



# IMPORTANT PAINTINGS & CONTEMPORARY ART



"Censorship is saying: 'I'm the one who says the last sentence. Whatever you say, the conclusion is mine.' But the internet is like a tree that is growing. The people will always have the last word - even if someone has a very weak, quiet voice."

— Ai Wei Wei

The quote above by leading Chinese contemporary artist Ai Wei Wei reveals the growing power and influence of the online digital experience. It cannot be ignored and is beginning to have serious consequences in all spheres of life. There is no longer one authorial voice and that is beginning to have an effect on the type of art that is made and the idea of artistic authorship and originality.

At around the same time as you are reading this catalogue the exhibition of the four 2016 Walters Prize finalists Nathan Pohio, Lisa Reihana, Joyce Campbell and Shannon Te Ao will have opened at the Auckland Art Gallery. Within a few days you'll be able to glean initial reactions on Facebook and Instagram. There may even be a few art friendly tweets and no doubt a number of reviews will be posted online to guide or confound your reaction. Before most of us have had a chance to see the exhibition we will have been pushed and prodded by a range of voices on the growing tree that is the internet.

The effect on the type of art we can now see is evident in many of the Walters Prize artists work: digital, moving image, internet friendly, is the defining leitmotif of the 2016 edition.

The Important Paintings and Contemporary Art in this current catalogue come in the main from the pre-digital era when, perhaps, a viewer's response was less mediated and the reaction was a one-to-one experience. In the hurly-burly of the digital era artworks such as Milan Mrkusich's early abstract works from the

50s and early 60s or Colin McCahon's superb *Rocks in the Sky, Series I, No. 6* (lot 65) from 1976 are beginning to look like emmisaries from another era. These are works which respond best to quiet contemplation, perhaps a little digging to find some relevant conceptual inputs and then a little more time for them to do their job. These are works in which the signature of the maker is fundamental to their sense of authenticity and indeed legitimacy.

Seraphine Pick is very much a contemporary artist who straddles the traditions of painting and whose work is informed by the new reality of the internet. The two major canvases by Pick (lots 48 & 49) in this catalogue explore the nature of image making in the digital era – in which, as she has noted, authorship is looser and is shared and traded to the point where the significance of the image is not so much in who made it and why but how and why it is 'liked'.

In the context of art making this 'democratisation' is changing how we understand the role of the artist and is liberating the author from sole ownership of an idea or signature style. This catalogue is a great way to experience this evolution within the conversation about New Zealand content and its role in New Zealand art, as our artists move into a more fully integrated relationship with the international art scene than was thought to be possible before the advent of the internet.

Hamish Coney

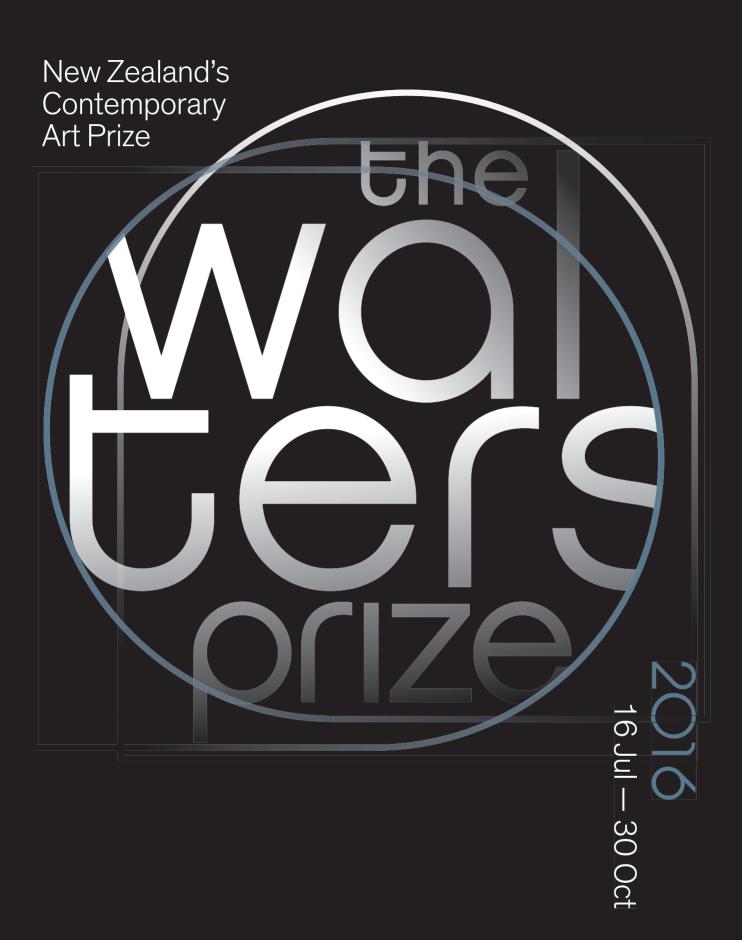


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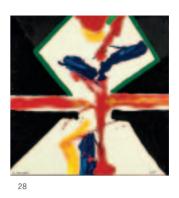
Telephone: +64 9 354 4646 Freephone: 0 800 80 60 01 Facsimile: +64 9 354 4645

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**AUCTION HIGHLIGHTS** 

# **NEW COLLECTORS ART** 2 JUNE 2016

17 Peter Stichbury *Untitled* acrylic on lawn bowl \$9910

27 Colin McCahon Moby Dick is Sighted Off Muriwai screenprint 158/200, 1972 \$6305 28 Pat Hanly Youth, Anger No.3 acrylic and enamel on board, 1975 \$18 010

Frank Hoffman

Cigarette Smoke
gelatin silver print
\$3600

102 Michael Parekowhai Messines from The Consolation of Philosophy: Piko nei te matenga type C print, edition of 8 (2001) \$19 220 107 Gordon Walters *Untitled* acrylic on paper, 1988 \$9005

109 Gavin Hurley IFK Senior as a Boy oil on jute, 2005 \$15 315 117 Ralph Hotere Empty of Shadows and Making a Shadow Dilana Rug, 1988 \$9610

150 Robin White *Hokianga Sand Hills* silkscreen print 29/50, 1977 \$6605 The International

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9 Princes St, Auckland 1010, New Zealand

www.theinternational.co.nz

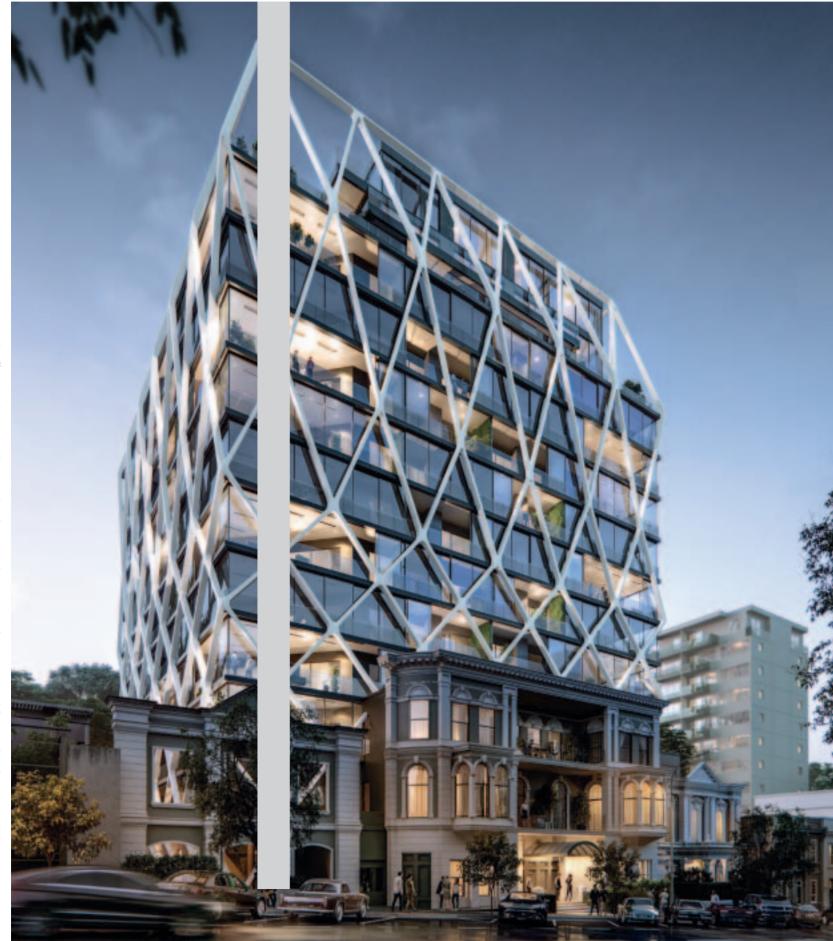
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259



346



350





517



459

### **AUCTION HIGHLIGHTS**

# **DECORATIVE ARTS** 2 JUNE 2016

259 Lehmann Bros 'Man-Da-Rin' tinplate toy figure \$4565

275 Antique Singing Bird Automaton \$13 215 276 Symphonion 27 1/2 in-disc music box, circa 1899 \$24 025

346 An early 20th century waka huia (treasure box) \$13 215 350 Large carved maori pou post \$6725

367
William Seuffert
Rare Writing Compendium
composed of specimen
native timbers in marquetry
pattern depicting Auckland,
Waitemata Harbour and an
inlaid kiwi, 1905
\$55 525

459 Len Castle Sulphurous Bowl \$8410

499
George White
for Royal Doulton
Large and impressive vase
of ovoid form, handpainted
with a classical scene
\$11 410

517 19th century French papier-mache bulldog growler toy, circa 1899 \$3125

# EXHIBITING QUALITY LANDSCAPES NEW

**NEW ZEALAND'S** FINEST LUXURY PROPERTIES

### **SLOPE HILL ROAD** QUEENSTOWN



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5 🕮 4 🚟 3 َ

**DRIFT BAY ROAD** QUEENSTOWN



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3 🚐 4+ 🚃 2 🖟

**5 CLOSEBURN STATION QUEENSTOWN** 



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FITZPATRICK LAND QUEENSTOWN



luxuryrealestate.co.nz/QT83

11.98 acres

# **SPEARGRASS FLAT ROAD** QUEENSTOWN



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luxuryrealestate.co.nz/NT88

12.57 acres

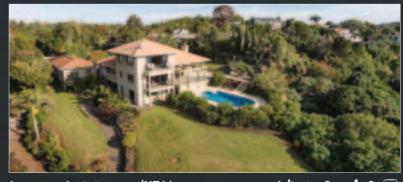
# **ADVANCE TERRACE** ARROWTOWN



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4 🕮 2+ 💳 2 📾

RIVERVIEW ROAD BAY OF ISLANDS



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QUEENSTOWN & ARROWTOWN Terry Spice +64 21 755 889 terry@luxuryrealestate.co.nz

AUCKLAND & SURROUNDS Nick Horton +64 21 530 000

Charlie Brendon-Cook +64 212 444 888

LUXURY REAL ESTATE



Notornis Mantelli, a hand coloured plate from *Contributions to the Zoology of New Zealand* by Walter Lawry Buller.

### Deadline sale by private tender

Closes 1st September, 2016 Unless sold prior

Viewing by appointment Telephone +61 21 277 6116 mail@ballantynehouse.com

# The Ballantyne House Warren & Mahoney, 1959

Fendalton, Christchurch



One of New Zealand's most significant homes by the country's foremost modernist architect.

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# The Tim & Sherrah Francis Collection

### 7 — 8 SEPTEMBER

Over two evenings Art+Object will auction the legendary collection of Wellington couple Tim and Sherrah Francis. A remarkable pair who across some six decades together assembled one of the most important private art collections in New Zealand, most of which has never been seen publicly before. The Tim and Sherrah Francis collection shines a spotlight on the last fifty years of New Zealand art and art history revealing two collectors whose passion for living with the finest New Zealand art and pottery seemingly knew no bounds. Art+Object will produce a limited edition publication devoted solely to the collection and exhibition viewings of the collection will be conducted in both Wellington and Auckland.

Contact: Ben Plumbly, ben@artandobject.co.nz, 09 354 4646 & 021 222 8183 Image: Tim and Sherrah Francis at the breakfast table in New York City.



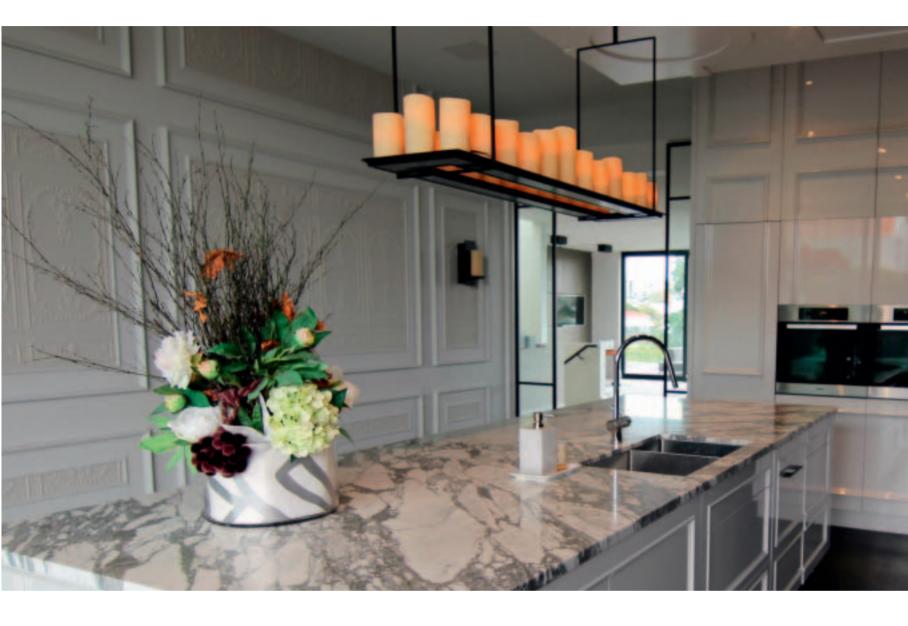
# **NEW COLLECTORS ART** TUESDAY 27 SEPTEMBER

Entries close Friday 2 September

Contact Leigh Melville Leigh@artandobject.co.nz 021 406 678

Fiona Pardington
Unprotected (detail)
selenium toned gelatin
silver hand print on fibrebased archival paper





# Book Your House Tour Tickets Now 18 November 2016, 10am - 4pm

Mark your diaries, gather your friends and book your tickets to enjoy a day of inspiration at the St Cuthbert's House Tour. Visit a selection of stunning homes while contributing to a wonderful cause: the Kathleen Goulding Scholarship Fund. This important scholarship provides the gift of a St Cuthbert's education to five girls who would not normally be able to attend the College.

