ART + OBJECT

IMPORTANT PAINTINGS & CONTEMPORARY ART INCLUDING WORKS FROM THE COLLECTION OF CELIA DUNLOP

A+C

IMPORTANT PAINTINGS & CONTEMPORARY ART

Can you hear me Poet US ection 130 hoint IF YOU CAN'T UNDERL STAND THAY AND IT 5474 m Shick MALL A KIND OF INVESTIG FAME AMANT CAN

01 DECEMBER 2016

"Art was, seriously, the only thing I'd ever wanted to own. It has always been for me a stable nourishment. I use it. It can change the way I feel in the mornings. The same work can change me in different ways, depending on what I'm going through."

David Bowie

By the time you read this catalogue the auction of David Bowie's collection at Sotheby's will be complete and no doubt it will have made a few headlines. The catalogue itself is something of a revelation as it reveals the cutting-edge rock star Bowie to be something of a conservative in his collecting tastes. With an abiding love for the English pastoral tradition as it manifested itself in the mid to late 20th century through the work of artists such as Stanley Spencer and a range of St. Ives artists such as Peter Lanyon, Wilhelmina Barns-Graham and William Scott. Ziggy Stardust, once off the stage, gravitated to art that rewards the joys of quiet contemplation. For an artist who has become so well known through his music over the latter half of the 20th century his art collection reveals another side of the ultimate rock'n'roll chameleon.

In 2016 A+O has been favoured with a number of collections such as The Tim and Sherrah Francis Collection, The Archive of Professor Emeritus Michael Dunn and most recently the Real Art Roadshow collection all of which, in their own way, demonstrate the collector's eye and the service that art provides in furnishing 'stable nourishment'.

In this catalogue, our final for 2016, we present works from the wonderful Celia Dunlop Collection. The publication which accompanied the exhibition of the collection at the Dowse in 2009 was entitled *Thrill Me Everyday*. It is an apt title that goes to the heart of Celia Dunlop's engagement with art and the sense of anticipation experienced by her which, in turn, we now have the opportunity to share. Like David Bowie and Tim and Sherrah Francis, her art collection was absolutely central to her own personal sense of identity. She, like Bowie, 'used' it everyday.

Hamish Coney

ART + OBJECT

3 Abbey Street Newton, Auckland

PO Box 68 345 Newton, Auckland 1145

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

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

Covers: Lot 13, Brendon Wilkinson, *The Plague*

Page 1: Lot 73, Colin McCahon, *Can you hear me St Francis?*

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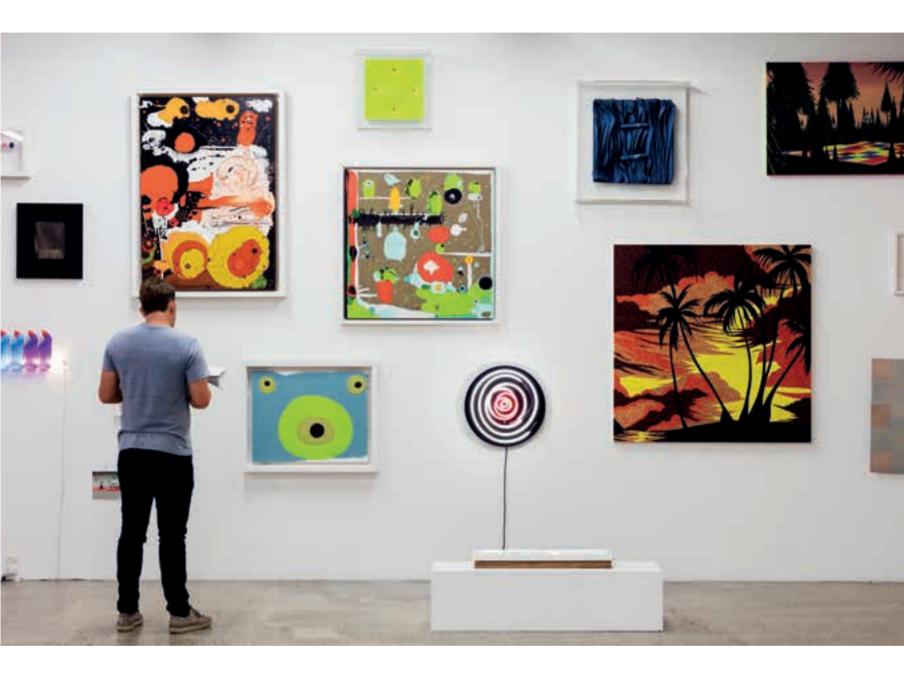
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*Tested against a Dassault/Dornier Alpha Jet by a professional driver under controlled conditions.

The Real Art Roadshow Collection

Sale highlights 1 November 2016 prices include buyer's premium



13 Michael Parekowhai *The Bosom of Abraham* screenprinted vinyl on fluorescent light fitting, 1999 \$13 315

17

Seung Yul Oh *Heavy Heavy Heavy* acrylic on canvas, 2007 \$10 210

19 Gretchen Albrecht *Summer Landscape* acrylic on canvas, 1973 \$38 345

25 Bill Culbert *Green 3 Black 2* plastic bottles and fluorescent tube, 2006 \$13 210

A new record price for the artist at auction 33 Harry Watson *Focus* oil on wood, 2008 \$12 010 ___

A new record price for the artist at auction

43 Ian Scott *Homage To Morris Louis* oil on canvas, 1969 \$54 055 —

A new record price for the artist at auction 60 Pat Hanly *Lunar Lover* oil and enamel on board, 1981 \$84 085

66 Toss Woollaston *Nelson Landscape* oil on canvas, 1990 \$99 100

73

Michael Smither Boys on the Beach oil and enamel on board, 1976 \$44 445

UNSEEN CITY

Gary Baigent, Rodney Charters, and Robert Ellis in Sixties Auckland



New Release | App Book | Available 1 December 2016

Featuring Rodney Charters short film | Limited edition collector's poster available. Launch Party | 30 November | Speeches: Bob Harvey, Robert Leonard and Andrew Clifford.



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Rare Books

7 December 2016 Catalogue published 24 November A+O's final Rare Books catalogue includes a number of extremely rare and historically important publications and artworks including a first edition (London 1847) of George French Angas' The New Zealanders Illustrated, this example having been formerly in the Kelliher Collection. Collectors of Rugby history will be fascinated to see a very rare copy of the title *Why the All Blacks Triumphed* by David Gallagher (1906) and George H. Dixon's *The Triumphant Tour of the N.Z. Footballers* (1905).

Military history includes the complete set of ten framed prints (with original cloth folio case) by Sapper Horace Moore-Jones, *Sketches Made at Anzac During the Occupation of that Portion of the Gallipoli Peninsula by the Imperial Forces.*

Of particular note is an early colonial watercolour by Joseph Jenner Merrett (1816 – 1854) as well as first editions by E.H. Shackleton, George Forster, James Burney, Aldous Huxley and a collection of New Zealand Almanacs dating from 1864. Pam Plumbly pam@artandobject.co.nz 09 354 4646



Joseph Jenner Merrett Portrait of Charles Alexander Tylee watercolour and graphite and paper signed and dated 1852 530 x 354mm \$20 000 - \$35 000

EXHIBITING QUALITY LANDSCAPES

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New Collectors Art

February 2017

Leigh Melville leigh@artandobject.co.nz 09 354 4646 021 406 678 Buck Nin *Untitled* – from the *Rongopai* series oil on board (1977) 1345 x 1195mm

Estimate: \$12 000 - \$18 000 Realised: \$19 215 4 October 2016





W O R K I N G S T Y L E

WORKING STYLE.CO.NZ

The Mark Wright Collection of TV & Film Toys

February 2017

Hamish Coney hamish@artandobject.co.nz 09 354 4646 021 509 500 The collection of well-known New Zealand film, television and stage actor Mark Wright has been assembled over four decades and features highly collectable die-cast toys, character figures and memorabilia from the 1960s to the 1990s.

Pristine examples of major TV & Film issued toys are represented in original packaging: Corgi and Dinky James Bond, Captain Scarlet, Stingray, Joe 90, Thunderbirds, Space 1999, Star Trek, Avengers and UFO to name just some of the iconic toys in Mark's collection. Action figures, tinplate, almanacs, puzzles and unique film related toys from classic international and New Zealand films make this the most important collection of this genre to be offered in the last decade.



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Important Paintings & Contemporary Art including the collection of the art buying group, Paint + Paper

6 April 2017 Entries now invited Ben Plumbly ben@artandobject.co.nz 09 354 46464 021 222 8183



Oliver Perkins 3 PM rabbit skin glue, ink, dowel and acrylic on canvas (2012) 475 x 332mm





Andrew Ross *The Dunlop Residence* gold-toned P.O.P (printing-out paper) contact prints commissioned in 2007

Further images from this series appear across the following pages and alongside works from the Collection of Celia Dunlop. These are reproduced courtesy of the photographer.

THE COLLECTION OF CELIA DUNLOP

TTTTO

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"I consider myself lucky to have enjoyed our happy association over 36 years now... We have built a lot of my collection together. The different parts of it – the paintings and sculpture, craft and contemporary jewellery – thrill me every day."

Celia Dunlop – letter to Peter McLeavey, 28 July 2007.





Taking its cue from the final four words in the personal letter opposite from collector to dealer, 'Thrill Me Every Day: The Celia Dunlop Collection' presented a deeply personal vision of a remarkable and singular collector. The impressive monograph and exhibition at Wellington's Dowse Art Museum in 2009 served to reveal a true and intensely passionate collector whose love of art, in all its many guises, was both inspirational and infectious.

Born in Palmerston North in 1948, Celia Dunlop's exposure to the arts was as immediate as it was long-lasting. Her mother was Arts Mistress at Palmerston North Girls High School and their family home was adorned with all manner of paintings and craft. Celia's own home high in Evans Bay in Wellington was itself filled in an unassuming and non-hierarchical manner with paintings, ceramics, craft and jewellery in her own uniquely unassuming and comfortable manner. As Andrew Ross's beautiful commissioned gelatin silver prints suggest. Celia Dunlop was no ordinary collector and her unique and diverse accumulation of art and objects was a deeply personal take on New Zealand art and craft not swayed by either current trends or future investment potential.

As Jill Trevelyan notes in her contribution to *Thrill Me Every Day: The Celia Dunlop Collection*, Celia began collecting at a particularly interesting time when Maori art was flourishing and artists of Pacific Island descent were making a significant contribution to the local scene. She collected on a budget with the overwhelming majority of works in her collection purchased for less than \$5000 with many of the higher-value works paid off over months and occasionally years.

Defining themes of the Celia Dunlop collection include texture, scale, strong presence, physicality and expression. Art served as somewhat of a beacon for Celia, helping her find her way as a Pakeha woman in the changing social and political landscape that was New Zealand in the 1990s and challenging her with searching questions as to what it means to be a Pakeha woman in late nineteenth, early twentieth century Aotearoa. Key works by Gordon Walters hint at early cross-cultural interaction as did subsequent debates around cultural identity politics and appropriation which interested Celia greatly. Larger-scale and challenging works by Baye Riddell and Robyn Kahukiwa's major canvas, *We must love ourselves again* issue a more challenging and direct message to both Pakeha and Maori around race relations and the future direction of bi-cultural New Zealand.

Celia Dunlop's generosity and passion as a collector was legendary in Wellington circles. Always keen to share her knowledge, to loan her art for both exhibitions and to friends, and most importantly in her incessant desire to nurture and support the work of our young struggling practitioners through acquiring their work, she was one of those rare collectors for whom the New Zealand art world is infinitely poorer without. During her lifetime, Celia collected over 250 art works by 121 artists. Celia passed away in 2008 still surrounded, challenged and very much nourished by her collection.

