

The Tim & Sherrah Francis Collection



a life, and love, in New Zealand art...

The Tim & Sherrah Francis Collection

Art + Object
7–8 September 2016



Tim and Sherrah Francis, Washington D.C., 1990.

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All quotes, essays and photographs are from the Francis family archive. This includes interviews and notes generously prepared by Jim Barr and Mary Barr.

Our Friends, Tim and Sherrah

Jim Barr and Mary Barr



Tim and Sherrah in
their Wellington home
with Kate Newby's
Loads of Difficult.

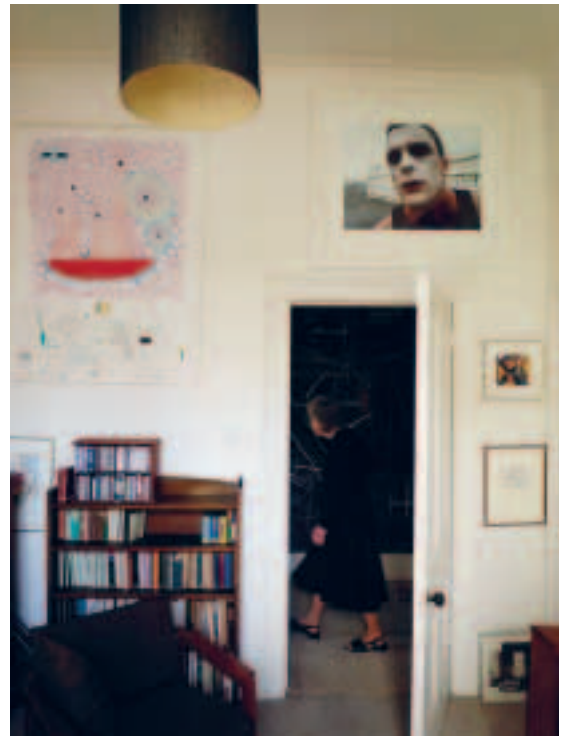
Remembering where we first met Tim and Sherrah is tricky. They always seemed to be around, at openings, talks and anything else going in the local art scene. But visiting them for the first time? That's a little harder to pinpoint. We had already known Sherrah for a while thanks to doing some research at the Alexander Turnbull Library. There, with Janet Paul, she was a famously fearsome presence guarding the art collections. We knew too that she and Tim were assembling an extraordinary collection. Then in the late 1970s we were invited to visit.

Were those really two classic koru paintings by Gordon Walters we had just whisked by? And who made that amazing small work in the side bedroom? (Dennis Knight Turner as it turned out). There were paintings hung everywhere and the quality of it all made that first visit overwhelming. Thinking back on it, there must have been about 18 works by Toss Woollaston, the same number by Gordon Walters, four by Rita Angus and at least 14 works by Colin McCahon hanging in the house at that time.

After that visit, how many times did we push open the gate, ring the front door bell and find ourselves bustled into the house. After quick greetings it was always down the long hallway trying to catch a quick look at what had been added since the last visit. Then it was into the living room for an intense session of what-have-you-been-up-to, what-have-you-read and (most importantly) what-have-you-seen.

Some of our earlier visits in the 1980s were as guests for formal dinners with other art-interested people in Wellington. One memorable evening we were all just hitting dessert when there was a knock at the door. It was the Auckland art dealer Petar Vuletic calling in on the off chance; he had just driven down from Auckland. After a quick drink he announced he 'had some things in the car' would we be interested in looking at them? Er...Yes. Vuletic returned with armfuls of paintings lining them up along the hallway. Everyone paced up and down peering at them and giving out opinions on their quality. It was exactly what you imagined art collectors would do of an evening and, from memory, a few things were sold right off the floor.

In later years we'd have meals together and it would be just us and Tim and Sherrah. Some of our opinions, particularly about the development of Te Papa that was gearing up in the mid-1980s, were not really suitable for diplomatic dinners. So we'd sit in their living room and talk art, move to the kitchen for a meal and more art talk. Our evenings with them always wound up in the same way whether it was at their house or ours: a measured walk around every room looking, comparing, discussing everything on display in great detail.



"We've never not bought something because we didn't have enough room. We've always found space."

Sherrah Francis

Many years later, when we visited a few exhibitions together, the amount of time they took to work their way through a show was exhausting. We would have been through the exhibition a couple of times and read absolutely every wall label in the time it took Tim and Sherrah to get to the third work on the wall. They were both of the opinion that art takes time and effort, and of course they were right.

One story they told us sums up their philosophy. Tim had retired and they were undertaking a major European driving trip to see buildings and collections they'd not visited before. This was pre-Google so it was all tricky navigation with spiral-bound road maps and, inevitably, they got lost somewhere in Italy. Their solution was classic. Feeling they were close to their goal they simply parked in a lane, slept in the car and took up their search at first light. Not very comfortable they told us, but it had to be done.



"We've always seemed to like the same things. Although we looked for things we both liked, very seldom was one of us set on something the other didn't like. It's something we do together. It's been part of our relationship."

Sherrah Francis



Tim and Sherrah had an unswerving belief that culture mattered and that our own culture in New Zealand needed passionate support. Of course a large part of their support was offered as collectors, but they did more. In the early nineties when we worked with Tim on the exhibition *Pacific Parallels* we found that his belief in our art and his status as a key supporter would enable iconic loans to tour the United States that it is impossible to imagine leaving the country today.

And then there was their delight in publications. Unlike many of us at the time they had access to resources which they coupled with an insatiable curiosity. Both of them read widely to supplement their looking and became very knowledgeable about the look, feel and background of art. We all shared a fascination with collectors and never tired of stories of mythic figures like Victor and Sally Ganz who Tim and Sherrah knew well when they lived in New York City. To think these two had sat in a living room that had Picasso's *The Women of Algiers* hung above the sideboard. The great thing about these conversations was you could get specific: how exactly were the Ganz's Picassos framed? What did they keep in store? How did they display those alarmingly delicate Eva Hesse fishnet bags?

As the years went on the dining room table was increasingly used to hold stacks of catalogues rather than plates of food. And it wasn't just books – magazines also formed a solid part of their reading. In 1993 when Julian Dashper asked us where he could find a complete run of *Artforum* our first thought was Tim and Sherrah. Unsurprisingly it turned out they had been subscribers since the first issue and Julian was able to show the full run for his installation *What I am reading at the moment* at the National Library.

So many great times and none better than to be called one day to ask if we would help rehang the house after major renovations had been completed. For a couple of weeks (it certainly could have been done faster) we handled just about every work they owned with long conversations about each one before it was put back where it belonged. We can still hear Sherrah's, 'Do-you-really-think-sos' and Tim's, 'Oh-I-don't-knows'. Not that we were always arguing, that makes it sound irritable, which it wasn't. What it was though was challenging, stimulating and a kind of master class into the role passion can play in culture. And that was really worth something.

"In 1993 when Julian Dashper asked us where he could find a complete run of Artforum our first thought was Tim and Sherrah. Unsurprisingly it turned out they had been subscribers since the first issue and Julian was able to show the full run for his installation What I am reading at the moment at the National Library."

Jim Barr and Mary Barr



"I am happy that this exhibition will show Americans another aspect of New Zealand and New Zealanders and, as well as conveying something of our identity, will emphasise once again how many things our two peoples share, not only our language, a sense of justice, and belief in democracy but also an energetic and lively artistic tradition."

Tim Francis, Preface to Pacific Parallels exhibition publication, 1991.





The Tim and Sherrah Francis Collection: A Love Story...

Ben Plumbly



At the beating heart of the phenomenal collection of Tim and Sherrah Francis is a love story, a story of deep and profound love both for New Zealand art and for each other. Once you grasp this it is impossible not to become even more deeply affected by pictures like Andrew McLeod's *The Owl and the Pussycat*, Michael Illingworth's *Indecisive Banishment* or the achingly beautiful Colin McCahon, *Now is the Hour*...

By all accounts they were a remarkable couple. They were avid readers with an extensive library encompassing art, history, literature, feminism, philosophy and politics, as well as a kitchen full of cookbooks. They had a deep concern for social justice and helping others was integral to their lives, they were active in their church and many charities and on top of all this Tim and Sherrah raised a loving family of three children. Tim Francis was the New Zealand Permanent Representative to the United Nations (1978–1982) and Ambassador to the United States of America (1988–1992), the latter in the crucial period in which New Zealand declared it would be nuclear free. He was central to the important collection of New Zealand art assembled by the Ministry of Foreign Affairs and Trade and was also crucial to the success of the landmark exhibition 'Pacific Parallels' in the United States. Sherrah Francis's career in history included being Art Librarian at the Alexander Turnbull Library and Senior Archivist at the National Archives. The couple married in 1954 and soon after acquired their first artwork beginning a phenomenal and unprecedented journey of collecting which would continue for nearly six decades up until their final acquisition, a small selection of felt sculptures from Peter Robinson's 'Diversions' exhibition at Peter McLeavey Gallery in late 2014.

Despite never making their acquaintance, I have however had the considerable pleasure of spending a fair amount of time in their family home. Spending time in collectors' homes is my favourite part of the job and I feel incredibly privileged for the unique access it grants. It is in the home of the collector where the art object truly comes to life, more so I believe than in a museum or even in the artist's studio. It is here where the evolving story of the life of the inanimate object is most animated.

I first heard of this collection about ten years ago. Knowing their good friends Jim and Mary Barr I enquired as to the nature of the Francis collection. Unsurprisingly, Mary gave little away remarking simply that 'they liked to look'. Tim and Sherrah certainly liked to look at art, by all accounts for hours on end. As the Barr's were to put it again on their blog site: 'The first-stop-bookshop, quick look round the exhibition and then off for coffee routine was not for them'.



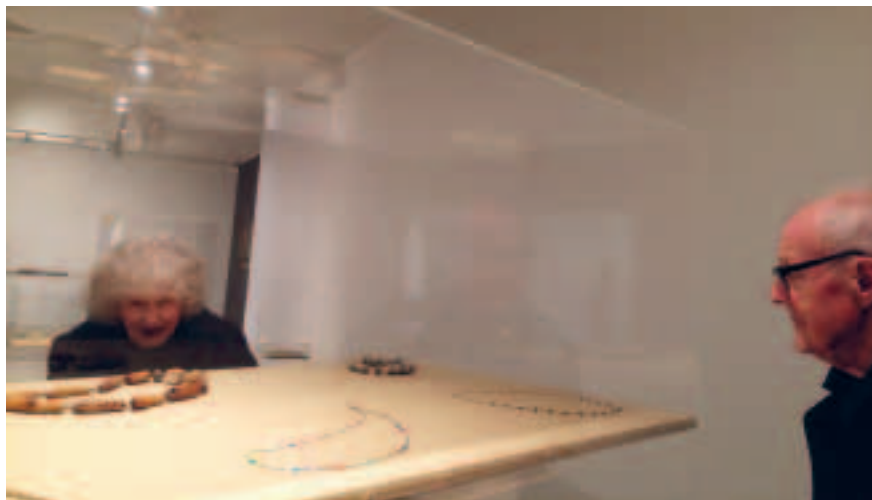
Opposite: Tim and Sherrah outside the New Zealand ambassador's residence, Washington D.C., 1990.

Top: Tim with Prime Minister Norman Kirk in Singapore.
Centre: Sherrah holding a new acquisition for the Alexander Turnbull Library in her role as Art Librarian, 1977.

Bottom: Tim at the exhibition of their New Zealand art in Singapore, including Gordon Walters *Mahuika* and Colin McCahon's *Now is the Hour*.

"We have had a long and rich association with Peter [McLeavey], Hilary and their family... They have added immeasurably to our lives."

Tim Francis



Four years ago in the context of an introduction for The Les and Milly Paris Collection catalogue I wrote "there will not be another auction like this for the simple reason that there is no other collection like this". In a way, of course, I was right. No two collections are really alike as they are each formed by their own set of idiosyncrasies, relationships and aesthetic and philosophical interests. Yet, nonetheless the parallels between these two phenomenal collections are too great not to be of note. At their essence is a tale of love, both for each other and for art, acquisitiveness and resolve, Peter McLeavey – the dealer who transformed the New Zealand art world and who was instrumental in the strength of both of these collections, Wellington and its cultural milieu and, of course, an inordinate number of genuine and rare masterpieces by New Zealand's most important artists. However, whilst the Paris Collection was a very public, private art collection, the Francis collection is a deeply personal and very private one.

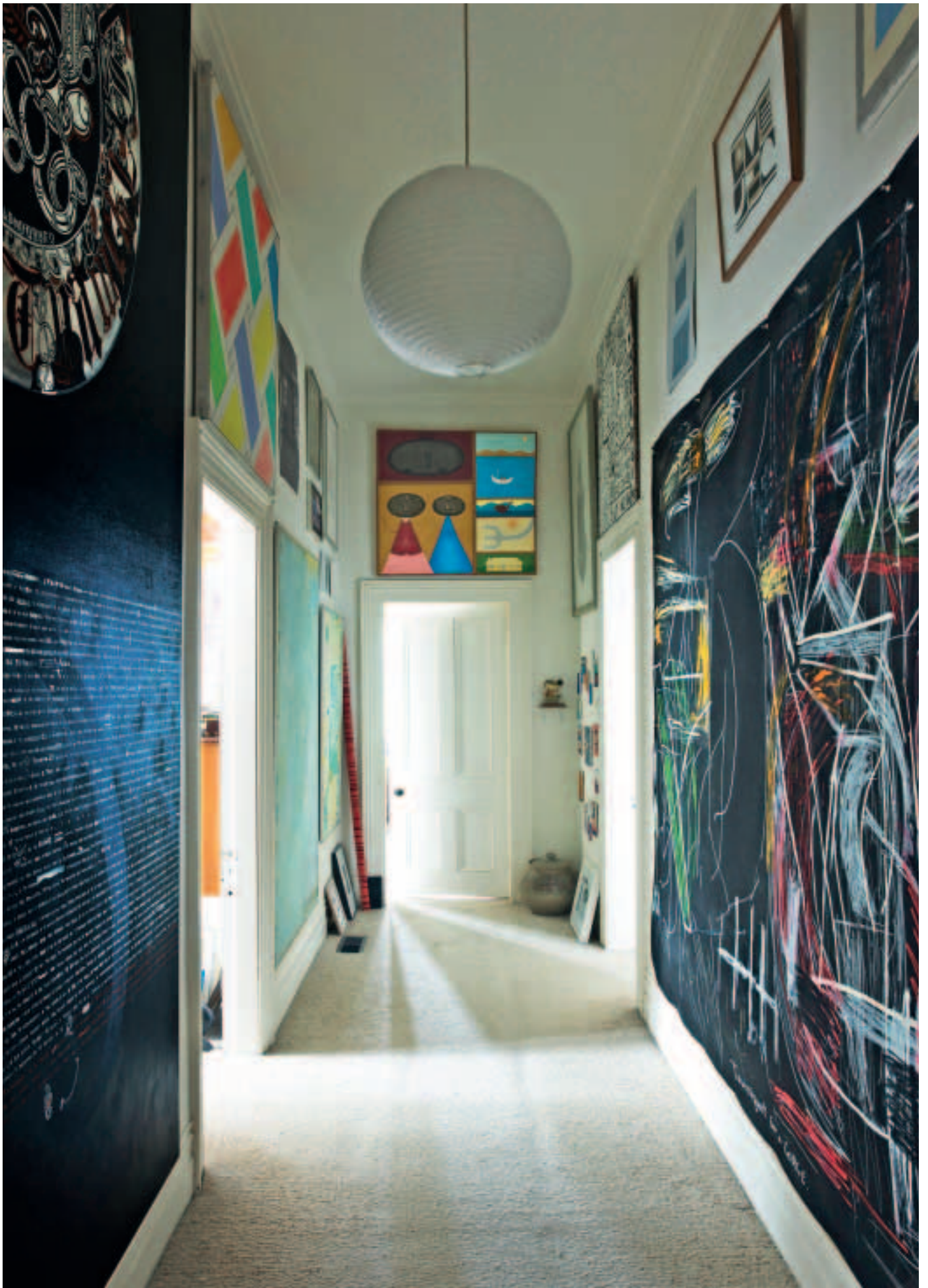
Tim and Sherrah were private people, especially late in their lives. They were also reluctant to loan their paintings for the simple fact that they couldn't bear to be apart from them. Furthermore, you'll find very few reproduced in publications. However, in the event that an artist such as Shane Cotton approached them personally, as he did when asking if they would be prepared to loan *He Pukapuka Tuatahi* for the retrospective, they inevitably obliged. Moreover, when the Francis family were posted in Singapore, Washington and New York as part of Tim's distinguished career in Foreign Service, the art collection always travelled with them, the best of contemporary New Zealand art proudly and prominently displayed for the rest of the world to see and enjoy. No matter where their careers took them their hearts were always in New Zealand.

It is impossible to convey in an auction catalogue the scope and significance of a collection such as this. Perhaps, more than any other auction we've held, this feels like a significant moment in time that will not be repeated. In recent years it finally feels as if the New Zealand art market has come to truly value the history and provenance of the art object in a fashion more closely aligned with more advanced and larger overseas markets. The provenance here is simply phenomenal. Tim and Sherrah Francis possessed an uncanny eye for acquiring the best possible examples by our leading artists and to put themselves, time and time again, in the most important shows throughout our art history and more often than not to acquire the key works from that show. It shouldn't be overlooked that they had the rare ability to do this not just in the 1960s or 1970s but right through to the last years of their lives when they acquired excellent works by Peter Robinson, Nick Austin and Kate Newby. Despite the advancing years the couple never lost their boundless enthusiasm for collecting challenging and vigorous contemporary art. Despite the massive changes which have taken place in our visual culture over nearly six decades the Francises have been present throughout the key moments of New Zealand's evolving art history time and time again.

I hope you take the opportunity to come and spend time with their collection as the occasion represents a rare and genuine moment in time where an auction becomes a seminal and defining moment in New Zealand cultural history. This is the last collection I'm aware of of its kind and it is the most significant private collection to be offered, largely extant, in New Zealand history.

Tim Francis passed away early this year, and Sherrah followed him two months later. They were both 87.

Image above courtesy of Jim Barr and Mary Barr.



Public Programme

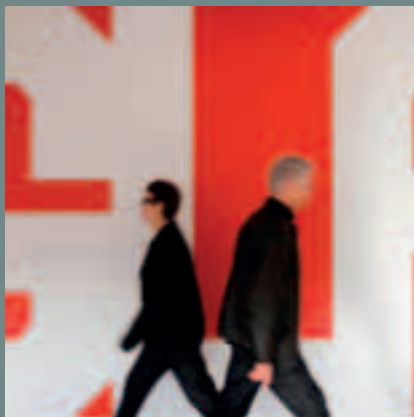
Jim Barr and Mary Barr

Saturday 3 September, 3:00pm

Join Jim Barr and Mary Barr at Art+Object as they offer unique insight into the collection of their close friends Tim and Sherrah Francis whom they have known since the 1970s.

Jim Barr and Mary Barr are collectors and writers on contemporary New Zealand art. They are also regular commentators on the art world via their blog *Over The Net* (overthenet.blogspot.co.nz) that is published daily.

Photo: Patrick Reynolds.



Richard Killeen

Sunday 4 September, 3:00pm

Tim and Sherrah Francis collected and followed Richard Killeen's work over a thirty year period. Join Richard to hear him discuss his works and how collectors such as Tim and Sherrah Francis provide invaluable support in the development of an artist's practice.

Richard Killeen is a significant New Zealand painter and digital artist. He graduated from Elam School of Fine Arts in 1966 where his lecturers included Colin McCahon. He is represented by Ivan Anthony Gallery in Auckland and Peter McLeavey Gallery in Wellington, where he held his first solo exhibition in 1975.

Photo: Richard Killeen.



Peter Simpson

Sunday 4 September, 4:00pm

Hear noted McCahon author and scholar Peter Simpson discuss the eight-panel Colin McCahon masterpiece, *The Canoe Tainui*.

Peter Simpson has written books on Colin McCahon, Leo Bensemann and Peter Peryer and essays on many other artists. His latest book is *Bloomsbury South: The Arts in Christchurch 1933-53* (AUP, 2016). An exhibition he has curated, *Leo Bensemann & Friends: Portraiture and The Group* opens at the New Zealand Portrait Gallery in Wellington in November, and at Pah Homestead next March.

Photo: Marti Friedlander.



The Tim & Sherrah Francis Collection

Auction Evening One

Wednesday 7 September, 6:30pm
Lots 1 – 122

Auction Evening Two

Thursday 8 September, 6:00pm
Lots 123 – 481

Art + Object
3 Abbey Street
Newton, Auckland
www.artandobject.co.nz
tel. 09 354 4646

Wellington

Selected Highlights

Suite Gallery
241–243 Cuba Street

Thursday 25 August, 6:00 – 8:00pm (Preview)

Friday 26 August, 9:00 – 5:30pm

Saturday 27 August, 9:00 – 4:00pm

Auckland

Exhibition Viewing

Art+Object
3 Abbey Street, Newton

Wednesday 31 August, 6:00 – 8:00pm (Preview)

Thursday 1 September, 9:00 – 5:30pm

Friday 2 September, 9:00 – 5:30pm

Saturday 3 September, 11:00 – 4:00pm

Sunday 4 September, 11:00 – 4:00pm

Monday 5 September, 9:00 – 5:30pm

Tuesday 6 September, 9:00 – 5:30pm

Wednesday 7 September, 9:00 – 2:00pm

Thursday 8 September, 9:00 – 2:00pm



1

Andrew Barber
Study (False)
 oil and silver on linen
 title inscribed, signed and dated 2011
 355 x 355mm

Exhibited:
 'Andrew Barber: Black and Blue – recent paintings,'
 Peter McLeavey Gallery, Wellington, 17 August –
 17 September, 2011.

Provenance:
 Purchased from Peter McLeavey, 25 August 2011.

\$2000 – \$4000

2

Nick Austin
Untitled (Three Pockets)
 flashe vinyl paint on newspaper
 title inscribed, signed and dated 2009 verso
 573 x 400mm

Provenance:
 Purchased from Peter McLeavey, July 2010.

\$1000 – \$2000

3

Nick Austin
Pyramid
 acrylic on canvas
 signed with artist's initials N.A.; title inscribed,
 signed and dated 2014 verso
 600 x 600mm

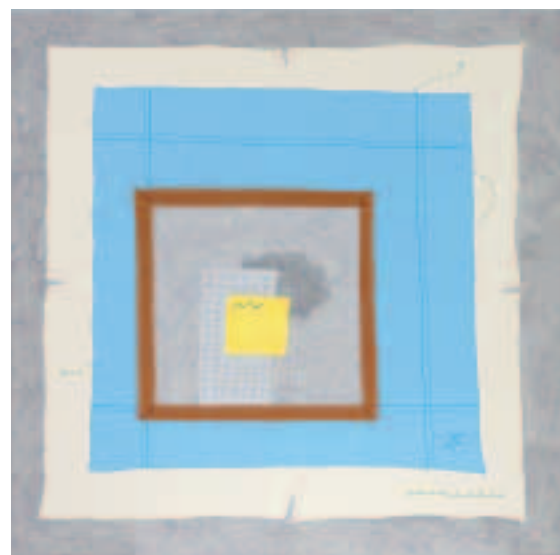
Provenance:
 Purchased from Peter McLeavey, 1 May 2014.

\$2000 – \$4000



"The form is illustrative of particular objects, which might suggest a story. It is a picture of suggestion, with no fixed answers. The work is a map, a picture of a place, it contains ideas about the past, the present and the future."

Nick Austin, 1 May, 2004.



4

Brendon Wilkinson
Catch O' the Day
mixed media
signed and dated 1999
140 x 140 x 90mm

Provenance:
Purchased from Peter McLeavey,
October 1999.

\$1500 – \$3000



5

Brendon Wilkinson
Mixed with the Sun
acrylic on canvas
title inscribed, signed and dated
2003/04
352 x 505mm

Provenance:
Purchased from Peter McLeavey,
10 June 2004.

\$5000 – \$9000





6

Pat Hanly
Two Figures in Light
 screenprint, 1/10
 title inscribed, signed and dated '64
 745 x 550mm

Provenance:
 Purchased from Petar Vuletic, circa 1969.
 \$6000 – \$10 000



7

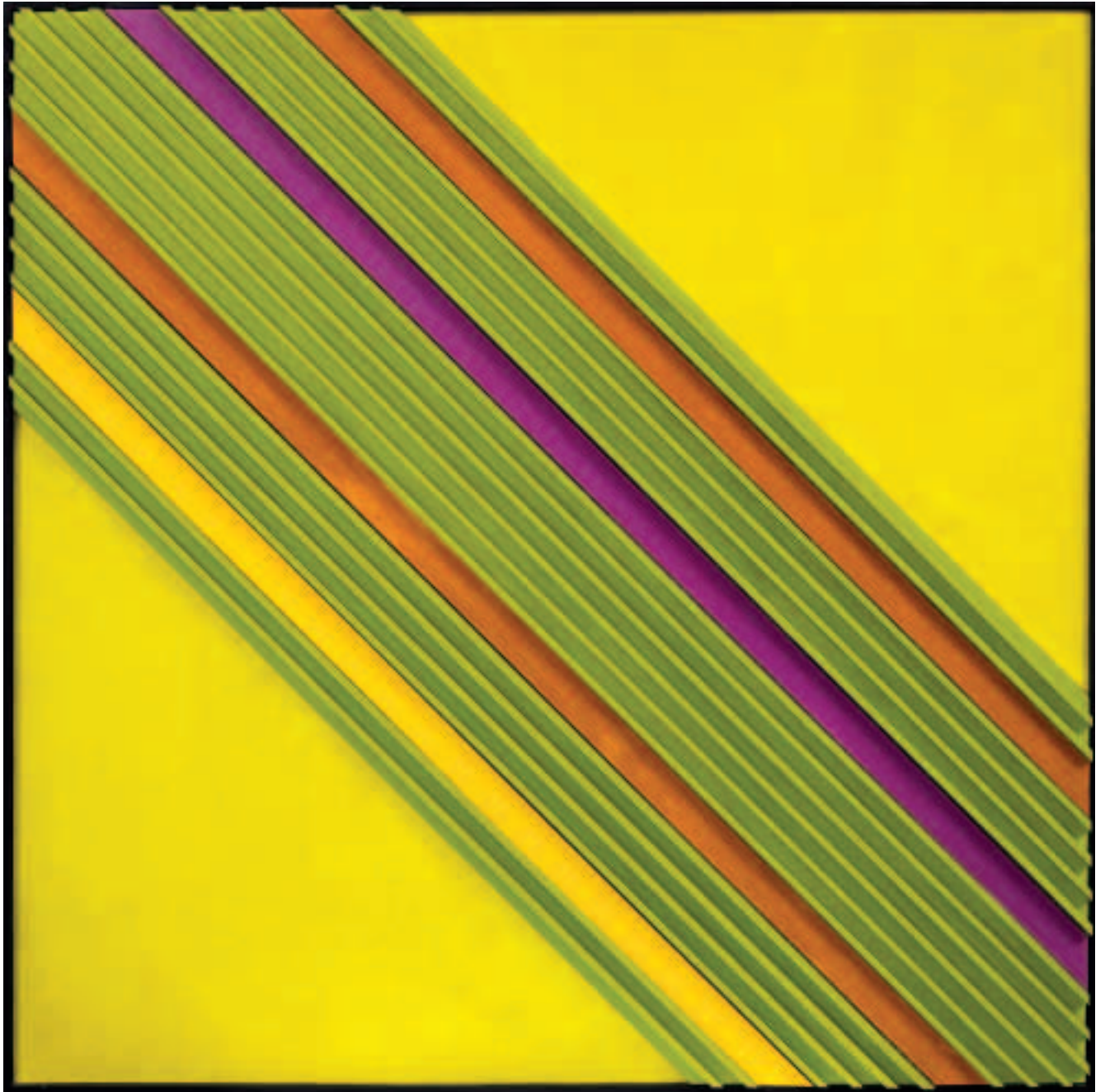
Pat Hanly
Figures in Light
 screenprint, 2/6
 title inscribed, signed and dated '64
 490 x 400mm

Provenance:
 Purchased from Petar Vuletic, circa 1969.
 \$5500 – \$8500

8

Pat Hanly
Summer Beach People
 intaglio print
 title inscribed, signed and dated '66
 478 x 605mm

Provenance:
 Purchased from Petar Vuletic, circa 1969.
 \$6000 – \$10 000



9

Don Driver

Zang

oil on board, 1967

title inscribed and signed 'Don Driver - 10A
Govett Ave, New Plymouth, New Zealand' verso
1220 x 1220mm

Provenance:

Purchased from Barry Lett Galleries, Auckland
in 1967.

\$20 000 - \$30 000

Andrew McLeod



10

Andrew McLeod
The Owl and the Pussycat
oil on canvas
signed and dated 2000 – 2005
1215 x 1805mm

Provenance:
Purchased from Peter McLeavey, 1 April 2006.

\$25 000 – \$40 000



11

Andrew McLeod
We all just imagine
 acrylic and oil paint marker on canvas
 title inscribed and signed
 2000 x 1400mm

Provenance:
 Purchased from Peter McLeavey, 1 November 2001.

\$25 000 – \$35 000

12

Andrew McLeod
Andrew McWalters
 oil on canvas
 title inscribed and signed
 250 x 200mm

Provenance:
 Purchased from Peter McLeavey,
 December 2003.

\$600 – \$1000



13

Andrew McLeod
Interior with Metal Powder Frame
 acrylic on canvas
 signed with artist's initials A.Mc
 102 x 95mm

Provenance:
 Purchased from Peter McLeavey
 in October 2007.

\$800 – \$1400



14

Andrew McLeod
Untitled
 oil on canvas, sixteen panels (1999)
 signed and variously inscribed 'Andrew McWalters'
 1000 x 1225mm: installation size variable

Illustrated:
 Jill Trevelyan, *Peter McLeavey: The life and times of a
 New Zealand art dealer* (Te Papa Press, 2013), p. 383.

Provenance:
 Purchased from Peter McLeavey, October 1999.

\$15 000 – \$25 000



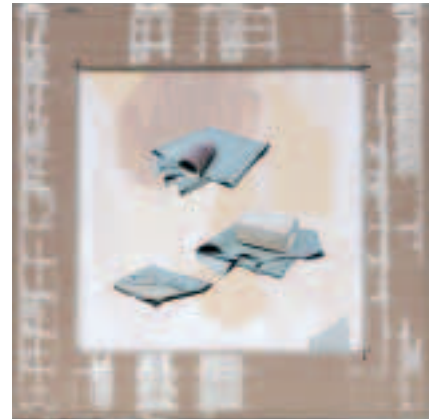


15

Saskia Leek
A Slower Sun
 oil on board
 title inscribed, signed and dated 2003 verso
 204 x 291mm

Provenance:
 Purchased from Hamish McKay,
 7 November 2003.

\$2500 – \$4000



16

Eve Armstrong
Object Study 3
 mixed media and collage
 signed with artist's initials *E. A* and dated 2013
 and inscribed *Study* verso
 300 x 300mm

Provenance:
 Purchased from Michael Lett, 6 March 2013.

\$1000 – \$2000

17

Peter Madden
Walk
 found shoes and mixed
 media (2011)
 650 x 425 x 450mm

Exhibited:
 'Peter Madden: coming
 from all the places
 you have never been',
 Gus Fisher Gallery,
 Auckland, May 2015.

Provenance:
 Purchased from
 Robert Heald Gallery,
 Wellington, 25
 November 2011.

\$3500 – \$5500

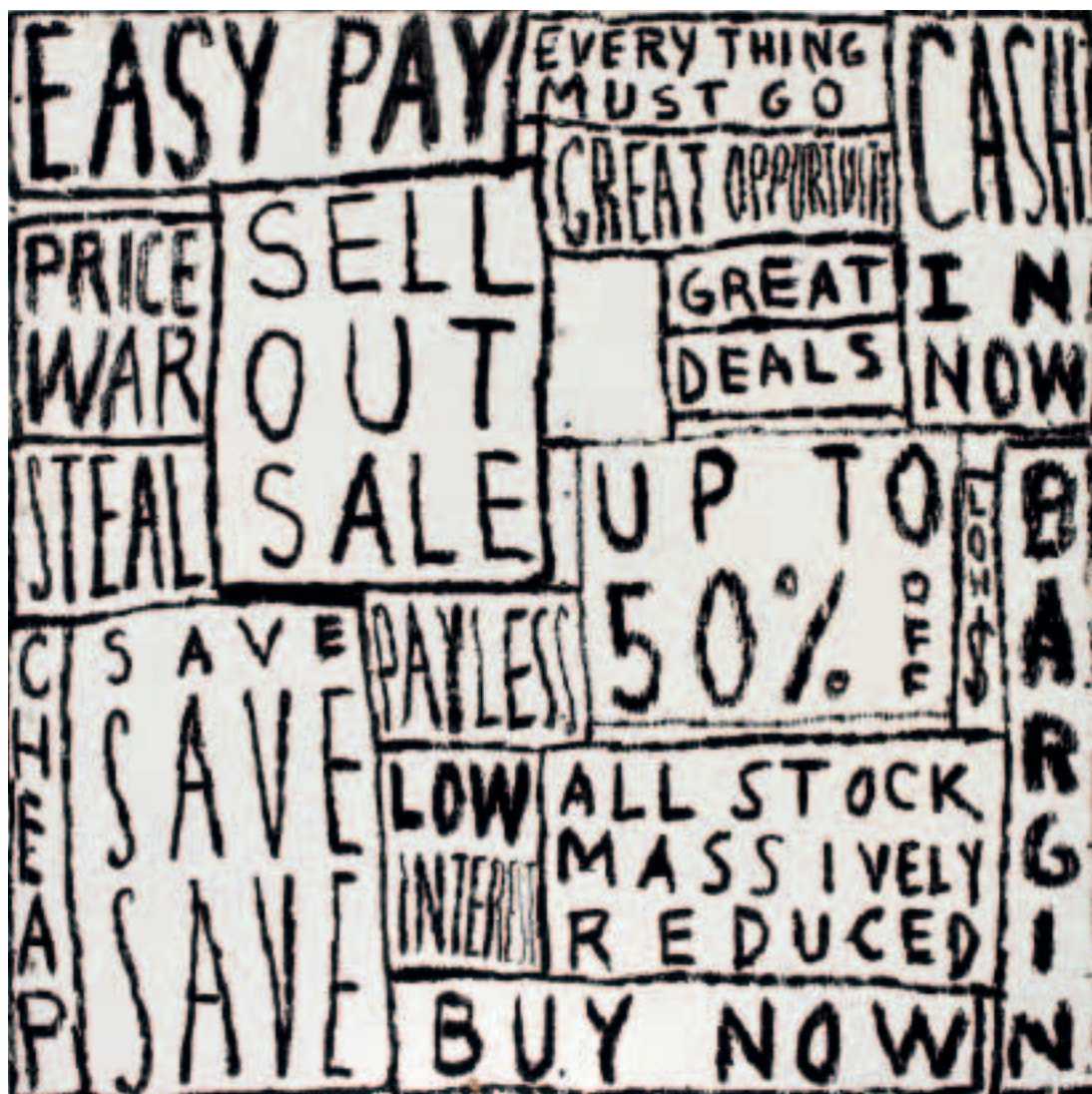


18

Campbell Patterson
The Single Bed
 oil on canvas
 title inscribed, signed and
 dated 2013 verso
 500 x 500mm

Provenance:
 Purchased from Michael Lett,
 6 March, 2013.

\$2000 – \$3500

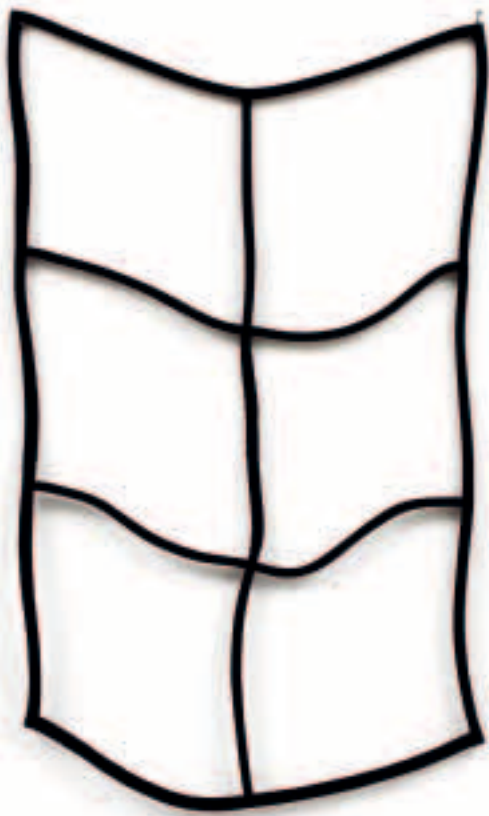


19

Peter Robinson
Easy Pay, 1994
 acrylic and oilstick on plywood
 title inscribed and variously inscribed
 1000 x 1000mm

Provenance:
 Purchased from Peter McLeavey in 1994 or 1995.

