

## The Archive of Professor Emeritus Michael Dunn

Wednesday 24 February at 6.30pm

## New Collectors Art

Wednesday 24 February at 7.30pm  
approximately

## The Simon Manchester Collection of Len Castle Ceramics

Thursday 25 February at 6.30pm

Lot 26. Theo Schoon, Coral-like formations from  
the fringes of the Champagne Pool, Waiotapu  
C-type print, image circa 1966-68



## “...as unique as the Tuatara”

Welcome to A+O's first catalogue of 2016. As the A+O team began working on this catalogue we heard the very sad news of the death of the unique New Zealand cultural identity Barry Brickell. Barry was a regular visitor to A+O, his particular favourites being, of course, those ceramics collections we have offered over recent years. He was a lively observer of the scene and his visits became a great opportunity to get a fresh update on his great passion, the Driving Creek Railway in the Coromandel, and his thoughts on the works in the gallery. Barry had a great eye and detailed recall of many works and the artists who were his contemporaries. It goes without saying that Barry was a special New Zealander whose contribution to our cultural history was profound and will be enduring. Barry was a garrulous and well-loved man, who made many friends. One of his oldest and closest is the curator, historian and writer John Perry who is also a regular visitor to A+O. John has known Barry since the early 1960s as an Elam art student. John recalls commissioning work from Barry in the 1980s during his time as director of the Rotorua Art Gallery. Latterly Barry engaged John to catalogue his large collection at Driving Creek which includes many works exchanged with other artists. He describes Barry as, "a unique human being in that he was so focussed on the ideas he incubated and hatched over a wide range of fronts. His achievements were of such a magnitude and scale for one singular person. Barry was a multi-faceted rough diamond, as unique as the Tuatara. There will never be another quite like him. He was to ceramics, conservation,

engineering, rail and steam what Colin Meads is to Rugby, Peter Snell to athletics and Ed Hillary was to mountaineering."

This is catalogue number 100 for ART+OBJECT and it feels a little significant that in this catalogue we are able to offer two very different collections, that in their own ways, celebrate the mid to late 20th century art scene in New Zealand that Barry Brickell was such a vital voice within.

The archive collection of Professor Emeritus Michael Dunn opens catalogue 100 and will provide some startling insights into post WWII New Zealand art. Professor Dunn's accomplishments are too numerous to list in this introduction, except to say that his contribution as a writer, curator, academic, historian and great communicator within and about New Zealand art places him in the first rank of art world personalities in this country. Any conversation with Professor Dunn is an education and his archive of primary source material, as it unfolds on these pages, makes it one of the most singular catalogues we have offered.

Simon Manchester's collection of Len Castle ceramics is testimony to the inspiration and obsession of the committed collector. The full range of Castle's oeuvre is represented on these pages but we urge you to visit A+O during the viewing to see these works in the flesh. Had he been alive there would have been every chance that Barry Brickell would have travelled up to see this museum quality offering of works by his old mate and contemporary.



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Above: Lot 133. Gil Hanly, Barry Brickell Driving Creek Railway circa 1980's, gelatin silver print

Front cover: Lot 45. Margaret Orbell, Gordon Walters working on Painting Number Nine, 1965, gelatin silver print



# IMPORTANT PAINTINGS AND CONTEMPORARY ART: APRIL 7TH

CONSIGNMENTS NOW INVITED



## Richard Killeen

### Rising and Setting

acrylic lacquer on aluminium, nine parts  
(1979)

1000 x 1200mm: installation size variable

Provenance:

Collection of Jim and Mary Barr,  
Wellington. Purchased from Peter  
McLeavey Gallery, Wellington, circa 1982.

\$35 000 – \$50 000

## Colin McCahon

### Rocks in the Sky, Series 2, No. 2:

Lagoon, Muriwai

synthetic polymer paint on  
Steinbach laid on board (1976)

725 x 1097mm

Provenance:

Private collection, Wellington.

\$260 000 – \$320 000

## Ralph Hotere

### Love Poem

acrylic and dyes on unstretched  
canvas (1976)

3240 x 890mm

Provenance:

Private collection, Christchurch.

\$140 000 – \$180 000

Contact:

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



**Peter McIntyre**  
Maori Mother and Child  
oil on board  
746 x 597mm

Provenance:  
Formerly in the collection of  
American Airlines.  
\$32 000 – \$42 000

**Peter Robinson**  
100%  
acrylic and oilstick on plywood  
765 x 660mm

Provenance:  
Collection of Jim and Mary  
Barr, Wellington. Purchased  
from Peter McLeavey Gallery,  
Wellington in 1994.  
\$14 000 – \$20 000

**Michael Parekowhai**  
Craig and Neil Keller  
type C photographs, diptych (2010)  
1265 x 2070mm: overall  
\$25 000 – \$35 000



## RARE BOOK AUCTION

13 APRIL 2016

Includes original illustrations and books from the library of Dorothy Butler OBE, author and founder of the eponymous children's bookshop.

Images and auction details online [www.artandobject.co.nz](http://www.artandobject.co.nz)

Enquiries to Pam Plumbly:  
[pam@artandobject.co.nz](mailto:pam@artandobject.co.nz)

An original illustration from  
*The Lighthouse Keeper's Lunch*  
1977 by Ronda and David Armitage



# The Archive of Professor Emeritus Michael Dunn

## New Collectors Art

### Auction

Wednesday 24 February at 6.30pm  
3 Abbey Street, Newton, Auckland

### Viewing

Friday 19 February, 9.00am – 5.00pm

Saturday 20 February, 11.00am – 4.00pm

Sunday 21 February, 11.00am – 4.00pm

Monday 22 February, 9.00am – 5.00pm

Tuesday 23 February, 9.00am – 5.00pm

Wednesday 24 February, 9.00am – 1.00pm

## The Archival Impulse

Archives have become ubiquitous. They are now embedded in popular video-games; Radio NZ 'archives' its interviews, discussions, news programmes; Facebook invites us to 'autoarchive' our selves; boxes of our family histories clutter our attics; the copious possibilities of storage on the internet produce proliferating digital mega-archives; as recent debates about information security have revealed our lives are now 'archived' by our governments in previously unimaginable ways; and even visual artists like Christian Boltanski or Douglas Gordon have become known as 'archivists'. The French philosopher Jacques Derrida has written about the appeal, even the compulsion, of the archive evoked in the notion of 'archive fever' or '*mal d'archive*'. We are all, Derrida writes, "in need of archives... and have a compulsive, repetitive and nostalgic desire for the archive, an irrepressible desire to return to the origin, a homesickness, a nostalgia for the return of the most archaic place of absolute beginning."

An archive is popularly conceived of as a space where data or information is hidden, as if in reserve, charged with secrecy, mystery and power. Rows of dusty boxes in storage waiting to be rescued from the custodianship of the archivist and reanimated. Both the creators and users of archives attest to the impulse to rescue not just the lives documented in the archive but the very material itself, the compulsion to somehow 'give it a life'. This, surely, must be Professor Michael Dunn's motive for making his archive of New Zealand art and artists publically available through auction. On the other side of the coin, the archive shares the ambiguity of the dump. It conjures up the image of the compulsive hoarder living in a room full of a lifetime's garbage, trying pointlessly but desperately to classify links between accumulated waste, where a hint of paranoia and a simple anxiety speaks to the value of everything. The popular understanding of the archive has thus moved in a myriad different ways beyond institutions of the state such as libraries and museums to encompass our everyday worlds.

Michael Dunn's archive of New Zealand art and artists, built up over a professional academic's working and writing life, partakes of all these contradictions. It is a body of material that reflects a particular order in which it is arranged, revealing the processes that created it. Its significance also lies in the interrelationships between the component parts — correspondence, photographs, documents, sketches — all

of which shed light on each other. But what attracts us are the layers of meaning, the tales and enactments beyond the immediate informational content. (Schoon on the significance of Walters: "There is no doubt that he is the most striking painter in New Zealand, and who can hold his own in the best company anywhere in the world. I feel rather pleased and proud, that I have had something to do with that.") This archive is a territory not a single narrative open to interpretation and not already determined. For an archive is not a collection. The Dunn Archive was generated by an impetus other than collecting, in this case critical writing. Nevertheless, its documents are not simply art records, they bristle with arresting revelations ("I have been making a contribution to 'environmental art' for twenty years" — Theo Schoon). They continually generate something, new projects, ideas, perhaps even a rebirth of interest.

It is also significant that at least two of the artists who feature in the archive were themselves significant archivists. The art historian Hal Foster's 2004 essay 'The Archival Impulse' identifies the presence of a distinct archival impulse in contemporary art and argues the archive is understood to be an active site of artistic and intellectual practice. This may happen in the form of projects dealing with real archival material (as Schoon did with the preservation of Maori rock art and the rejuvenation of greenstone carving) or artworks in which artists use the archive as a theme (sometimes even inventing material as both Walters and Schoon did with the graphic inspirations of outsider artist Hattaway). In this regard archival art is as much preproduction as it is postproduction: concerned less with absolute origins than with obscure traces (think of the connections forged by Walters between the 'empty figure' of rock art and the drawings of Hattaway), and these 'archivist artists' (like Schoon and Walters) are often drawn to unfulfilled beginnings or incomplete projects — in art and in history alike — that might offer new points of departure again.

The Dunn Archive is constituted primarily by correspondence. Reading someone else's letters is a rare and soaring delight especially in an age of email and texts, engaging as we do with the physicality of the object, the paper it is written on, the handwriting (often excruciatingly indecipherable), the letterhead if there is one. We take delight in the metonymy of letters, the way they can take on the qualities or characteristics of the writer: standing in for or conjuring up a presence. (Here is Theo Schoon excited over his new bike and the artistic project it enabled: "I am doing things in earnest now, I have a Honda

motorbike, with a large luggage carrier. An igloo tent and a very good single lens reflex camera, with close up and Tele lenses (35 mm). This camera gives me a wonderful range of possibilities.") A letter exists because of the absence of the writer and the distance literal or figurative from the addressee, but the materiality and the meaning of the letter also evokes something of the being of the writer. Letters are dialogical they are about the exchange of ideas, not just one person speaking of his life. They are perspectival not simply material seen from one fixed point of view. Their structure and content changes with the passing of time. They may take on the perspective of the moment but in retrospect may mean much more. Take Gordon Walters' comment on his characteristic motif: "The Koru is my link to my environment and I must have this relationship to my environment. I am not a European." Or Schoon on his life's work: "It is the task of the modern artist to take traditions apart, and put them together again in a different way, that is the meaning of creativity... most of my working life has been spent on doing the spade work for this, under appalling conditions."

On its website the Archive School at Curtin University in Western Australia describes archives as "frozen in time, fixed in a documentary form and linked to the context of their creation." "Yet," the rubric continues, "they are also disembodied, carried forward into new circumstances where they are re-presented and used." With this auction this will now happen to the Dunn Archive: we may know the action and motivation that created its archival trace, but with the unique and unrepeatable journey of its use, its present and future meanings can never be fixed.