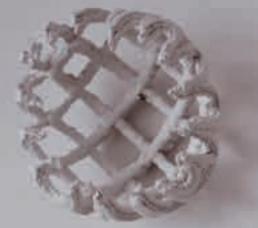
Ben Plumbly











IMPORTANT PAINTINGS & CONTEMPORARY ART

INCLUDING WORKS FROM THE COLLECTION OF CELIA DUNLOP



Friday 25 November 9.00am – 5.00pm

Saturday 26 November 11.00am – 4.00pm

Sunday 27 November 11.00am – 4.00pm

Monday 28 November 9.00am – 5.00pm

Tuesday 29 November 9.00am – 5.00pm

Wednesday 30 November 9.00am – 5.00pm

Thursday 1 December 9.00am – 2.00pm

nd, Sub-Antarctic Island (detail)

AUCTION

Thursday 1 December at 6.30pm 3 Abbey Street, Newton, Auckland

PREVIEW

Thursday 24 November 6.00pm – 8.00pm

0

WORKS FROM THE COLLECTION OF CELIA DUNLOP LOTS 1 – 38

1

ANN VERDCOURT Something old, something new unglazed ceramics with slips and stains and ceramic base with burnt out materials (2001) signed to underside 380 x 385 x 300mm \$6000 - \$9000



JOHN WALSH Being Cultural oil and gesso on paper, 1998 65 x 410mm \$1000 – \$2000

3

JOHN WALSH *Marakihau with Passenger* oil and gesso on paper, 1998 90 x 410mm \$1000 – \$2000

4

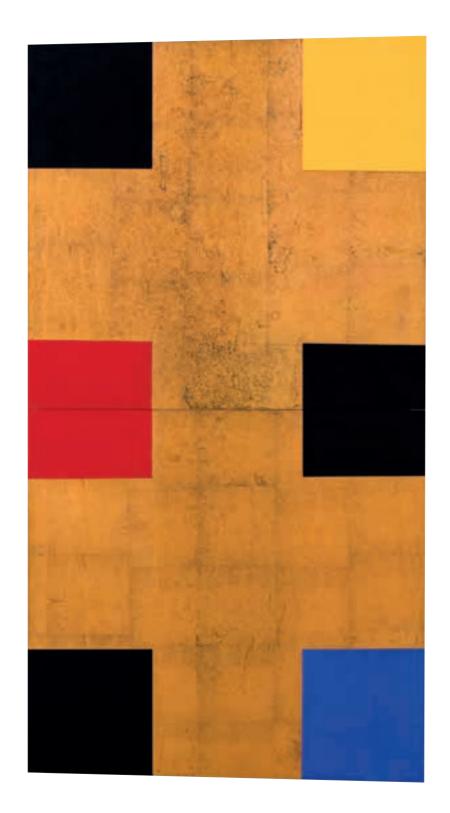
JOHN WALSH Playing with Culture oil and gesso on paper, 1998 85 x 410mm \$1000 – \$2000







STEPHEN BAMBURY "Of the Organic and the Functional (Copper)" copper leaf and acrylic on two aluminium panels title inscribed, signed and dated 1993 verso 1215 x 652mm: overall \$20 000 - \$30 000



SÉRAPHINE PICK Wolf Tree oil on canvas signed and dated 2007 1065 x 912mm \$16 000 - \$24 000

7

JULIAN DASHPER Snorkler acrylic and Indian ink on paper signed and dated 28.3.89 – 3.4.89; title inscribed and inscribed *titled by Pat Pound* verso 1010 x 1535mm \$8000 – \$12 000







ROBYN KAHUKIWA *We Must Love Ourselves Again* oil on unstretched linen canvas title inscribed, signed and dated 2001 2190 x 2980mm \$12 000 - \$20 000



BAYE RIDDELL *Tangata Whenua* oxide-stained, wood-fired earthenware, five parts \$8000 – \$12 000

Kai karanga 1060 x 350 x 450mm

Male kaumatua 980 x 430 x 350mm

The Matriarch 1060 x 370 x 250mm

Wahine 980 x 430 x 350mm

Warrior 1020 x 355 x 420mm



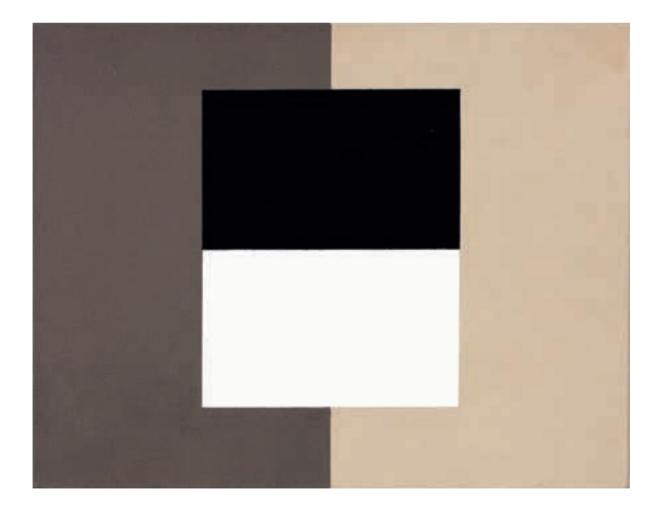


GORDON WALTERS Untitled gouache and paper collage signed and dated '94 and dated 21.8.94 140 x 172mm \$4000 - \$6000

11

GORDON WALTERS Untitled acrylic on canvas signed and dated '93 verso 357 x 458mm \$14 000 – \$20 000









MICHAEL SMITHER *Tangelos on a Window Ledge* alkyd on board signed with artist's initials M.D.S and dated '94 623 x 1202mm \$50 000 - \$70 000 BRENDON WILKINSON *The Plague* wood, plastic, metal, paint, dirt, sand, glue, HO train tracks, die cast men signed and dated 2002 to underside 448 x 1200 x 795mm: overall \$10 000 – \$15 000

13





ROHAN WEALLEANS *PEGD Specimen Board* layered paint samples in easy-seal plastic bags on painted plywood signed and dated 2005 verso 1200 x 1220 x 53mm \$6000 - \$9000



15

BILL HAMMOND Self-Motivation No. 5 ink on paper signed and dated 1991 520 x 940mm \$8000 – \$12 000





Gordon Walters

16

Grid No II acrylic on paper title inscribed, signed and dated '83 and dated 21.2.83 590 x 505mm

\$65 000 - \$85 000

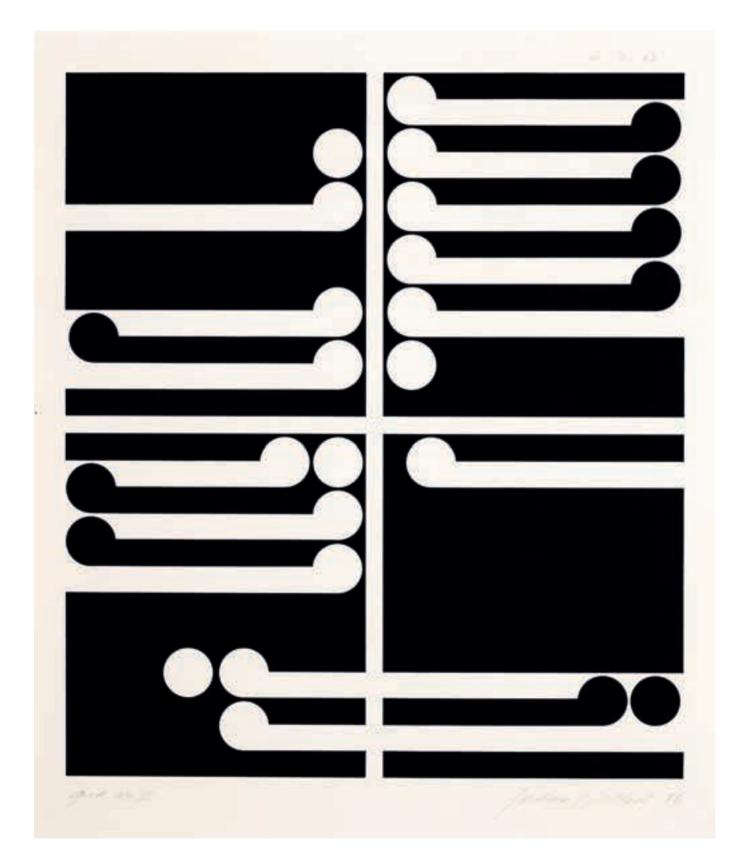
The Koru design first shows up in the art of Gordon Walters in 1956. Organic, hand-drawn and much closer to its original source of the kowhaiwhai patterns found throughout Maori *wharenui*, these early works bear very little resemblance to the mature *Grid No. II* (1982) here, painted some twenty five years later. An integral symbol in Maori art, carving and tattoos, the Koru's formal potential is one that would occupy Walters for over thirty years.

Despite the apparently limited language and formal potential, Walters' genius is in uncovering massive and subtle formal variety in the Koru's form. Whilst some of the artist's compositions would look soft and calming, others appeared exuberant and even riotous; some works assertively flat and hermetic, others pushing out beyond the picture plane into the three dimensional. Walters discovers and explores all manner of optical effects through playing with the proportion of the stripes and circles, the size and shape of the support, the colour scheme and all of their relation and interrelation.

In an oft-repeated and infamous statement the artist asserted his interest in the Koru form was not a cultural one: "My work is an investigation of positive/ negative relationships within a deliberately limited range of forms. The forms I use have no descriptive value in themselves and are used solely to demonstrate relations".

The artist's strongest works such as Grid No. II, investigate and challenge the manner in which we see and perceive forms in pictorial space, a concern which the artist's works share with international Op artists Victor Vasarely and Briget Riley. Conceived in Walters' most striking palette of black and white, Grid No. II represents a prominent example of why he became so influential on graphic designers in the 1990s and 2000s. After a heated period of cultural debate centred around his use of the Maori Koru form, Walters' works somehow paradoxically came to visually represent New Zealand bi-culturalism and were recently echoed in numerous designs for the ill-fated flag referendum. Aside from the visual interplay of the positive and negative forms, Grid No. II is particularly notable for the manner in which the artist divides the composition into four equal and symmetrical parts, the effect of which is to further draw our attention towards the geometric and abstract qualities of the work. Clues for the origins and inspiration of the artist's works were often provided through the titles which obliquely alluded to his inspiration and here, again, the artist leaves us in no doubt that his true interest is in the language and legacy of international abstraction

Ben Plumbly



RICHARD KILLEEN Destruction of the Circle acrylic and collage on 55 aluminium pieces title inscribed, signed and dated 1990 1900 x 2480mm: installation size variable

Exhibited: 'Richard Killeen: Destruction of the circle – 8 recent works', 25 September – 13 October 1990.

