ART + OBJECT

IMPORTANT PAINTINGS & CONTEMPORARY ART

IMPORTANT PAINTINGS & CONTEMPORARY ART 7 APRIL 2016



"My painting is almost entirely autobiographical. It tells you where I am at any given time, where I am living and the direction I am pointing in."

Colin McCahon

Welcome to A+O's first major art catalogue of 2016. Illustrated on the cover is an image by photographer losh Griggs of one of New Zealand's iconic coastal landscapes. Muriwai, to the west of Auckland, sits in a run of black sand beaches that stretches along the west coast for hundreds of kilometres. It is here that the artist Colin McCahon worked for a decade from 1968 to 1978. In his studio at Muriwai McCahon painted the two magnificent works in this catalogue. In these Muriwai period works the artist's enquiry into faith. Maori belief systems and the landscape itself conflated into a sustained body of work we now understand as some of the greatest achievements in all of New Zealand art.

In the early 1970s the New Zealand art scene was in its infancy with only a handful of dealer galleries in operation. Forty years later the names of Barry Lett, Denis Cohn, Petar Vuletic and the recently passed Peter McLeavey and Don Wood are acknowledged as founders of the vibrant gallery system we currently enjoy and which informs our contemporary art experience.

At the upcoming Auckland Art Fair (May 25 – 29), nearly thirty New Zealand galleries and a further dozen from Australia, Chile and the Cook Islands will showcase the richness of the art of 2016 in Aotearoa and the region. This event takes place almost forty two years to the day since McCahon's Jump (E.28) was exhibited at Barry Lett Gallery in central Auckland, within walking distance of the Art Fair location at the Cloud on the waterfront. In that period the explosion of new media in contemporary art, of the sort you can find in this catalogue and at the Auckland Art Fair, has been a defining narrative of the art of our time. But whilst photography, video and installation are signposts to the diversity of the contemporary art experience, it is a safe bet that most of the artists we can look forward to seeing at the Auckland Art Fair would identify strongly with Colin McCahon's statement at the head of this page.

The challenge today for an artist is much the same as it was when McCahon was walking the cliff between his studio and those dramatic headlands at Muriwai: to attempt to make sense of our time, our place within it and just what it all adds up to. Then, as it is now, to be an artist is a leap of faith.

Hamish Coney



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

Cover: Photograph by Josh Griggs. Inside front and page 1: Lot 33. Damien Hirst, *Mickey (Large)*. Inside back cover. Lot 9. Martin Basher, *Untitled*.

LISA REIHANA ENISSARIES IZA BEIHANA

NEW ZEALAND AT VENICE 2017

ARSENALE – TESA DELL'ISOLOTTO May 13 – November 26, 2017 www.nzatvenice.com

The New Zealand at Venice Biennale Charitable Trust invites contributions from arts supporters to enhance New Zealand's presentation at the world's most prestigious arts biennale.

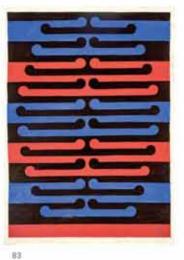
If you would like to discuss becoming a patron for New Zealand at Venice 2017, please contact Leigh Melville leigh@artandobject.co.nz 021 406678

















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AUCTION HIGHLIGHTS

IMPORTANT PAINTINGS AND CONTEMPORARY ART 26 NOVEMBER 2015

83 Gordon Walters *Untitled* gouache on paper, 1959/60 \$46 900

88 Milan Mrkusich Golden Passive Element oil on jute, 1965 \$69 175 82 Max Dupain Sun Baker gelatin silver print, image 1937 \$28 140

95 Milan Mrkusich *Trees No. 2* oil on board, 1958 \$58 625 96 Don Binney *Waiti I* oil on board. 1964 \$175 585

95

97 Charles Frederick Goldie Winpine Ninia – An Arawa Chieftainess oil on carwas, 1922 \$304 850 101 Brent Wong *Tradewinds* acrylic on board, 1969 \$93 800 98

102 Toss Woollaston Lake Wakatipu and Environs from Coronet Peak Car Park oil on board, 1973 – 74 \$175 875 105 Bill Hammond *Limbo Bay* acrylic on canvas, 2001 \$87 935

Prices realised include buyer's premium

EXHIBITING QUALITY LANDSCAPES NEW ZEA

NEW ZEALAND'S FINEST LUXURY PROPERTIES

PROGRESSIVE LIVING ARROWTOWN



Designed by multi award winning Michael O'Sullivan (bosarchitecture.co.nz) the concept was to create an efficient space that recognized the masculine Central Otago landscapes while offering a sumptuous and seductive interior.

With a focus on quality rather than quantity the architect and builder worked tirelessly on creating an efficient form that will stand the test of time both functionally and visually. The thermally broken floor slab has recycled Kauri luxuryrealestate.co.nz/OT108

CONTEMPORARY FARMHOUSE QUEENSTOWN

beading that carries through to the bespoke commercial grade joinery, again thermally broken with Argon Gas and low-e glass.

Tomorrow's technologies mixed with timeless timbers and other premium materials feature throughout forming a rich and inviting environment for a family to spend their precious time in.

4 🏣 2 🔜 1 📾







This beautifully crafted and private contemporary farmhouse nestles gently into its landscape. Positioned on just over five acres the home affords 270-degree views of the Wakatipu Basin and the surrounding mountain ranges.

The main building is akin to a farmhouse and the separate guest bedroom wing reminiscent of a stable block, with a water trough and courtyard between them. Built in 2006 by Ewan Edgerton the home includes sliding doors and louvers that

luxuryrealestate.co.nz/QT07

disappear into the walls, either opening up the entire home in summer or closing off to create a sense of warmth and privacy.

Situated within close proximity to both historical Arrowtown and the vibrancy of Queenstown, and the international airport only 10km away the location couldn't be more central to all amenities.

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Terry Spice +64 21 755 889 terry@luxuryrealestate.co.nz Nick Horton +64 21 530 000 nick@luxuryrealestate.co.nz

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33

AUCTION HIGHLIGHTS

THE ARCHIVE OF PROFESSOR **EMERITUS MICHAEL DUNN** 24 FEBRUARY 2016

22

Michael Dunn Theo with Gourds. Lake Tarawera 1965 gelatin silver print \$1860

27

Theo Schoon Untitled - Study of Geothermal Silica Formation gelatin silver print \$6245

32 Theo Schoon Untitled – Large Waiotapu Mudpool C-type print, image circa 1968--58 \$6245

33 Theo Schoon Archive of Maori Cave Art Photographs 86 small format gelatin silver prints, 1950 \$8165

40

Theo Schoon Correspondence from the period 1964-1984 \$15 255

41

Gordon Walters Correspondence from the period 1970 - 1995 \$9610

6

47

Gordon Walters Compositions 5 small format vintage gelatin silver prints \$6245

78

77 Colin McCahon Ruby Bay

watercolour, circa 1944-46 \$13 210

78

Gordon Walters Tamaki silkscreen print, 11/50, 1983 \$16 215 *Record price for a print or multiple by the artist at auction

Prices realised include buyer's premium



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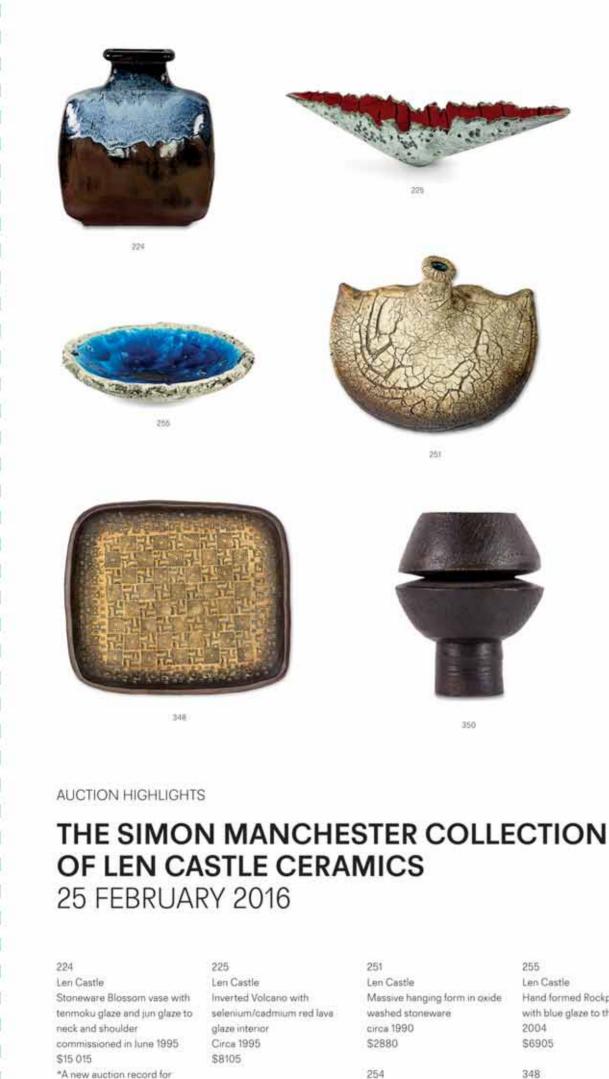
L'Instant Taittinger



CHAMPAGNE TAITTINGER Reims



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a Len Castle ceramic

225 Len Castle Inverted Volcano with selenium/cadmium red lava glaze intenor Circa 1995 \$8105

239 Len Castle Slip trailed bowl with crab motil, 1955 \$3960

251 Len Castle Massive hanging form in oxide washed stoneware circa 1990 \$2880

8

254 Len Castle Sulphurous bowl circa 2010 \$12,010

255 Len Castle Hand formed Rockpool bowl with blue glaze to the well 2004 \$6905

> 348 Theo Schoon Stoneware dish with impressed stamp design Circa 1984 \$18 310 *A new auction record for a New Zealand ceramic

350 Hans Coper Digswell form with black manganese glaze \$11 410

352 Barry Brickell Guardian Dog 1989 \$16 815











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RARE BOOKS 13 APRIL 2016

A+O's first Rare Book auction of 2016 will feature a diverse and fascinating catalogue. At the heart will be a number of fine books and original watercolour illustrations from the estate library of renowned children's book author and shop proprietor Dorothy Butler. Other sections will include first editions and ephemera relating to Winston Churchill, first editions by Beatrix Potter including the rare 1929 Peter Rabbit Almanac, important Captain Cook titles including a rare mezzotint of Joseph Banks Esq after Joshua Reynolds, engraved by W. Dickinson, London 1774, Antarctic histories and early New Zealand maps.

An item of particular interest is the 1935 title *Hawaiian Surfboard* by the legendary Tom Blake, who is widely regarded as the founder of modern surf culture. This extremely rare publication with an introduction by Duke Kahanamoku is acknowledged as the first dedicated book on the sport. This first edition is in superb condition and features a fine tapa cloth cover.

The catalogue will be online at www.artandobject.co.nz on March 31.

For further information contact Pam Plumby, Manager Rare Books on 09 354 4646 or email pam@artandobject.co.nz

Detail from the cover of Tom Blake, *Hawaiian Surfboard* Paradise of the Pacific press, Hawaii, 1935 \$3500 - \$4500 your space. our place.



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WWW.OHTEL.COM

NEW COLLECTORS ART TUESDAY 1 JUNE

Entries invited until April 29

Contact: Leigh Melville Leigh@artandobject.co.nz 09 354 4646 Mob 021 406 678

Star Gossage Untitled – Embracing Women oil on board signed and dated 2012 (Pakiri) \$6000 – \$9000 Frances Hodgkins Len Lye **Gordon Walters** Milan Mrkusich Don Driver **Tony Fomison** Peter Peryer Geoff Thornley **Gretchen Albrecht** Laurence Aberhart **Richard Killeen** Et al. Fiona Pardington Ronnie van Hout Shane Cotton Michael Parekowhai Kushana Bush

Friends of New Zealand Art exists to give New Zealand art a home in Sydney, Australia, at one Australia's foremost public art galleries.

Since the launch in September 2015, the Friends of New Zealand Art have added 21 works by 16 New Zealand artists to the Art Gallery of New South Wales collection through gift and acquisition.

Join us as we build the New Zealand collection. You can become a Friend by making a financial donation or pledging a gift of art.

Friends of New Zealand Art at the Art Gallery of New South Wales

For further information please visit artgallery.nsw.gov.au/support-us or contact: Elizabeth Chang elizabeth.chang@ag.nsw.gov.au

Michael Pares and Castro McMarto 2006 Gift of Claster Badey, Founday Generation of the French of New Zadawski Art, 2013. Docuber through the Australian Galerization of Guilland Gifts Mediants Art Gallery of New South Wales Art Gallery Road The Domain Sydney Australia



STUDIO POTTERY AND DECORATIVE ARTS INCLUDING THE BRIAN JACKSON COLLECTION OF MUSIC BOXES WEDNESDAY 2 JUNE

The lune catalogue features a collection of taonga and New Zealand ceramics. Included is a mere pounamu, a kiwi feather cloak and a very rare Len Castle black glaze crater bowl.

Entries invited until April 29th.

Contact: lames Parkinson lames@artandobject.co.nz 09 354 4646 / 09 306 6193 (DDI) 021 222 8184

William Seuffert

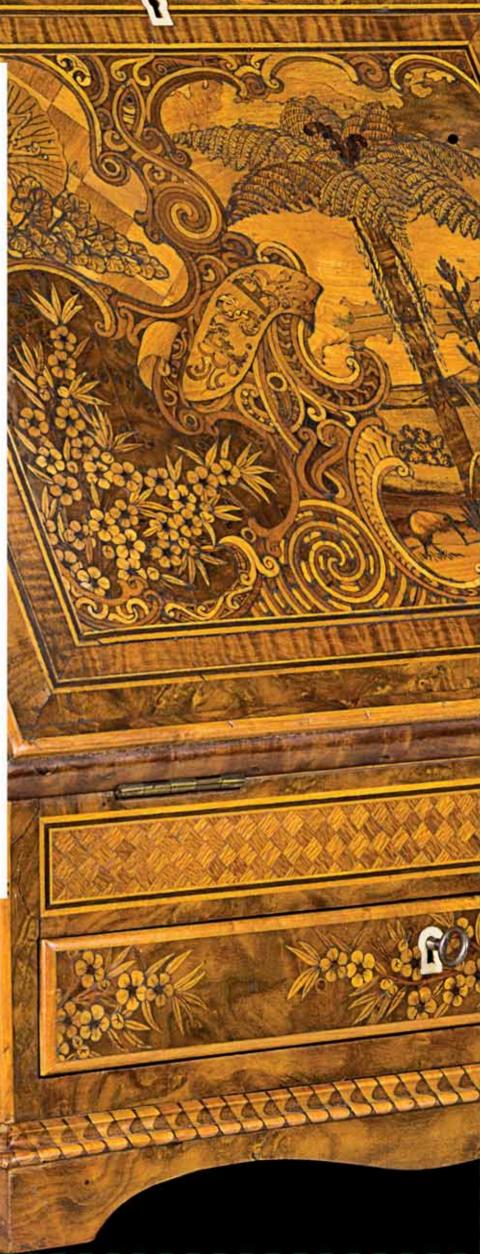
Rare writing compendium

Composed of specimen native timbers, with traditional European parquetry and New Zealand marquetry flora, fauna and indigenous Māori themes, made by William Seuffert in 1905. Depicting Auckland with Rangitoto and the Waitemata Harbour and

with an infaid Kiwi, and with the initials 'FSB', dated 1905 and 'N.Z' infaid. Also featuring manuka flowers and basket-weave parquetry in rewarewa with spiral and scrolling Maori motifs, including the spiral wake prows (tauihu) that frame the scene. Gilded leather writing surface to the interior. The marquetry timbers include rimu, purin, rewarewa, burr totara and tawa. It is not known to whom the initials 'FSB' refer.

H.420mm x W.365mm x D.230mm \$20 000 - \$30 000





ARTISTS WHALE PRINTS PORTFOLIO

A portfolio of prints made for and donated to the National Whale Centre project by Dick Frizzell, Greg O'Brien, John Walsh, John Pule and Michel Tuffery.

The notion of a whale print series in support of the National Whale Centre, Picton, started in July 2012 after a discussion with a number of the artists who participated in the *Kermadec – Nine Artists Explore the South Pacific* exhibition in 2011 (Pew Environment Group).

All five artists, including two associated with the Kermadec project, wholeheartedly endorsed the idea and over the succeeding months produced their prints with their favourite print workshops.

