



*Phalacrocorax
carbo*

LINNAEUS 1758

*Phala crocorax
punctatus*

featherstemi

BULLOCK 1979

has Pile 2

W. E. Hammond

1994

ART +
OBJECT

IMPORTANT
PAINTINGS &
CONTEMPORARY
ART

6 APRIL







Welcome to A+O's first major art catalogue of 2017. Later this year the company will celebrate its tenth anniversary, a milestone that comes after a year of New Zealand art market records. 2016 saw the New Zealand art market reach a new peak of \$28 million of sales at auction. The previous three years had averaged almost exactly \$20 million of hammer sales. So, our steady as she goes marketplace experienced a jump in turnover of 40%. Likewise 2016 saw the new highest price set in New Zealand at \$1.62 million for Colin McCahon's *The Canoe Tainui*, centrepiece of the highest value collection ever offered in New Zealand, the unique Tim and Sherrah Francis Collection that realised \$7.2 million. This was the highest price for a work by the artist since 1995, doubling the record set then by the 1959 oil on board *Let Be, Let Be*.

All these numbers add up to something that spells a new level of confidence in the collecting of art in New Zealand. Once art prices start to look a bit like house prices, then the spectre of the word that the art world tends to feel a little diffident towards 'investment' cannot be ignored or avoided. It is a simple fact that sales of artworks for multiple hundreds of thousands and even a million dollars, suggests that some have the means and the desire to invest significant sums in art. Their confidence to do so reinforces both the financial and cultural value of those major artworks that can be acquired by private collectors.

As the numbers grow here in New Zealand, we can reflect that almost exclusively these major works are bought and sold by New Zealanders. These taonga tend to remain in NZ and can be enjoyed here in the future. A case in point is *The Canoe Tainui* itself which will be a key work in the upcoming exhibition in April at the City Gallery, Wellington entitled *On Going out with the Tide*, curated by Wystan Curnow and Robert Leonard which focusses on works from the 1960s and 70s that engage with Maori themes. The new owner of the work has generously loaned the work to this important exhibition so that all New Zealanders can enjoy a great masterpiece, one that is central to McCahon's career and the wider culture.

In the wider international market such access may not be as readily had when a work is sold by the Geffen Foundation or another is acquired by the State of Qatar as major works by Jackson Pollock and Willem De Kooning have been in recent years.

As art enters price points measured in the tens and hundreds of millions of dollars it moves beyond investment into an asset class in its own right. On March 18 this point was really brought into focus during a presentation by AGNSW head curator of international art Justin Paton at the Auckland Art Gallery, when discussing a major Picasso work at the heart of *The Body Laid Bare: Masterpieces from Tate* exhibition. In discussing the work in question *Nude Woman in a Red Armchair* Paton noted that the process to move works across the world was a saga in its own right, such is the value of the work that extraordinary care, documentation and insurance costs means that excursions to the other side of the world may soon become a thing of the past.

Even with the growth our market has experienced over the last 12 months it feels still easy to comprehend and enter. Such concerns as the financial value of a work impeding its ability to participate in the wider culture are not thankfully concerns we have to debate. This was amply demonstrated in the Private Collection of ART+OBJECTS which was auctioned on March 16, the highlights of which are listed on page 8 of the introduction of this catalogue. The same ethos applies to the wonderful selection of works (lots 1 to 39) from the Paint + Paper Collection in this catalogue. Both were assembled on what could be described as a modest budget and both contain works which reveal the richness of our contemporary visual culture, by artists whose contribution will undoubtedly grow over time.

The facts say that in the ten years A+O has been in existence the art market at auction in New Zealand has almost doubled – discussion of art as investment comes and goes, but I am happy to report that New Zealanders remain a people deeply connected to the cultural values that inform our visual arts. The A+O team looks forward to discussing some of these with you in the coming weeks.

Hamish Coney

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Covers:

Lot 88, Bill Hammond,
Walter's Shag Pile

Page 1:

Lot 64, Laurence Aberhart,
Moreporks (detail)



WORKING STYLE

NEW COLLECTION IN STORES NOW

New Collectors Art

Auction Highlights
22 February 2017

A+O's opening New Collectors Art catalogue resulted in a busy viewing and a general consensus that this was the finest example of this expanding genre we have ever offered. Total sales in excess of \$500 000 made this the highest grossing New Collectors Art catalogue in the company's ten year history.

Prices realised include
buyer's premium.



Karl Maughan
Untitled
oil on board, 1987
\$16 215



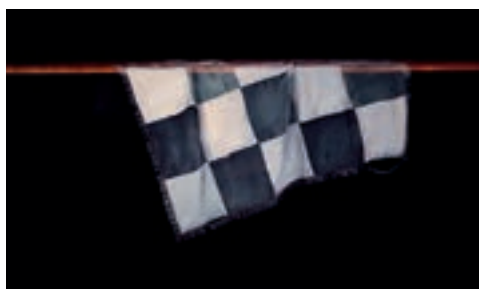
Andrew McLeod
Untitled
oil and graphite on canvas
\$17 415