\$35 000 - \$50 000







BRONWYNNE CORNISH *Cat Woman* earthenware with stains, c. 2004 310 x 95 x 70mm \$600 - \$1000

19

BRONWYNNE CORNISH *Pink/Green woman* earthenware with stains, 2004 320 x 105 x 550mm \$600 - \$1000

20

BRONWYNNE CORNISH *Dryad* earthenware with stains, 2004 280 x 95 x 70mm \$600 - \$1000

21

JOHN PARKER Blue and Green Penetration glazed eathernware and stoneware (1993), two parts 260 x 250 x 250 and 260 x 250 x 250mm \$800 - \$1200

22

RICHARD PARKER Small Vase earthenware (1992) 110 x 110 x 70mm \$200 - \$400





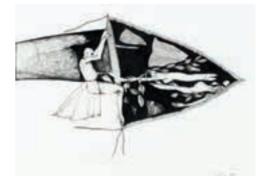












CHRISTINE BOSWIJK Coastal Sculpture/Cloud glazed earthenware, 2000 510 x 450 x 45mm \$1000 – \$2000

24

CARLA RUKA Angel No. 7 raku earthenware (2003) 850 x 460 x 400mm \$2000 – \$3500

25

MARTIN POPPELWELL Hideously Over-ated earthenware, 2000 title inscribed and signed on the base with artist's initials M. P 260 x 260 x 200mm \$500 - \$800

26

LAUREN LYSAGHT The Vintage Range (Chateau Cardboard series) cardboard wine cartons, velvet, tacks and painted wood in perspex case, 2007 320 x 165 x 230mm \$1000 – \$2000

27

DIANNE PRINCE Through the Blackened Heart of the Hinaki's Moon pen and ink on paper signed and dated 2005 285 x 400mm \$400 - \$800

EILEEN MAYO Lunaria silkscreen print, 8/15 title inscribed and signed 418 x 255mm \$1000 - \$2000

29

MICHAEL SMITHER Shadow of Round Rock on Paritutu gouache on paper signed with artist's initials M. D. S and dated 1978 450 x 675mm \$1200 - \$2000

30

MICHAEL SMITHER Portrait of Rachel McAlpine ink on paper signed with artist's initials M. D. S and dated '87 145 x 215mm \$600 - \$900

31

CEDRIC SAVAGE The Audley River, NSW oil on canvas signed; title inscribed and signed verso 510 x 635mm \$2000 - \$3000

32

WILLIAM HEDLEY *Site of Interest Nos. 1, 2, 3* oil on canvas, triptych (2006) 255 x 250mm: each \$1000 – \$2000











ROBYN KAHUKIWA *Hine Tauoranga* crayon and graphite on paper title inscribed, signed and dated '99 and inscribed Nga Pou Wahine Series 740 x 345mm \$1000 – \$2000

34

JUNE NORTHCROFT GRANT Kurangaituku oil on wood panel signed and dated 2000 1980 x 908mm \$2500 - \$4000

35

TOI TE RIHO MAIHI Pakuha (Froth) plastic bags on aluminium lattice frame, 2004 950 x 520 x 30mm \$1000 - \$2000

36

CHRISTINA CONRAD The Artist and the Stone Carver oil on board signed and dated 1985; signed and dated '85 verso 1190 x 1225mm \$2000 – \$3500

37

CHRISTINA CONRAD Lemons and Life watercolour and gouache on paper with cotton thread signed and dated '86 600 x 390mm \$600 - \$1000

38 RICK RUDD *Vessel (Vesselmania Exhibition)* multi-fired ceramic (1994) 1015 x 190 x 190mm \$1500 – \$2500















ROBERTA THORNLEY *Wrinkle* pigment ink photograph on Ilford gold paper, a/p signed on original Tim Melville Gallery label affixed verso; original Dunedin Public Art Gallery loan label affixed verso 545 x 462mm \$3000 - \$5000



40

RONNIE VAN HOUT *I Want My Mummy* colour photographs, diptych, 1996 (edition 2/2) original Ronnie van Hout studio labels affixed verso 737 x 500mm: each panel

Exhibited: 'I'm not well', Hamish McKay Gallery, Wellington, 1997.

Provenance: Private collection, Auckland.

\$6000 - \$9000







RICKY SWALLOW Evolution (In order of appearance) resin, five parts (1999) 40 x 60 x 30mm: each part

Provenance: Private Collection, Wellington.

\$8000 - \$14 000

42

Yvonne Todd Self-Portrait as Christina Onassis type C print, edition of 3 signed and dated 2005 verso 315 x 260mm

Exhibited:

'Dawn of Gland', Ivan Anthony Gallery, Auckland, 2005. 'Creamy Psychology – Yvonne Todd', City Gallery, Wellington, 6 December 2014 – 1 March 2015.

Provenance: Private collection, Wellington.

\$6000 - \$9000



MICHAEL PAREKOWHAI Armentieres from the Consolation of Philosophy: Piko nei te matenga type C print, edition of 8 (2001) 1500 x 1200mm \$18 000 - \$26 000



43

MICHAEL PAREKOWHAI *Turk Lane* from the *Consolation of Philosophy: Piko nei te matenga* type C print, edition of 8 (2001) 1500 x 1200mm \$16 000 - \$22 000



44



MICHAEL PAREKOWHAI Rainbow Servant Dreaming polyurethane and two-pot automotive paint (2005) 640 x 240 x 155mm \$10 000 - \$15 000

46

MICHAEL PAREKOWHAI *Rainbow Servant Dreaming* polyurethane and two-pot automotive paint (2005) 640 x 240 x 155mm \$10 000 - \$15 000



BOYD WEBB *Red* type C print mounted to aluminium, edition of 5 (2006) 1170 x 1440mm

Exhibited: 'I See Red', Christchurch Art Gallery Te Puna o Waiwhetu, 5 December – 23 November 2008.

Provenance: Purchased from Sue Crockford Gallery, Auckland, 22 March 2011.

\$10 000 - \$15 000



TONY DE LAUTOUR Steal acrylic on canvas title inscribed 810 x 1211mm

Provenance: Private collection, Christchurch.

\$6000 - \$9000

49

SARA HUGHES Download II acrylic on canvas title inscribed, signed and dated 2005 verso 1500 x 1500mm \$8000 – \$14 000

50

ISRAEL BIRCH Unaunahi lacquer etched stainless steel signed and dated 2012 and inscribed mirage effect verso 1000 x 3000mm

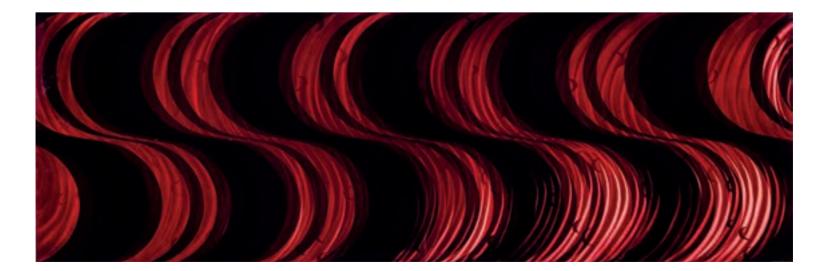
Provenance:

Purchased by the current owner from Martin Browne Contemporary, Sydney, Australia.

\$14 000 - \$18 000







JULIAN DASHPER *Untitled* vinyl on drumskin 525mm: diameter

Provenance: Private collection, Wellington.

\$12 000 - \$18 000

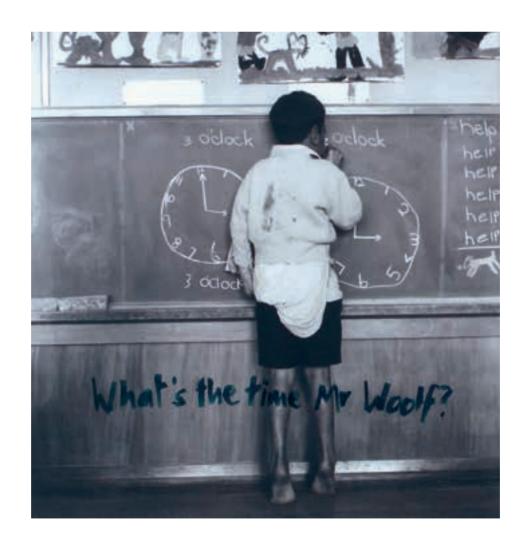
52

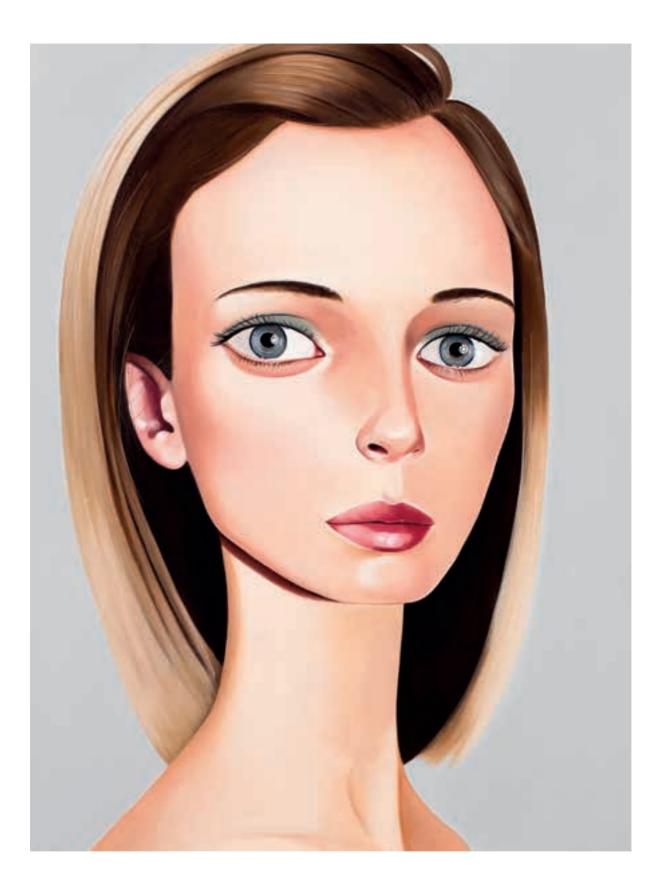
MICHAEL PAREKOWHAI What's the time Mr Woolf? type C print with applied marker pen (2005) title inscribed; original Michael Lett label affixed verso 1000 x 1000mm

Provenance: Private collection, Christchurch.

\$12 000 - \$18 000







PETER STICHBURY Abigail acrylic on canvas title inscribed, signed and dated 2003 verso 1015 x 764mm \$38 000 – \$55 000

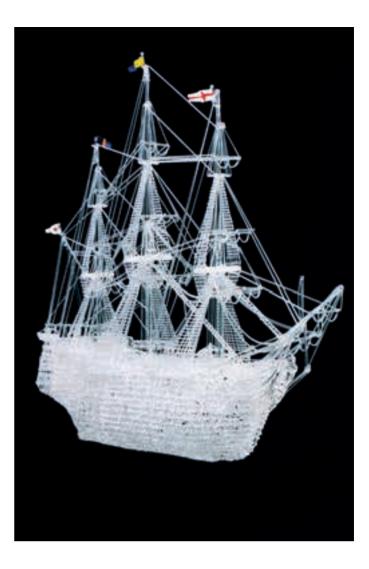


BILL HAMMOND Canopy Six acrylic on canvas title inscribed, signed and dated 2013 786 x 548mm \$55 000 – \$75 000

FIONA PARDINGTON *The Charlotte Jane* type C print on metallic paper, 2/5 title inscribed, signed and dated 2009 on artist's label affixed verso 610 x 410mm \$5500 - \$7500

56

FIONA PARDINGTON Kakapo Lovers 2, Canterbury Museum, 2009 type C print on metallic paper, 1/5 title inscribed, signed and dated 2009 on original Two Rooms Gallery label affixed verso 605 x 505mm \$5500 - \$7500





FIONA PARDINGTON Paul's Tui, Whanganui Museum archival gelatin silver hand-print, 5/8 title inscribed, signed and dated 2008 verso 580 x 456mm \$5500 - \$7500

58

FIONA PARDINGTON *Tiki in Profile in Human Bone, Provenance Unknown, Maori and Colonial Museum, Okain's Bay, Banks Peninsula* toned silver bromide, fibre-based print, 1/5 title inscribed, signed and dated 2002 verso 564 x 425mm \$5500 – \$7500









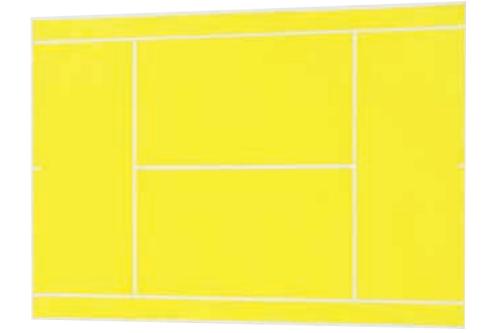
IMOGEN TAYLOR *Kramer* string and acrylic on canvas title inscribed, signed and dated 2012 verso 500 x 400mm \$1000 - \$2000

60

PATRICK POUND Untitled collage and found book 190 x 127 x 30mm \$800 – \$1400

61

ANDREW BARBER Untitled acrylic on canvas, edition 10./11 title inscribed, signed and dated 2006 and inscribed edition for 'Artspace' verso 505 x 283mm \$800 - \$1400



GREGOR KREGAR *The Wise Gnome* earthenware 1040 x 390 x 270mm

Provenance: Property of the Art in Public Places Trust, New Plymouth. Submitted as a marquette for a proposed public project in 2015.