The St Cuthbert's House Tour will feature a wide range of unique and beautiful houses from our community. Traditional and contemporary architecture, highly individual interiors, art, kitchens, bathrooms, pools, outdoor entertaining areas and gardens will be on display. Refuel and reflect on the day at the Tour café and enjoy House Tour specials at the House Tour shop. Tickets cost \$75 per person (includes a goodie bag). Please note groups must purchase tickets in one transaction to start the Tour at the same house.

To book visit stcuthbertshousetour.co.nz

PROUDLY SUPPORTED BY MAJOR SPONSORS







# DECORATIVE ARTS, TRIBAL ART AND TWENTIETH CENTURY DESIGN AND STUDIO POTTERY INCLUDING THE JAG ART POTTERY COLLECTION

**TUESDAY 27 SEPTEMBER** 

Further entries invited until September 2nd

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



A fine nineteenth century waka huia Provenance: From the collection of Keith St Cartmail, author of *The Art of Tonga* (1997) \$15 000 – \$25 000





The Real Art Roadshow Collection

November 1st

Contact:

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

# McCahon House is a small Museum with big stories to tell.

Colin McCahon (1919–1987) is New Zealand's most important 20th century artist. In his honour, Parehuia, the purpose built contemporary artists' residency and studio was built adjacent to Colin McCahon's former home in French Bay, Titirangi. Each year the residency supports three outstanding New Zealand artists to research and develop new work.

# **ALUMNI**

Judy Miller
Gavin Hipkins
Andrew McLeod
James Robinson
Luise Fong
Richard Lewer
Rohan Wealleans
Eve Armstrong
Lisa Reihana
Ava Seymour

Martin Basher
Andy Leleisi'uao
Jim Speers
Liyen Chong
Glen Hayward
Ben Cauchi
Kathy Barry
Regan Gentry
Ruth Buchanan

Fiona Pardington
Tiffany Singh
Dan Arps
Amy Howden-Chapman
Daniel Malone
Campbell Paterson
Suji Park
Bepen Bhana
Louise Menzies

Thousands of visitors, special interest and educational groups have visited the House Museum since it opened in 2006. McCahon House offers you a range of supporter opportunities for those wanting to meet like-minded people, get involved in the project and contribute to its growth and future. We invite you to become a Friend, Benefactor, Sponsor or purchase editions created for the Trust by artists during each residency.

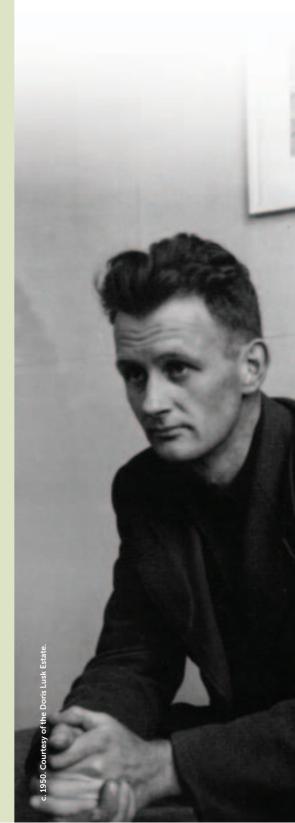
To find how you can safeguard this county's cultural and historic project for future generations please contact our dedicated Trustees or staff for a personalised tour and information.

House Museum open 1pm - 4pm Wednesday to Sunday Closed: public holidays, Visits outside these hours by appointment. 67 Otitori Bay Road French Bay, Titirangi

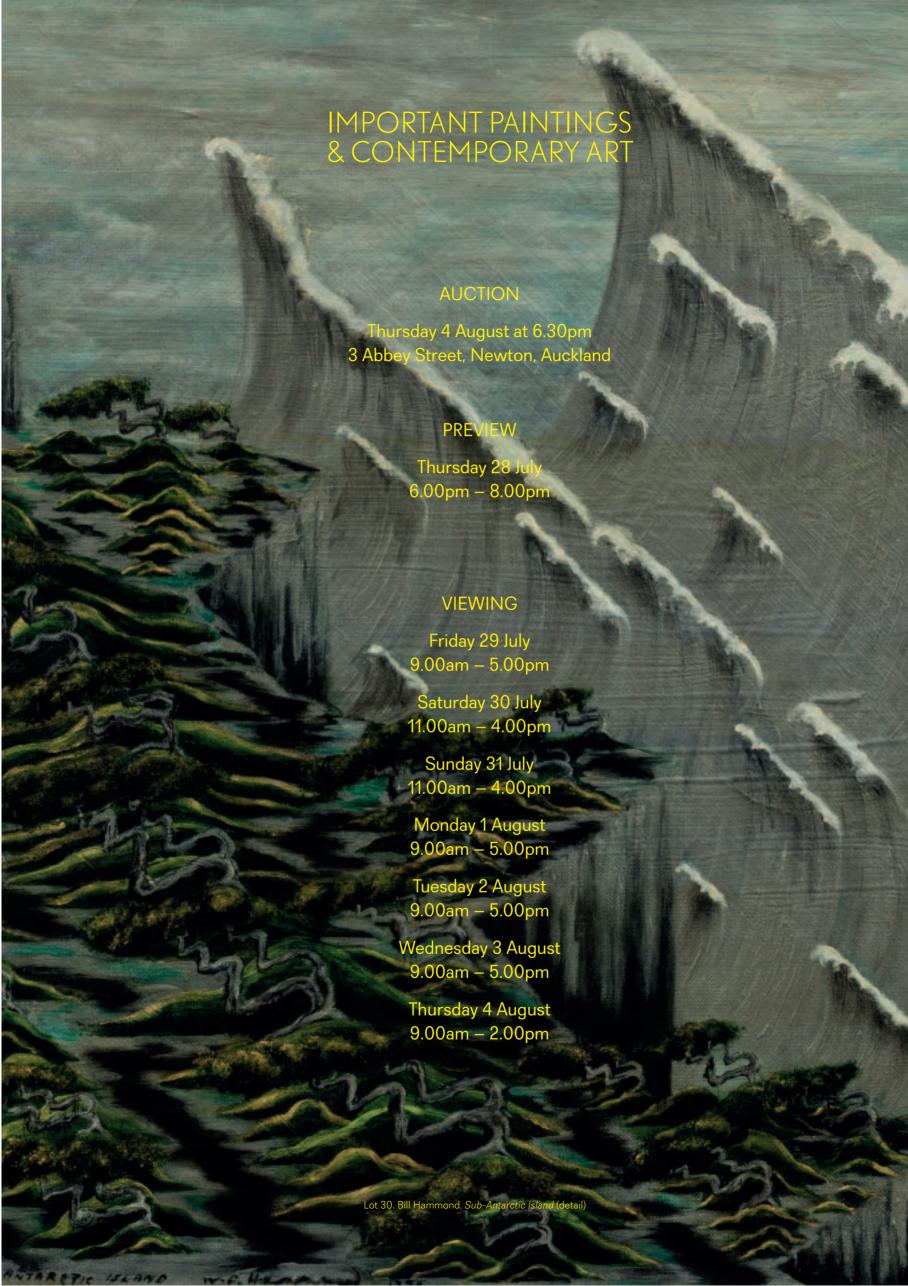
**\*\*** +64 09 817 6148

www.mccahonhouse.org.nz











NEIL DAWSON
Interior No. 3
acrylic and wire
title inscribed and inscribed Cat No. 1658 on original
accompanying purchase invoice
162 x 252 x 155mm
Provenance:
Private collection, Lower Hutt. Purchased by the
current owner from Elva Bett Gallery, Wellington in
December 1979.
\$8000 - \$14 000



SEUNG YUL OH

PokPo
fibreglass and two-pot car paint (2010)
h. 600mm
\$10 000 - \$15 000



3

SHANE COTTON

Hit Marker
acrylic on found baseball bat
title inscribed, signed and dated 2012
860 x 65 x 65mm
Provenance:
Private collection, Auckland.
\$8000 - \$12 000

JULIAN DASHPER Untitled vinyl on drumskin 525mm: diameter Provenance: Private collection, Wellington. \$15 000 – \$20 000



5

PETER ROBINSON

Art/New Lines, Old Stock
oilstick on canvas and felt
title inscribed
200 x 300mm: each panel
Provenance:
Private collection,
Auckland.
\$7000 - \$10 000



SHANE COTTON
Climbing
acrylic on canvas
title inscribed, signed and
dated 2011; title inscribed,
signed and dated verso
275 x 275mm
Provenance:
Private collection, Auckland.
\$6000 – \$8000

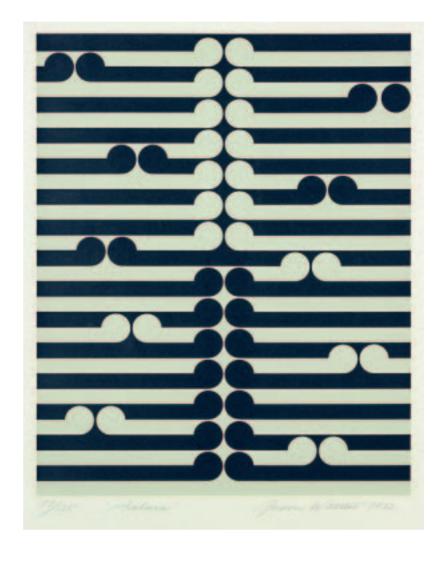




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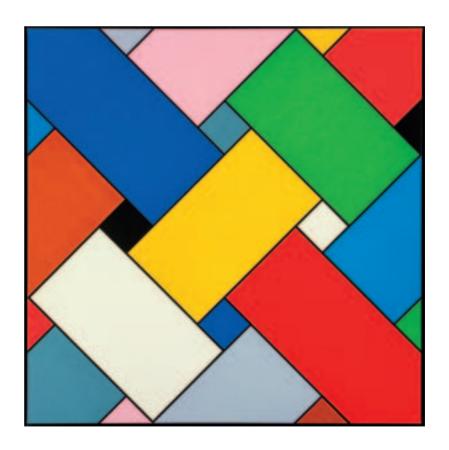
YVONNE TODD Seriousness type C print, 2/3 title inscribed, signed and dated 2004 verso 253 x 290mm Illustrated: Lara Strongman (ed), Contemporary New Zealand Photographers (Auckland, 2005), cover. Robert Leonard (ed), Creamy Psychology: Yvonne Todd (Victoria University Press, 2014), unpaginated. Exhibited: '11 Colour Plates', Ivan Anthony Gallery, Auckland, 2004. Provenance: Private collection, Auckland. \$5000 - \$8000

GORDON WALTERS
Arahura
silkscreen print, 118/125
title inscribed, signed and
dated 1982
575 x 490mm
Provenance:
Private collection, Auckland.
\$8000 – \$12 000



9

IAN SCOTT
Lattice No. 113
acrylic on canvas
title inscribed, signed and
dated October 1985 verso
1140 x 1140mm
Provenance:
Private collection, Auckland.
\$7000 – \$10 000



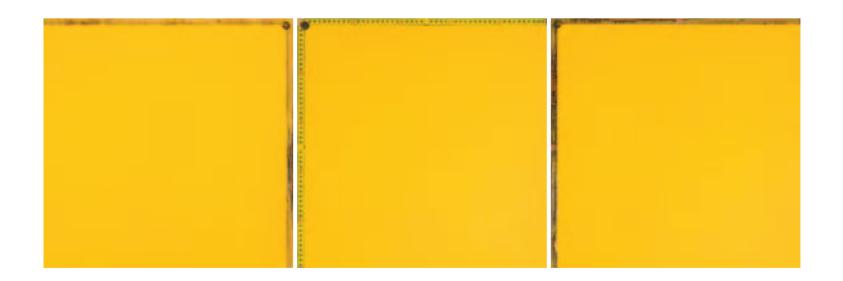
PATRICK POUND
Three Crosses
found book covers (1997)
original Govett-Brewster Gallery Ioan
label affixed verso
610 x 505mm
Provenance:
Private collection, Wellington.
\$4000 - \$6000



11

SIMON INGRAM

Painting Without a Metric Ruler
enamel on plywood with found ruler, triptych
title inscribed, signed and dated 1995 verso
575 x 575mm: each panel
Provenance:
Private collection, Auckland.
\$7000 - \$10 000



RICKY SWALLOW

Aping the Humans

watercolour

original Darren Knight Gallery label
affixed verso
280 x 380mm

Provenance:

Private collection, Auckland.
\$6000 – \$8000



13

ET AL.

Untitled
acrylic and oilstick on found blind
variously inscribed
910 x 892mm
Provenance:
Private collection, Wellington.
\$6000 - \$9000





YVONNE TODD

January
type C print, A/P (1/1)
title inscribed, signed and dated 2006 verso
1350 x 1073mm
Provenance:
Acquired from Ryan Renshaw at the Sydney Contemporary
Art Fair in 2013. Private collection, Australia.
\$10 000 - \$14 000

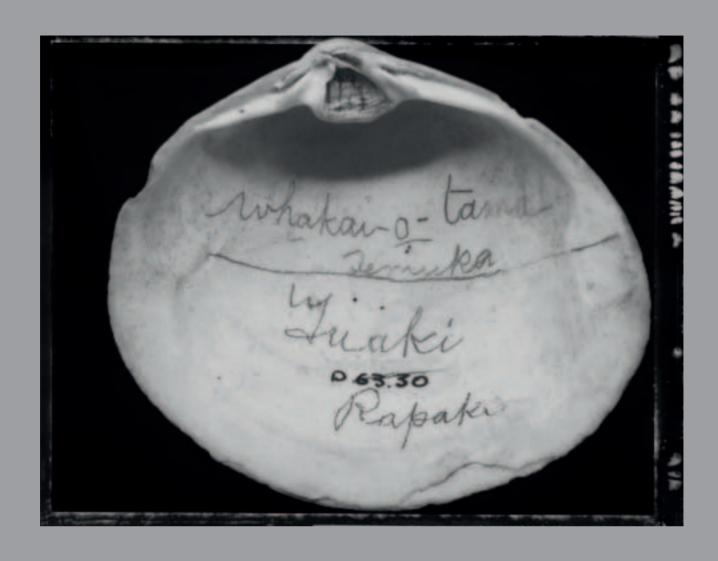


ANDREW MCLEOD
Spring House
acrylic on canvas
title inscribed and signed
1340 x 1680mm
Provenance:
Private collection, Auckland.
\$14 000 - \$20 000



FIONA PARDINGTON

Whēkau, Laughing Owl, AV5736, Otago Museum
type C print
1220 x 905mm
Provenance:
Purchased by the current owner from Nadene Milne
Gallery, Arrowtown in March 2009. Private collection,
Auckland.
\$18 000 - \$26 000



# FIONA PARDINGTON

\*D63. 30 Whakai-o-tama, Temuka, Tuaki, Rapaki, Mactra Ovata, Grey, 1843 type C print (2005)

855 x 1170mm

Illustrated:

Lara Strongman (ed), *Contemporary New Zealand Photographers* (Auckland, 2005), p. 23.

