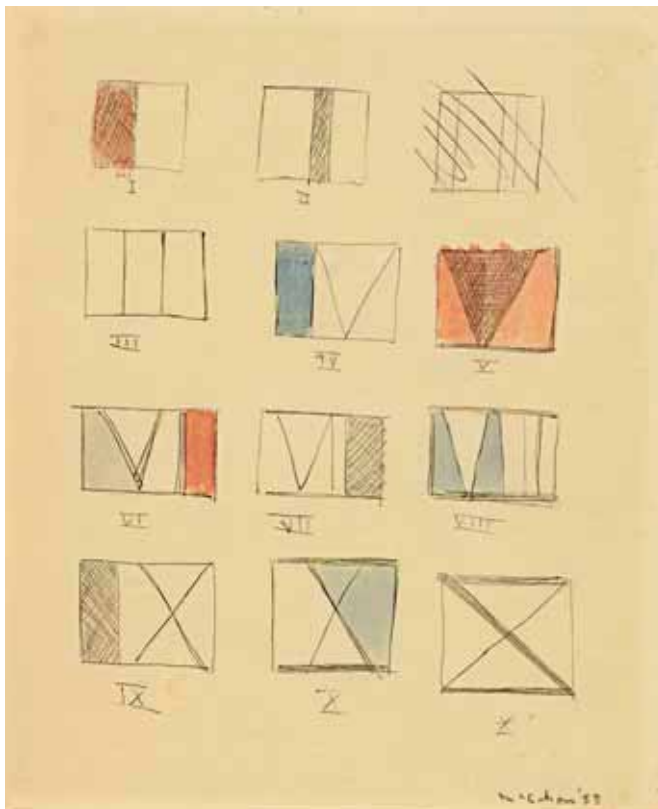
Rich with symbols and motifs common to both artist's practice at the time, Shane Cotton began his work on the painting first. Made at the time that Cotton was in the midst of producing what have become known as the 'history' paintings, this work features his classic sepia-toned background and is rich in historical imagery and cross-cultural references, from his own time and that of his Ngapuhi predecessors. The inclusion of flags and banners

seem to symbolise the heraldry of European influence and while most of the letters that Cotton has included serve as symbols or fragments rather than words, it is the inclusion of the word Slice that leads us to ponder the question of division. Is it the land or the painting that is being divided?

In 1995 Dick Frizzell was involved in producing a number of large scale commissions, notably the Maui mural for the atrium of the Auckland Casino. Interested in blurring the line between commercial art and gallery paintings, Frizzell refers to his paintings of the time as 'Uncle Albert Abstracts'. Painting out his share with variations of white, Frizzell's abstract 'dots' echo the symbols included by Cotton and leave us with what the artist himself terms an 'historic wonder'.

Leigh Melville





57

COLIN MCCAHERN

*Numerals (for Landfall Magazine)*

watercolour and graphite on paper, two panels

signed and dated '58 and inscribed 9. 10. 1.

3. 8. 7. 6. 5. 4. 2. 32. 3. 2. 1

252 x 206mm: each

Literature:

Gordon H. Brown, *Colin McCahon: Artist* (Auckland, 1984), p. 132.

Illustrated:

ibid.

Gordon H. Brown, *Towards A Promised Land: On the life and art of Colin McCahon* (Auckland University Press, 2010), p. 146.

Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) CM001028.

\$20 000 – \$30 000



58

BILL HAMMOND  
*Head Set 5*  
acrylic on wallpaper  
title inscribed  
2130 x 533mm

Provenance:  
Private collection,  
Wellington.

\$17 000 – \$25 000



59

BILL HAMMOND  
*Head Set 6*  
acrylic on wallpaper  
title inscribed, signed  
and dated '89  
2360 x 533mm

Provenance:  
Private collection,  
Wellington.