\$6000 - \$9000

63

FRANCIS UPRITCHARD Man and Tree modelling material, found objects and acrylic 150 x 255 x 180mm \$4000 - \$6000









RICHARD KILLEEN Searchlight oil on board title inscribed, signed and dated January 1972 on artist's original catalogue label affixed verso 1219 x 812mm

Illustrated:

Francis Pound, *Stories we tell* ourselves: *The Paintings of Richard Killeen* (Auckland, 1999), p. 29.

Provenance: Private collection, Auckland.

\$8000 - \$12 000

65

RICHARD KILLEEN Eat a Little, die a little oil on board title inscribed, signed and dated January 1972 verso 1240 x 810mm

Provenance: Private collection, Auckland.

\$8000 - \$12 000

TONY DE LAUTOUR State Security oil on canvas title inscribed, signed and dated 1997

Provenance: Private collection, Sydney, Australia. 1515 x 1822mm

\$15 000 - \$25 000



CHARLES FREDERICK GOLDIE Ngaheke graphite on paper signed; title inscribed and dated 'Dec 1931' and inscribed A study – To "Tot" with all good wishes from Charlie 255 x 201mm

Provenance: Property of Jill Stevenson, the great-niece of Charles Frederick Goldie. Gifted to her by Goldie's sister, 'Tot'.

\$40 000 - \$65 000



W. H BARTLETT Charles Frederick Goldie albumen print signed; inscribed in the hand of Charles Frederick Goldie on the mount – To Mater, with love from Charlie, Oct 1920 198 x 144mm

Provenance: Property of Jill Stevenson, the great-niece of Charles Frederick Goldie. Gifted to her by Goldie's sister, 'Tot'.

\$2000 - \$4000



Charles Frederick Goldie

69

'Life's Long Day Calmly Closes': Ena Te Papatahi, A Chieftainess of the Ngapuhi Tribe oil on canvas in artist's original frame signed; title inscribed on artist's original label affixed verso; accompanied by original John Leech Gallery invoice dated December 8th 1919 217 x 162mm

\$240 000 - \$320 000

All art, to some extent, attempts to stand against the transient nature of human experience by supplying an alternative vitality. But often the laborious attempt at 'lifelikeness' of portraiture, the attempt at conveying 'an accurate map of features', risks ending up duplicating deadness, or sliding into a package of poignant sentimentality. Although he didn't always escape the sentimentality, Goldie went the opposite way, achieving unprecedented liveliness by marking his portraits with the spoiling work of time, it was a vitality achieved through the candid acceptance of mortality. Goldie was, perhaps mistakenly, criticised for endorsing the pernicious colonial myth of 'a dying race'. However, since all portraiture traffics in life and death, it proposes the elusiveness, if not the outright disappearance of its subject. It tries to nail down transient experience in an unassailable fashion and draws its wistful power from the heroically futile struggle against disappearance. What it leaves behind are the visual traces of its defiance and a Goldie portrait is seldom free of melancholy ambiguity. Ina or Ena Te Papatahi was a Ngapuhi chieftainess from the Hokianga and the niece of two noted chiefs, Tamati Waka Nene and Patuone. Ina resided at the bottom of Constitution Hill near Goldie's studio, she died in 1910 but was his favorite sitter and the subject of over 18 portraits including some dated after her death (Goldie often painted from photographs). Memories of 1906 (Auckland Art Gallery) where Ina sits among wharenui architecture in decay, and seems lost in the memories of a past that is slipping away, has been voted by viewers as their favorite Goldie. Life's Long Day Calmly Closes engages in the same shadow-play relationship with its subject matter. We infer from the downward turn of Ina's head that she soon will disppear from us and dissolve back into the void, or perhaps into one of the dimly perceived carvings of the ancestors at the back of the composition. There is no level gaze that stridently asserts identity, but there is a moko kauae that attracts our eye, and picked out in amazing detail it masks the conventional stilted nature of the pose. Art replaces seen reality rather than reproduces it. And the strongest art is the work that is frank about its artifice. Its failure to arrest the mutability of the world. The paintings that most haunt us are often those that hint at their own instability: where the illusion may be a sort of tantalising, built-in unreachability,

all the more ironic because the allure of the painting is to present us with an alternative version of existence. Haunting the associations of this painting's title we might say that here life becomes art as its day closes. By making the invisible visible the painting conveys something other than its material constitution. Much attention has been paid to what might be called the Goldie afterglow. Roger Blackley has observed how Goldie's works have come to inhabit two realities: that of the genre of colonial orientalism and 'salvage anthropology', coupled with a present-day Maori audience reality as taonga. On the one hand, as examples of 'coon humour' (the curator lim Barr) the argument goes these were images that held their Maori subjects up to ridicule as if they were 'a lot of old people sitting around in the sun waiting for pension day' (the painter William Sutton). Or, on the other, the question arises are they a significant contribution to 'our cultural heritage'? And the decendants of the tupuna in Goldie's portraits have been known to kiss or hongi the images and weep silently in their presence. If one looks hard at the portraits, the reasons for both the denunciation and the sanctification were more or less the same: Goldie's preference for elegaic poetic atmospherics over say the smooth narrative clarity of Lindauer; his infatuation with the operation of light rather than with the objects it illuminated; his love affair with gauzy obscurity (here Ina seems enveloped in a gentle brown haze); his resistance to customary definitions of contour and line; his shameless rejoicing in the density of oils — these were all condemned as reprehensible self-indulgence. In Ina's portrait light pours in from an undefined source to catch the wisps and fluff of her hair it washes over, the paperthin texture of her skin reveals each wrinkle or liverspot, the chisel marks of her moko stand out like evidence, and the hukahuka or tassels of her korowai lead our eyes in the direction of her gaze. The pose of wistful reflection is slumberous and claustrophobic, and yet somehow liberatory. Goldie's art draws its pensive power from a heroically futile struggle against disappearance and what are left behind are the visual traces of this defiance. For the strongest art is the one that is frank about its failure to duplicate the world or to arrest its decline.

Laurence Simmons



Colin McCahon

70

North Otago Landscape ink and wash on paper title inscribed, signed and dated '67 555 x 760mm

\$70 000 - \$100 000

The intense images of Colin McCahon's 'North Otago' series remain among the most instantly recognisable and iconic landscapes in New Zealand art. The series occupied McCahon for the vast majority of 1967. The artist revisited the North Otago region three times during 1967 and 1977 and was completely captivated by the region's beauty and solitude. These trips south constituted somewhat of a re-familiarization with a land the artist new well. Born just north of the region in Timaru on August 1st 1919, the artist was raised in Dunedin and attended secondary school in Oamaru at Waitaki Boys' High School, making the journey on State Highway 1 through the heart of the coastal Otago region many times as a boy.

Landscape is perhaps the defining trope in McCahon's oeuvre, a constant presence in a large and challenging body of work. The 'North Otago' series represents McCahon's landscape painting at among its most refined, eloquent and reductive. This is a land both specific and universal. The artist eliminates all extraneous detail from these paintings, reducing the North Otago and South Canterbury landscapes to simplified horizontal bands intersected only by a sweeping arc or cleft, denoting the hills and valleys at the foot of the majestic Southern Alps. McCahon commented on these works: "Unlike many other parts of the country the landforms of North Otago suggest both age and permanence. They have been formed, not by violence, but by the slow processes of normal erosion or

more gentle landscape faulting than has happened elsewhere..."

North Otago is among the most lucid and abstract of the works in this series. In the work McCahon takes the reductiveness which characterises this series a step further, conceiving this work in his oftfavoured, advanced palette of black and white. The classic sweep of the artist's hand is easy to follow as he cuts a swathe through the rolling hills designating a ridge or gully in the slope of the hills. The clarity and lucidity of this gesture immediately recalls the best of the 'Waterfall' series of two or three years previous. The artist recounted that his three visits back to the region were all undertaken in winter: "Each time it has been windless and cold. Once a thin snowfall lay over the hills...". In gazing upon North Otago one can feel the icy chill of the region's infamous Southerly wind on a cool August morning.

Designed to evoke an emotional and contemplative response rather than to recall a specific place, the specifics of locality are less important to the artist than the symbolic content embodied by the landscape. Coming thirty years after his first watercolour of the Otago region, *North Otago* witnesses an artist at the height of his powers capable of producing an image of extraordinary power and beauty with the most limited artistic means of black and white pigment and paper.

Ben Plumbly

Reference: This work has not yet been registered on the Colin McCahon database (www.mccahon.co.nz).

> Provenance: Private collection, Auckland.



Gordon Walters

71

Untitled polyvinyl acetate and acrylic on canvas signed and dated 1969 verso 455 x 555mm

\$75 000 - \$100 000

To the vast majority of New Zealand art audiences Gordon Walters' thirty odd year on-going 'Koru' series will most readily be identified with the vertically stacked parallel columns of interlocking circle and bar forms. Locked in a perpetual dance the tpically black and white Koru shapes jostle for some kind of visual ascendency over one another. *Untitled* (1969), however presents a far more restrained and contemplative side to Walters' geometricized interpretation of the Maori Kowhaiwhai or fern frond.

Whilst the black and red pallet here is classic Walters, a colour combination the artist used frequently and which he derived from traditional Maori wharenui, it is the large flat expanse of darkness which marks a different set of formal concerns. Walters' dark and homogenous void is off-set by the symmetrical placement of four horizontal bands at the bottom of the field anchoring the composition and giving it 'good form'. Walters however upsets this symmetry by extending the red to the right-hand edge of the canvas and by widening the band. The resultant aesthetic is not unlike looking down on a book with the page in the process of perpetually being lifted to be turned.

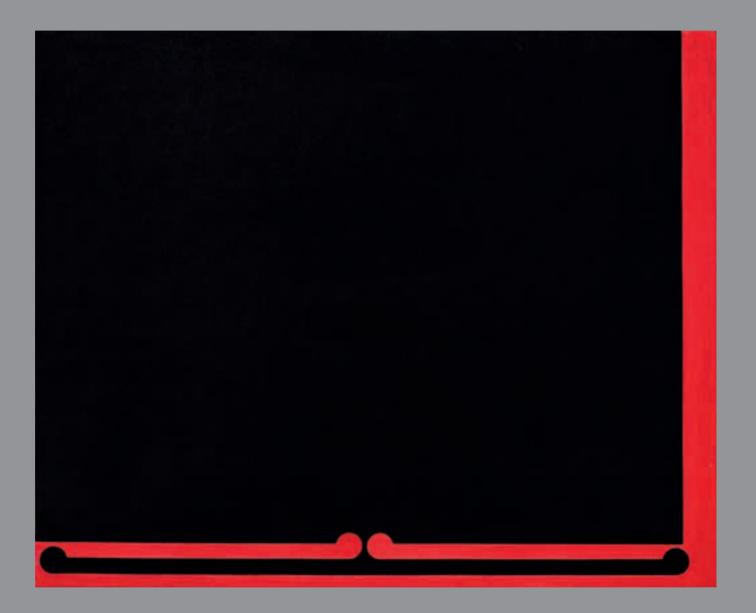
In similar fashion to the mature compositions of his contemporary Milan Mrkusich, there is little or no evidence of the hand at play here, the 'human' element having played out beforehand behind closed doors, in the artist's studio. It is in this environment where Walters' fastidious and legendary working technique took place. The artist would mock up his compositions in hand in papier collé fashion, experimenting with the constituent parts until such time as he found something with potential. In the event he felt his preliminary composition 'worked' he would from there produce a work on paper and again, if this would pass muster, finally, and often years later, he would realise his vision in thinned-down polyvinyl acetate and acrylic on either hardboard or a more yielding canvas support. Frequently taking the time as he has here, to paint the edges of the canvas so as the painting would exist in the world as an object and not run the risk of becoming just a flat two-dimensional surface or worse still, mere decoration.