Laurence Simmons

### References:

Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago 1966).

Hal Foster, 'An Archival Impulse', *October* 110 (Fall 2004).

Laurence Simmons is Professor of Film Studies at The University of Auckland where Michael Dunn was a colleague teaching in the Department of Art History and Elam School of Fine Art. He has published on some of the same New Zealand artists in particular Gordon Walters.



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6



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## Gallery and Art Posters

- 1 Save us a Place to Live  
National Conservation Week Campaign Poster featuring *Hauturu Rata* (1979) by Don Binney  
730 x 365mm  
\$300 – \$500
- 2 Recent Paintings '71 – '72 Ian Scott  
Petar/James Gallery March 12-23 '73  
635 x 445mm  
\$150 – \$250
- 3 Killeen at Petar/James Gallery  
July 24 – August 11- 1972  
signed Peter L Vuletic, Director verso and numbered 13/50  
645 x 445mm  
\$200 – \$300
- 4 Feathers and Fibre, A Survey of Traditional and Contemporary Maori Craft Works  
Rotorua Art Gallery, 19th July – 22nd August 1982  
630 x 440mm  
\$150 – \$250

- 5 Milan Mrkusich Paintings  
1969 Auckland Festival /25 March – 4 April  
Barry Lett Galleries  
375 x 255mm  
\$250 – \$400
- 6 Gordon Walters New Vision Gallery  
Auckland Festival Exhibition May 8-19  
330 x 385mm  
\$250 – \$400
- 7 image in focus  
National Art Gallery, August – October 1981  
featuring *Karakia* by Gordon Walters  
610 x 395mm  
\$350 – \$600
- 8 Theo Schoon  
Rotorua Art Gallery 21 June – 18 July 1982  
605 x 390mm  
\$250 – \$400
- 9 Gordon Walters  
Auckland City Art Gallery 23rd March – 24th April 1983  
880 x 610mm  
\$500 – \$1000

- 10 Russell Clark 1905 – 1966  
Robert McDougall Art Gallery April 29 – June 1 1975  
610 x 455mm  
\$300 – \$500
- 11 Stanley Palmer Banners  
Artis Gallery 18th November – 5th December 1986  
440 x 530mm  
\$200 – \$400
- 12 Stanley Palmer  
*J'accuse*  
screenprint, signed and dated '85  
500 x 750mm  
\$400 – \$800
- 13 Stanley Palmer Paintings and Monotypes  
Portfolio Gallery 17th – 29th November 1986  
665 x 880mm  
\$300 – \$500

# Photographs by Michael Dunn



14 **Michael Dunn**  
Rick Killeen  
gelatin silver print  
title inscribed, signed and dated c. 1973 verso  
315 x 305mm  
\$800 – \$1200



15 **Michael Dunn**  
Max Gimblett in the Studio  
gelatin silver print  
title inscribed, signed and dated c.1983 verso  
300 x 400mm  
\$800 – \$1200



16 **Michael Dunn**  
Philip Truittum in Tony Fomison's Studio  
gelatin silver print  
title inscribed, signed and dated c. 1971 verso  
320 x 305mm  
\$800 – \$1200



17 **Michael Dunn**  
Len Bell with a Albrecht Hemisphere  
gelatin silver print  
title inscribed, signed and dated c.1981 verso  
310 x 410mm  
\$800 – \$1200



18 **Michael Dunn**  
Iain Buchanan  
gelatin silver print  
title inscribed, signed and dated c.1983 verso  
300 x 405mm  
\$800 – \$1200



19 **Michael Dunn**  
Tony Fomison  
gelatin silver print  
title inscribed, signed and dated 1971 verso  
190x 190mm  
\$800 – \$1200



20 **Michael Dunn**  
In Tony Fomison's Studio: Christchurch 1971  
 gelatin silver print  
 title inscribed, signed and dated 1971 verso,  
 320 x 305mm  
 \$800 – \$1200



21 **Michael Dunn**  
Theo Schoon taking a Light Reading, Lake Tarawera, Easter 1965  
 gelatin silver print  
 title inscribed, signed and dated 1965 verso,  
 also inscribed printer Brian Donovan  
 305 x 305mm  
 \$1000 – \$1500



22 **Michael Dunn**  
Theo with Gourds, Lake Tarawera 1965  
 gelatin silver print  
 290 x 290mm  
 \$1000 – \$1500

Illustrated:  
 Michael Dunn *Theo Schoon: Outsider Artist,*  
*Reminiscences of a Friend and Mentor, Art*  
*New Zealand 102, Spring 2002, p.69*

## Photographs by Peter Peryer



23 Peter Peryer

Kawakawa

gelatin silver print

title inscribed, signed and dated 13.1.84, taken  
at 11 St Aubyn St. Devonport verso

285 x 202mm

\$1500 – \$2500



24 Peter Peryer

Michael Dunn

gelatin silver print

title inscribed, signed and dated 13.9.83 verso

285 x 202mm

\$4000 – \$6000

## Photographs by Theo Schoon



25 Theo Schoon

Gourd Arrangements

3 small format gelatin silver prints

150 x 123mm

\$250 – \$400



26 Theo Schoon

(illustrated inside front cover)

Coral-like formations from the fringes

of the Champagne Pool, Waiotapu

C-type print, image circa 1966-68

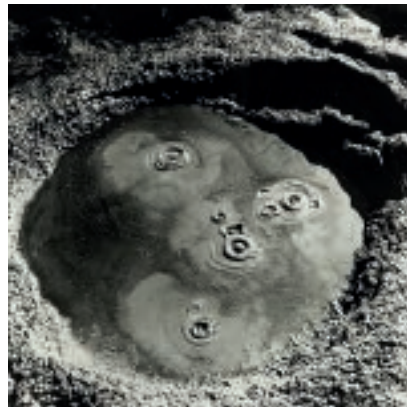
300 x 275mm

\$2500 – \$4500

Note: a similar image illustrated in  
Michael Dunn, *Theo Schoon, Photographs  
of the Thermal Regions*, *Art New Zealand* 32,  
Spring 1984, p.49



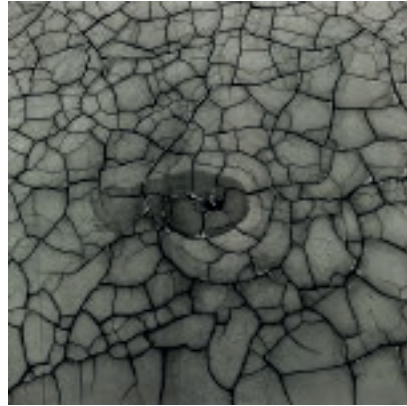
27 **Theo Schoon**  
Untitled – Study of a Geothermal Silica Formation  
gelatin silver print  
285 x 285mm  
\$2000 – \$4000



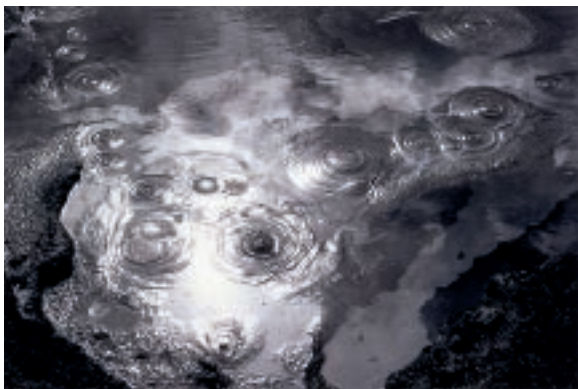
28 **Theo Schoon**  
Untitled – Waiotapu Mudpool study  
gelatin silver print  
280 x 280mm  
\$2000 – \$4000



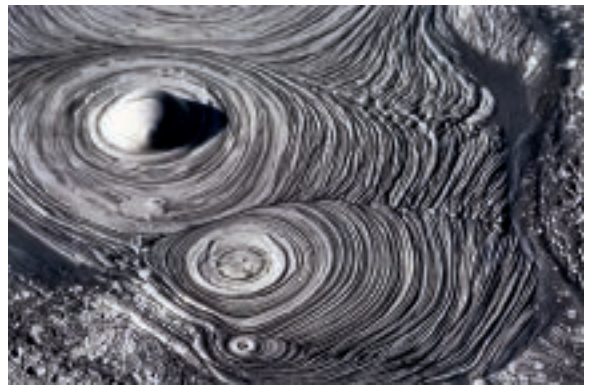
29 **Theo Schoon**  
Untitled – Waiotapu Mudpool study with Protruding 'Coral' Formation  
gelatin silver print  
285 x 285mm  
\$2000 – \$4000



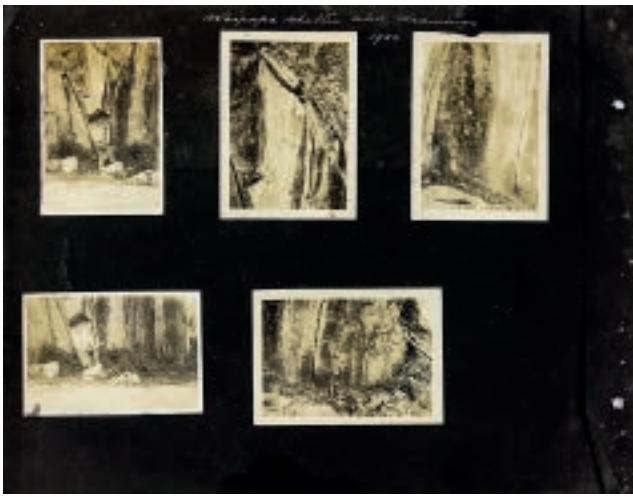
30 **Theo Schoon**  
Untitled – Study of Cracked Mud  
gelatin silver print  
285 x 285mm  
\$2000 – \$4000



31 **Theo Schoon**  
Untitled – Large Waiotapu Mudpool study at Night  
C-type print, image circa 1966-68  
300 x 445mm  
\$2500 – \$4500



32 **Theo Schoon**  
Untitled – Large Waiotapu Mudpool  
C-type print, image circa 1966-68  
285 x 440mm  
\$2500 – \$4500



**33 Theo Schoon**

Archive of Maori Cave Art Photographs

86 small format gelatin silver prints of sites including Mangakino, Waipapa, "Monkey Face" Kaikoura, Tycho Valley, Castle Rock, Ahuriri River, Waitaki River, Craigmore, Opihi, including images of Schoon at Waipapa sheltered annotated by the artist and dated 1950 mounted to black photographic album, various sizes \$800 – \$1200



**34 Theo Schoon**

Untitled – Waitaki River

large format vintage gelatin silver print, circa 1947  
305 x 380mm  
\$300 – \$600