\$17 000 – \$25 000



60

COLIN MCCAHERN

*Northland*

ink and wash on paper

title inscribed, signed and dated April '59

620 x 495mm

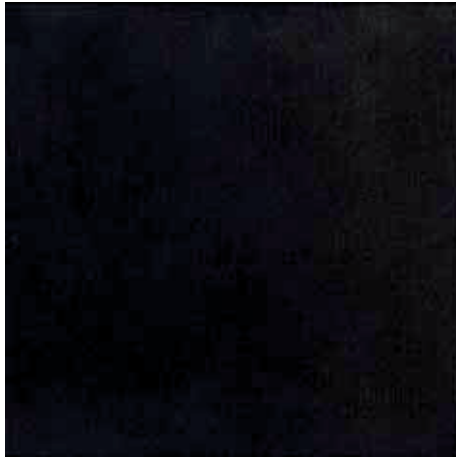
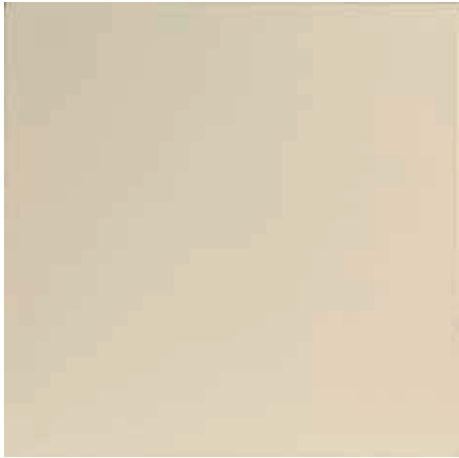
Reference:

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) CM001248.

Provenance:

Private collection, Auckland.

\$35 000 – \$45 000



61

MILAN MRKUSICH

*Three Part Painting (Alchemical)*

acrylic on canvas, triptych

title inscribed, signed and dated 1993

and inscribed *Version I* verso

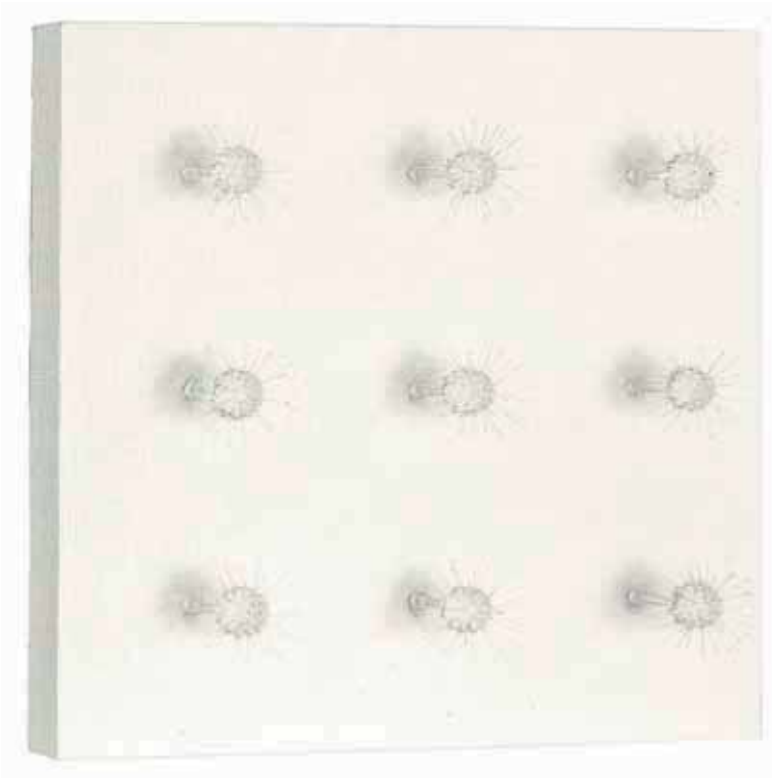
460 x 460mm: each panel

460 x 1380mm: overall

Provenance:

Private collection, Auckland.