Untitled gains it significant visual heft from the restraint and vast expanse of the uniformly black field. It bears similarity to many compositions in which the artist used the Koru to outline and frame the edges of the painterly field. One which is perhaps most readily called to mind is his iconic 1977 screenprint *Kahu*, in which the same black and red colour combination is used and in which a red band is painted again vertically, opposed by a single black/white Koru band on the opposing edge.

Untitled amply and generously demonstrates the length and breadth of Walters' formal investigations, providing viewers with a most generous act and reminding us that sometimes in absence we find presence.

Ben Plumbly

Provenance: Private collection, Auckland. Purchased by the current owner from Webb's Auckland, April 8, 2003, Lot No. 52.



Milan Mrkusich

72

Painting Dark III acrylic on canvas title inscribed, signed and dated 1972 verso 2240 x 1730mm

\$120 000 - \$180 000

'A modernist of uncommon single-mindedness, and of uncommon clarity.'1

In September 1985 Milan Mrkusich was the subject of a tightly focussed exhibition at the Auckland (City) Art Gallery entitled *Milan Mrkusich: a decade further on* 1974 – 1983. This was the second such exhibition devoted to Mrkusich, the first covering the period 1946 to 1972 took place in September 1972. *Painting Dark III*, dating from 1971 was exhibited at Petar James gallery, most probably in the exhibition *Milan Mrkusich Meta Gray and Dark Paintings* in November of 1972. It is a period when every year, every month even, seemed crucial in the development of New Zealand art.

Art Historian Francis Pound certainly makes it appear so in his 2009 publication *The Invention of New Zealand: Art and National Identity, 1930 – 1970.* Pound's argument is that the period he examines was defined by a struggle between the forging of a unique, local voice in the visual arts and a modernist, outward looking group of practitioners looking to locate New Zealand art in a broader international discourse, 'In short, from the 1930s to the late 1960s, the period truths of 'the harsh clarity of New Zealand light', of the centrality of landscape, and of freedom from the foreign, are used to establish which painters are true to New Zealand and which not. Canonical power is assigned to artists perceived as so true; while those recalcitrant few, like Walters and Mrkusich... are left out in the cold.' ²

Context is everything, so the saying goes, which goes some way to explaining the forceful polemic tone of the 1985 catalogue essays by then Auckland City Art Gallery director Rodney Wilson and critic Peter Leech. It is all footnotes, facts and strongly argued assertions. The embers of the national vs. international debate, even a decade or so on, still contain plenty of heat.

The catalogue is further illustrated with four black and white photographs of the artist's studio. This is the pre-computer era so the studio is filled with the artist's stock in trade: rows of brushes, shelves of pigment jars and a dizzying array of paint sample charts, pencils and technical drawing pens of the sort I lusted after at school. Today most of these tools would be archived on a Mac, but Mrkusich's 1980s studio has the look of an artist's armoury. All the big names are there: Staedtler, Rotring, Pentel and Faber-Castell.

The scene is completed by a prominently positioned architect's technical drawing board with a slide rule on a perfect 90 degree angle, not surprising given Mrkusich's early architectural training.

In 1949 the artist was a founding member of Brenner Associates along with fellow architectural luminaries Stephen Jelicich, Desmond Mullen and Vladimir Cacala.

The catalogue then describes in some detail the artist's working methods. Words such as arithmetical, structural relationships, meticulous scaling, even blueprints, carefully step us through how a Mrkusich painting is first conceived and then executed over a period of weeks in the artist's well-ordered studio.

Remember these were the years of such rock'n'roll artists such as Tony Fomison, Phil Clairmont and Allen Maddox whose studios always seemed to be decorated with recently fallen bottles of Lion Red, a few strewn packets of Rothmans and things best not trodden on. Hell, these guys were living it! Mrkusich presented as the antithesis. Cool as a cucumber.

But the restrained office-like working studio does not seem to square with the Wagnerian ambition of *Painting Dark III*, with its dominant tone of declamatory, baroque noir. Still waters clearly run deep.

Spectacular, morbid and exhilarating all at once, *Painting Dark III* is a virile statement of artistic intent, clearly intended as such by Mrkusich, perhaps bristling at being on the wrong side of the debate alluded to by Pound above. There is a great quote by Mrkusich from 1972 which serves to illuminate what he was reaching for the year before in a canvas such as *Dark III*, "A painting shows the facts of its own particular condition. My way is to start with an unambiguous form. This can be an all over geometric grid, or a squared circle in a quadrangular form. Both ways one approaches a tautological condition. In the end, words fail to say what intuitional factors bring about the changes in this tautological condition which result in the work of art. Painting comes from an intuitional process of work, the purpose of which is to show a TRUTH."³

Hamish Coney

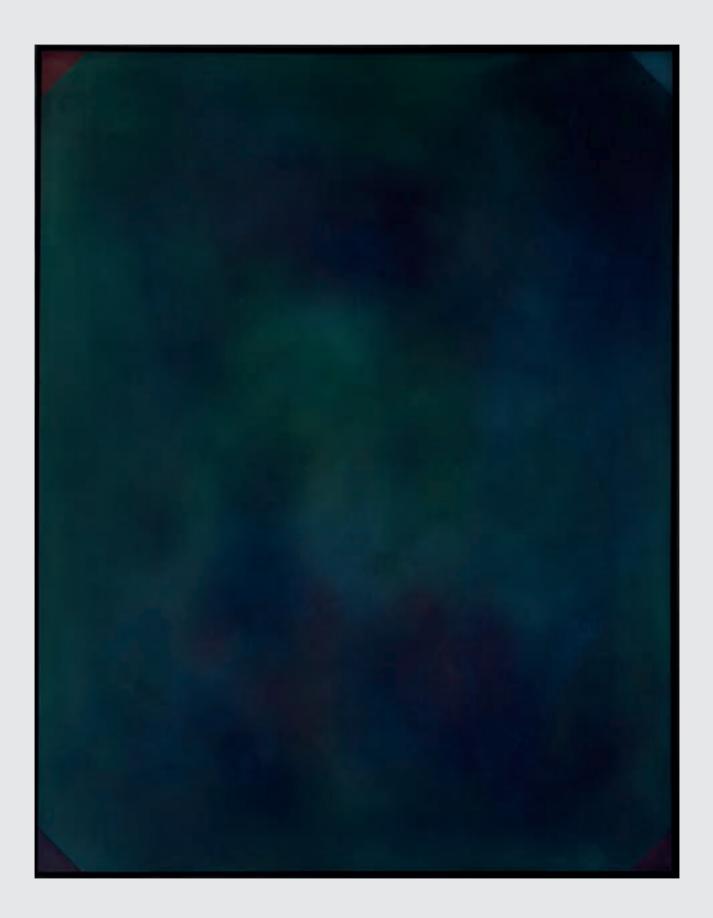
 Rodney Wilson & Peter Leech, Milan Mrkusich: a decade further on 1974 – 1983, Auckland City Art Gallery, 1985, p.15

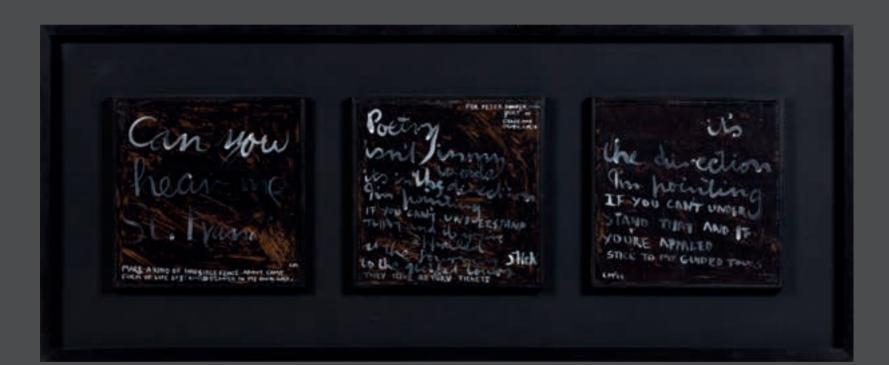
2 Francis Pound, The Invention of New Zealand: Art and National Identity, 1930 – 1970, Auckland University Press, 2009, P.360

3 Milan Mrkusich quoted in Rodney Wilson & Peter Leech, Milan Mrkusich: a decade further on 1974 – 1983, Auckland City Art Gallery, 1985, p.11

Illustrated: Alan Wright and Edward Hanfling, *Mrkusich: The Art of Transformation* (Auckland University Press, 2009), plate 59.

Exhibited: 'Trans-Form: The Abstract Art of Milan Mrkusish', City Gallery, Wellington, 20 February – 16 May, 2010. Provenance: Private collection, Otago. Previously on loan to the Dunedin Public Art Gallery.





Colin McCahon

73

Can you hear me St Francis? synthetic polymer paint on board, three panels title inscribed, signed and dated 1969 300 x 300mm: each panel 300 x 900mm: overall

\$350 000 - \$450 000

In late May 1969 John Caselberg sent his friend Colin McCahon a small book of 30 poems, Journey Towards an Elegy by the West Coaster Peter Hooper. McCahon replied, in obvious excitement: 'Last Friday (or Saturday) your book arrived. I have just written to Peter Hooper thanking him for the poems & now to you for the book. I am delighted pleased impressed and so on & have painted one for Peter himself (I hope it won't terrify him when he gets it)—I've told him this.'

McCahon went on to describe his response to the poems, quoting Bob Dylan: 'Being left handed, I always read from the back so I first read 'Notes in the Margin' and with that discovery made read forward (or backward)...The book arrived just when I needed it...things have been tough... "The times they are achanging".'1

'Notes in the Margin' differs from the rest of Hooper's book, being in multiple numbered parts (thirteen), and written in a more informal style. McCahon immediately made the small triptych, including it in his exhibition at Peter McLeavey's in July-August 1969.

The format McCahon adopted for the triptych was one he used throughout 1969. Most were small whiteon-black text paintings (either 300 or 600 mm square), often in series of three, four or more panels, their texts taken from either The New English Bible – a 1961 translation of the New Testament which had been given to McCahon by his wife Anne – or Matire Kereama's The Tail of the Fish, from which came a group of Maori language paintings including, most famously, The canoe Tainui and The lark's song.

Of the thirteen parts of 'Notes from the Margin' McCahon draws on only two for the triptych: Numbers IX: Can you hear me Saint Francis? and XIII: Poetry is for Peasants. Panel I uses the title and some of the text of Can you hear me St Francis? The title phrase (without question mark), scrawled boldly in white on black (with brown board showing through the thin black paint) in McCahon's familiar handwriting, takes up most of the space, while along the bottom in block capitals are other lines (3 -7 of 28) from the poem: 'MAKE A KIND OF INVISIBLE FENCE ABOUT SOME/FORM OF LIFE SO IT COULD FLOU[R]ISH IN ITS OWN WAY'.

Panels 2 and 3 both draw on Poetry is for Peasants. The central panel (actually No. 3 in McCahon's numbering on the back) includes the whole poem, in lineation and lettering that differs markedly from Hooper's original 'Poetry/isn't in my words/it's in the direction/I'm pointing/IF YOU CAN'T UNDERSTAND THAT/and if you're appalled/at the journey/stick to the guided tours/THEY ISSUE RETURN TICKETS. The panel also includes a dedication in the top right corner: FOR PETER HOOPER/POET OF/GRACE AND TRUTH. The right hand panel presents a shortened repetition of the same poem, leaving out some words at the beginning and the end.