**35 Theo Schoon**

Cave Art Sites and Environs

5 large format (250 x 305mm) vintage gelatin silver prints circa 1947, with extensive annotations by Theo Schoon verso, for example the image illustrated is inscribed *Ahuriri river. Half a mile below swing bridge. This is one route to the shelter with drawings near the joining of the Ahuriri and Waitaki rivers. Photo T. Schoon*  
\$600 – \$1000

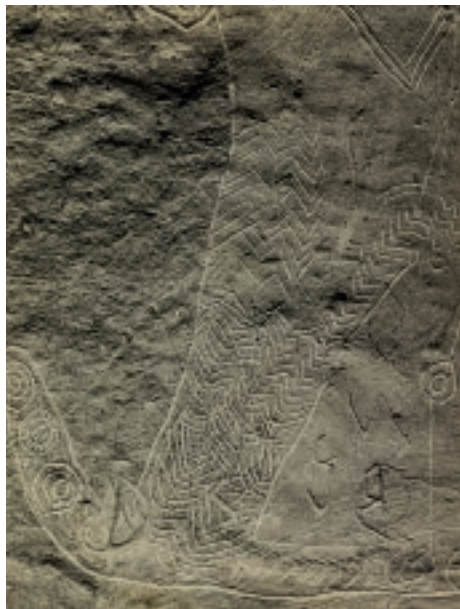
Note: dates ascribed to these images are based on similar images dated by the artist – refer to the William Vance archive collection offered by ART+OBJECT, May 2014 in the catalogue *Modernism in New Zealand*, lot 245, p.55

**36 Theo Schoon**

Moa Remains around ovens at Black Jack Point, Waitaki River

title inscribed verso  
medium format vintage gelatin silver print, circa 1947  
200 x 250mm  
\$250 – \$400





**37 Theo Schoon**

Duntroon Detail

2 medium format vintage gelatin silver prints  
 title inscribed, signed and dated '47 verso  
 214 x 163mm  
 \$400 – \$800



**38 Theo Schoon**

Buddha, Chandi Mendut, Java

2 medium format vintage gelatin silver prints, c. late 1938  
 255 x 205mm & 215 x 165mm  
 \$300 – \$500

Illustrated: Michael Dunn, *Rita Angus & Theo Schoon, An Unlikely Friendship*, *Art New Zealand* 107, Winter 2003, p.86



**39 Theo Schoon**

Portrait of Gordon Walters

gelatin silver print  
 210 x 160mm  
 \$1000 – \$1500

Illustrated: Michael Dunn *Gordon Walters*, Auckland City Art Gallery, 1983, p.25

I saw at the gallery in Rotorua a slide collection of Gordon Walters' paintings & prints. Gordon never showed me any of this, so it was a big surprise for me. I was very impressed with it. There is no doubt that he is the most striking painter in NZ. and who can hold his own in the best company anywhere in the world. I feel rather pleased and proud, that I have had something to do with that. It is so stunningly good, that it should arouse jealousy! But that is not the case. To have been the precursor for this, is an intense satisfaction. Although I know all that went into this "cooking", it still surprised and astounded me. and I am not easily impressed. I gave him the best I knew, that I had sifted and sorted from the Turmoil of contemporary art, and now I know that I have been a good teacher. Not in the typically European way. but as someone strongly affected by my surroundings in NZ, which led to a full recognition of a Maori "presence". A willingness to be transformed by what I found here. It is a choice and a decision which can only be made with full conviction, and with a total clarity. For outsiders, there may be a mystery about who did what. I laid the foundations for it and explained an artistic system, which I knew would function extremely well, in the framework of formal abstract art, and Gordon proceeded to make one bloody mistake after another - under his own steam. For me this is the proof, that I was not a lousy or deluded teacher. It's calibre has an extra bonus. it is not merely something new and distinctive in Pakeha art, it has implications for the emerging sophisticated Maori artists. When art is concerned with the destiny of two peoples in one nation, it has emerged from trivialities.

‘It is the task of the modern artist to take traditions apart, and put them together again in a different way, that is the meaning of creativity... most of my working life has been spent on doing the spade work for this, under appalling conditions.’

#### 40. Theo Schoon Correspondence from the period 1964 – 1984

Approximately 125 handwritten pages of letters addressed to Michael Dunn.  
\$5000 – \$8000

Note: the numbered quotes refer to individual letters in the archives and correspond to pages in the archive to assist during viewing.

A selection of passages include:

##### Instructions to Michael Dunn for exploring Cave Art sites

Letter dated 11 December 1964 from the address 12 Home Street, Grey Lynn, Auckland... The best procedure to see as many rock drawings as possible, would be to do a general survey of the main gullies with Bill Vance and explore them at leisure afterwards... (quote 1)

##### Impact of Cave art

It has always struck me as rather odd, that NZ artists could not relate themselves to these movements, when they had such a wealth of it in nature to provide the missing link, in their minds. I call these NZ artists first rate snobs, because they were more connected with the frills of English landscape painting, than looking at nature right here... They could not grasp the fundamentals of the modern movement or the fundamentals which nature itself provides... When I saw the Henry Moore adding the hole to sculpture, I could relate it directly to the honeycomb formations I had seen everywhere around me in the Timaru district or the glorious rocks and cliffs I have seen on the West Coast. (quote 2)

##### Documenting rock formations and geothermal activity in the Rotorua region

Letter dated 24 May 1966 from the address Camp 2, Waipa State Mill... I am doing things in earnest now, I have a Honda motorbike, with a large luggage carrier. An igloo tent and a very good single lens reflex camera, with close up and Tele lenses (35 mm). This camera gives me a wonderful range of possibilities.

So I can cover large distances now, and go, where cars can't reach, live on the spot for the entire weekend. My collection of colour slides has grown into a formidable collection, and is already quite unique in character. I forgot to mention I also have a very good slide projector + screen, and have already given shows lasting up to 4 hours, on the material I have... I will send you some more of my slides in time.

My new S.L.R. (single lens reflex) is a Practica, with all accessory lenses, and a fine rigid Linhoff tripod.

There have been very heavy rains this spring, and this has made some very striking changes in most areas. The photos I take now will be a striking contrast to those in the dry hot summer later. There has been an increase in thermal activity all over the place. Old extinct geisers have come to life again, and some mudpools started sudden explosive eruptions, which forced me to scamper away fast... I am having several duplicate transparencies made of some of my last slides, and will send you some of these, when they come in. In the meantime here are some slides of the black mudpool at Waitapu after heavy rains. (quote 3)

##### Shooting in colour & at night

Letter dated 23 June, 1966 with Rotorua postmark... I have come up with several new angles on the subject of thermals. Firstly I have never tackled it in colour, in the mistaken belief that there's no colour in mud. I did not think that my academically trained eyes could let me down so badly, that a colour film in a camera could still show me a thing or two... I am also using the fastest black and white film 700 A.S.A. to freeze happenings at a 500th of a second. This is giving me a whole set of amazing pictures. Going through my takings of about 5 months, I find that it is far better than anything I've done before... I have started a new thing for me, I am now taking the thermals at night, with flashlight and super imposing the changes on one single negative. This is making delightfully complex designs, in glittering highlights. However this requires quite a bit of experience. It is only after trying out several ways of lighting, that you start to get the results you want, with certainty and perfect control. Most of my pictures I am taking in a part of Rotorua you have not seen. It is on the golf course, opposite the model Pa. (quote 4)

##### Working in Greenstone

Letter dated 4 June, 1970? From address 95 Hampden Street, Hokitika, Westland... Our products here are geared, to standard sized cuts of stone, of a very simple unsophisticated nature: it means the best stone goes to the lowest common denominator, into tiny little standard ?? chains (little domed and polished stones).

The frumpy taste of our working classes – goes to a tiny little something. A tiny cross, a tiny heart, a tiny cloverleaf. The character of a stone has been obliterated... the little greenstone has been marked out, for uniform colour, and all variation is cut out as “waste”. So the petite bourgeois jewellery is of bottle glass even consistency... I have chosen to use sound stone, that you find between flaws and cracks. This may be of any shape, or size, and this I design to retain as much of this shape as possible. I am restricted in the thickness of the stone, but the scope is in the variety of shape. Somewhat like making a Japanese Haiku, a poem restricted to seven syllables...

It is a hard job, talking these kiwis into a change of routine cutting, or selective cutting. Lovely stone, of a remarkable nature, enclosed in a large boulder of lesser

stone, is simply cut up in slices and then little squares. Resulting in a lovely stone going into a large heap to be sold at a dollar a pound... My constantly varied designs, attract no curiosity or interest at all, in the factory. Anything like that, I have noted, Kiwi's always look the other way, and as you have observed yourself it is even at your level. It is in a setting of such realities that this work has to be done...

##### Exhibition at New Vision Gallery 1970

If, on top of that, you take careful stock of New Zealand public taste, you may become aware that my show at Kees Hos is too daring – too dangerous for comfort. My work survives only because of an export market... (quote 6)

##### Collecting Greenstone

Letter dated 13 Jan, 1970 from address 95 Hampden Street, Hokitika, Westland... I have never been so happy and so fascinated in all my life as I am here, in this weird and wonderful greenstone world, nor have I put up so placidly with cultural pygmies as I do now. In a way we get on fabulously well, because the ignorance is mutual. I am as dependent on them as a baby, when it comes to judging stone, in the sense of its suitability for working it. They can tell the place of its finding within a half mile radius, of any stone that comes in, very embarrassing for any poacher.

Like in the old world, there is a divine right to poaching here, and even the exercise of law, backfires on the prosecutor!...

I have found some interesting aspects of the Maori technique of working greenstone, which determined its style. The knowledge of it, is extremely useful... I have stacked up a lovely collection of greenstone of many kinds, this is so easy, because it is only the green greenstone which the trade accepts. To the locals, I seem to have a predilection for collecting “shit”...

##### Expo 70

I amassed quite a fabulous collection of slides of the Rotorua district... The architects of Expo got wind of my collection and flew me over to Wellington to see it. Indeed this was exactly what they wanted, in their desperation for something different. Fool that I was I left the collection with them. On repeated inquiry over a long time they decided on a dozen to be used as murals as Expo 70 and they offered me 5 dollars a slide as pay. This is 1/10th the pay of ordinary hack work abroad... (quote 7)

##### Schoon on Hattaway

Letter dated 23 October 1982... My art lessons from Hattaway a schizophrenic patient at the Avondale mental hospital, is inevitably as much an acid comment on the NZ intellectual and scientific calibre as it is a story of a remarkable artist.

Separate the two and there is no story at all. A man, who might have been salvaged through art, was considered to be a hopeless case, who did not qualify for art therapy which consisted of making awful trite saleable items, such as basket weaving and furniture making, complete with Donald Ducks, Fairies, butterflies and other folderols on it. The “enlightened” people of art therapy understood mental and spiritual salvation to be the happy adjustment of the total moron. On the apex of all this was a Dr Palmer, an arrogant martinet of the type NZ loves, and raises to the highest rungs on the ladder of power and authority.