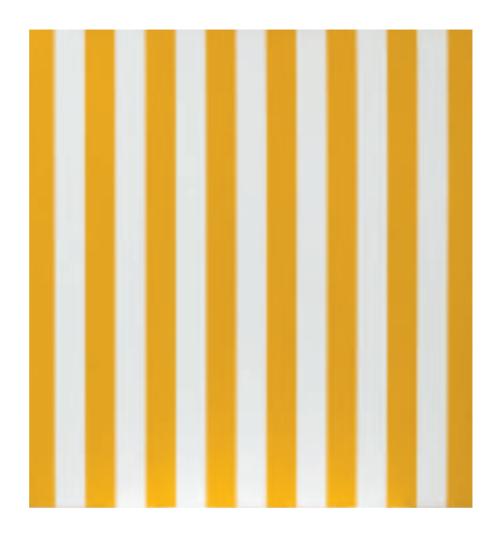
Kriselle Baker and Aaron Lister (eds), Fiona Pardington: A Beautiful Hesitation (Victoria University Press, 2016), p. 135.

Provenance:

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

\$10 000 - \$15 000

JULIAN DASHPER
Untitled (1992)
sprayed acrylic on industrial canvas
signed and dated on label affixed verso
1220 x 1130mm
Provenance:
Private collection, Wellington.
\$10 000 - \$16 000





19

RICHARD KILLEEN

Carrot and Stick
acrylic on paper tags
title inscribed, signed and dated 1998
50 x 1700mm: installation size
Provenance:
Private collection, Auckland.
\$5500 - \$8000





PAUL DIBBLE

Male Figure on Base 2 Model
cast bronze, 4/4
signed and dated 2003
585 x 312 x 165mm
Provenance:
Private collection, Northland.
\$11 000 - \$16 000

21

PAUL DIBBLE

Prize Bull on the Fish of Maui
cast bronze, 1/2
signed and dated 2008
635 x 500 x 300mm

Provenance:

Private collection, Palmerston North.
\$18 000 - \$24 000

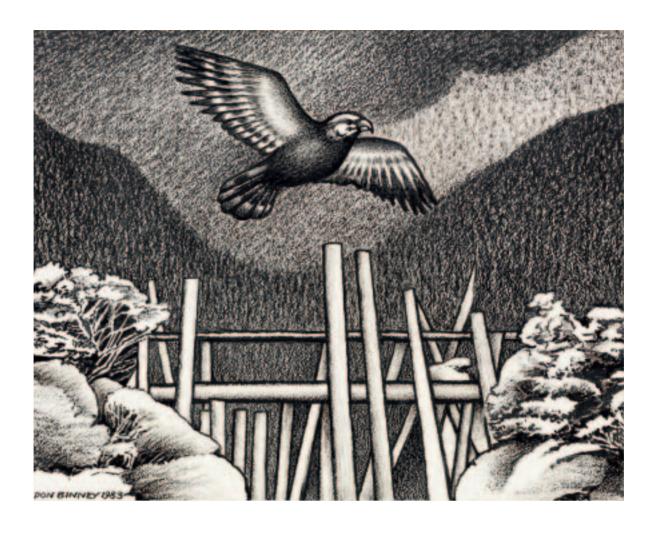


ROBIN WHITE

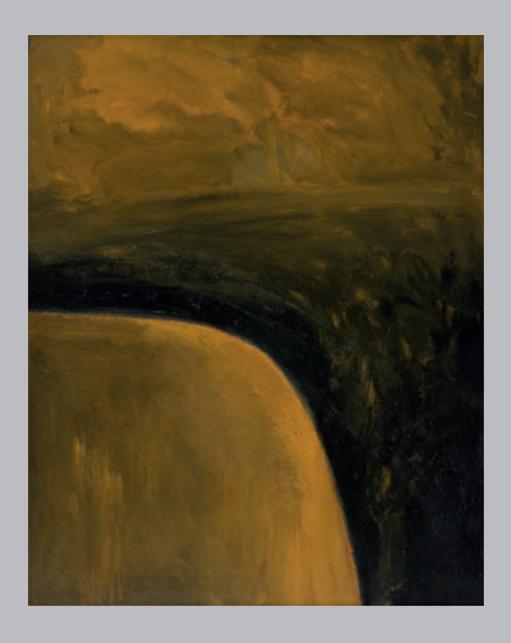
Self Portrait with Harbour Cone
graphite on paper
signed and dated Oct '73

450 x 303mm

Provenance:
Private collection, Northland.
Illustrated:
Alister Taylor, Robin White: New Zealand Painter
(Martinborough, 1981), Cat No. 148, p.103.
\$20 000 - \$30 000



DON BINNEY
Kaiarara Kaka, Great Barrier
graphite and ink on paper
signed and dated 1983; original Denis Cohn Gallery
label affixed verso
295 x 366mm
Provenance:
Private collection, Auckland.
\$10 000 - \$16 000



COLIN MCCAHON

Hillside

polyvinyl acetate on board

400 x 330mm

Reference:

Colin McCahon Database (www.mccahon.co.nz) cm001096

Provenance:

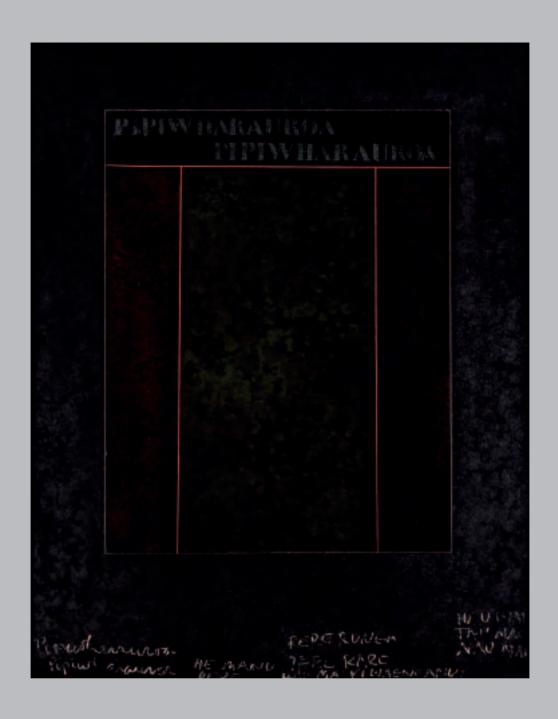
Purchased by the current owner from Webb's, Auckland, 18

September 2001, Lot No. 331. Private collection, Auckland.

\$40 000 - \$60 000



PAT HANLY
Summer Torso
acrylic and enamel on board
signed and dated '77 and inscribed
Torso J; title inscribed, signed and
dated and inscribed Gesture Painting
verso
600 x 767mm
\$45 000 - \$65 000



### RALPH HOTERE

Test Piece: Pipiwharauroa acrylic and lacquer on board title inscribed, signed and dated '77 and inscribed BLG Cat No. 2 verso 780 x 576mm Provenance: Purchased from Barry Lett Galleries, Auckland, 12 September 1977. \$35 000 – \$50 000



### RALPH HOTERE

Song Cycle

acrylic on unstretched canvas

title inscribed, signed and dated '75 and inscribed:

Poems – Bill Manhire

Music – Jack Body, Barry Margan

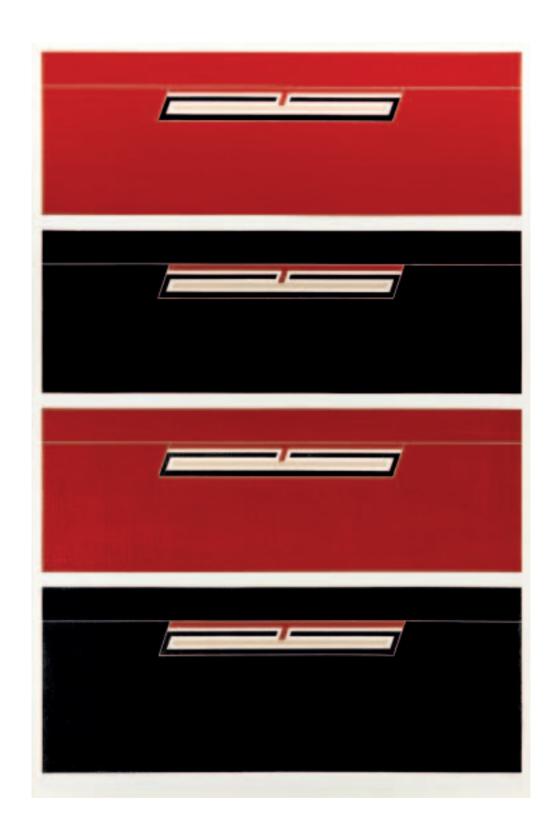
Dance – John Casserley, Char Hummel

Sound Movement Theatre

715 x 415mm

Provenance:

Private collection, Northland. \$20 000 – \$30 000



DARRYN GEORGE

Arawhata
oil on canvas
title inscribed, signed and dated 2006 verso
2000 x 1300mm

Provenance:
Private collection, Wellington.
\$9000 - \$14 000

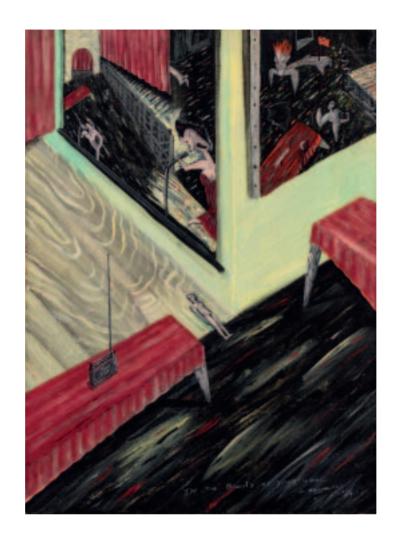


GRETCHEN ALBRECHT

Rose Measure (Nomadic Geometries 2)
acrylic and oil on canvas
title inscribed, signed and dated 1992 verso
1190 x 1900mm
\$20 000 - \$30 000



BILL HAMMOND
Sub-Antarctic Island
acrylic and metallic paint on canvas
title inscribed, signed and dated 1990
450 x 603mm
Provenance:
Private collection, Northland.
\$45 000 - \$65 000



BILL HAMMOND
In the Beauty of your Home
acrylic on canvas
title inscribed, signed and dated 1984
490 x 352mm
Provenance:
Private collection, Northland.
\$15 000 - \$25 000

### A PRIVATE COLLECTION OF NEW ZEALAND PHOTOGRAPHY

32

LAURENCE ABERHART
Moreporks (Bird Skins
Room No.2), Taranaki Street,
Wellington, 3 October 1995
gold and selenium toned gelatin
silver print
title inscribed, signed and dated
1995/2000 and inscribed No. 7
195 x 250mm
\$3000 – \$5000



33

LAURENCE ABERHART
Friterie (closed), Northern
France, 21 October 1994.
gold and selenium toned gelatin
silver print
195 x 250mm
\$3000 – \$5000





FIONA PARDINGTON

Ake Ake Huia
gold-toned gelatin silver handprint, edition of 5 (2004)
580 x 450mm

Illustrated:
Kriselle Baker and Aaron Lister (eds), Fiona Pardington: A
Beautiful Hesitation (Victoria University Press, 2016), p. 135.
Provenance:
Private collection, Auckland.
\$14 000 - \$20 000

BEN CAUCHI
Shroud
ambrotype
title inscribed, signed and dated 2004 verso
235 x 295mm
Provenance:
Private collection, Auckland.
\$2500 - \$4000



36

BEN CAUCHI

Burnt Matches (Another Failed Experiment)
tintype photograph
title inscribed, signed and dated 2007 verso
230 x 195mm
Provenance:
Private collection, Auckland.
\$2500 – \$4000



PETER PERYER

Trout
gold and selenium toned
gelatin silver print
title inscribed, signed and
dated 1987 verso
460 x 302mm
\$6000 - \$9000



38

ANNE NOBLE
The Polar Sky – Antarctica,
Dundee, Scotland
(Discovery Museum)
Piezo pigment on archival
paper, 1/10
title inscribed, signed and
dated 2003 – 04 verso
432 x 581mm
\$2000 – \$3500



LAURENCE ABERHART
In the Southern States of America
ten gold and selenium toned gelatin silver
prints bound in leather bound portfolio
by Pyramid Press, Antipodes, Russell.
Edition No. 1 of 12 albums, plus 3 artist's
copies. Photographs printed in 1989.
195 x 245mm: each print
Provenance:
Private collection, Auckland.
\$10 000 - \$16 000



























GORDON H. BURT

Portrait of Jean Batton
gelatin silver print
title inscribed and signed verso
178 x 133mm
\$1000 - \$2000

41

JOHN JOHNS
Fallow Deer Farm
gelatin silver print
title inscribed and signed 'photo
and print by John Johns' verso
266 x 396mm
\$1000 - \$2000

42

MARTI FRIEDLANDER
Tony Fomison in Front of Omai
vintage gelatin silver print on
textured paper
signed; original FHE Galleries
label affixed verso
257 x 382mm
Provenance:
Private collection, Auckland.
\$5000 – \$8000





GORDON WALTERS
No. 2
acrylic on paper
title inscribed, signed and dated 27. 2. 79
263 x 218mm
Provenance:
Private collection, Northland.
\$15 000 - \$25 000



ROBERT ELLIS
Rakaumangmanga
oil on canvas
title inscribed, signed and dated 2 Aperu 1988
1820 x 1675mm
\$12 000 — \$18 000



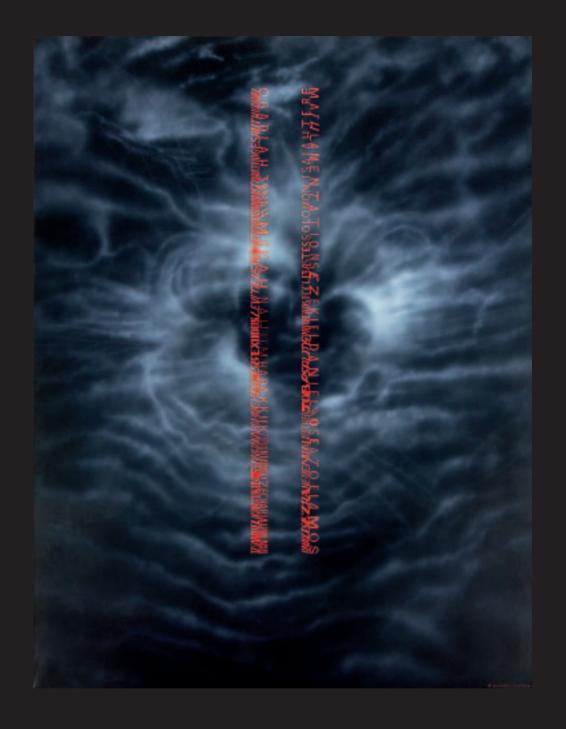
COLIN MCCAHON

North Otago Landscape
synthetic polymer paint on paper, 1967
275 x 752mm
Reference:
Colin McCahon database
(www.mccahon.co.nz) cm001203
\$50 000 - \$70 000



#### SHANE COTTON

Untitled
acrylic on canvasboard, 15 panels
signed and dated '98 and variously
inscribed
150 x 200mm: each panel
455 x 1010mm: overall
Provenance:
Private collection, Auckland.
\$30 000 - \$40 000



SHANE COTTON

Il Whakapapa (Chronicles)
acrylic on canvas
title inscribed, signed and dated
1992
2000 x 1500mm
Provenance:
Private collection, Wellington.
\$65 000 - \$85 000



## Séraphine Pick

48

White Noise oil on linen signed and dated 2010 1650 x 2000mm

Provenance:
Private collection,
Wellington.