Later that year McCahon returned often to Hooper's poem for more than a dozen of his 'written drawings' (scrolls), utilising ten of the poem's thirteen parts, while the phrase Can you hear me Saint Francis turns up in several later paintings, including The lark's song.

Painted with apparent urgency and speed, as suggested by two spelling errors ('flouish' for 'flourish','appaled'), the triptych gives intense expression to McCahon's compelling sense of direction ('there is only one direction') which he found echoed and validated by Hooper's lines.

Peter Simpson

1 Colin McCahon to John Caselberg, 4 June 1969, Hocken Collections, MS 97-185-2; quoted with the kind permission of the McCahon family and Hocken Collections

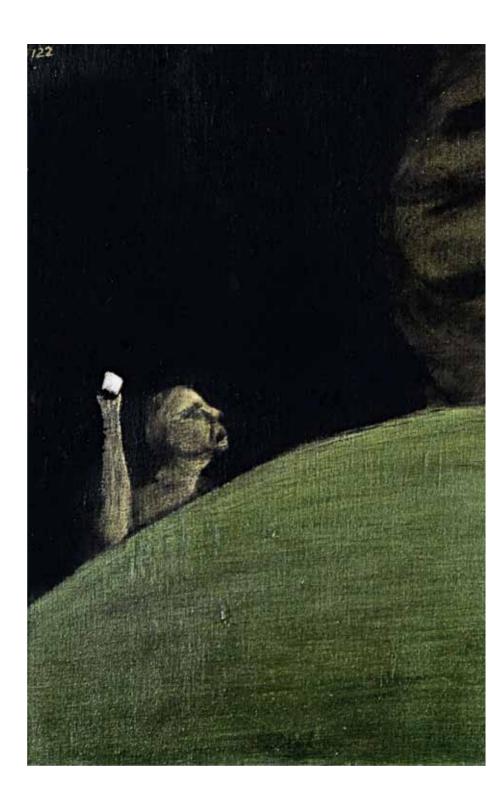
Illustrated:

Marja Bloem and Martin Browne, *Colin McCahon:* A Question of Faith (Nelson, 2002), p. 212. Gordon H. Brown, *Towards a Promised Land: on the life* and art of Colin McCahon (Auckland, 2010), p. 160.

Literature: Gordon H. Brown, 'Can you hear me St Francis, 1969', in *ibid.*, pp. 161 – 162. Reference: Colin McCahon Database (www.mccahon.co.nz) cm000711.

Provenance:

Private collection, South Island. Purchased by the current owner from Christies, Melbourne, Australia, 3 May 2004, Lot No. 33.



Tony Fomison

74

Isn't it my Turn? (No. 122) oil on canvas mounted to board, 1976 title inscribed, signed and dated and inscribed Cat No. 122 455 x 810mm

Reference:

lan Wedde (ed), *Fomison: What shall we tell them?* (City Gallery, Wellington, 1994), supplementary Catalogue No. 192.

Provenance: Private collection, Christchurch. Collection of David and Angela Wright, London. Private collection, Auckland.

\$90 000 - \$140 000

Tony Fomison's mysterious painting of a giant head looming over a green field, accompanied by two diminutive figures comes from one of the strongest and most distinctive periods of his career. It is a time when many of the European influences he absorbed a decade earlier had matured and melded with a very distinctive voice all of his own; and so it is that *Isn't it my turn* marks Fomison as New Zealand's Goya with its dramatic chiaroscuro and ominous but ambiguous mood.

Though primarily known for his painting, Tony Fomison (1939-1990) trained in Christchurch as a sculptor and after finishing art school travelled in Europe for three years, returning to Christchurch in 1967. He held his first exhibition at New Vision Gallery, Auckland, in 1972; and then moved to Auckland a year later. By 1976, he had amassed a large body of oil paintings, drawings and sculptures, which he exhibited mid-year at Barry Lett Galleries in a show that signalled a new and assured approach. The bi-cultural Fomison also emerged in these years, melding his



Pakeha working-class Christchurch origins with a self-identification as Samoan marked in 1979 by his receiving the pe'a, the traditional Samoan legs and buttocks tattoo.

Isn't it my turn demonstrates Fomison's nuanced mastery of understated compositions and painterly surfaces. The three figures stand out from the simple black-brown and green planes through their strong chiaroscuro in ways that are reminiscent, but no longer derivative of Caravaggio, Fra Angelico and Goya. In addition, the treatment of the large central head shows how the artist's earlier practice as a sculptor enabled him to render three-dimensional form with elegant deftness. The broad planes of green and dark paint also reveal his power as a painter: they are well-modulated and complex surfaces, avoiding the deadness that still inhabits broad expanses of single colours in the larger paintings.

The painting is a high point in Fomison's oeuvre of romantic character paintings because of the figures brooding and ambiguous expressions and relationship to each other. The central head conjures memories of carved Polynesian heads, which Fomison studied, and bears a similarity to other works of the period in which allegorical heads loom large over a landscape horizon in the manner of an anthropomorphised headland. As such, the figure may stand in for ancient wisdom; however here, its relationship to the seemingly furtive and supplicant figures on either side of what may be a hillside, or equally, a card table or boardroom table, also suggests the withholding of knowledge and by association, of power. These tones and ambiguities set Fomison apart as an inheritor of Goya's ability to comment on the most malevolent human relations while investing an almost mystical or religious power in the aesthetic of the painting itself.

Rob Garrett

Milan Mrkusich

75

Blue Achromatic acrylic on board title inscribed, signed and dated 1980 verso 1600 x 1220mm

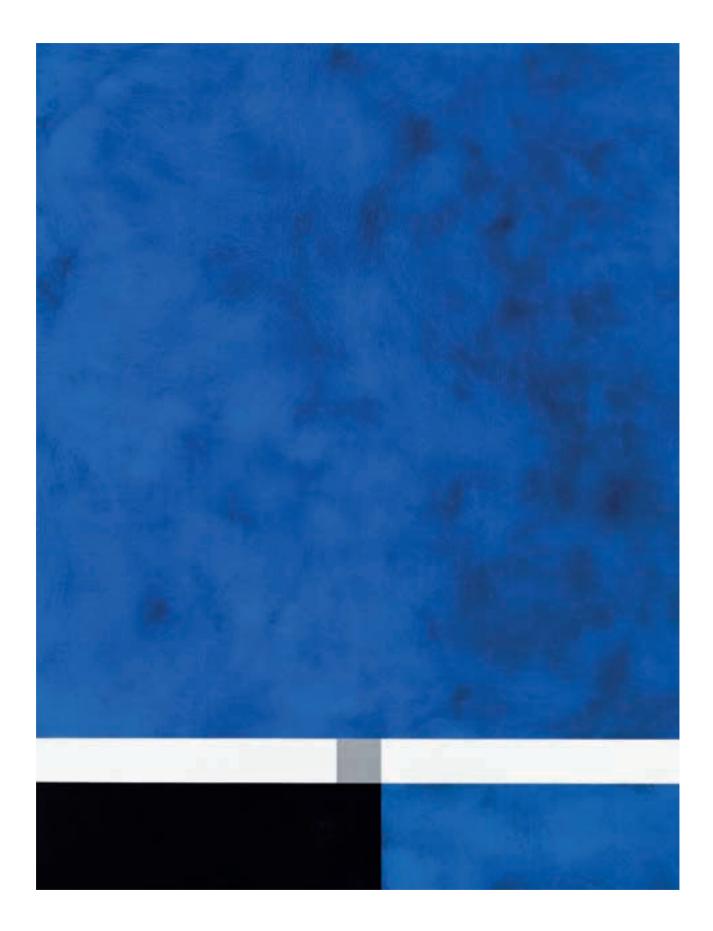
\$90 000 - \$140 000

There is a photograph of Milan Mrkusich taken by Adrienne Martyn in 1987, that is remarkable for what it suggests about Mrkusich's character and his art. Heavy-lidded, long arms crossed, a crumpled white linen shirt, the sitter exudes a certain coolness and elegance: this we soon realise is a lover of fine clothes, refined design and skilled workmanship. While the raffish Mrkusich is seated at an impersonal distance — which his crossed arms reinforce there is something sensuous (the dark circles under the eyes, the full mouth, the large yet delicate hands painting is a medium of the hand) that draws you in. It might seem a little facile to suggest Mrkusich's painting is like his character but uncannily it is. Perhaps the best way of defining Mrkusich's particular talent is to compare him to some of his contemporaries who were also concerned with abstraction. McCahon seized pictorial space on a similar scale, confronting the beholder with the sheer physicality of painting, but always with internal suggestions of hazy religious portent. That was part of his poetry. Mrkusich's style instead is an august prose. In *Blue achromatic* it is both the cool elegance of the design and the sensuous blue that beguiles us. It is impossible to fix an idea of the painting's colour, which seems to change each time you return, but even as you stare around the surface there appear to be shifts, with areas lightening and darkening. 'Blue achromatic' is, of course, an oxymoron for blue is a chromatic colour with a strong hue. And though even from a short distance away the surface looks uninflected and impersonal, as though the paint had been laid on with a roller brush, step up close and you see that it is stippled on. You see how much of the artist's touch is visible in the way the underlying colour peeps through a paint surface covered in dabs and splotches of paint perhaps applied with a short brush held in a clenched hand. To create the matte surface that makes the painting as sensuous and vulnerable as soft skin, Mrkusich jettisons story, myth, and illusion, and with them representation and spatial depth. At the time of their making these paintings like Blue Achromatic were seen as arid and cerebral, nailing a spiritual vaccum at the core of an increasingly secular society. Now, of course, we

understand that the strength of Mrkusich's best work has always been its winning combination of perceptual subtlety and sensuous immediacy. It is this odd alliance of the rational (here the white and grey scaffolding supported by the black block in the lower left — all achromatic colours!) and the ascetically luxuriant (the tantalising vortex of blue we must lose ourselves in) that has made Mrkusich such an awkward fit for the canon of New Zealand modernism, where too often the elemental purity of his work has been mistaken for jejeune intuition or otherwise blankness. At one end of the opinion spectrum, critics nervous of pure shape have tried to square his singular manner with the standard categories of art historical convenience — minimalism, high formalism, colour-field abstraction — none of which actually suit. No modern movement or style actually suits. At the other end, are those who peer at the paintings and see nothing but flat geometric shapes and blank spaces. Where does Mrkusich's art sit on the continent of knowledge? It is not on the continent of the physical, in the bodily sense of the term, where we might place Pollock. Nor is it on the continent of psychology, where one might place Warhol. Maybe it is on the continent of Metaphysics — where Rothko has a place? 'A painting is not about experience. It is an experience,' Rothko insisted. Art cannot be used to explain the mysterious; art uncovers the mysterious. And when noticed and uncovered, it becomes more mysterious. Perhaps the innate mystery of *Blue Achromatic* can again persuade us to give Mrkusich the rapt attention he deserves. Despite its sharp bends and swerves his career has followed remarkably consistent principles. The American critic Harold Rosenberg once declared: 'The modern painter begins with nothingness. That is the only thing he copies. The rest he invents.' Mrkusich's parents came from Podgora in Croatia to Dargaville where his father initially worked on the gumfields. In a real sense, Mrkusich's art is an emigrant art, seeking, as only emigrants do, the unfindable place of origin, the moment before everything began.

Laurence Simmons

Illustrated: Alan Wright and Edward Hanfling, *Mrkusich: The Art of Transformation* (Auckland University Press, 2009), plate 59. Provenance: Private collection, Auckland.