For his art, Hattaway had nothing more than a lump of clay he could find on the grounds, and

the concrete yard was his surface. His output was obliterated every day with a water hose. I looked at these drawings with astonishment. It was striking and original, even if I could not understand for a start what he was on about. It was linear, and abstract in nature and had a distinctive systematic style.

It was intricate and constantly varied. Every day revealed more variations on a clearly coherent systematic evolution. I soon realised that I had to copy this work every day, to understand the nature and meaning of this very systematic output. Thanks to my own background in design I quickly realised that I was looking at the work of a real wizard. Rather hard to believe, to come from a man whom you could not communicate with verbally...

Somewhere inside this total mess of a man was a genius, functioning at an incredible speed, at the mutations of a linear system, or with a sequence of numbers, or words, into a strange kind of poetry. This mind worked like a computer programmed for infinite variables along clearly defined systems.

After my duties I went into the yard to copy his output of the day on paper, and from the volume of this work in its proper sequence, there gradually emerged a story of its themes and significance. Hattaway, withdrawn and seemingly aloof and indifferent or impenetrable, seemed to have noted my interest. There was a reaction or a gesture on his part, for he suddenly produced realistic drawings of recognisable objects, a letter with an address stamp, postal cancellation – etc. A parcel with string, stamp or, address etc – or a radio set, a movie projector etc. Every day, a drawing was made which showed these items in progressive stages of disintegration swiftly as you and I write down words or sentences. This clever complexity and beauty was produced at lightning speed.

I was in awe, since I could only produce anything like this labouriously and slowly, by an exhaustively slow process of manipulation of trial and error. I knew I was in the presence of a genius, a master- someone who seemed so much less than a complete man. That parts of the brain can function with such astonishing brilliance has become only comprehensible to me in later years.

But here at least, with diligence and persistence, I could gather the story of its workings and functioning. A fine artist, unburdened by Ego, recognition or respectability or even art fashions. (quote 15)

## Modern Art Training

Undated letter ...I doubt whether you will find in any literature on modern art a mention of the positive and negative principle in the art of various peoples as being the forerunner of Modern Op art and Resezche Visual (visual research school)...

The findings of such a study of all art primitive art forms has a cumulative effect and becomes a formidable repository of visual knowledge. My training and background and the exhibitions of avant-garde painters from all over Europe, every week in Holland had made me aware of this and it remained a tool for me to work with in Indonesia and New Zealand...

Whatever you read from, from contemporary critics? On art, they are too classical European orientated to grasp or anticipate what is actually happening... Art historians tend to consider anthropology a separate discipline, where intensely curious artists eagerly do their fossicking...

## The meaning of creativity

It is the task of the modern artist to take traditions apart, and put them together again in a different way,

that is the meaning of creativity... most of my working life has been spent on doing the spade work for this, under appalling conditions. (quote 16)

## Schoon on Gordon Walters

Letter with Rotorua postmark dated 14 October, 1982... I saw at the gallery in Rotorua a slide collection of Gordon Walters's paintings & prints. Gordon never showed me any of this, so it was a big surprise for me. I was very impressed with it. There is no doubt that he is the most striking painter in NZ, and who can hold his own in the best company anywhere in the world. I feel rather pleased and proud, that I have had something to do with that.

It is so stunningly good, that it should arouse jealousy! But that is not the case. To have been a precursor for this, is an intense satisfaction. Although I know all that went into this "cooking" it still surprised and astonished me and I am not easily impressed.

I gave him the best I knew, that I had sifted and sorted from the turmoil of contemporary art, and now I know that I have been a good teacher. Not in the typically European way, but as someone strongly affected by my surroundings in NZ, which led to a full recognition of a Maori "presence", a willingness to be transformed by what I found here. It is a choice and a decision which can only be made with full conviction, and with a total clarity.

For outsiders, there may be a mystery about who did what. I laid the foundations for it and explained an artistic system, which I knew would function extremely well, in the framework of formal abstract art, and Gordon preceded to make one bloody ??? after another – under his own steam.

For me this is the proof, that I wasn't a lousy or deluded teacher. Its calibre has an extra bonus. It is not merely something new and distinctive in Pakeha art, it has implications for the emerging sophisticated Maori artists. When art is concerned with the destiny of two peoples in one nation, it has emerged from ????. If it has been sorted with love, care, respect the best of two cultures can be fused into an art that has presence. It can also become more than another artistic fad or fashion. It becomes the prototype for future developments along these lines by many different NZ talents into many ??? mutations and surprises. An art in which the Maori also has his stakes, as a modern person.

Because of this sifting and sorting, the Maori need not have any more doubts about the viability of his heritage in a modern world. Some of his bewilderment and doubt has been removed, on this matter.

For a people to accept an art, a new art, it must have a power and a dignity, for on this its own dignity depends. This was on my mind, as I worked on it and Gordon understood this very well indeed! (quote 18)

## Compositional strategy – Schoon and Walters

Letter dated November 1983 from an unknown address... Gordon Walters and my own method of composing is based on several techniques. Cut out paper motifs in numbers, which are arranged and shuffled around until they make an interesting configuration. Even this "find" may only be a starting point for subsequent developments. Also tracing paper is used. Sometimes 3 or 4 of the same motif and these are used to superimpose and multiply the image. Almost anything can and does happen... Mathematically the possibilities are infinite. But only some of these configurations have "magic" or "presence". Sometimes a finished composition is

photographed and the print of it cut up in certain ways and re-assembled... That revelations can emerge from very simple ingredients is a major lesson in art. You may have noted that several aspects of modern art are involved, minimal art, Op art, visual research and primitive art forms... art of any consequence, emerges from a discipline which is getting more and more like that of science...

Mondrian used moveable black tape to compose his paintings. Rather than painting or drawing so many versions. He could accomplish far more instantly by this method. (quote 20)

## Thermals

Letter dated November 1983 from an unknown address...In the early stages it was nothing more than an almost habitual recording of any interesting items in the way we have a sketchbook, a notebook or a diary... the one thing I knew for sure, was that this peace, this scene and all its details, were far more impressive, compelling and grandiose than anything I had seen in the finest art galleries...it has a way of putting the greatest modern painters in their places. Now why should I equate nature pure and simple with art? Man has peered into high resolution microscopes to see many things, that remind him of modern art and mutter under his breath that nature seems to do it better...

Living at a time when in art anything goes, bad art is good art, and two beer cans are art also, or a pile of bricks and ropes on a gallery floor or a wrapped up art gallery, nature as an absolute, that thankfully doesn't gabble is a welcome relief if not good therapy.

It is also a marvellous Rorschach test for NZ art lovers who recoil from any pure abstract beauty, as by reflex. Out here nature under their very feet is indulging in art they cannot cope with or "understand"...

A choice selection of these colour slides is at present in Len Castle's hands...

## Schoon on Gordon Walters catalogue

I would like to make a suggestion, the catalogue and text you have done on Gordon Walters, was a very neat job. I can't find fault with your presentation, in fact it sets an example to many of the well known "smart boys" who tend to indulge into much fancy embroidery. Amongst essays on an artist's work it is a rare item. I think you should send a copy to any of the major art publications internationally, and I am sure it will make a strong impression and surprise somewhere. There will be one or two really alert people who will jump at the sight of it...

Writers on Australian arts and crafts are nowadays wide awake to the fact, that their new sophistication and liveliness is the result of the emigrant Continental artists and craftsmen, and next the American emergence and the Australian are very similar in this respect.

Gordon Walters' mind is steadily being eroded by an increasingly feeble and cock-eyed international orientation to the extent that he doesn't know his own worth or place in a wider context. New Zealand snuffs out its talents relentlessly...

To pigeonhole Gordon Walters amongst Op, formal abstract or minimal art is too restrictive. It is also as much related to the Maori as the Japanese legacy.

## National Living Treasure

The Japanese have a notion of "A living national Treasure". In New Zealand such an artist is a much battered, abused and insulted ragdoll. Thanks to its cultural and artistic Elite. (quote 22)

## Visual Research

On the Capogrossi and Marquesas Island inspiration, it has been both mine and Gordon's increasing conviction, that the real major artists of our time, are the great designers, and not the celebrated modern painters. Capogrossi's work and that of Vasarely, and also the "Visual Research" painters is based on this recognition. This kind of research demands too much direct experience for scholars and bookworms to grasp, and as a consequence they have never been able to deal with it in a really knowing way. It is indeed the most revolutionary and solidly based art of our time. It has even wider implications. Its very concern with fundamentals, also offers the first bricks for a scientific probing of art. Its basis in analysis and synthesis is a major breakthrough in art. (quote 23)

## Schoon on Len Castle

I regret having made a contribution to this cheap abuse of historic material as I have regretted so many other encounters with the "cream of NZ intellect" of my time. The only exception was Len Castle the potter whom I rate very highly as an artist and human being. For the most part disillusion and a bitter taste stepping out of NZ's art world and going into the back blocks and into solitude, preserved my sanity. It also gave me all those things that the native born pass by or ignore. (quote 24)

## Further thoughts on the Koru

Letter dated October 10, 1983... On matters of the Maori Koru, in Gordon W. work. I shared with him my findings in the realm of Maori Tattoo design, and explained to him the system that was at the basis of it. This system, can be readily understood by any Westerner, who had an introduction to modern design and its practice by the most brilliant exponents of it... Gordon had a quick grasp of this and spontaneously set out on a framework for the art he has developed. So whatever he did, is truly his. It is inevitable that we did similar things at times. But on the whole we proceeded to do two different things. At the base of my direction was something that came about from a direct almost obsessional interest in this aspect of Maori art and all other related phenomena... I felt very strongly that I should set aside my own business as a modern painter and create a body of work, which could show the Maori the reality and evidence of this vision. It is more important to be a servant to a people in a state of cultural trauma than to pursue my own ends as an artist and individual. It is basically this which made the difference between Gordon and me. It is no matter for judgment. My closeness to my subject, made the difference. Gordon has been more a studio artist, while I have been the wanderer, the cat sniffing around in strange warehouse.

I have no sense of rivalry. We both pursued these findings in a different way, and ultimately the Maori will use my insight also...Gordon chose to use the Koru in its most reduced state, to eliminate all the potential foregone conclusions already present in Maori art. This reduction was found to be very apt and useful, because it lent itself perfectly to optical effects, the interaction between positive and negative, and the tensions between the two. He also became aware of the fact that this choice would make him unique and quite distinct amongst painters overseas who are in this category.