Illustrated:
Courtney Johnston (ed),
Séraphine Pick: White Noise
(Dowse Are Museum,, Lower
Hutt, 2015), cover, pp. 12,
30-31

Exhibited:
'Séraphine Pick: White
Noise', Dowse Art Museum,
Lower Hutt, 27 June – 17
January, 2016.

\$60 000 - \$80 000

The artist as search engine was a central driver of Seraphine Pick's major exhibition entitled White Noise at the Dowse Art Museum in 2015/16. The 24 canvases exhibited at the Dowse began life as a distillation from a veritable blizzard of selfposted online images. Pick's entry into the cyber moshpit places the accent on counter-culture to outright party scene gatherings: everything from Wellington Sevens Rugby mayhem to the post-Woodstock boho love-ins that are the theme of so many festivals of the Splore era. Such events generate a deluge of real-time Instagram/Facebook/Pinterest/Blogosphere deluge of images of middle class abandonment, deshabille and substance-fuelled carnage. Back in the day such events were all good fun of the 'what goes on tour' variety - a shared experience to be recounted and embellished over the years by circles of intimate friends, not broadcast to the universe and potential future employers forever online.

Today, however millions cannot resist the urge to document these fleeting moments to all and sundry. Pick homed in on this selfieism as the theme of White Noise. The artist expounded her fascination with this collective self-obsession in an interview with journalist Tom Cardy published on Stuff.co.nz to mark the opening of White Noise in July 2015, "the internet's just become a source for everybody really. We used to use magazines, now we use the internet. But the internet's different because it's a place where everybody is putting imagery. There's a concept of all of our history going on the internet, all that personal stuff – and other people putting up images [up] of other people. It's just endless and I find it quite fascinating."

One of the major works in the White Noise exhibition was the large triptych Everything Old is New Again (2011) which depicts a central rock goddess encircled by crews of what could be fantasy video shoot extras enacting enigmatic scenes beneath a dusky night sky. They are characters in Pick's dreamtime tableau and some of the players are texting or recording the carnival in real time as we the observer take in the ravishing scene at close hand.

The 2010 canvas White Noise from which the exhibition takes its title continues on the Rock theme by depicting acid king Roky Erikson, lead singer of 60s psychedelic legends the 13th Floor Elevators. Erikson became a seminal figure for two generations of later musicians. His life journey has been characterised by an ongoing battle with schizophrenia which has meant periods of institutionalisation have

been interspersed by phases of intense creative output. Accompanying Erikson and his original issue hipster beard on the ravishing Monet meets Gustav Klimt azure plain is a wandering, riderless white stallion, a loaded symbol across numerous cultures. Harbinger of death, purity, freedom – end of time saviour? Take your pick. The artist notes that an abiding image of her childhood was a reproduction of Gauguin's 1898 canvas *The White Horse* which hung on her bedroom wall. The connects are fleeting at best, but the intersection of the personal with the communal has been rich territory for Pick for over two decades.

These loose narratives are united by Pick's willingness to invite such interpretations but only to a point, much in the way an album cover acts as a metaphorical container of musical content which forever 'colours' our interpretation of the artist's intent, but not to the point of didactic instruction.

Wandering Rose of 2008 is cut from a similar cloth. In the case of this nocturnal scene our sweet & sour heroine is straight out of some Nordic Noir, presenting herself surrounded by an impenetrable grouping of domestic detritus and discarded ciggies. In the background vaguely threatening sprites and fairies genuflect and perambulate behind a tellingly placed splay of Red Anthurium flowers, symbolising love and passion. Just like White Noise, combing this canvas for a coherent set of metaphors is an exercise in both delight and frustration. Their potency is in the generic or emblematic as opposed to the specific. Pick's program is not about locating 'meaning' but the processes and inputs by which meaning is generated. So by definition, they are open, antennae twitching like coral polyps to an ocean of signs, symbols and media that contain fleeting snaps of communal experience, revelations or sensual delight.

Pick has been described as a pencil case painter, a term coined by curator and writer Lara Strongman to describe a group of artists including Tony de Lautour, Bill Hammond, Saskia Leek and Shane Cotton who emerged from the University of Canterbury's School of Fine Arts in the early 1990s. Whilst all of these artists have gone on to develop distinctive and individual visual signatures they share a commitment to the hard graft of the act of painting and a belief in its inherent magic.

In Pick's case that means we have observed a painterly development spanning twenty plus years, from the early stacks of beds and bathtubs of the mid 1990s to the increasingly

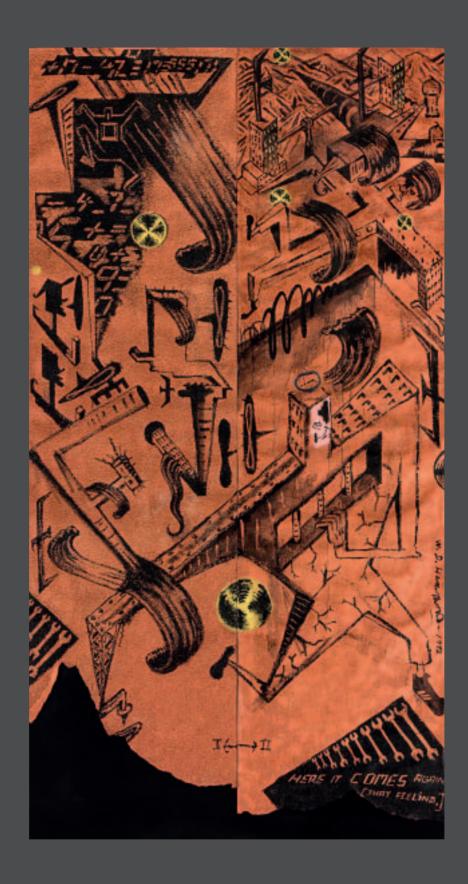


complex and dazzling crowd scenes of the mid 2000s. Over this time Pick's style has gained in confidence and dexterity, accommodating numerous influences and points of reference (Scottish painter Peter Doig is one that springs to mind)but never being defined or overwhelmed by them. In works such as *White Noise* and *Wandering Rose* we encounter an artist with a clear vision, one who can peer through the looking glass into the vastness of both authored and open source images we are subjected to and wrest moments of transcendent calm.

Hamish Coney

49

SÉRAPHINE PICK
Wandering Rose
oil on linen
signed and dated 2008; original
Michael Lett label affixed verso
2000 x 1600mm
Provenance:
Private collection, Wellington.
\$60 000 - \$80 000



#### BILL HAMMONE

Here it Comes Again (That Feeling)
acrylic and metallic pigments on wallpaper stock
diptych
title inscribed, signed and dated 1992
1940 x 1045mm
Provenance:
Private collection, Wellington.



COLIN MCCAHON

Kauri

signed and dated Dec '53 and inscribed *No. 3* 

749 x 543mm

Reference:

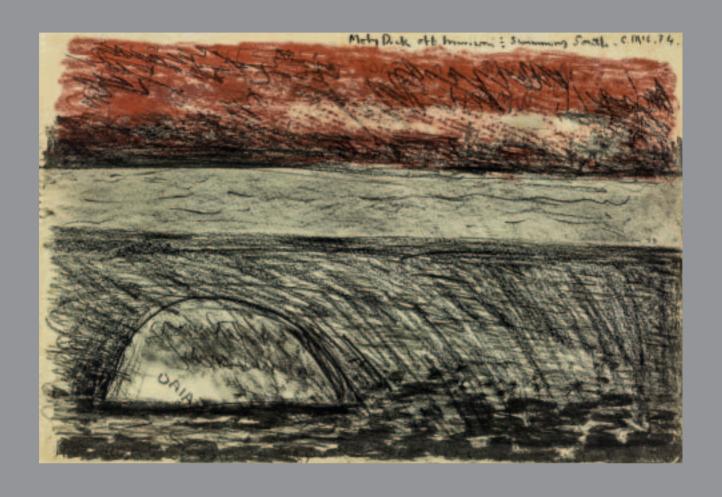
Colin McCahon database

(www.mccahon.co.nz) cm001188.

Provenance:

Collection of the artist Janet E. Paul. Passed by

descent to the current owner. \$45 000 – \$65 000



COLIN MCCAHON

Moby Dick off Muriwai: Swimming South
pastel and graphite on paper
signed with artist's initials CMcC and dated '74
303 x 457mm
Provenance:
Private collection, Auckland.
\$17 000 - \$25 000

## Michael Illingworth

53

An Offering to the Queen of a New Land
mixed media on canvas
title inscribed, signed and dated '62 and inscribed No. 3 verso
506 x 610mm

\$60 000 - \$80 000

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

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

An Offering... was first shown in 'Illingworth; An Exhibition of Recent Work' at Auckland's Ikon Gallery in March 1963. On that occasion, as Damien Skinner and Aaron Lister have written, Illingworth consciously presented himself 'as a serious painter of the social condition, with reference to the impending atomic holocaust and the social ills of the

city... The themes of fleeing, retreat and exile that dominate the paintings ... are presented as the only response to the horrors of modern civilisation.'

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

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

Gregory O'Brien

#### Provenance:

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

By descent to the estate of Mrs J. C Baxter.

#### Exhibited:

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

#### Illustrated:

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



## Milan Mrkusich

54

Painting No. 7
oil on board
title inscribed, signed and dated '60; title inscribed,
signed and dated verso; original 'The Gallery',
Symonds St label affixed verso
1220 x 776mm

\$70 000 - \$100 000

... If there is a painting called Kaipara Mudflats, an art educated person would come along and say, "Look, it's the Kaipara mudflats." But it's not the Kaipara mudflats. It's a painting. It's paint. To me it's just a whole lot of grey paint'.

— Milan Mrkusich

1960 is a crucial year in the evolution of Milan Mrkusich's art. With the arrival of the new decade, profound and fundamental changes in both his painting and in his life are ushered in. Two years prior to completing Painting No. 7 the artist finally began to paint full time and the resulting life changes resonate immediately in his work. A year later, in 1961, the artist would hold his first solo show in a commercial dealer gallery. Aside from devoting more time to his practice, Mrkusich, now free to fulfil his destiny as an abstract painter full-time, shifted into using oil paints almost exclusively. Strong formal changes also began to occur with the underlying hints of the landscape completely disappearing in favour of a purer and totally non-objective abstract idiom. There can be few more difficult vocations in this country than that which might be designated 'abstract painter' and if the audience in New Zealand was unsympathetic to abstraction then the actual market for abstract paintings was virtually nonexistent. Gordon Walters spoke of the great hostilities he encountered throughout the 1950s and 1960s and yet he and Mrkusich were both unwavering in their commitment to the language of abstraction and, if anything, Mrkusich's resolve would only increase.

Painting No. 7 is a seriously important New Zealand painting. Free from the allusions to landscape and the real world which characterise many of his works from the mid-late 1950s, the surface of the

painting appears optimistic, charged and animated. Conceived in oil paint, now the new fully professional Mrkusich's medium of choice, and with just a hint of a grid-like structure, *Painting No. 7* represents an embodiment of personal and painterly freedom.

The quote at the top of the page from Mrkusich in 1980 highlights his desire not to impinge on the viewing process as does his shift around this time to a numerical system of titling and cataloguing. Viewers must accept the absence of any specific subject matter. The subject of this painting is ostensibly the medium of the painter's craft itself; however, the real subject is, of course, so much more. Through focusing exclusively on the fundamental qualities of the medium of painting, Mrkusich creates a painting which transcends the material from which it is crafted.

Paradox is perhaps at the heart of the best abstract paintings and Painting No. 7 is simultaneously empty and yet full of content, intuitive yet structured. Selfish and pointless to many yet generous to those who allow themselves the time to engage and experience. For the artist himself his paintings function as a visual symbol of his experience of the world. Free from the subtle allusions to land and overt forms which appear throughout the works of the midlate 1950s and coming before the symbolism and symmetry of the proceeding 'Emblem' series, 1959 - 1961 witnesses Mrkusich producing a small yet crucial body of paintings that anticipate the next ten years of his practice and which even today stand tall like beacons to both advanced abstraction in this country as well as to the bravery and joy of being a full-time artist.

Ben Plumbly

Provenance:
Private collection, Auckland.

Exhibited:
'Milan Mrkusich: An Exhibition of Paintings',
The Gallery, Auckland, 6 – 21 April, 1961.





## Milan Mrkusich

55

Landscape No. I
oil on canvas mounted to board
title inscribed, signed and dated 1957 verso
760 x 925mm

Provenance:
Acquired directly from the artist in 1982.
Private collection, Auckland.