Greg O'Brien and John Walsh worked with Michael Kempson, director of the Cicada Press at the UNSW College of Fine Arts, Sydney. John Pule made his work with the assistance of Marian Maguire of PaperGraphica in Christchurch and Dick Frizzell and Michel Tuffery worked with Donald James Tee and Glenn Richard Taylor at Artrite in Auckland.

Most of the editions are sold out and only 10 boxed sets have been set aside, with numbers 1 to 10 of each edition, for this portfolio of 5 prints.

Portfolio \$5,000 +GST. Free postage within New Zealand. Enquiries and ordering info@nwc.org.nz

Dick Frizzell

One for the Whales (2012) Screenprint, Artrite, edition 75 Based on Sam Hunt's poem *The Harpooner's Song*, about Picton and the Tory Channel whaling days.



Greg O'Brien

Raoul Island Whale Survey with shipping containers, Astrolabe Reef Intaglio etching and aquatint, Cicada Press, 2012–2013, edition 40

John Pule

None but ourselves (2014)

Etching, PaperGraphica, edition 40

The title None but ourselves refers to the line "none but ourselves can free our mind," taken from Bob Marley's Redemption Song.

Michel Tuffery

Tangaroa Sanctuary, Mana Island (2013)

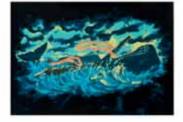
Screenprint, Artrite, edition 45

The New Zealand born artist, who has a Samoan, Rarotongan and Tahitian heritage, is passionate about conservation of the environment and his works often focus on the Pacific Island marine environment.

John Walsh *He Whanaunga* Intaglio, etching and aquatint, 2013, Cicada Press, edition 40



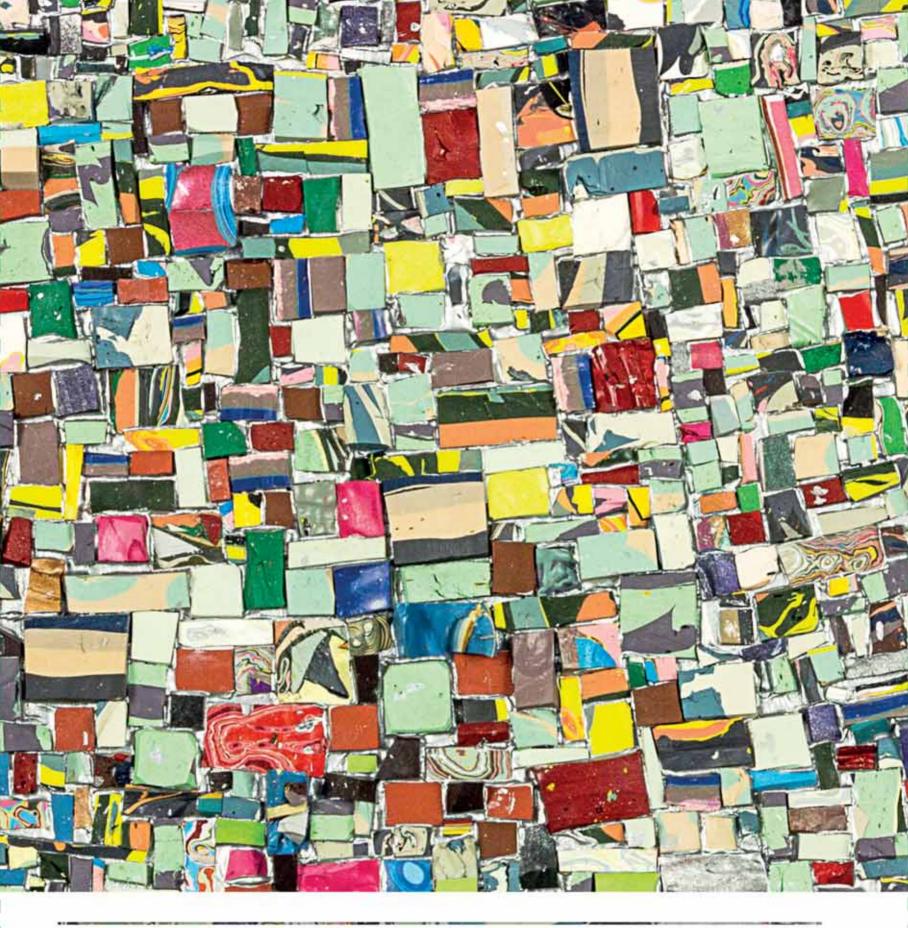


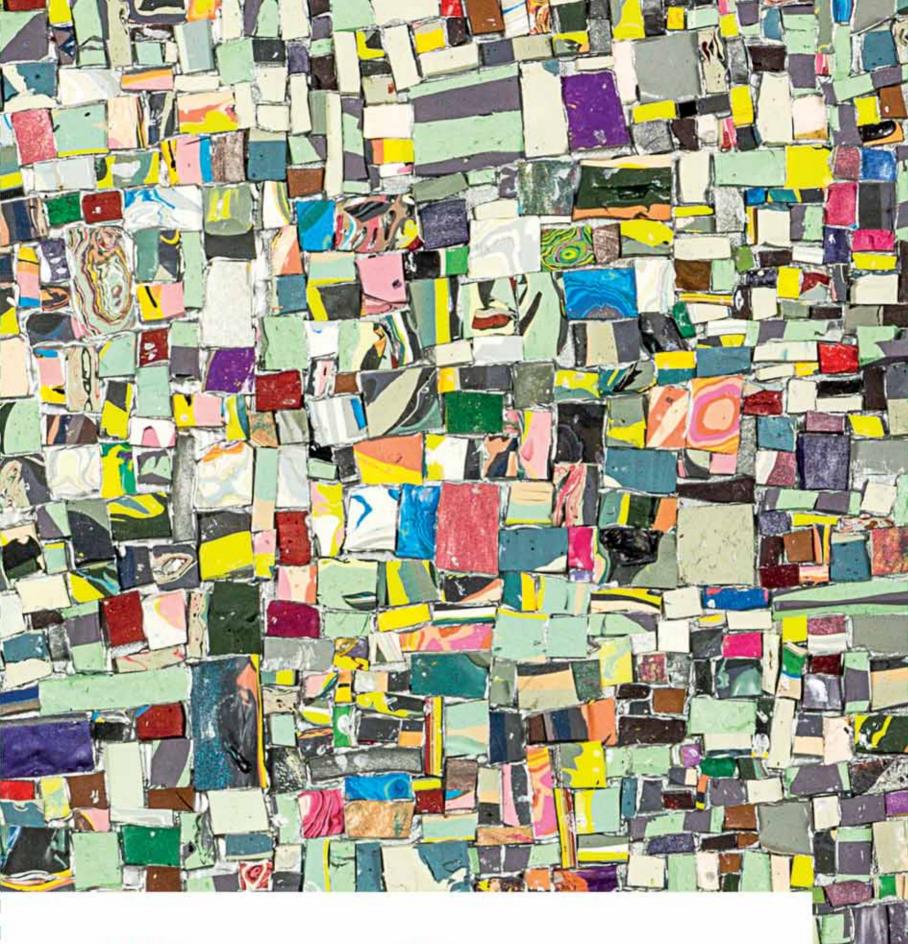




TE TARI TOHORÃ O WAITOHI NATIONAL WHALE CENTRE PO Box 689 Picton 7250 | New Zealand | +64 (0)3 573 7876 | info@nwc.org.nz | www.aworldwithwhales.com

IMPORTANT PAINTINGS & CONTEMPORARY ART





AUCTION

Thursday 7 April at 6.30pm 3 Abbey Street, Newton, Auckland

PREVIEW

Thursday 31 March 6.00pm - 8.00pm

VIEWING

Friday 1 April 9.00am - 5.00pm Saturday 2 April 11.00am - 4.00pm Sunday 3 April 11.00am - 4.00pm Monday 4 April 9.00am - 5.00pm Tuesday 5 April 9.00am - 5.00pm Wednesday 6 April 9.00am - 5.00pm Thursday 7 April 9.00am - 2.00pm

SELINA FOOTE Vilein acrylic on canves title inscribed, signed and dated 2013 verso 405 x 300mm Provenance: Private collection, Wellington. \$1000 – \$2000

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IMOGEN TAYLOR Untitled drinking straws, string and acrylic on canvas signed and dated 2012 verso: original Michael Lett Gallery label affixed verso 400 x 300mm Provenance: Private collection. Wellington. \$1000 – \$2000



ANDREW MCLEOD Untitled digital print signed and dated 2008 1300 × 935mm Provenance: Private collection, Wellington \$6500 – \$9500



4

LAITH MCGREGOR Them Folk oil on linen signed and dated 2010; original sullivan+strumpf, Sydney label affixed verso 410 x 330mm Provenance: Private collection, Wellington. \$1500 - \$2500



YVONNE TODD Self-Portrait as Christina Onassis type C print. 1/3 title inscribed, signed and dated 2005 verso 315 x 260mm \$4500 - \$6500

Provenance: Private collection, Otago. Purchased from Ivan Anthony Gallery. Auckland in 2008.

Exhibited:

'Dawn of Gland'. Ivan Anthony Gallery, Auckland, 2008. 'Yvonne Todd: Creamy Psychology'. City Gallery, Wellington, 6 December 2014 – 1 March 2015. 'Dead Starlets Assoc.', Institute of Modern Art, Brisbane, Australia, 2007.

Illustrated:

Robert Leonard (ed), Yvanne Todd: Creamy Psychology (Victoria University Press, 2014), unpaginated. Robert Leonard (ed), Dead Starlets Assoc. by Yvanne Todd (Brisbane, 2007), p. 48.



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VVONNE TODD Draize LED print, 3/3 title inscribed, signed and dated 2003 verso 211 x 170mm \$2000 - \$3000

Exhibited: The Book of Martha

The Book of Martha, Peter McLeavey Gallery, Wellington, 2003.

Reference:

William McAloon. 'Diane Arbus is alive and unwell: The Book of Martha, by Vvonne Todd', in, *The Listener*, No. 3306, September 2003.

Provenance: Private collection, Otago.



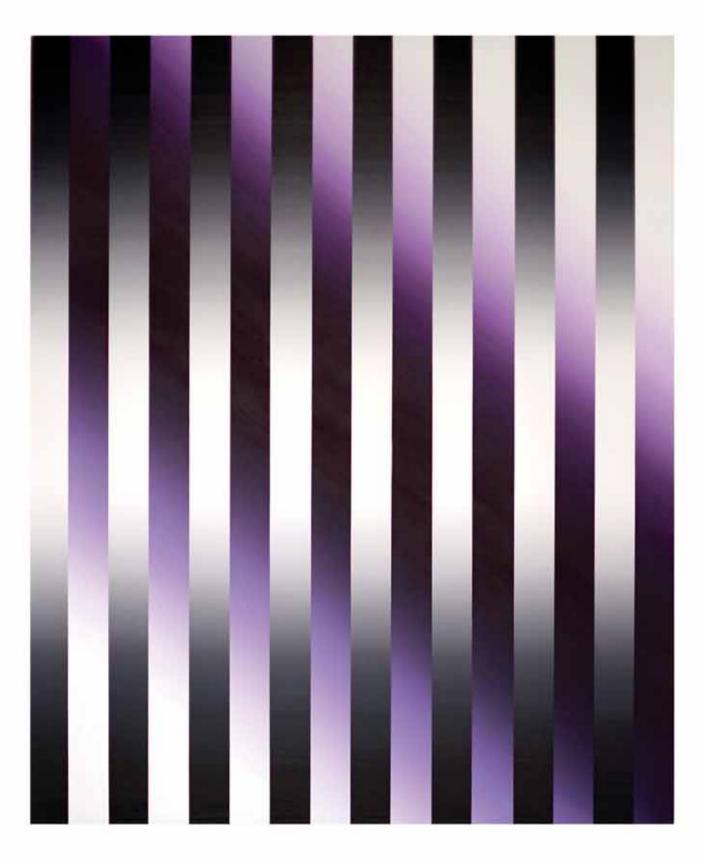
ROBERTA THORNLEY Untitled (Son) archival pigment print on Ilford Gold paper, 1/3 title inscribed, signed and dated 2011 verso 775 x 515mm Provenance Collection of the Fifteen Art Buying Collective \$4200 – \$6200



8

ROBERTA THORNLEY *Float* archival pigment print on Ilford Gold paper, a/p title inscribed, signed and dated 2009 verso 680 x 750mm Exhibited: Roberta Thornley: Idle, Tim Melville Gallery. Auckland, 15 September – 10 October 2009. \$4200 – \$6200





MARTIN BASHER

Untitled

oil on canvas

signed and dated 2013 and inscribed No. 18 verso

1370 x 1117mm

Provenance: Private collection, Auckland. Purchased by the current owner from Starkwhite in 2013.

\$12 000 - \$18 000





STEVE CARR Foam No. 2 (from the series Dive) scientifically blown glass (2003) 455 x 220 x 120mm \$4000 - \$6000

11

STEVE CARR Powder No. 2 (from the series Dive) scientifically blown glass (2003) 415 x 210 x 98mm \$4000 - \$6000

KAREN BLACK Untitled oil on marine plywood, diptych title inscribed, signed and dated 2011 verso 310 x 445mm Note: Karen Black is a contemporary Australian painter represented by Sutton

Gallery in Melbourne and sullivan+strumpf in Sydney.

Provenance: Private collection, Wellington, \$1000 - \$2000



13

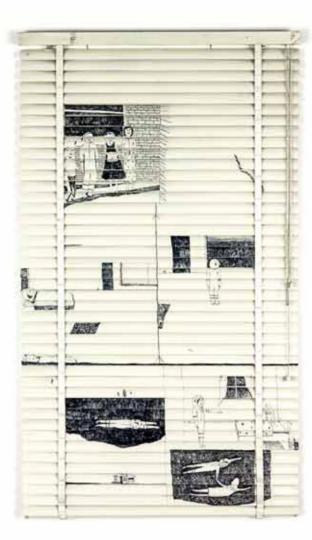
VIV MILLER

Forever oil, enamel, acrylic and pencil on linen title inscribed, signed and dated 2009 verso

310 x 255mm

Note: Viv Miller is a contemporary Australian painter represented by Neon Parc in Melbourne and Gallery 9 in Sydney. Provenance: Private collection, Wellington. \$1000 – \$2000







RICHARD LEWER This is a Story of Two Young People acrylic on classic found Venetian window blind (2005) 1800 × 1055 × 60mm

Exhibited;

'It Used To Be So Good: New Works by Richard Lewer', Mark Hutchins Gallery, Wellington, 24 May – 17 June, 2005 (Cat No, 6).

Provenance: Private collection, Wellington.

\$7500 - \$10 000

15

ROHAN WEALLEANS Square Brain acrylic on canvas title inscribed, signed and dated 2009 verso 600 x 600mm Exhibited: 'Rohan Wealleans – NOWON', Hamish McKay Gallery, Wellington, 2009. \$6000 – \$9000

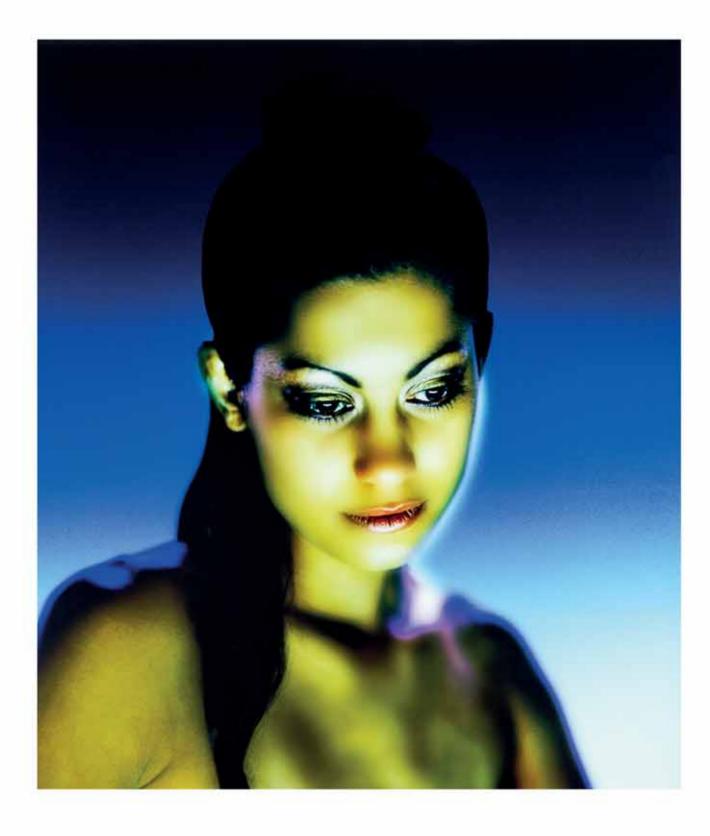


FIONA PARDINGTON Grandma's Incense Burner & Dandelion Clocks inkjet print on cotton rag paper, edition of 10 (2012) 412 x 545mm

Exhibited: Fiona Pardington: Flora: Fauna', Suite Gallery, Wellington, 8 August – 1 September, 2012.