To acquire a very distinctive personal "presence" even in the context of international painting is like striking gold... Gordon Walters' work could be classed in the field of optical art and also minimal art. Having restricted himself to the absolute minimal of what he

took from Maori Art. Capogrossi did the same too. The potter Hans Coper based his work on a similar minimum of means and still got an endless range of variety and revelations from it...

## Difference in approach between Schoon and Walters

It may be observed that my work in this field did not come out into the arena of modern western painting, in the sense, as it did in Gordon Walters' case, or Capogrossi's. There is a reason for this, which I should explain. When Capogrossi or Gordon Walters acquired the insight in the underlying principles of this art they simply proceeded to develop it as modern painters. For myself it was a different matter. My research had acquainted me with a very broad range of Maori art, and, that included the history of its steady decline. I even gained insight in the forces which contributed to this decline, in other words the Maori cultural and artistic predicament. I had been too closely involved with the living Maori as well, to remain detached from its predicament. When I realized its potential in contemporary art, I felt I had to address the Maori and Pakeha, about this finding. I could only do this, by demonstrating this process of transition?, some sort of carrot if you like to make the donkey go. First and foremost I had to convince a very demoralized and artistically impoverished Maori people. You have to meet them at some level of their comprehension. I repeated this process in my encounter with greenstone, and I think I succeeded more readily in this than in the other aspects of Maori design style. I think it made me the most copied or plagiarized artist in NZ. It may be interpreted as that the message got through...

I was judged to be idiosyncratic, and not quite "High Church". Well my vision did become "High Church" in Gordon Walters. (quote 28)

## Documentation of Thermal imagery

Letter dated 18 March, 1984 from an unknown address... I began photographing Thermals around 1960 and it began in the Rotorua area, Where I worked at the F.R.I. This work was all in black and white. It was a gradual initiation over a period of years...About 1962 - 3 I took a job at a surveying gang for the P.W.D. which I did not realize then, was surveying Wairakei for the planned hydro thermal electric stations to come... I did not realize then, that with my camera I was but one step ahead of the destruction that was to come... about 1965... all my recording was in colour... The question whether my documentation is art or not art, may be open to endless discussions and arguments, but there is one evaluation of mine of which I am quite certain. I did it very consciously as a servant of art. I knew it would be a goldmine of ideas and learning for any artist, craftsman or designer... No other tool than the camera could have done it so well... You may well ponder, what might have been, if I had been chosen as a lecturer in photography at Elam 15 years ago. (quote 29)

## Len Castle ceramic collaboration – impressed stamps

Letter dated May 1989 from Tokomaru Bay... There has been for some time an interaction between me and Len Castle on the topic of design and decoration for ceramics. This is in a rather specialized form. The design and carving of plaster stamps for clay impressions. I have been on this full time out here for a year, but the preparation for it began years ago when I was designing for greenstone.

My preparations for this were done in plasticine and in plaster of Paris, and from this came my first ideas for stamps in ceramics. I have developed it off and on for more than a decade in between other things. But in Tokomaru Bay I went into it hammer and tongs.

It was a surprise for Len Castle when he saw it, and (he) told me he had not seen anything like it anywhere. Since I have no idea how long I may live, I made sure he had duplicates of the entire collection to explore and test out for himself. So often these things get pilfered by idiots before my body is cold. So I made sure this could not happen. (quote 30)

## Transcripts, Catalogues & Notes

3 pages of typescript notes entitled *Statements by Gordon Walters – 1982/83* (note a)

5 pages of a transcript entitled *From an Interview with Theo Schoon* recorded 30/9/1982 in Rotorua – Schoon in conversation with Martin Rumsby, John Perry and Gerald Moonen (note b)

10 pages of handwritten notes by Schoon detailing the location and scale of certain cave art sites including: The Maniatoto, Catlins River, Raglan, Kaikoura, Benmore, Castle Hill and Arapuni. (note c)

10 pages of typewritten catalogue detailing works from the exhibition *Theo Schoon Collected Works* at the Rotorua Art Gallery curated by John Perry in 1982 including photographs, artworks, ceramics and gourds, a total of 112 items are documented. (noted)

Note: these excerpts of written correspondence from the artist Theo Schoon to Professor Michael Dunn are edited from a longer partial transcript which is available in PDF form upon request. Please email Hamish@artandobject.co.nz for a copy of this document. Limited copies will also be available at the viewing from February 19 at ART+OBJECT.



Theo Schoon exhibition poster (Lot. 8, page 9)

21A Canmore St.  
10. E. 28

Dear Mike,

There is no title for the McCabon drawing. It was No 14 in the catalogue for the show. The true date for the work is 1963. It was redrawn before the exhibition to bring it stylistically in line with the others. The first version was drawn freehand and as such the width of the lines or bars varied somewhat and it had a slightly hand-done look which was not altogether unattractive but which gave it a different feel from the other work. It was just about the last of the freehand ones. In its final version the bars are meant to be the same width throughout, black and white. Yes, the optical effect is for the white to spread somewhat and on the circles or bulbs, if you like, I do compensate for this <sup>fact</sup> in this manner - The whole work is outlined and then filled in, so actually the black circles are ~~too~~ larger by the thickness of the line used, thus -



The white circle reads from the inside of the line, the black from the outside, the line being incorporated in the filling in both cases. This is one of the problems associated with the work which has bothered me most. It is why I have slowly enlarged the circles in relation to the lines or bars until they almost touch. This I find largely eliminates this problem and as you have noted keeps the work very firmly on the surface. In this respect, over the years, my concept of the work has changed somewhat because originally I thought in terms of the gaps between the motifs as playing an important part in the work, but not now as much as before.

‘The Koru is my link to my environment and I must have this relationship to my environment. I am not a European.’

## 41. Volume 1 — Gordon Walters Correspondence from the period 1970–1981

Approximately 90 handwritten pages of letters addressed to Michael Dunn.  
\$8000 – \$12 000

Note: the numbered quotes refer to individual letters in the archives and correspond to pages in the archive to assist during viewing.

Selected passages include:

### Walters early engagement with abstraction in a New Zealand context

Letter dated 5.4.71, from the address 11 Durham Crescent, Wellington...In your letter you mention the origins of abstract painting in N.Z...One thing is certain however, and that is that during the 1940s abstraction for me meant abstraction from nature, a process of gradually refining my image from natural forms. While I admired the work of certain non-objective painters I could not myself cut the link with nature until about 1950. (quote 1)

### Thoughts on Mondrian

Undated letter ... I did not see any originals until I was in Holland in 1950. At the state museum in the Hague – (A good few here – also (Bart) Van Der Leek) and in a private collection in Rotterdam. Here I was able to handle a work and examine it closely. The work in question is reproduced in Seuphor’s Piet Mondrian (Thames & Hudson) Classified Catalogue No 334. This work was owned by Wally Elenbaas a painter and printmaker I met there. It was hard to see Mondrians in Europe in 1950 – None in London or Paris and in many quarters he was not appreciated.

With regard to my own work, if it were to be seen in Mondrian’s terms I would be seen, in the koru series to be still involved with particular form and as a consequence still impure and perhaps not completely abstract. I have thought a lot about this. Mondrian also said when questioned about modifications to his theories in his own work that the painting comes first and the theory after. The Koru is my link to my environment and I must have this relationship to my environment. I am not a European.

### Abstraction and the Landscape

I also think that in New Zealand and Australia too that abstraction is difficult if not impossible to achieve at present. Abstraction is the expression of the city not the country. In Aust and N.Z. the landscape has been too emotionally charged for it to be passed over by painters. So it’s logical that painters like McCahon and Nolan have made such strong statements. They have

been supported by their environments. What nourishes me is the ethnic bit. I had to come back to this to survive as a painter. (quote 2)

### Return to Wellington

When I returned to live in Wellington I worked in almost complete isolation as I did not like what was then being done in art circles. It was, to say the least, pathetic and seemed all the more so to one having returned after a break of 4 years away... Throughout the 1950s I had a general feeling of helplessness as to any sort of future here for what I was doing...

### Reconnecting with Theo Schoon – 1950s

Throughout the period 1953-1956 I went to Auckland frequently... on these visits I usually saw Theo and sometimes showed him what I was doing. He, at this time, was not painting much and was getting involved in pottery and crafts generally. This was a source of friction between us as I could not get interested in pottery or crafts with the exception of primitive or tribal crafts... I always studied what he did very carefully because even though there was, from my point of view, plenty wrong with it, he was still the most interesting person around, certainly the most original... About 1956 he became very interested in Maori Arts & Crafts again and began studying tattoo patterns and rafter patterns. In turn this got me going and I began my own study of Maori design. From late 1956 then, the koru began to appear in my studies... What interested me particularly was the principle of repetition which was then such a feature of European abstraction in Capogrossi, early Vasarely (1950s) and much other Pacific art & Peruvian art... I was never inclined to use Maori material in the way Theo did, he seemed to me to want to bring back the past, we had many arguments over this. I remember him saying that he respected its present form “because it had lasted so long”...

### Development of the Koru works – late 1950s

From 1956, after my increasing use of the Maori and Pacific material there was a slowdown in the number of gouaches I produced. I concentrated on the formal side of things and developed structures in pencil and black and white in a slightly larger format than before. By 1958 I had made several large ink drawings on Bristol board which basically were in accord with what I am doing today...Between 1958 and 1960 I had made a lot of these, a few of which are still extant and about this time I began doing larger works in P.V.A which had just begun to come on the market. My exhibition at New Vision in 1966 was almost entirely based on studies made between 1958 – 1963... It was a slow business because there was nothing I could refer to for support in realising my ideas... (quote 3)

### The influence of Maori Rock Drawings

Letter dated 30.6.79 from the address 21A Camrose Place Ilam, Chch... the enclosed drawings...show clearly the influence of my early enthusiasm for Maori rock drawings and reinforce material you have already seen from this period. I think the origins of my present work can be ultimately traced back to these drawings. In fact I have been astonished to find that the ingredients of my present style are already present in these works. I refer to the systems of parallel lines and circles. These drawings were made not long after my first visit to see the Sth. Canterbury rock drawings in June or July 1946...and developed some of them into paintings eg.