\$15 000 – \$25 000



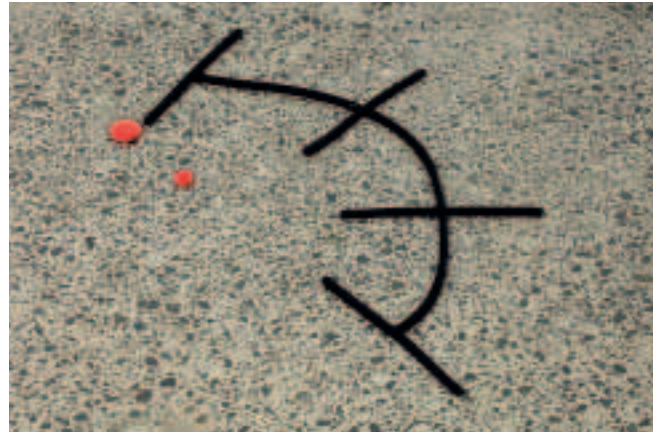
20

Peter Robinson
Six Square (Felt)
 felt
 690 x 430 x 5mm

Exhibited:
 'Diversions', Peter McLeavey Gallery,
 Wellington, 4 – 23 November 2014.

Provenance:
 Purchased from Peter McLeavey,
 24 November 2014.

\$900 – \$1500



21

Peter Robinson
Scheme (Felt) and Sign Two (Felt)
 felt
 290 x 400 x 5mm

Exhibited:
 'Diversions', Peter McLeavey Gallery,
 Wellington, 4 – 23 November 2014.

Provenance:
 Purchased from Peter McLeavey,
 24 November 2014.

\$600 – \$1000

22

Peter Robinson
Defunct Mnemonics (Black 3 Chips)
 felt
 200 x 90 x 35mm

\$600 – \$900



Peter Robinson

23

Laurence Aberhart
Riverton, Southland, 25 February 1999
gold and selenium toned gelatin silver print
195 x 245mm

Provenance:
Purchased from Peter McLeavey, 19 July 2002.

\$3000 – \$5000



24

Laurence Aberhart
Interior, 'Eripitana', Te Whaiti, Urewera, 18 June 1982
gold and selenium toned gelatin silver print
silver print
title inscribed
195 x 245mm

\$3000 – \$5000



25

Laurence Aberhart
Amberley Memorial ('To Thine Own Self Be True'), Amberley, October, 1981
gold toned gelatin silver print
title inscribed, signed and dated 1981 on artist's
original printed studio label affixed verso
195 x 245mm

\$3000 – \$5000



26

Peter Peryer
Untitled from the Gone Home
Portfolio
gelatin silver print, 1976
178 x 178mm

Provenance:
Purchased from Dunbar Sloane,
Wellington on 29 November 2002.

\$1500 – \$2500



27

Peter Peryer
The Buddha at Kaukapakapa
gelatin silver print, 3/30
title inscribed, signed and dated
1998 verso
182 x 119mm

Provenance:
Purchased from Hamish McKay
on 21 October 1998.

\$1500 – \$2500





28

Toss Woollaston

Mapua Landscape through a Window

oil and watercolour on paper, 1938

signed indistinctly lower right

430 x 479mm

Provenance:

Purchased from Peter McLeavey, circa 1985.

\$20 000 – \$30 000

“Gordon [Walters] went up to Auckland and saw a Trusttun exhibition at New Vision. Gordon rang us and thought that we’d like them and asked the gallery to send down a couple [Homage to a Martyr and Pale Blue Square] for us to see. They arrived here and we couldn’t decide which we liked more so we bought them both.”

Sherrah Francis



29

Philip Trusttum
Homage to a Martyr
 oil on board
 signed and dated '69; title inscribed, signed and dated and
 inscribed *Cat. No. 8* verso
 1290 x 900mm

Provenance:
 Purchased from New Vision Gallery, Auckland in March 1970.

\$7000 – \$10 000



30

Philip Trusttum
Pale Blue Square
 oil on board
 title inscribed, signed and dated '68 verso; inscribed *Mr Hos,*
New Vision Gallery verso
 1820 x 1200mm

Provenance:
 Purchased from New Vision Gallery, Auckland, March 1970.
 Accompanied the Francis family to diplomatic postings in
 Singapore, New York and Washington.

\$7000 – \$10 000



31

Philip Trusttum
Painting from the Garden Series
 oil on board, 1973
 1230 x 980mm

Provenance:
 Purchased circa 1976.

\$8000 – \$12 000

32

Don Peebles
Relief – Spin
 acrylic and pencil on wood
 title inscribed, signed and
 dated 1970 verso
 310 x 310 x 35mm

Provenance:
 Purchased circa 1976.

\$6500 – \$9500

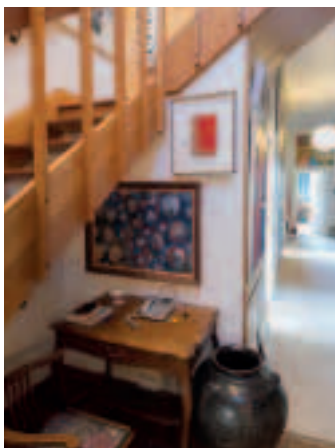


33

Don Peebles
Relief Painting
 oil on wood
 title inscribed, signed and
 dated 1965 verso
 455 x 366mm

Provenance:
 Purchased circa 1968.

\$8000 – \$12 000



34

Flora Scales
Town by the Water
oil on canvas laid onto board
signed and dated 1939
321 x 400mm
\$8000 – \$12 000



35

Wilfred Stanley Wallis
Rubble in Colour
oil on board
title inscribed and signed
450 x 392mm

Provenance:
Purchased from Petar
Vuletic, June 28 1973.

\$7000 – \$10 000

*"I have a painting that you
could be interested in. It is
a painting by Dr. Stanley
Wallis – a contemporary
of Weeks – he died in
1957. It is a semi-abstract
work of rubble... His work
is very rare."*

Petar Vuletic, 1973



Douglas MacDiarmid

36

Douglas MacDiarmid
Children in Room at Night
oil on board
signed; title inscribed and
dated 1946 and inscribed
*From the collection of Helen
Hitchings* verso
477 x 359mm

Provenance:
Collection of Helen
Hitchings, Wellington.
Acquired by Tim and
Sherrah Francis from
Webb's, Auckland, 30 May
1984, Lot No. 44.

\$8000 – \$12 000



37

Douglas MacDiarmid
Portrait of Akbar Tyabi
oil on board
signed; title inscribed and
dated 1949 verso
308 x 249mm

Provenance:
Purchased from Medici
Galleries, Wellington in 1976.

\$4000 – \$6000





38

Douglas MacDiarmid
Christchurch, March, 1945
 oil on board
 signed; title inscribed and dated
 March 1945 verso
 229 x 317mm
 \$7000 – \$10 000

39

Douglas MacDiarmid
Bank of the Avon River
 oil on board
 artist's name and title inscribed
 in another's hand verso
 295 x 401mm
 Provenance:
 Purchased from Dunbar Sloane,
 Wellington circa 1976.
 \$5000 – \$8000



Yvonne Todd

For students and lovers of New Zealand art and art history there can be few more pleasurable ways to while away the empty office hours than surreptitiously trawling through the wonderful and growing array of online artist's resources such as the near-encyclopaedic Colin McCahon database, Richard Killeen's visually and art-historically rich online catalogue or Liz Maw's definitive catalogue raisonné. Another wonderful and rapidly growing resource is Yvonne Todd's own ervon.com. Born in 1973, Todd has already built a vast and impressive back catalogue and ervon.com, along with the link to her tumblr account, provides invaluable source material as well as a large exhibition history across both Australia and New Zealand.

By now the story of her winning the inaugural Walters prize is well known. Selected by the two-time Venice Biennale curator Harald Szeemann of Switzerland, on the basis that it was her work that 'irritated me the most', Todd has made that often uncomfortable transition from early to mid-career artist with seeming ease. Her recent exhibition 'Creamy Psychology' transformed Wellington's City Gallery in its entirety, no small feat given she was the first and only artist to have been given the entire space to work with.

"You and Tim were the first to purchase one of my works from the McLeavey Gallery and I have greatly valued your interest and support over the years."

Yvonne Todd, January 8, 2015.



Sherrah and Yvonne Todd at the opening of Yvonne Todd's 'Seahorse Subset' exhibition at Peter McLeavey Gallery, April 4, 2012.

40

Yvonne Todd

Alice Bayke

type C print, 1/3

title inscribed, signed and dated 2002

1040 x 830mm

Exhibited:

'Yvonne Todd: Sea of Tranquility

– 5 photographs', Peter McLeavey

Gallery, Wellington, 23 July –

17 August 2002.

Provenance:

Purchased from Peter McLeavey, July

2002.

\$12 000 – \$18 000

Originally trained in commercial and advertising photography, it is the manipulating and unsettling of conventionality which is perhaps the defining trope in her practice. Informed by a steady diet of 1980s trashy TV such as *The Love Boat*, *Falcon Crest* and *Remington Steele* it is Todd's cast of highly-styled and creepy female characters for which she is best known.

In *Alice Bayke* from the *Sea of Tranquillity* series (2002), Todd presents her subject in a matter-of-fact studio setting. Like much of her work this photograph is part of a series in which sitters are presented within similar and consistent formats, inviting comparison and close inspection. Elaborately dressed and styled, Todd has remarked of this series that she was inspired by the idea of Mormon pastors' daughters. As Robert Leonard has suggested, *Alice Bayke*, like many of her best images, gains its visual potency from 'fence-sitting between reality and fantasy'.

Todd's landscapes and still-lives are as equally captivating and unsettling as her cast of female misfits. *Seriousness* and *Carrot and Egg* showcase her background in commercial photography and remind us that serious art can still be laugh out loud funny. In equal parts obsessive and restrained they are both fantastic examples of a photographer adept at blurring the distinction between high art and low art creating images which, whilst they may take their cue from kitsch, are among the most sophisticated and memorable of our recent visual culture.

Ben Plumbly





41

Yvonne Todd
Carrot and Egg
 type C prints in found metal frame,
 unique work
 title inscribed, signed and dated
 March 2006 and inscribed 1/1
 verso
 130 x 177 x 150mm

Exhibited:
 'Meat and Liquor', Peter McLeavey
 Gallery, Wellington, 2006.
 'Recovered Memory', The Suter
 Gallery, Nelson, October –
 November 2006.

Illustrated:
 Robert Leonard, *Creamy
 Psychology: Yvonne Todd* (Victoria
 University Press, 2014), p. 42.

Literature:
 Megan Dunn, 'Close to You: The
 Yvonne Todd Story', in *ibid.*, pp.
 43 – 51.

Provenance:
 Purchased from Peter McLeavey,
 July 2006.

\$3000 – \$5000



42

Yvonne Todd
Rashulon
 type C print, 1/3
 title inscribed, signed and
 dated 5 January 2007 verso
 540 x 432mm

Provenance:
 Purchased from Peter
 McLeavey, June 2007.

\$4000 – \$6000



43

Yvonne Todd
Seriousness
 type C print, 3/3
 title inscribed, signed and dated April 12, 2004 verso
 250 x 286mm

Illustrated:
 Lara Strongman (ed), *Contemporary New Zealand
 Photographers* (Auckland, 2005), cover.

Exhibited:
 '11 Colour Plates', Ivan Anthony Gallery, Auckland, 2004.
 'Yvonne Todd: Creamy Psychology', City Gallery, Wellington,
 November 28 2014 – March 1 2015.

Provenance:
 Purchased from Peter McLeavey, 1 September 2004.

\$7000 – \$12 000

44

Yvonne Todd
Draize
 type C print, 1/3
 title inscribed, signed and dated
 7 Feb 2003
 208 x 167mm
 Provenance:
 Purchased from Peter McLeavey,
 October 2003.
 \$1500 – \$2500

“The doll belonged to a Swiss girl, the mother of Mrs Van Valkenberg. The child’s own hair was used for the doll’s wig.”

Yvonne Todd, January 9, 2005.



45

Yvonne Todd
Mrs Van Valkenberg’s Doll
 darkroom hand-print on archival
 fibre-based paper, 1/3
 title inscribed, signed and dated
 1998 verso
 165 x 120mm
 Provenance:
 Purchased from Peter McLeavey,
 December 2005.
 \$1000 – \$2000



46

Yvonne Todd
Head
 type C print, 1/3
 title inscribed, signed and dated
 1997 verso
 160 x 130mm
 Provenance:
 Purchased from Peter McLeavey,
 December 2006.
 \$1000 – \$2000



47

Gilbert Melrose
Waikato Portrait No. 85
 black and white photograph
 title inscribed, signed and dated 1957
 and inscribed *printed posthumously*
by Yvonne Todd, 2011
 156 x 101mm
 Provenance:
 Purchased from Peter McLeavey,
 August 2011.
 \$800 – \$1400

Michael Illingworth

The little faces in my paintings with no mouths and with hands waving signify two things, the feeling of a “lost quality” – what am I doing here? Where do I belong – and the feeling of possibility, purity, an ideal that perhaps might become something but is certainly nothing at the moment...

— Michael Illingworth

It seems more than a touch ironic that one of the key paintings in the Tim and Sherrah Francis Collection should feature two characters which stand for everything which they themselves were not. The ‘Piss-Quicks’ first show up in the paintings of Michael Illingworth as early as 1961 when the husband, Mr Thomas Piss-Quick makes a solitary appearance in the painting *Thomas P. Q. In Indecisive Banishment* (1965) he reappears alongside his wife in trademark bourgeoisie attire. Symbolising a middle age man and woman moving fleetingly through exhibitions and barely taking the time to encounter the art before making their way out the door via the lavatory, the couple re-appear in the artist’s paintings time and time again throughout the later 1960s.



Michael Illingworth at the opening of his 1967 sell-out exhibition, Barry Lett Galleries. Courtesy of New Zealand Herald.

If the ‘Piss-Quicks’ once-around-lightly mode of viewing art should stand so abruptly in contrast to Tim and Sherrah’s complete visual immersion, then they also stand in stark contrast to Illingworth’s other equally infamous couple, *Adam and Eve*. Whilst the ‘Piss-Quicks’ appeared conservative, city-bound and well-presented, *Adam and Eve* in contrast show up naked, at one with the land and, as Illingworth was himself, as rogue outsiders.

Michael Illingworth’s 1967 exhibition at Barry Lett Galleries was purportedly the first sell out exhibition of a contemporary New Zealand painter in this country. Despite such rare commercial success his paintings have never really fitted comfortably into the canon of New Zealand art. A deeply conservative 1960s New Zealand also proved to be a difficult environment for Illingworth to fit into and his battles with the establishment and the arts council are the stuff of legend.

Illingworth was one of the first artists in this country to devote himself to painting full-time. He returned from a stint in London in the early 1960s where he had gained extensive experience working at Gallery One. It was at this time that he decided to become an artist. Like many New Zealand artists much of his success comes from his ability to absorb the influences he encountered during his time in London and marry them in a unique way to the New Zealand environment.

Like *Adam and Eve* in the Paris Family Collection, *Indecisive Banishment* is one of Illingworth’s most important paintings and somehow serves to broadly encapsulate the rest of the collection from which it comes. 1965 is a crucial juncture for the artist and a time when the heavily textured surfaces of his earlier work gives way to the jewel-like luminescent glow of the late 1960s and 70s paintings. Illingworth frequently used the grid as a compositional element and as a means of suggesting alienation and fragmentation. Here it separates his odd middle-class art couple from the primordial land where Moas roam free and a boat sails calmly on the Waitemata, whilst a solitary house suggests confinement and urban entrapment.

Painting with Rainbow is also a special example of Illingworth’s mature style. Despite its radical appearance, the defining tropes of Illingworth’s practice have remained consistent and art-historically conservative: portraiture, landscape and still life. All three combine in the powerful yet diminutive *Painting with Rainbow* with the rainbow serving to unite the three genres.

Courageous and uncompromising with a great love for the land, few other artists’ work offer as peculiar and insightful vision of life in this country in the 1960s



48

Michael Illingworth
Indecisive Banishment
 oil on canvas
 title inscribed, signed and dated '65 verso
 920 x 973mm

Exhibited:
 'Illingworth: An Exhibition of Recent Work',
 Barry Lett Galleries, Auckland, 1 – 12
 November, 1965.
 'Exhibition of New Zealand Prints, Pottery
 and Paintings', Singapore National Library,
 Singapore, 23 February – 1 March 1971.
 'A Tourist in Paradise Lost: The Art of Michael
 Illingworth', The City Gallery, Wellington,
 13 July – 28 October 2001.

Illustrated:
 Kevin Ireland, Aaron Lister and Damian
 Skinner, *A Tourist in Paradise Lost: The Art of
 Michael Illingworth* (Wellington, 2001), plate 7.

Provenance:
 Purchased from Barry Lett in November 1967.

\$150 000 – \$200 000

and 1970s. It is rare that works so grounded in the time that they were produced somehow appear more contemporary and relevant as time passes. To encounter a painting by Illingworth in the context of a private domestic collection is a rare treat as beneath that painstakingly detailed and jewel-like surface is a parallel world where a brilliant and witty drama of alienation and protest plays out inhabited by colourful characters who reflect something of the qualities in all of us. One can only wonder what Illingworth might have thought of the world of Instagram, the Bachelor and online art sales. Very little I would have thought.

Michael Illingworth died of cancer in July 1988 at only 55 years old.



Sherrah Francis with newborn baby daughter in 1967.

Ben Plumbly



49

Michael Illingworth
Painting with Rainbow
 oil on canvas
 title inscribed, signed and dated '69
 and inscribed No. XX verso
 361 x 315mm

Exhibited:
 'Exhibition of New Zealand Prints,
 Pottery and Paintings', Singapore
 National Library, Singapore, 23
 February – 1 March 1971.

Provenance:
 Purchased circa 1968.

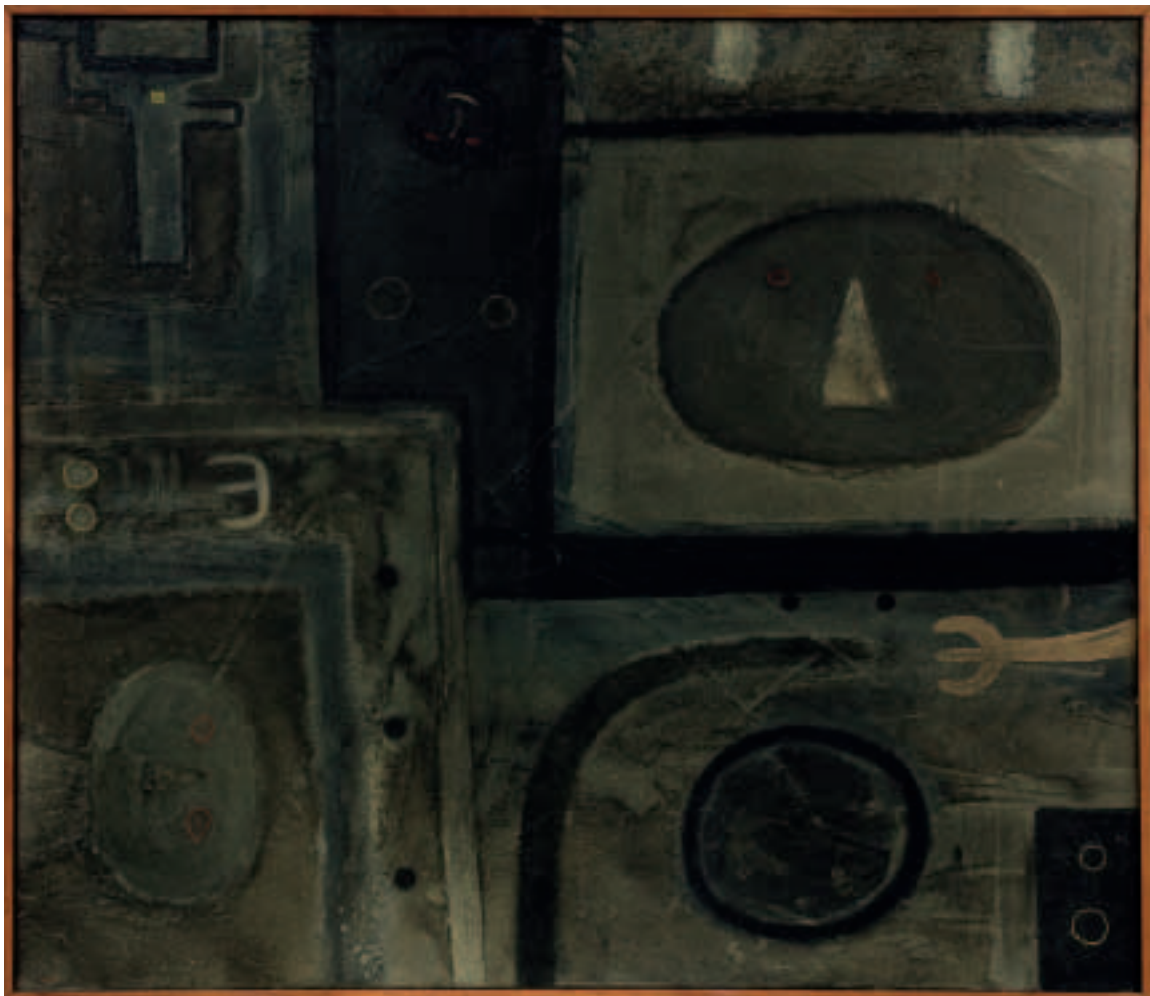
\$60 000 – \$80 000

Michael Illingworth
Passing out of the Great City
 oil on canvas
 title inscribed, signed and dated '63
 and inscribed *No. 7* verso
 805 x 930mm

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

Provenance:
 Purchased from Peter McLeavey
 in July 1978.

\$70 000 – \$90 000





51

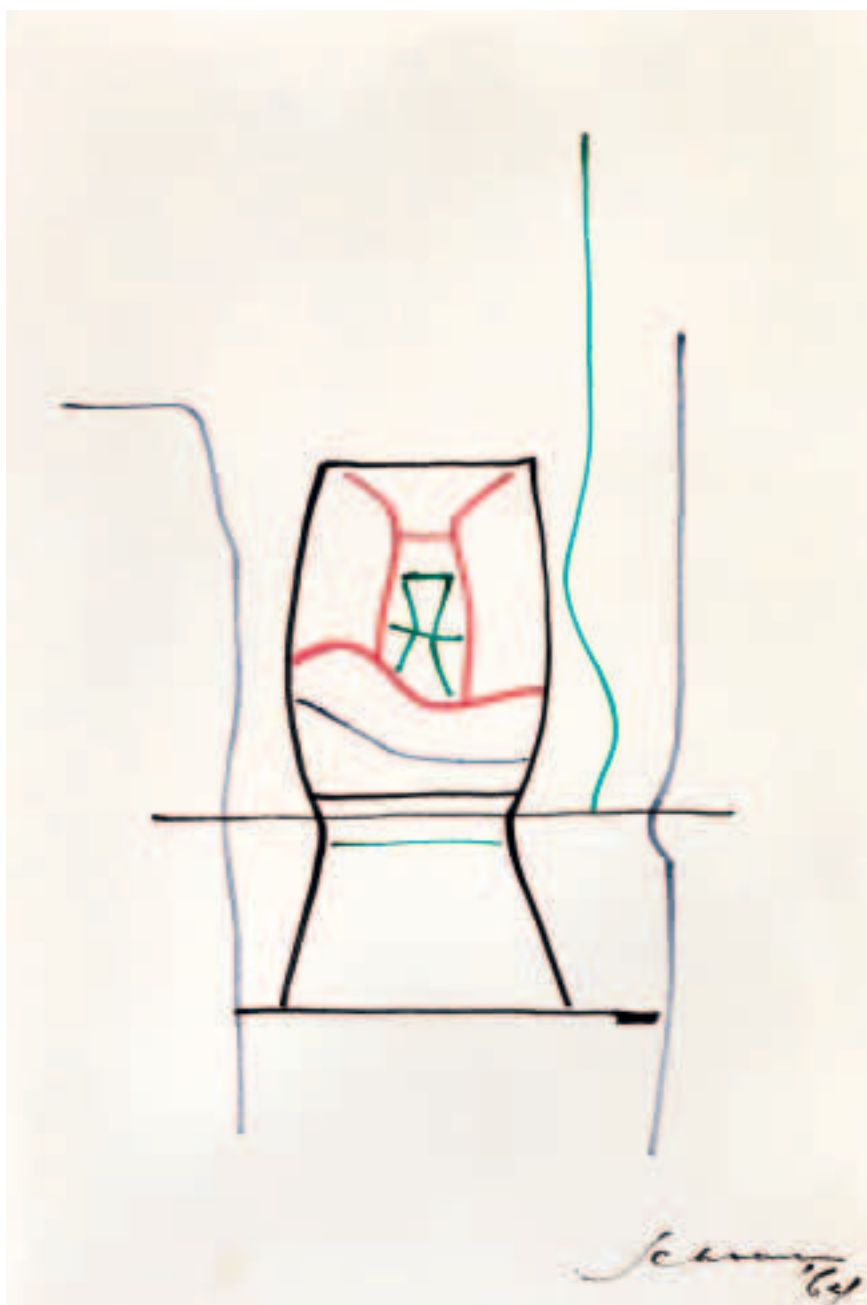
Michael Illingworth

Untitled

mixed media on board, circa 1961

350 x 442mm

\$15 000 – \$25 000



52

Theo Schoon

Abstract

oil on board

signed and dated '64

775 x 522mm

Provenance:

Purchased from Petar Vuletic, 22 February 1973.

\$12 000 – \$18 000

Shane Cotton

There is an element of Old Testament hellfire and brimstone in Shane Cotton's *He Pukapuka Tuatahi*. This museum-scale work also portrays a soaring, cinematic grief by an artist presenting the struggles and complexities of the contemporary world.

He Pukapuka Tuatahi (The First Book) is part of a sequence known as the Kenehi or Genesis paintings from 1998-2002. These paintings marked a major shift in Cotton's style from the earlier architectural-scaffolding works (freighted with a history of land confiscations, mapping and renaming), to darker, more clearly defined images that are harsher and even more beautiful. Rich, inky blacks, reminiscent of Ralph Hotere (with whom Cotton shares a Northland legacy), the earthy red of tukutuku, an urban camouflage in shades of grey and black, and traditional Māori carving are forms, colours and concepts deeply embedded in our cultural psyche.

In the lower half of the painting the transparent screen of white hand-written text recounts passages from Genesis in te reo Māori (the creation of man by God, the temptation by the serpent in the Garden of Eden, and the Israelites as God's chosen people). The first Bible in Māori was printed in Northland in the 1830s and introduced to the various tribes by the early missionaries. In researching the relationship between his own tribe, Ngāpuhi, and the missionaries in Northland, Cotton came across references to a prophetic sect in the Hokianga led by the Ngāpuhi prophet Penetana Papahurihia. Although the group was first referred to as Papahurihia they later also became known as the Blackout Movement (a title Cotton has used elsewhere in his painting).

In a reinterpretation of the Bible, Papahurihia identified themselves as 'the chosen ones', the Hurai or Jews. They met at night when it was pitch black and called to the spirits with a high whistling sound. Penetana Papahurihia became known as Te Atua Wera, 'the fiery god'. His accompanying spirit was a serpent, Te Nakahi (a transliteration of Nachash, the Hebrew name for the serpent in the Garden of Eden). Serpents or more specifically eels also feature within the traditions of the Ngāpuhi of Ohaeawai (Cotton's family marae). The intertwined symbol of a guardian eel is representative of the eels that creep across the land of Ohaeawai from Lake Omapere during periods of heavy rain.

In *He Pukapuka Tuatahi*, the circular gang-style insignia of the upper third of the painting, includes the intertwined guardian eel of Ngāpuhi. In so doing Cotton conflates prophecy with tribal lore while retaining the undercurrents of disruption that the Biblical serpent and contemporary gang culture represents.

53

Shane Cotton
He Pukapuka Tuatahi
oil on canvas
title inscribed, signed and dated 2000
3000 x 2000mm

Exhibited:

'Te Timatanga: From Eden to Ohaewai, Shane Cotton', Dunedin Public Art Gallery, Dunedin, 26 August – 23 October, 2000.

'Shane Cotton: Survey 1993 – 2003', City Gallery, Wellington, 17 July – 19 October 2003, Auckland, 29 May – 8 August 2004.

Literature:

Robert Leonard, 'Cultural Surrealist', in *Shane Cotton* (Auckland Art Gallery, 2004), pp. 8 – 9.

Justin Paton, 'Homing In', in *Te Timatanga: From Eden to Ohaewai*, Shane Cotton, unpaginated.

Illustrated:

ibid.

Hamish Keith, *The Big Picture: A history of New Zealand art from 1642* (Auckland, 2007), p. 267.

Lara Strongman, et al., *Shane Cotton: Survey 1993 – 2003* (Victoria University Press, 2004), pp. 77, 96.

Robert Leonard, *Shane Cotton* (Auckland Art Gallery, 2004), p. 10.

Provenance:

Commissioned by Tim and Sherrah Francis from Shane Cotton through Hamish McKay Gallery, Wellington in 2000.

\$180 000 – \$280 000

Encircling the central motif of the eel is a passage from Genesis in a Māori Gothic font (a term coined by Cotton), 'nakahi o nga te atua wera' (serpents of the hot gods). And in a further reference to the serpent in the hand-written text below Cotton includes Genesis 3:1, 'Now the serpent was more crafty than any beast of the field which the LORD God had made' (Na ko te nakahi he mohio rawa i nga kirehe katoa o te parae i hanga nei e Ihowa, te Atua.)

There are generations of grief in these multiple allusions. The physical and spiritual disruptions of one religion or culture attempting to supplant another and the attendant ruptures and dislocation that can be felt today.

In 2000 when the then co-leader of the Māori Party, Tariana Turia, suggested that Māori were suffering from Post Traumatic Stress Disorder brought about by the trauma of colonisation, she created an uproar in the popular press. But this work and the lines of grief that it follows within Māori culture, show how Turia might have come to this conclusion.

However, when Cotton titles a later work *I Will Look Over Here. You Look Over There* (2007-9) and includes the serpent symbol of Te Atua Wera, he seems to be telling us, these works are my understanding from the confusion of history and of the contemporary world, you may choose to see something else.

Kriselle Baker



Tim Francis on Shane Cotton

Not long after we had come home from Washington in 1992, we heard about a young painter, Shane Cotton, straight out of art school in Christchurch, who was producing interesting work. We did see some of his early work at an exhibition held in the Wellington City Gallery. We thought the work was interesting and would have liked to see more.

A short time later, in early 1993, when we were at an opening, we heard people talking excitedly about an exhibition of Shane Cotton's work. We rushed off to see it at Hamish McKay's gallery the next day. We were certainly impressed. Large works, large pots, symbolic plants, and tiny flags.

Everything was sold. We were intrigued. The paintings themselves seemed to be related to the painted meeting houses in the East Coast. We knew something of them from Gordon Walters and Margaret Orbell who told us of their exploration of those paintings and the photos they were allowed to take of the interiors of the meeting houses. The flags of the prophets and resistance movements brought back the time when we both studied New Zealand history at Auckland University, particularly the New Zealand wars, under Keith Sinclair and Bill Airey for History Honours. This was real stuff.

The land, the wars, the indignities of colonialism, the resistance movements, the spiritual power of the prophets—these subjects were much more dominant in the next exhibition of Shane Cotton's works we saw at Hamish McKay's gallery in December of that year. Impressive. Here was history painting, prized above all in the 18th and early 19th century, appearing again in New Zealand. Powerful and convincing.

There were two paintings on horizontal lengths of wood, in particular, which seemed to exemplify the new confidence in his work—the reference to Western art, the acknowledgement of Maori tradition, the acceptance of a continuing conflict and accommodation between Maori and Pakeha. One was bought by the City Gallery, the other—'Artist in a New Land'—by us. It was a stretched cooking colander containing a landscape with Mount Taranaki in central position, a digital clock which showed a date of significance instead of the time (and managed to look like a military vehicle) flags and more flags, and a wooden structure for displaying food to welcome visiting and tribal groups: A call for unity. We were hooked.

Nothing, however, had quite prepared us for the power of the large, dark intricate and glowing works of around 1998 which we saw at Hamish McKay's Gallery in 1999. The exhibition opened on a Saturday morning. It was an indication of our own excitement that we got up early to be there when the doors opened. We walked into Hamish's main room upstairs and were overwhelmed. It was nothing like anything we had seen before. We knew that this was great work. The feeling was intense—something like seeing new works by McCahon or Gordon Walters, but it was different—familiar but strange, coming from a tradition and culture that was not ours but which, nevertheless, had the power to move us greatly.

We wanted one of these works. There was no doubt about it. We looked around and focused



[illegible]



on a painting called ‘Lying in the Black Land.’ it was stunning. But where could we hang it? It was too large, horizontally, for anywhere we could think of in our house. Well, we thought, we’ll get it and worry about that later. We went over to have a red sticker put on it. But alas. It had sold. It was a sad moment. All we could do was think that at least we did not have to reorganize the house or block off a doorway somewhere to make space for hanging that work.

I’m not sure if it was then, or a bit later, that we were talking to Hamish and telling him about our space problems, and asking if other similar works might be available. He startled us by asking “Why don’t you commission one from Shane?”

I don’t remember if we decided right away, but it certainly didn’t take long to decide to do just that. We asked Hamish somewhat nervously to ask Shane if he could possibly do a work of the same sort and same size but a vertical rather than a horizontal one, because we had an area where we could hang one that shape. Shane agreed. We left it entirely to him to do what he wanted.

It took him about 18 months to complete ‘He Pukapuka Tuatahi.’ I think he regarded it as a challenge. You can see, looking at the completed work, how long it would have taken to actually paint the words that comprise about 1/3 of the work—small printing in capitals graced with signs, images and landscapes. I had the idea, strange perhaps, that

painting those small letters in the script must have been something like the traditional carver making small cuts in wood with a chisel to produce the intricate designs you see in panels for whare.

When it arrived and was maneuvered, with difficulty, through the front door and into the hall, we were stunned. It is simply one of the great works of New Zealand painting.

We see it—close up—because it is in a hall, and that is wonderful, looking at the detail as well as the whole work, as we walk past. But it was wonderful, too, to see it on the far wall in one of the large rooms at the Wellington City Gallery when it was shown there in 2003. It looked stunning from a distance.

I can’t read Maori but I have been told that the text comes from the first Maori bible. The first section in white lettering is the one from Genesis—the first verse “In the beginning God created the heavens and the earth. The earth was without form and void and darkness was upon the face of the deep, and the Spirit of God was moving over the face of the waters.” The second section in red is from Revelations.

This has tremendous reverberations for me. It is indeed a powerful work!

Tim Francis
August 2011



54

Shane Cotton

Artist in a New Land

oil on board

signed with artist's initials S. W. C and dated 1993

400 x 2440mm

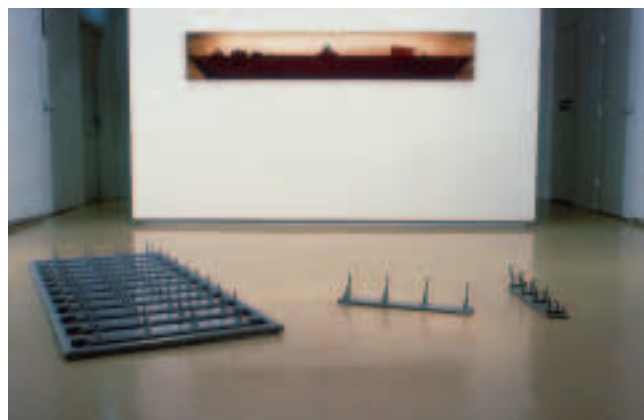
Exhibited:

'Localities of Desire: New Worlds of Contemporary Art', Museum of Contemporary Art, Sydney, Australia, 20 October – 11 December 1994.