Provenance: Private collection, Wellington.

\$5000 - \$8000



LISA REIHANA Hinewai type C print mounted to aluminium, edition of 5 (2001) original Dunedin Public Art Gallery Ioan label affixed verso 1390 x 1190mm \$12 000 - \$18 000

Provenance: Private collection, Otago

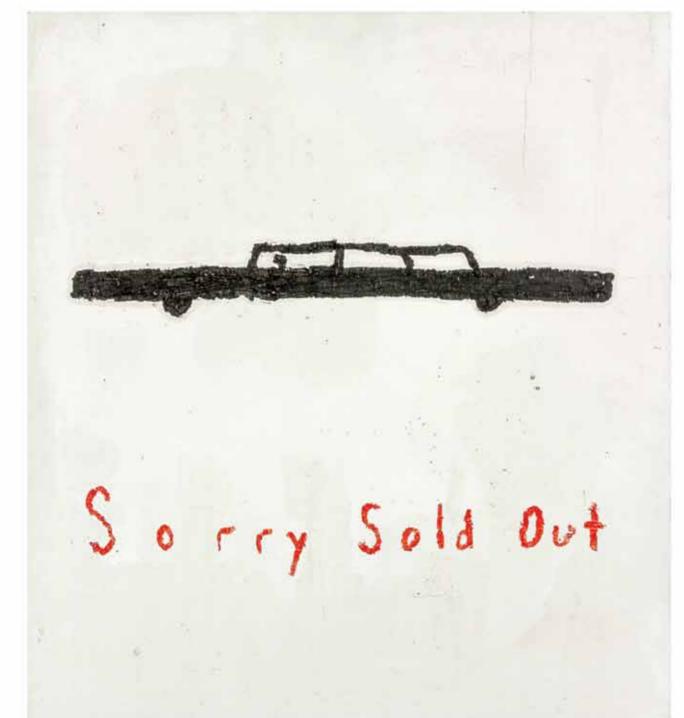
Exhibited:

Asia Pacific Triennial Queensland Art Gallery, Brisbane, Australia, 12 September – 27 January, 2003. Back in Black: Contemporary New Zealand Art', Dunedin Public Art Gallery, 10 September 2011 – 28 March 2012.

*Lisa Reihana: Digital Marae 2001–2007', Govett-Brewster Art Gallery, New Plymouth, 2007.
*Lisa Reihana: Digital Marae 2001–2007', Walters Prize, Auckland Art Gallery Toi o Tāmaki,
13 September – 23 November 2008.

Illustrated:

Artzone, No. 16, August – November 2006, cover. Eyeline: Contemporary Visual Arts, Summer 2002/2003 No. 50, cover.



PETER ROBINSON 100% acrylic and oilstick on plywood inscribed Sorry Sold Out 765 x 660mm \$14 000 - \$20 000

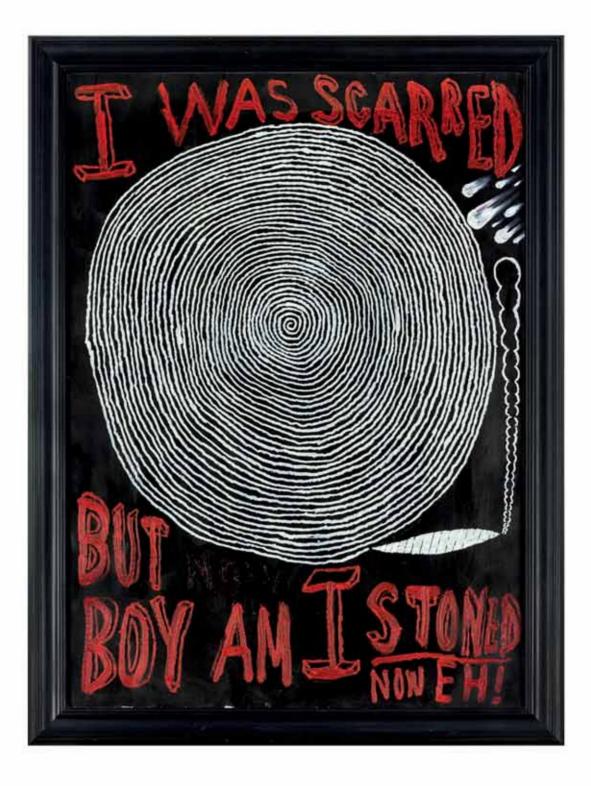
Exhibited:

Peter Robinson: 100% (paintings and constructions); Peter McLeavey Gallery, Wellington, 15 November – 3 December 1994.

Illustrated: Iustin Paton, Reboot: The lim and Mary Barr Collection (Dunedin, 2007), p. 5.

Provenance:

Collection of Iim Barr and Mary Barr, Wellington. Purchased from Peter McLeavey Gallery, Wellington in 1994.



PETER ROBINSON I Was Scarred But Boy Am I Stoned Now Eh! acrylic and oilstick on paper title inscribed, signed and dated 2002 1400 x 1000mm

Provenance:

Purchased by the current owner from Peter McLeavey Gallery. Wellington in 2003. Private collection, Nelson.

\$25 000 - \$40 000



REUBEN PATERSON You're an all night generator wrapped in stockings and a dress glitterdust on canvas (2004) original Gow Langsford Gallery. Sydney label affixed verso 1500 x 1500mm

Provenance. Private collection, Auckland

\$12 000 - \$18 000



DON DRIVER Painted Relief No. 8 acrylic on canvas and aluminium title inscribed, signed and dated 1972 verso 1300 x 1840mm

Exhibited: 'Driver: 71–75' Dunedin Public Art Gallery. Dunedin: 9 October 2010 – 30 January 2011

Provenance: Private collection, Dunedin

\$14 000 - \$20 000

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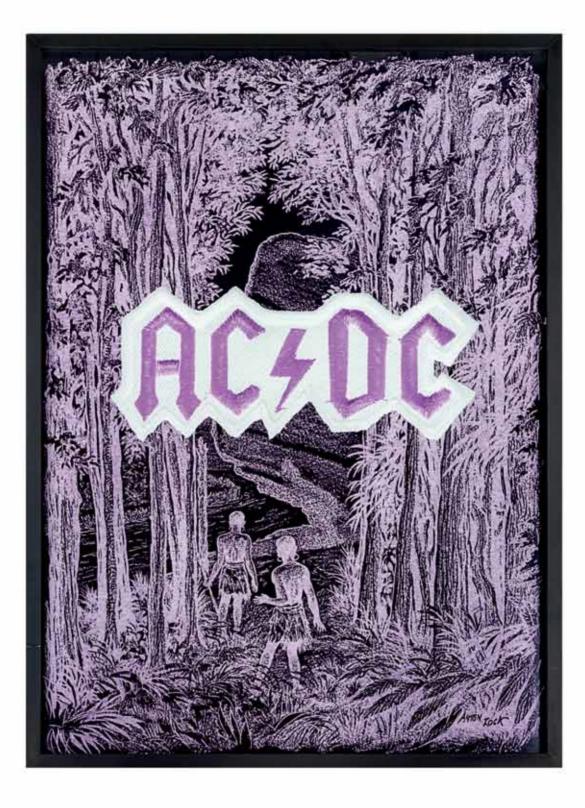
GAVIN HIPKINS The Mill (Storm) 20 unique type C prints (2001) 2900 x 2500mm: installation size \$8000 - \$14 000

Exhibited

Moving Still. The Gus Fisher Gallery. Auckland, 9 June – 14 July, 2007.

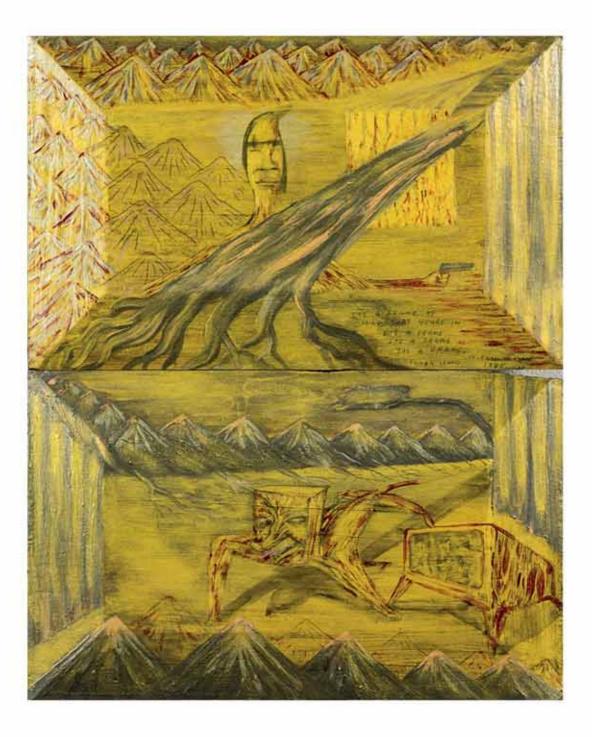
Reference: Trevor Mahovsky, 'Wunderlust: Gavin Hipkins', in. *Last Call*, Volume I, Spring 2002, pp. 3–4.

Provenance: Private collection, Otago.



GAVIN HIPKINS Empire (Bush) type C print, edition of 3 with 1 a/p 1400 x 1000mm \$6000 - \$9000 Illustrated: Daniel Palmer, Empire: Gavin Hipkins (Auckland, 2008), p. 15.

Provenance: Purchased by the current owner from Starkwhite, Auckland in 2009. Private collection, Otago.



BILL HAMMOND It's A Frame acrylic and graphite on two wooden panels. inscribed It's a Frame of Mind That You're In, It's A Frame. It's a Frame, It's A Frame (Linda Lewis), signed and dated 1985; title inscribed, signed and dated 1985 verso 400 x 320mm

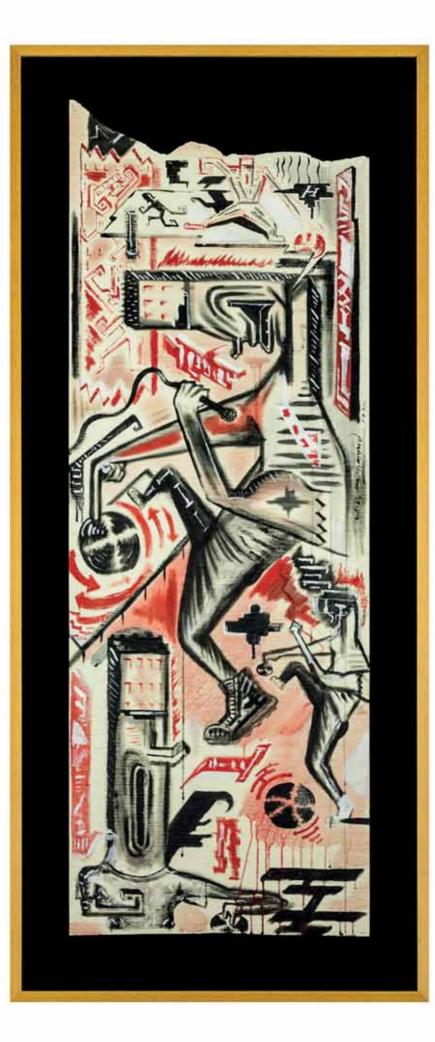
Provenance: Purchased by the current owner from Webb's, March 2000, Lot No. 730. Private collection, Wellington.

\$10 000 - \$15 000

BILL HAMMOND Rock Stars acrylic on wallpaper signed and dated 1990 1550 x 525mm

Provenance: Purchased by the current owner from FHE Galleries. Auckland in 2000. Private collection. Auckland.

\$10 000 - \$16 000



MICHAEL PAREKOWHAI Rainbow Servant Dreaming two-pot paint on polyurethane (2005) 640 x 220 x 160mm

Provenance: Collection of the Fifteen Art Buying Collective.

\$12 000 - \$16 000



MICHAEL PAREKOWHAI Driving Mr Albert taxidermied rabbit, polyurethane, automotive paint (2005) 1630 x 270 x 270mm

Provenance: Private collection, Melbourne, Australia, Purchased by the current owner from Michael Lett. circa 2006.

\$20 000 - \$26 000





MICHAEL PAREKOWHAI Messines from The Consolation of Philosophy; Piko nei te matenga type C print, edition of 8 (2001) 1550 x 1250mm

Provenance: Private collection. Auckland.

\$16 000 - \$22 000



MICHAEL PAREKOWHAI Craig and Neil Keller type C photographs. diptych (2010) 1265 x 1035mm: each 1265 x 2070mm: overall \$25 000 - \$35 000

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IOHN PULE Finagalo oil and ink on canvas signed and dated 2004 2000 x 2000mm

Illustrated: Nicholas Thomas (ed) *Hauaga: The Art of John Pule* (Otago University Press, 2010) p. 127.

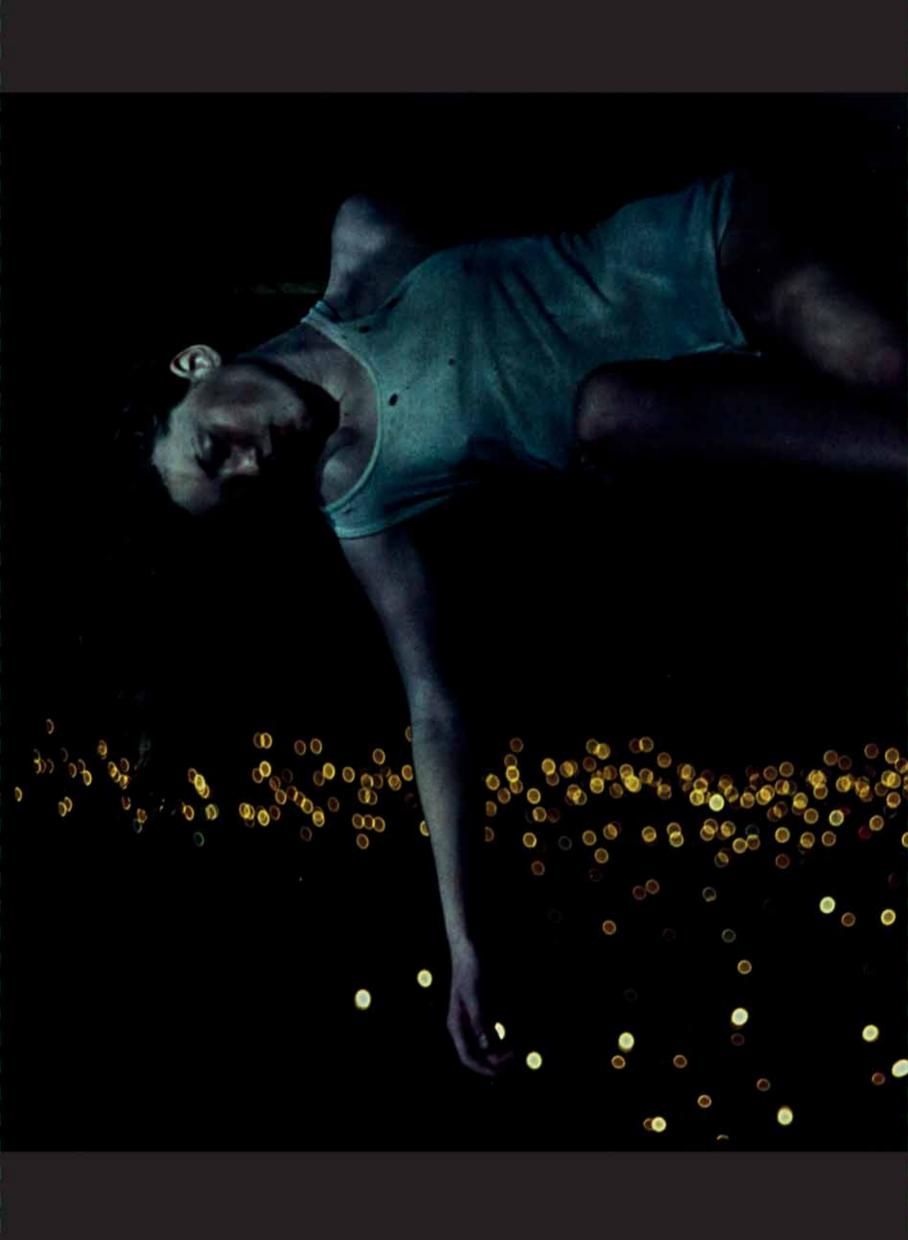


MAX GIMBLETT

One Stroke Bone, for Anthony Fodero acrylic and vinyl polymers on shaped canvas title inscribed, signed and dated 2002 verso 2040mm: diameter

Provenance: Private collection, Auckland.