\$70 000 - \$100 000

Milan Mrkusich who is now 91 years old can still seem cutting edge. Mrkusich's art is flinty in its resistance to metaphor, abnegations and insistently materialist. We might say that Mrkusich is the New Zealand painter who paints the materiality of painting. Landscape No. 1 from a group of works (not really a series) of the late 1950s entitled Landscapes would seem at first to belie Mrkusich's most famous apothegm: 'You want a landscape? Take a drive in the country' (Woman's Weekly, 1969). Indeed, the curving lines of the black grid spiking upward would seem to suggest trees, the central daubs of colour refractions through their leaves and the larger green inferior blocks are perhaps fields. But the spikiness of the grid lines are also there to divide up and hold the composition together like the spokes of a wind-wrecked umbrella. The geometry is as important as the physical reality and there is nothing cuddly about nature in Mrkusich's neck of the woods. There is a brute purplish sky with large cuts of uninflected space and light, and below it a swarm of piquant, lurching colours and lights, falling like loose change, that produce substantial presences in penetrable space. Every element has a rising, hovering or sagging weight achieved by Mrkusich's finesse with geometry and by a supreme sense of tone and colour. Sometimes the lozenges of colour are placed upon a larger background shape, sometimes they stand in their own right, sometimes they feel as if they were squashed or forced into a narrow form. And despite the predominance of green, the colours

are not those we habitually associate with the landscape: orange, violet, crimson, electric blue, deep purple. The strong paint marks on the surface, impastoed daubs, do not have their own interest. They only work by irritability insofar as they suggest something else in conjunction with their neighbours. What the painting aims for is a unity but a particularity at the same time. Up close the thick paint is demonstrative, the brushwork is overt and often lavish. The surface speaks of tactility, proximity, stickiness but nevertheless these are brushmarks that don't feel gestural. We could say that Mrkusich's impasto gets in the way of seeing but it also is the means by which seeing is retreived. Mrkusich was painting not what he saw but what he felt he saw with responsiveness to every contour, zone, lozenge drenched in sun and shade. Mrkusich shows us that pure colour is a random configuration, a configuration founded on chance effects, and he gives the impression of having produced a controlled randomness. For him, painting is a way of approaching the world not reproducing it. Landscape No. 1 has what we might call muscle tone, a heldbreath tension, a straining towards levels of intensity and mental toughness. What is Mrkusich's essential quality? I think it is that his painting is at once sensuously luxuriant and chastely rational. Some art enfolds us in affective intensity and some snaps us to intellectual attention. Mrkusich's does both at once, if we let it.

Laurence Simmons

# Stephen Bambury

56

Mnemosyne
acrylic and resin on seven aluminium panels
title inscribed, signed and dated 2010 verso  $500 \times 2760 \text{mm}$ 

Provenance:
Private collection, Auckland

\$38 000 - \$55 000

In Greek mythology Mnemosyne was the mother of the nine muses begat by her union with the sky god Zeus. From this coupling issued the muses of the arts including Clio/history, Calliope/Epic Poetry, Melpomene/Tragedy, Terpsichore/Dance and so on. She was a regular feature on Grecian urns and perhaps most famously depicted as a Pre-Raphaelite stunner by Dante Gabriel Rossetti in 1881.

In Stephen Bambury's hands *Mnemosyne* deployment as a title is a handy direction marker to his abiding desire to unite diverse strands of conceptual inputs within his distinctive visual language.

The stacked ladder or chakra form that literally climbs up the wall is a format that Bambury has returned to on numerous occasions throughout his career. It is a signature motif that energizes and challenges the artist in the same way that the koru was endlessly fascinating for Gordon Walters. The two artists share a kinship in that they both find gold by panning the variations of form, scale, material and repetition within the formal boundaries of their chosen schema

One of the works that this example bears a close relationship to is the classic ladder/chakra entitled *Column of Light* dating to 2002. These works and others from this ongoing series feature blazing oranges and yellows and, up close, luscious surfaces articulated by texture and metallic reactions. Simultaneously both sensuous and restrained, this tension is very much the yin and yang of Bambury's practice.

Bambury's 'Chakra' series stand as one of the most coherent and striking bodies of work in New Zealand abstract art. I hesitate to use the word painting as it seems they do something else as well as being nominally 'paintings'. Tall, elegant, architectural, and in this example burning with Mediterranean colour, the repetitive columnar nature of these works – as they rise to the heavens – allude to a range of concerns of which the 'painterly' is not the most pressing.

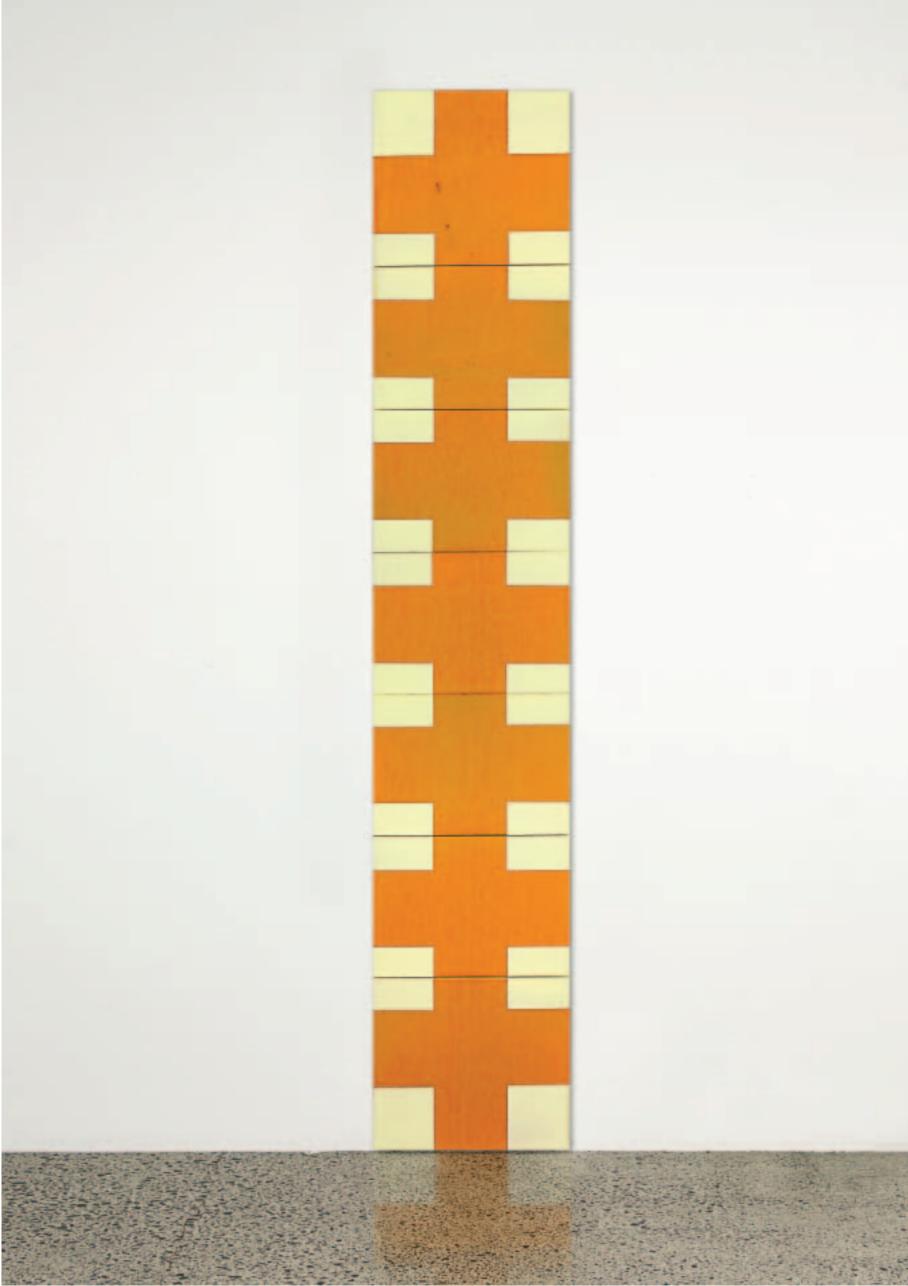
The repeated beat of the ladder form intersects with a range of pictorial, religious and art historical ideas that place Bambury within a lineage of that commences with the pioneer Russian abstractionist Kazimir Malevich and includes Piet Mondrian, Barnett Newman, Josef Albers and more latterly Helio Oiticica and Helmet Federle.

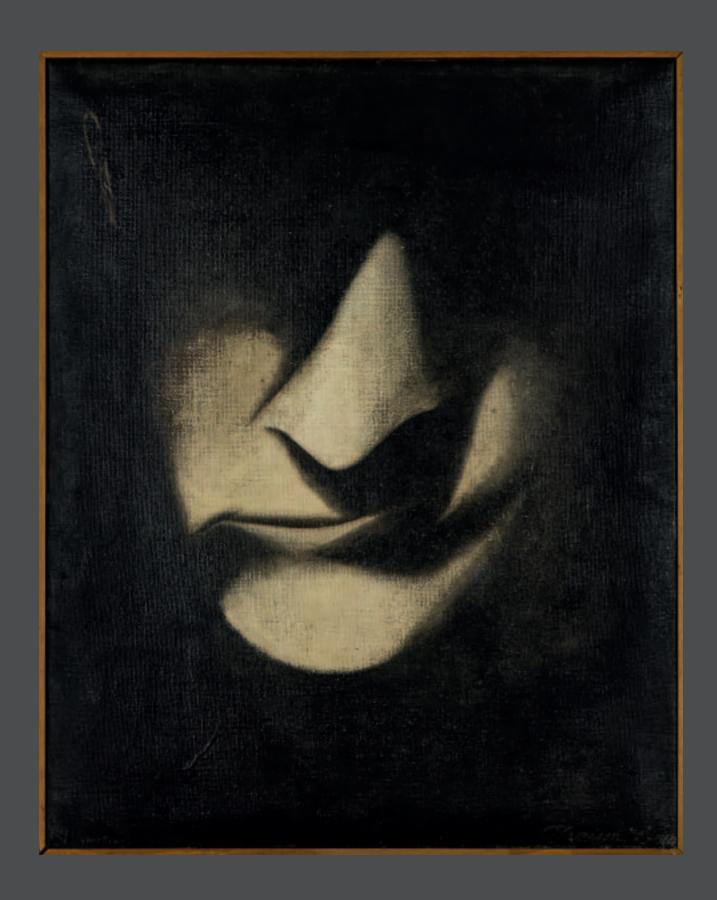
In 1989 Bambury visited Europe to take up the Moet & Chandon Fellowship near Paris. This extended visit enabled the artist to connect with both the earliest and contemporary forms of European abstraction as well as the earlier medieval religious altarpieces and icons.

The fusion of these two strands of spiritual inquiry resulted in a series of works first displayed in Germany in an exhibition at the Stiftung fur konkrete Kunst Reutlingen entitled *Christian Icons and Modern* Art in 1991.

Part of Bambury's conceptual underpinning is his knack for layering these towering works with multiple connections into art history, spiritual systems and in the case of *Mnemosyne* the very foundation stones of western mythology and philosophy. Like a great net this ladder gathers its whakapapa into a form that is endlessly regenerative and radiant with the energy it contains and gifts to the viewer.

Hamish Coney





## **Tony Fomison**

57

Self-Portrait No. 14

title inscribed, signed and dated 1969; inscribed Cat No. 17 on original City Gallery exhibition label affixed verso; inscribed *Cat No. 4* on original Dowse Gallery exhibition label affixed verso 805 x 640mm

\$120 000 - \$160 000

This painting is a very good example of what Tony Fomison was both painting and looking at in the late 1960s and early 1970s. He'd recently returned from Europe where he'd looked at what he described as 'those 14th century dooms'—church paintings in which Christ judges the damned or the blessed. He attributed his return to painting after a period of inactivity to the impact of these 'dooms'.

However, many of Fomison's paintings refer to or work from illustrations in art books, of which he assembled a very large and idiosyncratic library. This 'self portrait', which Fomison recorded as 'my first proper selfportrait', is related to at least twenty paintings of Christ he made in the late 1960s and early 70s referencing painters including Piera della Francesca, the Spanish Luis de Morales, and Caravaggio. But the most immediate reference of this 'self portrait' is to a photograph of Colonel Rudolf Abel, a Soviet spy imprisoned in the USA and famously exchanged for the American U-2 pilot Gary Powers. There are two more versions of this Abel painting: Mask, 1971, a small oil on jute canvas work; and Untitled (suggested by a painting of Colonel Rudolf Abel), 1971, oil on hessian on board. Such unexpected references are common in Fomison's work, and his archive contains a great variety of photographs, popular

magazines, books on horror movies, children's books and fairy tales with a bias towards the grotesque (Arthur Rackham), as well as ethnographic and historical texts, all of which he mined for subject-matter.

At least three later paintings relate closely to this 1969 self-portrait: the 1977 Untitled (Self-portrait) (Nº196) mounted in a sash window frame (collection Auckland Art Gallery), a small Self Portrait (№98) from 1975. and Christ (Nº121), 1976 (collection Te Papa). All of these share the 1969 painting's strong directional lighting, chiaroscuro, and sombre palette, and point to tenebrist influences, especially El Greco and Caravaggio. But the house where Fomison was living in Christchurch when he began the 1969 work—92C Riccarton Rd—was also home and studio to other artists, Malcolm Brown, Phil Clairmont, and Phillip O'Sullivan, and one focus of a gothic sub-culture, which moved to Beveridge St before the painting was finished. This environment certainly reflected Fomison's taste for dark themes, and for subtle surfaces produced by scrupulously brushed layers of oil paint on rough-grained hessian.

lan Wedde

Illustrated: Ian Wedde (ed), *Fomison: What shall we tell them?* (Wellington, 1994), p. 96.

Exhibited:

'Tony Fomison – a survey of his painting and drawing from 1961 to 1979', Dowse Art Gallery, Lower Hutt, 1979. 'Fomison: What shall we tell them?', City Gallery, Wellington, 1994. Reterence: Ian Wedde (ed), *op. cit.*, Cat No. 17, p. 149.

Provenance:
Private collection, Auckland.
Purchased from Peter Webb Galleries

(Wellesley & Elliot Streets), circa 1989.

## **Tony Fomison**

58

The Question (No. 118)

oil on canvasboard
inscribed Cat No. 23 on original 'Fomison: a survey'

Dowse Art Gallery exhibition label affixed verso;
original Sarjeant Gallery loan label affixed verso

417 x 628mm

\$75 000 - \$115 000

This fine little painting is a small version of—or may be a study for—a much larger (1690 x 1630mm) and more diversely coloured painting in the collection of the Museum of New Zealand Te Papa Tongarewa. The Te Papa version is called *Let Each Decide*, *yes let each decide* (№119), 1976–77, a title that reads like a response to a question, or *the* question in this case. But what is the question for which each must decide the answer?