Provenance:

Purchased from Hamish McKay Gallery, Wellington in December 1993.

\$80 000 – \$120 000



Installation view, Museum of Contemporary Art, Sydney, 1994.

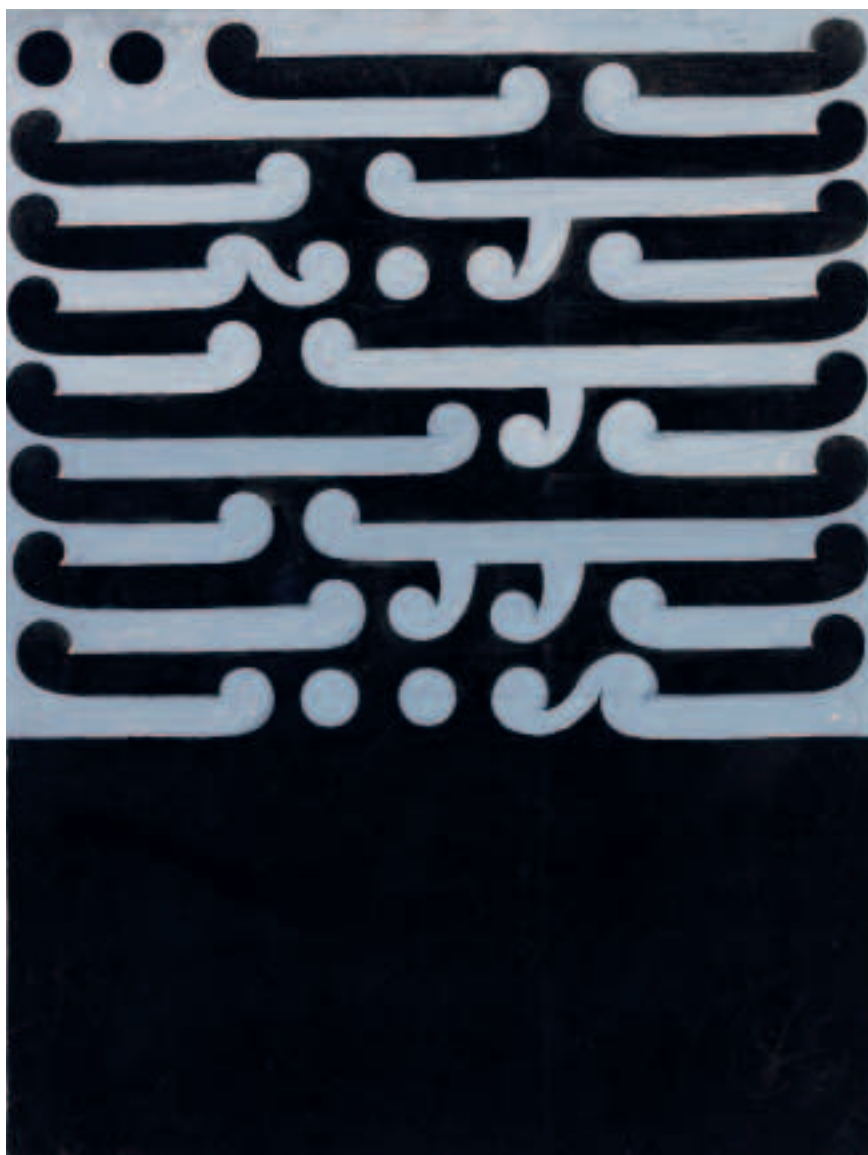
"My reason for faxing is a personal request, to ask if the painting 'He Pukapuka Tuatahi' may be borrowed for a solo exhibition I am having at the Dunedin Public Art Gallery on August 26th.... I do not make this request lightly as I know that lending work is a big deal. However, it would mean a great deal to me if the work could be included in the show—it would be a pivotal piece in the exhibition."

Shane Cotton, July 25, 2000.

Gordon Walters
Study for Te Whiti
 gouache on paper
 dated '56 and inscribed No. 3
 300 x 255mm

Provenance:
 Gifted by Gordon Walters on the
 occasion of Tim and Sherrah Francis
 staying with Walters and Margaret
 Orbell, July 1977.

\$45 000 – \$65 000



“Gordon showed [us] lots of things he had, including a preliminary sketch of ‘Te Whiti’—the original concept. We were very interested and in the end Gordon gave it to us.” After this visit, on July 27 1977, Gordon wrote to us saying “Instead of getting a xerox of the study for the black and white painting... I am sending you the original...I thought you might like to have it...[it] might be interesting to have as a record of the changes that have taken place in the work from the original conception. We both very much enjoyed your visit...”

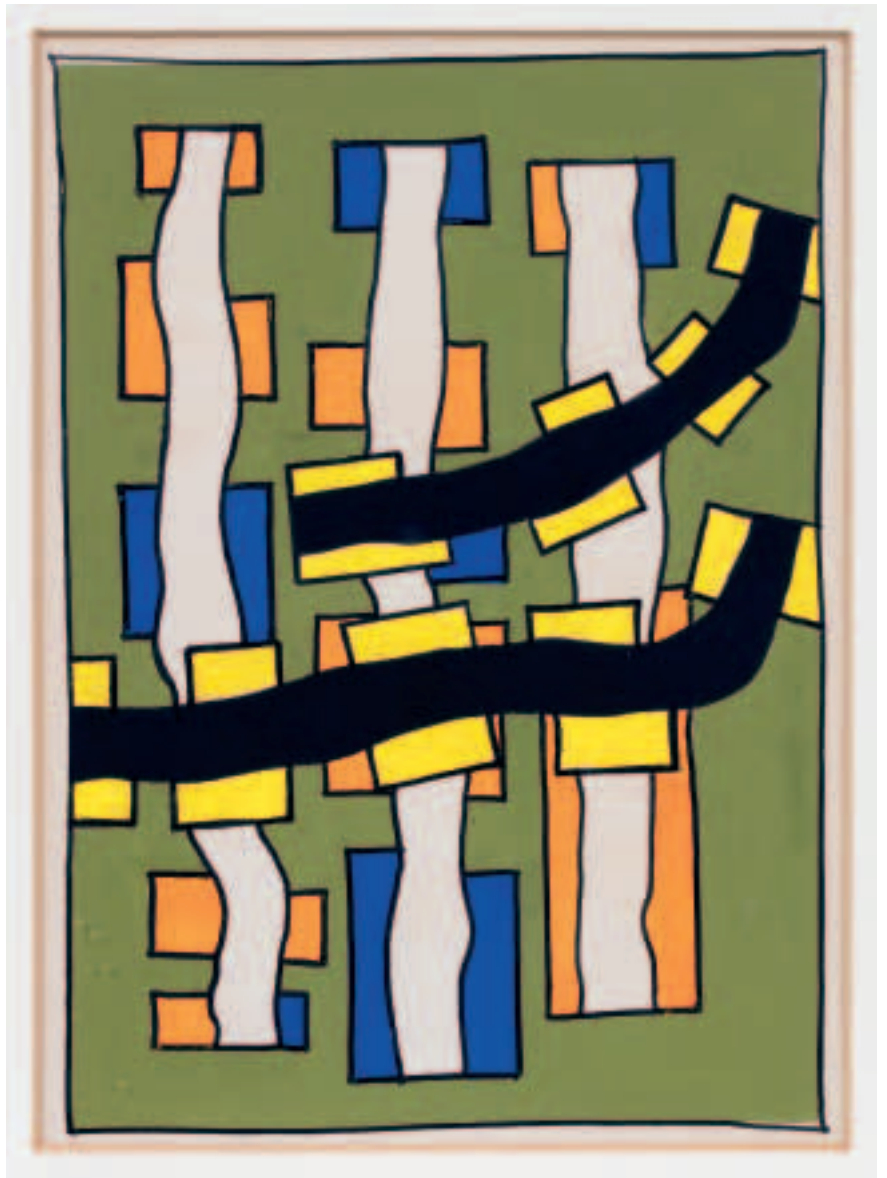
Sherrah Francis

Gordon Walters
Untitled
 gouache on paper, 1955
 original 'Peter McLeavey, Art
 Dealer' blindstamp applied verso
 300 x 213mm

Exhibited:
 'Gordon Walters: Gouaches
 1951-59', Peter McLeavey Gallery,
 Wellington,
 15 October - 1 November 1974.

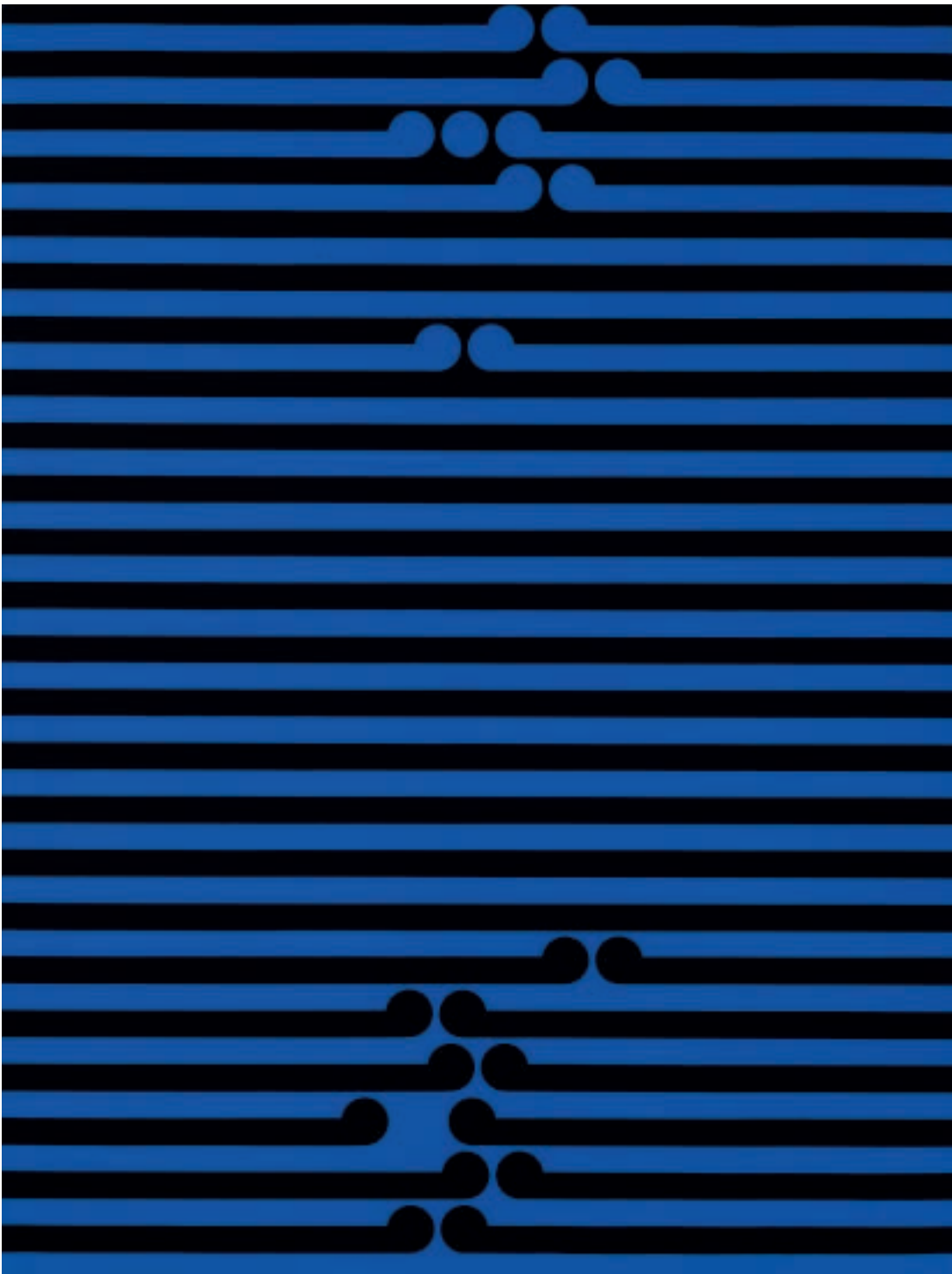
Provenance:
 Purchased from Peter McLeavey
 on 1 September 1975.

\$30 000 - \$50 000



"My stay in New York was fantastic and once again I would like to say how much I enjoyed myself. Never before have I had the opportunity to see so much art under such ideal conditions and I am very grateful for this. It was especially gratifying to be able to share the experience of such wonderful collections with you both. The visits we made to Philadelphia were among the most memorable..It's not going to be easy trying to get back to work with all those impressions of NY to be sorted out, but I know it's going to have a good result when I do manage this."

Gordon Walters, May 27 1980



“It was very nice to have you open the exhibition (Auckland Art Gallery Retrospective, 1983) Tim, and I do very much appreciate the excellent job you made of it. Everything went off very well and it was very instructive for me to see all the work together on the wall. It helps me to see what I am about more clearly and what I can do in the future. Once again, thank you for lending the works of mine from your collection. There would have been a serious gap in the exhibition if they had not been there.”

Gordon Walters

Gordon Walters

57

Gordon Walters
Mahuika
 PVA and acrylic on canvas, 1968
 1520 x 1145mm

Exhibited:
 ‘Gordon Walters: Paintings’, Peter McLeavey Gallery, Wellington, 6 – 24 May 1969.
 ‘Exhibition of New Zealand Prints, Pottery and Paintings’, Singapore National Library, Singapore, 23 February – 1 March 1971.
 ‘Gordon Walters’, Auckland City Art Gallery, Auckland, March 23 – April 24, 1983.

Illustrated:
 Michael Dunn, *Gordon Walters* (Auckland City Art Gallery, 1983), Cat. No. 40.

Provenance:
 Acquired from Peter McLeavey in 1969.
 Accompanied Tim and Sherrah Francis to diplomatic postings in Singapore, Washington and New York.

\$300 000 – \$400 000

Mahuika is the Maori name of a fire deity and this title was given to the painting after it had been completed. It was originally called *Black on Blue* by Walters in line with his system of titling his works objectively. The use of Maori titles for some works of this period was encouraged by his dealer Peter McLeavey with whom the work was first shown in 1969. It is likely that McLeavey suggested the title of the painting and the related work *Tamatea* at the time of the exhibition. Walters never intended to illustrate the title of a painting such as this, as Professor Ngahuia Te Awekotuku supposed in her critique of the work for *Antic* magazine in 1986. He incorporated the titles as recognition of his respect for Maori art and as the source of his motifs.

Often Walters is thought of as a painter more concerned with tonal contrast and formal relations in his works than with colour. Indeed some of the strongest koru works are those in black and white or grey and white. But he did introduce colour into his earliest gouache studies using the koru motif in 1956, and used it in some of his later large paintings of the series from 1965 onwards. For example, he used a strong blue/black combination in *Painting No. 7*, 1965, and it appears also in the upper section of *Rongotai*, 1970. In *Tamatea*, of the same year and time as *Mahuika*, he used a lime green and blue combination with reduced tonal contrast. In that example the colours interact to create virtual effects of haloing and spatial movement. The narrow band width encourages optical effects which are a part of Walters’ practice of this period. He admired the works of Bridget Riley, among others like those of Vasarely, connected with the then fashionable Op Art movement. *Mahuika* can be seen in this context because the blue/black palette and narrow bands generate some optical movement which enhances the figure/ground counterpoint of the imagery.

Mahuika is a hard edge geometric painting with minimal signs of manufacture. Walters would have planned it out in advance by studies on paper and possibly with collage to finalise the position of the motifs. He used a relational type of composition with allowance for intuitive placing of elements at the creative stage. An example of his intuitive approach is the unexpected ‘absence’ of a circle in the lower part of the painting where a gap is left between the black terminations. The final execution was possible when the whole work was finalised and could be drawn out on the canvas. Only after it had been painted could Walters assess its success or failure. He was a harsh self-critic and rejected quite a number of completed works which seemed to him to be unsuccessful.

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29. 4 83

Dear Tim & Sherrie,

I had hoped to be up in
Wellington to see you before now but it has
not yet been possible for me to get away.

I am still recovering somewhat from the Auckland
exhibition and starting to think about the Wgtn
one. It has all left me feeling a bit flat and
I am finding it a slow business getting down to
work again.

It was very nice to have you
open the exhibition Tim and I do very much
appreciate the excellent job you made of it.
Everything went off very well and it was very
instructive for me to see all the work together
on the wall. It helps me to see what I am about
more clearly and what I can do in the future.

Once again thank you for lending the works of
mine from your collection, there would have been
a serious gap in the exhibition if they had
not been there.

I want to get up to Wellington soon;
Margaret has to go to Auckland in the May
Friday so it will have to be after that, but I
will be in touch.

Hope the finds you all well.

Love

Sasha.



Gordon Walters' *Mahuika* installed in the Francis residence, Singapore, circa 1971, with Tim Francis conducting a puppet show.

Mahuika reads from top to bottom and from left to right. It is also possible to reverse this process. The koru bands and terminations register positive in blue at the top of the painting and black in the lower section. In the centre there is an alternation of uninterrupted blue and black bands. In the disposition of the koru elements there is what Walters called 'a controlled scattering of the motif down the centre of the canvas.' But none of the circular motifs or terminations is placed on the main vertical or horizontal axes of the canvas. It was painted in PVA and acrylic on canvas, a medium that dried quickly and allowed a smooth, mechanical finish. This was important because the artist had to work bending down and over the canvas and could not have any irregularities, running or smudging of the pigment. Walter would have painted the canvas first in blue and applied the black on top after it had dried. Hence the original title *Black on Blue*. *Mahuika* is a fine early example of the koru series and a discerning purchase in 1969 by Tim & Sherrah Francis.

Michael Dunn

"We never decided to become collectors—I think we were in denial for a long time. It seemed a bit pretentious. I don't think until very late in the game that anybody coming here thought this was a collection. We just bought things we liked or because they fitted into a history of painting we'd built up in our minds."

Sherrah Francis

Gordon Walters



58

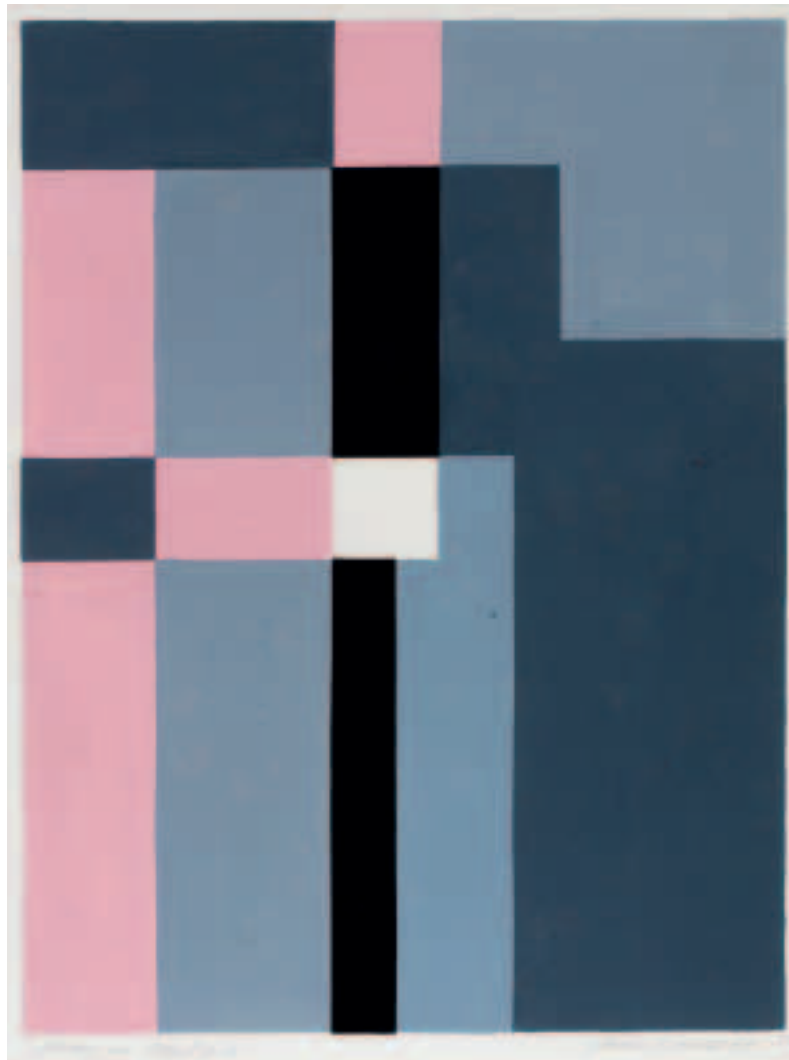
Gordon Walters
Untitled – Marquesan Abstraction
gouache on paper
312 x 390mm

Provenance:
Purchased from Peter McLeavey, circa 1985.

\$25 000 – \$40 000

*“We often think of you over there
and wonder how you both are. It
seems as if you have been gone
for ages and whenever I visit
Wellington I feel your absence
very strongly.”*

*Gordon Walters, 22 November 1989, while the
Francis family was posted to Washington (with
Tim Francis as New Zealand’s Ambassador to
the United States).*



59

Gordon Walters
Study for Grey/Pink
gouache on paper
title inscribed, signed and dated '55
462 x 350mm

Provenance:
Purchased from Peter McLeavey, July 1985.

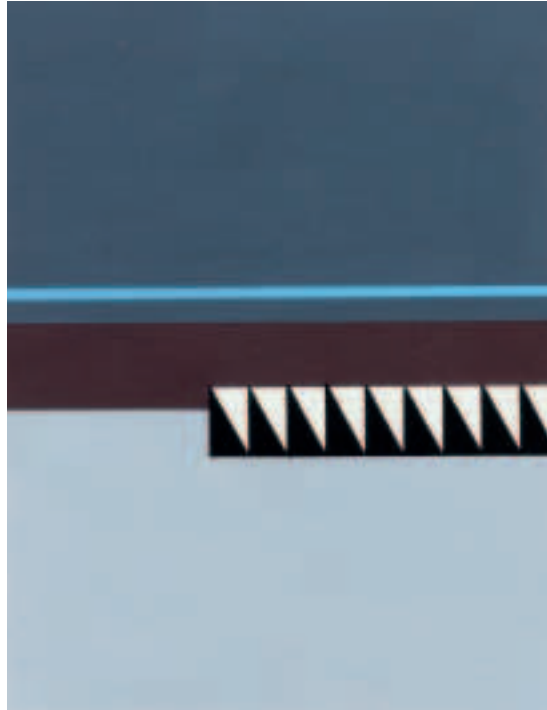
\$20 000 – \$30 000

60

Gordon Walters
Untitled
gouache on paper
161 x 120mm

Provenance:
Gifted by Gordon Walters
to Tim and Sherrah
Francis, circa 1976.

\$6000 – \$9000



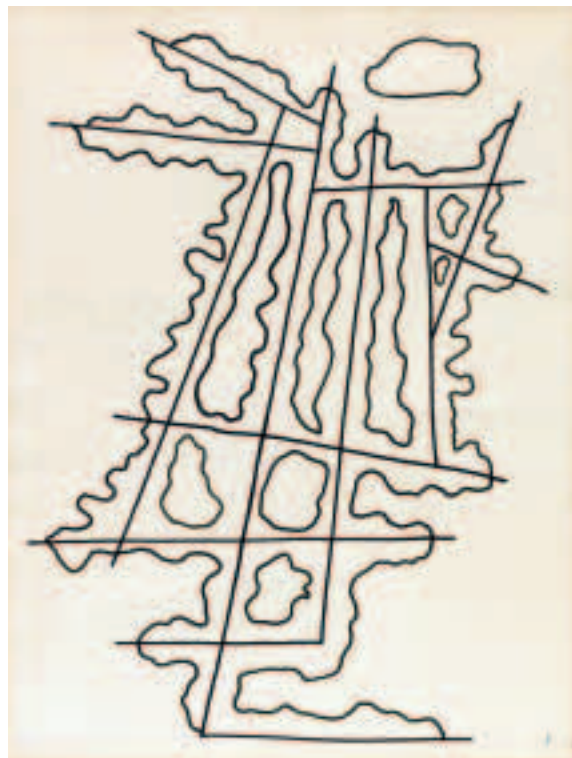
61

Gordon Walters
Untitled
ink on paper
signed; dated 3 – 10 – 54 and inscribed
Cat No. 28 verso; original 'Peter
McLeavey, Art Dealer' blind stamp
applied verso
297 x 223mm

Exhibited:
'Gordon Walters: Gouaches 1951–59',
Peter McLeavey Gallery, Wellington,
15 October – 1 November 1974.

Provenance:
Purchased from Peter McLeavey
on September 1, 1975.

\$10 000 – \$15 000





"With one or two exceptions, [these works] have not previously been shown. Together, they represent the themes which occupied me during this period. Mostly they were preliminary studies for larger works, and they incorporate a wide range of stylistic influences, from Oceanic art to European abstraction of the period. They were not shown at the time I did them because I considered the artistic climate to be too unsympathetic, if not downright hostile, to abstraction. Some of the themes still interest me and I frequently take up and rework ideas which were not fully realised at the time."

Gordon Walters

62

Gordon Walters
Untitled
 acrylic on paper
 signed and dated '84
 380 x 534mm

\$15 000 – \$22 000



63

Pat Hanly
New Order No. 2
 oil on canvas
 title inscribed, signed and dated
 '62; title inscribed, signed and
 dated 'Oct - Nov 1962' verso
 1017 x 905mm

\$60 000 - \$80 000

Illustrated:
 Gregory O'Brien, *Hanly*
 (Ron Sang, Auckland, 2012), p. 57.

Provenance:
 Purchased from Barry Lett
 Galleries in 1967.



64

Bessie Christie
Still Life with Fruit
 oil on board
 signed and inscribed *Cat No. 9* on original Auckland
 Society of Arts label affixed verso
 426 x 330mm

Exhibited:
 'An Artist's collection: Works from the home of Ida Eise',
 Auckland Society of Arts, September 10 – September 21,
 1979.

Provenance:
 Collection of the artist Ida Eise.
 Collection of Tim and Sherrah Francis, Wellington.
 Purchased from Petar Vuletic.

\$5000 – \$8000

"We started with an idea of New Zealand modern painting and we bought things that seemed to fit. We started off with four main artists—Toss Woollaston, Colin McCahon, Rita Angus, and Gordon Walters. Then we discovered a group of women painters like Lois White, Adele Younghusband and Bessie Christie, who were doing interesting things in the 1930s and 40s, which people weren't taking much notice of."

Sherrah Francis



65

Bessie Christie
Flowers, Fruit and Glass
 oil on board
 signed
 486 x 393mm

Provenance:
 Purchased from Petar Vuletic.

\$7000 – \$12 000



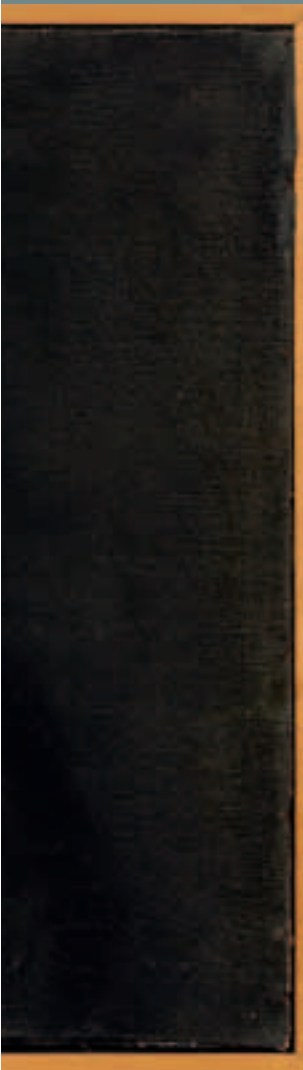
66

Ida H. Carey
Dorothy's Family
 oil on paper laid onto board
 signed; original certificate of
 authenticity signed by the artist's
 brother
 280 x 380mm

\$3000 – \$5000



Tony Fomison



67

Tony Fomison
*A Warning To France Whose Roofs Will
 Melt But Hardly With Love*
 oil on canvas laid onto board, 1976
 350 x 614mm

Provenance:
 Purchased from Barry Lett Galleries,
 30 July 1976. Travelled with the Francis
 family to New York and Washington.

Reference:
 Ian Wedde, *Fomison: What shall we tell
 them?* (City Gallery, Wellington, 1994),
 supplementary Cat. No. 17.

\$60 000 – \$80 000

30.7.76 17 Ganson St
 Freemans Bay
 Auckland.

Dear Mr Tom Francis, I'm glad to
 hear that you have committed
 yourself to the painting, "A warning
 to France..."

You wonder what my reference is
 to in the lettering; whether it's an
 historical reference from the Napoleonic
 days, or whether it's imaginary.

The painting may be a work of
 the imagination but its message is not.
 The words are my own. The 'action'
 takes place at a Punch & Judy booth,
 its spectator, looking towards the viewer
 of the painting, is La Belle France.

Punch may not have worn a
 bird-crested hat, but other commedia dell'
 arte-related protagonists, such as the
 Jester, have certainly been shown as
 wearing such a hat. But this is not
 the central reference of the crested
 hat, which is in particular to the
 Napoleon-punch caricature and dragon
 helmet, and like the wooden sword
 replacing Punch's stick, pertains to
 current French military policy... but
 this does not forget that the
 court Jester as well as Punch, carried
 a stick/baton; and that Punch's
 particular function was often an
 advising one, albeit advice masked
 with acceptable wit

Yours sincerely
 Tony Fomison



Tim Francis on Rita Angus

We came back from our first stint in Washington in 1966 full of enthusiasm for finding out as much as we could about New Zealand painting—what was being produced right then.

It can't have been too much later that we went to the old Trade Centre, a big barn of a place in Victoria Street used for functions and exhibitions of one sort or another (the Russian Embassy used to put on big receptions there— very sombre, serious affairs). There was nothing sombre about this occasion. There were plenty of paintings on movable wooden panels. I don't remember any of them—except one which was vivid, striking and, to my eyes, unlike any other work I had seen up to that time.

“We set off to find out about this Rita Angus, but nobody we know seemed to know either her or her work—until we asked Peter McLeavey. [...] He suggested we should go and knock on her door and see if she was willing to talk to us. So we did. Apparently she thought we were OK and she invited us in.”

Tim Francis

It was “Journey into Wellington” by Rita Angus, painted as if you were looking through the driving wheel of a car, with each open section showing a different view of Wellington. We liked it, very much, but it had been sold. We set off to find out something about this Rita Angus. Nobody we knew seemed to know either her or her work—until we asked Peter McLeavey. He told us a bit about her—that she did not like dealers, wasn’t very keen to sell her paintings and lived in a small house in Sydney Street. He suggested we should go and knock on her door and see if she was willing to talk to us. So we did.

We walked nervously up the shrub-lined path to her front door, knocked on it even more nervously and, quite quickly, it opened a little way and Rita Angus peered out. Apparently she thought we were OK and she opened the door wider. Behind her, on the wall, was that painting of a small tree, arms outstretched, bare of leaves, standing alone in what looked like a chilly empty landscape. That picture has been reproduced widely. It has certainly stuck in my mind as a sort of symbol of what Rita was: small, sturdy, brave and determined, everything cut down to the essentials, a survivor of tough times and experiences and totally focused on her work.

Anyway, she invited us in and she showed us some of her paintings, told us how she had been impressed by

the pre-Renaissance works she had seen in London and how she used the same technique of layering colours, painting in opposite colours from the ones she would use for the final painting so that the work would glow from within. She was very friendly and not at all withdrawn. We asked her if she ever sold any of her works. She said she was not very keen to let any of them go. She wanted to keep a body of her work for “future generations.”

I can’t remember whether we visited her again before our trip to Auckland in late 1967 to look at, and buy, paintings. There we were thrilled to find a stunning painting of hers—the composite work with a lily and sectional views of North Auckland, landscapes and seas. It was propped up behind the door of Barry Lett’s gallery—a major triumph of our trip. We couldn’t believe our luck. Rita was pleased when we eventually told her of our find—she was not pleased that it had ended up in a dealer gallery however. We felt we had rescued it!

We went to see Rita quite a few times. She always seemed glad to welcome us, and she came to see us when we lived in Wilton and when we shifted to Talavera Terrace. On one of those visits she applied some finishing touches to the painting of the tree cutters, which we had recently purchased from her. She never talked about her own life or the difficulties of being a full-time woman painter. It was always about painting—how she worked. She painted things as she saw them—the strange shifting planes of buildings were exactly as she saw them from a traveling bus going from Wellington to Napier, her original hometown. And she disliked being linked in any way with McCahon or Woollaston.

Sherrah used to take her for a drive, every now and then, around the harbor. We thought she might be rather lonely, but I think her painter friends and visits from her family were enough. She just wanted to work and produce the best paintings she could. She always said that she would come to be recognized and admired long after she died, and she wanted to leave a good body of work for that purpose.

We felt very fortunate to have been able to strike up a friendship with that remarkable woman. When she became very ill and went in to hospital, Sherrah went to see her. She took a bunch of violets. Rita died a day or two after that.

Tim Francis
August 2011



“Rita was pleased when we eventually told her of our purchase—she was not pleased that it had ended up in a dealer gallery however. We felt we had rescued it!”

Tim Francis

Rita Angus

Tree Cutting, Hawke’s Bay, Landscape with Arum Lily and *Portrait of the artist’s mother* represent three phases of Rita Angus’ career. *Portrait of the artist’s mother* is an early work and shows Angus beginning to get to grips with portraiture which was to become an important genre for her. *Landscape with Arum Lily* is a composite work from her middle years, and *Tree Cutting, Hawke’s Bay*, represents the artist’s late, mature work. Both paintings are striking examples of Angus’ meditative statements about a landscape subject, rather than naturalistic representations of it.

Tree cutting Hawke’s Bay belongs to the group of late oils with Hawkes Bay subjects painted in the 1960s. During these years, Angus regularly made annual visits to her parents in Napier. This painting may date from 1965 when she stayed with her nephew’s family in Maungataniwha in northern Hawke’s Bay. There she made studies of bush and stands of timber, and several show timber milling. Travelling to and from Hawke’s Bay on a Newman’s coach, Angus sat in the front seat beside the driver and sketched the passing landscape. These pencil and pen and ink sketches were the basis for the Hawke’s Bay landscapes painted later in the studio at her cottage in Thorndon.

In tackling a landscape subject Angus invariably looked for a way of simplifying and clarifying the messy contingencies of a view. She developed a method based on geometry and colour harmonies to articulate an underlying structure in the landscape. Her influences for this approach included 14th C. Italian painting, Vermeer and Cézanne. In Cubism she found confirmation of her own interest in perception and she recorded in a sketchbook British artist Patrick Heron’s quote contrasting the realist and Cubist painter’s approach to landscape painting: ‘The realist in painting gazed long on the visual scene, until he could see it whole & in terms of a smooth, unbroken continuous texture. The Cubist analysed this apparent unity of texture & found that it in fact consisted of separate facets, or separate & distinct moments of vision. He slowed down the film & found it was composed of single, static images. The fragmented facet of a form which he sees is in truth the total image which the eye & mind perceive in the moment of vision.’¹

68

Rita Angus
Tree Cutting, Hawke’s Bay
oil on board
signed; signed and inscribed *Timber*,
N. Hawke’s Bay, 40 gns verso
596 x 596mm

Exhibited:
‘Exhibition of New Zealand Prints, Pottery
and Paintings’, Singapore National Library,
Singapore, 23 February – 1 March 1971.

Provenance:
Purchased directly from Rita Angus,
circa 1968.

\$150 000 – \$200 000

In *Tree Cutting, Hawke's Bay*, Angus was faced with a visually complex scene, with gouged-out landforms, spatially ambiguous passages, and lots of busy detail. She used the massive log-hauling machinery to impose an architectural, and perhaps symbolic, structure on the scene. The gantries and cables decisively cut the space into triangles. Against this implacable geometry, the natural countryside looks vague and formless. Angus used carefully placed details – a figure, trucks, logs, and trees as markers for the picture planes to help clarify the perspective scheme. This is the Cubist static freeze-frame approach and the effect is to emphasise the domination of the landscape by human industry. The central foreground figure, tiny but highly visible in his white singlet, is in complete command.