\$40 000 - \$60 000





BILL HENSON Untitled No. 20 2000/2001 type C print. 4/5. httle inscribed, signed and dated 1270 x 1800mm

Exhibited

Bill Henson: Untitled 2000 – 2003; Roslyn Oxley 9 Gellery, Sydney, 8 November – 21 December, 2001. Bill Henson: Three Decedes of Photography, Art Gellery of New South Weles, Sydney, Australia, January – April 2005.

Provenance

Private collection. Sydney, Australia. Purchased by the current owner from Roslyn Oxley 9 Gallery. Sydney in 2002

\$32,000 - \$40,000

Damien Hirst

33

Mickey (Large) silkscreen print in colours with glaze, printer's proof from an edition of 50 (edition sold out), 2014 signed 1524 x 1212mm

Provenance:

Private collection, Auckland, Gifted by Damien Hirst to the current owner who worked as a screeprinter for 16 years in London for the leading art printing company K2, screen-printers for the Hirst founded editioning company. Other Criteria.

\$45 000 - \$65 000

Damien Hirst could well be the most polarizing figure in the art world today. As part of the 1990s wave of young British artists, known as the Y.B.A.'s, he produced work from a dead shark swimming in formaldehyde to a platinum human skull paved with 8,601 diamonds — that has provoked both outrage and tedium, reviled and praised in seemingly equal measure.

Brought to prominence by the British advertising executive and art collector Charles Saatchi, with whom his relations, by many accounts, later grew somewhat strained, the artist has become as famous for self-promotion as he has for the style and substance of his work. In September 2008, he made the unprecedented move for a living artist of selling a complete show, Beautiful Inside My Head Forever, at auction and bypassing his long-standing galleries and the primary market. The auction exceeded all expectations, raising \$198 million. It can be difficult to seriously attempt any type of analysis of the artist's work without consideration of the art market, with which his work so successfully engages and critiques.

Like the artist himself, Hirst's on-going series of 'Spot' paintings have long been both celebrated and disdained. He made his first spot painting on a wooden board while still a student at London's Goldsmiths College in 1986. Since then he has completed thousands of 'Spot' works, or at least his assistants have, Hirst having admitted to only being involved in the making of around the first five works. The same team of assistants is rumoured to be in the midst of creating a one million spot piece which will take around nine years to complete.

In 2009 the artist was invited by Disney to create an artwork inspired by Mickey Mouse. At the invitation of Disney, Hirst depicted Mickey Mouse in his iconic 'Spot' format. Mickey stands as one of the high points of the artist's seminal 'Spot' series which he has pursued continually since 1986. Inspired by the most famous cartoon character of all time, Mickey is an outstanding representation of Damien Hirst's innovative artistic vision - etching his own instantly recognisable formal language into the canon of art history and knowingly treading in the footsteps of Andy Warhol, Roy Lichtenstein and Claes Oldenburg, all of whom have interpreted Disney's best-loved character. Hirst has stated: "Mickey Mouse represents happiness and the joy of being a kid and I have reduced his shape down to the basic elements of a few simple spots. I hope people love it, because it is still instantly recognisable - Mickey is such a universal and powerful icon."

If abstract art is one of the great achievements of the modern age. Hirst's machine-like 'Spot' paintings can be seen as little more than 'icons of superficiality for a superficial age'. It seems even when tackling the Disney icon, brand 'Hirst' couldn't be more front and centre.

Ben Plumbly





Richard Killeen

34

Rising and Setting acrylic lacquer on aluminium, nine parts title inscribed, signed and dated 1979 each part verso 1500 x 1600mm; installation size variable

\$35 000 - \$50 000

Flies featured regularly as decorative elements in the margins of medieval illuminated manuscripts and Books of Hours, and began to appear in paintings from the fifteenth century onwards. The consensus among art historians who tracked the appearances of the fly in painting seems to be that the insect was to be read

as a religious symbol, connoting sin, corruption, and mortality. But we might wonder whether the insect in art is quite so easily to be swatted for symbolic purposes. For in those paintings the fly seems also to be found in the vicinity of artistic signatures, and this would seem to heighten the association between the fly and the making, even the maker, rather than the meaning, of the work of art. In his cut-outs of the late 1970s Richard Killeen regularly places his insects alongside geometrical forms, often triangles. It is as if he has somehow arrived from the triangular

grids of his previous patterned paintings to create a geometrical and entomological dance of cut-out shapes. The insect is his creative bridge between the mathematics of shapes and the natural world. I am reminded of the French novelist Jean-Marie Le Clezio's *Terra Amata* which opens with a small boy sitting on garden steps watching potato-bugs as they move helter-skelter up and down. After a while, he is drawn to the path of individual insects; he sees that each bug has its own "life, its microscopic adventures, its heart, eyes, feelers, intestines." And he feels his own life too is "closed in and warm." as if "somewhere there were someone sitting on some huge steps, looking down and watching." Then something further happens, "he banged the sharp stone down as hard as he could. Then he looked, and saw the potato-bug squashed on the concrete, in the middle of a little pool the colour of tomato sauce"; the insects in the story end up crushed. The encounter between the boy and the bugs in Le Clezio's story results in no clear moral lesson and is a reminder of the uncertain place of insects in our ethical thinking. It would seem that they are just too tiny, instinctual and multiple, somehow for us humans too much at the edges of sentience of animal life. The moral ambiguity is there in Killeen, too.

> for he nails his bugs to the wall: but he also blows them up big, manipulates their forms and makes us rethink their significance. For Killeen's insects are composites made up of features from various insect groups: wasp-like wings and antennae with dragonfly abdomens and legs. His combination of laconic form (triangles) and smouldering colour (designated 'Bumblebee Yellow' in one paint chart) might be termed 'passiveexpressive'. The yellow triangles that fall off their own bases are a form of warning. Yellow is the colour of caution, of schoolbuses, the colour that looks out

for the driver, yellow is bright because it doesn't let its guard down, and notice how many of our yellow road signs are diamond-shaped. Killeen's *Rising and Setting* instructs us that we can no longer afford to think about ethics in separation from insects, and the big and small edges of sentience they evoke. Insects are reminders that we are ecologically entangled to our lived world in ways we often only dimly perceive and that we are impacting the environment and other species in damaging ways we frequently ignore. The difficulty of looking at paintings. American artist Brice Marsden once said, is that "you have to be able to bring all sorts of things together in your mind, your imagination, in your whole body." Good paintings, like Richard Killeen's, make the exercise seem endless.

Laurence Simmons

Exhibited 'Richard Killeen', Peter Webb Gallery, Auckland, 1980, 'Better than Collecting Dust: The lim and Mary Barr Collection', Manawatu Art Gallery, Palmerston North, 1985, Cat No. 37. 'Open Hang', Dunedin Public Art Gallery, 1997. Illustrated: Better than Collecting Dust: The lim and Mary Barr Collection (Manawatu, 1985), cover

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



Installation view. Peter Webb Galleries, Auckland, 1980 Photograph courtesy of Richard Killeen.

Richard Killeen

35

Still life with James Joyce acrylic on aluminium, 79 parts signed and dated 1994; artist's original catalogue label affixed each part verso (Cat No. 2564) 1860 x 2650mm; installation size variable

> Provenance: Private collection, Auckland

> > \$40 000 - \$60 000

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

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

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

Killeen has long been a fan of the Irish writer James Joyce referring to him as, "a formalist with words." The title of this work alludes to Joyce's practice of arranging words and phrases on cards to assist in the formation of the author's texts. Killeen echoed this creative process himself by creating a library of A5 reference card images to facilitate both calling up the images and arranging them in preparation for the component parts of this and many other cut-out works of this period. It is a methodology that continues to this day in digital form as witnessed in the artist's recent exhibition at Ivan Anthony Gallery entitled *Three Random Reproductions* (2014).

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

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

Hamish Coney

Hamish Coney in conversation with the artist in November 2014

2 Francis Pound. Stories we tell ourselves (Auckland Art Gallery Toi o Tamaki in conjunction with David Bateman Ltd. Auckland, 1999), P.43



Peter McIntyre

36

Maan Mather and Child oil on board Igned: title inscribed on original brass plaque alfixed recto: inscribed Inventory No. 295 or original American Airlines Fine Art Tabol 746 x 597mm

Provenance: Corporate collection of American Airlines, Tulsa, Oklahoma, USA. Private collection, Canterbury.

\$32 000 - \$42 000

During his lifetime, Peter McIntyre (1910-95) was one of the most successful and well-known New Zealand painters. His success, however, was more with the general public than the critics who found his work undemanding and popular despite its professional credentials. McIntyre trained at the prestigious, if conservative Slade School of Art, in London, where he learnt sound draughtsmanship and a style of oil painting with lively brushwork and strong tonal contrasts. His fluency and virtuosity as a painter are hallmarks of his style in which the works appear to have been made in a single creative burst. McIntyre has always rightly retained a following and in recent years his status and market prices have risen sharply.

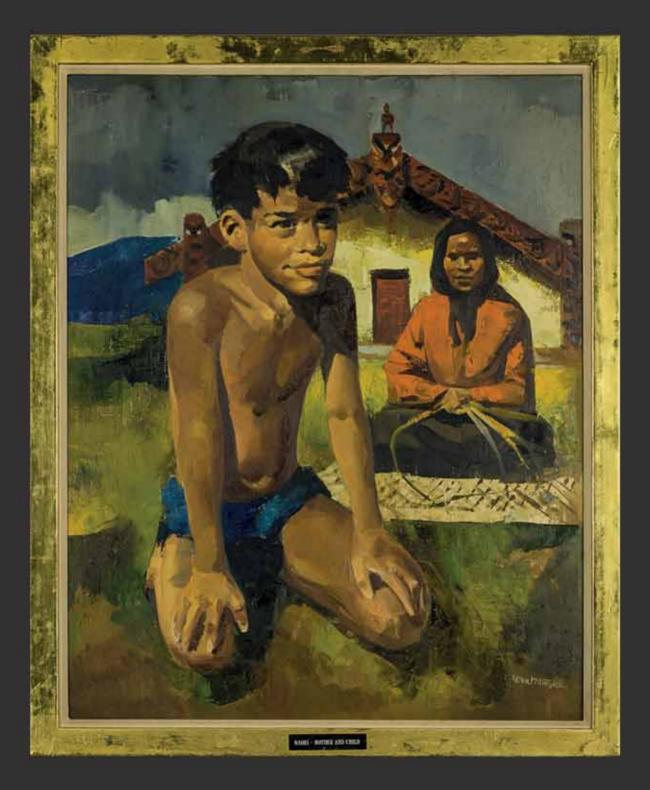
McIntyre made his early reputation as a war artist whose paintings of the battle fields of World War Two, such as Monte Cessino, are still impressive today for their graphic realism and authenticity. Like his near contemporary Russell Clark, McIntyre was skilled as a figure painter as well as a landscapist and like him produced images of modern life in post-war New Zealand, including images of Maon at a period of transition in the 1950s and early 1960s. The current work. *Maori Mother and Child*, is a good exemple. At the time, McIntyre and others, like Clark, were searching for local identity in regionalist imagery by selecting distinctive landscape and flora as well as introducing Maori as indigenous people identified with the land. Photographers, like Ans Westra, made a series of works recording Maori life that run parallel with the painted imagery.

McIntyre's image of a boy at the threshold of manhood can be seen as a symbol of hope and promise. He looks out of the picture to his future, as yet unformed but full of potential. His pose is forceful and confident, his body strong and lithe. His gaze is away from his mother who is seated on the earth, grounded in her culture that is signified by the carved meeting house behind the figures and the flax kete basket she holds to her lap. The setting is rural and indicates the passage her son must make from country to the city if he is to obtain the education and skills needed for success in modern society. This was a period of mass exodus from rural marae to the towns and cities in search of prosperity and advancement.

Although representational, the painting has a good deal of simplification and ordering of motifs, like the entrance door of the meeting house, that show an understanding of pictorial as well as narrative ideas. The handling is broad and confident, not bogged down with detail Landscape and figures complement one another and reinforce the layered meanings of the imagery It is an accessible and compelling work but far from a superficial one.

'Grow up, O Youth! According to the pattern of your day and age, with your hands grasping the arts of the Pakeha for your worldly well-being. Your heart ever mindful of the treasure of your forbears nesting like a proud diadem upon your brow. And your thoughts dedicated to God, the creator of all things." — Sir Apirana Ngata.

Michael Dunn



Michael Illingworth

37

A Mataun Bayscape title inscribed, signed and dated '72 verso; inscribed Painting VIII verso oil on canvas 1063 x 910mm

\$80 000 - \$120 000

Having been much preoccupied with his trade-mark, stylised figures early in his career, the English-born painter Michael Illingworth was, by the early 1970s, moving closer and closer to the landscape of his adopted home. His frequently satirical, sociological gaze was now counterbalanced by a view of the human and non-human worlds which was visionary, holistic and at times even paradisiacal.

While the lush, steep headland in this painting might have been modelled on the Coromandel Peninsula or the coast near Puhoi, where he was living at the time, Illingworth's inscription on the back of the canvas-A Matauri Bayscape'-leads us back to the site of an earlier, formative experience. Less than three years after emigrating from the United Kingdom in November 1952, the painter settled in the remote Northland settlement of Matauri Bay, where he was befriended by a group of Maori fishermen, and so began 'a period of clarification of [my] ideas as an artist and a feeling of need to look at works of art'. In an even more fundamental way, Matauri Bay marked his real arrival, body and soul, in Aotearoa/New Zealand. In an undated letter Illingworth acknowledged 'Matauri Bay and the Maori people who gave me this land as my home

A Matauri Bayscape is, characteristically, anthropomorphic; the breast-like headland relates closely to two works in the Museum of New Zealand Te Papa Tongarewa collection; Untitled (1971) and Pah Hill (c.1971). Of the latter work, critic Francis Pound has noted Illingworth's shaping of a 'full nippled hill as iconic breast'—a sexualised motif which Pound associates with the process of entering, conquering and impregnating the land—a prevalent theme in New Zealand poetry since settler times.

Illingworth's preoccupations, however, are timeless rather than historical per se (although a pre-European pa-site is suggested here by the tiered Matauri headland). In their melding of land and human body. Illingworth's paintings are close in spirit to the earthy eroticism of his close potter-friend, Barry Brickell (1935-2016). Like Brickell's, his art speaks of sexual energy and arousal, as it does fecundity and regeneration. At once sacred and profane—and revealing no contradiction therein-Illingworth's paintings embody states of innocence and experience. In their channelling of Jungian and Freudian concerns. they reflect the influence of another crucial friend and artistic ally, the poet James K. Baxter.

During the 1970s, a more meditative and philosophical element entered Illingworth's art. Painted prior to his shift from Puhoi to Coroglen, Coromandel, in 1973, A Matauri Bayscape is a full-blooded, euphoric embrace of beneficent nature. In this paean to the interconnectedness of the natural and human worlds, the painter relishes the joyous, rhythmical patterning of waves and clouds. His brush imbues the headland with both lushness and mystery. It is an image of bodily awakening, of replenishment and spiritual refreshment.