Séraphine Pick

76

Sevens oil on linen signed and dated 2013 2000 x 1650mm

\$50 000 - \$70 000

'It is only in a crowd that man can become free of this fear of being touched. As soon as a man has surrendered himself to the crowd, he ceases to fear its touch. Ideally, all are equal there; no distinctions count. Not even that of sex. The man pressed against him is the same as himself He feels him as he feels himself. Suddenly it is as though everything were happening in one and the same body.'

The quote above from the 1960 Nobel Prizewinning publication *Crowds and Power* by the Bulgarian author and Philosopher Elias Canetti (1905 – 1994) refers to the phenomenon of political rallies and their propensity for mob violence and unpredictability: the potential is always there for 'something' to happen.

In 2016, where flash mobs mysteriously 'appear' or crash into election campaigns with spectacular results the reconfiguration of public *and* private space (cyber *and* actual) has become contested ground. Given that it is now accepted that all of these gatherings, planned or otherwise, will be the subject of intense documented scrutiny, that all participants can be later identified, the frisson of the crowd has only intensified. But crowd scenes are now no longer just documented by Big Brother. They are recorded by your little sister, your best mate or a random tourist. For every action there are now thousands of recorded versions posted online seconds later. The revolution, as well as some drunken bastard or cute feline, is, and will be televised. A million Facebook 'likers' is the new crowd.

Sevens is one of several large scale canvases which featured in the 2015 exhibition White Noise at the Dowse Art Museum, Lower Hutt. The exhibition contained a number of large scale of Rock concerts, 'hippie' style gatherings and mob events culled, seemingly at random, from online sources. In this case, revellers after dark at the Wellington Sevens rugby tournament.

These scenes are familiar to any casual Googler of Burning Man, Mardi Gras, Splore or the Costa Del Sol: blissed-out party people, hopefully on the right side of having a good time, before everything goes Pete Tong. In Pick's hands such images posit as a freeze-frame from the digital Zeitgeist. In the *White Noise* exhibition catalogue there is a section devoted to showing the artist in the studio, working on the very canvases that were subsequently exhibited at the Dowse. These glimpses of the artist at work are always interesting; we can see the materials she uses, works in progress, the job of being an artist. We can also catch a glimpse of the artist's source material, and so on page 103 it is possible to discern amongst a stack of books on Matisse, Munch, Alice Neel and Pierre Bonnard, a copy of *The Wisdom of Crowds* by James Surowiecki (2004).

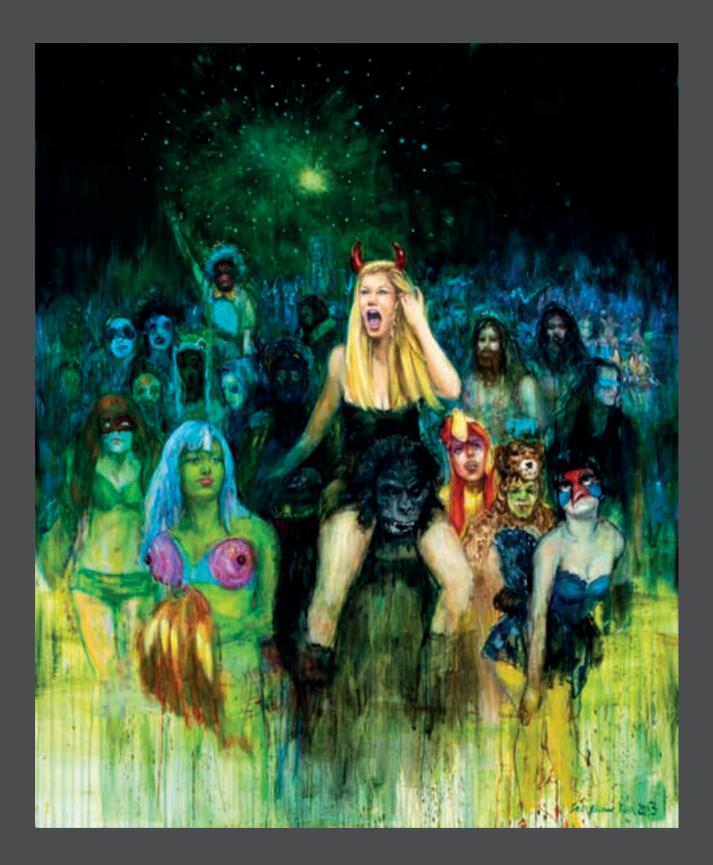
Space does not permit a detailed examination of this book, but its presence in the artist's studio is no accident - the ideas it contains on the role of crowds in the 'Atomized' era goes some way to explaining why *Sevens* and its companions, pack such a punch.

It is in the intersection of the self-expressed 'connected' individual, complete with personal Instagram, Twitter, Facebook and Snapchat feeds and the 21st century congregation as it conflates around secular, celebratory events of the 'Crowd Goes Wild' variety that Pick has located her most recent bodies of work. In a curious sense a canvas such as Sevens is closer to traditional pictorial ideas of realism than much of her earlier more fantasy based oeuvre. Access to the unguarded moment in plain view has prompted the artist to explore the ancient verity that 'Truth is Stanger than Fiction'. Pick noted this change of direction in an interview with journalist Tom Cardy published on Stuff. co.nz to mark the opening of White Noise in July 2015, "the internet's just become a source for everybody really. We used to use magazines, now we use the internet. But the internet's different because it's a place where everybody is putting imagery. There's a concept of all of our history going on the internet, all that personal stuff and other people putting up images [up] of other people. It's just endless and I find it quite fascinating."

Hamish Coney

Exhibited: 'Séraphine Pick: White Noise', The Dowse Art Museum, Wellington, 27 June 2015 – 17 January 2016. Illustrated: Courtney Johnston (ed), *Séraphine Pick: White Noise* (Wellington, 2015), p. 33.

Provenance: Private collection, Wellington.



Toss Woollaston

77

Taramakau oil on board signed; title inscribed verso; inscribed Cat No. 65 on original Q. E Art Council of New Zealand London exhibition label affixed verso 795 x 1202mm

\$65 000 - \$85 000

In 1965 Svend Jean Mouritzen was stationed as Chief Engineer at the Guardian Cement Co. in Westport, overseeing a major extension to the plant. For two years he was accompanied there by his wife Nina and their two young children.

Toss Woollaston had moved with his family to Greymouth in the late 1940s, lured by the promise of more lucrative employment as a door-to-door salesman for Rawleigh products. The dramatic West Coast landscape, with its imposing mountains dropping into the Taramakau and Grey rivers was to have a profound impact on his painting and began an extremely fruitful period of the artist's career, eventually enabling him to become a full-time artist.

At a social function around 1966 the Mouritzens were introduced to Woollaston. Nina Mouritzen describes their meeting as "a wonderful experience; to have these fantastic works of art presented by the painter himself." Unable to resist, on their first meeting that evening, they decided to purchase "the largest and most wonderful painting – Taramakau".

Taramakau had already attained significant exhibition provenance prior to being purchased by Sven and Nina Mouritzen. It had travelled to London for the exhibition entitled *Contemporary New Zealand Painting* where it was shown at the Commonwealth Institute in London in 1965. Organised by the QEII Arts Council, it was the first time New Zealand painting had been shown in London and featured work by 15 contemporary practitioners including Rita Angus, Don Binney, Rudolf Gopas, Pat Hanly, Colin McCahon, W A Sutton, Milan Mrkusich, Don Peebles, Philip Trusttum and Toss Woollaston. Following the purchase of the *Taramakau*, the friendship between Woollaston and the Mouritzen family continued to flourish over several meetings, including when the artist delivered the painting to their home about 10kms south of Westport, to "ensure it was hung in a proper place." Nina described the artist as "a very kind person, with a sincere and warm personality". Woollaston became particularly fond of their cat Blackie and in 1967, when it was time for the family to return to Denmark, he offered to provide a new home for the cat in Dunedin, while *Taramakau* began its second journey to Europe.

Over the intervening years the two kept in touch, with Woollaston sending news of the adopted cat in a handmade Christmas card ... "The cat travelled perfectly, he sat up like a human passenger in the middle place between Helen and me..." and sending a copy (no. 261) of his sketch book *Erua* as a gift. The pair corresponded for the last time in 1998, shortly before the artist passed away, when Woollaston wrote to Nina Mouritzen, 'I am thrilled to hear how much you enjoy my painting of Taramakau, one of the last I did on the West Coast.'

Taramakau made its most recent journey back to New Zealand a couple of months ago, when Nina Mouritzen moved to a small apartment in Denmark and was no longer able to look after the painting she had admired for almost exactly 50 years.

Leigh Melville

Provenance: Property of Nina Mouritzen, Denmark. Purchased directly from the artist in 1966.



Bill Henson

78

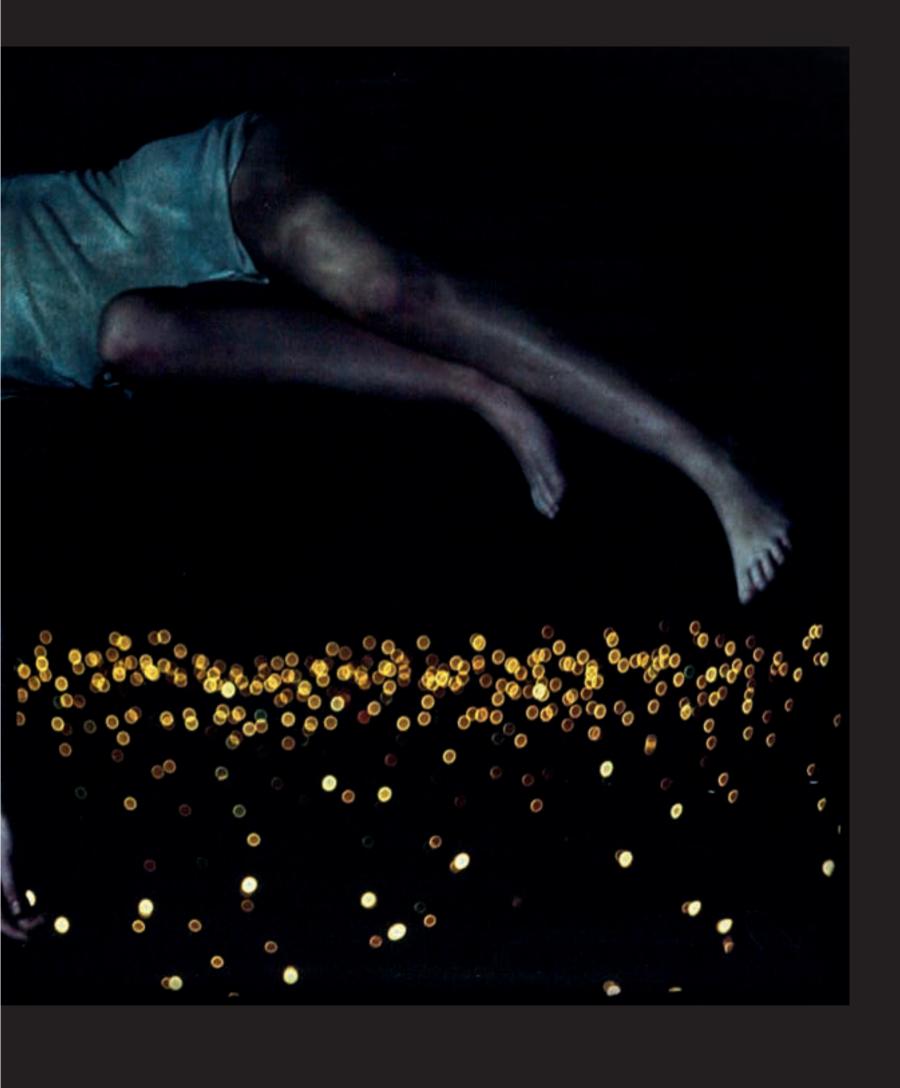
Untitled No. 20 2000/2001 type C print mounted to aluminium, 4/5 title inscribed, signed and dated 1270 x 1800mm

Provenance:

Private Collection, Sydney, Australia. Purchased from Roslyn Oxley9 Gallery, Sydney.