Rita Angus painted *Landscape with Arum Lily* in Clifton, Christchurch inspired by her recent trip in June 1953 to Mangonui, on the coast between Whangaroa Harbour and Kaitia in Northland, where she had been staying with friends. She wrote her impressions of the small town to Douglas Lilburn: 'Mangonui is, to me, sombre, yet colourful, land & sea...As the weather in variable, I sometimes work here as well as outdoors, the views from the windows. There is plenty to do – old buildings in the village, boats, hills, sea & skies. And surrounding country.'²

The work is one of several composite images that Rita Angus began to paint in the 1930s. These are ambitious subjects in which objects, and fragments of nature have been carefully chosen and introduced as symbols evoking a particular place and experience. Here, a view of Mangonui harbour with boats is the central image in the painting and this is surrounded by rectangular fragments of other landscapes, as if partially glimpsed through a window. On top of these, other objects seem to float: a lily, shell, banana, diagrammatic house, and piece of seaweed. Here and there, straight red lines and geometric shapes help to bind the disparate elements into a dynamic interplay of colour and form.

Part of the inspiration for *Landscape with Arum Lily* may have been Angus' recent experience in sketching plants for the *School Journal*. But her main motivation for this kind of composition seems to have been an interest in exploring the way memory works. This floating assemblage of disparate objects and scenes could be said to parallel the way the mind's eye summons up the experience of a period of time – not as a whole image – but rather as contiguous, discrete details. This also relates to Angus' personal interpretation of the Cubist painter's analysis of a scene as a series of 'distinct moments of vision'.

69

Rita Angus
Landscape with Arum Lily
oil on canvas on board
signed and dated 1953; original Museum Trust,
Washington D. C and Te Papa exhibition labels
affixed verso
520 x 424mm

Exhibited:
'The Group', Christchurch, October 1953,
Cat No. 83.
'RITA ANGUS', National Art Gallery,
Wellington, 9 December 1982 – 6 March 1983
(touring nationally 1983 – 1984), Cat No. 97.
'Pacific Parallels: Artists and the Landscape in
New Zealand', organized by the New Zealand
– United States Arts Foundation, touring
Tennessee, Iowa, Kansas, Washington D.C,
Illinois, California, Hawaii and New Zealand,
1991 – 1993.
'Rita Angus: Life and Vision', Te Papa
Tongarewa, The Museum of New Zealand,
Wellington, July 2008 – November 2009
(touring nationally).

Illustrated:
Charles C. Eldredge, *Pacific Parallels:
Artists and the Landscape in New Zealand*
(Washington Press, 1991), p. 69.
Mary Barr (ed), *Rita Angus* (Wellington, 1982),
p. 178.

Literature:
Jill Trevelyan, *An Artist's Life* (Te Papa Press,
2008), pp. 252, 255.

Illustrated:
ibid., p. 253.

Provenance:
Purchased from Barry Lett Galleries, Auckland
in 1967.

\$140 000 – \$180 000



Rita Angus (nee Cook)
Portrait of the Artist's Mother
 oil on canvas
 signed 'Rita Cook'
 575 x 411mm

Provenance:
 Collection of Helen Hitchings.
 Purchased from Peter McLeavey
 in November 1977.

\$100 000 – \$150 000

Undated, this portrait of Rita Angus' mother Ethel Angus was painted in the 1930s, a time when the artist was starting to develop her distinctive portrait style. She mainly painted portraits of her family and friends, but later sometimes also worked from hired models.

Angus' portraits always defined something essential about their models. In this deceptively simple composition, Ethel Angus is shown, a middle aged, neatly dressed woman absorbed in her book, her figure defined by clear, curving contour lines against a plain background. The combination of jewel-like blues and greens are typical of Angus's palette at this time, and she employs the colour constructively here. The severity of the figure is relieved by the beautiful modulation of the light turquoise of the ground through Ethel's blue clothes to the deep teal of the book, a technique which also establishes the picture's 'depth'.

Ethel Angus devoted her life to providing a stable home for her seven children. She went to church and read the bible every night, and to the young Rita Angus, seemed conventional. Of her childhood Angus commented, 'We were often studious as a family, well disciplined in the use of our time. Though we had a strict, Puritan upbringing we were allowed more individual freedom than is usual.'³ The strictness that Angus perceived was, however, softened by her parents' encouragement and support of creativity and intellectual stimulation. The children were well supplied with library books and reading was a popular family pastime. So Angus has captured some qualities that she felt defined her mother – a love of reading, piety, (is she reading the bible?) a sense of self-discipline.

Vicki Robson

Notes

- 1 Sketchbook (Day 634) Te Papa, p.11.
- 2 Letter to Douglas Lilburn, 16 June 1953, ATL, MS-Papers-7623-077, cited in Jill Trevelyan, *Rita Angus: an artist's life*, Te Papa Press, 2008, p. 252
- 3 Letter to Douglas Lilburn, 2 July 1943, ATL MS-Papers-8636-011, cited in Jill Trevelyan, *Rita Angus: an artist's life*, Te Papa Press, 2008, p. 10



Colin McCahon

Now is the Hour

ink and watercolour on paper

title inscribed, signed and dated 1958

753 x 548mm

Exhibited:

'Exhibition of New Zealand Prints, Pottery and Paintings', Singapore National Library, Singapore, 23 February – 1 March 1971.

Reference:

Colin McCahon Database

(www.mccahon.co.nz) CM000930.

Provenance:

Purchased from Peter McLeavey, 1966.

\$140 000 – \$200 000



*"We came back to Wellington in 1966 full of enthusiasm for finding out as much as we could about New Zealand painting. We saw an ad put in the paper by Peter McLeavey, who was selling paintings from his bedroom at 270 The Terrace. We called him up and made an appointment to come by. We liked him immediately. Gordon Walters and his wife, Margaret Orbell, answered the same ad. We met them through Peter, and our long relationship with both families began. Our second purchase from Peter was McCahon's *Now is the Hour*."*

Sherrah Francis

Colin McCahon

Now is the Hour, 1958, relates to a number of studies that Colin McCahon made of his family and acquaintances between 1957 and 1958. In appearance it is close to the drawing of 1958, in ink and brush point, simply titled *Portrait* in the Auckland Art Gallery. Gordon H. Brown has pointed out that 'a superficial likeness' to a person was intended in that portrait. The style of direct simplified drawing is almost identical in both works but *Now is the Hour* is more complex and incorporates lyrics from a popular song. It seems that an actual event in McCahon's life prompted the unusual image. The words incorporated in the work *Now is the Hour* make clear it is a song of departure, loaded with emotional content. McCahon's inclusion of the text is meant to carry meaning and explain the image.

The popular song was originally published as *Swiss Cradle Song* in 1913 and had lyrics in Maori added in 1915. It became used as a farewell song for Maori soldiers going to war and is sometimes supposed to be a traditional Maori song. It was made internationally popular by Gracie Field's English version of 1947. The words to which McCahon refers are:

*Now is the hour
When we must say goodbye
While you are away
Please remember me
Soon you'll be sailing across the sea*

Despite the abbreviated style of drawing, the head does have a definite expression and appears to be that of a young woman. McCahon made a portrait study of his daughter Victoria in 1957 and it is quite possible that this drawing depicts her at a moment of farewell. We can interpret the head as being framed by a window or opening. McCahon and his wife went to the United States in 1958 leaving the family behind. That could have been the occasion for this vivid and intimate study.

McCahon placed the words in the lower section of the work and did not connect them directly to the image of the head, as in the speech balloons of his early religious works. The similarities are closest with works like *Let us Possess One World* of 1955. As in that work, he changed the scale and the tonal weight of the written words to convey meaning and sentiment. The word 'Hour' is given greatest stress. His intention is to bring the song to mind and add sound to the otherwise silent image. Like many painters, McCahon at times painted to music, often





popular songs in his case. The reference to the song is about accessibility to his emotions and to sharing of his sentiments.

The drawing seems to have been made directly with brush point, head as well as text. A few strokes suggest eyes, eye brows, nose and mouth, a wash of tone the hair. It has been painted in one go, without revision. This gives an immediacy and freshness. While there are links to modernist drawings by artists McCahon knew, like Rouault, Matisse and Picasso, the drawing is recognisably his. The wash of reddish watercolour at the top is intuitive but helps contain the image while introducing a touch of colour to an otherwise monochrome study. McCahon made a later painting using the lyrics of *Now is the Hour* in 1962 where he introduced the koru form to connect it with its meaning for Maori.

Michael Dunn

72

Colin McCahon
Gate
enamel on board, 1960
inscribed *Cat No. 14* verso
1205 x 890mm

Reference:
Colin McCahon Database
(www.mccahon.co.nz) CM000920.

Provenance:
Purchased from Petar Vuletic in 1973.
Accompanied the Francis family to diplomatic
postings in New York and Washington.

\$230 000 – \$280 000

When the Gate paintings were first exhibited in 1961 McCahon made it clear they were to be understood as abstractions from nature. The invitation card to the exhibition introduced “paintings whose forms, with their forceful antithesis of black and white, ‘earth’ and ‘sky’, often remain, in some mysterious fashion, landscapes.” At first glance, with its obvious echoes of Malevich’s dark tilting shapes and austere impressive congeries of overlapping planes and textures, it is hard to see *Gate* (1960) as a landscape. As an abstractionist

McCahon does not seem to derive his forms from nature so much as fumble to reinvent nature from hearsay. The medium, too, fights the more subtle tones of landscape depiction. The enamel gloss paints of the era tended not to blend smoothly; it was hard to mix black and white into a uniform grey. They worked best as flat areas of colour but, even then, the hardboard that McCahon used had little absorbency. No wonder he was soon to turn exclusively to acrylic. Nevertheless, the gate of the title is hinged. It opens both ways: outward towards pure abstraction, inward to the elemental landscapes of beach, sea and sky that marked McCahon’s Muriwai sojourn. Plates sliding over each other leaving an imprint like the borders of wetness left by receding waves upon a beach, the compositional blocks create obstructions but also intimate spaces and depths. They infer continuity within and beyond the frame. So the tension of the title is constant and eventful, full of jangling and caressing surprises. Everywhere in this composition there is a sense of gaps or spaces and of ‘almost touching’. The three main shapes (four with the corners) form a monumental group, echoing each other in vast space. The painting’s rough edges—no successful masking tape here—allude to what Tony Green describes as “human frailty implied in the human hand’s approximation to straight lines” (‘McCahon and the Modern’, 1988). Does McCahon manage to resolve the conflict between representation and abstraction in *Gate* (1960)? Perhaps not, but gradually you are engulfed in the mysteries of painting and of something else, supremely indefinite—something about existence. McCahon doesn’t use paint to produce realistic effects so much as to solicit its ability to produce or advocate miracles. And, of course, McCahon’s ‘gate’ also references ‘the pearly gates of Heaven’ of *Revelation* 21:21. Did McCahon believe? I think so, but it seems to be the enigma—the fantastic, sheer improbability—of Christ and redemption that excited him. The Gate series is exemplary of this conundrum. The gate offers both an impediment and a way through a structure of redemption without the guarantee of outcome. Ultimately though, McCahon’s appeal in the Gate series is about nothing other than the realisation of the current trend in art towards aesthetic experience as an end in itself, pure painting. As such it reinforces the timeless truth of the essential role that aesthetic pleasure must play in any seriously lived life, as it did for passionate collectors Tim and Sherrah Francis. The more alert we are to the value of the painterly rhetoric of light and dark, the more contemporary McCahon feels. He draws us on through his gate.

Laurence Simmons

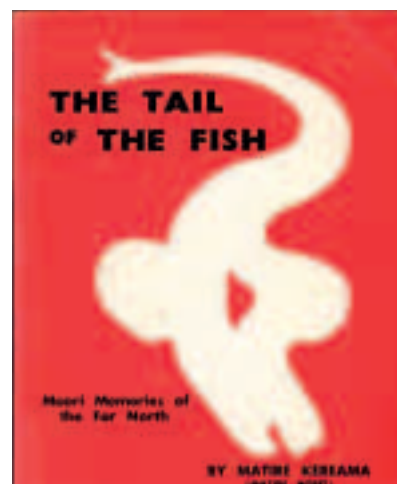






Colin McCahan: *Paintings*, Peter McLeavey Gallery, Wellington, July 1969, showing *For Matiu: Muriwai*, and part of *The Canoe Tainui*. Photo: John B Turner.

Cover of Matire Kereama's book *The Tail of the Fish: Maori Memories of the Far North* (Oswald-Sealy, 1969).



“Peter was always prepared to come into the gallery on Saturday afternoon, in the days when Saturdays were closed. We sat on the floor against one wall, and Peter brought out a steady stream of paintings, drawings and other works. We talked and learnt a lot. Sometimes we bought something but not by any means always. It was more a matter of sharing a common interest.”

Tim Francis

Tim Francis on Colin McCahon's *The Canoe Tainui*

We had already seen quite a few of McCahon's works at shows at Peter McLeavey's gallery in Wellington. So we knew and admired his works. Indeed we had already bought some of his paintings. We knew he was a very special painter—probably a great one.

But this was something different. It was astonishing to climb up the steps and enter Peter McLeavey's gallery. It was a different world. We were surrounded by words, Maori words, Maori stories, Maori genealogies—all made vibrantly alive by that wonderfully sinuous and lively flowing painterly script of McCahon's—something we were to become even more familiar with in the years ahead.

Facing us, on the large wall in the first room of Peter's gallery was *The Canoe Tainui*. It was stunning, lyrical, subtle, glowing. It looked wonderful.

You know, up to that point I had been—apprehensive I think is the word—about Pakeha taking Maori objects, symbols, even history, and making it into something of their own.

But this was not like that.

The words, the names, were handled reverently. The whole feeling of the painting was one of honouring Maori, acclaiming Maori culture.

What really enamored me, however, was more than that. It was that here, portrayed in paint, was not only a genealogy of a particular tribe, but a whole history of Maoridom from the arrival of the first Maori people in this country up to the present day.

What really struck home to me then, and still does today when I look at the painting, is the vigor and resilience of the Maori people. You read the names from Hoturoa, chief of the Canoe Tainui, right through to today. But in the second to last panel there is the sudden introduction of European names—Ngawini McMath, her son Wiremu McMath, and his children Arthur and Bella.

And then, in the last panel, there is a sudden return to Maori names. And the paint in the final section is brilliant and startling. Here is a profoundly expressive celebration of Maori identity, Maori nationality. McCahon has pulled out all the stops in a display of triumph and celebration. It is a real homage to a great people.

You know, of course, that this genealogy comes straight out of the book 'The Tale of the Fish,' by Matire Kereama (Matire Hoeft), an elder of the Aupouri Tribe, in the Far North. It is a wonderful book, full of stories, saying, genealogies and tales by Matire Kereama.

Ms. Kereama's book was published in 1968. McCahon painted *The Canoe Tainui* in 1969.

The book provoked in McCahon a fresh burst of creativity. It must have been an intense period given the slight difference in the dates between the book and the painting. In fact he must have known her work, in draft, before that.

I have no doubt that he had Ms. Kereama's permission to translate the genealogy into a painting. Indeed someone—and I think it was McCahon himself—told us that this was so. We have a scroll, on paper, done by McCahon of another saying of hers ["Me tangi, kapa o te mate e te marama"] and he has written her name on the work—a clear acknowledgement.

The work *The Canoe Tainui* is in eight panels. The other works in the exhibition in Peter McLeavey's gallery at that 1969 opening were in sets of 3 or 4. All were good. But the canoe was outstanding. We bought it.

I like the way the painting of the connecting letters (in English) fade in and out (presumably as the paint on his brush thinned out) and the way the work seems to move from panel to panel, linked by colors, whiteness of different depths, by the flow of the white writing. There is something of the cubist "passage" here I think, which makes the painting work together as a whole.

The Canoe Tainui has been with us always. We have taken it with us whenever we have been posted overseas:

To Singapore, where it had pride of place in the High Commissioner's residence (called, incidentally, Tainui House). It was greatly admired, especially, I think, by our Malaysian visitors. We had an exhibition of our collection, including *The Canoe Tainui*, in the Singapore National Library, which was quite a success.

It went with us to New York and again to Washington D.C. As you can see, we do not like being parted from it for long. It is very much part of our family.

It has traveled overseas to exhibitions: to Sydney in 1984 (Power Gallery of Contemporary Art, University of Sydney), and to Amsterdam and the Stedelijk Museum in 1996.

In Amsterdam, if my memory of a photo I saw of the installation is correct, the work was shown in a block—two sets of four in a square. It looked great and it made me proud to see New Zealand represented so powerfully to the world. But the eight panels are meant, I'm sure, to be hung touching each other in one straight line. You are meant to walk alongside it—it represents a journey through the history of a people and the living culture it displays, and it should be read in that way.

Tim Francis
August 2011

"You know, up to that point I had been—apprehensive I think is the word—about Pakeha taking Maori objects, symbols, even history, and making it into something of their own. But this was not like that."

Tim Francis

"The buyers are a young married couple who just had to buy the painting."

Peter McLeavey in Jill Trevelyan, Peter McLeavey: The life and times of a New Zealand art dealer, p110.

The Canoe Tainui

On 4 June 1969 in a letter to his friend John Caselberg McCahon wrote: 'Have you met with (and if so can you give me any information about) Matire Kereama's book "The Tail of the Fish." I've been extracting words from that – doing translations?? & painting genealogies – these brought on by the arrival of the grandchild (Ken & Tora). These are very inaccurate genealogies, they overlap – tribe joins tribe & family family. etc. etc...'¹

The birth of his first grandson Matiu to his daughter Victoria and her husband Ken Carr, from a prominent Waikato Maori family, gave a fresh boost to McCahon's already strong interest in Maori culture, and this was further enhanced by his discovery of the above book, subtitled 'Maori Memories of the Far North', written by an elderly woman from the Aupouri iwi of Northland, and published in 1968. It was a gift from his other daughter Catherine, from which he immediately began extracting ideas and texts for paintings, of which *The Canoe Tainui* was the first, largest and most splendid.

McCahon's interest in Maoritanga, so far as it affected his painting, passed through a number of phases. At first he seems mainly to have been interested in decorative motifs such as the koru (fern frond); he made several works of that title in 1962 including *The Koru Triptych* in which he first uses te reo. Around 1965, the koru shape began influencing his lettering of words and numerals, as in the *Caltex* series (studies for an abandoned commission) and *Koru 1, 2, 3*.

In 1968 McCahon made a scary and unforgettable trip through the Urewera mountains in appalling weather which resulted in a small landscape series called *Urewera* in February 1969. Almost immediately afterwards he began working on paintings derived from *The Tail of the Fish*. Between March and October 1969 he produced *The Canoe Tainui* (8 panels, March), *On going out with the tide* (3 panels, April), *The Canoe Mamari* (4 panels, April), *O let us weep* (4 panels, April), *For Matiu: Muriwai* (1 panel, April), *About the state of the tide* (1 panel, May). In August-September he made about a dozen 'written drawings' (scrolls) on wallpaper with texts from the book; then, finally came *The Lark's Song* (2 panels, August-October), a major work to bookend the series as *The Canoe Tainui* had begun it: a total of 19 works – most in multiple parts – in 8 months. Most, again, including the first six mentioned above, are on hardboard panels, each around 600mm square. Most, including the first five listed above, were first exhibited at Peter McLeavey Gallery in Wellington, 22 July – 9 August 1969.

In *The Tail of the Fish* the book begins, after a preface by the editor Elsdon Craig, with a series of Nga Whakapapa/Genealogies. Of the six McCahon made paintings of just two: the whakapapa for Mamari and Tainui. Since his son-in-law Ken Carr belonged to Tainui, *The Canoe Tainui* was therefore the paternal whakapapa of McCahon's own grandson. McCahon told McLeavey: 'This is a personal and family exhibition. The paintings 1, 2, 3, 4, 5, 9, are all for Matiu Carr, our grandson (no 5, for his first birthday). His birth, and the discovery of Matire Kereama's book...has made these paintings happen & become real to me' (Jill Trevelyan, *Peter McLeavey*, 2013, p. 110).

McCahon told McLeavey that he considered *The Canoe Tainui* 'unsaleable', describing it as 'an odd 2ft x 16ft genealogy of the Tainui Canoe'. To his and McLeavey's surprise, however, the work sold on opening night, to Tim and Sherrah Francis. McLeavey said: 'The buyers are a young married couple who just had to buy the painting' Trevelyan, p. 110).

Comparing the texts on *The Canoe Tainui* to those in Kereama's book reveals that McCahon was extraordinarily faithful to what he was copying, only one phrase (in the last panel) being omitted. Kereama's text uses upper case letters for all proper names and lower case letters for all the connecting phrases; thus:

The chief of the canoe was HOTUROA whose eldest son was

PAENGA whose son was

REHUA whose son was

REHUA...

"It went with us to New York and again to Washington D.C. As you can see, we do not like being parted from it for long. It is very much part of our family."

Tim Francis

McCahon follows this faithfully using block capitals for proper names and cursive script (handwriting) for connective phrases. His lineation differs, however, in order to fit all the words into his 600mm square panels; thus the first line above takes up three lines of Panel 1.

Other differences are in the size and colour of McCahon's lettering. The words are all pale against a black background, as if emerging from primeval darkness, but vary in colour from pure white to bright ochre with a number of intermediate shades and styles of lettering in between. The differences in colour vary from panel to panel. This is perhaps most obvious in the last two panels. In panel seven, all the names are in white though not a bright white as occasionally occurs in the early panels, PERI TE HUHU, in the last panel, is given particularly bright colouration with the letters appearing not against black but against a darker ochre than the letters themselves. There is also a passage of golden ochre stippling beneath this name that is used nowhere else in the whole work. Elsewhere on this last panel the names HEPARA, TAMAHO, HEPARA (again) and AKINIHI are all differentially treated and are different again from PERI TE HUHU. The painting moves inexorably towards a spectacular climax.

Taken together the eight panels form a majestic frieze nearly five metres long that is at one and the same time a sonorous roll-call of names. McCahon *talked* or chanted his text paintings as he painted them. The differences in size shape and colour also correspond to different tones of voice: soft, loud; whispered, proclaimed. If ever a painting bursts out of the natural dumb silence of its medium and *speaks* to us, this one does. It is McCahon's most profound act of imaginative identification with Maoritanga, arguably the most profound ever achieved by a Pakeha. This great painting is a priceless taonga for a bicultural nation, Aotearoa/New Zealand.

Peter Simpson

1. Published with the kind permission of the Caselberg estate, Hocken Collections and the McCahon Family Trust.

The chief of the Canoe

was **HOTUROA**

whose eldest son was

PAENGA whose son was

REHUA whose son was

URA whose son was

TUTAMAHINE

whose daughter was

TE MIHINGA

TE MIHINGA had a son
who was **WHAKARUA**
whose son was

MOKOHOREA
whose daughter was

WAIRUPE whose son
was **TE HUHU**

who married **MAUMAU.**

Their children were
WHAKARERE, **PUITI**,
 and **TE MOKI** and others.

WHAKARERE had a son
WIKIRIPI who had a son
KEREAMA whose children
 were **MEI**

MATIERE

TE MOKI had a son

TARAPATIKI and others.

TARAPATIKI had three daughters

MATEHUIRUA

MIRAKA and KAHU

MATEHUIRUA had a son

HAIMONA

and a daughter

HIRA

KAHU had a daughter

TAUROA and others.

MIRAKA had two daughters

NGATI and **PUTI**

and a son **PUHIRERE**

and others. THE LAND OF THE NORTH

TE HUHŪ and NGAURU
had a Son TAMAHŌ
whose daughter was
NGAWINI MCMATH
whose Son was WIREMU
MCMATH whose children
were ARTHUR
AND
BELLA

THE SIXTH HISTORY.

PERI TE HUVU

(BROTHER OF TAMAHO)

had issue

HEPARA

TAMAHO

and others.

HEPARA

had a daughter

AKINIHI

and others



Colin McCahon
The Canoe Tainui
 synthetic polymer paint on
 eight panels
 title inscribed and inscribed:

1: *THE FIRST HISTORY I; THE CANOE /TAINUI; McCahon March '69*
 2: *THE FIRST HISTORY II; THE CANOE TAINUI; McCahon March '69*
 3: *THE FIRST HISTORY III; THE CANOE TAINUI; McCahon March '69*
 4: *THE SECOND HISTORY; THE CANOE TAINUI; McCahon March '69*
 5: *THE THIRD HISTORY; THE CANOE TAINUI; McCahon March '69*
 6: *THE FOURTH HISTORY; THE CANOE TAINUI; McCahon March '69*
 7: *THE FIFTH HISTORY; THE CANOE TAINUI; McCahon March '69*
 8: *THE SIXTH HISTORY; THE CANOE TAINUI; McCahon Feb 69*

1: *The chief of the canoe was HOTUROA whose eldest son was PAENGA whose son was REHUA whose son was URA whose son was TUTAMAHINE whose daughter was TE MIHINGA*

2: *TE MIHINGA had a son who was WHAKARUA whose son was MOKOHOREA whose daughter was WAIRUPE whose son was TE HUHU who married MAUMAU.*

3: *Their children were WHAKARERE, PUITI, and TE MOKI and others. WHAKARERE had a son WIKIRIPI who had a son KEREAMA whose children were MEI and MATIRE.*

4: *PUITI had a son RETETI whose son was PIRINI and others. PIRINI had the children WHAREMATE PARAIHE and others.*



5: *TE MOKI had a son TARAPATIKI and others. TARAPATIKI had three daughters MATEHUIRUA MIRAKA and KAHU MATEHUIRUA had a son HAIMONA and a daughter HIRA and others.*

6: *KAHU had a daughter TAUROA and others. MIRAKA had two daughters NGATI and PUTI and a son PUHIRERE and others*

7: *TE HUHU and NGAURU had a Son TAMAHU whose daughter was NGAWINI McMATH whose Son was WIREMU McMATH whose children were ARTHUR AND BELLA.*

8: *PERI TE HUHU BROTHER OF TAMARO had issue HEPARA, TAMAHU and others. HEPARRA had a daughter AKINIHI and others.*

603 x 603mm: each panel
 603 x 4824mm: installation size variable

Note:

This painting has been requested for an exhibition of Colin McCahon's Maori work from the 1960s and 1970s to be co-curated by Wystan Curnow and Robert Leonard at The City Gallery, Wellington, 7 April – 30 July 2017.

Exhibited:

'Paintings by Colin McCahon', Peter McLeavey Gallery, Wellington, 22 July – 9 August 1969, Cat. No. 1.

'Exhibition of New Zealand Prints, Pottery and Paintings', Singapore National Library, 23 February – 1 March 1971.

'The Maori in European Art', Auckland City Art Gallery, 3 December 1980 – 25 January 1981, Cat. No. 96.

'Colin McCahon: I will need words' (Satellite exhibition of the Biennale of Sydney), Power Gallery of Contemporary Art, University of Sydney, 11 April – 17 June 1984, Cat. No. 12.

'Under Capricorn -The World Over: Art in the Age of Globalisation', Stedelijk Museum, Amsterdam, the Netherlands, 28 June – 18 August 1996.

'Behind Closed Doors: New Zealand Art from Private Collections in Wellington', Adam Art Gallery, Victoria University of Wellington, 4 June – 18 December, 2011.

Illustrated:

Jill Trevelyan, *Peter McLeavey: The life and times of a New Zealand art dealer* (Te Papa Press, 2013), p. 111.

Art Asia Pacific: Focus on New Zealand, Issue No. 23, 1999, p. 88.

Gordon H. Brown, *Colin McCahon: Artist* (Wellington, 1984.), p. 157.

Francis Pound, *The Invention of New Zealand: Art & National Identity, 1930 – 1970* (Auckland University Press, 2009), plate 175.

Jan Walker, 'One Hundred Years', in, *Salient* (Victoria University), Volume 32, No 16, July 23, 1969, p. 6.

Literature:

Gordon H. Brown, 'Under the prow of the great canoe: the Maori influence', in, *Colin McCahon: Artist*, *ibid.*, pp. 155 – 163.

Marja Bloem and Martin Browne, *Colin McCahon: A Question of Faith* (Nelson, 2002), pp. 210 – 211.

Francis Pound, *The Invention of New Zealand: Art & National Identity, 1930 – 1970* (Auckland University Press, 2009), pp. 325 – 326.

Jonathan Mane-Wheoki, 'An Ornament for the Pakeha: Colin McCahon's Parihaka Triptych', in, Te Miringa Hohaia, Gregory O'Brien and Lara Strongman, *Parihaka: The Art of Passive Resistance* (Wellington, 2000), p. 131.

Zoe Alderton, *The Spirit of Colin McCahon* (Cambridge Scholars Publishing, United Kingdom, 2015), p. 189.

Reference:

Colin McCahon Database
 (www.mccahon.co.nz) 000912.

Provenance:

Purchased from Peter McLeavey in 1969.

ESTIMATE
 ON REQUEST

Colin McCahon

Kauri

gouache on paper mounted to board

signed

555 x 749mm

Reference:

Colin McCahon Database

(www.mccahon.co.nz) CM000925.

Provenance:

Purchased from Peter McLeavey, circa 1976.

\$65 000 – \$85 000



Colin McCahon

Colossians I

watercolour and pastel on paper

title inscribed, signed and dated

'Sept 25 '69' and inscribed:

*We give thanks to God the Father
who has made us worthy to share the
lot of the saints in light.*

*He has rescued us from the power of
darkness and transferred us into the
kingdom of his beloved son.*

1570 x 545mm

Exhibited:

'Colin McCahon – Scrolls', Barry

Lett Galleries, Auckland, 6 – 17

October 1969.

Provenance:

Purchased from Barry Lett

Galleries, Auckland in November

1969. Accompanied the Francis

family on diplomatic postings

to Singapore, New York and

Washington.

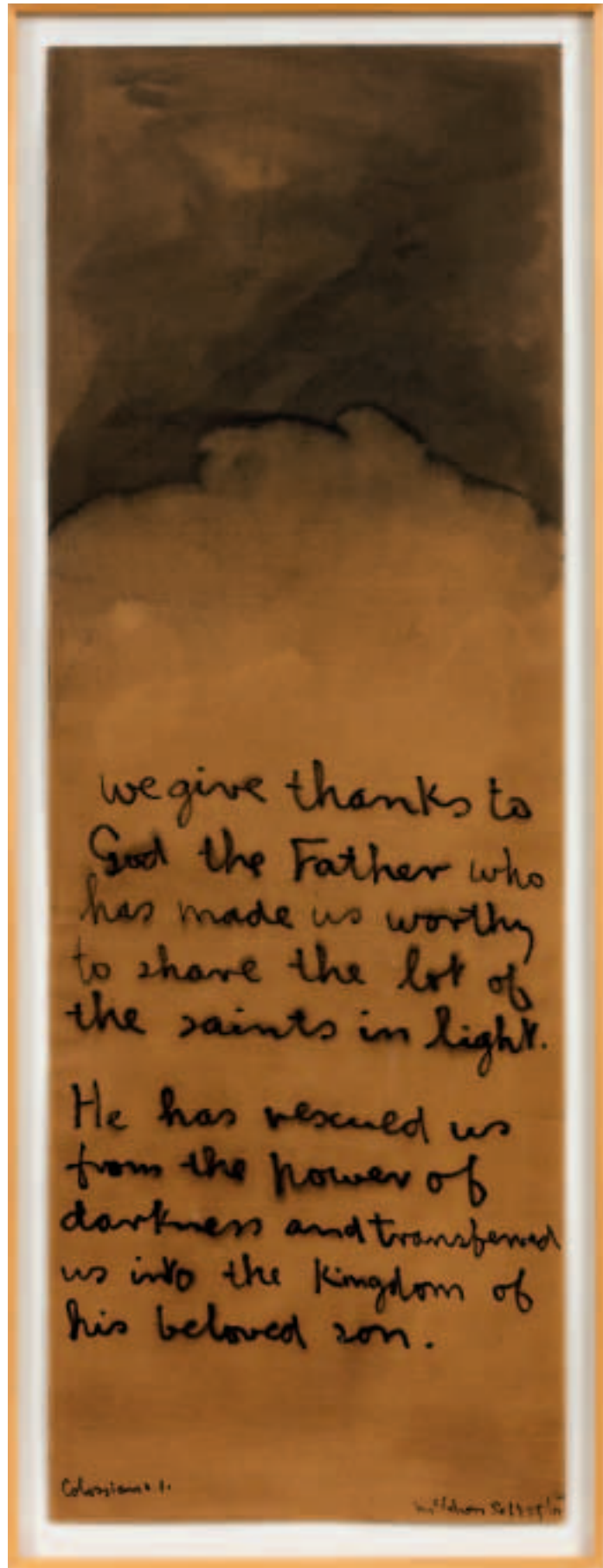
\$60 000 – \$80 000



At the breakfast table in New York City.

*"We knew McCahon was
a very special painter –
probably a great one."*

Tim Francis



Peter McLeavey Gallery Contemporary New Zealand Painting

31st of October 1978

H H and B S Francis
10 Gracie Square
Apt 9E
New York N.Y. 10028
UNITED STATES

Dear Tim and Sherah,

re Colin McCahon/Honsai bequest

Thank you for your letter.

I now forward colour photographs of the works.

The colour photograph of "Woman with Lamp" \$4500 is a good one. In life, however, the colour is more lively and richer. The yellow is brighter; the blue is fractionally lighter; the gray is lighter; the green is a crisp green, verging on Kelly.

On the attached sheet I give my thoughts on this work.

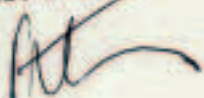
The colour photograph of "Landscape, Nelson City" is also a good one. But again the colour is livelier and richer with the work. As I look, now, at the painting and compare it with the photo I feel that the photo is not as good as with the "Woman".

In the "Nelson" painting the first thing I see is the lovely pink of the church spires. His signature is in the same colour and it vibrates against the yellow/ginger. A pine tree is half hidden by the church that dominates the immediate foreground. The hills are strong and gutsy; they colour green through to green/yellow.

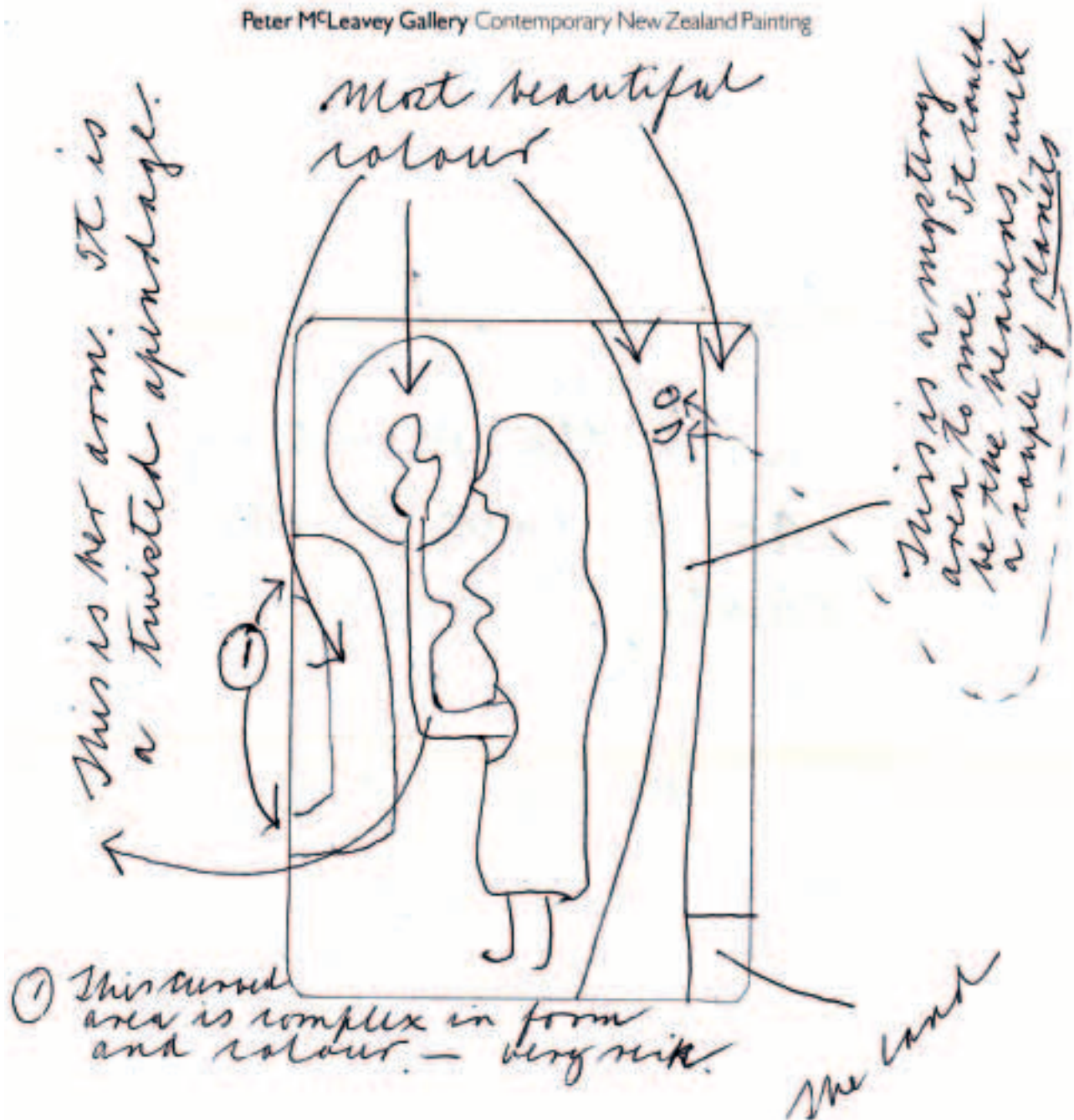
Now the object in the sky. I asked Colin about it. He said it was "something" that he put in to make the painting work. And it does just that. Yes, my immediate reaction was that it was a jet. But know, it was something he just put in. From memory he said you make with it what you will. He just felt that the painting needed it.