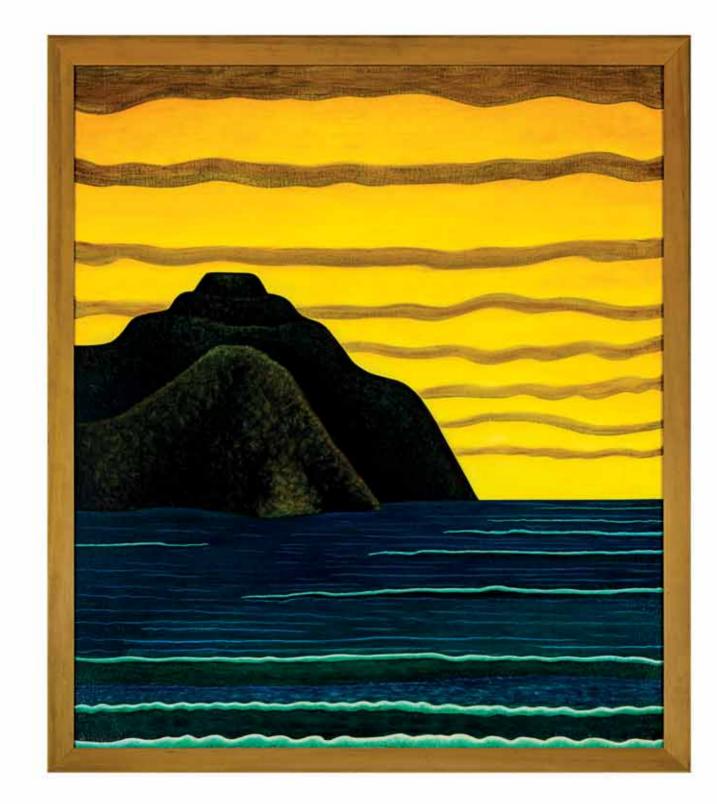
Gregory O'Brien

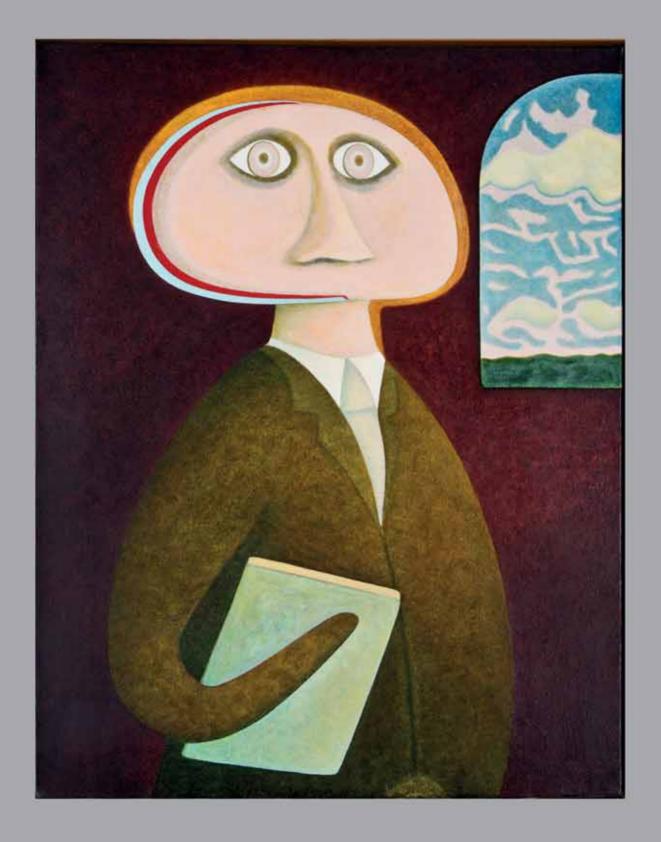
Exhibited

Pictures from the Painter's Collection: 1960–1972'. Barry Lett Galleries, Auckland, 1974 (under the title Painting VIII (Headland)) 'Six Paintings and Two Sculptures by Michael Illingworth (1962 – 1977)', Peter McLeavey Gallery, Wellington, April 4 – April 21, 1978.

Provenance:

Private collection, Manawatu. Purchased by the current owner from Peter McLeavey Gallery. Wellington in 1978.





Michael Illingworth

38

Portrait of a Man of Consequence oil on canvas signed and dated '79 verso 695 x 545mm

Provenance: Private collection, Auckland.

\$50 000-\$70 000

The patriarch stands before us, his simple yet immaculately tailored jacket and pristine white collar speak of a restrained modesty that attests to a man of authority. He's not showy. He doesn't need a uniform or display of finery to confirm his exalted status. He knows... we know. Curiously, he seems to both make and avoid eye contact with the viewer, only just acknowledging the lesser beings in his field of vision.

His firm gaze is fixed on the far distance, his unfurrowed brow pondering a higher calling. He holds an untitled publication. Again, he doesn't need to parade his learning, it is a given

Likewise he stands in an undecorated interior – no time for the baubles of office. He is the very picture of a man of consequence.

Painted in 1548 Titian's three quarter length Portrait of Antoine Perrenot de Granville, a noted French statesman is the model of the portrait of power genre which Michael Illingworth is simultaneously quoting and lampooning in the 1979 canvas entitled Portrait of a Man of Consequence.

It is Illingworth at his acerbic, bilious best, ripping into the petit bourgeois pretensions of middle class New Zealand. This work comes from a wonderful body produced in the late 60s and 70s. Other related canvases include the bewigged judge *Gent of Consequence* (1971), a not so demure *Lady of Consequence* amusing herself with a game of patience (1968), all big hair and trophy wife cleavage ala lackie Collins.

These pillars of society are the subject of the great 1968 work *Mr. and Mrs. Thomas Piss-Quick*. The restrained figures are the polar opposites of his free love exemplars from the *Adam and Eve* series and need to be seen in this context.

Illingworth infuses these portraits with doubt. Utilizing the conventions. of the captain of industry portrait, he leavens the rote postures with a satiric humour to question a societal structure the artist found stilling and at odds with his counter-culture philosophy. The times they were a changin' Illingworth suggests and perhaps status and power were but a gilded cage, an inherited restriction from a mode of economic and cultural organization that was fast becoming obsolete. The future was to be found out the window in the sunny skies that illuminate an otherwise drab interior

In the late 1970s Illingworth was very much practicing what he preached, living the life of the land in Coroglem in the Coromandel. In the context of the life choice articulated in this jewel of a painting it seems Illingworth had to his own satisfaction answered the guestion Truth or Consequence?

Hamish Coney

Colin McCahon

39

Jump (E. 28) synthetic polymer paint on unstretched jute canvas title inscribed, signed with artist's initials CMcC and dated '74 930 x 1115mm

\$200 000 - \$300 000

Colin McCahon started the *Jump* series late in 1973, utilising the same roll of jute canvas from which earlier 1973 series, sometimes known as the *Beach Walk* series, were fashioned. Most (but not all) of the Jumps are designated by the letter E plus a number – from E1 to E30. Eighteen were shown at Barry Lett Galleries in May-June, 1974 as 'Jumps and Comets: related events in my world', along with F1-13 in the Comet series.

Dominating the exhibition was *The Large lump* (1973). now in Auckland Art Gallery. This – the mother of all lumps – is almost 3 metres tall and 2 metres wide, dwarfing all others in the series, most of which are around 930 mm tall (the height of the canvas roll) and varying in width from around 435 to 1125mm; *E28*, the present work, at 1115mm is the widest, and therefore the largest of the series apart from *The Large lump*. There were also a number of tiny lumps, some sent to friends as 'Christmas cards'.

The Large lump was first shown at Art N.Z. '74, held in Christchurch during the Commonwealth Games. Some claim that the 'jump' theme was related to the Games, at which a whole lot of jumping was going on, but McCahon himself disavowed this connection. Nevertheless, this giant work established the format followed in many smaller works. The canvas is dominated by a tall black vertical rectangle, recognisably an abstracted and geometricized version of Motutara Island at Muriwai. Previously, in Necessary Protection and related series, two rectangular landforms were shown – the island stack and the mainland cliff, with a gap between them. This double rectangle/stack motif eventually reappears in some later lump paintings from *E18* onwards, including *E28*, the most spacious of all in its arrangement of elements.

A second dominant motif in the *Jump* works – the prominent title is a third – is a diagonal dotted or serrated line (mostly black, but sometimes – as in *E28* – white) running from top to bottom or bottom to top (depending on how the painting is read). This, of course, is the 'jump' motif, represented, as it were, diagrammatically. The angle, length and terminus of the discontinuous line change from work to work; *E28* is the most complex and aberrant of all in this regard.

Most interpretations of the *lump* paintings build on Gordon Brown's notion, derived from conversations with the artist, that they embody an 'existential situation', a 'leap of faith': ... how does one get over the situation represented by the "necessary protection" rock? Then he realised: one jumped. So the *lump* series came into being...'. (Brown, 1993, p. 174).

Another possibility is suggested by McCahon's letter to Patricia France of 27 February, 1974: 'The wee paintings I sent were in the way of Christmas cards and are both funny & serious. I produced a brood of them with a lot of joy & laughter trying to work out what happened when the Maori – walking to Reinga met with the rock pinnacles at

Exhibited:

'lumps and Comets: Related Events in My World – Colin McCahon', Barry Lett Gelleries, Auckland, 27 May – 7 Iune, 1974.

Illustrated:

Laurence Simmons, The image always has the last word: On Contemporary New Zealand Painting and Photography (Palmerston North, 2202), p. 48.

> Reference: Laurence Simmons, *ibid.*, p. 49. Colin McCahon Database (www. mccahon.co.nz) cm000875.

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Provenance:

From the collection of Ivan and Audrey Bootham. Wellington, Ivan Bootham was a close and lifelong friend of Peter McLeavey, responsible for McLeavey's first ever sale, Toss Woollaston's Mount Alexander in 1966 (see Iill Trevelyan, Peter McLeavey: The life and times of a New Zealand art dealer (Te Papa Press, 2013, pp. 40–42), A painting which the Bootham's still own today.



Muriwai... And a spirit said to me "Eh boy, you got me" and we laughed. Jump is the only answer.'

This suggests a connection less with *Necessary Protection* than with the 1973-74 works *Series C (Walk)*, *Walk with Me I* and *II* and *The Shining Cuckoo* which engage with the Maori myth of the spirit's transit after death along the west coast beaches – Muriwai, Ahipara – to Cape Reinga. Accordingly, the serrated line in Jump *E28* could be read as starting at beach level (bottom left), jumping to the top of the 'pinnacle', crossing it, then swooping like a bird to the mainland, at which point (uniquely) the track divides into two alternative directions.

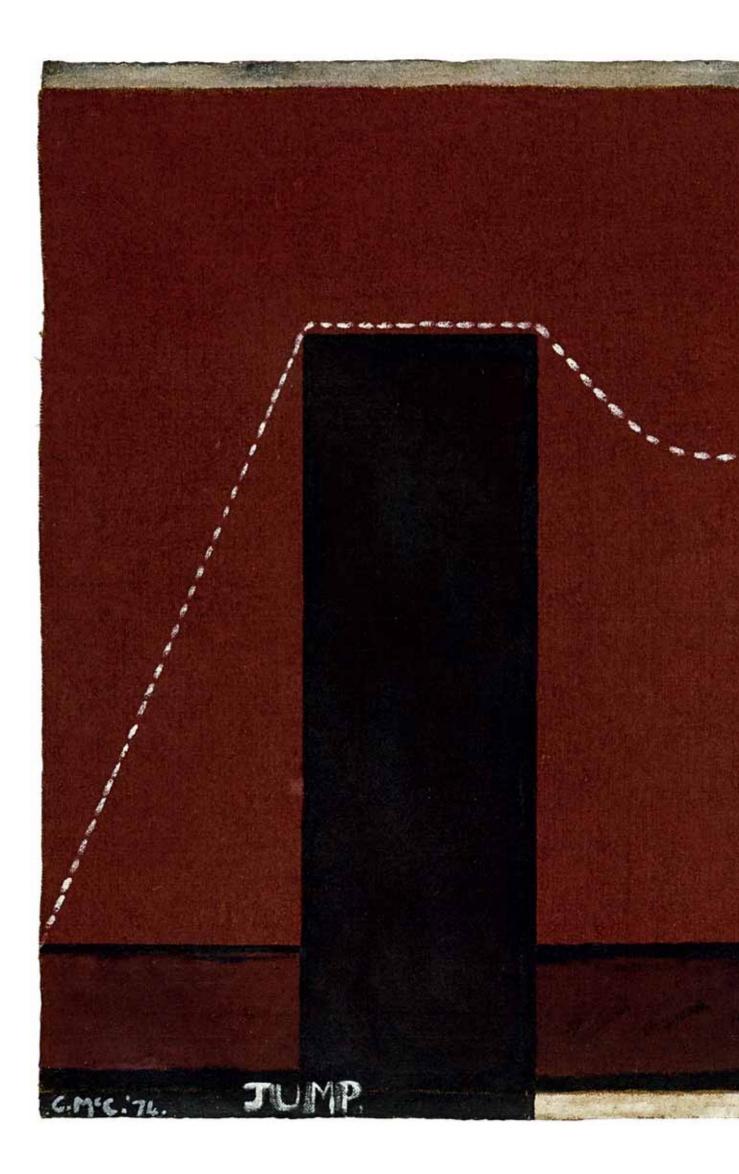
McCahon's letter encourages a reading of this exceptional work – so strong in colour, so authoritative in design and execution – as both 'funny and serious', a compelling, cartoon-like rendering of an existential dilemma.

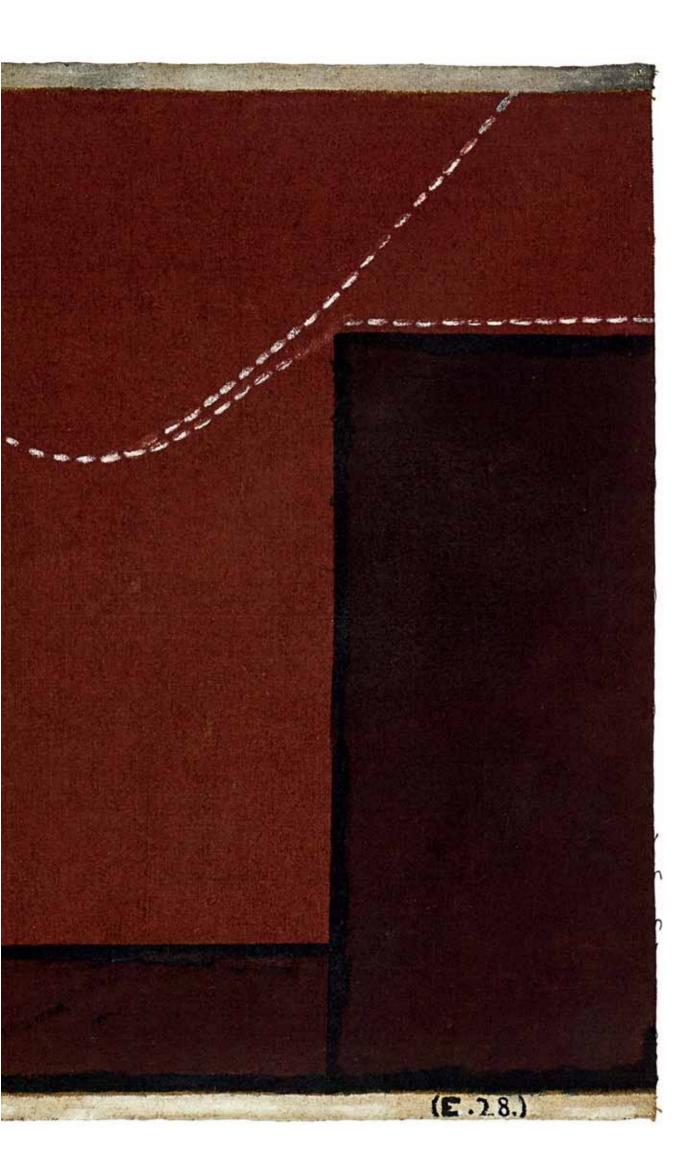
Peter Simpson

Gordon H. Brown, Motutara Island from Otakamiro Point, Muriwai Beach Domain (1977) Image appears courtesy of the artist.

Colin McCahon McLeavey sat here pen and ink on paper (1975) image appears courtesy of The Museum of New Zealand Te Papa Tongarewa and the Colin McCahon Research and Publication Trust

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Colin McCahon

40

Rocks in the Sky, Series 2, No. 2: Lagoon, Muriwai synthetic polymer paint on Steinbach laid on board title inscribed, signed and dated '76; title inscribed, signed and dated and inscribed *Hanly, Private Collection* verso 725 x 1097mm

\$260 000 - \$320 000

Gordon Brown, Colin McCahon's biographer and confidant, explained the series title *Rocks in the Sky* with an anecdote: '...McCahon's grandson... viewed the unusual-looking sky with its dark, heavy, threatening clouds and...likened the effect of the clouds to "rocks in the sky"' (Brown, Colin McCahon: Artist, 1993, p. 140). This is confirmed by a 1974 letter to John Caselberg: 'Tui [grandson] tells me of the rocks in the sky...' The series was first exhibited with *Noughts and Crosses* at Auckland's Barry Lett Galleries in August-September, 1976: *Colin McCahon: Paintings – Noughts and crosses, Rocks in the sky, On the road.*

Both these series consist of two related sets (Series 1 and 2) of seven paintings on identical sheets of Steinbach paper. Their numbers connect them with McCahon's abiding interest in the Roman Catholic Stations of the Cross – a 14-part narrative of Christ's last days – which entered his practice in 1966 and was strongly revived in the 1970s. Series relate to the 'stations' either through collectively numbering 14 (as in *Noughts and Crosses* and *Angels and Bed*), or by the individual paintings incorporating the numbers 1 to 14 (as in *Teaching Aids* and *Rocks in the Sky*). The latter series uniquely combines both devices – that is, both 14 paintings in the series, and the numerals 1-14 on individual paintings.