Gordon Walters, *Waikanae Landscape* (Lot. 48, page 24)

“The Poet”. At this time of course there were a number of influences and to be accurate the rock drawings were only one of these. However the influence was a pervasive one and the uniqueness of these forms and the economy of the means used in their making continued to obsess me... A few of them were shown in a one man show I had at the French Maid Coffee Shop in 1947. (quote 4)

### Painting No.1

Letter dated 28.10.77 from the address 21A Camrose Place, Avonhead, Christchurch 4... Painting No 1 in the ACAG is one that has had, in my opinion, too much exposure. For some time now I have wanted to repaint it and make minor adjustments to the spacing etc. I still think the idea is a good one but I would like to redo the work on canvas, tighten it up here & there and change the proposition slightly, I could give it a lot more punch... the idea and the first studies for the work were done in 1963 and the final version painted in 1965... There are two drawings which relate to it in terms of the grouping and separation of the motif into opposing clusters of black and white. One, which you probably know, was in the possession of Tina Hos and the other was owned by Colin McCahon. I have made a new version of the one Tina had and it is in my own collection but the better of the two was the one McCahon had. These two drawings and the painting are the only ones using the motif in this way and they all date from the early 60s. (quote 5)

### Early development of the koru

Letter dated 1.5.78 from the address 21A Camrose Place, Avonhead, Christchurch 4... in the 1950s I tended to keep my koru works out of sight as I felt I was really onto something and didn’t want the idea pirated before I could develop it properly and present it myself. Theo, [Schoon] with my permission, had a go at it. In 1956 or 7 he made tracings of a couple of my drawings and subsequently produced a couple of paintings. He couldn’t do much with the idea because it was really alien to him and the works he produced related to the early undeveloped period of the motif... Anyway, from then on I kept my ideas out of sight...

I had the basis of the formal structure in 1956 and this has not subsequently changed. .At this time (1959) plastic paints appeared on the market and they greatly facilitated a more direct method of working than oil paint. Most of the work I showed in 1966 was commenced in the period from 1956 – 1960 but it was still hard going as there was no precedent locally for my way of working and often the directness and brutality of my way of painting scared me. To counter this brutality of method (or so I saw it) I became fanatical in adjusting the relationships between forms, all the time looking for the ultimate in refinement and this is what took so long and why I could hardly bear to show the work even when I had it worked out in the early 60s. (quote 6)

## Early reaction to the Koru works

Undated letter (annotated as being May 1978 by Michael Dunn) from the address 21A Camrose Place, Avonhead, Christchurch 4... With regard to your choice of illustrations for the proposed article I would first of all like to give you my thoughts on the matter. I would like to see a reasonable coverage of the 1940s & 50s. The work I have from this period has had little exposure and because of this has led to a lot of misconceptions about my later work. When I showed the first koru for example it was taken as something that I had "got on to" rather than what it actually was - a logical development from what had gone before. I am sure that some people – Gordon Brown, for example think I started the first koru in about 1964 when in fact the beginnings were in 1956. (quote 7)

## Auckland City Art Gallery Retrospective

Letter dated 7.6.81 from the address 21A Camrose Place, Chch 4...There is plenty I need to talk to you about including Rodney Wilsons offer of a retrospective in late 1982. This has been agreed to in principle but there are problems with the project which need to be discussed. (Quote 11)

## Articles, Reviews & Notes

Also typewritten pages of reviews by Michael Dunn inc. Gordon Walters Review of paintings at Peter Webb Gallery. April. 1978 (3 pages) (note a)

A 9 page typewritten draft with annotations dated April 1978 of the article entitled *The Enigma of Gordon Walters* published in *Art New Zealand* volume 9, March/April 1978 (note b)

A diagrammatic analysis of the Gordon Walters work *Black and White?*, 1965 with notes on the placement of chevrons overlaid on a photocopied page from the Patrick Hutchings article *The Hard Edged Abstraction of Gordon Walters* published in *Ascent* magazine volume 1, No.4 November 1969 (note c)

Gallery exhibition pricelists and printed material inc. *Gordon Walters Seven Paintings* at Peter McLeavey Gallery, Wellington (1981) (note d), Gordon Walters at New Vision Gallery, Auckland (1968?)(note e)

Photocopy of the article entitled *A Stranger in N.Z.* by Robert Melville published in the *Architectural Review*, December 1968

Photocopy of the article entitled *Gordon Walters: an interview* published in *Salient*, May 7 1969

Photocopy of University of Auckland lecture notes entitled *The Koru Paintings: Some Notes* by M.D. Dunn, July 1980

Photocopy of a handwritten essay by Tony Green aspects of New Zealand art dated 26.1.77 (note f)

## Volume 2 — Gordon Walters Correspondence from the period 1981 – 1995

Approximately 95 handwritten pages of letters addressed to Michael Dunn. A selection of passages includes:

Note: This volume of correspondence opens with approximately 18 photocopied pages of correspondence to Mervyn Williams relating to the production of various screenprint editions and cover the period July 1978 to June 1980. Interspersed within vol. 2 are a number of further photocopied pages of correspondence from Walters to Williams.

### "Things are hotting up for me"

In general things are hotting up for me. The Aust. Nat. Gallery in Canberra has bought several works of mine from McLeavey... as well I have a steady flow of commissions... I recently did one for Merv Norrish, Head of Foreign Affairs... anyway the buyers are queuing up so that takes away any concern about selling... I keep deciding to end the koru series but new ideas keep presenting themselves and the pile of sketches waiting to be realised grows... There is also a demand for early work from the 40's and 50's but I am holding off with this as I want to show it at McLeaveys later in the year or next year. (quote 12)

### Development of Maori titles

Letter dated 14.10.82...In the beginning I simply titled works "Painting number 1 1959" and so on, but I was not entirely happy with this. Then in 1964 I began to use Maori names for titles. This began with my painting entitled "Te Whiti". The potent figure of Te Whiti had long fascinated me, partly because the street I had grown up in was named Te Whiti street, so I decided to title what was then one of my strongest and most successful images in homage to the famous Maori leader. After this I began to use other Maori titles from my environment in Wellington where I had grown up. Most place names there were Maori ones and these names has a strong emotional significance for me. By using them to title my works I was able both to pay tribute to the Maori tradition, which has meant a great deal to me, and to re-interpret it in terms of my own art and immediate environment. (quote 14)

### Collage Studies

Letter dated 8.9.82 from address 21A Camrose Place... there is not a great deal I can show you in the way of preliminary studies from the late 50's and sixties. This is because of my way of working which was to cut up and collage studies to make new compositions; after a continuation of this treatment the studies just fell to bits and I then threw them away. There was in any case, not much difference between these scissors and paste works and the ink studies I made from the same period. Some of these inks from the later 50's were re-worked about 1960-62 when I stopped doing them freehand and the originals were destroyed... I have plenty from the late 60's onwards when I began saving these studies at Peter McLeaveys urging. I am still sometimes cannibalising them however as it is a fruitful way of working and generating ideas and saves the laborious business of drawing everything up from scratch... My method of working has always been to go back over all my studies and re-work them so that some of the preliminary work at present on hand is actually an idea from the late 50's or early 60's which will have gone through repeated revisions. When I look at it, I

found that the 50's gave me sufficient ideas to develop throughout the next twenty years and I have only taken up a few of them at that.\*

## NZ art scene in the 1950s

\*The main reason for my not fully developing ideas at this time was because I was only part-time painter, my job made heavy demands on my time and energy even though I stole time when I should have been working to do my own thing. This is why I could move so fast when I did work full-time in the mid 60's, I was then able to take up a pile of unrealised ideas and develop them. Had I been able to work full time from the mid 1950's on it would have been a very different story for me. The reason I did not do so earlier was that in the 1950s there was no real art market or dealer set up and there was no interest in what I was doing – or rather, what interest there was confined to other artists. Had I been able to see how things would develop in the 60's I would, I think, have taken a chance on it and gone full time. But back in those days it looked pretty hopeless for abstract art in N.Z. (quote 16)

## Gordon Walters and Theo Schoon

Letter dated 15. 10. 82... My period of close association with Theo Schoon began when I first met him in June or July of 1941 and ended late in 1945 when he left Wellington for Dunedin and I left for a three month stay in Sydney & Melbourne. We became friends because our tastes in art tended to coincide, and I was able at this time to profit from Theo's longer experience and training in Europe. This background of his was of great importance to me, conscious as I was of my own lack of background and the impossibility of getting any sort of training in New Zealand. These were the war years and ones isolation was complete.

At this period Theo provided something of what I lacked in the way of traditional training in drawing and painting. I profited greatly from his experience especially as he never tried to force on me his own attitudes and directions but encouraged me strongly to find my own way in art... from 1946 – 1949 Theo had been engaged in recording South Island rock drawings and before going overseas in late '47 I had visited him twice in South Canterbury to see the drawings myself. I shared his enthusiasm for these works and for a time they had an influence on my painting...

I have great respect for Theo Schoon, and the work of his which I have continued to admire is first of all his photographic record of aspects of the New Zealand landscape and also the paintings he showed at his exhibition at the New Vision Gallery in 1965, though I have by no means all of these. Over the years I have corresponded with Theo and met with him from time to time, and our friendship has continued. (quote 17)

## Reaction to ACAG Retrospective

Letter dated 1.8.83 from the address 21A Camrose Place, Chch 4... I am slowly getting started on some new work after a careful appraisal of the retrospective. Very informative to see it all spread out like that. My future use of the koru motif will be extensively modified from what I have done to date, will have only a subordinate part of the work and will no longer dominate. I hope that when I next see you I may have something to show of what I am about. I liked Len Bell's article in Art NZ. Altogether I think I had very generous coverage of the exhibition, not much to complain about. (quote 19)



## The late 1950s

Letter dated 6.10.83... The years 57-60 were difficult for me firstly because in early 1957 my job at the printing dept. became much more demanding. I became chief artist in charge of the art dept. and what had been a relatively straightforward job suddenly became more complicated and took a lot of my energy. With my own work I began in 1957 to enlarge the first of my Koru ideas up to the size of the large ink drawings I still do (approx. 18" x 24"). Enlarging these made their shortcomings more obvious and I worked away at solving the main problems of proportion and scale. It was a slow business as I could only work in my free time and as I then did everything freehand it usually took me about three weeks to complete an ink. Very few of these early inks exist anymore because I subsequently re-worked them in the early 60's and the originals I destroyed... the best of my ideas from late 1956-60 we reworked to form the work in my 1966 New Vision show. I gained from all the re-workings but the effort involved remains invisible as all traces of the struggle have been eliminated... I felt a lot of strain in the late 1950s. The N.Z. art scene felt pretty hopeless to me and by late 1960 I was seriously considering packing up and going back to Sydney to live...

## Engaging with Maori material and culture

From very early on in the mid 50's I thought a lot about the problems arising from using material from another culture, especially Maori. It was hard to get into it and I had to overcome my own prejudices. I had the example of Theo before me decorating gourds and I felt that all he was doing was re-hashing the past and getting deeper into craft... In the beginning I did not investigate Maori art with the idea of making paintings. I did not know what the outcome might be... However I had the habit of looking carefully at whatever I came across and continued playing around with various motifs; in this pursuit I suddenly hit on the positive/negative use of the koru and knew immediately I had something. That was in mid 1956, but it took me a long time to realise the potential fully and I tried hard to build on what I had. I did not want my work to look like a piece of transposed Maori design as Theo's did... I did not think of making paintings until I felt my source material had been transformed sufficiently to be my own. The first gain was the positive/negative idea and then later on the strictly geometrical use of the motif which tightened the structure. (quote 20)

## Further comments on the Influence of Theo Schoon (circa 1984)

Undated letter, point number 2 ...He (Schoon) did not direct me from my path which was not that of the academy but offered me training of the sort he had received in Holland at the Rotterdam art school... he did stand over me and make me work hard. I had never had such training at the local art school. The good thing was that he got me at just the right moment. I was feeling the need of all this discipline and soaked up his knowledge fast... We continuously discussed modern art and we both shared a liking for the primitive arts. Schoon owned a copy of the *The Painters Object* (by Myfanwy Evans, 1937).