The sun shines on these works now. It is 3.30. The light floods the gallery. They are both fine work. Colin thinks the Woman is the best one. I'm not so sure. I like them both. I'm getting strong "vibes" from Nelson.

Best wishes



147 Cuba Street Wellington New Zealand
P.O Box 11052 Telephone 847 356 723 334



bolin told me she is the wise virgin. She is an elderly wise virgin; Her face is hidden. There is a little modeling and light does touch her nose and neck.

147 Cuba Street Wellington New Zealand
P.O. Box 11052 Telephone 847 356 723 334

P10 →

“While we were in New York (1978–82) Peter McLeavey rang us, and sent us slides of McCahon’s paintings—we chose the wise virgin, which McCahon also thought was the best of the group.”

Tim Francis

Colin McCahon’s breakthrough year as an artist was 1947. The online database records about 50 works for that year – around half were oil paintings, half were drawings and watercolours. The McCahon family was then living in Muritai Street, Tahunanui, a beach suburb on the outskirts of Nelson. What made this period special in McCahon’s work was his sudden discovery late in 1946 of biblical subject matter; fourteen such works were included in his Wellington Public Library exhibition in February 1948.

Most of McCahon’s biblical paintings have subjects that are instantly recognisable from the history of Christian art – annunciation, mother and child, crucifixion, deposition etc. *Woman with Lamp* is different; its subject is not explicitly religious though lamps are ubiquitous symbols in the biblical paintings. Luit Beiringa did not include it in his otherwise fairly comprehensive 1975 exhibition, ‘Religious’ Works 1946-1952. However, in a private letter to the Francises, McCahon referred to the painting as ‘The Wise Virgin’, which does identify it as biblical in origin.

St Matthew’s gospel (25: 1-13) contains a parable about wise and foolish virgins. Ten virgins await a bridegroom for a marriage ceremony in which they are to participate.

Five wise virgins have filled their lamps with oil in preparation, five foolish virgins haven’t. The wise refuse to share their oil in case it runs out. While the foolish are away buying more oil the bridegroom arrives and they are locked out of the ceremony. The moral is: ‘Watch therefore, for you don’t know the day nor the hour in which the Son of Man is coming.’

McCahon isolates a single figure with a lamp. Hooded and dressed in a voluminous cape, she is viewed in profile, her face silhouetted against the golden light cast by the lamp. The elongation of the arm holding the lamp and the musculature of the legs are almost Picasso or Bacon-like in the degree of their distortion.

In many of McCahon’s biblical paintings the figures are placed within identifiably New Zealand landscapes, as in *Crucifixion with lamp* and *Crucifixion* according to St Mark, but here the setting is probably interior but difficult to read according to any realist schema. There is an impression of doorways, corridors, enclosures. Space is deconstructed by curving bands of colour, some marked with parallel stripes, which refuse to resolve into any perspectival scenario. McCahon seldom went so far towards a quasi-abstract colour geometry. The colour range is remarkable: pale blue, dark blue, greens, ochres, browns, pinks – the effect is powerfully exotic and strange. It is as close as McCahon ever moved towards Gauguin and Matisse.

A letter to Ron O’Reilly written around this time is instructive about McCahon’s attitude to colour: ‘I am trying to make a picture to be read colour by colour & form by form’, he wrote. Later, reporting to O’Reilly about the 1948 Group Show he said: ‘My paintings are the only ones with real colour in the whole show. The Woollastons are all yellow and black seen together and the Hodgkins grey pink and grey green...Colour should say this is yellow and be yellow & this is blue and be blue. Your eye looks from there to there to there to there and sees different colours. Everything isn’t muted and made into a “colour scheme” by being predominantly one thing’.¹ This describes perfectly the striking impact of *Woman with Lamp*. The painting glows like a mysterious jewel, evoking Levantine enclaves and desert faces.

Peter Simpson

1 McCahon’s 1947 and 1948 letters are quoted with the kind permission of Matthew O’Reilly and the McCahon Family Trust.



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Colin McCahon

Woman with Lamp

oil on board

signed and dated May '47; inscribed *Homai 4*,
Woman with Lamp, 1947 on original catalogue
label affixed verso

633 x 505mm

Reference:

Colin McCahon Database

(www.mccahon.co.nz) CM000932.

Exhibited:

'The Group Show – Retrospective Exhibition 1927 –
1947', Art Gallery, Armagh Street, 3 – 13 November
1947, Cat No. 162.

'Colin McCahon: Exhibition of Paintings',
Wellington Public Library, 2 – 21 February 1948,
Cat No. 18.

Provenance:

Purchased from Peter McLeavey in April 1979.

Woman with Lamp was one of a group of five works
being sold by the artist with the proceeds being
donated to benefit Homai College for the Blind,
Manurewa, Auckland.

\$280 000 – \$380 000

“We had seen some of Hammond’s earlier work just before we left for Washington the second time [in 1989], but we had not purchased any. When we came back [in 1992] we saw his later paintings, which are full of references to European impact on land, animals and people... Very steeped in New Zealand’s history of colonialism. This historical aspect was important to us and it was big. We ... bought the work on linen, which we loved. It had some of the same romantic feeling as the later Cave painting. We also picked up a haunting and beautiful work on wood, ‘Watching for Buller’”.

Tim Francis

77

Bill Hammond
Living Large 4
 oil on unstretched linen
 title inscribed, signed and dated 1995
 2185 x 1030mm

Exhibited:
 ‘W. D Hammond: Living Large – 6 recent works’, Peter McLeavey Gallery, Wellington, 24 October – 11 November 1995.

Provenance:
 Purchased from Peter McLeavey, December 1995.

\$200 000 – \$300 000

W.D. Hammond’s images from the early 1980s inhabit a state of anxious flux; caught in the roadway like rabbits in headlights they dive screaming to the roadside as visual roadkill. Justin Paton asserts a more historical context : ‘The gleeful grotesquerie of his images secures Hammond’s place in a tradition of shape-changing and spatial unease that runs from Bosch’s phantasmagoria to Goya’s dark hybrids, from de Chirico’s anxious arcades to the scrunched and snoutish figures of Jim Nutt.’¹ His painted figures in ‘striking poses of manic and paranoid hyperactivity’² are on a sonic outing from his early days as a rock musician—restless and unrepentant.

Bill Hammond

Then in 1989 Hammond visited the Auckland Islands and saw in the sub-Antarctic an isolated paradise, windswept and lonely, lost from human view, its peace shattered only by the call of mollymawks and albatross. The experience left him able to conjure an alternative introspective space for his images: a tableau of curved waves reminiscent of Hokusai’s (1760-1849) woodblock tsunami, beating against the jagged cliffs of Enderby; a tableau populated initially by sea birds with fighter-jet wingspan standing against the wind. Perhaps in the Neverland that he created, he saw a new Darwinian evolution, speeded up, where humans and animals constantly undergo change—birds becoming very human, and humans becoming very birdlike.

A turning point in this process of bird metamorphosis occurred in 1993 with the triumphant painting of *Watching for Buller*, now in the Wallace Trust Collection. This painting calls to New Zealand’s extinct bird species and the transformation process as a species moves towards extinction. It critiques the noted ornithologist Sir Walter Lawry Buller’s (1838-1906) killing, collecting and recording of these animals on the brink of extinction, then so lovingly rendering them for posterity in his book’s romantic Victorian images.

Since 1994, silent, sentient and sentinel birds have populated Hammond’s images. *Living Large 4*, 1995, is a major canvas from this early post-1993 period. Its loose curtain fall fits well with Hammond’s paradigm for painting on renegade surfaces: plywood; breadboard; wallpaper; aluminium and finally, loose canvas, liberated from the stretcher. It is a hanging tableau of dozens of individual dark-profiled images of birds and forest awnings of nikau, silver fern and kowhai. In describing similar works of the period, Allan Smith suggests these graphic avian signs are ‘woven into a loose graphic netting of shaggy foliage, skinny branches, twisty roots and tendrils’ conjuring ‘both primaeval luxuriance and rococo Chinoiserie fantasy’.³ And what of the birds themselves? The roosting groups of birds lined up on the branches are curiously elegant, stylised and melancholic. Their careful placement on the white ground is very unlike the threatening line-up from Alfred Hitchcock’s *Birds*, or the wired images from Hammond’s heady rock music days. Hammond’s inner Mick Jagger is now singing a folk song of regret.

In *Living Large 4*, Hammond’s evolving birds are silently poised and watching the shadow-play of Victorian images of childhood through their painted environment. The gas lamp; the four-poster bed; the chaise lounge; the Victorian brocade trim; the merry-go-round horse—

LIVING

4

LARGE



CAVE PAINTING 3

W.D. HARRIS 2008





all symbols perceived by the watching birds as colonising objects from a period that ultimately lead to many species' extinction, or near extinction. Vale the Haast's eagle, the moa, the huia, and sing chants for the kakapo, the kokako, the tieke and others that 'live on the cusp of their own annihilation'⁴. When Captain James Cook first arrived in Ship Cove, Queen Charlotte Sound, on the Endeavour in 1770, his botanist Joseph Banks recorded in a journal entry 17 January 1770: 'This morn I was awakd by the singing of the birds ashore from whence we are distant not a quarter of a mile, the numbers of them were certainly very great who seemd to strain their throats with emulation.'⁵ Most walkers of the Queen Charlotte Track now record this isolated setting to be terrifyingly silent.

Peter James Smith

Notes

- 1 Justin Paton, 'Bill Hammond's Apocalyptic Wallpaper', *Bill Hammond: 23 Big Paintings*, Dunedin Public Art Gallery: Dunedin, 1999, p9
- 2 Allan Smith, 'Bill Hammond paints New Zealand—Stuck here in paradise with Buller's Blues again', *Art Asia Pacific*, 1999, 23, p48
- 3 Ibid p53
- 4 Ron Brownson, 'Hammond's Humaniforms', *Bill Hammond: Jingle Jangle Morning*, Christchurch Art Gallery Te Puna o Waiwhetu, 2007, p53
- 5 www.teara.govt.nz/en/speech/10106/joseph-bankss-journal accessed 28/07/16

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Bill Hammond
Watching for Buller
 acrylic and graphite on kauri panel
 title inscribed, signed and dated 29 August 1993
 223 x 600mm

Provenance:
 Purchased from Peter McLeavey, January 1994.

\$30 00 – \$40 000

78

Bill Hammond
Cave Painting 3
 acrylic on canvas
 title inscribed, signed and dated 2008
 1000 x 600mm

Provenance:
 Purchased from Peter McLeavey, April 2008.

\$60 000 – \$80 000



80

Michael Smither
Mother and Child
 oil on board
 title inscribed, signed and
 dated 1965 – 66 verso
 775 x 660mm
 \$65 000 – \$85 000

Exhibited:
 'Michael Smither – The Wonder
 Years', 3 September – 13 November
 2005 (touring nationally).

Provenance:
 Purchased from Petar Vuletic,
 circa 1969.



81

John Reynolds
Tourniquet for a Gorge
oilstick and graphite on builder's paper
title inscribed
2150 x 2715mm
\$8000 – \$14 000



*“Sherrah took Toss to the main galleries
and museums in Washington and New
York. There was intense looking at paintings:
Rembrandt and Renaissance works more
than the Moderns. And Cézanne.”*

Tim Francis

Toss Woollaston



Sherrah and grandson reading with *Poet by the Sea* in the background.

82

Toss Woollaston
Poet by the Sea (A Portrait of Charles Brasch)
 oil on board
 signed and dated '59; original Auckland City
 Art Gallery, 'Contemporary New Zealand
 Painting and Sculpture (Cat No. 70)',
 exhibition label affixed verso
 910 x 1220mm

Exhibited:
 'Toss Woollaston: One Man Exhibition',
 Suter Gallery, Nelson, September, 1961.
 'Main Trunk Lines', National Library,
 Wellington, 21 July – 31 October 2005.
 'Behind Closed Doors: New Zealand Art
 from Private Collections in Wellington',
 Adam Art Gallery, Wellington, 4 June –
 18 December 2011.

Provenance:
 Purchased from Peter McLeavey, circa 1976.
 Accompanied the Francis family on diplomatic
 postings to New York (1978–1982) and
 Washington.

\$80 000 – \$120 000

Poet by the Sea, surely one of Woollaston's finest portraits, depicts Charles Brasch (1909-1973), poet, founding editor of *Landfall*, collector, patron, and life-long friend of the painter.

Brasch first met Woollaston in 1938 when he visited the painter at Mapua while on a visit to his homeland (a New Zealander, Brasch had lived in the UK since 1927). During his visit Brasch bought a painting and several drawings. Woollaston made several portraits in charcoal of Brasch, including *Charles Brasch from Memory* (Auckland Art Gallery), drawn the day he left. Woollaston wrote: 'I think your visit was perhaps no less a joy to us than to you...'; and when about to return to England Brasch told the poet Ursula Bethell, also a friend and supporter of Woollaston, 'now there is more to come back to than ever before. Toss may give this country a soul at last' (Simpson, *Bloomsbury South*, 2016, pp. 24, 26).

On returning permanently in 1946, Brasch resumed his friendship with Woollaston, continued to buy his works and gave him valuable critical support in *Landfall*. He visited the Woollastons in Mapua and Greymouth and they visited him in Dunedin. In 1959, the year of *Poet by the Sea*, they saw each other in both places. In March they spent a day together at Little Papanui beach on Otago Peninsula. Brasch wrote in his journal: 'With Toss & Edith (they are here because [Edith's mother] died) to Little Papanui; a clear day with a fresh N.E. blowing, the sea from the beach looked indigo & dark green' (6 March 1959). In June Brasch was in Greymouth, finding Woollaston newly optimistic about his painting: 'Toss has found a new landscape which absorbs him... He feels I think that after ten years on the Coast he has found his way as a painter'. (1 June 1959).¹ These visits are obviously the background to *Poet by the Sea*.

The portrait was first exhibited in *Contemporary New Zealand Painting & Sculpture* 1960, the first of the historically important touring exhibitions assembled by Peter Tomory at Auckland Art Gallery. It was shown with four landscapes similar in size to the portrait, including the first of the great *Taramakau* paintings. These marked a sudden and noticeable increase in size

R.D.3, Motueka December 22nd 1980.

Well, I didn't post the card. I went to Greyfriars instead. Hereb hoping it will get to you in time if I airmail it. If not, my intentions were good!

Sage Tea further delayed. March now, particular date not yet told me. My capacity to believe Collins has suddenly run out.

The dust-jacket was badly printed, and, in some respects, designed. It has had to be redone in Hong Kong. I haven't seen the new version yet. The text looks lovely (to my untrained eye).

Have you seen Charles Braxton's 'Indirections' - edited by James Bevan? I only wish they had put 'Poet by the Sea' - or the head from it - on the jacket instead of Eve Page's portrait. I think 'Poet by the Sea' will survive as the definitive portrait of Charles.

It's our summer solstice, today or (and) yesterday. What's winter like over there?

I'm to give the first of a series of talks to the Friends of the Turnbull Library on May 25th. Probably Collins' delays will make them want me for their 'Promat' visit tour! just then!

Love to you all from as both again
Tom.



Tim and Sherrah Francis together with Toss Woollaston in Washington D.C., circa 1989.

for Woollaston who previously had worked on a smaller scale. The larger size freed his hand and imagination, making him a much more gestural and expressive painter.

In his archives at the Hocken is a photograph of Brasch, kneeling on a beach with his back to the sea, which was almost certainly taken on the occasion of his visit to Little Papanui with the Woollastons. There are many resemblances between photograph and painting, notably Brasch's craggy face and kneeling posture with back to the sea, but important differences too. Woollaston puts a book in Brasch's hands (instead of the paper he appears to be crumpling for a fire to boil the billy) and poses him against a lowering sky and brooding seascape, whereas in the photograph the sky is clear and bright sunlight casts strong shadows.

This is the portrait of a poet, placed within a setting that evokes the sombre tones of Brasch's poetry in which the sea figures largely, as in 'Oreti Beach': 'Thunder of waves out of the dying west,/Thunder of time that overtakes our day;/Evening islands founder, gold sand turns grey/ In ocean darkness where we walk possessed'. The poet, imbued with pathos and a certain tragic dignity, seems almost oppressed by the wildness and vastness of nature that mirrors the turbulence in his soul.

Peter Simpson

- 1 Passages from Brasch's unpublished journals are quoted with the kind permission of the Brasch estate and Hocken Collections.



Charles Brasch on beach. Courtesy of Hocken Collections (MS-0996-012/165)



Toss Woollaston
Charles Brasch, 1938

"I think 'Poet by the Sea' will survive as the definitive portrait of Charles."

Toss Woollaston,
December 22, 1980.



83

Richard Killeen
South Seas
 acrylic on paper
 title inscribed, signed and dated 26. 5. 80
 570 x 390mm

Provenance:
 Purchased circa 1980.

\$4000 – \$6000

84

Richard Killeen
Jar of City
 acrylic on powder coated aluminium
 title inscribed, signed and dated 2001;
 inscribed *Cat No. 3566* on artist's
 original catalogue label affixed verso
 455 x 397mm

Provenance:
 Purchased from Peter McLeavey,
 November 2001.

\$5000 – \$8000



Richard Killeen

“Style is not something applied. It is something that permeates,” American poet Wallace Stevens remarked (‘Two or Three Ideas’, 1951). It is this ‘permeation’ that the collection of works by Richard Killeen, assembled over thirty years by Tim and Sherrah Francis, so ably demonstrates. We are almost staged a condensed retrospective of Killeen’s work beginning with *Rot* (1972) and *The Great Unknown* (1973) (what titles for a painter setting out upon his career!) and ending with *Jar of City* (2001) a large shaped work on aluminium. In *Rot* figurative images float on coloured grounds. Figuration and abstraction come together on large patches or planes of colour. There exists a yellow frame within the frame and then another jagged one *en abyme*. Where, we might ask, are the edges of this work? The figures

are scattered over the surface as if by chance and the background picks out the images as an area around them, cuts them out we could say. In this democracy no one image seems more important than the other. None more relevant or irrelevant. *The Great Unknown* contains a few brief marks on the comparative vastness of its ground: dabs, drops, squiggles, and a signature. There is a deliberate lack of symmetrical control. The ground washed out, abstracted, looks sanded down, a dirty wall where traces of revision remain, collecting the debris of past ideas. Each of these qualities is taken forward to the cutouts. *One to One No. 3* undoes the traditional painting frame and contains shapes taken from other works (the other *One to Ones* 1 and 2), thus breaking the frame in another sense. Killeen built up a dictionary of images and used cardboard templates to facilitate this 'borrowing'. But repetition was also a form of insistence, a way of entering the culture, getting noticed, saying the same thing until people 'got it'. *Soft House* might have signaled the end of the cut outs but look, here, how Killeen's shapes have conjoined and layered, coalesced into one and, at the same time, are divided and duplicated. How like the very early work they are arrayed on blocks of colour. How seeds and cells are mixed with motifs of human construction. With *Jar of City* the cutout on aluminium has come back but is now reduced to a single large shape: a container and a specimen jar. The Killeens of this period are packed full of tiny detail. Bring reading glasses. They are also great fun to look at. He might have titled this one 'Cityscape with Factories'. The content is both lyrical and allegorical and, unfortunately, present-day reality is more like one of Killeen's jars than I wish it were. Killeen's 'style' encompasses both the desire to *create* a style, a trademark or identifying sign, the convenience of a style, a means of producing a number of works, and the desire to *undo* the convenience of style, to make every work, every hanging of that work different and anew. What links these works collected by the Francis, what gives them style? It might be the consistent gleefully demonic and strange, thorny humour. The way Killeen's often ironic titles yaw between two poles: truculence and wit. Who else would title a painting *Rot*? It might be the way these works are edgy and so aware of the painting's edge. Killeen doesn't produce pictures, picture meaning a framed and determinate scene, bodies within it all shimmering with substance and wonderfully closed up. Rather his treatment of edge, space and colour races past us, conjuring possibilities, both positing and liquidating identities. It might be Killeen's delight in metaphor. Metaphors, as we all by now know, aren't just ornamental linguistic flourishes — they're basic building blocks of everyday reasoning. And they're at their most potent when they recast a



85

Richard Killeen

Rot

oil on board

title inscribed, signed and dated January 1972

on artist's original catalogue label affixed verso

1250 x 820mm

Exhibited:

'Richard Killeen: Paintings '71 - '72',

Petar/James Gallery, Auckland, 1972.

Provenance:

Purchased from Petar Vuletic, June 26, 1972.

\$6000 - \$10 000



"We've always seemed to like the same things. Although we looked for things we both liked, very seldom was one of us set on something the other didn't like. It's something we do together. It's been part of our relationship."

Sherrah Francis

86

Richard Killeen

One to One No. 3

acrylic on aluminium, 12 parts

signed and dated '83; title inscribed, signed and dated each part verso

2330 x 2380mm: installation size variable

Exhibited:

'Richard Killeen: New Work', Peter McLeavey Gallery, Wellington, 14 September – 8 October 1983.

Provenance:

Purchased from Peter McLeavey, September 1983.

\$35 000 – \$50 000

Richard Killeen
Soft House
 acrylic and collage on polystyrene
 title inscribed, signed and dated
 August 14 1987
 1042 x 1010 x 50mm

Provenance:
 Purchased from Peter McLeavey,
 October 1988.

\$12 000 – \$18 000



Richard Killeen
The Great Unknown
 oil on board
 title inscribed, signed and dated
 May 1973 on artist's catalogue label
 affixed verso
 683 x 455mm

Provenance:
 Purchased from Petar Vuletic,
 September 1973.

\$5000 – \$8000



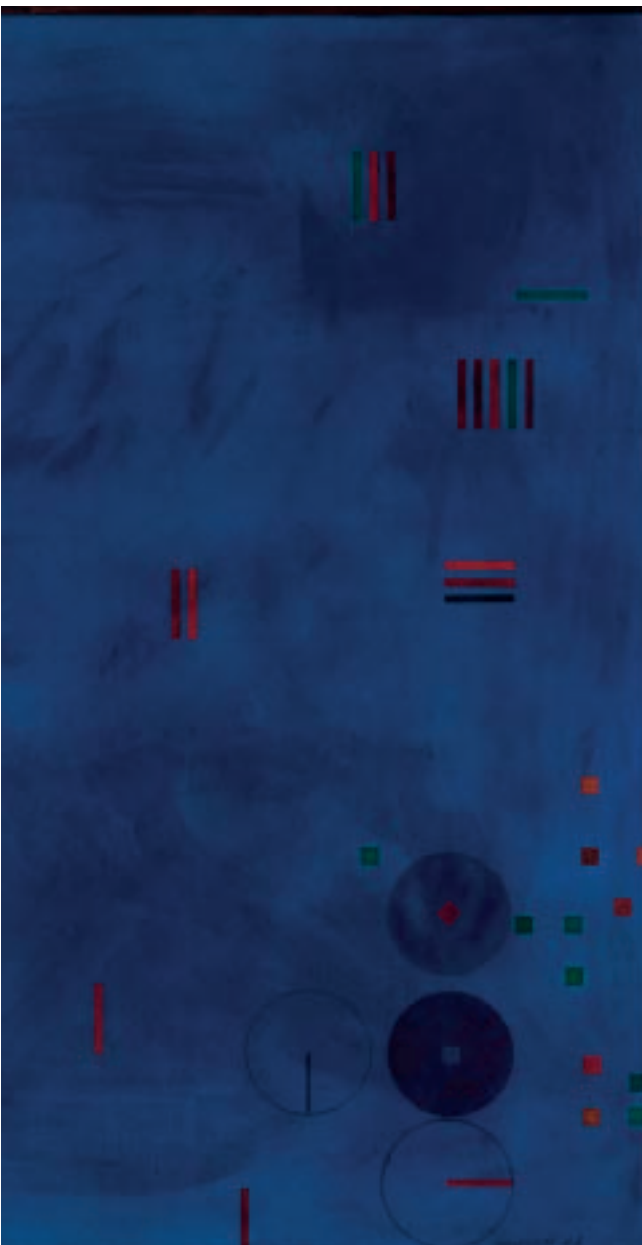
difficult-to-understand phenomenon as something familiar: the brain becomes a computer; the atom, a tiny solar system; space-time, a fabric; reproduction the fusion and fission of cells. It could be the fact that over considerable periods of time Killeen's works build upon themselves, filching existing images to revel in their rhetorical contrivance. Killeen's self-scavenging techniques led him not so much forward from one thing to the next, as incessantly sideways, from one thing into another, one surface or painterly technique to the next. Through these routines of serendipity, his art more or less keeps track of itself, building up an encyclopaedic 'lexicon' of forms. Notice here from the beginning: the flying birds, early cellular forms of life such as diatoms, zig-zag patterns... How could Killeen gainsay anything so efficiently perfect as this 'style', such a consummate feat of pictorial intelligence as the cutout and its precursors? He does of course with the purely digital works that will follow these.



Laurence Simmons



Milan Mrkusich



89

Milan Mrkusich
Seven Elements in Combination
 oil on canvas
 title inscribed, signed and dated 1966 verso
 1360 x 2380mm

Exhibited:
 'Trans-Form: The Abstract Art of Milan
 Mrkusich', City Gallery, Wellington,
 20 February – 16 May 2010.

Provenance:
 Purchased from Petar Vuletic, circa 1974.

\$120 000 – \$170 000



Seven Elements in Combination installed at *Trans-Form: The Abstract Art of Milan Mrkusich*, City Gallery Wellington, 2010. Photo courtesy of Andrew Beck and City Gallery Wellington.

Seven Elements in Combination is a major resolved example of one of Mrkusich's Diagram paintings of the mid-1960s. These works, which all began with an elaborate gridded working drawing on graph paper, were based on the musical theories of French avant-garde composer Pierre Boulez. Boulez described his compositions as 'punctualist', a term he derived from Stockhausen, formed of separately constructed particles as opposed to more traditional linear-shaped music. Boulez also famously characterised his music as "organised delirium" and declared "one point will be linked to another on the chosen scale, without any intervening transition or gesture" (*Boulez on Music Today*, 1971). The Diagram paintings provided Mrkusich with a foundational turning point to transition from his previous symmetrical Emblem series to the subsequent pure geometric development of his later work, beginning with the Corner paintings of 1968. He mapped elements he had previously used — small coloured circles, short thick lines like dashes, small squares and dots — onto an underlying geometric structure in a seemingly random fashion. The grid allowed Mrkusich to command, without fuss, the all-over, all-at-once formal democracy that he had earlier, with his spontaneous brushstrokes, conjured in spasms of inspiration. And it enabled something like the brooding presence of his previous 'squared-circle' colour-forms, but in an airy key. The visible brushstrokes in this painting fascinate, they are a hasty human touch that consorts piquantly with the radical geometry of his project. This perhaps distinguishes Mrkusich from Mondrian who suppressed the marks of his brush and took infinite pains to make his designs readable in terms of gravity and balance. In *Seven Elements in Combination* bisected circles, a large white corner (a shape that would later become ubiquitous in Mrkusich's work), grouped bars, small orange squares and dots line up balletically in a blue non-space. With its resonant, deep ultramarine blues

that glow in soft raking light the work feels monumental but also intimate, as if parts of it were addressing you alone. It projects both a formal rigour, like that of geometry theorems, even algebra, and a serene commonsense obviousness. Some of the strongest pleasures for a viewer of a Mrkusich painting occur at close quarters. Standing back at a distance Mrkusich's brushwork resolves into a more uniform ground. True it has an almost throbbing luminescence. But approaching his canvases you experience something actively intimate: the passion of the artist to wrest meaning with a smear and a smudge. How does Mrkusich do it? He paints. He keeps reaping epiphanies that are within the reach of painting. He convinces us that he paints for painting's sake. Formal geometry has allowed him to achieve that. That is, you don't read Mrkusich's shapes as graphic contours but as actors in the pictorial field. *Seven Elements in Combination* anticipates all the eye's ways of seeing. Edge and shape, figure and ground, and matter and atmosphere are reversible, bringing about a sense of oscillation in the optic nerve. It's not a perceptual flicker, as in Op art, but rather a conceptual traffic jam: Boulez's "organised delirium". The art historian Michael Fried wrote an influential book *Absorption and Theatricality* (1980) that, while it leans heavily on eighteenth-century painting, helps explain this dynamic of viewing. The painting is beheld in states of absorption so total that the presence of the viewer is negated, or 'obliterated' in Fried's term. The best Mrkusichs take you to the limit of your capacity to be moved by art.

Laurence Simmons



Tim and Sherrah in the hallway of the Francis family home, 1985.

"At this point [1967] we decided we would buy only NZ paintings, works we could take with us on our postings."

Sherrah Francis



Tim and Sherrah in the New Zealand Residence, New York, 1980.



90

Milan Mrkusich

Golden Centre Emblem

oil on canvas laid onto board

title inscribed, signed and dated 1963 verso; inscribed

M. Mrkusich, 30 Arney Cres, Remuera, Auckland verso

750 x 532mm

Provenance:

Purchased from Petar Vuletic, circa 1968. Accompanied the Francis family on diplomatic postings to Singapore, New York and Washington.

\$40 000 – \$55 000

Milan Mrkusich

Painting 61 – 18

oil on canvas

title inscribed and signed; title

inscribed verso

870 x 586mm

Provenance:

Collection of Petar Vuletic.

Purchased by Tim and Sherrah

Francis from Petar Vuletic on

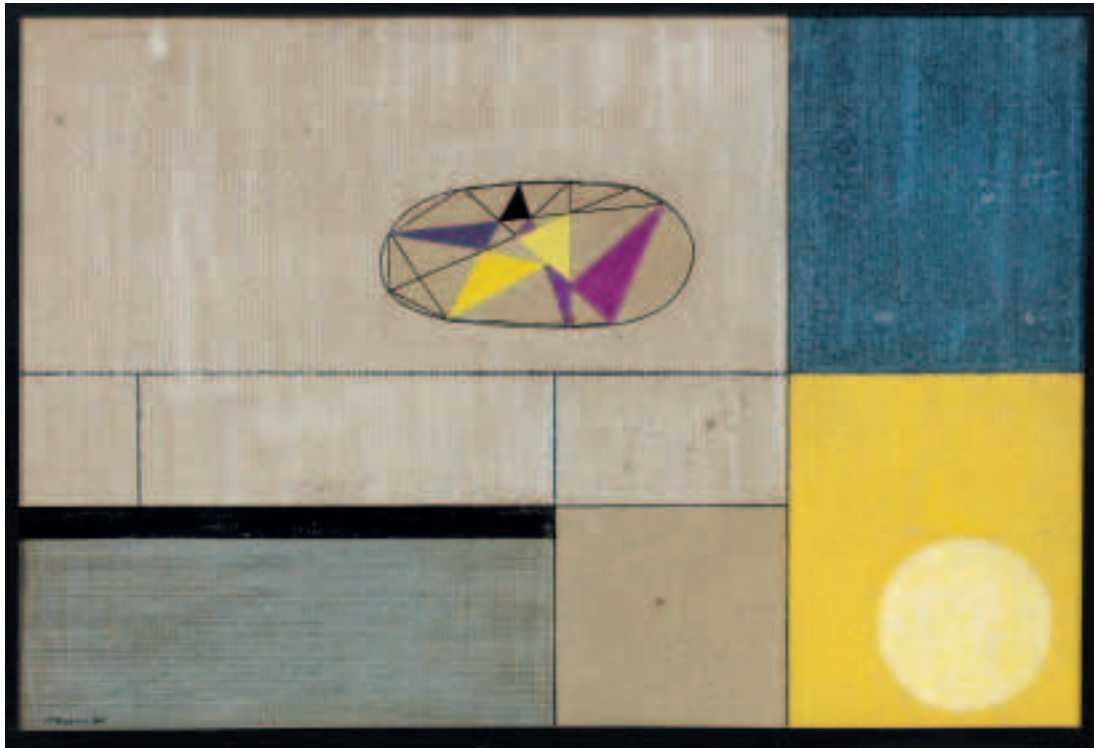
March 6, 1977.

\$35 000 – \$50 000



“I am pleased that you have both decided to purchase ‘61-18’ by Milan. It is a painting that has given me great pleasure over the years. I know it is a good painting from that period, and that it will look as well in your collection as in mine. Somehow I thought that painting was very much you, and that it ‘felt at home’ in your collection.”

Petar Vuletic, 6 March, 1977



92

Milan Mrkusich
Structure No. 2
 oil pastel, gouache and graphite on paper
 signed and dated '48
 195 x 289mm

Provenance:
 Purchased from Peter McLeavey,
 September 1975.

\$12 000 – \$18 000

93

Milan Mrkusich
61 – 17
 gouache and metallic pigment on paper
 title inscribed and signed
 359 x 260mm

Provenance:
 Purchased from Peter McLeavey,
 circa 1975.

\$8000 – \$12 000



94

Adele Younghusband
Still Life with Candle and Vase of Flowers
 oil on board
 signed and dated 1951
 495 x 366mm

Provenance:
 Purchased from John Gow, John Leech
 Gallery, August 1985.

\$6000 – \$8000



95

Adele Younghusband
A Day at Whangamata
 signed; title inscribed and
 inscribed *By Adele Younghusband,*
146 Ireland Rd, Paunmure,
Auckland E. 2, 10pm verso
 oil on board
 441 x 535mm

Provenance:
 Purchased from John Gow,
 John Leech Gallery, August 1985.

\$8000 – \$12 000



*“This one by Adele
 Younghusband is
 significant to us because
 it looks like a scene
 from our childhood
 and university years in
 Auckland.”*

Sherrah Francis

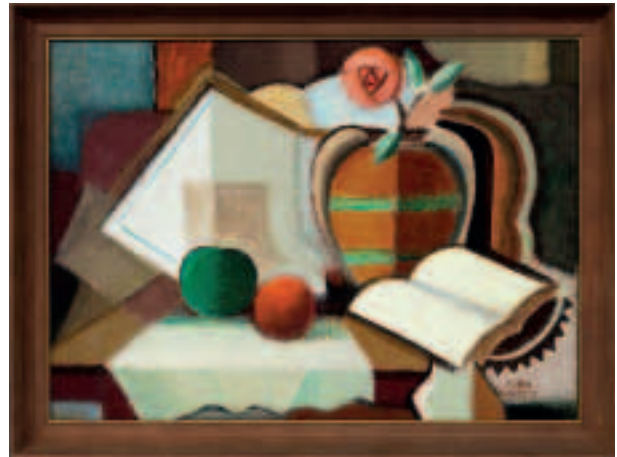
96

John Weeks
Objects on a Table
oil on canvasboard
signed; title inscribed on original John Weeks
Estate, John Leech Gallery label affixed verso
286 x 397mm

Exhibited:
'An Exhibition of Abstract Works of John
Weeks: 1892 – 1965', John Leech Gallery,
Auckland, July – August 1976.

Provenance:
Purchased from John Leech Gallery,
Auckland, July 1976.

\$6000 – \$9000



97

John Weeks
Men and Bull
oil on board
260 x 366mm

Provenance:
Purchased from Petar Vuletic,
circa 1975.

\$6000 – \$9000



98

John Weeks
Abstract with Rooves
oil on canvas mounted to board
180 x 256mm

Provenance:
Purchased from Petar Vuletic,
circa 1976.