In terms of imagery, the immediate predecessor of *Rocks in the Sky* was *Clouds* (1975), a series of ten in which casually sketched white clouds (most with one, two or three numbers on them) are stacked in vertical rows of four against a black background. In Rocks 1 the arrangement of clouds is horizontal not vertical; with one exception there are seven or eight clouds/rocks in two rows, each with a number inscribed. In Series 2, however, clouds/rocks (just two of them) appear only in No. 1; the other six exclude 'rocks' (which makes the title *Rocks in the Sky* even more oblique), but have numerals inscribed on a plain background – generally, either black on white or white on black.

In the outstanding work Series 2, No. 2 Lagoon. Muriwai, numerals (some Roman, some Arabic) are inscribed on four alternating horizontal black and white bands. I and II are black on white squares within the black band; III and IV are white on the same black band. On the second band a solitary V is black on white. The third band has striated whitish numbers. IV. V. VI. VII on black. On the bottom band are 6 to 14 – black Arabic numerals on white. The numbers are distributed with deliberation and care, some (III-VI) being repeated, and sometimes with dividing lines between them. Most striking of all is the black V in splendid isolation on its white strip. In the 'Stations', V/5 is 'Simon is made to bear the cross'. Is that what the artist intended to highlight, or does it have some other connotation (5 wounds of Christ? V for Victory over death?)? An element of inexplicable mystery remains.

What are we to make of this work's subtitle: Lagoon. Muriwai? Most of Series 2 of Rocks (unlike Series 1) have subtitles: Veronica; Lagoon. Muriwai; Seagulls, Rain; Lagoon, Plankton; Walking the Beach. Except for Veronica (which relates to the 'Stations'), all relate to Muriwai. 'Lagoon' (which occurs twice) refers to a particular feature of the Muriwai environment, often the terminus of the artist's beach walks. The beach setting is not depicted descriptively, merely suggested by the alternating bands (sky, water, beach, lagoon?), as an arena for existential meditation.

This vivid painting with its striking contrasts calls to mind McCahon's often quoted description of an earlier series as 'about as visually splendid as road signs'.

Peter Simpson

Exhibited:

'Colin McCahon: Paintings – Noughts and Crosses, Rocks in the Sky, On the Road', Barry Lett Galleries, 23 August – 3 September 1976, Cat No. 3.
'Colin McCahon', Victoria University of Wellington Library, 22 June – 19 July 1981, Cat No. 4. Reference: Colin McCahon Database (www.mccahon.co.nz) cm000413.

Provenance: Collection of Pat Hanly, Auckland. Private collection, Wellington.



Colin McCahon

41

ruth from the King Country: Load Bearing Structures No. I synthetic polymer paint on canvasboard title inscribed, signed and dated '78 verso 201 x 254mm

\$60 000 - \$80 000

The years 1978 – 1979 represented one of the final periods of sustained creativity for Colin McCahon and resulted in him completing several major paintings including *The Five Wounds of Christ* paintings, *A Letter to the Hebrews* and the two *May His Light Shine* paintings. Almost all of these paintings now reside in public collections in Australasia and represent the artist in all his grand, existential glory. This period also resulted in a very different yet no less 'major' body of paintings. Standing diametrically opposed to the aforementioned 'masterpieces' are the *Truth from the King Country* paintings.

Twenty five paintings from this series feature on the Colin McCahon database, all of which share the formal device of the Tau Cross, an intimate scale and an innate luminosity. The title of the series locates the works directly in the central North Island and is said to find its inspiration in a view of the Mangaweka viaduct, south of Taihape. The Tau Cross was one of Colin McCahon's key leitmotifs, first appearing prominently in the 1959 painting, *Toss in Greymouth*. Simultaneously a symbol of power and an obstacle, the cross predates Christianity appearing both in Mesopotamia and ancient Favot What marks these paintings as especially unique, for me, is the delicacy and beauty of their manufacture. The artist often began his compositions outside of the respective painterly field so as, when the composition proper is begun the paint strokes are already alive and 'charged'. The paintings gain their power from this contrast between the monolithic upright support and cross beam of the Tau Cross, which appears resolute, silent and powerful, and the ochre oranges and greens of the setting sun on the nearby sloping ranges.

Truth from the King Country: Load Bearing Structures No. I represents a manifestation of McCahon's grand themes and mannerisms reduced to an intimate and accessible scale. Fully aware that such a shift in scale and scope results in greater interrogation of the surface, McCahon visibly pores over the surface of the canvasboard with the brush creating a delicacy and focus which is both atmospheric and inordinately attentive. It's as if the artist, freed from the burden of the grand statement instead creates a small devotional icon

Ben Plumbly

Provenance: Private collection, Wellington. Purchased irom Peter McLeavey Gallery, Wellington, circa 1982 – 1983. Private collection, Auckland.

Reference: Colin McCahon Database (www. mccahon.co.nz) cm000906

Exhibited: 'Colin McCahon', Victoria University Library, Wellington, 22 June – 19 July 1981.





FIONA PARDINGTON Huia Lover mural-scale type C print (2005) 1180 x 900mm

\$20 000 - \$30 000

Illustrated

Kriselle Baker and Aaron Lister (eds), Fiona Pardington: A Beautiful Hesitation (Victoria University Press, 2016), p. 151.

Provenance:

Purchased by the current owner from Nadene Milne Gallery, Arrowtown in March 2009 together with the next lot, Private collection, Auckland,



FIONA PARDINGTON * D63 22 Patiki in Nelson, Dosinia Anus, Philippi, 1848 & * D63.21 Toheroa in North Island, Dosinia Anus, Philippi, 1848 type C print (2005) 855 x 1170mm

\$12 000 - \$18 000

Illustrated:

Kriselle Baker and Aaron Lister (eds). Fiona Pardington: A Beautiful Hesitation (Victoria University Press; 2016), p. 134.

Provenance:

Purchased by the current owner from Nadene Milne Gallery, Arrowtown in March 2009 together with the previous lot. Private collection, Auckland

Ralph Hotere

44

Love Poem acrylic and dyes on unstretched canvas title inscribed and dated 'Port Chalmers '76' and inscribed There is no question of choice, but it takes a long time. Love's vacancies, the eye & cavity, track back to embraces Where the spine bends & quietens like smoke in the earth Your tongue, touching on song, darkens all songs. Your touch is almost a signature inscribed Poems Bill Manhire: Music Barry Mangan, Jack Body: Dance John Casserly, Char Hummel 3240 x 890mm

\$140 000 - \$180 000

In Dunedin in the early 1970s, Ralph Hotere worked for a short period designing sets and costumes for the theatre productions of friends, including lames K. Baxter's The Temptations of Oedipus and two productions by Sound Movement Theatre. The first of these was titled Song Cycle and the second Anatomy of a Dance. The banners, including Love Poem, were begun as stage sets for the Song Cycle production. Although not completed in time for the performance. they nonetheless parallel the production's exploration of the relationship between sound, movement and light and like the performance they draw on the rhythm of Bill Manhire's poetry.

In Love Poem, as he has done numerous times before with Manhire's poetry, Hotere bends the text to his own thoughts and desires. There is an element of distance or slippage between Hotere's use of the poem and Manhire's original intentions so that a poem about the caress of a lover becomes in the painting a poem about the earth and its natural elements. Alongside Manhire's poetry Hotere has added other words that link and embellish - aift, take, night, touch, sleep, rain - like an anagram that pulls the viewer through the first verse of the poem and out into the beautiful inky black of night, the rain and its gentle touch, and the wash of earth coloured dye that has been used to add depth to the canvas. Beneath this is Manhire's, and now Hotere's, lover, lying 'where the spine bends and quietens like smoke in the earth'.

The canvases for this series and for other similar works were tacked onto the hillside at Hotere's studio in Port Chalmers and left for weeks at a time to absorb the wind and rain and whatever stains and debris were deposited on them, before then being worked on using dyes and acrylic paint. The delicate dappling of paint, which is not immediately visible, was achieved by the artist flicking layers of paint from the tip of a house painter's brush with his fingers so that the splattered droplets appear like lichen or some other vegetation covering the earth. It is within that middle ground of the canvas that we can become absorbed in the moment of looking. of peering into the black, in the same way we might look out through a window into the night.

Running the length of the banner are thin elongated strips of white lines, like static light that has been sharply incised, and then left to bloom on the damp surface. The accompanying red and blue lines appear to be strung so taughtly that they hum and vibrate in a synaesthetic interchange of colour and light with sound. The shrillness of those lines and the block stenciling of text contrast with the hand-written poem and it is here in writing, that is roughly formed and yet sensual, that we see the bodies of the dancers and of those who venture out into the rain and the night and who lie down within the embrace of the earth.

Kriselle Baker

Provenance: Private collection, Christchurch.

Illustrated: Gregory O' Brien. Hotere: Out the Black Window (Wellington, 1997), p. 63. Exhibited Hotere – Out the Black Window, City Gallery, Wellington, 7 June – 14 September, 1997.



Shane Cotton

45

Ruarangi oil on canvas title inscribed, signed and dated 2000 1800 × 1600mm

\$75 000 - \$100 000

The magnificently brooding *Ruarangi* is unquestionably a masterpiece among Shane Cotton's explorations into the theme of 'Ruarangi' a notional space between sea and sky.

Over an extended sequence of works Cotton has treated the Ruarangi theme in a variety of modes. Typically the works position densely packed pictographic symbols, ranged across broad landscape vistas. They can encompass bright, sweeping, light-saturated expanses, or darkling, sombre swathes of ominously lit territory. Characteristic of the layered symbolism in these works is the artist's play with several sets of intersecting, symbolic dualisms – often opposing and reconciling existential ideas like arrival/departure, advent/disappearance, creation/destruction, alpha/omega. Opposing symbols are brought together in the notional space between sea, sky, and land, often separated by the device of horizons, which can denote separations both physical and existential.

Central to Cotton's practice is the precision with which he binds symbolic associations to actual geographical territories in the landscapes he chooses to depict. This precision is neatly suggested by the line cross which divides the picture plane in Ruarangi. Like cross-hairs in a rifle sight, the cross trains attention on the traditional Northland territories of his Maori ancestors. Equally the cross can be seen as a reminder of the advent of the Christian faith in Northland; again the motif references paintings by Ralph Hotere, also of Northland Maori ancestry, who utilised this cross-like division of space in major works of the 1970s and '80s. More distantly, and in formal, art historical terms, the motif represents an evolution of the well-embedded. Mondrian-inspired interest in horizons that enabled a genealogy of New Zealand artists, from McCahon through Mrkusich and Hotere, to reinterpret the landscape in existential terms.

Exhibited:

Te Timatanga: From Eden to Ohaewei: Dunedin Public Art Gallery. 26 August – 23 October 2000 Shane Cotton: Survey 1993 – 2003, City Gallery, Wellington 17 July – 19 October 2003

Literatur

Iustin Paton, Homing In, in, *Te Timatanga, From Eden to Ohaewai* (Dunedin, 2000), unpaginsted, Lara Strongman, Roarangi, The Meeting Place Between Sea and Sky, A Consideration of Shane Cotton's work 1993 – 2003, in Lara Strongman (ed), *Shane Cotton* (Wellington, 2004), pp. 15 – 32.

The ancestral mountains of Pouerua and Ohaeawai. which witnessed important battles between Maori and the British Crown in the 1840s, are identified by name in Ruarangi, in the white on black Gothic script often favoured for gang patch emblems of the 1970s. These features suggest the post-Treaty political context of the work. Yet going deeper into its symbolism, we find that the white bird, floating near the centre of the cross, refers to a more ancient, pre-Christian tradition of Ohaeawai This is the story of a white bird which, once upon a time, arrived mysteriously from the sea, and took up residence in a rock, in which there was a pool of water. The bird was called Taiamai ('from the sea'). Fortune and prestige came to Ohaeawai with the advent of Taiamai, until a covetous rival chieftain tried to steal the sacred bird. To escape, Taiamai melted into the rock and disappeared. never to return. The story can be read as a parallel to the later covetousness of British settlers in their quest to dispossess Northland Maori of their ancestral lands.1

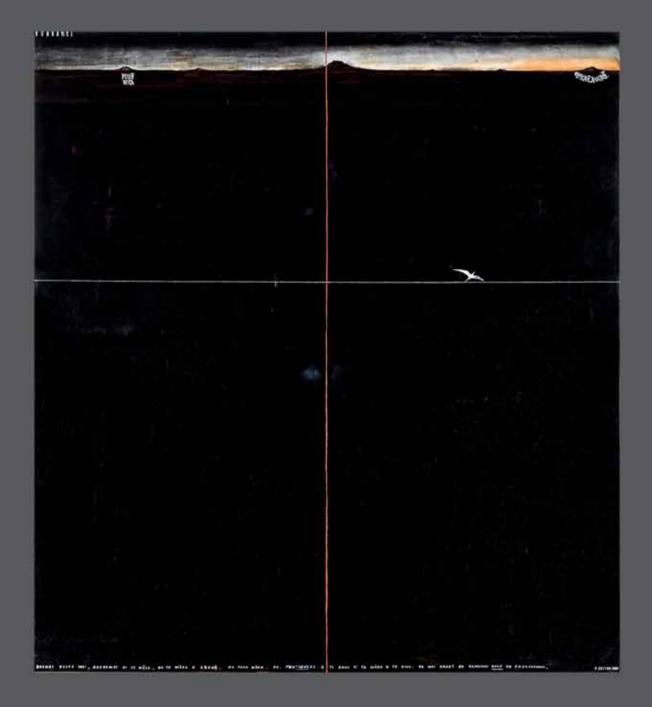
Thus the meaning of the Maori inscription at the foot of the work finds its context. Roughly translated this says. 'Welcome, welcome, to this Garden. It is the Garden of Eden. It is my Garden. Now let both the Garden and the Spirit remain together. What are they both? They are both Ranginui and Papatuanuku'. The duality inherent in this emblematic passage suggests that the essential ties between land and people must never be separated. if the spirit of the people is to remain.

Oliver Stead

Ruarangi is also the name of a place in Northland. See especially lones. lessica. *Te Tütaki: Place. Time. Biculturalism and the Postmodern in the work of Shane Cotton. 2000-2012*. Auckland thesis submitted in lufiliment of the requirements for the degree of Master of Arts in Art History. The University of Auckland. 2013. pp. 7-8

> Illustrated. ibid. p. 79.

Provenance Private collection, Wellington





Shane Cotton

46

Iourney in 4 Parts: One Horsepower acrylic on canvas title inscribed, signed and dated 2001 700 x 1000mm

\$35 000 - \$45 000

From the moment Shane Cotton burst onto the New Zealand art scene in the early 1990s his work has been soaked in historic, cosmological, and artistic reference points and clues.

These clues can be by turns symbolic, literal, sly, bewildering or confronting. His finest work presents as a conceptual crossword with Cotton the quizmaster asking the question, 'can you crack this code?'

If you haven't done a bit of homework you can feel a bit of a dunce, but that is the point, you need to work hard to keep up with these works. They can be read, but as the saying goes, a little knowledge is a dangerous thing.

But knowledge is power because Cotton is addressing the tough stuff of New Zealand's history. In Cotton's hands the story of Aotearoa is a midden in a blender a post-colonial melange of trades and appropriations but also the odd revelation or as he has described it. 'collision and collusion'.

The reading can be taxing, but also full of illuminating surprises. 1994's *Picture Painting* had me flummoxed until I connected the cosmic flower as a direct quoting from Gordon Walters' *Chrysanthemum* of 1944. Remember this was at the same time that Dick Frizzell's *Grocer* with Moko was stirring the pot and in the aftermath of the *Headlands*1 debate over just who 'owns' indigenous imagery and in particular designs such as moko or koru which could be attributed to indigenous visual cultures.