\$35 000 – \$45 000



62

ELIZABETH THOMSON

*Sundew Distillate*

blown glass, gesso, and wallpaper on board

title inscribed and signed verso

490 x 552 x 120mm

Provenance:

Private collection, Auckland

\$5000 – \$8000



63

ELIZABETH THOMSON

*The Rare and Queer Fishes of New Zealand*

cast bronze, 14 parts

202 x 930 x 100mm

Provenance:

Private collection, Wellington.

\$6000 – \$9000



64

JAMES COUSINS

*Untitled*

acrylic on canvas

signed and dated 2004

2100 x 1300mm

Provenance:

Private collection, Auckland.

Purchased from Starkwhite in 2005.

\$6000 - \$9000

65

JULIAN DASHPER

*Untitled (1996)*

vinyl on drumskin

555 x 555 x 164mm

\$12 000 - \$18 000





67

ANS WESTRA  
*School Assembly, Parikino School,  
Parikino Pa, Whanganui River*  
gelatin silver print, 1963  
artist's catalogue label affixed verso  
300 x 289mm

Provenance:  
Private collection, Auckland.

\$3000 – \$5000

66

PETER PERYER  
*Trout*  
gelatin silver print  
artist's name, title and date (1983) printed  
on original catalogue label affixed verso  
450 x 302mm

Provenance:  
Private collection, Auckland.

\$6000 – \$9000







69

ANN SHELTON  
*Cruise*  
type c print,  
710 x 900mm  
(1999)

Provenance:  
Purchased from  
STARKWHITE,  
Auckland. Private  
collection, Auckland.

\$3000 – \$5000

68

ANN SHELTON  
*0900 No. 1*  
type c print (1999)  
710 x 900mm

Provenance:  
Purchased from  
STARKWHITE,  
Auckland. Private  
collection, Auckland.

\$3000 – \$5000





70

EDWARD BULLMORE

*Icon No. 17*

acrylic, canvas and wood (1976)

title inscribed, signed and inscribed *70 Pererika*,

*Rotorua* verso

490 x 490 x 120mm

Exhibited:

'The Wellington 61 Group', Hastings Cultural Centre, Hastings, 8 – 24 October, 1977.

'Ted Bullmore Icons', Barry Lett Galleries, Auckland, 23 October – 3 November, 1978.

'Edward Bullmore 1933 – 1978', Rotorua Art Gallery, 1979.

'Edward Bullmore: A Surrealist Odyssey', Tauranga Art Gallery 15 July – 21 September 2008 (touring),

Provenance:

Collection of the artist's family and estate, previously on long-term loan to Tauranga Art Gallery Toi Tauranga.

\$10 000 – \$15 000





71

EDWARD BULLMORE

*Hikurangi No. 17*

acrylic, canvas and wood (1965)

title inscribed, signed and  
inscribed *117 New Kings Rd,*  
*Fulham, SW6* verso

1340 x 790 x 250mm

Exhibited:

'One Decade On', The Bath  
House, Rotorua, 15 November  
1988 – 8 February 1989.

Provenance:

Collection of the artist's family  
and estate, previously on long-  
term loan to Tauranga Art Gallery  
Toi Tauranga.

\$20 000 – \$30 000

72

STEPHEN BAMBURY

*'1/2 Japanese'*

aluminium paint on canvas  
title inscribed, signed and dated  
1987 verso  
735mm: diameter

Provenance:

Private collection, Auckland.