Fomison's paintings and their titles frequently imply allegorical approaches to narrative: the story you see represented in the painting points to an enlarged, explanatory narrative. In The Question, a small human figure seems to be struggling to find a way into a walled enclosure in which a gigantic, blind, probably Māori head seems trapped. Clues to what enlarged meaning this allegorical scene might be pointing to can be found in several other paintings from about the same time. In The Handing-on (№128), 1976, a large Polynesian figure (head) very like the boxed-in one is holding a small head in its hand before a sea or lake horizon lit by what looks like moonlight. In *Untitled Nº135*, nd (?1976), a small figure crouches before yet another giant figure (head only) in a box-like cave, with a moonlit sea- or lake-scape behind. There are other later paintings in which the

allegory suggests the box is a coffin, the cave a vagina. Birth and death, enclosure and escape, and above all the issue of a decision needing to be made involving blocked access to knowledge or a secret, perhaps. Such secret knowledge might be handed-on (as in Nº128). Or it might be advice from his Grandfather, the title of a small painting from 1983 in which two Māori figures (heads only) are shown together in what might be a cave, or the sheltering roots of a giant pohutukawa. In Te Mauri o te Pohutukawa, 1980, a figure (head) very like the others is shown in just such a shelter.

Fomison talked about how he came to develop close ties with Māori hapū at Lake Waiwera, also known as Lake Forsyth. His first encounter was while camping out at night near tapu caves by the lake—perpaps this is where the larger meaning of The Question resides. It's possible that the question being asked in paintings with caves, enclosures, mazes or other repositories of tapu knowledge, involves whether or not to seek access to that knowledge. The mazes and caves are also, obviously, places of entrapment or incarceration. What Fomison called his 'Maze paintings' all convey anxiety and even a sense of transgression.

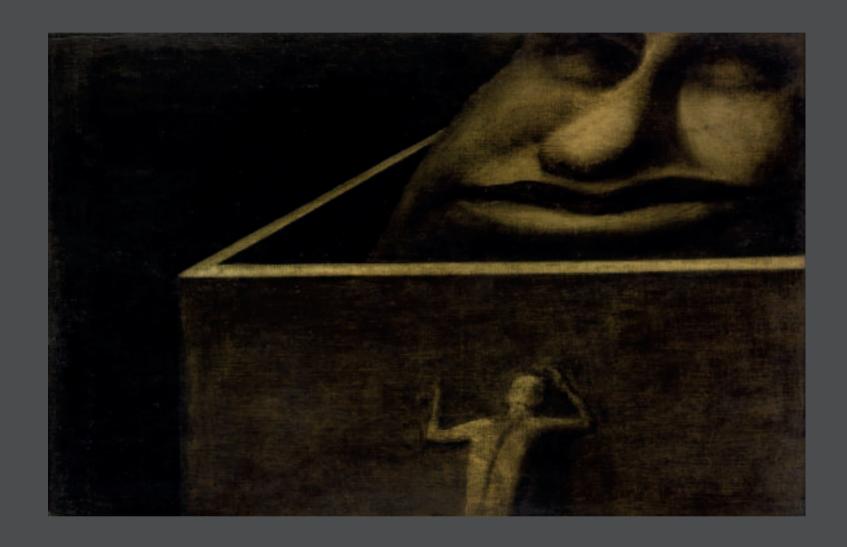
lan Wedde

#### Provenance

Private collection, Whanganui.
Private collection, Auckland. Purchased by
the current owner from Webb's, Auckland,
lot no. 31, 1 July 2003.

#### Reference:

lan Wedde (ed), Fomison: What shall we tell them? (City Gallery, 1994), Supplementary Cat No. 433.





RALPH HOTERE

Cut

blow-torched and burnished baby iron signed with artist's initials  $\it R.H$  and dated '89  $600 \times 767 \rm mm$ 

Provenance:

Purchased by the current owner from Marshall Seifert Gallery, Dunedin circa 1988. Private collection, Auckland. \$60 000 – \$80 000



DON BINNEY
Untitled
acrylic and oil on canvas
signed and dated 1973-1974
757 x 1055mm
Provenance:
Private collection, Bay of Plenty.
\$70 000 - \$90 000



## Colin McCahon

61

Small Brown Hill
oil on canvas
signed and dated 8 – 2 – 66
1712 x 915mm

Note: This painting is also known as Journey into a Dark Landscape

\$180 000 - \$260 000

The mid 1960s represent both a period of great productivity, and a time of considered reworking and reassessing of that which had come previous in the art of Colin McCahon. As Wystan Curnow has noted, for McCahon there is really no single isolated work but rather sets, series and ultimately one work, 'the life work'. It was also a period of more widespread acceptance for the artist with a raft of exhibitions nationally and internationally as well as major commissions including the windows for the Convent Chapel in the Sisters of Our Lady Mission in Upland Road, Remuera and the near three and a half by seven and a half meter Waterfall Theme and Variations mural for the University of Otago, both completed in the same year as Small Brown Hill.

Small Brown Hill is perhaps the key work in a small series of four large vertical landscapes the artist completed early in 1966. Coming two years after the artist first began the celebrated Waterfall series, the connection and almost interchangeability and ambiguity of the hill motif/waterfall form, is readily apparent at this time. Interestingly, in the aforementioned Otago University commission they both appear seamlessly integrated into the same composition. However, whilst the Waterfall works were almost all conceived on hardboard, the surface and resulting glossy aesthetic couldn't be further removed from that which confronts the viewer in Small Brown Hill.

Painted onto a thin and especially porous canvas, *Small Brown Hill* presents the New Zealand landscape as undistinguished, sombre and uncompromising. Its strong and impressive

vertical orientation recalls the scrolls of Tessai which impressed themselves on McCahon so strongly during his trip to America in 1958. Above McCahon's classic leitmotif of the arc-ed hill we are presented with a field of darkness. Seemingly uniform at first, on closer inspection expanses of darkness and depth roll in and out of focus, like liminal clouds on the edge of sensory perception they present themselves as the opposite of the almost-painfully inscribed hill line below. McCahon was to remark of Takaka: Night and Day (1948): "It states my interest in landscape as a symbol of place and also of the human condition. It is not so much a portrait of a place as such but it is a memory of a time and an experience of a particular place"; and it is in the transformation of landscape into the profoundly symbolic and metaphoric where Small Brown Hill asserts itself.

McCahon's 'empty' landscapes are among his most seemingly secular compositions, yet still his life-long battle with spirituality remains omnipresent. Here in the strained rendering of the white outline of the hill the depiction of light as physical phenomenon and as metaphor for the light of the spirit remains implicit, bought to the fore by its contrast with the great unknown lunar darkness hovering ominously above. Most especially though, *Small Brown Hill* presents itself, as does Colin McCahon's entire output, as a celebration of this land and the people who have inhabited it whilst also reminding us that the former will remain long after the latter.

Ben Plumbly

#### Exhibited:

'Five Auckland Painters', Darlinghurst Galleries, Sydney March 22 – April 10, 1966. Catalogue No. 12. 'Gates and Journeys' Auckland City Art Gallery, November 11, 1988 – February 26, 1989. Catalogue No. G24.

#### Illustrated:

Marja Bloem and Martin Browne, Colin McCahon: A Question of Faith (Craig Potton, Stedelijk Museum, 2002), p. 205. Reference:
ibid., pp. 205 – 206.
Colin McCahon Database:
(www.mccahon.co.nz) cm 001103.

## **Gordon Walters**

62

Untitled – No. I
acrylic on paper
title inscribed, signed and dated 78/90 and 28. 11. 90; inscribed No. I
768 x 566mm

Provenance:
Private collection, Wellington.

\$40 000 - \$55 000

Whilst Gordon Walters 'koru' imagery today has become all pervasive, having become one of the crossover motifs of New Zealand in the 21st century, there was a time when Walters deemed his engagement with this quintessential indigenous symbol so outside the prevailing conversation of New Zealand culture of the day that he chose not to exhibit from the late 1940s until the mid-1960s. These 'invisible years' were the subject of an essay by Michael Dunn entitled The Enigma of Gordon Walters Art published in Art New Zealand in 1978. In this essay Dunn reveals the careful process of experimentation, almost like lab work, that Walters initiated to arrive at the mature style that we can observe in this pristine work in paper, 'From a gradual process of trial and error, and out of the realisation that there was no need to constantly invent new forms, he isolated a severely geometric version of the 'koru' as a personal signature theme. Perfecting that motif took some eight years of dedicated labour. In its final form, as seen in works from the first New Vision Gallery show of 1966, it is incredibly simple – so right that it seems obvious and inevitable.

The recent exhibition (October 2015) entitled Gordon Walters: Gouaches and a Painting from the 1950s curated by Laurence Simmons at Starkwhite Gallery in Auckland, revealed exactly what Walters was doing in that decade. The 19 works from the artist's estate reveal Walters processing a range of European modernist idioms of the day, moving through the gears as it were, before Walters, in tandem with Theo Schoon, split the atom and was able to locate best practice postwar modernism in a New Zealand context - a classic first mover's example of 'thinking global and acting local'.

Walters described this classic contextualisation in reverse in 1969, "The koru-like form which is represented in my paintings is not a reproduction of the koru used in the kowhaiwhai... the motif is used to establish rhythms that are for the most part deliberately mechanistic..." <sup>1</sup>

The first koru images emerged in 1956 but it took another decade for these works to be refined. (the trial and error referred to by Dunn above) and ready to exhibit at the landmark exhibition at the New Vision Gallery in 1966. From the outset these mid 1960s works such as Painting No.1 in the Auckland Art Gallery Collection, Te Whiti (1964) or Tahi (1967) reveal their formal kinship with later works such as Rongotai (1970) or Mokoia (1975) and to this fine ink on paper that required 12 years to resolve. The research and enquiry of the 1950s sustained Walters for the balance of his life. There is a sense that Walters was so grounded in the validity of his experiments, in their empirical veracity, that the execution of the korus allowed for endless variety once the essential co-ordinates had been locked in place.

It is important when looking at this work dating from 1979 - 1990 to have this backstory, for such a work is the tip of a mighty iceberg of cultural and conceptual groundwork. This example features four opposing 'sets' of korus, two 'positive' and two 'negative' held within four bands of complete black and white rows above and below. Other koru works feature intense groupings of bulbs or isolated 'islands'. This example sits somewhere in the middle in terms of articulation. That each example, feels 'right' is further testimony to the abundant, fluid power of the koru form to regenerate itself under Walters' guidance - as he reveals in the same interview, "This motif provides me with the expressive means I need for my work... The form is used to establish relationships and is varied in both positive and negative forms so that an ambiguity between figure and ground is created...the success or failure of the work depends on the use that is made of it."2

Hamish Coney

- 1 'Gordon Walters: an interview' published in *Salient*, Vol. 32, No. 9, 1969
- 2 ibid



### **Shane Cotton**

63

Daze
oil on canvas
signed with artist's initials S. W. C and dated 1994

Provenance:
Private collection, Auckland.
Collection of the Godwit Art Group.

\$110 000 - \$160 000

From paint brush to air brush, landscape to skyscape, Shane Cotton's painterly shifts and re-inventions have been as regular as they have been pronounced. The first great shift was arguably the most profound and has become the stuff of art historical folklore. A 1993 sell-out exhibition at Hamish McKay Gallery in Wellington has become legend as heady crowds flocked to see anachronistic, sepia-toned 'history' paintings unlike anything contemporary art audiences had seen previously and a world away from the cellular abstract paintings in strange and rickety media which the artist had been working on previously.

One of a group of talented students, including Séraphine Pick and Peter Robinson, taught by the English painter Riduan Tomkins who graduated from University of Canterbury School of Fine Art, Cotton's paintings have always been particularly notable for their rare balance of being as visually beguiling as they are intellectually intriguing. *Daze* (1994) is one of the artist's most important paintings of the early mid-1990s, standing alongside works such as *Artificial Curiosities* and *You say ABC* as icons of late twentieth century New Zealand painting.

Conceived in the then-trademark palette of earthy ochres, *Daze* presents viewers with a staged tableau where the old and the new, the familiar and the surreal, combine to hint at a rich yet confounding visual tale for which the artist provides no beginning, middle or end, just visual clues. The constituent parts are posited on a compartmentalized bookcase, like architectural plans or an aerial view of the land itself, parcelled and packaged, like rural land blocks ready for subdivision. The painting positively brims with content, much of it familiar and borrowed from New Zealand's

colonial history as well as from art history, both local and international. The compartmentalized schema, along with the slippery title, immediately recalls Colin McCahon's 1950s masterpiece Six Days in Nelson and Canterbury, one of the artist's earliest and most well-known explorations of the local landscape as a metaphor for the human condition. If McCahon's painting is all about the life journey, then Cotton's is more about the on-going journey which tangata whenua have undertaken since colonization. Lava lamps hint at the fluidity and shifting sands of time, whilst digital flip clocks recall crucial dates in our collective past including 1865, the year the Native Land Court was created, and 1867, the year of the Native Schools Act where the use of the Maori language became actively discouraged by the government.

The view of history which Cotton portrays in *Daze* and in many of his paintings of the mid 1990s is an inconclusive one. The artist may well recall seminal dates and times in our collective past but he does so in a manner which shows that the process of cultural interaction is a complex one and not the one-way street which it is often portrayed. Cotton's re-casting of history is both a generous and generative one. His disparate array of objects and landscapes and his sampling of the visual language of artists as diverse as Haim Steinbach and Colin McCahon, offers us a rich and sensitive visual story throwing up more questions than answers. As the artist has stated: "It doesn't make sense to talk about solutions. Ways of seeing are important."

Ben Plumbly

#### Exhibited:

'New Works', Claybrook Gallery, Auckland, 1994. 'Shane Cotton: Recent Paintings', Govett-Brewster Art Gallery, New Plymouth, April – May, 1995.

#### Illustrated:

Imants Tillers, 'Locating Shane Cotton', in *Art Asia Pacific*,
Issue No. 23, 1999, p. 93.
Robert Leonard, *Shane Cotton* (Auckland Art Gallery,
2004), p. 5.

#### Literature:

Lara Strongman, 'Ruarangi: The Meeting Place Between Sea and Sky – A consideration of Shane Cotton's work 1993 – 2003', in, Lara Strongman, et al., *Shane Cotton* (Victoria University Press, 2004), p. 18. Robert Leonard, 'Cultural Surrealist', in *Shane Cotton* (Auckland Art Gallery, 2004), p. 7.



### Bill Hammond

64

Choreograph Screen
acrylic and metallic paint on four panel wooden screen
title inscribed, signed and dated 1997
1480 x 1860mm

Provenance:
Private collection, Auckland.

\$150 000 - \$200 000

Bill Hammond's early career as a toy maker is well documented. From time to time these delightful wooden constructions from the 1970s resurface. The painter Bill Hammond is best known for his incandescent large scale canvases, dripping with his signature jewel-like palette, animated anthropomorphic birdmen, pegasus horses and various other enigmatic dramatis personae. However Hammond the maker goes back to his roots at regular intervals. This means all manner of wooden and found items are decorated and repurposed: cello cases, saws, urns, oars, stools, cricket bats and in 2009 the deadpan classic 'Coal Face' painted on a hefty metal coal shovel.