It cuts both ways Cotton seems to be saying and many of his symbols can be decoded by reference to a multiplicity of texts and sources. Curator Lara Strongman describes this jazzy, freeform approach in her essay from the Cotton's Survey exhibition of 2003. The entwined eels, for example which first appear in his works from late 1997 are not only a Ngapuhi tribal form but one of the world's most ancient visual symbols of infinity: the serpent swallowing its own tail appears in artforms as diverse as Egyptian hieroglyphs and Anglo-Saxon metalwork." *lourney in 4 Parts: One Horsepower* from 2001 presents us with a striking image in the form of the white horse operating as a symbol with any number of readings. A quick reference to the 21st century decoder Google and one can find that the white horse entered the lexicon of symbols more than three thousand years before Christ at Elam in present day Iraq (now there's a sly reference). A classical reading sees the horse as a civilizing influence but a more sinister one could be the pale horse. Death's steed, from the Book of Revelations.

This particular canvas is from the series *Blackout Movement* of 2001, within which Cotton explored the intermingling of Christianity, Maori spiritual beliefs and tribal identity that emerged around the Northland Prophet Papahurihia or Te Atua Wera, a figure of great significance to Ngapuhi, from whence Cotton traces his tribal descent.

The cinematic quality of this painting, the rare literalism in the use of the horse as an easily deciphered symbol and the journey of the title all coalesce to create a sense of destiny and an air of quiet hopefulness bathes this work: a new dawn brings fresh promise.

Hamish Coney

The 1992 exhibition Headlands: Thinking through New Zealand Art at the Museum of Contemporary Art is regarded as one of the most important international exhibitions of New Zealand art. Much discussion at the time was given to the use of Maori imagery by Pakeha artists and in particular the artist Gordon Walters: To gain a sense that this issue is still quite alive see Headlands curator Robert Leonard's article Gordon Walters Form Bacomes Sign in Art & Australia vol 44 no 2 summer 2006

2 Lara Strongman 'Ruarangi: The Meeting Place Between See and Sky – A Consideration of Shane Cotton's Work 1993-2003: in Shane Cotton Survey 1993-2003. City Gellery Wellington. Victoria University Press, 2003, pp.26-27

Exhibited Shane Cotton' City Gallery, Wellington, 17 July – 19 October 2003 (touring).

Illustrated Lara Strongman, Shane Cotton (Victoria University Press, 2003), p. 85.

> Provenance: Private collection. Auckland.

Michael Smither

47

Sarah oil on board title inscribed, signed and dated 1973 verso 610 x 507mm

\$65 000 - \$85 000

In his 2003 monograph New Zealand Painting: A Concise History, Michael Dunn observed that Michael Smither had 'an uneasy, almost threatening quality in the way he presents figures ... close up and in sharp focus'. In the late 1960s and early 1970s hard-edged regional realism came to prominence in New Zealand's cultural history. This followed quite naturally in the wake of Pop Art from the American 1960s. Painters such as Don Binney, Brent Wong, Michael Smither and even the early works of Ian Scott showed stylised representations of New Zealand landscape, still life and its people. They gave their subjects volume, rather than flattening them out as the Americans seemed to. Smither's rocks and clouds from Taranaki were smooth as ice cream and totally three dimensional.

After studying with Don Binney at Elam in 1959, Smither developed an ability and patience to literally fabricate his landscapes out of rock, cloud and mountain-indeed some of his 1960s paintings seemed to have dozens of rocks, each carefully renderedand the addition of pools of water only served to heighten the three dimensional effect. After marriage and the birth of children. Smither turned his attention to human subjects and began to paint the intimacies, fun, highlights and of course tensions that thread through family life. He employed the same kind of smoothed-out three-dimensional 'sculptural cubism' to capture intimate family moments: the changing of nappies; the making of toast with jam; the family out driving in the car. These works have now become icons of New Zealand life. Such a context places the current portrait of his daughter, Sarah, 1973.

at the border between the monumental and the intimate.

So where the American pop artists viewed soup cans, flags, and movie stars from the flattened detachment of the commercial advertising industry, Smither was right up to his elbows painting a new-found close domesticity for his pop art. His was a politics of insightful domestic observation, where some details are omitted and others are emboldened. While Andy Warhol painted lacky Onassis's gaze through eyeshadow and sultry lip gloss, using flat swathes of printed colour, Sarah's facial features are boldly defined; yet her sideways glance flashes with a child-like insecurity and an inner strength that only a father's love could reveal. The rocks and pools of water on Smither's oftenpainted Taranaki shore have transitioned to the portrait's carefully-sculpted hair, eyes and lips. The child is represented as an object of endearment: singular and insular, yet filling the whole canvas with a life-fulfilling purpose. Even so, or perhaps because of this, Sarah has a glimmer underlying rebellious tension. that Michael Dunn has observed in family portraits of this period. The father has painted the daughter with the language of her peers: bobbed hair, canny eyes and sideways glance. It is perhaps under the watchful eye of these peers that she has already sampled life and experience in a way that her parents may never know or understand. Smither paints not only the next generation, but also reveals the widening gap between generations.

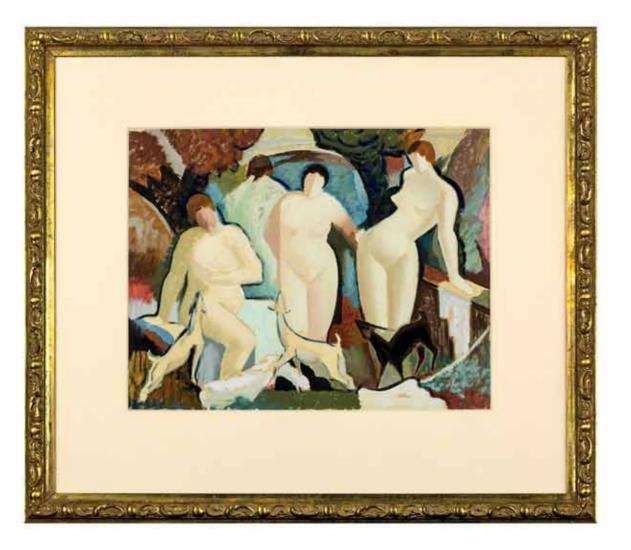
Peter James Smith

Illustrated: Trish Gribben, *Michael Smither Painter* (Ron Sang, 2004); p. 140

Artist's note: Sarah here is about to become an adolescent, a last glimpse of innocence before she took off into a world where I could not follow. Provenance: Collection of the artist. Private collection, San Francisco, USA. Purchased by the current owner from Peter McLeavey Gallery, Wellington in 1995. Private collection, North Island



THREE PAINTINGS FROM THE ESTATE OF MELVIN DAY



48

JOHN WEEKS Three Nudes pastel and oil on paper signed 415 x 530mm

Provenance: From the estate of Melvin Day, Wellington.

\$8000 - \$12 000

49

RALPH HOTERE and MICHAEL SMITHER Black Painting signed 'Hotere' and 'Smither' to recto; inscribed Cat. No. 52 verso acrylic and brolite lacquer on board 905 x 447mm

Note:

This work was likely done in 1970, the year in which Michael Smither was Frances Hodgkins fellow in Dunedin. The preceding year Ralph Hotere was the Frances Hodgkins fellow.

Provenance: From the estate of Melvin Day, Wellington.

\$45 000 - \$65 000



MELVIN NORMAN (PAT) DAY (1923–2016)

Melvin Norman (Pat) Day began studying art at the age of 11, attending Saturday morning classes at Elam School of Art in Symonds Street, Auckland. At the conclusion of his first year Archie Fisher, Elam School's director, wrote to his parents pointing out that: "Melvin shows great promise and it would be unfortunate if he was unable to obtain the opportunity of development". Fortunately, Melvin's parents agreed to provide that opportunity and five years later he enrolled as a full time student in Elam's diploma course under the tuition of Archie Fisher, A. Lois White and John Weeks.

Under the formal regime of Fisher, Melvin was drilled in the traditional fundamentals of drawing that continued to underpin his work throughout his life. As his studies progressed, be became increasingly interested in the 'modern' approach to painting exemplified by his tutor - John Weeks; a leading figure in New Zealand art in the 1930s and a highly influential painter and teacher.

Melvin's studies at Elam ended prematurely in 1941 when he was conscripted into the armed forces but he and Weeks reconnected five years later in Rotorua through their mutual friend, fellow painter, Dr W.S Wallace. Weeks was a close friend of Wallis and on his regular visits to Rotorua he, Wallace and Melvin became painting companions. Under Weeks's influence. Melvin's work became increasingly Cubist inspired, echoing his former tutor's motifs and adopting his mathematical compositional structure.

In 1952 Melvin married Oroya McAuley and two years later he and his young wife moved to Wellington where he continued to explore various forms of modernist abstraction while studying part-time for a BA. During the late 1950s his work became almost exclusively abstract, showing the influence of American painter Mark Tobey with whom he frequently corresponded.

Melvin graduated with his BA from Victoria College in 1961. The following year he and Oroya travelled to England so that he could commence his studies in European Art at the Courtauld Institute, London.

There he became friends with John Golding, a lecturer in early 20th Century modernism at the Courtauld and leading writer on Cubism. Intense discussions in which Golding shared his extensive knowledge of Cubism were revelatory to Melvin and transformative on his evolving art practice.

After nearly a decade of studying, painting and then teaching in London, the Days returned to New Zealand in 1969 for Melvin to take up the directorship of the then National Gallery, a position he held for 10 years. Throughout this time he continued to paint. The most outstanding works of the 1970s and early 80s were his Uccello and Piero della Francesca Series of abstract compositions derived from his studies of European Art History. These works were followed by monumental stylised landscapes and still life compositions during the mid 1980s and 90s.

In recent years Melvin revisited his formalist concepts of the 1960s and 70s in light of subsequent developments; the most outstanding example being his 2008 *Stabat Mater* suite which débuted at Mark Hutchins Gallery and went on to tour 11 venues throughout the country.

In November 2011 Melvin joined 3 other iconic New Zealand artists on a sketching expedition aboard a yacht chartered by a documentary film-maker to sail through remote parts of Fiordland. Paintings resulting from that trip were exhibited just before the artist celebrated his 90th birthday.

His first major retrospective was presented at the Dunedin Public Art Gallery in 1970. This was followed by a survey at the Dowse in 1971. A third survey, titled *Full Circle*, was presented by the City Gallery, Wellington, in 1984 under the directorship of Anne Philburn. This was followed up by a forth even more extensive retrospective curated by Gregory O'Brien for City Gallery, Wellington, in 2004 titled *Continuum*.

In addition to these scholarly institutional solo surveys. Melvin Day's work was featured in many ground-breaking group exhibitions. The first of these was *Commonwealth Art Today* at the Commonwealth Institute, London in 1961. The exposure that his work received in that show led to Melvin's inclusion in *European Art Today* at New Vision Gallery. London two years later and a number of other contemporary art exhibitions throughout Britain. Notable New Zealand group shows that featured his work in New Zealand include: *Contemporary New Zealand Painting*. Auckland Art Gallery. 1962: New Zealand Drawing, Auckland Art Gallery. 1976; *The Word*, The Suter Art Gallery, Nelson, 1986; *Mud pool Modernism*, Rotorua Museum of Art and History. 2001; and *Freedom and Structure: Cubism and New Zealand Art 1930 -1960*, curated by Julia Waite, recently on exhibition at Auckland Art Gallery.

In late 2014 Melvin's beloved wife Oroya passed away and he chose to gift a number of his most important paintings to Auckland Art Gallery Toi o Tāmaki in memory of her. These form the core of the significant legacy he has contributed to the Contemporary New Zealand Art canon that will be preserved in perpetuity by Auckland Art Gallery.

Mark Hutchins-Pond

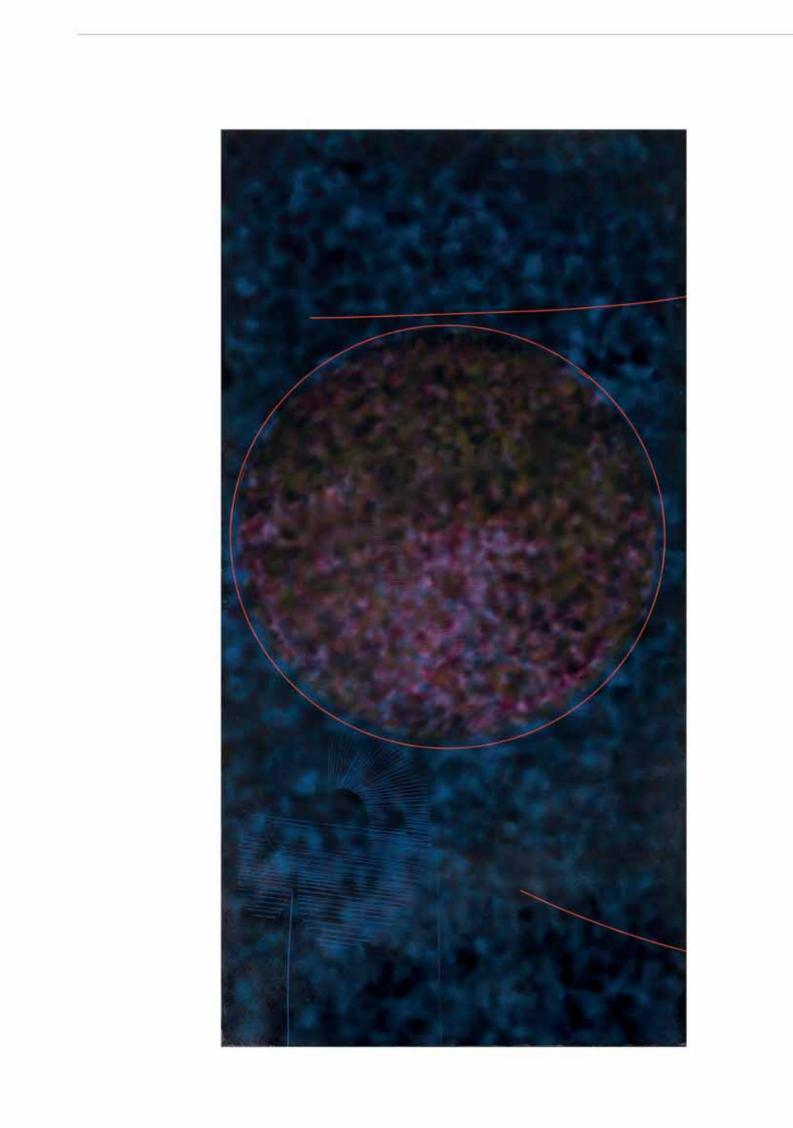
50

RALPH HOTERE Untitled – Dark Painting acrylic and brolite lacquer on board signed and dated 'Dunedin 1969' verso 1210 x 600mm

Provenance:

From the estate of Melvin Day, Wellington

\$50 000 - \$70 000



Toss Woollaston

51

Scorpio Rising oil on canvas signed: inscribed Scorpio Going Down in another's hand verso 1219 x 914mm

\$46 000 - \$58 000

Painted at the ripe old age of eighty, Toss Woollaston's Scorpio Rising (1990) represents a grand and majestic distillation of a near-life time of living and painting in the upper reaches of the South Island. Woollaston was born in Taranaki, the eldest son of dairy farmers, and first moved to the Nelson region at the age of 18 to work on an orchard in Riwaka. He would later move to Dunedin where he studied painting under Robert Nettleton Field. In 1934 Woollaston settled in Mapua in Ruby Bay, residing in a small cottage he made himself from dried mud bricks.

Early in his career Woollaston had identified in Cézanne the kind of painter he himself aspired to be: a painter who 'kept on looking' at his beloved landscape, getting to know it and with each depiction moving a further step towards somehow obtaining its essence in paint. The tension between the subject depicted and the construction of a twodimensional picture which Cézanne had first identified was one with which Woollaston was acutely aware.

The artist first observed the Scorpio constellation in the night sky whilst regularly working evenings at the Kempthorne Prosser fertiliser plant in Tasman in the earlier 1960s, well before he was able to quit drudgery and paint full time. Lying between Libra to the West and Sagittarius to the East. Scorpius (Latin for Scorpio) is a large constellation located in the Southern Hemisphere near the centre of the Milky Way. The constellation's bright stars form a pattern like a hook or serpent. Painted after the death of his beloved wife Edith in 1987 Scorpio Rising is one of very few nocturnal paintings the artist completed.