Point 4. Schoon made this arrangement on the beach one day, we both photographed it and later worked from the photograph. The inspiration was certainly "The Painters Object".

Point 9. I knew of Herbin and Helion from way back, in Herbert Read's *Art Now* (circa 1933) and from

French art magazines owned by Schoon and Deetje Andriessie but of course I saw more in *Cahiers D'Art*. I did not really get the strength of Herbin of course until I saw originals in Paris.

Point 13. I'm not sure that the compartmental aspect of my work came exclusively from Hathaway drawings. Herbin uses this sort of division and so do other European painters. Some use of it derives from Mondrian also see Gottlieb and Torres Garcia. I was familiar with his dividing up of the picture surface and use of pictographs. I also liked the formal qualities of the Italian (Massimo) Campigli's work – its endless the business of influences. (quote 26)

## Final PhD manuscript – Michael Dunn

Letter dated 24.9.84 from address 21A Camrose Place, Ilam, Chch 4... I have gone through the manuscript very carefully and made a few comments. There is not much I can find to dispute. You have understood what I was doing very well and I am impressed with the degree of thoroughness which has gone into the work. The facts are clear and the manuscript reads very well. I am very pleased with the result...

## Use of Maori Titles – 'cultural pilfering'

Undated letter (circa 1984?)... I was initially nervous about using Maori titles because I felt it might direct viewers to think, rather simplistically that I was trying to "do Maori Art". Titles do have an influence on the way people view works. New Zealand art audiences are unsophisticated. As it turned out nobody thought this anyway and as you say they identified the work with optical art which it was not really about either. I had no misgivings at all about being accused of 'cultural pilfering'. There is, as you know, a long tradition of art which has been influenced by the tribal arts of Africa, Melanesia & Polynesia. The Cubists used African art, the Surrealists Pacific art & Melanesian. Paul Klee used the lot. The modern movement has been revitalised by Primitive art. Culture belongs to the world. Moreover all these 'primitive arts' were a part of my environment. (quote 30)

## Response to Michael Dunn article Walters: Remaking the Modern (1991)

Letter dated 20.10.91... In the interest of clarity there are some points I feel I should make with regard to your remarks on the Koru Paintings.

The paintings made sense for me of what was available in my environment. They bought together the two cultural streams in this country. At the time I did this it was extremely unfashionable to show any interest in Maori art forms and it took some determination on my part to continue with what was for me a solution to the problems of what to paint in New Zealand. It was only because I do not yield to social pressures that I was able to proceed. If I could do this then, I am certainly not going to yield to social pressures now, which in any case are not as great as you seem to think, they mostly came from a small number of people. There are Maori collectors and supporters of my work and I quote from a recent article by Professor Sydney Mead – "It's quite a good sign that we're seeing Pakeha artists like Gordon Walters entering into assimilated art and feeding it into National culture, there's some hope for us is the future". (quote 32)

## Headlands – Museum of Contemporary Art, Sydney, 1992

Letter dated 18.04.92?...from the address 21A Camrose Pl... Thanks for your letter and your comments on the Headlands Catalogue article on my work. As you have probably heard already from some of the artists present at the opening, 'Headlands' is not a good exhibition, in fact it almost reaches disaster proportions. I imagine that most of us expected the show to be a step forward in the presentation of NZ art in Australia but alas, it was not to be. I have never seen so many unhappy contributors to an exhibition before, or such bewilderment from the audience as to what it was all about. The whole thing reminded me of an old fashioned NZ Academy of fine arts exhibition. More a social event than a serious art exhibition. In my case the catalogue essay on my work particularly annoyed me. Most people who read the article were outraged at this assessment of the work; not only was it badly written but it contained many factual errors and it well could rebound on the author. But apart from the catalogue, where as well I was denied a decent sized reproduction of a work, everything possible was done to diminish the impact of my work in the exhibition. The works were not given adequate space accorded to other artists, and as well, viewing was made difficult by the too close proximity of a large Para Matchitt sculpture, which rather ironically showed the influence of my treatment of the Koru. In spite of this my works looked good on the wall and did have considerable impact. I also had very good feedback from several Australian artists and dealers including painter John Dixon and dealers Jo Holder and Ray Hughes which made me feel better about the whole thing. (quote 33)

## Articles, Reviews & Notes

Invitation to Peter McLeavey Gallery exhibition of Gordon Walters work on 7th October, 1986 (note g)

Sue Crockford Gallery list for 1987 Gordon Walters exhibition (note h)

Typewritten draft of Michael Dunn article *Gordon Walters: Remaking the Modern*, published in *Art New Zealand* issue 63, Winter 1992 (note i)

Note: these excerpts of written correspondence from the artist Gordon Walters to Professor Michael Dunn are edited from a longer partial transcript which is available in PDF form upon request. Please email [Hamish@artandobject.co.nz](mailto:Hamish@artandobject.co.nz) for a copy of this document. Limited copies will also be available at the viewing from February 19 at ART+OBJECT.



**42 Gordon Walters**

New Vision Gallery exhibition installations, 1966 & 1968  
 4 medium format gelatin silver prints  
 dimensions variable, largest 167 x 212mm  
 \$400 – \$800



**43 Margaret Orbell attributed**

Gordon Walters, 1965, Wellington  
 gelatin silver print  
 title inscribed verso  
 190 x 190mm  
 \$200 – \$400



**44 Photographer Unknown**

Studio, Tinakori Road, Wellington  
 gelatin silver print  
 title inscribed verso  
 160 x 158mm  
 \$200 – \$400

Illustrated:

Michael Dunn *Gordon Walters*,  
 Auckland City Art Gallery, 1983, p.26

Michael Dunn, *The Art of Gordon Walters*,  
 University of Auckland, PhD thesis, 1985, plate 99



**45 Margaret Orbell**

Gordon Walters working on Painting Number Nine, 1965  
 gelatin silver print  
 inscribed verso Walters ptg No 9, 1965  
 203 x 154mm  
 \$400 – \$600

Illustrated:

Michael Dunn *Gordon Walters*,  
 Auckland City Art Gallery, 1983, p.26

Michael Dunn, *The Art of Gordon Walters*,  
 University of Auckland, PhD thesis, 1985, plate 112



**46 Gordon Walters**

Dead Trees, Waikanāe  
 3 gelatin silver prints  
 titles inscribed verso and dated 1943  
 167 x 121mm  
 \$600 – \$800

Illustrated: Michael Dunn, *The Art of Gordon Walters*,  
 University of Auckland, PhD thesis, 1985, plate 5



**47 Gordon Walters**

Compositions  
 5 small format vintage gelatin silver prints  
 titles and artwork dimensions (in inches),  
 medium and colour notes inscribed in ink  
 to the verso in the artist's hand and dated  
 1943/44  
 dimensions variable, the largest 108 x 133mm,  
 the smallest 91 x 72mm  
 \$750 – \$1000

Illustrated:

Michael Dunn, *The Art of Gordon Walters*,  
 University of Auckland, PhD thesis, 1985,  
 plates 3 & 9

Michael Dunn, *Frozen Flame & Slain Tree*,  
*The Dead Tree Theme in New Zealand Art of  
 the Thirties and Forties*, *Art New Zealand* 13,  
 Spring 1979, p. 44

**48 Gordon Walters (illustrated page 21)**

Compositions  
 2 small format vintage gelatin silver prints  
 dimensions variable, the largest 141 x 104mm  
 \$150 – \$300

Illustrated: Michael Dunn, *The Art of Gordon Walters*,  
 University of Auckland, PhD thesis, 1985,  
 plate 10 and entitled *Waikanāe Landscape*, 1944



**49 Gordon Walters source material**

8 gelatin silver prints of artworks by Giuseppe Capogrossi, Auguste Herbin, Victor Vasarely, A.R.D. Fairburn and Theo Schoon  
\$150 – \$300



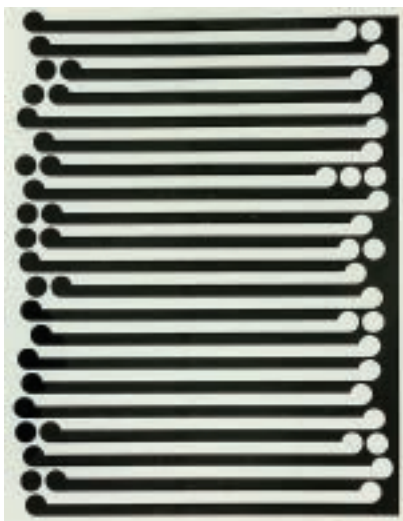
**50 Gordon Walters**

Photographs of lost and destroyed works  
14 gelatin silver prints, many with extensive annotations verso by Gordon Walters or Prof. Michael Dunn relating to works from the 1940s, 50s, 60s & 70s for example illustrated above: *Working Drawing for Painting No.1*, 1966  
\$300 – \$500



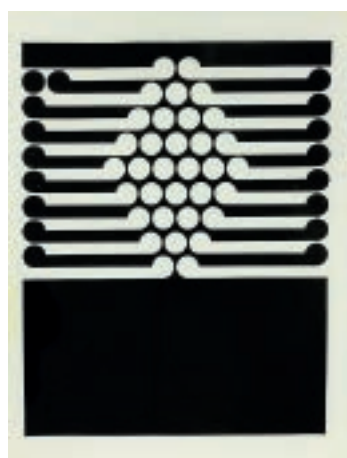
**51 Gordon Walters**

Photographs of early and geometric works  
15 gelatin silver prints, many with extensive annotations verso by Gordon Walters or Prof. Michael Dunn relating to works from the 1940s, 50s & 70s  
for example illustrated above: *Chrysanthemum*, 1945  
\$300 – \$500



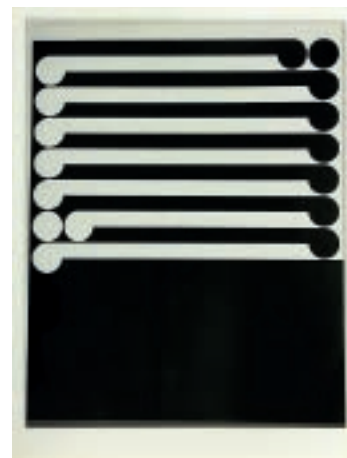
**52 Gordon Walters**

Photographs of Koru works dating to the 1960s  
18 gelatin silver prints, many with extensive annotations verso by Gordon Walters or Prof. Michael Dunn for example illustrated above: *Painting No.?*, 1965  
\$500 – \$1000