But the painted and folding screen with all its louche historical references is Hammond's favourite 'thing'. He reserves some of his most complex and dazzling displays for the concertina form of the screen.

Decorated screens have been a feature of elegant interiors for hundreds of years across many cultures. The screen as a device to hide and reveal comes with a hint of the exotic. They carry a whiff of the boudoir and the allure of the fete galante. Such screens are a bit of a tease. Vintage examples illustrate floral splays in lustrous silks or nymphs in gardens heavy with peacocks, pomegranites and promise. In a work such as Choreograph Screen Hammond plays up to the decorative traditions of the screen and the readymade divided structure lends itself to story telling and narrative. This screen consists of four tall panels upon which Hammond's strolling players, dance, posture and generally show off. In the mid 1990s Hammond produced a grouping of similar screens - Primeval Screen of 96/97 and the large 8 panel Land List (1996) in the collection of Te Papa Tongarewa are works in which the accent is likewise on the whimsical or delightful. They share kinship with *Choreograph Screen* in that the bellows nature of the screen allows for both a multiplicity of vignettes and the delight of movement. These works follow immediately after the *Bullers Birds* works of the earlier 1990s, but where many of these first 'Buller' works are foreboding and mournful, the slightly later screens and other 'object' works reveal Hammond exploring the animated, communal even chattery nature of bird society. The birds have moved from waiting to doing what they do best: careening around, teasing each other and getting up to mischief.

Choreograph Screen is also compositionally sophisticated with bands of metallic copper, green and black articulating the sky, land and the underworld in revolving fashion. This broad structure unites the four panels and allows Hammond to let loose his dancers as they waltz about, sometimes seemingly contained within a panel and at other times poised to leap across the hinged divides.

That Hammond returns time and time again to the decorated screen format – there is a dazzling body of golden-hued, curved screens dating to 2003 – is indicative that the artist finds the format both challenging and liberating. The slightly 'past its use by' nature of the screen combined with the tight discipline imposed by its structure is taken by Hammond as a cue to play with the trope.

The result is a work such as Choreograph Screen which throws down a challenge to the viewer, by taking the 'painting' off the wall and four square onto the dancefloor, to join the dance.

Hamish Coney



## Colin McCahon

65

Rocks in the Sky, Series I, No. 6 synthetic polymer paint on Steinbach paper mounted to canvas title inscribed, signed with artist's initials C. McC and dated '76 732 x 1105mm

#### 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. 'McCahon's Necessary Protection', Govett-Brewster Art Gallery, New Plymouth, 1 — 25 September 1977, Cat No. 22.

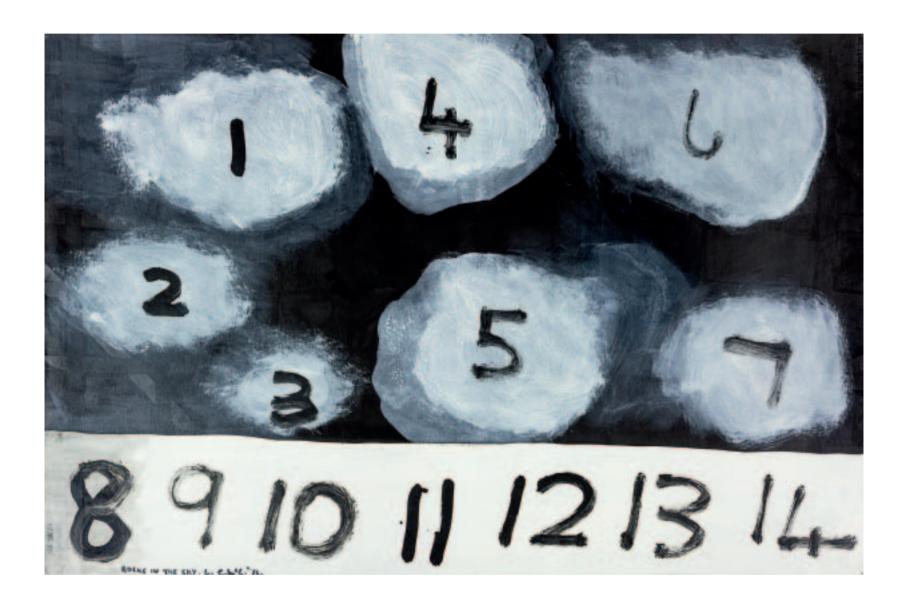
Provenance:
Private collection, South Island.

\$260 000 - \$320 000

Colin McCahon was a great artist whose greatness is of a piece with the provincial clumsiness of New Zealand high culture in the early twentieth century. At different points of his career McCahon was inspired by French masters (primarily Cézanne), and by European abstractionists (Mondrian), and by American minimalists (Barnett Newman). At the same time he drew his inspiration from popular culture and the local quotidian: comics, packaging, country music, billboard signs. The genesis for the double series of Rocks in the Sky lay in a comment by McCahon's grandson, made upon viewing approaching dark storm clouds while visiting the beach at Muriwai with his grandparents. McCahon was most taken with his grandson's description of the black clouds as 'rocks in the sky', immediately sensing its usefulness as a visual metaphor for the stumbling blocks and impediments that mark each of our lives. In this special way McCahon's was an art that exceeds or alters. or invents, its own job description. Child talk

becomes quickly yoked to the sublimity of the fourteen devotions or stations of the cross that commemorate Christ's last day on earth. And so McCahon is 'scandalous'. For *skandalon* (the source of English 'scandal') is the biblical Greek for the rock upon which we all stumble at moments during our day-to-day existence.

Conceived of as viewed from a point on the vast Muriwai beach, looking westward across the Tasman Sea towards from whence comes the prevailing weather, the approaching clouds pass above the viewer as stages (stations) and events in our lives. In each painting the cloud forms float in an ambiguous space, depicted frontally and with no real sense of perspective, nor any indications of landscape which might provide a reference point for the viewer. Some are heavy, tumultuous (no. 4), carrying the threat of dark times, others light and ethereal (no. 3), suggesting levity. McCahon's painting begins and ends with the wholeness of a taut surface. By means of fuzzy line, swirling brushstrokes and shading, depth illusions are



## Colin McCahon

66

Have Mercy On Me O Lord
watercolour and pastel on paper
title inscribed, signed and dated Sept 4 1969
1555 x 532mm

#### Provenance:

Private collection, Auckland. Purchased by the current owner from Webb's, Auckland, Lot No. 15, 14 June 1995.

\$60 000 - \$80 000

In September 1969 Colin McCahon acquired from a relative a large roll of plain wall-paper about 550mm wide which he cut into strips around 1330mm in length and proceeded to cover with writing and lettering; he filled the Barry Lett Galleries with about seventy of them hung touching side-by-side from 6-17 October 1969. The exhibition, called *Written Paintings and Drawings*, was a one-off; nothing quite like it was done either before or after.

The texts, apart from a few outriders, were drawn in roughly equal numbers from four main sources, all part of McCahon's current reading. First, the New English Bible (a recent gift from his wife, Anne) – this was the version of the bible used in all McCahon's later paintings; second, *I Pray the Mass: The New Sunday Missal*, a collection of prayers used in Catholic worship; third, *Journey Towards an Elegy* by West Coast poet and novelist Peter Hooper, a gift from John Caselberg; and, fourth, *The Tail of the Fish: Maori Memories of the Far North* by Matire Kereama, a recent gift from his daughter Catherine, also used for paintings such as *The Lark's Song* (1969).

The 'written drawings' vary considerably in how the texts are inscribed. Some are almost perfunctory while others (like the present example) are elaborately contrived. Some texts are very short – a few words of a Maori proverb, for instance – others are long, extending in some cases over two or more strips. Sometimes McCahon uses cursive script (handwriting) at others block capitals and in some (as here) the two are combined. Some include small figurative

or geometrical devices, others employ coloured washes. Some are written in Maori or Latin, with or without translation.

Have Mercy On Me O Lord is one of the most visually striking and elaborate of the written drawings, because of the range of colours used for the lettering and background washes - blue, brown and pink - and the variety of lettering, ranging from bold Roman capitals, to scrawled and, in some cases, barely legible handwriting. The text, a prayer of supplication to God for mercy. comes from Psalm 86, the translation being taken from The New Sunday Missal. It reads: 'Have mercy on me O Lord. For I have cried to Thee all day, for Thou, O Lord, art sweet and mild, and plenteous in Mercy to all that call upon Thee. Incline Thy ear to me, O Lord, and hear me: For I am needy and poor.' The bare text is worked up into a powerfully expressive statement by McCahon's use of coloured washes and the placement, form, colour and scale of the lettering. Note for instance the extraordinary highlighting of 'THFF'

An additional element to this powerful work is provided by a pencilled note at the bottom, marked off from the rest by a horizontal line: 'Can you hear me St Francis': this is the title of a Peter Hooper poem which recurs in several other works including *The Lark's Song* and gives an extra turn of the screw to this impassioned cry for mercy and communication.

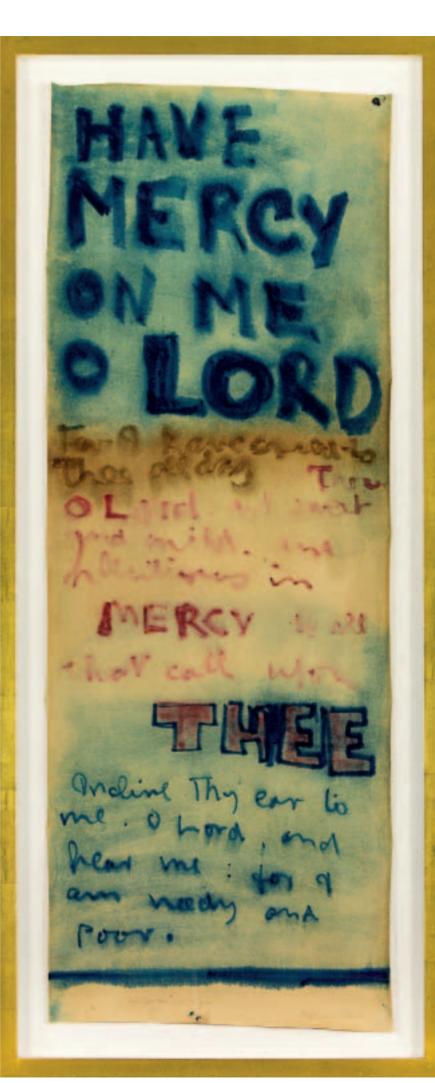
Peter Simpson

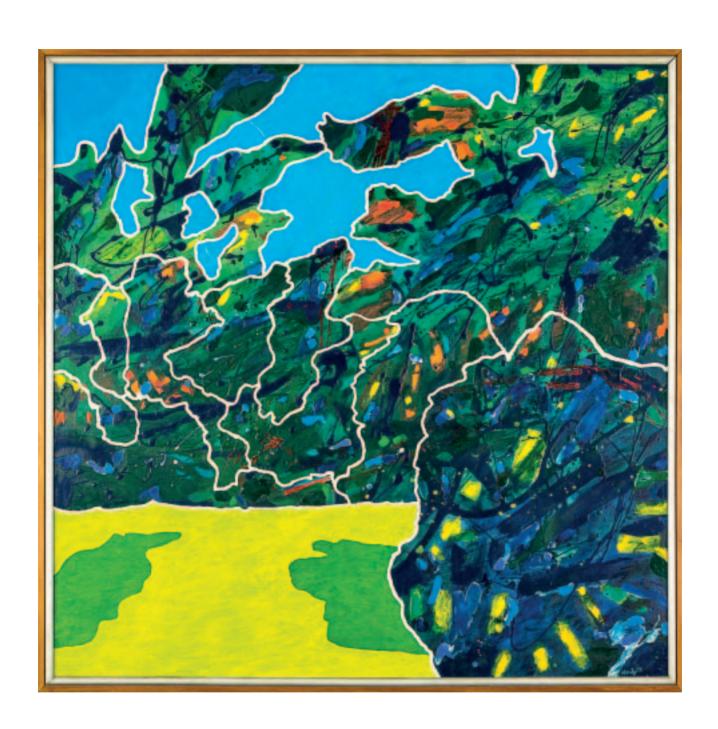
#### Exhibited:

'Written paintings and drawings: Colin McCahon', Barry Lett Galleries, Auckland, 6 – 17 October, 1969.

#### Reference:

Colin McCahon database (www.mccahon.co.nz)





# Pat Hanly

67

Early Summer Garden
acrylic and enamel on board
signed and dated '73; title inscribed, signed and dated
and inscribed Energy Series, Varnished 1974, N. F. S
verso; original Hanly label affixed verso
905 x 905mm

Provenance:
Private collection, Auckland

\$70 000 - \$100 000

Born in Palmerston North in 1932, Pat Hanly is one of our most important and revered painters. Over a forty year period the artist went about endeavouring to capture the unique light and colour of the Pacific through a vast body of painting, prints and murals. He studied in Canterbury in the late 1950s and travelled to Europe soon after, eventually returning to live in Auckland in 1962 where he would continue to paint up until his passing in 2004.

In glancing at Early Summer Garden (1973) it is easy to see why Hanly is widely-regarded as our foremost colourist. Ostensibly, the subject of this painting is his wife's Gil's garden at their Windmill Road residence in Mt Eden. It was a setting that the artist painted more than twenty times. The real subject of Hanly's painting however, is the very essence of life itself, molecular energy. Whatever the artist painted at this time, be it his garden, a couple mid-embrace, a telephone table or a tamarillo, each was a template upon which he could explore the very nature of the world and the manner in which we perceive it.

In 1967 Hanly experimented with LSD for the first time and the hallucinogenic effects of the drug on his work were profound. The symbolic abstraction of the *Pacific Icons* series and the stylized figuration of the *Figures in Light* works in the mid-1960s quickly gave way to charged fields of energy, colour and hyper-activity. Initially

any barriers between objects and subjects were slight. However, increasingly the artist began to demarcate his fields of painterly energy with solid white lines.

Early Summer Garden is among the most important and well-resolved of the artist's 'energy series' paintings. The work exists in a strange 'no-man's land' between abstraction and figuration, part depicting the seen, part revealing the un-seen. The artist's wife has remarked of how Hanly was almost a seasonal painter, coming to life creatively with the dawn of each new spring. Early Summer Garden is an ode to Mt Eden, to Auckland and to the Hanly garden. Since the French Impressionists, the garden has frequently been a site for both social interaction and formal experimentation and Hanly, with his series of Mt Eden garden paintings, secures his place in an impressive art historical lineage which goes back to the nineteenth century. Hanly's garden is however a world away from the sites of social privilege that the Impressionists depicted, instead appearing appearing verdant, fecund, humid and teeming with molecular activity. Early Summer Garden is a charged site of life, love and nature, the very joie de vivre that was the essence of Hanly's art and life.