\$4000 – \$6000





99

A collection of Sixty Six Naïve pictures compiled by Sherrah Francis over an approximate forty year period
media and dimensions variable
(a full inventory of the works is available on request)

\$160 000 – \$220 000

“...Another passion perhaps sprang from her years at the Turnbull and her fascination with how early British settlers in New Zealand struggled to come to grips with this new landscape. What the resulting works often lacked in polish they certainly made up for in commitment and honesty giving the Francis collection an edge that made every visit to Tim and Sherrah pure pleasure.”

Jim Barr and Mary Barr



Sherrah Francis on The Naïve Collection

We developed a great enthusiasm for American 'primitive painting' while we were in Washington from 1966, but once we came back to New Zealand and began to search for similar early paintings here, we saw very little except except at the Otago Settlers Museum. I later worked in the Turnbull Library and saw many in sketchbooks—sketches by soldiers, surveyors and settlers. But good examples of early naïve works were hard to find on the market to buy.

We found our first early painting in 1967—the small one of three shells. I remember being very excited and immediately taking it up to Gordon Walters and Margaret Orbell's house to show them, and how enthusiastic they were. So we searched out and bought paintings that took a particular look at New Zealand. These artists had an eye but hadn't been professionally trained. They were very influenced by British painting, but they were expressing how they felt about this new country they'd come to. They painted just what they saw—the way things really were in the early days of European settlement in New Zealand. There's a certain sharpness about them, an immediacy, since they were looking around them with a fresh eye. We only bought paintings that had that particular quality—the freshness, and the feeling. We like the connection between history and art. We're interested in how people lived in their environment and we especially liked a painting that showed a life being lived—if not a person, then animals, a boat or washing on the line.

Given how difficult they were to locate, we were lucky to have friends who appreciated them too, and joined the hunt. Gordon and Margaret, Peter and Hilary McLeavey, and Jim and Mary Barr bought paintings they came across and gave them to us. The collection grew slowly and steadily over the past fifty years.

We loved the excitement of finding a treasure in an out-of-the-way place. The works came from all over—antique shops, second-hand shops, auctions. We once saw an interesting early painting of Tauranga Harbor in a Dunbar Sloane auction catalog. Unfortunately I was in hospital, but Tim came around in the evening, painting in hand.

The naïve collection is now an art object in itself. Each individual painting is interesting, but they're much more when they're all together. It's something bigger than its parts. We'd really like to keep it that way.

After years of the collection quietly growing I realized that these early paintings give me more pleasure than any other single thing.

Sherrah Francis



Samuel Charles Farr (1827-1918)
View of the Bay
 oil on board, 1903
 340 x 673mm



Artist Unknown
View from the Cave
 watercolour, late 19th Century
 335 x 240mm



Eric A. Cimino
 Tromp L'oeil
 watercolour and ink on card, 1922
 810 x 715mm

*"We seem to have known
 Gordon [Walters] and
 Margaret [Orbell] forever.
 We went to their flat in
 Mt. Victoria and chose a
 drawing with some difficulty.
 I remember going to see
 them when we had bought
 something and they were
 always encouraging. The
 first small naive painting we
 bought was the small one of
 three shells and I remember
 taking it up to their house
 to show them, and how
 enthusiastic they were."*

Sherrah Francis



Artist Unknown
Study of Prawns and Shells
 watercolour, 19th Century
 265 x 320mm



Artist Unknown
Insect Study
 watercolour, ink and gouache
 on paper, circa 1830
 255 x 205mm



Artist Unknown
Milford Sound
ink and wash and bodycolour
on paper, 1871
319 x 208mm



J. Murray
Farmhouse Scene
watercolour on paper, circa. 1880
450 x 590mm



Christopher Aubrey
The S. S Theodore on Lake Pembroke
watercolour, 1885
315 x 490mm



Artist Unknown
Port Nicholson, Wellington, New Zealand
watercolour and gouache on paper,
circa 1840s
275 x 320mm



G. S Fodor
South Canterbury Coast
watercolour, late 19th Century
280 x 370mm



C. W Wing
Portrait of a Young Girl
watercolour, 1843
175 x 120mm



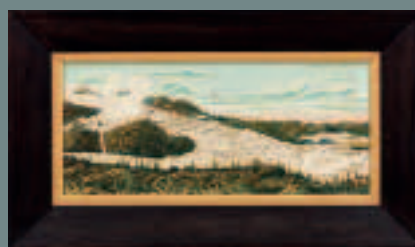
P. L Cook
Lake Scene with Tromp L'oeil Frame
oil on board, late 19th Century
350 x 450mm



Artist Unknown
(signed with artist's initials C. M.)
Untitled – The Old House
watercolour, 1884
215 x 320mm

*"We're keeping a
lookout for your
sort of early NZ
paintings."*

Margaret Orbell and
Gordon Walters



Leo Waters
The White Terraces, Rotomahana
oil on board
400 x 685mm



Artist Unknown
Portrait of a Soldier
watercolour, circa early 20th Century
260 x 310mm



100

Charles Tole
Industrial Pattern
 oil on board
 signed and dated '74 – '78; artist's
 original catalogue label affixed verso
 486 x 600mm

Exhibited:
 'Charles Tole', John Leech Gallery,
 Auckland, April 1976, Cat No. 4.
 Marked 'N. F. S' as work presold to
 the Francises.

Provenance:
 Purchased directly from the artist,
 February 13, 1976 following a visit
 to Tole's studio.

\$20 000 – \$30 000

Charles Tole

*"It was a pleasure to meet you
 both and show you some of
 my paintings although I'm
 afraid you must have been very
 uncomfortable in my small
 workroom. I have not forgotten
 about your interest in these
 paintings and I have completed
 'Industrial Pattern' and there is a
 red 'sticker' on the frame!"*

Charles Tole, February 13, 1976.

Best known for his paintings of waterfront structures, warehouses, factories, shipyards and docked vessels, Charles Tole (1903–88) was the visual poet of a changing New Zealand. Over the four decades of his painting career, Tole's acute, at times wonderstruck vision encompassed the nation's burgeoning industries as it did the harbours, rolling hills and thermal areas. He channelled both human-made and natural forms into vivid, small-scale paintings that are now deservedly among the icons of mid-twentieth century New Zealand.

An Auckland-based public servant, Charles Tole began painting in his mid-thirties, at the encouragement of his older brother John, who was also a reputable painter. The Tole brothers were both featured in the *First Year Book of the Arts in New Zealand* (ed. Howard Wadman, H. H. Tombs Ltd, 1945). Writing in that publication, Edward C. Simpson noted that the brothers, while having 'distinctive and separate individuality as painters', shared 'the same virtue of vigorous form expressed with masculine directness. Their colour is strong and there is never any doubt that they are painting New Zealand'.

In the late 1930s Tole met John Weeks, who was lecturing at Elam Art School, and the nascent painter was soon well-versed in modern art, most particularly Cubism—as *Still Life with Fruit* confirms. The work's angular geometry and hard edged treatment spell out Tole's affinity not only with Weeks but also with W. S. Wallis, whom he met during the winter of 1942 while

101

Charles Tole
Watchtower
oil on board
signed; dated 1983 – 84 on artist's
original catalogue label affixed verso
595 x 592mm

Provenance:
Purchased from Peter McLeavey,
July 1985.

\$16 000 – \$24 000



stationed at Rotorua military camp, where Wallis was medical officer. It was during the 1940s that Tole established the formal language and iconography which would characterise his mature work, and which he would explore with particular gusto after his retirement from regular employment in the late 1960s.

Influenced by commercial and industrial design, Tole's mid-century brand of Modernism was not far removed from that of Doris Lusk or Rita Angus. Like them, he was an artist of the altered landscape, although for his own reasons. As Roger Blackley has observed: 'While Angus was concerned with landscape's potential for unlocking history ("my own inheritance"), Tole's love of factories, power plants and petrol stations related to his understanding that the urban industrial landscape, apart from its intrinsic formal beauty, could function as a symbol of modernity.'

While many of Tole's paintings depict a generic land—or city-scape rather than an actual place, *Takaka Abstract* and *A Map of the Auckland Province* evoke or describe their designated locations. Sidestepping pictorial convention, *A Map of the Auckland Province* has its origins in popular culture—specifically, in the kind of illuminated map often reproduced on tea

towels or tourist postcards. Integrated into an elegant Maoriland-ish frame, the work offers an effervescent summary of the region, with an aeroplane, freighter, clipper and waka traversing the pointillistic offshore territory. In *Takaka Abstract*, multiple headlands and shards of landscape are carefully arranged within a seashell- or island-like casing, while an accompanying Art Deco cloud, upper right, wafts eastwards.

As well as absorbing something of the fluid arrangement of forms which characterised Frances Hodgkins' later works, Tole mined the 'still life in landscape' sub-genre, which was one of Hodgkins' richest territories. Apposite works in this regard, *Abstract Pattern* and *Decoration* also demonstrate the influence of American art. In the former work, the staccato rhythmical treatment is reminiscent of the American painter Charles Demuth; elsewhere Tole's extensive use of flattened, poster-like forms suggests an affinity with Stuart Davis, whose work he would have seen in reproduction.

The central motif in *Watchtower* is purposefully ambiguous—it could be a metaphysical tower derived from the Italian painter Giorgio Di Chirico, or it might relate to the symbolic lighthouse so prevalent in Western cultural tradition. The motif also echoes such

quintessential New Zealand structures as the monument, water tower, chimney, or the clock tower which regulates the life of the community that surrounds it—the kind of construction which M. K. Joseph evoked in his poem ‘Distilled Water’:

*From Blenheim’s clocktower a cheerful bell bangs out
The hour, and time hangs humming in the wind.
Time and the honoured dead...*

Tole’s architectural subjects are imbued with a sense of timeless order and balance—everything is in its place, and nothing is extraneous. In his landscape/factory compositions—of which *Industrial pattern* is a refined example—he creates a poignant emblem of national well-being and the calm, orderly progress of industrialised humanity. Imbued with a post-World War Two optimism which never left his work, the smoking chimneys in his art announce journeys and sensible industry rather than pollution and exploitation of resources. Yet, paradoxically for works that speak so intently of human society, the human figure seldom appears anywhere in his art.

Just as modern art offered him new ways of seeing and thinking, Tole was equally aware that the structures he painted—towers, factories, ships—were, in fact, machines intent upon changing reality. In these subjects he found both a visual catalyst and a great metaphor. Therein, Tole—the visual poet—found the necessary elements to compose his personal language, his inner life.

Gregory O’Brien



102

Charles Tole
A Map of the Auckland Province
watercolour
signed and dated 1945; artist’s original catalogue
label affixed verso
500 x 495mm

Provenance:
Purchased from Peter McLeavey, November 1989.

\$5000 – \$10 000



103

Charles Tole
Decoration
oil on board, 1968
signed; artist’s original
catalogue label affixed verso
234 x 293mm

Provenance:
Purchased from
The Academy of
Arts, circa 1986.

\$6000 – \$9000



104

Charles Tole
Abstract Pattern
acrylic on board
signed and dated '68; artist’s original
catalogue label affixed verso
374 x 281mm

\$7000 – \$10 000

105

Charles Tole
Still Life with Fruit
oil on board
signed; artist's original
catalogue label affixed verso
275 x 321mm

Provenance:
Purchased from the artist on
February 13, 1976, following
a visit to Tole's studio.

\$10 000 – \$15 000

"Many thanks for your letter and cheque... Sorry my book of words does not pinpoint the date 'Still Life with Fruit' was painted. In retrospect, you'll appreciate still lifes are more difficult to date than landscapes which usually recall an impression of the time and place. However, I should say in the early 1960s. In 1975 some colours were slightly heightened and later the painting was varnished. There were no changes to composition."

Charles Tole, February, 1976.



106

Charles Tole
Takaka Abstract
oil on board
signed and dated '70; artist's
original catalogue label
affixed verso
362 x 480mm

Exhibited:
'Charles Tole', John Leech
Gallery, Auckland, April
1976, Cat No. 36.

Provenance:
Purchased from Peter
McLeavey, September 1976.

\$12 000 – \$18 000





107

Matt Hunt
Superreality
 acrylic on canvas
 title inscribed, signed
 and dated '2011 A.D'
 1480 x 2500mm

Exhibited:
 'Matt Hunt: Superreality –
 3 recent paintings', 13 April –
 7 May 2011.

Provenance:
 Purchased from Peter
 McLeavey on 25 July, 2011.

\$20 000 – \$30 000



108

William Dunning
Hobson and Busby
 oil on canvas
 signed and dated 1999
 955 x 1400mm

Provenance:
 Purchased from Peter McLeavey
 in August 2001.

\$12 000 – \$18 000

109

William Dunning
Governor George Grey
 graphite on paper
 title inscribed, signed and dated 1993
 1060 x 748mm

Provenance:
 Purchased from Peter McLeavey, June 1994.

\$3000 – \$5000





110

Rohan Wealleans

Brain Box

oil and polystyrene on found drawer
title inscribed, signed and dated 2003
410 x 300 x 240mm

Provenance:

Purchased from Hamish McKay,
June 2004.

\$4000 – \$6000



111

Rohan Wealleans

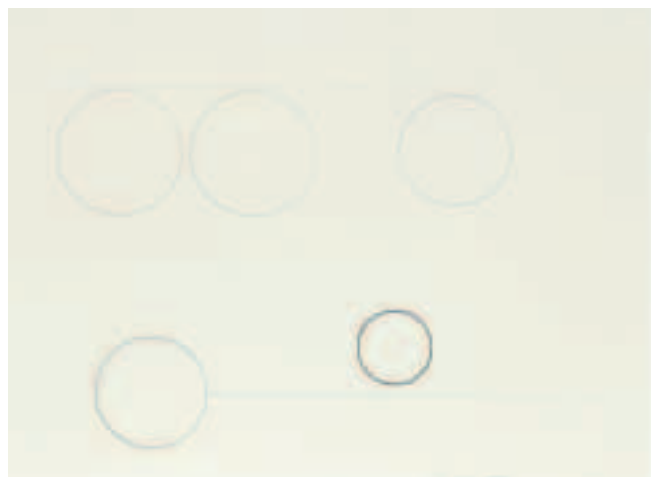
Untitled

ink, acrylic and oil paint on
unstretched canvas (2005)
variously inscribed
1360 x 948mm

Provenance:

Purchased from Hamish McKay,
June 2005.

\$6000 – \$8000



112

Julian Dashper

The D. C Days

graphite and pastel on paper
title inscribed
220 x 298mm

\$800 – \$1200

Julian Dashper
*Subaru Factory at
 Tip Top Corner*
 oil on canvas
 title inscribed, signed
 and dated 1985 verso
 765 x 765mm

Provenance:
 Purchased from
 Peter McLeavey
 in 1986.

\$12 000 – \$18 000



*“Peter – could you also
 forward the enclosed photo
 of Subaru factory at Tip-Top
 corner to the buyer. I think
 she might be interested in
 the location shot.”*

Julian Dashper



Tim Francis with granddaughter in the family kitchen.



114

Anton Reitsma
Untitled - Construction
 signed and dated '66
 280 x 175 x 150mm

Note:
 Anton Reitsma was a member
 of the underground Taranaki
 Arts Collective, 'Group 60',
 along with Don Driver and
 Michael Smither.

\$2000 - \$3000



115

Don Driver
Bag & Bits
 mixed media and found objects
 title inscribed, signed and dated
 1982 verso
 1120 x 870mm
 \$6000 - \$9000

"We saw Don Driver on his return to Auckland and he gave us news of you all. We are highly impressed to think of you collecting Sung ware and look forward to seeing your collection safe and sound in the Francis home in Wellington. Don passed on the very attractive piece of batik you so kindly sent. Don's latest work is very good indeed. His show at the New Vision last May was highly successful."

Gordon Walters

116

Ross Ritchie
After Ingres
 oil on canvas
 signed and dated '67 verso
 1502 x 1825mm

Provenance:
 Purchased from Barry Lett
 Galleries, Auckland on
 November 1, 1967.

\$5000 – \$8000

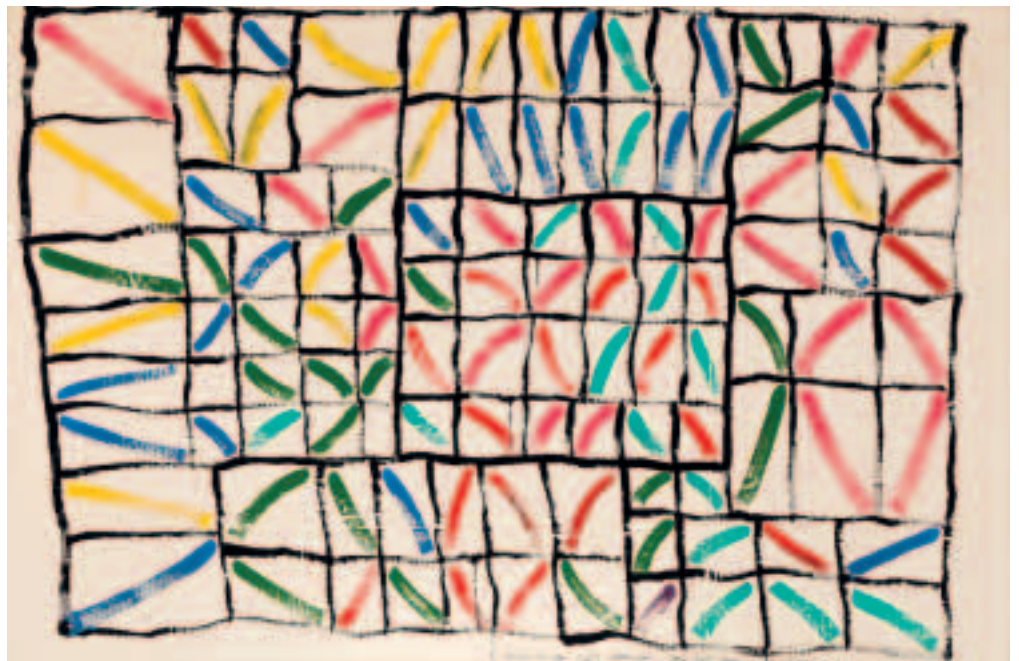


117

Allen Maddox
The Red Studio
 oil on canvas
 title inscribed, signed
 with artist's initials A. M
 and dated '8 – '76'
 761 x 1155mm

Provenance:
 Purchased from Peter
 McLeavey in 1977.

\$14 000 – \$18 000



Tim Francis on Toss Woollaston

Sherrah and youngest daughter painting with Toss Woollaston on the porch, Wellington, circa 1969.



Toss Woollaston
*Seated Nude in an
 Interior*
 watercolour
 signed and dated 1977
 310 x 455mm

\$5000 – \$8000



I'm not sure when we first met Toss. But I saw his paintings for the first time in the 60s, in Wellington. Frank Corner took me out of Parliament Buildings (External Affairs) to see something he thought I'd like—an exhibition of Toss Woollaston at the Architectural Centre. I was overwhelmed, stepping into the room. I'd never seen anything like it in New Zealand. Glowing colour, bravado, sweeping gestural work, exciting. But I didn't see it again for awhile, as I was preoccupied with work (Samoa).

I did see his work later (along with McCahon and Walters) at Peter McLeavey's place on The Terrace, and subsequently at Peter's Cuba Street gallery. We were then looking at New Zealand paintings avidly. We liked Woollaston, and bought several of his works. Sherrah was looking at a watercolor that Toss had done of a young girl, and Peter said to her 'You could have one of your own children.' So, Woollaston came and stayed with us in Wilton, and sketched our three children. It began a lasting friendship. It wasn't based on paintings so much—he didn't talk about others' work often. But he loved to talk about his own life. He read us the drafts of his book 'Sage Tea'—told us about his religious background, his family, his loves. It was just a happy relationship. I suppose he liked the fact that we liked, and sought, his works.

He had difficulty with the painting of our two older children. Peter McLeavey suggested he have our son's

head face the other way, and turned it into the tense, interesting work that it is. The children liked him. He told them stories. He read from the Bible, wonderful readings. Also Shelley and Keats. He was a real romantic.

Later he did a painting of our youngest daughter as a young child holding a paint brush. The drawing of her head was done by them jointly.

He stayed with us in Wilton and several times in Talavera Terrace. Once Edith came with him. She was a lovely person and we liked her. Our eldest daughter went on her own to stay with Toss and Edith. She loved it.

One summer we went down to stay near them in a camping spot (we were too many to stay at their house).

We are not given to camping holidays with an outside dunny, but it was fun to be with the Woollastons—to see his studio and to see him painting and to talk to Edith as she stroked her cat and combed her long white hair when she let it down. She was a remarkable woman—bringing up their children in that house of homemade bricks that Toss had made.

I don't think Toss came to visit us in New York. But Ambassador Anne Martindell, who became his partner after Edith died, had a “pad” in NY and we saw her occasionally when she came up from Philadelphia. And she and Toss came to stay with us in Wellington.

Both Toss and Ann, separately and together, stayed with us in Washington. Sherrah took Toss to the main galleries and museums. There was intense looking at paintings: Rembrandt and Renaissance works more than the moderns. And Cézanne.

We were very fond of Toss.

Tim Francis, August 2011



Family portraits commissioned from Toss Woollaston.

119

Toss Woollaston
Large Nude
watercolour, 1936
475 x 615mm

Provenance:
Purchased from Peter
McLeavey, August 1978.

\$5000 – \$8000



120

Toss Woollaston
Untitled – Landscape
watercolour
signed and dated '77
265 x 346mm
\$3000 – \$5000



121

Toss Woollaston
Taranaki Landscape
watercolour
signed and dated '66
305 x 370mm
\$4000 – \$6000



122

Toss Woollaston
Untitled – Landscape
watercolour
signed and dated '69
333 x 500mm
\$4000 – \$6000







Evening Two Begins



123

Janet Paul
Sherrah Francis
etching
signed and dated '77
and inscribed *Sherrah*
199 x 145mm

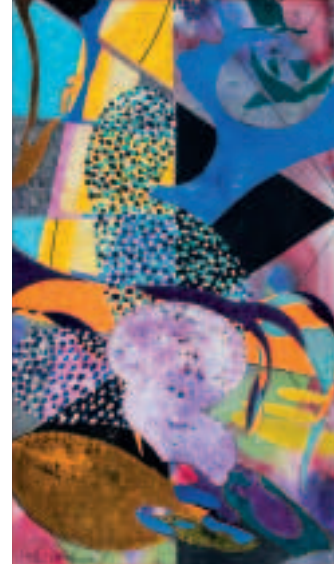
\$200 – \$300



124

Toss Woollaston
Tim and Sherrah Francis
ink on paper
signed and dated 13/3/59
296 x 420mm

\$500 – \$800



125

Michael Nicholson
Untitled - Abstract
acrylic on paper
signed and dated '98
440 x 251mm

\$800 – \$1200



126

Toss Woollaston
Ivan (In Tent)
pastel on paper
signed; title inscribed, signed
and dated c. 1937 verso
245 x 270mm

Provenance:
Purchased from Peter McLeavey,
August 1978.

\$1500 – \$2500

127

Rachel Walters
Bird Bird
mixed media
93 x 98 x 120mm

Reference:
Tessa Laird, 'New School', in
The Listener, 10 March, 2007.

Provenance:
Purchased from Michael Lett,
November 2006.

\$500 – \$1000



128

Rachel Walters
Untitled - Squirrel
mixed media
185 x 160 x 140x mm

Reference:
Tessa Laird, 'New School', in
The Listener, 10 March, 2007.

Provenance:
Purchased from Michael Lett,
November 2006.

\$500 – \$1000





129

L. Budd

Untitled

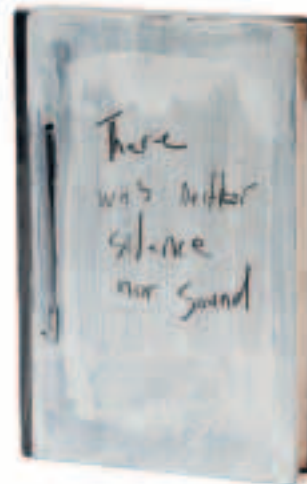
mixed media on fibreglass, 1995

artist's original catalogue labels affixed verso
465 x 520mm

Provenance:

Purchased from Hamish McKay
on 19 December 2003.

\$2000 – \$4000



130

L. Budd

Pleasure: There was neither silence nor sound

mixed media

signed

240 x 160 x 30mm

Provenance:

Purchased from Hamish McKay, 8 April 2004.

\$500 – \$900

131

L. Budd

Untitled – Ceci n'est pas une a jug...

glazed earthenware jug

signed by Martin Poppelwell to the base

235 x 180 x 120mm

Provenance:

Purchased from Hamish McKay, 17 May 2001.

\$1000 – \$2000



132

Kate Newby

Loads of Difficult

glazed earthenware, 13 parts (2012)

490 x 595 x 15mm

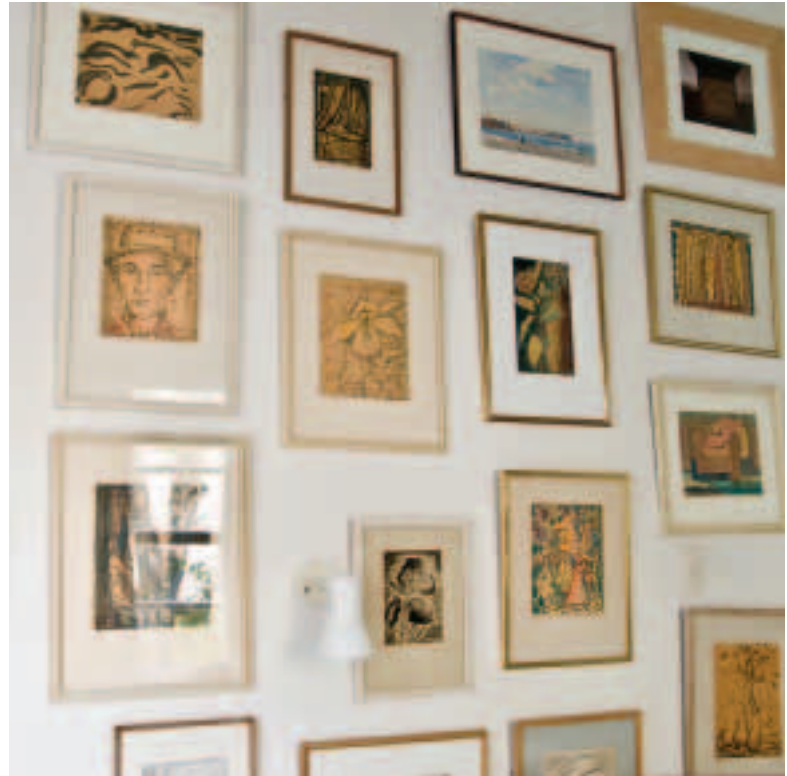
\$2500 – \$5000

Provenance:

Purchased from Hopkinson Cundy,
Auckland in October 2012.



133
T. A McCormack
Hydrangeas
watercolour
signed
255 x 148mm
\$1000 – \$2000



Works by T. A McCormack installed in the bedroom of the Francis family residence.



134
T. A McCormack
Iris
ink and wash on paper
signed; title inscribed and signed and
inscribed *Cat No. 15, 83 A Hill St,*
Wellington verso
176 x 124mm
\$500 – \$800



135
T. A McCormack
Calla Lilies
watercolour
signed
254 x 206mm
\$800 – \$1400



136
T. A McCormack
The Swan
graphite on paper
title inscribed, signed
and dated 6 – 12 – 68
197 x 154mm
\$800 – \$1200

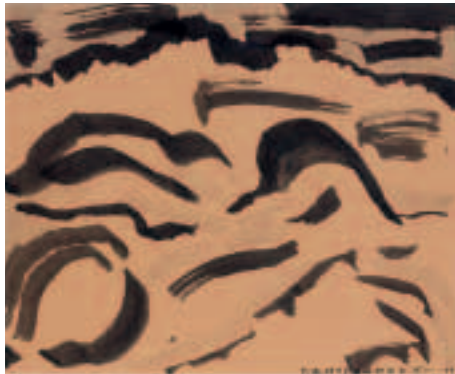
137

T. A McCormack
Untitled
 ink and wash,
 watercolour on paper
 signed
 208 x 252mm
 \$1000 – \$2000



139

T. A McCormack
Abstract Landscape
 ink and wash
 signed
 202 x 247mm
 \$1000 – \$2000



140

T. A McCormack
*Landscape with Two
 Figures on the Beach*
 watercolour
 signed
 243 x 310mm
 \$1000 – \$2000



141

T. A McCormack
Cup and Ginger Jar
 watercolour, ink
 and wash on paper
 signed
 180 x 221mm
 \$1000 – \$2000



138

T. A McCormack
The Straw Hat
 watercolour and ink and wash on paper
 signed; title inscribed and signed verso
 224 x 180mm
 \$1000 – \$2000



142

T. A McCormack
Chair with Drapery, Spectacles and Newspaper
 watercolour
 signed
 201 x 127mm
 \$1000 – \$2000



143
Shane Cotton
Untitled
limited edition screenprint
produced for the Eyework Design,
Cottonbond Partnership
209 x 295mm
\$300 – \$500



144
Andrew McLeod
Up
digital print, 2/2 (2006)
signed
210 x 300mm

Provenance:
Purchased from Peter McLeavey, 14 September 2006.
\$1000 – \$2000



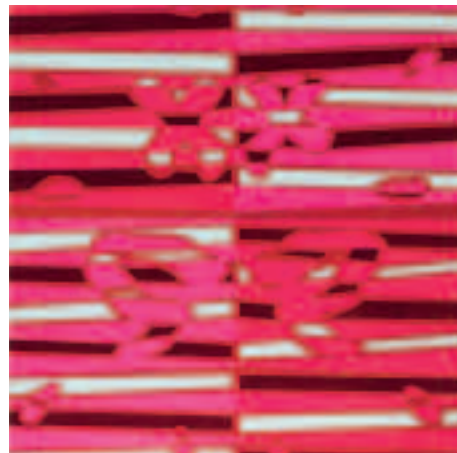
145
Imogen Taylor
Untitled
watercolour, 2013
original Michael Lett
label affixed verso
150 x 100mm
\$200 – \$400



146
William Dunning
Wall of Artist's Studio,
Cashel St, Christchurch
colour photograph
295 x 208mm

Exhibited:
'What I Photographed
This Summer', 9 January
– 6 February 1999.

Provenance:
Purchased from Peter
McLeavey on 1 May 1999.
\$300 – \$700



147
Darryn George
C. P. I
oil on canvas
title inscribed, signed and dated 2001 verso
503 x 503mm

Provenance:
Purchased from Peter McLeavey on July 28, 2001.
\$2000 – \$4000



148
Matt Hunt
The 3rd Day
acrylic on canvas
title inscribed, signed and dated 2012 A. D
301 x 236mm

Provenance:
Purchased from Peter McLeavey
on July 25, 2012.
\$2000 – \$4500



149

H. Linley Richardson

Self Portrait

oil on canvas laid onto board, circa 1925

original Manawatu Art Gallery label affixed verso
368 x 246mm

Provenance:

Collection of the artist.

Purchased by Tim and Sherrah Francis at
Macgregor Wright auctions in the sale of the
artist's estate.

\$3000 – \$5000



150

N. Attice

The Countess of Chatham

oil on canvas

title and artist's name inscribed on original
label affixed verso

755 x 630mm

\$3000 – \$5000

151

James Nairn

Loma Bridge

oil on canvas, 1897

signed; title inscribed in
another's hand verso
497 x 395mm

Provenance:

Purchased from Bethunes
Auctions in 1975.

\$4000 – \$7000





152

Ian Scott
Hot Daylight
 acrylic on canvas
 title inscribed, signed and dated
 July '73 and inscribed *Ian Scott,*
51 Awaroa Rd, Henderson,
Auckland verso
 2035 x 343mm
 \$5000 – \$8000



153

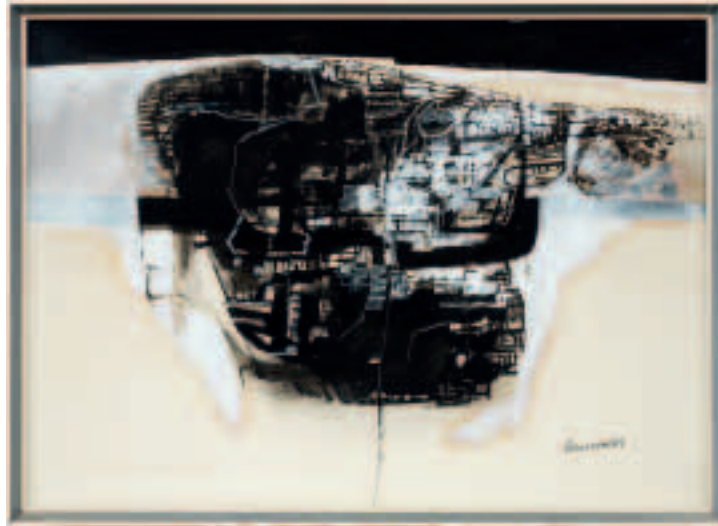
Ian Scott
Lattice No. 30
 acrylic on canvas
 title inscribed, signed and
 dated December '77 verso
 1015 x 1015mm
 \$6000 – \$9000

154

Robert Ellis
City
 ink and wash,
 bodycolour on paper
 signed and dated '63
 535 x 750mm

Provenance:
 Purchased from
 Barry Lett Galleries,
 Auckland, circa 1968.

\$4000 – \$6000



155

Michael Smither
Taranaki Sheds
 gouache on paper
 signed with artist's
 initials *M. D. S* and
 dated '78
 442 x 876mm

\$4000 – \$7000

156

Jeffrey Harris
The Artist Painting
 pastel on paper
 title inscribed and dated
 '19 – 20/5 '70' verso
 425 x 690mm

Provenance:
 Purchased from Peter McLeavey,
 November 1978.

\$2000 – \$4000



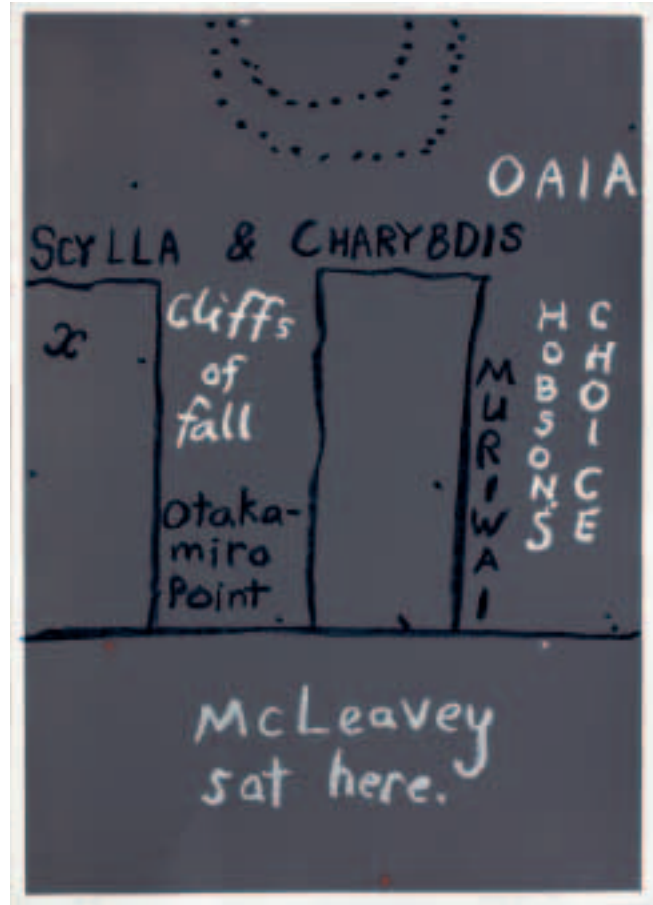


157

Jeffrey Harris
A Small Drawing
 pencil on paper
 signed and dated 1978
 116 x 155mm

Provenance:
 Purchased from Peter McLeavey, November 1978.

\$1000 – \$2000



158

John Reynolds
McLeavey sat here
 oilstick and screenprint on paper
 title inscribed, signed and dated 2011 and inscribed No. 16
 700 x 500mm

Provenance:
 Purchased from Peter McLeavey, January 2011.

\$2000 – \$4000

159

Jacqueline Fraser
The Veil
 mixed media on paper, four parts
 title inscribed, signed and dated 1994
 312 x 239mm: each

Provenance:
 Purchased from Peter McLeavey on March 1, 2000.