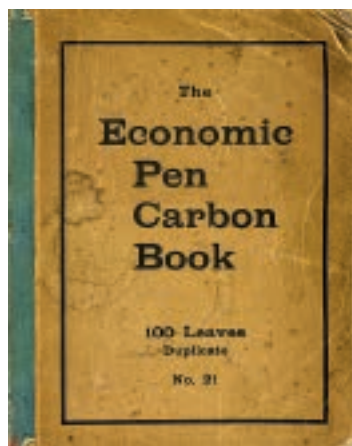
**53 Gordon Walters**

Photographs of Koru works dating to the period 1970 – 75  
19 gelatin silver prints, many with extensive annotations by Gordon Walters or Prof. Michael Dunn for example illustrated above: *PVA on Canvas*, 1970, Hamilton Art Gallery  
\$600 – \$1000



**54 Gordon Walters**

Photographs of Koru works dating to the period 1976 – 81  
10 gelatin silver prints, many with extensive annotations by Gordon Walters or Prof. Michael Dunn for example illustrated above: *Tohu*, 1979, Rotorua Art Gallery, Comm by John Perry  
\$400 – \$700



- 55 Russell Clark**  
 Artist's Sketchbook  
 approx. 100 leaves of alternate lined and blank pages (the Economic Pen Carbon Book) containing approx. 38 figure, townscape and detail sketches and studies in graphite and ink, some with colour or atmosphere notes and locations including Waikino, Mangrove Swamp, Manaia, Opoua, Mokau Valley, Ngaioitonga Valley, etc  
 225 x 175mm  
 \$750 – \$1250



- 56 Russell Clark**  
 4 Farming sketches depicting  
saleyard, shearing and rural scenes  
 one entitled *Slope of Mt. Cargill* and dated 2.9.47  
 graphite on paper  
 310 x 257mm  
 \$500 – \$800



- 57 Russell Clark**  
 3 Rural Scenes inc. Burry's Mill  
Waiotemarama, Waimamaku & Pakauae  
 titles inscribed  
 ink on paper  
 340 x 425mm  
 \$750 – \$1000



- 58 Russell Clark**  
NZ Listener illustration – Country Church Gathering  
 Indian ink on paper mounted on card  
 inscribed with dimensions in inches and 'Listener page 6'  
 80 x 305mm  
 \$800 – \$1200



- 59 Russell Clark**  
Country Streetscene  
 indian ink on paper mounted on card  
 signed and inscribed May Journal 1950 verso  
 83 x 240mm  
 \$700 – \$1000



- 60 Russell Clark**  
Maritime illustrations  
 indian ink on paper mounted on card  
 initialled in China white ink and dated Pt. IV June 1947 & Pt. IV April 1948  
 verso  
 135 x 182mm & 178 x 210mm  
 respectively  
 \$500 – \$800



- 61 Russell Clark**  
Harpooning a Sperm Whale  
 indian ink on paper  
 signed  
 180 x 213mm  
 \$750 – \$1200



**62 Russell Clark**  
Study for "The Ear" sculpture  
 designed for the Timaru telephone exchange in collaboration with the architect Stewart Minson  
 gouache on card, circa 1957  
 355 x 450mm  
 also: vintage gelatin silver print with note in typeface affixed verso inscribed  
 Plaster sketch model Timaru Telephone Exchange Sculpture  
 \$1500 – \$2000



**63 Russell Clark**  
Untitled – Urewera Group  
 graphite on artist's rag paper  
 560 x 780mm  
 \$2750 – \$4000



**64 Russell Clark**  
Untitled – Urewera Study  
 gouache and graphite on paper  
 290 x 210mm  
 \$1250 – \$2000



**65 Russell Clark**  
Maquettes for the Anchor Stone  
 sculptures, Bledisloe Building, Auckland  
 plaster  
 height 220mm  
 \$2000 – \$4000



**66 Russell Clark Exhibitions**  
 7 vintage photographs of the 1954 Centre Gallery Exhibition and the 1964 Durham Street exhibition including catalogue of the 1964 exhibition. Also an installation of the Auckland City Art Gallery exhibition (1954).  
 \$300 – \$500



**67 Russell Clark Sculpture**  
 approx. 25 vintage photographs of Russell Clark sculptures including busts, figure groups and terracotta, limestone and wood pieces, some with detailed inscriptions verso various dimensions, the largest 245 x 195mm  
 \$300 – \$500



**68 Russell Clark Paintings**  
 approx. 21 vintage photographs of Russell Clark paintings including Urewera images, Cabbage Tree and rural scenes, still lifes and WWII Naval engagement scene various dimensions, the largest 203 x 258mm  
 \$300 – \$500

## Publications

- 69 Michael Dunn**  
 Maori Rock Art (signed by the author)  
 A.H & A.W. Reed, Wellington, 1972  
 \$50 – \$100
- 70 Michael Dunn**  
 Gordon Walters (signed by the author)  
 Auckland City Art Gallery catalogue, 1983  
 \$150 – \$250
- 71 Michael Dunn**  
 John Kinder, Paintings & Photographs, number  
 36/750 (signed by the author)  
 SeTo Publishing, Auckland 1985  
 together with Michael Dunn Lakes and Shores  
 and Mountain Craggs, The Ferrier-Watson  
 album of watercolours by John Kinder, Kinder  
 House Society, Auckland, 2007  
 \$300 – \$400

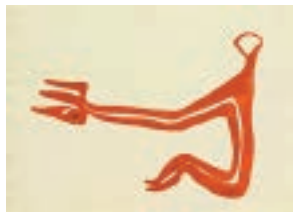


- 74 James Nairn**  
Near Timaru  
 oil on canvas mounted on board  
 signed, title inscribed verso  
 300 x 210mm  
 \$3000 – \$5000



- 75 Robert Ellis**  
Untitled – City and River  
 linocut, 15/32  
 signed & dated '64  
 460 x 360mm  
 \$500 – \$800

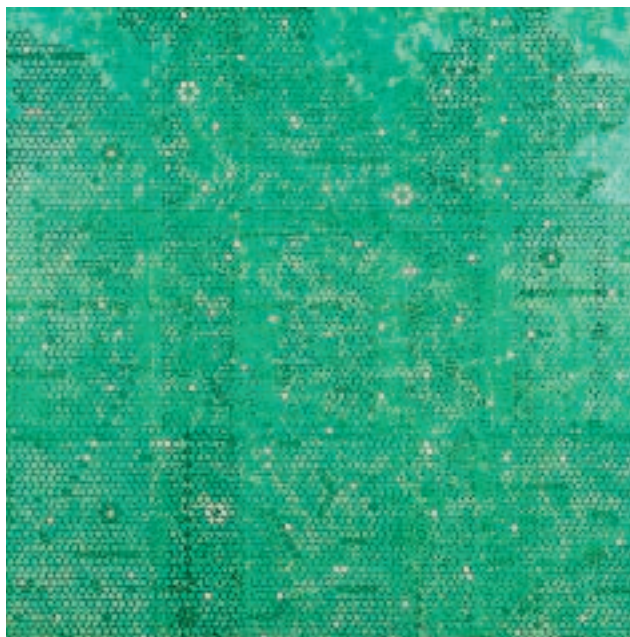
## Artwork from the collection of Professor Michael Dunn



- 72 A.R.D. Fairburn after Theo Schoon**  
 16 Maori cave art linocut  
 testprints in black and ochre  
 various dimensions, the  
 largest 355 x 455mm  
 \$300 – \$500



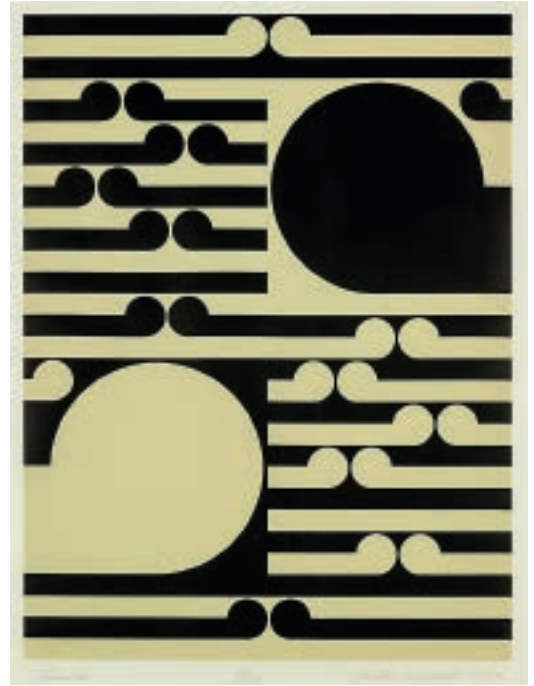
- 73 John Kinder**  
Wairoa near Tarawera, Gully Leading to the  
 Lake, January 1858  
 graphite, ink and wash over two joined sheets  
 initialled J.K. and dated JanY 1857  
 170 x 300mm  
 \$1500 – \$3000
- Reference: Michael Dunn *John Kinder,  
 Paintings and Photographs*, Seto Publishing,  
 Auckland, 1985, catalogue number 267, p.135.  
 Author's note reads, 'The date 1857 on this  
 work is certainly a mistake and should read  
 1858'.



- 76 Sara Hughes**  
Circulate – 1  
 acrylic on canvas on aluminium  
 title inscribed, signed and dated 2000 verso  
 1170 x 1170mm  
 \$3000 – \$5000



77 **Colin McCahon**  
Ruby Bay  
 watercolour, circa 1944-46  
 signed  
 200 x 265mm  
 \$12 000 – \$16 000  
 Reference:  
 Colin McCahon database  
 ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
 cm000345



78 **Gordon Walters**  
Tamaki  
 silkscreen print, 11/50  
 title inscribed, signed and  
 dated 1983  
 645 x 485mm  
 \$7000 – \$10 000

79 **Milan Mrkusich**  
Earth Emblem VII (Crimson)  
 oil on jute  
 signed and dated Mrkusich  
 '64 in brushpoint lower right,  
 title inscribed, signed and  
 dated in stencil verso  
 1060 x 860mm  
 \$30 000 – \$40 000  
 Illustrated:  
 Edward Hanfling and Alan  
 Wright *Mrkusich the Art of  
 Transformation*, Auckland  
 University Press, 2009,  
 plate 26



# 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 17.5% + 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.





- Albrecht, Gretchen 119, 122, 123  
Ball, Martin 99  
Bambury, Stephen 146  
Bett, Elva 115  
Binney, Don 125  
Blair, Philippa 210  
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Wednesday 24 February

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Collection of Len  
Castle Ceramics

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