Ben Plumbly

# Ralph Hotere

68

Red Square Four (Human Rights Series)
acrylic on board
title inscribed and signed and inscribed Fellows Rd,
N.W 3, London and Qantas Gallery verso
1210 x 1210 mm

\$45,000 - \$65,000

At first or second glance, you'll note little of the international wave of protest which informs the austere surface of this painting. Yet, as he created this work in 1964, Ralph Hotere was immersed in the mood and atmosphere of the time, strongly engaged in issues involving oppression, war and civil rights including the intensifying Vietnam War, Nelson Mandela's imprisonment in South Africa and China detonating its first atomic bomb.

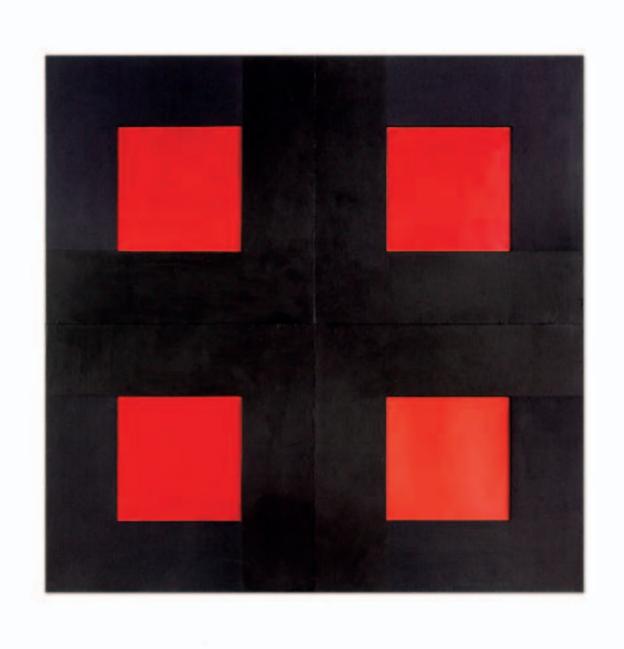
Painted in London in 1964, Red Square Four was exhibited at Barry Lett Galleries in Auckland in 1965 upon the artist's return home from a four year trip painting and travelling throughout Europe. It is most likely here where the painting was purchased by Sebastian Black. The artist's move home was certainly not prompted by a lack of critical success as his work was consistently met with favourable reviews from the international art press. Rather, it was precipitated by a desire to live and paint in his homeland. The mid 1960s were the years in which Hotere's signature style and palette emerge fully-formed, revealing itself for the first time in both the Human Rights series of paintings and in the Sangro series. All of a sudden and seemingly out of nowhere, the artist's work appears bolder, flatter, harder-edged, abstract, less informed and influenced by European modernism and, of course, almost entirely dominated by black, the darkness only occasionally punctuated by blood red scars and stencilled letters and numerals. Unlike the machine-like lacquered

surfaces of the *Black Paintings* which would occupy Hotere later in the decade, there is an entirely different set of concerns evident in the *Human Rights* paintings. Conceived in slight relief on plywood and obviously painted by hand, in *Red Square Four* the artist makes no attempt to obscure its manual production or materiality.

It is one of the great conundrums and complexities of Hotere's visual language that his preoccupation with the human condition is most often expressed, paradoxically, in the reductive formal language of late modernism. Red Square Four reflects the artist's growing political awareness and his interest in producing abstract paintings which take have their genesis in universal issues of war, human suffering and oppression, and the nuclear arms race. The Human Rights series, most especially, speaks to black Americans struggle for civil rights in the face of brutality and oppression. Painted in the year in which the Civil Rights act was passed, thus outlawing race-based discrimination in the United States and enforcing the constitutional right of Black Americans to vote, Hotere presents the viewer with a world of supreme order and symmetry as a symbol of protest in which he speaks to Black Americans' struggle for freedom in the face of brutality and oppression.

Ben Plumbly

Exhibited:
'New Zealand Painters in London', Qantas Gallery,
London, 1964.
'Hotere: New Paintings', Barry Lett Galleries,
Auckland, 28 June – 12 July, 1965.

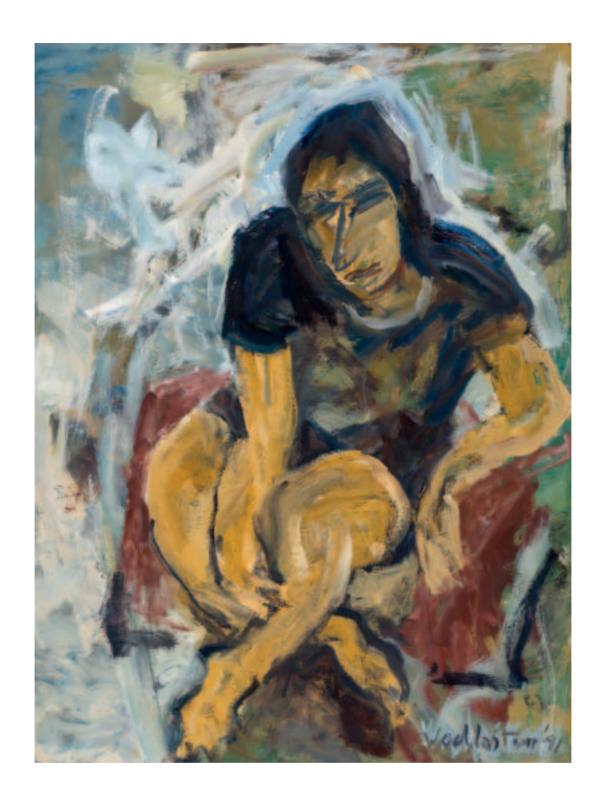




MILAN MRKUSICH
Yellow Achromatic
acrylic on Belgian linen
title inscribed, signed and dated 1992 verso
1725 x 1015mm
Provenance:
Purchased by the current owner, together with Red Achromatic,
from Sue Crockford Gallery, Auckland, March 1993.
\$45 000 – \$65 000



MILAN MRKUSICH
Red Achromatic
acrylic on Belgian linen
title inscribed, signed and dated 1992 verso
1725 x 1015mm
Provenance:
Purchased by the current owner, together with Yellow
Achromatic, from Sue Crockford Gallery, Auckland, March 1993.
\$38 000 - \$50 000



TOSS WOOLLASTON
White Steven
oil on board
signed and dated '91
1217 x 905mm
Provenance:
Private collection, Auckland.
\$30 000 - \$40 000



TOSS WOOLLASTON

Boy Whittling
oil on board
signed; inscribed Maori Boy verso
585 x 446mm
Provenance:
Private collection, Australia.
\$20 000 - \$30 000



MILAN MRKUSICH

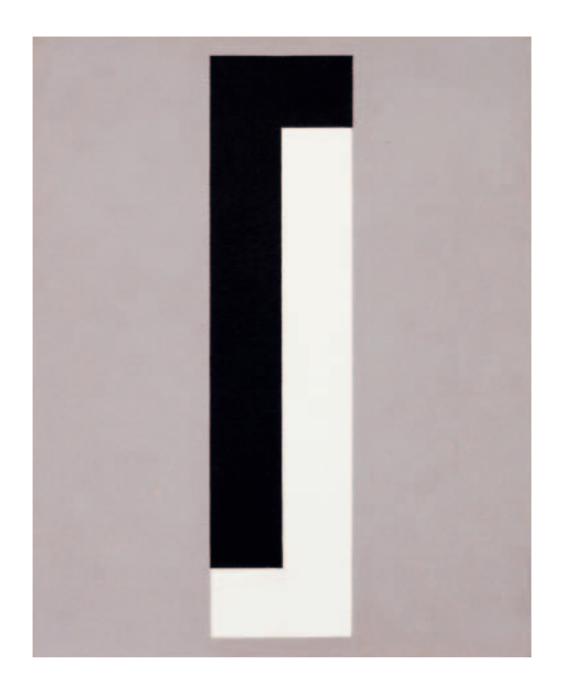
Painting Achromatic with Green and Blue
acrylic on canvas
title inscribed, signed and dated '01 verso
610 x 760mm

Provenance:
Private collection, Auckland.
\$25 000 - \$35 000



MILAN MRKUSICH

Painting I Silver ('The Millennium Painting')
acrylic-vinyl on canvas
title inscribed, signed and dated 2000 verso
1067 x 1067mm
Illustrated:
Alan Wright and Edward Hanfling, Mrkusich: The Art of
Transformation (Auckland University Press, 2009), pl. 87.
Provenance:
Private collection, Wellington. Purchased by the current
owner from Sue Crockford Gallery, Auckland.
\$38 000 - \$45 000



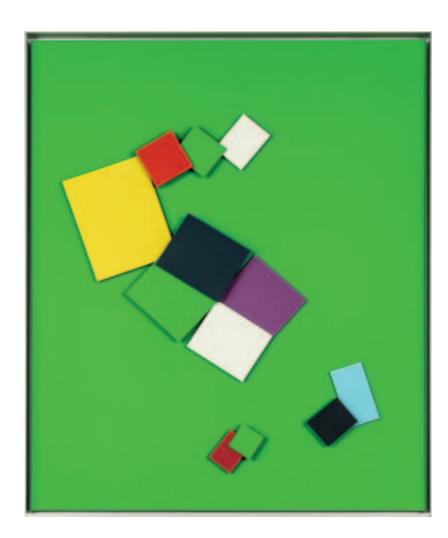
GORDON WALTERS
Untitled
acrylic on canvas
signed and dated '90 verso
510 x 407mm
Provenance:
Private collection, Northland.
\$15 000 - \$25 000



GEOFF THORNLEY

Cypher of a Turning No. 2
oil on canvas
title inscribed, signed and dated 1989 verso;
original Vavasour Godkin label affixed verso
920 x 2795mm

Provenance:
Private collection, Auckland.
\$12 000 - \$18 000



77

GEOFF THORNLEY
Untitled
oil on canvas on board
signed verso
875 x 716mm
Provenance:
Private collection, Auckland.
\$7000 - \$10 000

GRETCHEN ALBRECHT
Changes (Blue)
acrylic on shaped canvas
title inscribed, signed and dated
'84 verso
1070 x 1700mm
Provenance:
Private collection, Auckland.
\$7000 - \$10 000



### 79

#### DICK FRIZZELL

For all intents and purposes
oil and metallic pigment on board
signed with artist's initials R. F and dated 17.
5. 92; original Gow Langsford Gallery (The
Strand, Parnell) label affixed verso
195 x 151mm
Illustrated:
Allan Smith, Dick Frizzell: Portrait of a Serious
Artiste (Wellington, 1997), unpaginated.
Provenance:
Private collection, Auckland.
\$8000 – \$12 000



MELVIN DAY
Still Life with Four Pears
oil on canvas
signed
252 x 303mm
Provenance:
Private collection, Auckland.
\$2500 - \$4000

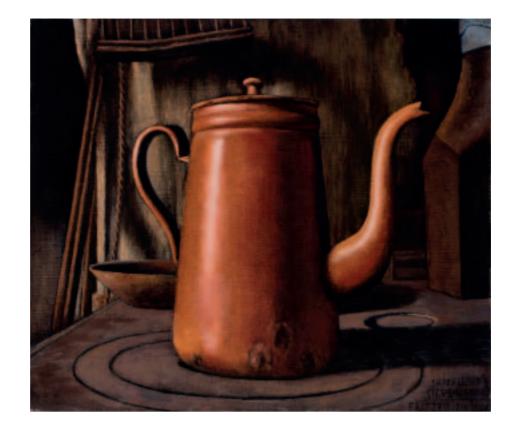


81

TREVOR MOFFITT
The Phone that Never Rings
oil on board
signed and dated '96; title inscribed
and inscribed Human Condition verso
585 x 585mm
Provenance:
Private collection, Auckland.
\$6000 - \$9000



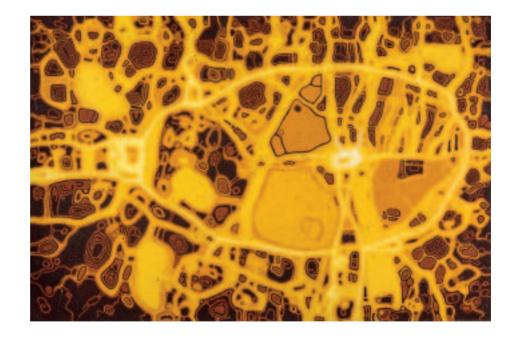
DICK FRIZZELL
Shackleton's Stove (Detail)
oil on canvas
title inscribed, signed and dated
7/11/2006
600 x 700mm
Exhibited:
'An Event of One: Dick Frizzell',
Gow Langsford Gallery,
Auckland, 21 November – 16
December 2006.
Provenance:
Private collection, Northland.
\$15 000 – \$20 000



83

GUY NGAN

Australasia No. 4
acrylic on board
title inscribed, signed and
dated 1976 verso
810 x 1012mm
Provenance:
Private collection,
Auckland.
\$10 000 - \$16 000







PAT HANLY
Torso G
ink and wash on paper
title inscribed, signed and dated '78
408 x 320mm
Provenance:
Private collection, Auckland.
\$5000 - \$8000

85

ROBERT ELLIS

City Extending Across the Landscape
oil on board
signed and dated '64; title inscribed, signed and dated
verso
710 x 840mm
Provenance:
Private collection, Wellington.
\$11 000 - \$16 000

86

EDWARD BULLMORE

Icon No. 17
acrylic, canvas and wood (1976)
title inscribed, signed and inscribed 70 Pererika, Rotorua
verso
490 x 490 x 120mm
Exhibited:
'The Wellington 61 Group', Hastings Cultural Centre,
Hastings, 8 – 24 October, 1977.
'Ted Bullmore Icons', Barry Lett Galleries, Auckland, 23
October – 3 November, 1978.
'Edward Bullmore 1933 – 1978', Rotorua Art Gallery, 1979.
'Edward Bullmore: A Surrealist Odyssey', Tauranga Art

Provenance:
Collection of the artist's family and estate, previously on long-term loan to Tauranga Art Gallery Toi Tauranga.
\$8000 - \$12 000

Gallery 15 July – 21 September 2008 (touring),



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	BUSINES	S PHONE:	HONE: EMAIL:	
	Signed as	agreed:		

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

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

## Conditions of sale

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page.

ART+OBJECT directors are available during the auction viewing to clarify any questions you may have.

1.

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

2.

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

3

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

4

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

5.

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

6.

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

7.

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

8.

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

9.

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

10.

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

11.

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

### Important advice for buyers

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

Α.

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.

В.

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

C.

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

D.

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

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