\$28 000 - \$38 000

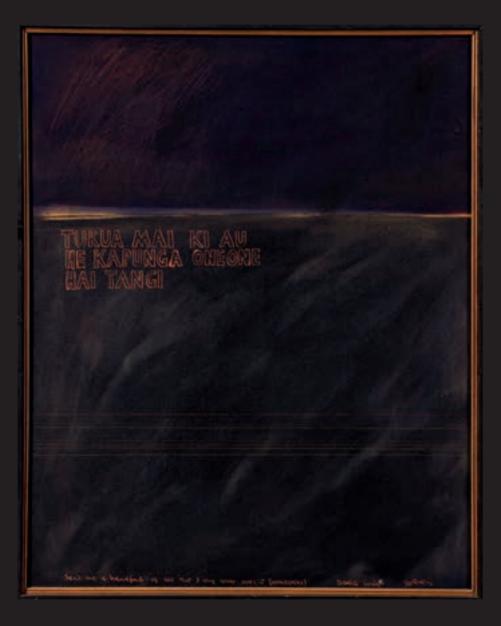




RALPH HOTERE *Te Whiti Painting* acrylic on canvas signed and dated '72 and inscribed *Send me a handful of soil that I may weep over it (WHAKATAUKI)* – *Te Whiti Series*; title inscribed, signed and dated 'Dunedin – '72' verso 807 x 645mm

Provenance: Private collection, Taranaki.

\$60 000 - \$80 000



79

JEFFREY HARRIS *Three Children* oil on board signed and dated '70; title inscribed verso 1210 x 1210mm \$25 000 - \$40 000

80





DON PEEBLES *Canvas Relief Yellow – Green* acrylic on canvas title inscribed, signed and dated 1989 verso 1320 x 1840mm

Provenance: Private collection, Christchurch.

\$14 000 - \$18 000



DICK FRIZZELL Double Feature oil on canvas, diptych title inscribed, signed and dated 14/6/92 600 x 1005mm

Exhibited: 'Tiki – New Works by Dick Frizzell', Gow Langsford Gallery, Auckland, 27 October – 14 November, 1992.

\$25 000 - \$35 000



TONY FOMISON The Sea Wall oil on hessian mounted to pinex in artist's original frame title inscribed, signed and dated 15. 7. 80 verso

Provenance: Private collection, Sydney, Australia. 448 x 605mm

\$30 000 - \$40 000

MICHAEL SMITHER *Motumahanga* oil on board signed with artist's initials M. D. S and dated '85 title inscribed, signed and dated 2013 1200 x 915mm \$25 000 - \$40 000





Greer Twiss

85

Edible History lead and copper together with sound component, ten parts (1992) 2200 x 2800 x 1400mm: installation size variable

\$35 000 - \$45 000

In Greer Twiss's *Edible History* (1992) sculptures of native birds sit perched on poles. They are a captive audience being treated to an audio performance of recorded readings from the journals of Captain James Cook.

In this work Twiss is critiquing the standard museum presentation of native birds, which, in the late 20th century still followed the Victorian practice of displaying stuffed, taxidermied specimens on top of spun metal poles. In keeping with this, Twiss's birds are similarly presented and are all tagged and labelled with their Maori, Latin and common names. The similarity of the tags to baggage labels cannot be overlooked; these birds have been parcelled for delivery. Also infiltrating the display space is a decoy - a bowler hat atop a pole has been placed amongst the birds. Symbolic of the European intruder, this bowler hatted pole makes its presence known, loud and clear; there is a speaker secreted under the hat. It is from here that recordings of readings from the journals of Captain Cook emanate. Edible History is an acoustic work, singing the praises of the beauty of New Zealand native birds, the sound of their song and, most particularly, their fine flavour in a fricassee.

Twiss took issue with Captain Cook's musings on New Zealand native birds when the explorer's focus shifted from their feathered finery to fricassee. Conservation not casserole was the issue for the sculptor, so he preserved these unique New Zealand specimens by presenting them in a museum display. More generically, this work is a reference to the scientific study undertaken by early European explorers who sailed in uncharted waters, catching, killing and cataloguing natural species. Twiss is pointing out that Cook prefigured Walter Buller, the 19th century naturalist and ornithologist, who is known for his comprehensive illustrated tome, A history of the birds of New Zealand, published in 1873. Buller immortalised New Zealand's birds, but he also personally contributed to the decline of several species through his practice of snaring and slaughtering native birds in his efforts to document and classify the specimens. Twiss has both Cook and Buller in his sights. And just how innocent is the selection and coupling of the parson bird (the tui) with one of the sculptor's personal symbols of the uninvited outsider, the bowler hat?

A key theme in Twiss's work of the 1990s is the interplay of nature and culture, particularly as it relates to the arrival of the British colonial settlers. In these years his work is characterised by issues of colonisation, conservation and aspects of exhibition and display in museums and art galleries. On a formal level, the incorporation of sound into *Edible History* is a significant development in the sculptor's *oeuvre*, while the mounting of the birds on poles signals his life long interest in examining structures and support systems.

Edible History is a seminal work in the sculpture of Greer Twiss. It prefigures concepts which he explored for at least another decade, while linking back to his earliest explorations of formal and technical issues that relate to the history of sculpture.

Dr Robin Woodward

Illustrated: Robin Woodward, *Greer Twiss: Sculptor* (Ron Sang Publications, 2013), pp. 238 – 239.

TOSS WOOLLASTON Wanganui Avenue, Herne Bay oil on board signed and dated '80 890 x 588mm

Provenance: Private collection, Auckland.

\$20 000 - \$30 000



87

SYDNEY LOUGH THOMPSON South Island River Scene oil on board signed

Provenance: Private collection, Auckland. 890 x 588mm

\$6000 - \$9000

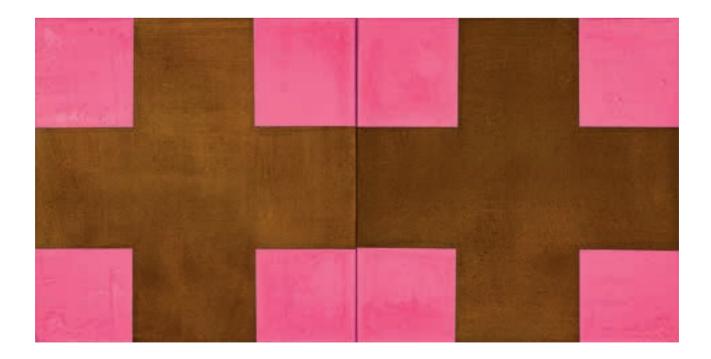


ROGER MORTIMER The Great and Deep Blushing of Te Rakitamau acrylic on canvas title inscribed, signed and dated mmxii verso 1370 x 1225mm \$6000 – \$9000

89

STEPHEN BAMBURY Words and Sounds rust and acrylic on aluminium, diptych title inscribed, signed and dated 2003 verso 390 x 780mm: overall \$10 000 – \$15 000



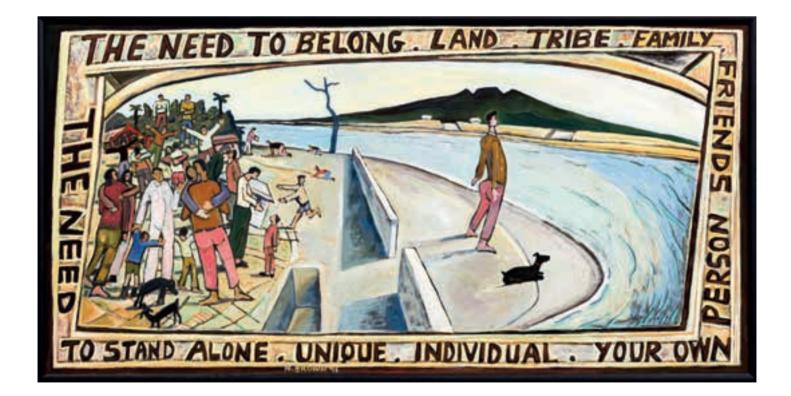


JOHN WALSH *Kotahitanga* oil on board title inscribed, signed and dated 2003 verso 825 x 1184mm \$8000 – \$14 000



91

NIGEL BROWN *The Need to Belong* oil on board title inscribed, signed and dated '91; title inscribed, signed and dated '91 verso. Original Touring Exhibition label affixed verso Living Here, Aotearoa Manawatu Art Gallery 1185 x 2390mm \$14 000 - \$18 000







MAX GIMBLETT Roshi's Stick acrylic polymer and sumi ink on Korean kozo paper signed and dated 2010 1422 x 432mm

Exhibited: 'Max Gimblett – 50 Years of Drawing', Page Blackie Gallery, Wellington, July 19 – August 12, 2016.

\$5000 - \$8000

93

RICHARD KILLEEN Untitled acrylic on paper signed and dated 1978 460 x 310mm

Provenance: Private collection, Sydney, Australia.

\$4000 - \$6000

94

RICHARD MCWHANNELL 'Away to Egypt!' – Oscar Wilde: The Sphinx oil on hessian laid onto board title inscribed, signed and dated 1993 verso 535 x 450mm \$3000 – \$5000



DORIS LUSK Imagined View with River, Central Otago watercolour signed and dated '90; title inscribed, signed and dated on artist's original label affixed verso 547 x 750mm \$5000 - \$8000

96

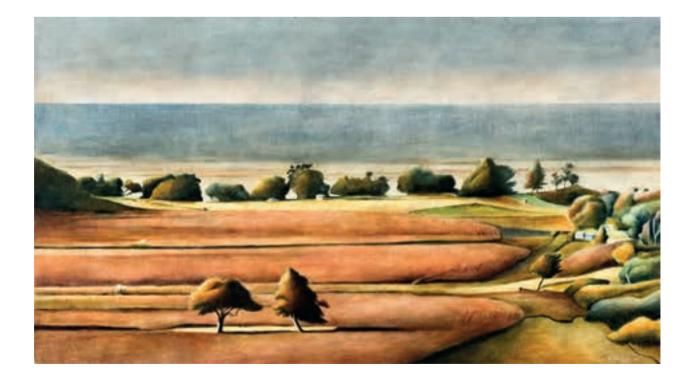
GEORGE BALOGHY Broadway, Newmarket oil on canvas signed with artist's initials G. B and dated '84; title inscribed, signed and dated verso 540 x 850mm \$5000 - \$8000

97

STANLEY PALMER Omaio oil on linen canvas signed and dated '06 760 x 1370mm \$12 000 - \$18 000







IVY FIFE *Komata, Tug and Hinemoa* oil on board signed; title inscribed and signed verso 370 x 452mm

Provenance: Private collection, North Island.

\$3000 - \$5000

99

ROBIN WHITE Old House in Cromwell Street, Mt Eden, Auckland graphite on paper title inscribed, signed and dated 1970 on artist's label affixed verso 416 x 359mm \$6000 - \$9000

100

ROBIN WHITE Old House in Cromwell Street, Mt Eden, Auckland graphite on paper title inscribed, signed and dated 1970 on artist's label affixed verso 416 x 359mm \$6000 – \$9000







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.

Α.

Bidding at auction: Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you

have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

Β.

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

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 & Phone **Bid Form**

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (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.

Auction No. 109 Important Paintings & Contemporary Art including works from the Collection of Celia Dunlop	Lot no.	Lot Description	Bid maximum in NZ dollars (for absentee bids only)
1 December 2016 at 6.30pm			

ART+OBJECT

3 Abbey Street Newton Auckland

PO Box 68 345 Newton Auckland 1145

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

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

Payment and Delivery

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

Please indicate as appropriate by ticking the box:	□ PHONE BID	□ ABSENTEE BID
MR MRS MS		
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

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