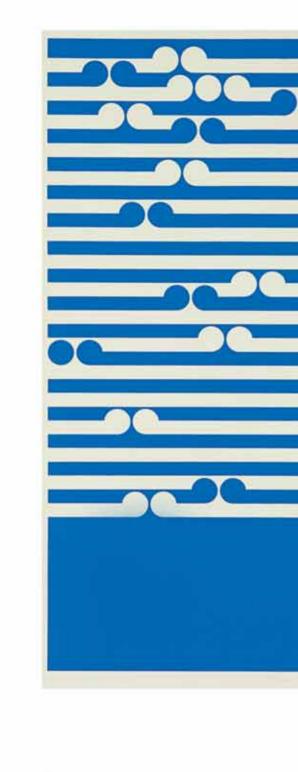
The painting comes from a time of reflection with the artist moving his painting in new directions as well as amply showcasing a late burst of energy and creative flourish. Scorpio Rising gains its visual heft from the elemental energy of the Scorpio constellation snaking its way through the dark and animated skies above Nelson. After a lifetime of financial struggle Woollaston had achieved public accolade and financial success. and entered a new phase in his life where he moved regularly between the USA and New Zealand in the company of his close friend Anne Martindell, a former US Senator and Ambassador to New Zealand. Such personal, financial and painterly freedom couldn't have been more deserved as no other artist in this country has fought as long and hard and as against as many odds as Woollaston did for his art.

Ben Plumbly

Provenance:

From the Estate of Anne Martindell (1914 – 2008). American Democratic party politician and American ambassador to New Zealand from 1979 – 1981, from Aberhart North Gallery, Auckland, Martindell went on to have a close friendship with the painter, until his death in August 1998.





<image>

52

Gordon Walters Amoka silkscreen print, 24/25 title inscribed and signed 870 x 410mm

Provenance: Private collection, Auckland

\$10 000 - \$15 000

53

Liz Maw Naiad inkjet print on Hahnemühle photorag paper, 6/10 title inscribed and signed 840 x 400mm \$1800 - \$2800



Peter Madden We Must Meet found images on Perspex 990 x 990mm

Provenance: Private collection, Otago. Purchased from Michael Lett in 2009.

\$10 000 - \$15 000



GRETCHEN ALBRECHT Study for 'Meditation on my Father's Life (Ashes)' acrylic on linen title inscribed, signed and dated '96 verso 500 x 1000mm

Provenance: Private collection, Auckland.

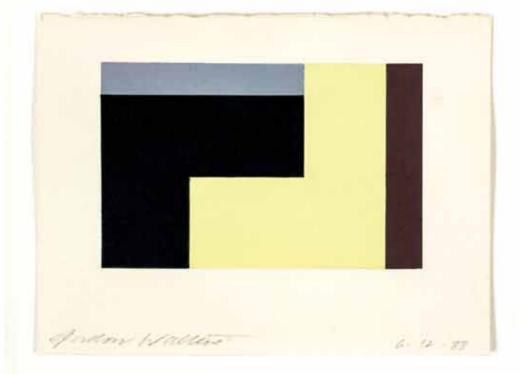
\$10 000 - \$15 000

56

GORDON WALTERS Untitled acrylic on paper signed and dated 6, 12, 88 138 x 183mm

Provenance: Private collection, Auckland.

\$6000 - \$9000



TONY DE LAUTOUR Powder Land No. I oil and acrylic on canvas title inscribed, signed and dated 2005 verso 1010 x 1010mm

Provenance: Private collection, Auckland.

\$12 000 - \$17 000



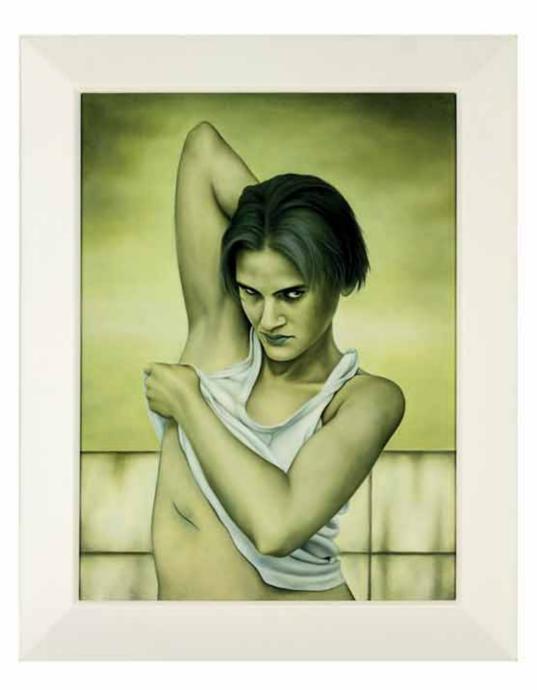
58

TONY DE LAUTOUR Recession oil and acrylic on canves title inscribed; signed and dated 2009 verso 800 x 1000mm

Provenance: Private collection, Christchurch.

\$6000 - \$9000





HEATHER STRAKA Repeat After Me., Amanda No. 6 acrylic on linen mounted to board title inscribed, signed and dated 2008 verso 790 x 582mm

Provenance: Private collection. Otago.

\$12 000 - \$16 000



IOHN WALSH Taumata i te Maurea. Pangina chasing Te Rawhero oil on board title inscribed, signed and dated 2003 verso 982 x 1190mm

Provenance. Private collection, Auckland.

\$13 000 - \$18 000



IUDY MILLAR Untitled oil and acrylic on canvas signed and dated 2003 verso 1200 x 900mm

Provenance: Collection of the Fifteen Art Buying Collective.

\$8000 - \$12 000

ROGER MORTIMER Recovery acrylic on cenves title inscribed: signed and dated 1998 verso 1340 x 1340mm

Provenance: Private collection, Auckland.

\$5500 - \$7500



63

SHANE COTTON Anthropology Man oil on canvasboard, triptych title inscribed, signed and dated '97 200 x 150mm: each panel 200 x 450mm: overall

Provenance: Purchased by the current owner from Harnish McKay Gallery in 1997, Private collection, Bay of Pfenty.

\$7000 - \$12 000







PETER PERYER The Sacred Heart gelatin silver print title inscribed, signed and dated 1993 and inscribed Chasuble belongs to Michael O'Brien verso 455 x 300mm

Exhibited:

'Second Nature: Peter Peryer, Photographer', City Gallery, Wellington and Kunstverein, Frankfurt.

Illustrated.

Gregory Burke and Peter Weiermair. Second Nature: Peter Peryer, Photographer (Edition Stemmle, 1995), p. 133.

Provenance:

Collection of Jim Barr and Mary Barr, Wellington. Purchased from the artist, circa 1994.

\$5000 - \$8000

65

PETER PERYER Kangaroo gelatin silver print artist's name, title and dated (1987) printed on original catalogue label affixed verso 445 x 300mm

Exhibited:

'Peter Peryer', Real Pictures Gallery, Auckland, November – December 1988: 'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery. 13 December 1992 – 28 March 1993.

Provenance:

Collection of Les and Milly Paris: Purchased 4th December. 1989. Private collection. Wellington. Purchased from The Les and Milly Paris Collection Auction. ART+OBIECT. Auckland. 20 September. 2012, lot no. 121.

\$3000 - \$5000

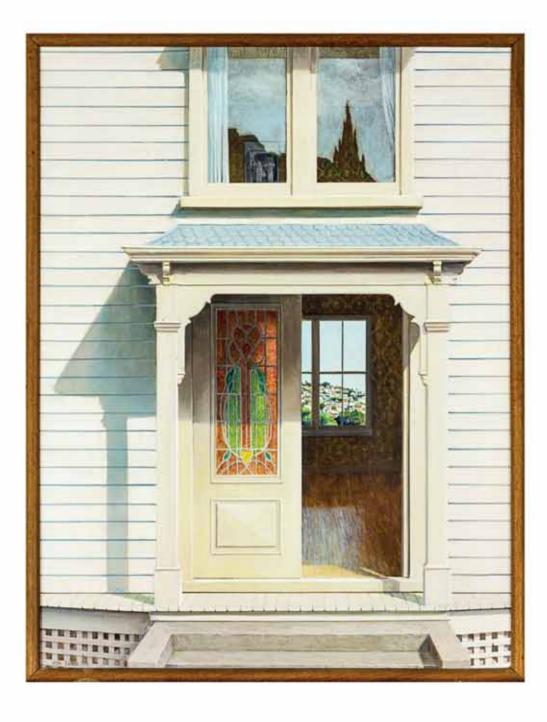
MARTI FRIEDLANDER Don Binney gelatin silver print title inscribed, signed and dated 1966 and inscribed Vintage Print on original FHE Gallenes label affixed verso 208 x 257mm \$4000 - \$6000



67

MARTI FRIEDLANDER Phil Clairmont gelatin silver print title inscribed verso 235 x 190mm \$4000 - \$6000

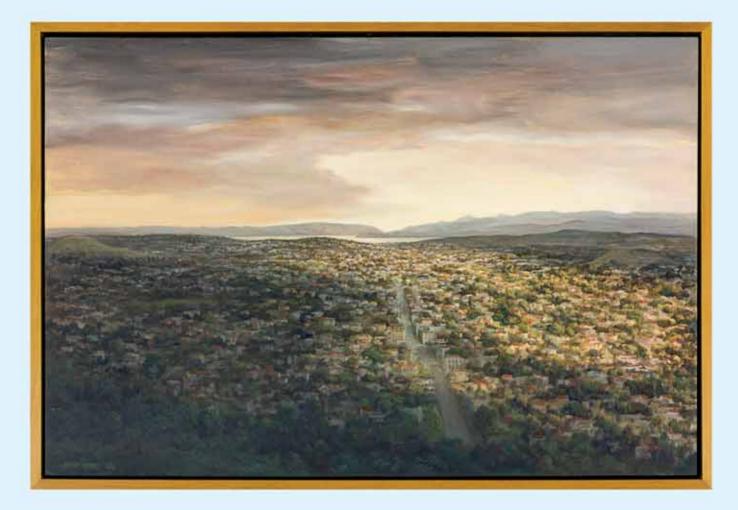




PETER SIDDELL Untitled acrylic on board signed and dated 1975 520 x 390mm

Provenance: Private collection, Auckland.

\$18 000 - \$26 000



PETER SIDDELL Broken Cloud oil and alkyd on board signed: title inscribed, signed and dated 1994 verso 405 x 600mm

Provenance: Private collection, Auckland.

\$20 000 - \$30 000



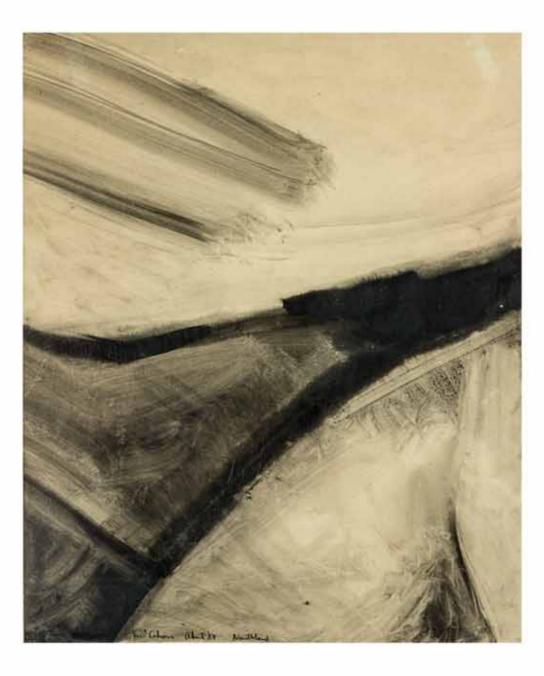
- TERRY STRINGER
- Untitled
- unique cast bronze
- signed and dated 2001
- 1030 x 410 x 340mm \$25 000 \$35 000



ANN ROBINSON Spiral Vase cast glass, 1/1 signed and dated 1997 640 x 170 x 170mm

Provenance: Private collection, North Island.

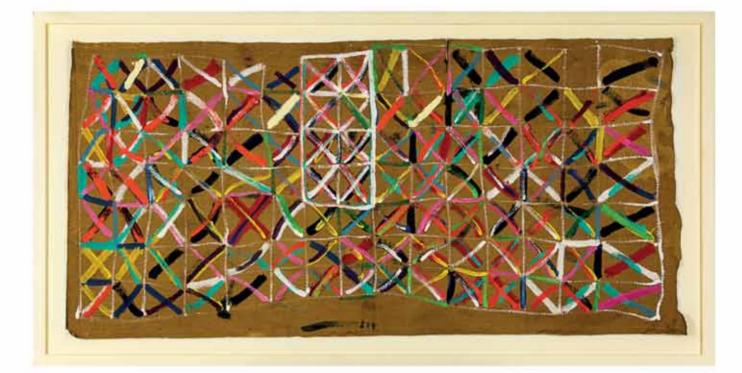
\$16 000 - \$24 000



COLIN MCCAHON Northland ink and wash on paper title inscribed, signed and dated April '59 627 x 502mm

Reference: Colin McCahon database (www.mccahon.co.nz) CM000424

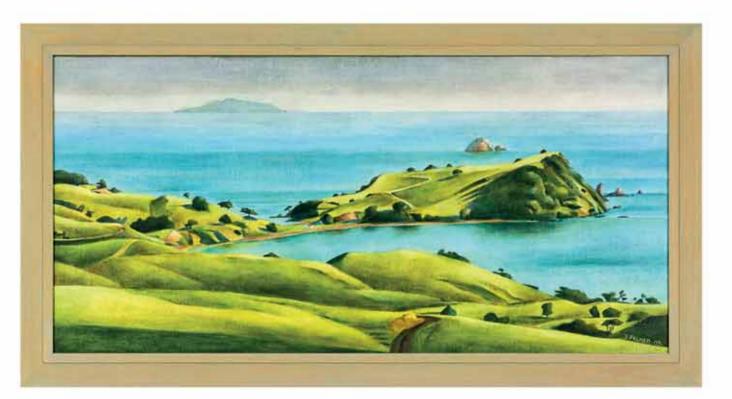
\$30 000 - \$40 000



ALLEN MADDOX Untitled oil on unstretched jute canvas (circa, 1976) original Gow Langsford Gallery, Auckland label affixed verso 910 x 1900mm

Provenance: Collection of the artist's estate. Private collection, Auckland.

\$18 000 - \$26 000



STANLEY PALMER From Stony Batter Towards Hautura oil on linen on board signed and dated '05 585 x 1210mm

Provenance: Purchased by the current owner from Anna Bibby Gallery, Auckland in 2005. Private collection, Auckland

\$10 000 - \$16 000

ANNA CASELBERG To and Fro in Otago Harbour acrylic on board signed: title inscribed verso 600 x 1200mm

Provenance: Purchased by the current owner from Marshall Seifert Gallery, Dunedin, Private collection, Nelson,

\$7000 - \$12 000



76

PAT HANLY Red Plum mixed media on paper title inscribed, signed and dated '84 540 x 560mm

Provenance: Acquired from the artist, circa 1985.

\$14 000 - \$18 000



Absentee & Phone **Bid Form**

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (15%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No. 101 Important Paintings	Lot no.	Lot Description	Bid maximum in NZ dollars (for absentee bids only)	
& Contemporary Art				
7 April 2016				
at 6.30pm				
				_

ART+OBIECT

3 Abbey Street Newton Auckland

PO Box 68 345 Newton Auckland 1145

Telephone: +64 9 354 4646 Freephone: 0 800 80 60 01 Facsimile: +64 9 354 4645

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

Payment and Delivery

ART+OBJECT will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If ART+OBJECT is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by ART+OBJECT. Note: ART+OBJECT requests that these arrangements are made prior to the auction date to ensure prompt delivery processing

Please indicate as appropriate by ticking the box:	PHONE BID	CI ABSENTEE BID
MR MRS MS		
FIRST NAME:	SURNAME:	
ADDRESS:		
HOME PHONE:	MOBILE	
BUSINESS PHONE:	EMAIL:	

Signed as agreed:

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

1. Email a printed, signed and scanned form to ART+OBIECT: info@artandobject.co.nz 2. Fax a completed form to ART+OBIECT: +64 9 354 4645

3. Post a form to ART+OBJECT, PO Box 68 345 Newton, Auckland 1145, New Zealand

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.

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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 behall of the vendor up to the reserve figure

3

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

4

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

5

Buyers premium; The purchaser by bidding acknowledges their acceptance of a buyers premium of 15% + GST on the premium to be added to the hammer price in the event of a successful sale at auction.

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 Eltpos. 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+OBIECT 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+OBIECT 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.

6

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

Β.

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.

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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.

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