\$2000 – \$4000





160

Colin McCahon
Kauri Tree
 lithograph, edition of 50
 title inscribed, signed and dated 1956 on the plate
 338 x 247mm

Provenance:
 Purchased from Peter McLeavey, circa 1976.

\$4000 – \$6000



162

Dennis Knight-Turner
Untitled
 oil on board
 signed and dated '60
 316 x 380mm

Provenance:
 Purchased from Petar Vuletic, circa 1976.

\$4000 – \$6000



161

Glenda Randerson
Geranium on Windowsill
 oil on linen
 signed and dated '81; title inscribed, signed and
 dated on artist's label affixed verso
 805 x 600mm

Provenance:
 Purchased directly from the artist in June 1983.

\$3000 – \$5000

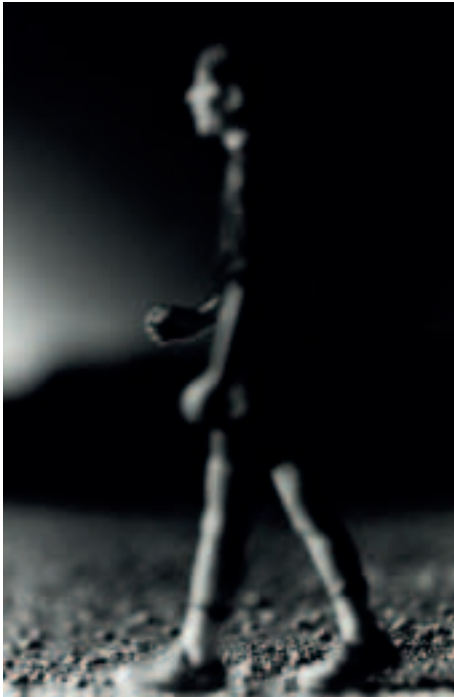


163

Selwyn Muru
Hone Heke
 oil on board
 signed
 745 x 598mm

Provenance:
 Purchased circa 1968.

\$4000 – \$6000



164

Ronnie van Hout
Untitled from Mephitis
 Pegasus print in an edition of 20
 470 x 310mm

Provenance:
 Purchased from Dunbar Sloane,
 Wellington, August 10, 2005.

\$1500 – \$2500



165

Christine Webster
Wishes II
 cibachrome photograph
 title inscribed, signed and dated July '82 on
 artist's original catalogue label affixed verso
 565 x 725mm

\$800 – \$1200

166

Fiona Pardington
Great Expectations
 gelatin silver print housed in
 mixed media, 1988
 515 x 515 x 170mm

Exhibited:
 'Women's Refuge: Works from
 Private Collections', City Gallery,
 Wellington, March – April 1995.

Provenance:
 Purchased from Hamish McKay
 at Gow Langford Gallery,
 Wellington, circa 1994.

\$6000 – \$9000



167

Marie Shannon
The Wild Side in Me
gelatin silver print, 1989
373 x 472mm
\$1000 – \$2000



168

Marie Shannon
Where the Wild Things Are
gelatin silver print, 1985
278 x 347mm
\$1000 – \$2000

169

Marie Shannon
Untitled
gelatin silver print, triptych
385 x 796mm: overall
\$1000 – \$2000



170

Barbara Tuck
Distillation (evening)
oil on unstretched canvas
title inscribed, signed and dated '85
1280 x 1887mm

Provenance:
Purchased directly from the artist,
March 1986.

\$3000 – \$5000



171

Derek Cowie
Untitled
oil on canvas (1985)
1865 x 1750mm

Provenance:
Purchased from Dunbar
Sloane, July 7 1988.

\$8000 – \$14 000



172

Geoff Thornley

Untitled No. 13

oil on paper mounted to board
title inscribed, signed and dated
1973 on artist's original catalogue
label affixed verso

1170 x 1065mm

\$6000 – \$8000



173

Don Peebles

Drawing – 1975

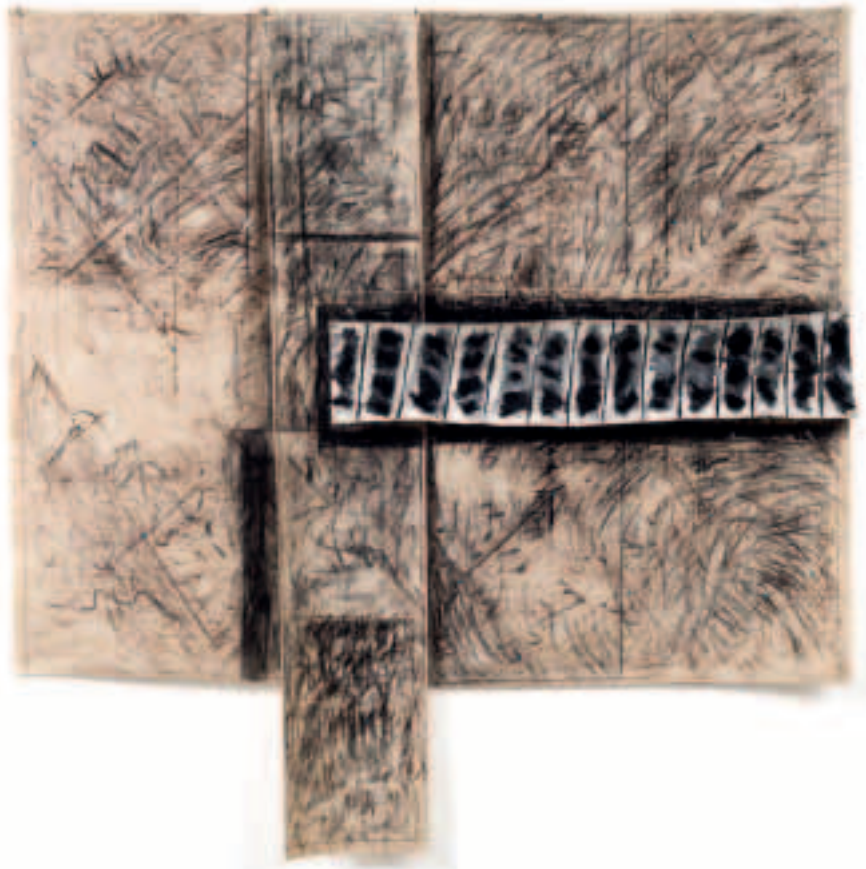
oil and charcoal on unstretched
canvas, three parts
title inscribed, signed and dated
1975 verso; original Elva Bett
Gallery blindstamp applied verso

1800 x 1820 x 55mm

Provenance:

Purchased from Elva Bett Gallery,
Wellington in 1978.

\$8000 – \$12 000





174

Toss Woollaston
Untitled

pencil on paper
signed and dated March 1983 and 21. 3. 83
285 x 417mm

\$600 – \$1000



175

Toss Woollaston
Study with Seated Man and Cat

pencil on paper
signed
272 x 371mm

\$300 – \$600



176

Toss Woollaston
Shelby Poem

pencil on paper
signed and dated '83
376 x 425mm

\$500 – \$800



178

Toss Woollaston
*View of Makuri Valley, Huinga, with
Brett Martell's Woolshed*

ink on paper
signed; title inscribed and inscribed
(*Bayly's Hill on left, out of sight*) c. 1937
157mm x 212mm

Provenance:
Purchased from Peter McLeavey
in October 1980.

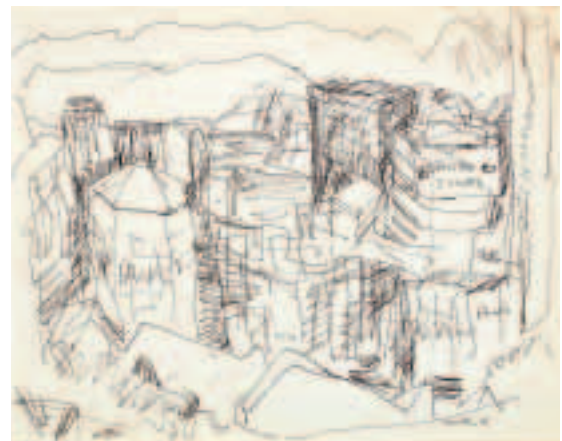
\$1000 – \$2000



177

Toss Woollaston
*Untitled – Head and
Shoulders Portrait*
ink on paper
signed: inscribed *To
Tim and Sherrah,
merry xmas 1967,
Happy New Year, 1968.*
291 x 190mm

\$300 – \$600



179

Toss Woollaston
Landscape with Caltex Tower

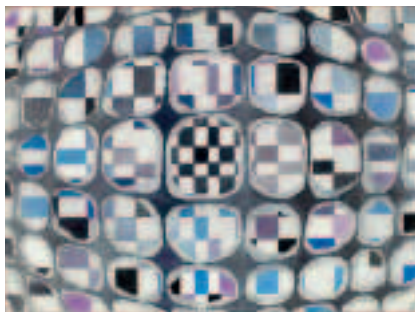
ink on paper
signed and dated 13/3/93
351 x 430mm

\$300 – \$600



180

Marcus King
Night Scene
oil on board, 1972
signed
240 x 341mm
\$700 – \$1200



181

Geoffrey Fairburn
Abstract
watercolour and pencil on paper, 1950
263 x 355mm
Provenance:
Purchased from Petar Vuletic in 1978.
\$1000 – \$2000



182

Helen Stewart
Untitled – Abstract Composition
oil on board
signed
293 x 396mm
\$1000 – \$2000



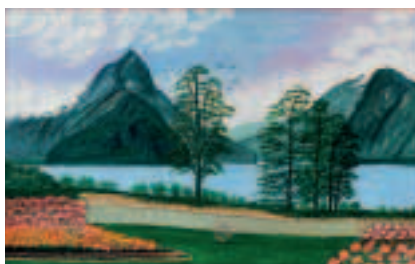
183

Gavin Chilcott
Newer Look (1987)
pastel on paper
title inscribed, signed and dated '77
400 x 555mm
\$500 – \$1000



184

Nugent Welch
Landscape with Haystacks
watercolour
signed
170mm x 254mm
\$600 – \$900



185

M. C Thomson
Hills, Sounds, Flowers
oil on board
signed
375 x 603mm
\$200 – \$400

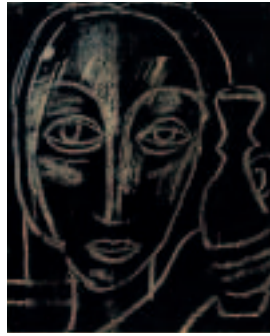


186

Keith Patterson
Cat with Sewing Machine
 signed verso
 watercolour, ink and wash on paper
 241 x 300mm

Provenance:
 Purchased from Petar Vuletic, May 23 1976.

\$500 – \$1000



187

Keith Patterson
Untitled – Head with Vase
 mixed media on paper
 inscribed *Keith Paterson, c.*
 1956 in another's hand verso
 294 x 241mm

Provenance:
 Purchased from Petar Vuletic,
 May 23 1976.

\$500 – \$1000



188

Ralph Hotere
Woman
 ink on paper
 signed; inscribed *No. 122*
 on original catalogue label
 affixed verso
 363 x 249mm

\$1500 – \$3000



189

Tony Fomison
Girl in Shorts
 ink on paper
 title inscribed, signed with artist's
 initial 'F' and dated '63
 367 x 241mm

Provenance:
 Purchased from Elva Bett Gallery,
 Wellington, circa 1976.

\$1000 – \$2000



190

Philip Trusttum
Untitled
 ink and wash on paper
 title inscribed (illegible)
 557 x 434mm

\$500 – \$800



191

Merylyn Tweedie
*of the imperious domination
 of the thing over language*
 mixed media
 title inscribed, signed with
 artist's initials *M. T* and '86
 and inscribed *1 wk/8 pages*
 verso
 710 x 565mm

\$500 – \$1000



192

Jeffrey Harris
My Dream of the North Island
 etching, 22/50
 title inscribed and signed
 234 x 277mm

\$300 – \$500



193

Pauline Thompson

Parliament on Fire

oil on canvasboard

signed with artist's initials *P.T* and dated '84

395 x 495mm

\$800 – \$1400



194

Glenda Randerson

The Silk Scarf

oil on linen

signed and dated '83; title inscribed, signed and dated verso

243 x 360mm

Provenance:

Purchased directly from the artist on April 18, 1983.

\$1000 – \$3000



195

Maria Olsen

Leyla and Majnun

mixed media

1860 x 1130 x 90mm

Literature:

Elizabeth Eastmond, 'Maria Olsen at RKS',
in *Art New Zealand*, No. 26, pp. 52 – 53.

Illustrated:

ibid., p. 52.

Provenance:

Purchased from Sue Crockford Gallery,
Auckland circa 1988.

\$1500 – \$3000



196

Maria Olsen

Still Life

pastel and graphite on paper

signed

754 x 632mm

Provenance:

Purchased from Sue Crockford Gallery, Auckland.

\$750 – \$1500



197
Joanna Paul
Seascape
gouache and watercolour on paper
190 x 238mm
\$500 – \$1000



198
Joanna Paul
Landscape
gouache and watercolour on paper
182 x 261mm
\$500 – \$1000

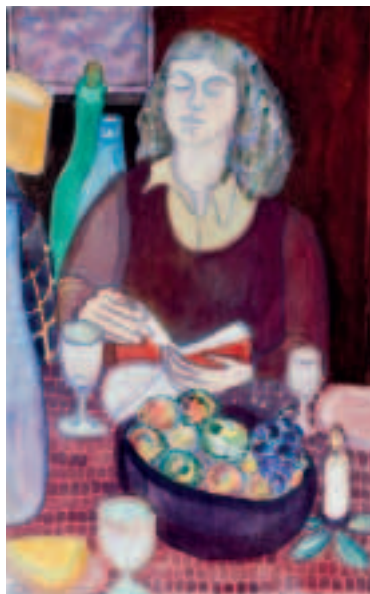


199
May Smith
Pear Tree in Coromandel during Springtime
watercolour
signed; title inscribed and inscribed *To Hilda* verso
203 x 184mm
\$500 – \$1000

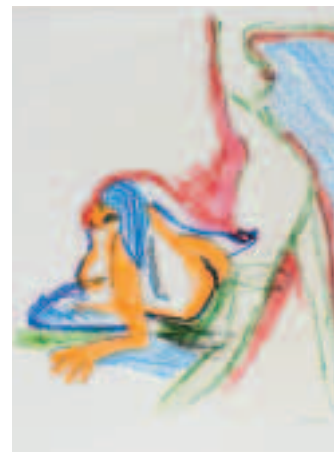


200
Robert Nettleton Field
Isobel Gunn
pastel on paper
title inscribed
246 x 185mm

Provenance:
Purchased directly from the artist,
circa 1985.
\$1000 – \$2000



201
Janet Paul
Fleur Adcock
watercolour
382 x 243mm
\$800 – \$1200



202
Janet Paul
Nude Study
pastel
signed and dated '91
330 x 236mm
\$500 – \$800



203

Janet Paul
Charlotte Studying (A Medical Prelim.) at Charles Brasch's House, Heriot Row, Dunedin, 1966

dry point engraving
title inscribed and signed verso
497 x 340mm

\$100 – \$200



206

Janet Paul
Harvest
etching
signed and dated '76 and
inscribed *For Tim and Sherrah*
237 x 255mm

\$150 – \$200

204

Hilda Wiseman
Huias
woodblock print
title inscribed and
signed
120 x 137mm

\$100 – \$200



205

Hilda Wiseman
Tui and Kowhai
woodblock print
46 x 55mm

\$100 – \$200



207

Hilda Wiseman
Maori Chief
woodblock print
title inscribed and signed
138 x 119mm

\$100 – \$200



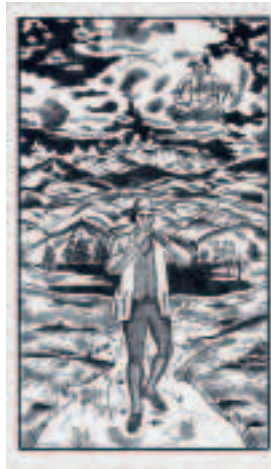
208

John Robinson
Camellias
woodblock print, 7/11
title inscribed, signed and dated '92
170 x 150mm

\$100 – \$300

209

Rita Angus
The Flute Player
 woodblock print
 signed on the plate
 145 x 87mm
 \$1000 – \$2000



210

Ida Eise
Industrial Scene
 woodblock print
 signed
 163 x 112mm
 \$400 – \$800



211

Pablo Picasso
Artist and Model
 etching
 dated 27 – 5 – 68
 92 x 65mm
 \$1000 – \$2000



212

Adele
 Younghusband
Girl Ironing
 linocut
 title inscribed and
 signed
 197 x 150mm
 \$1000 – \$2000



213

Adele Younghusband
Tomatoes
 linocut
 signed and dated 1925 and inscribed 2 – 2
 172 x 235mm
 \$1000 – \$2000



214

Adele Younghusband
Nudes
 linocut
 title inscribed, signed
 and dated 1952
 258 x 204mm
 \$1000 – \$2000



215

Rosemary McLeod
Untitled – Doll
mixed media
450 x 140 x 50mm

Provenance:
Purchased from Bowen
Galleries, Wellington
in March 2006.

\$100 – \$200



216

Marilyn Mertens
Untitled – Construction
mixed media
signed and dated 2007
160 x 100 x 65mm

Provenance:
Purchased from an
exhibition of the artist's
work, Wellington, 2007.

\$100 – \$200



217

Colin McCahon
Four Studies for the Jet Out Series
gelatin silver prints, four panels
variously inscribed on the negative
166 x 214mm: each photograph

\$1000 – \$2000



218

R. J Searle
Five 1930s Pictorialist Photographs
gelatin silver prints
photographer's blindstamp verso; three
with title's inscribed on mount
265 x 303mm: each

\$250 – \$450



219

R. J Searle
Eight 1930s Pictorialist Photographs
gelatin silver prints
photographer's blindstamp applied
each print verso
167 x 206mm: each

\$250 – \$450



220

R. J Searle
Eight 1930s Pictorialist Photographs
gelatin silver prints
photographer's blindstamp verso
167 x 206mm: each

\$250 – \$450



221

Photographer Unknown
Thirty Eight Assorted Pictorialist Photographs
gelatin silver prints, circa 1930s

\$400 – \$800

Sherrah Francis on the Ceramics Collection

Our interest in pottery began while we were posted in Singapore (1970-73). While there were no galleries of New Zealand art to visit, there were a lot of beautiful Chinese ceramics that piqued our interest. We joined the Southeast Asian Ceramic Society and learned all the things to look out for—chips on the edge were very common, repointing, wrong colour. We frequently relied upon advice from Mr. Goh, a fellow member of the Society, who had a very superior shop.

One day we went to Malaysia and went to a beach in a yacht. Walking along the beach you could easily turn up shards of pottery. The Sultan of Malacca had been driven out several hundred years ago and came south to settle. They raided Portuguese ships on a nearby trade route and were eventually sacked. Quite a prosperous town, three stories high, left lots of shards. It was a fascinating intersection of history and ceramics.

So that was the interesting thing: It was our time in Singapore that made us receptive to ceramics in New Zealand. We weren't wild about what was being done at the time, but we were interested in history, so we looked at what had been done before.

We went to Wedde's auctions in the '80s in Wellington and found another area to explore—something different, something more colourful. In 1985 Gail Lambert published a book on New Zealand commercial pottery beginning with the 19th century. It was, I imagine, the combination with history that triggered our interest. This was a long way from the pottery style which we had seen in NZ before, and it was a great surprise to us. The settlers had set up pottery factories almost as soon as they arrived, to make chimneys and pipes and so forth. It was very industrial at first, companies such as Milton Pottery Works and Newtown Pottery, and then moved on to make more domestic ware. George Boyd produced lovely ornamental work from the Newtown Pottery in the late 1800s which we were lucky to find. He ordered his things to be destroyed after he died, and his work is rather rare.

We bought quite a bit at auction. Luke Adams, Temuka, Elizabeth Matheson (PAKA), Olive Jones, Elizabeth Lissaman, Briar Gardner and others. We liked them for their good shape and strong colour, not a bit wishy washy. Some of the colours seemed to mirror the earthy palette of Toss Woollaston, adding to their distinctive New Zealand character.

We also acquired a lot of white New Zealand pottery starting with Ernest Shufflebotham, who worked



for Wedgewood in London with a New Zealander called Keith Murray. Then Crown Lynn persuaded Shufflebotham to come out to New Zealand and work for them. We also collected OC Stephens and, more recently, John Parker—all potters who have used white in different ways. There's also a Martin Poppelwell, who made white jugs for Merylyn Tweedie to write on.

Jova Rancich, a Yugoslavian New Zealander, is another favorite. His work is quite different from any other New Zealand pottery—it's much rougher and thicker, and the glaze has been applied much more freely. It's very exciting, and nice to hold—big, heavy and earthy. It feels like it's come from a European background, but not a posh one.

The commercial and collectible pottery led to a lot of studio pottery, mostly made on a wheel with one notable exception: Mollé. She was left a widow and to help support her family she produced a line of pressed pottery, fired in Timaru Potteries and NZ Insulators. Many were made for cacti gardens and others are dishes with 'Mother' written in the glaze. They are free-form, imaginative, idiosyncratic—quite different from anything else.

So the pots we collected always had a lot of history and appeal, and we bought ones which were colourful and beautiful.

Sherrah Francis

New Zealand Pottery



228



225

222
Ernest Shufflebotham
for Crown Lynn
Hand-potted white glazed bowl.
Shape No. 51. D. 270mm
\$200 – \$400

223
Ernest Shufflebotham
for Crown Lynn
Hand-potted ovoid vase.
Shape No. 11. H. 190mm
\$300 – \$500

224
Ernest Shufflebotham
for Crown Lynn
Small hand-potted vase. Shape No.
5 with concentric bands to the top
section. H. 130mm
\$200 – \$400

225
Ernest Shufflebotham
for Crown Lynn
Large hand-potted white glazed
ovoid vase with concentric bands.
Shape No. 24
\$600 – \$1000

226
Ernest Shufflebotham
for Crown Lynn
Hand-potted white glazed ovoid
vase. Three concentric bands to the
top section. H. 130mm
\$200 – \$300

227
Ernest Shufflebotham
for Crown Lynn
Hand-potted white glazed vase.
Shape No. 8. Chips to the foot and
to the top rim. H. 180mm
\$100 – \$200

228
Ernest Shufflebotham
for Crown Lynn
Large and impressive hand-potted
vase. Ovoid Shape No. 14.
H. 250mm
\$1000 – \$2000

229
Ernest Shufflebotham
for Crown Lynn
Hand-potted bowl with concentric
bands. D. 200mm
\$300 – \$500

230
Ernest Shufflebotham
for Crown Lynn
Hand-potted pedestal bowl.
Shape No. 48. D. 260mm
\$400 – \$600

231
Daniel Steenstra for Crown Lynn
Hand-potted yellow glazed vase.
H. 270mm
\$400 – \$600

232
Dorothy Thorpe for Crown Lynn
'Santa Barbara' coffee set with
ball handles comprising eight
cups, eight saucers, milk jug and
sugar basin
\$500 – \$800

233
Frank Carpay for Crown Lynn
Hand-decorated large bowl
together with two smaller bowls.
'Handwerk' mark to base of
large bowl.
\$500 – \$900

234
Early Milton pottery bread plate
with majolica glaze. Features early
'Graham & Winter' mark. Some
damage in the form of chips and
crack. L. 280mm
\$100 – \$200

235
Milton pottery bottle shaped vase
with majolica glaze with stopper.
H. 260mm
\$600 – \$1000

236
Milton pottery vase with majolica
glaze and loop handle. Impressed
'Otago Potteries' mark to base.
H. 220mm
\$600 – \$1000

237
Two Milton pottery majolica
glazed cake plates with 'Graham
& Winter' marks to the base
D. 200mm
\$200 – \$400



238
Milton Pottery majolica glazed vase together with another majolica glazed vase
\$50 – \$90

239
Milton pottery vase with majolica glaze. Firing flaw to the base. Impressed 'Milton Otago' mark to the base. H. 220mm
\$500 – \$800

240
Attributed to Luke Adams
Pair of early, unusual NZ pottery recumbent dogs
\$400 – \$800

241
Woodnorth (attributed) brown glazed pottery bread plate. Inscribed 'Our daily bread'. Some small chips. L. 290mm
\$100 – \$200

242
George Boyd Newton Pottery (attributed)
Majolica glazed umbrella stand with low relief foliate decoration. H. 620mm
\$1500 – \$2500

243
Amalgamated Brick and Pipe works Wellington
Large agateware baluster vase. Incised mark to base. H. 300mm
\$400 – \$600

244
Amalgamated Brick and Pipe works agateware pedestal planter. Incised mark to base.
\$400 – \$600

245
Leith Pottery (attributed)
Large and impressive neo-classical salt glazed garden urn. H. 500mm
\$600 – \$1200

246
P. Hutson and Co, Wellington
pottery keg with majolica glaze. Incised marks to base. Some faults. H. 440mm
\$400 – \$800

247
T. N Lovatt for Temuka pottery
Agateware part tea and coffee set comprising Coffee pot, Tea pot, chalice, milk jug, two cups and four saucers. Together with a miniature vase
\$200 – \$300

248
Maker Unknown. Two early NZ pottery piggy banks. One miniature pig in majolica glaze and one pumpkin
\$50 – \$100

249
An early NZ pottery tree stump form planter and matching dish. H. 230mm
\$200 – \$400

250
NZ Pottery brown glaze keg (missing lid). H. 250mm
\$100 – \$200

251
Elizabeth Lissaman
Hand decorated vase with leaves and berries in a blue glaze. Signed to the base. H. 100mm
\$150 – \$300

252
Elizabeth Lissaman
Green glazed jug decorated with deer. Signed to the base. H. 100mm
\$150 – \$300

- 253
Elizabeth Lissaman
Pottery jug decorated with deer in a landscape setting. Signed to the base. Some minor fritting to spout and top rim. H. 110mm.
\$100 – \$200
- 254
Elizabeth Lissaman
Early blue glazed vase. Signed and dated 1926 to the base. H. 70mm
\$200 – \$400
- 255
Elizabeth Lissaman
A rare and important hand-decorated studio pottery vase. Decorated with dinosaurs amongst foliage. Signed and dated 1926 to the base. H. 160mm
\$2000 – \$4000
- 256
Elizabeth Lissaman
Four assorted pottery pieces including a jug, small vase, small bowl and circular trough
\$100 – \$200
- 257
Elizabeth Lissaman
Stoneware wall plate decorated with stylised pea hens. Signed to the base. Small rim chip. D. 260mm
\$100 – \$200
- 258
Elizabeth Lissaman
Two blue glazed Pottery mugs. Each signed to the base
\$100 – \$200
- 259
Elizabeth Lissaman
Pottery bowl with hand painted floral decoration (rim chip). Signed to the base. D. 190mm
\$100 – \$200
- 260
Luke Adams
Pottery vase with daubed brown glaze. Factory mark to the base. H. 110mm
\$50 – \$100



- 261
Luke Adams
A pair of brown glazed wasted vases. H. 150mm
\$100 – \$200
- 262
Luke Adams
Decorative blue glazed game jug with greyhound handle. H. 220mm
\$200 – \$400
- 263
Luke Adams
Five assorted pieces including two green glazed jugs, a basket, lidded sugar pot and a yellow glazed bowl
\$150 – \$250
- 264
Olive Jones
Rare blue glazed vase decorated with a flowering tree design. Signed to the base. H. 140mm
\$300 – \$500
- 265
Olive Jones
Three green glazed pottery vases. Each signed to the base
\$150 – \$250
- 266
Olive Jones
Pottery vase with iridescent mauve glaze. Signed and dated 1940
\$100 – \$200
- 267
Olive Jones
Pottery vase with daubed blue/brown glaze. Signed to the base. D.140mm
\$100 – \$200
- 268
Olive Jones
Green glazed pottery vase
\$50 - \$100
- 269
Olive Jones
An unusual fish shaped plate. Signed to base. L. 170mm
\$100 – \$200
- 270
Olive Jones
Iridescent brown, green and blue glazed vase. Signed to the base. H. 130mm
\$100 – \$200
- 271
Olive Jones
Nine assorted pieces of pottery
\$100 – \$200
- 272
Jova Rancich
Two handled vase with a rich majolica type glaze in blue, green, brown and yellow. Marked 'Titirangi Rd' to base. H. 210mm
\$1000 – \$2000
- 273
Jova Rancich
Large ovoid vase with a majolica type glaze in blue, yellow, brown and green. Marked 'J. Rancich, Auckland, NZ' to base. H. 240mm
\$1000 – \$2000
- 274
Jova Rancich
Mottled brown glaze vase. 'J. R and Co' mark to the base. H. 160mm
\$100 – \$200
- 275
Jova Rancich
Blue and green glaze vase together with another green glazed vase. Both faulted
\$150 – \$250
- 276
Jova Rancich
Pottery Vase in blue and green majolica type glaze (drilled hole to the base in order to create a lamp base). Marked 'Titirangi Rd' to the base
\$100 – \$200
- 277
Jova Rancich
Blue glazed pottery squat vase with wheat sheaf decoration (small faults to base). Inscribed 'J. R and Co, Titirangi Rd' to the base. D. 170mm
\$100 – \$200
- 278
Jova Rancich
Green glazed pottery vase. Inscribed 'J. R and Co, Titirangi Rd' to the base. D.160mm
\$100 – \$200
- 279
Jova Rancich
Squat ovoid vase with green and yellow glaze. H. 90mm. Signed to the base
\$100 – \$200
- 280
Briar Gardner
Green glazed vase of tapering cylindrical form. Signed to the base
\$100 – \$200
- 281
Briar Gardner
Mottled blue glazed vase. Signed to the base. H. 130mm
\$100 – \$200

- 282
Briar Gardner
Green glazed jug. Signed to the base. H. 130mm
\$50 – \$100
- 283
Briar Gardner
Green glazed wall vase. Signed on the base. L. 220mm
\$100 – \$200
- 284
Briar Gardner
Pottery bowl with incised stylised koru motifs. Signed and dated to the base. D. 110mm
\$200 – \$400
- 285
Briar Gardner
Two pottery dishes decorated with berries in relief in brown and green glaze. Signed to the base
\$50 – \$100
- 286
Briar Gardner
Green glazed vase with incised lily pads decoration. H. 130mm. Signed to the base
\$100 – \$200
- 287
Briar Gardner
Two small vases, one in red and one in daubed brown and blue. Each signed
\$50 – \$100
- 288
Briar Gardner
Two trough shaped planters. Each signed
\$50 – \$100
- 289
Briar Gardner
Large green and purple glazed trough. Signed to base. L. 320mm
\$100 – \$200
- 290
Briar Gardner
Daubed blue and green glazed vase. Signed to the base. H. 130mm
\$100 – \$200
- 291
Briar Gardner
Four assorted trough vases. Each signed to the base
\$150 – \$250
- 292
Briar Gardner
Blue and yellow glazed bowl. Signed to the base. D. 180mm.
\$100 – \$200

293
 Briar Gardner
 Green glazed jug together with two
 vases. Each signed to the base
 \$150 – \$300

294
 Briar Gardner
 Pottery vase decorated with incised
 berries and leaves. Some minor
 faults. H. 220mm
 \$150 – \$250

295
 Briar Gardner
 Pottery lamp base with daubed
 yellow, green and red glaze. Signed
 to the base. H. 130mm
 \$100 – \$200

296
 Briar Gardner
 Pottery lamp base together with
 a blue glazed vase. Each signed to
 the base
 \$150 – \$250

297
 Mollé Goodsell
 A large pottery planter decorated
 with a lizard among foliage in low
 relief. Incised mark to the base
 H. 170mm
 \$150 – \$300

298
 Mollé Goodsell
 A leaf shaped dish marked
 'Mother' together with two
 planters decorated with toadstools.
 Incised marks to the base
 \$150 – \$300

299
 Mollé Goodsell
 Four pieces of pottery comprising
 a woven basket and three planters
 decorated with toadstools. Incised
 marks to the base of each
 \$100 – \$200

300
 Mollé Goodsell
 Three pieces of pottery comprising
 a tree stump planter and two
 dishes. Incised marks to the base
 of each
 \$100 – \$200

301
 Mollé Goodsell
 Pottery plaque with unusual hand-
 painted decoration and with a tiki
 in low relief. Inscribed 'KiaOra
 NZ'. L. 120mm
 \$100 – \$200

302
 Mollé Goodsell
 Pottery trough decorated with
 snails. Inscribed mark to the base
 \$50 – \$100

255



262



272



273



280



286



“We bought quite a bit at auction. Luke Adams, Temuka, Elizabeth Mathison (PAKA), Olive Jones, Elizabeth Lissaman, Briar Gardner and others. We liked them for their good shape and strong colour, not a bit wishy washy. Some of the colours seemed to mirror the earthy palette of Toss Woollaston, adding to their distinctive New Zealand character.”