\$7000 – \$12 000



73

RICHARD LEWER

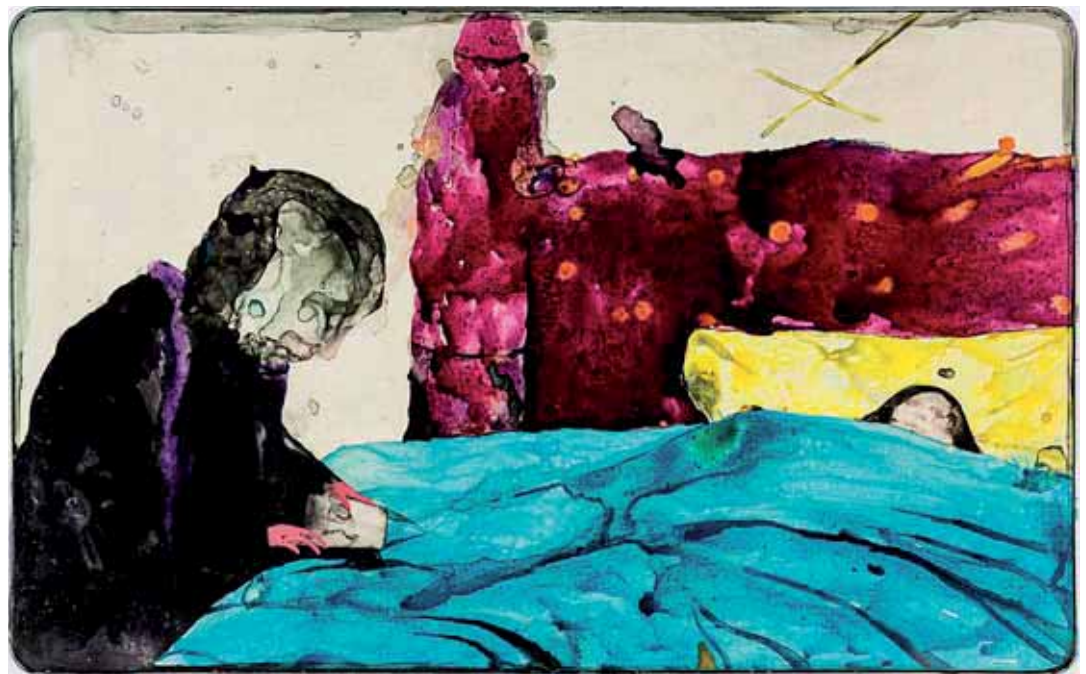
*Our Father*

acrylic on formica table top  
756 x 1210mm

Provenance:

Purchased by the current owner from  
Oedipus Rex Gallery, Auckland in  
October 2004.

\$7500 – \$10 000





74

JOHN REYNOLDS

*After Phillip Larkin*

graphite and acrylic on architect's tracing paper  
title inscribed, signed and dated 1993 and  
variously inscribed

2900 x 780mm: overall

Provenance:

Private collection, Wellington.

Purchased from Peter McLeavey Gallery,  
Wellington 20 October 1993.

\$7000 - \$10 000

75

ALLEN MADDOX

*Party Night*

oil on cotton duck

signed with artist's initials A. M and dated

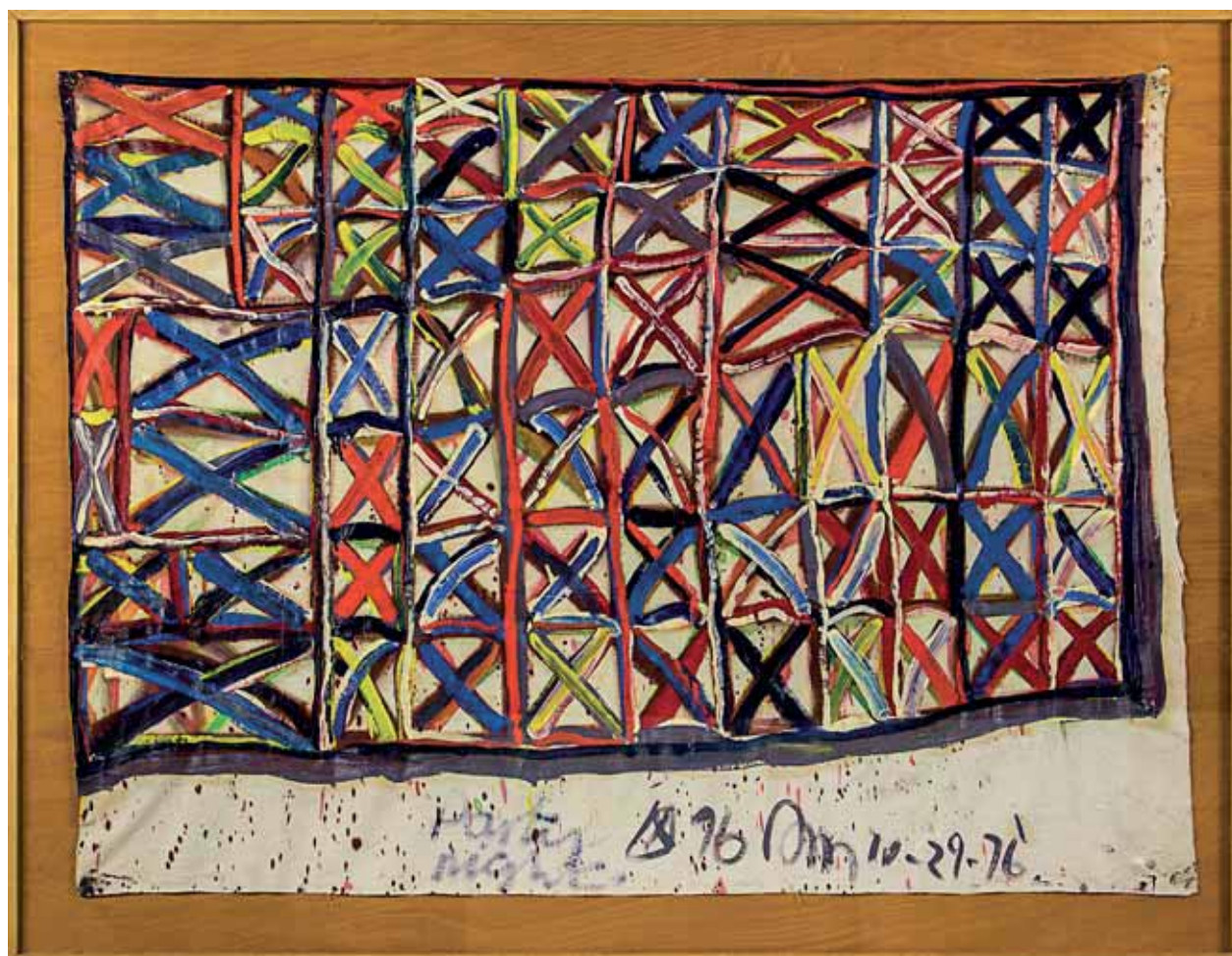
10 - 29 - 76 and inscribed No. 96

992 x 1205mm

Provenance:

Private collection, Golden Bay.