Sherrah Francis

303
Mollé Goodsell
Five assorted pieces of pottery
\$150 – \$250

304
O.C Stephens
White glazed bowl with green interior. D. 290mm
\$40 – \$80

305
O. C Stephens
Five assorted pieces of pottery
\$100 – \$200

306
O. C Stephens
A pair of white glazed ovoid vases (one with hair line crack). Each signed to the base. H. 190mm
\$100 – \$200

307
O.C Stephens
Four assorted pieces including two vases a dish and a bowl
\$100 – \$200

308
O.C Stephens
Small hand-painted bowl and dish. Each signed and inscribed ‘hand-painted’ to base
\$30 – \$50

309
O.C Stephens
A pair of candlestick holders together with two miniature vases, two trough vases and a small blue glazed vase
\$150 – \$250

310
O.C Stephens
Five mugs
(one with a hairline fault)
\$100 – \$200

311
Elizabeth Matheson
Collection of seven assorted pieces of Paka pottery
\$100 – \$200

312
Elizabeth Matheson
Paka pottery vase with iridescent orange glaze. Signed to the base. H.110mm
\$50 – \$90

313
Elizabeth Matheson
Collection of eleven assorted pieces of Paka pottery
\$150 – \$300

314
Thirteen assorted pieces of NZ Pottery, makers unknown
\$100 – \$200

315
Two early Crown Lynn ovoid vases each with daubed green glazes
\$50 – \$100

316
Crown Lynn blue trickled glazed bottle vase. H. 180mm
\$80 – \$140

317
Crown Lynn polar bear book end in mottled blue and red glaze. H. 100mm
\$100 – \$200

318
Early Crown Lynn slip-cast parrot in pink and green glaze. H. 160mm
\$50 – \$100

319
Four assorted pieces of Crown Lynn pottery including two vases, a green glaze bowl and a white trough vase
\$100 – \$200

320
An early Crown Lynn slip cast Kiwi vase in cream brown glaze. H. 120mm
\$100 – \$200

321
Two elaborate Temuka Pottery teapots, one with a fawn glaze and one with cream glaze
\$100 – \$200

322
Temuka Art Deco angular wall vase. Factory mark to the rear. H.270mm
\$200 – \$400

323
Temuka daubed blue glaze pottery vase with ribbed decoration. H. 180mm. Factory mark to base
\$100 – \$200

324
Five Temuka pottery early electric jugs in blue, green, mottled green and brown, fawn (2). Two with original lids
\$300 – \$500

325
Four Temuka pottery early electric jugs in mottled green, yellow, black and blue. Three with original lids
\$200 – \$400

326
Four green glaze Temuka pottery milk jugs together with a green glazed trough, a blue ovoid vase and a blue glazed lidded vase (finial missing)
\$100 – \$200

327
Four Temuka Pottery ashtrays and one other decorated with a Kiwi in relief
\$50 – \$100

328
A Temuka Verona agate-glazed pottery bowl. Signed to the base. D. 180mm
\$100 – \$200

329
Two Temuka pottery jugs with folate moulded handles.
\$50 – \$100

330
Timaru Pottery brown glazed water jug together with two mixing bowls. Two with factory marks to base
\$150 – \$300

331
Timaru green glazed tapering cylindrical pottery vase. Factory mark to the base. H.210mm
\$50 – \$100

332
Nine assorted early Crown Lynn vases in varying shapes and glazes
\$100 – \$200

333
Crown Lynn slip cast bowl, shape 2321 with lathe turned bands to upper section. D. 230mm
\$200 – \$300

334
Two slip-cast Crown Lynn Art Deco ovoid pottery vases with concentric banding.
\$200 – \$300

335
NZ railways Crown Lynn cup and saucer. Together with another NZ railways cup
\$50 – \$100

336
Thirteen small Crown Lynn vases in varying glazes and shapes
\$200 – \$300

337
Three early NZ pottery kitchen canisters
\$80 – \$140

338
Dorothy Thorpe
Four ‘Pine’ pattern cups and saucers together with a Royal Doulton ‘Maori Art’ tea cup
\$30 – \$50

339
C. London
Pottery mug in blue and yellow glaze. Signed and dated 1935 to the base. H. 110mm
\$30 – \$50

340
John Parker
White ovoid vase. Incised with concentric bands. Impressed initials to the base. H. 250mm
\$400 – \$600

341
Len Castle
Hanging form with umber pigment. L. 250mm
\$300 – \$500

342
Juliet Peter
Rectangular stoneware platter with stylised abstract design. L. 280mm
\$100 – \$200

343
John Parker
White bottle vase in matte glaze. Impressed initials to the base. H. 240mm
\$300 – \$500

344
Mirek Smisek
Stoneware pedestal bowl. Impressed potter’s mark to the base
\$100 – \$200

345
Timaru Pottery
Two early stoneware hot water bowls. Timaru pottery stamps to the underside of each
\$100 – \$200

347



348



353



360



International Ceramics

349



346
Dame Lucie Rie
White tin glazed beaker. Impressed
'LR' seal mark to the base.
H. 110mm
\$500 – \$1000

347
Hans Coper
Early vase with buffed incised and
textured foot with flaring conical
upper section with white tin glaze.
Signed with artist's seal mark
under the base. Minor restoration
to the top rim. H. 190mm
\$8000 – \$12 000

348
Hans Coper and Dame Lucie Rie
Stoneware bowl with manganese
glaze with sgraffito banding to
the exterior and white tin glazed
interior. Impressed LR and HC seal
marks. Minor restoration to the
top rim. D. 130mm
\$2000 – \$3000

349
Dame Lucie Rie
White tin glazed bowl with yellow
glazed interior. Impressed 'LR' seal
mark. Hairline crack
\$300 – \$500

350
Moorcroft ovoid vase decorated
with the clematis pattern.
H. 180mm
\$400 – \$600

351
Small Moorcroft baluster
shaped vase decorated with the
pomegranate pattern. H. 90mm.
\$200 – \$400

352
Gray's Pottery
Cabinet plate painted with flower
heads and leaves. D. 270mm
\$40 – \$80

353
Keith Murray for Wedgwood
Rare Herron grey bowl. Shape
3753 with concentric ribbed bands.
Factory mark to base. D. 250mm
\$1500 – \$2500

354
Keith Murray for Wedgwood
Water jug together with four mugs.
Two mugs faulted
\$100 – \$200

355
Keith Murray for Wedgwood
Two matt green glazed plates with
concentric banding. Factory marks
to the base of each. D. 210mm
\$100 – \$200

356
Keith Murray for Wedgwood
Tapering conical vase. Factory
mark to the base (hairline crack).
H. 240mm
\$200 – \$400

357
Keith Murray for Wedgwood
Demitasse coffee cup and saucer
\$50 – \$100

358
Keith Murray for Wedgwood
An unusual mug with rare
decorated abstract floral
decoration
\$300 – \$500

359
Keith Murray for Wedgwood
Moonstone glazed vase, ovoid
shape 3765 with ribbed bands.
Factory mark to the base.
H. 170mm
\$500 – \$800

360
Keith Murray for Wedgwood
Duck egg blue glaze vase of
tapering conical shape with ribbed
bands. Factory mark to base.
D. 230mm
\$2000 – \$3000

361
Clarice Cliff hand-painted
'Original Bizarre' pattern
octagonal plate. Factory mark
to base.
\$100 – \$200

362
Five assorted folk art carved
pokerwork pieces including
three vases, a pedestal bowl
and a lidded bowl
\$400 – \$600

363
NZ folk art Arts and Crafts tray
decorated with flower head and
leaves. L. 460mm
\$100 – \$200

364
Folk art magazine rack together
with two letter racks with painted
floral decoration
\$400 – \$600

365
A collection of 18 carved wooden
folk art pieces including bowls,
trays, jewellery boxes etc.
\$100 – \$200

366
Assorted NZ folk art wooden
pieces including a pedestal bowl,
a lidded bowl, a circular dish and
two vases
\$150 – \$250

367
An American oak sectional
barrister's bookcase in five sections
with sliding, glazed panel doors
1920 x 870 x 300mm
\$1000 – \$2000

Asian Ceramics

368
Three South East Asian boxes and covers, comprising a miniature box with a moulded unglazed panel to the cover, and two larger boxes with plain dark brown glaze. D. 90mm max
\$150 – \$250

369
Four South East Asian brown glazed vessels, comprising a squat ewer, a squat vase and two jarlets. W. 165mm max
\$200 – \$300

370
Three South East Asian black glazed jars. H. 160mm
\$200 – \$300

371
Three South East Asian brown glazed jars. H. 155mm
\$200 – \$300

372
A group of four early South East Asian ceramics, comprising a celadon jar, a blue and white box and cover, a Sawankhalok jarlet and a bowl. H. 90mm max
\$200 – \$300

373
A group of three early Chinese and South East Asian bowls. D. 170mm max
\$150 – \$250

374
A Chinese jar with lug handles, probably Song dynasty, with poured olive green glaze. H. 165mm
\$200 – \$300

375
A Chinese Yue yao bowl, probably Tang/Song dynasty, the interior incised with stylised floral design. D. 750mm
\$200 – \$300

376
A Chinese Jian yao 'hare's fur' tea bowl, probably Song dynasty, together with a later one. D. 115mm
\$300 – \$500

377
A Chinese qingbai bowl and a Cizhou white-slip one, Song dynasty. D. 205mm max
\$200 – \$400

378
Three Chinese early qingbai jars, Song dynasty. H. 100mm max
\$250 – \$500

379
Three Chinese early qingbai boxes and covers, Song dynasty, of different sizes, two with moulded decoration to the covers. D. 175mm max
\$400 – \$600

380
A collection of four small Chinese blue and white porcelains, Ming dynasty and later, comprising two boxes and covers, a jarlet and a small tray. W. 100mm max
\$300 – \$500

381
A small Chinese Ming-style wucaï jar, decorated with various fish amongst seaweeds. H. 100mm
\$100 – \$200

382
A pair of Chinese blue and white bowls, 18th century, with barbed rims, each painted to the centre with a shrimp amongst auspicious symbols, the sides with anhua decoration. D. 140mm
\$300 – \$500

383
A small Chinese blue and white saucer dish, Kangxi period, with barbed rim, painted to the centre with a duck on a lotus pond, the cavetto with panels with auspicious symbols. D. 145mm
\$300 – \$500

384
A Chinese blue and white Kraak bowl, 18th century with barbed rim, painted with deer panels around the sides and to the centre. D. 150mm
\$500 – \$800

385
A large Japanese Arita blue and white dish, Edo period, decorated in Kraak style with pomegranate and finger citron branches to the centre surrounded by panels of peonies and auspicious symbols. D. 420mm
\$1000 – \$2000

386
A large Japanese Arita blue and white dish, Edo period, decorated in Kraak style, the centre with pomegranate and peony sprays issuing from a vase, the rim with alternating panels of peony, pomegranate, kiku and other flowers. D. 420mm
\$1000 – \$2000

387
A large Japanese Arita blue and white dish, 19th century, decorated in Kraak style with long tailed birds amongst peony, surrounded by panels with other flowers and auspicious symbols. D. 310mm
\$300 – \$500

388
A large Japanese Arita blue and white dish, 19th century, painted in Kraak style with a Shishi lion and cub to the centre, surrounded by panels of insects and flowers. D. 300mm
\$300 – \$500

389
A Chinese Yixing teapot, Gong Ju mark to the base, with highly polished surface, bronze handle, cover finial and bands around the rims. W. 215mm
\$500 – \$1000

390
A Chinese Yixing teapot with blue and white enamel decoration and metal handle, inscribed signature underneath the cover and to the interior centre of the teapot, impressed mark underneath the back handle support and to the base. W. 175mm
\$300 – \$500

391
Two Chinese Yixing teapots, the first with blue enamel floral decoration, impressed seal mark to the base and inscribed signature, the second with ribbed sides and lid. W. 190mm max
\$300 – \$500

392
Two Chinese famille rose teapots, 19th/20th century, similarly decorated with figures on a landscape, both with metal handles and stamped seal marks to the base. H. 125mm max
\$300 – \$500

393
Two Chinese famille rose teapots, 19th/20th century, the first enamelled on a blue ground with a phoenix and a qilin lion amongst peony sprays, inscribed 'Shen Yuan' above the spout; the second with insects amongst flowering sprays. W. 170mm max
\$200 – \$300

394
A Chinese famille rose pillow, late Qing dynasty, painted with beautiful ladies at leisure in fenced gardens. H. 120mm
\$200 – \$400

395
A pair of Chinese famille rose dishes, together with a larger one, 19th century. D. 190mm max
\$100 – \$200

396
A large Japanese Imari dish, Meiji period, decorated with panels of phoenix and long tailed birds on blossoming sprays, impressed mark to the base. D. 300mm
\$150 – \$300

397
A large Japanese Arita blue and white bowl, Meiji period, painted to the centre with a peony spray, the rim with alternating scrolling lotus and blue wavy bands. D. 330mm
\$150 – \$300

398
A Japanese Arita blue and white dish, Meiji period, painted and moulded with stylised lotus sides, the centre with auspicious symbols. D. 200mm
\$100 – \$200

399
A group of three Japanese Arita blue and white ceramics, Meiji period, comprising a bowl and two saucer dishes. D. 155mm max
\$200 – \$400

400
A Japanese blue and white bowl and a dish, 19th century. D. 205mm
\$150 – \$250

401
Two large Chinese blue and white dishes, 19th century, each similarly carved with a long-tailed bird amongst flowers and fruits. D. 280mm max
\$300 – \$500



402

A Chinese blue and white circular tray, 19th century, painted to the centre with a scholar at leisure in a pavilion underneath a prunus tree. D. 255mm
\$200 – \$400

403

A large Chinese Swatow blue and white bowl, painted to the centre with a pine tree underneath a band with pagodas and junk ships. D. 270mm
\$400 – \$600

404

A large Thai celadon bowl, with foliate rim and moulded lotus decoration to the centre and to the exterior. D. 305mm
\$200 – \$300

405

A large Thai celadon bowl, with crackling glaze and lotus design to the centre. D. 270mm
\$100 – \$200

406

A Thai celadon bowl, decorated to the interior with overlapping lotus petals. D. 190mm
\$100 – \$200

407

A South East Asian blue and white bowl and a plate. D. 190mm max
\$100 – \$200

408

Two Chinese provincial blue and white dishes, a large South East Asian bowl and a saucer dish, Ming dynasty and later. D. 200mm max
\$150 – \$250

409

A Chinese Kangxi-style blue and white dish, painted with various floral panels, leaf mark to the base. D. 270mm
\$150 – \$300

410

Two Chinese blue and white teapots, 20th century, the larger with a crackled glaze ground and four-character mark to the base; together with a miniature Yixing teapot and three cups. W. 130mm max
\$150 – \$250

411

A similar pair of Chinese iron red enamelled dragon bowls, Guangxu mark to the base; together with an iron red enamelled cup and cover, Tongzhi seal mark. D. 140mm max
\$150 – \$250

412

A collection of ten Chinese wine cups, probably Song dynasty and later, comprising two cups with monochrome white glaze, seven with blue and white decoration, and a famille rose one; together with a famille rose miniature box base. D. 85mm max
\$100 – \$200

413

Two pairs of Chinese blue and white bowls, 20th century, the smaller pair decorated with enamelled details, Wanli mark to the base; the larger pair with a Kangxi mark to the base. D. 105mm
\$100 – \$200

414

A collection of Chinese famille rose ceramics, 19th/20th century, comprising a set of five saucer dishes, another saucer dish, three cup holders and one tea cup. D. 120mm max
\$200 – \$300

415

A Chinese russet and celadon jade snuff bottle, carved with a qilin and a bat. H. 70mm
\$200 – \$300

416

Four Chinese snuff bottles, featuring one carved from agate, another from amethyst. H. 75mm max
\$100 – \$200

417

Three Chinese snuff bottles, 20th century, comprising two similar porcelain ones with archaistic decoration, and a faux ivory one carved with Buddhist lions. H. 65mm max
\$80 – \$120

383



384



403







Sherrah with close friend Janet Paul who she worked with in the Art Room at the Alexander Turnbull Library, circa 1976.

Books

418

Four publications on Gordon Walters: *A Geometric Order* (Signed and editioned 20/250); *Gordon Walters Parallel Lines*; *Gordon Walters Prints + Design*; *Walters Gimblett Bambury* \$50 – \$100

419

Two publications on Milan Mrkusich: *Milan Mrkusich – A Decade On 1974 – 1983*; *Milan Mrkusich Paintings 1946 – 1972* \$40 – \$80

420

Three publications on John Reynolds: *SUMWHR*; *Certain Words Drawn*; *Blutopia* \$50 – \$100

421

Three artist's publications by Richard Killeen: *Letters from My Father* (Workshop Press, signed and dated 1991); *Objects and Images from the Cult of the Hook* (Workshop Press 1996); *Sampler 1967 – 1990* (Workshop Press 1990) \$100 – \$200

422

Two publications on Philip Clairmont: *The Resurrection of Philip Clairmont*; *Philip Clairmont* (Sargent Gallery 1987) \$30 – \$60

423

Two publications on Michael Smither: *Michael Smither: An Introduction* (Govett Brewster 1984); *Michael Smither: The Wonder Years* \$50 – \$100



447

424

Five Richard Killeen Artist's Publications and Exhibition Catalogues: *Dead Woman Dead Man* (Workshop Press 1969); *Sampler 1967 – 1990* (Workshop Press 1990); *Richard Killeen* (Bertha Urdang Gallery New York 1991); *Age of Fishes* (1991) and *Lessons in Lightness* Ray Hughes Gallery 1989 \$100 – \$200

425

Six publications on Julian Dashper: *The Twist*; *Blue Circles*; *Julian Dashper and Friends*; *The Big Bang Theory*; *Julian Dashper and Julian Dashper: New Zealand* \$80 – \$140

426

Two publications on Len Lye: *Shadowgraphs: Photographic Portraits and Len Lye* (Auckland City Art Gallery, 1980) \$40 – \$80

427

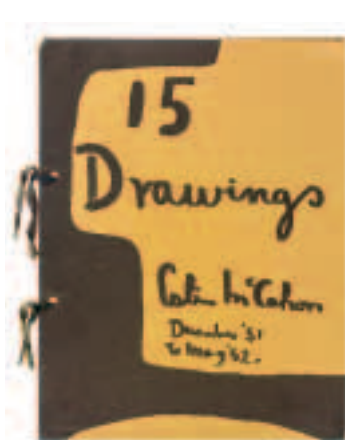
Two publications on Don Peebles: *Retrospective 1973-74*; *Don Peebles: The Harmony of Opposites* \$30 – \$60

428

Five publications on Shane Cotton: *Shane Cotton: The Hanging Sky*; *Te Timatanga*; *Shane Cotton* (Hocken Library 1998); *Shane Cotton* (Auckland Art Gallery 2004); *Shane Cotton* (Hamish McKay Gallery) \$60 – \$100

429

Three publications on Tony Fomison: *Fomison: What Shall We Tell Them?*; *Tony Fomison's Dark Places*; *A Survey of His Paintings and Drawings* (1979) \$100 – \$200



430

430
Colin McCahon
15 Drawings
(Hocken Library, 1976)
signed and dated 1959 and
inscribed 'For Charles Brasch'
on the plate
\$3000 – \$5000

431
Len Castle Potter (Ron Sang
Publications, 2002); *John
Parker Ceramics* (City Gallery,
Wellington, 2002)
\$40 – \$80

432
Nicola Green, *The Art of A. Lois
White: By The Waters of Babylon*
(Auckland Art Gallery 1993)
\$30 – \$60

433
Raymond McIntyre Painter
(Auckland Art Gallery 1984)
together with *Harry Linley
Richardson*, (Manawatu Art
Gallery 1986)
\$40 – \$80

434
Six publications on Colin
McCahon: *Gates and Journeys*;
McCahon: A View from Urewera,
Colin McCahon (Gow Langsford
Gallery 2001); *Colin McCahon:
A Survey Exhibition* (Auckland
Art Gallery 1972); *Religious
Works: 1946 – 1952* (Manawatu
Art Gallery 1975); *McCahon's
Necessary Protection*
\$100 – \$200

435
Jim and Mary Barr, *Neil Dawson
Site Works* (National Art Gallery,
1989); *Corrugated Iron in New
Zealand* (Wellington, 1983);
Greer Twiss (City Art Gallery
Wellington, 1981)
\$30 – \$60



425

436
Three Monographs on
Frank Stella
\$30 – \$60

437
Two publications on Jeff
Koons: *Versailles* (2009) and
A Retrospective (Whitney
Museum, 2014)
\$50 – \$100

438
Three publications on
Ellsworth Kelly
\$30 – \$60

439
Robert Franks: The Americans
(Expanded Edition, National
Gallery of Art, 2009)
\$50 – \$100

440
Seven assorted books and
exhibition catalogues on Toss
Woollaston including Gerald
Barnett (1973), Manawatu
Art Gallery, Tony Green, Toss
Woollaston, *Origins and Influence*
etc.
\$50 – \$100

441
Three Venice Biennale New
Zealand Exhibition Publications:
Michael Stevenson, *This is the
Trekka*; Michael Parekowhai,
*On First Looking into Chapman's
Homer*; Simon Denny, *Secret
Power*
\$50 – \$100

442
Athol McCredie, *New Zealand
Photography Collected* (Te
Papa, 2015); Hardwicke Night,
Photography in New Zealand,
A Social and Technical History
(Dunedin 1971)
\$40 – \$80

443
Three publications on New
Zealand Furniture and Decorative
Arts: Williams Cotterill,
*Furniture of the New Zealand
Colonial Era*; Ann Calhoun,
*The Arts and Crafts Movement
in New Zealand*; Brian Peet, *The
Seuffert Legacy*
\$80 – \$140

444
Julia Gatley (ed.) *Long Live the
Modern*; Julia Gatley (ed.) *Group
Architects*
\$40 – \$70

445
Twelve assorted publications
on New Zealand photography
including *Photoforum*, Megan
Jenkinson, Frank Hofmann,
Politics and Photographs etc.
\$30 – \$60

446
Two publications on Max
Gimblett: *Max Gimblett* (San
Francisco 1980) and *Pearls of
the Pacific* (Australia); together
with three publications on Geoff
Thornley: *Alba Series* (1984);
Geoff Thornley (Gow Langsford
Gallery); *Geoff Thornley* (Sao
Paolo, Brazil, 1975)
\$30 – \$60

447
Three publications on Janet
Paul; *Journey Through My Island*
(Wellington City Gallery, 1983);
*Landmarks in NZ Publishing:
Blackwood and Janet Paul 1945
– 1968*; *Caught in This Sensual
Music All – A Tribute to Janet Paul*
\$20 – \$40

448
Five assorted New Zealand art
publications: *Rosalie Gascoigne
and Colin McCahon: Sense of
Place*; *Colin McCahon: A Survey
Exhibition* (Auckland Art Gallery,
1972); *Margot Phillips – Her Own
World; The Paintings of Margot
Phillips* (Waikato Museum, 1983);
Don Driver: A Survey (Govett-
Brewster, 1979)
\$50 – \$100

449
Five Monographs on
Pablo Picasso
\$50 – \$100

450
Ten Monographs on
Henri Matisse
\$50 – \$100

451
Jennifer Hay, *Bill Hammond:
Jingle Jangle Morning* and Justin
Paton, *Jeffrey Harris*
\$40 – \$80

452
Two original mixed media
artist's books: Lillian Budd,
What Constitutes Originality?;
together with et al. *Arguments for
Immortality* (Govett Brewster Art
Gallery, 2003)
\$50 – \$100

453
Eleven assorted New Zealand
Art and Art Gallery Publications
including: *The 50's Show*, *After
McCahon*, *The World Over*, *Te
Maunga Taranaki*, *Bill Sutton
Retrospective* etc.
\$60 – \$100

454
Five International Art
Publications on Richard
Diebenkorn and Jackson Pollock
\$60 – \$120

455
Thirteen International Art
publications including Yoko Ono,
Anthony Tapies, Milton Avery,
Alex Katz etc.
\$40 – \$80

456
Nine New Zealand Women's Art
Publications including Louise
Henderson, Adele Younghusband,
Olivia Spencer-Bower, Robyn
Kahukiwa
\$40 – \$80

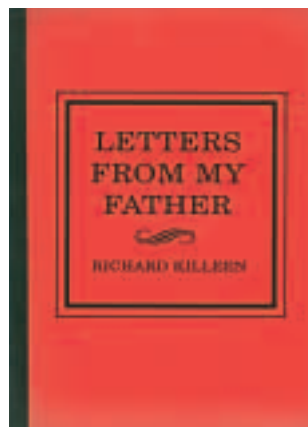
457
Four Early New Zealand Art
Publications: Gordon H. Brown,
Visions of New Zealand; Roger
Blackley, *The Art of Alfred
Sharpe*; Jocelyn Hackforth-Jones,
Augustus Earle Travel Artist; and
Rodney Wilson, *Van der Velden*
\$50 – \$100

458
Eleven Early New Zealand Art
Publications including *John
Kinder's New Zealand*, Roger
Blackley's *Stray Leaves*, *William
Matthew Hodgkins and His Circle*,
The Rex Nan Kivell Collection etc.
\$40 – \$80

459
Thirteen New Zealand Assorted
Artist and Exhibition Catalogues
including Jacqueline Fraser,
Ava Seymour *The White House
Years*, *Marcel Duchamp and New
Zealand Art*, *Recent Sculpture*
etc.
\$40 – \$80



473



421



474



460

460
Twenty-six Assorted New Zealand Art Catalogues including: *Seven Painters/ The Eighties*, *New Zealand Drawing 1976*, *Gordon Walters*, *Milan Mrkusich*, *The Koru Club*, *Pat Hanly Retrospective (1974)*, *The Kim Wright Collection* etc.
\$60 – \$120

461
Four International Art Books on Collections: *The Broad Collection*; *A Life of Collecting: Victor and Sally Ganz*; *Mapping the Studio: The Francois Pinault Collection* and *The Morton G. Neumann Family Collection*
\$100 – \$200

462
Five Publications on Maori and Maori Art including *Roger Neich Painted Histories*; *T. Barrow, Maori Wood Sculpture*; *Margaret Orbell, Hawaiki*; *The Natural World of the Maori* and *Prehistoric Rock Art of New Zealand*
\$50 – \$100

463
Five New Zealand Photography Publications *David Eggleton, Into the Light*; *Glenn Busch, Working Men*; *Peter Peryer: Second Nature*; *Peter Peryer: Photographs and Views/Exposures*
\$50 – \$100

464
Nine New Zealand Arts Publications including: *Behind Closed Doors*, *The University of Auckland Art Collection*, *Forty Modern New Zealand Paintings*, *Francis Pound, The Invention of New Zealand Art and National Identity* etc.
\$60 – \$120

465
Four Contemporary Artist's Monographs on *Jasper Johns*, *Robert Rauschenberg* and *Willem de Kooning*
\$60 – \$120

466
Two publications on *Yvonne Todd: Dead Starlets Association* and *Wall of Seahorse*
\$30 – \$50

467
Five Assorted Australasian Art Publications including *Ronnie van Hout* (signed and editioned 90/500); *Shane Cotton*; *Peter Madden* etc.
\$30 – \$50

468
Seven International Art Books on *Cy Twombly*, *Philip Guston*, *Kandinsky* and *Arshile Gorky*
\$60 – \$120

469
Five Contemporary Art Monographs on *Francis Bacon*, *Maurizio Cattelan*, *Richard Prince*, *Sean Scully* and *Sigmar Polke*
\$60 – \$120

470
E. H. McCormick, Works of Frances Hodgkins; *Frances Hodgkins* (Penguin Modern Painters) together with *Philip Trustrum* (Sargeant Gallery 1980) and *John Panting 1940 – 1974*
\$30 – \$60

471
Six International Art Publications on *Piet Mondrian* and *Kazimir Malevich*
\$40 – \$80

472
Eight International Art Books on *Brice Marden*, *Louise Bourgeois*, *Rosemary Trockel*, *Richard Serra* etc.
\$50 – \$100

473
Nine New Zealand Art Publications including *Better Than Collecting Dust: The Jim and Mary Barr Collection*; *Good Work: The Jim and Mary Barr Collection*; *Liz Maw: My Beloved Hackney* etc.
\$40 – \$80

474
Seven New Zealand Art and Design Publications including: *Frank Carpay*, *Karl Fritsch*, *Olive Jones, Owner's Manual* (Warwick Freeman and Patrick Reynolds); *Real Modern: Everyday New Zealand in the 1950's and 60's* etc.
\$40 – \$80

475
Twelve International Art Monographs on *Georgia O'Keefe*, *Barnett Newman*, *Ad Reinhardt*, *Joan Miro* etc.
\$50 – \$100

476
Five International Photography Publications including *Ansel Adams*, *Edward Weston*, *Alexander Rodchenko*, *Photographic Surrealism* and *The Photographer's Eye*
\$40 – \$80

477
Six Assorted International Art Publications on the *Soviet Avant Garde*, *Italian Futurism*, *De Steijl* etc.
\$40 – \$80

478
Eight International Artist's monographs including *Courbet*, *Kurt Schwitters*, *Elizabeth Murray*, *Kenneth Noland* etc.
\$40 – \$80

479
William Rubin ed. Primitivism in Twentieth Century Art (Museum of Modern Art), two volumes together with *Brian Brake Art of the Pacific*
\$40 – \$80

480
Thirteen Assorted Volumes on *Abstract Expressionism*, *Constructivism*, *Italian Futurism*, *American Art* etc.
\$100 – \$200

481
Three publications on *Katherine Mansfield* together with *Charles Brasch Indirections* and *Roger Duff The Moa Hunter*
\$30 – \$50



The background is a dark, textured surface with numerous out-of-focus light sources. These appear as soft, circular bokeh in shades of gold, cream, and pale yellow. Interspersed among these are sharp, elongated streaks of light in various colors, including yellow, orange, red, and green, which create a sense of dynamic movement and depth. The overall effect is one of 'beautiful chaos' as described by the text.

beautiful chaos

www.seresin.co.nz



Francis Upritchard Jealous Saboteurs

City Gallery Wellington
until 16 October 2016

Christchurch Art Gallery
1 April–16 July 2017

Dunedin Public Art Gallery
12 August–26 November 2017



Project partners



Monash University Museum of Art

**City
Gallery
Wellington**
Te Whare Toi

Jealous Saboteurs is supported by City Gallery
Wellington Foundation.



City Gallery Wellington is part of Experience Wellington.
Principal funder Wellington City Council.

Francis Upritchard *Yellow and Black Gown* 2012,
collection Auckland Art Gallery Toi o Tāmaki.
Courtesy Kate McGarry, London.

Valuation services

Art+Object's valuation department is the most qualified and experienced in New Zealand and is regularly called upon by museums and galleries throughout the country to value our most significant cultural assets.

James Parkinson
Manager, Valuations and Decorative Arts
james@artandobject.co.nz
09 354 4646



New Collectors Art

Tuesday 27 September
Entries invited until September 2nd

Leigh Melville
leigh@artandobject.co.nz
09 354 4646
021 406 678



Robert Ellis
*Untitled - Interior
Scene with Four
Figures*
gouache, watercolour
and graphite on
paper, 1962
775 x 560mm
\$4000 - \$7000

Decorative Arts

Wednesday 28 September
Entries invited until September 2nd

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



Ann Robinson
Ice Bowl
cast glass
d. 370mm
\$15 000 – \$20 000

The RealArt Roadshow

Wednesday 1 November

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



Important Paintings and Contemporary Art

Tuesday 29 November
Entries invited until November 1st

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



Tony Fomison
Self Portrait No. 14
oil on jute, 1969
805 x 640mm

Estimate:
\$120 000 – \$160 000

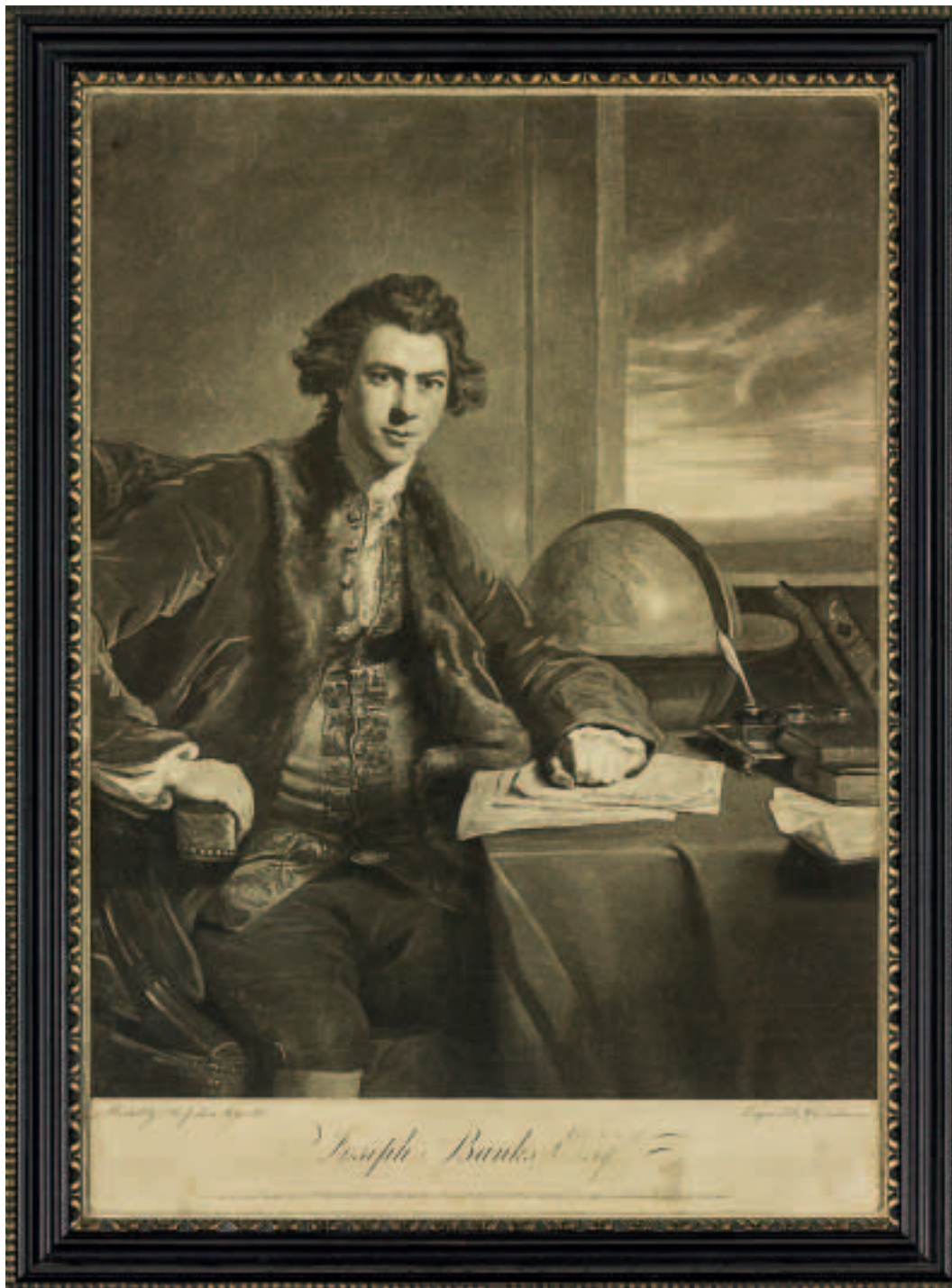
Realised:
\$196 980 on
August 4th 2016.

A new record price
for the artist's work
at auction.

Rare Books and Manuscripts

Wednesday 7 December
Entries invited until November 11th

Pam Plumbly
Rare Book Consultant
pam@artandobject.co.nz
09 354 46464
021 448 200



Joshua Reynolds
Joseph Banks Esq.
mezzotint, 1774
Realised \$17,585
April 2016

Our people



Hamish Coney – Managing Director

Hamish is a degree qualified art historian graduating from the University of Auckland. Hamish manages the day to day affairs of the company and also offers consultancy services to corporate organisations. Hamish has overseen several important auctions at A+O, including the presentation of an important Napoleonic collection which attracted international interest and earlier in 2016 the archive collection of Professor Emeritus Michael Dunn. A Qantas Media Awards winning arts columnist Hamish publishes A+O's magazine CONTENT. He is a trustee of the kauri Project.



Ben Plumbly – Director, Art

Ben is a widely respected valuer, auctioneer and market commentator. He is particularly interested in design and plays a key role in the production of A+O's art catalogues. His focus is contemporary art and the introduction of new genres to the auction market. Ben has extensive experience in the single-vendor auction area, handled numerous major collections in recent years including the Les and Milly Paris Collection and the Michael Seresin Collection of 20th century photography. In 2010 Ben negotiated one of the most significant private sales of the last decade in excess of 1.4 million dollars for a major Colin McCahon multi-panel work.



Leigh Melville – Director, Art

As an arts professional for more than 20 years, Leigh brings considerable experience to her role in the art department; dealing with art clients and systems, conducting valuations, sourcing artworks for auction and assisting in the preparation of catalogues and administration of documentation. Leigh is an active participant in the wider New Zealand visual arts community, both as a collector and supporter of philanthropic organisations including the Auckland Art Gallery Foundation and Christchurch Art Gallery. Leigh also founded and Chairs the New Zealand at Venice Biennale Charitable Trust.



James Parkinson – Manager, Valuations and Decorative Arts

James has almost 30 years experience as an auctioneer and valuer who specializes in art, antiques, institutional and estate valuations. In recent years he has completed one of New Zealand's largest and most comprehensive valuations, the complete Kingitanga collection of highly important taonga housed in Ngaruawahia, along with numerous other significant public and private collections. James also manages A+O's Decorative Arts auction catalogues where his comprehensive knowledge across numerous genre is invaluable.



Pam Plumbly – Rare book Consultant

Pam is well known to New Zealand's rare book collectors having conducted auctions for the last two decades. Formerly an owner of Plumbly's Auction House in Dunedin, Pam has overseen a burgeoning book auction department at A+O. Pam also works closely with James Parkinson, assisting in carrying out private and institutional valuations.



Giulia Rodighiero – Front of House Manager and Asian Art Specialist

Giulia specializes in Chinese Art and worked for more than two years in the Asian Art Department at Christie's South Kensington, London. She graduated in Chinese Studies from Ca' Foscari University, Venice, and obtained a Masters degree in Asian Arts and Archaeology from SOAS (School of Oriental and African Studies), University of London. In 2012 Giulia was responsible for the cataloguing and presentation of A+O's first groundbreaking Asian Art Catalogue. Giulia oversees A+O's website development and is our in-house videographer.



Georgi du Toit – Reception and Administration

Georgi holds a Bachelor of Arts majoring in Art History and History from The University of Auckland. She is the first point of contact at A+O, providing support in the areas of reception and arts administration and works closely with the Front of House Manager and Directors to prepare auction catalogues to be viewed on the website and in the gallery. Georgi also manages social media platforms and Decorative Arts photography for auction catalogues.

Conditions of Sale

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

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

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

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

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

5. Buyers premium: The purchaser by bidding acknowledges their acceptance of a buyers premium of 17.5% + GST on the premium to be added to the hammer price in the event of a successful sale at auction.

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

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

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

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

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

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

Important advice for buyers

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

A. Bidding at auction: Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

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

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

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

Absentee Bid Form

Auction No. 106
The Tim & Sherrah Francis Collection

Wednesday 7 September 2016 (Lots 1–122)
Thursday 8 September 2016 (Lots 123–481)

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (17.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Lot no.	Lot Description	Bid maximum in New Zealand dollars (for absentee bids only)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS

FIRST NAME: _____

SURNAME: _____

ADDRESS: _____

HOME PHONE: _____

MOBILE: _____

BUSINESS PHONE: _____

EMAIL: _____

Signed as agreed: _____

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

1. Email a printed, signed and scanned form to Art+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

Art+Object 3 Abbey Street, Newton, Auckland, New Zealand. Email info@artandobject.co.nz, Telephone +64 9 354 4646, Freephone 0800 80 60 01

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Art + Object

7-8 September