\$14 000 - \$22 000





76

PHILIP CLAIRMONT

*Vincent Viki Vivisector*

oil on unstretched canvas

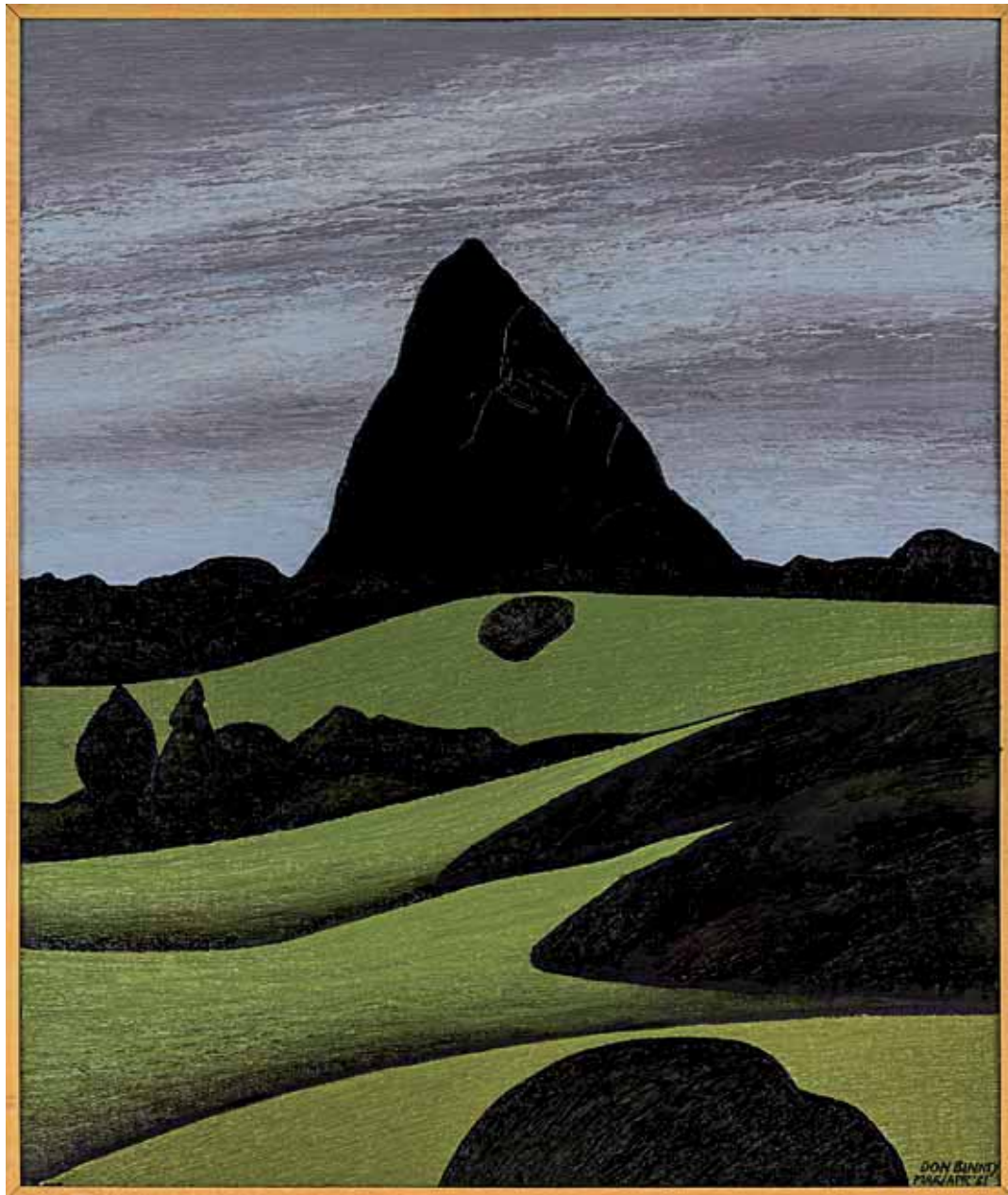
title inscribed, signed and dated 1973

1005 x 930mm

Provenance:

Private collection, Marlborough.

\$25 000 – \$35 000



77

DON BINNEY

*Maungarahoa*

oil on board

signed and dated Mar/Apr '81; original  
Brooke Gifford Gallery label affixed verso  
624 x 513mm

Provenance:  
Private collection, Auckland.

\$20 000 - \$30 000

# Conditions of sale

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

1. **Registration:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact + supplementary information such as email addresses that you may wish to supply to ART+OBJECT
  2. **Bidding:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.
  3. **Reserve:** Lots are offered and sold subject to the vendor's reserve price being met.
  4. **Lots offered and sold as described and viewed:** ART+OBJECT makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor ART+OBJECT accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.
  5. **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. 86

Important Paintings and Contemporary Art

27 November 2014 at 6.30pm

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

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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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**IMPORTANT PAINTINGS  
AND CONTEMPORARY ART  
27 NOVEMBER 2014**