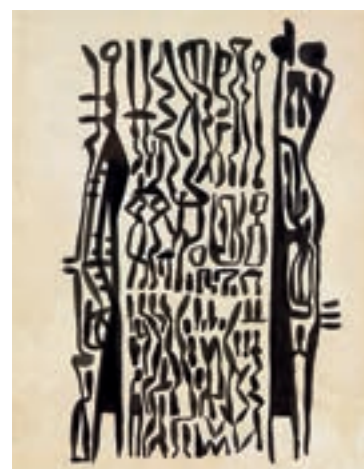
Gretchen Albrecht
My Dawn
acrylic on canvas, 1986
\$16 815



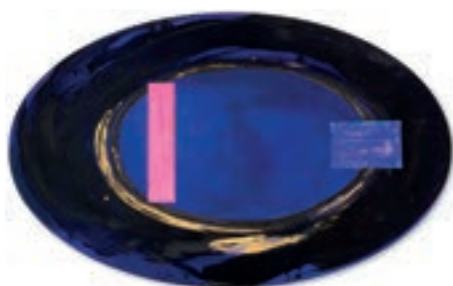
Louise Henderson
Untitled - from the Urewera Series
oil on board, 1976
\$14 410



Emily Wolfe
Untitled
oil on canvas
\$19 220
—
a new artist at
auction record



Theo Schoon
Untitled - Indigenous Abstract Pattern Study
ink and bodycolour on card
\$15 615



Gretchen Albrecht
Rose Measure (Nomadic Geometries 2)
acrylic and oil on canvas, 1992
\$24 025



Michael Smither
Dunedin Headlands Cross
oil on hardboard, 1970-71
\$15 375



Michael Hight
Atamuri
acrylic on canvas and jute, five panels,
1996
\$18 615



#highway?

#myway?



#untaggable

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Giltrap Audi

150 Great North Road, Grey Lynn, Auckland Phone: (09) 336 5250 giltrapaudi.co.nz

The Mark Wright Collection of Film & TV Themed toys & Decorative Arts

Auction Highlights
23 February 2017

Comprehensive toy collections of the depth of NZ actor Mark Wright's are extremely rare and as a consequence there was strong demand across Gerry Anderson related die cast, early action figures and unique film items. The decorative arts catalogue featured rare Len Castle pieces from the collection of ceramicist Graham Ambrose which sold for very strong prices, evidence of expanding collector demand for Castle's key periods and forms.

Prices realised include
buyer's premium.



The Guppy Fish, film model prop from the Peter Jackson directed NZ feature film 'Meet the Feebles' (1989)
\$4325



Large Hollywood Regency room divider
\$3210



Curtis Jere for Artisan House
Brutalist bird formation wall sculpture in blackened steel
\$4805



Sigurd Ressell for Vatne Moblier
Vintage high-back Falcon chair
\$2640



Michel Ducaroy for Ligne Roset
Togo three seater sofa
\$4325



Len Castle
Large and impressive Crater Lake bowl with alkaline blue glaze to the well, 2009
d.570mm
\$12 310



Russell Clark
Modernist coffee table with ceramic mosaic top, circa 1955
\$7085



Richard Parker
Pair of hand-built terracotta baluster vases
\$3060



Len Castle
Sulphurous Bowl in earthenware with crackled sulphur glaze
\$8405

EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

HUNTER ROAD QUEENSTOWN



luxuryrealestate.co.nz/QN28

Located in the golden circle of country homes Hunter Road is one of Queenstown's most secluded estates set in a very private and unique environment. The master title spans nine acres of outstanding park like grounds featuring a forest, orchard, ponds and waterways, bespoke spa pool and summer house. The main residence is almost 700m² with formal dining, open plan kitchen and dining, entertainers lounge, library, five bedrooms and what could only be described as the crème de la crème of home cinemas.

The guest accommodation has a modern interior and classic barn architecture on a separate title of 4.6 acres and has three bedrooms, two bathrooms, carport and a beautiful, covered alfresco entertaining area.

Iconic Queenstown views are secured with Coronet Peak directly north and all the surrounding ranges completing the panoramic outlook.

8 7+ 6

LOWER SHOTOVER ROAD QUEENSTOWN



luxuryrealestate.co.nz/QN37

Designed by Sir Michael Fowler, this classical home has matured into one of the most outstanding examples of world class architecture in Queenstown. The 670m² home sits beautifully in the 10 acres of award winning park like grounds created by renowned landscape architect Ralf Kruger. The European theme incorporates woodlands, ponds, formal hedging, schist retaining walls and an extensive vegetable garden.

Solid concrete construction and generous stud heights add to the international feel of quality whilst taking in expansive views of The Remarkables mountain range, the back of Queenstown Hill, and north to Coronet Peak ski field.

Located in the heart of Dalefield it is conveniently situated close to Central Queenstown, Arrowtown, Coronet Peak and the International Airport.

6 4 3

MOUNTAIN VIEW ROAD QUEENSTOWN



luxuryrealestate.co.nz/QN36

This timeless country home is set upon just over 2.5 acres of north facing land boasting spectacular 365 degree views including both the Remarkables Mountain Range and Coronet Peak, delivering some of the longest winter sun hours in the Wakatipu basin.

This is a high quality and well considered home by reputable architect Fred Van Brandenburg who also designed the Millbrook Clubhouse to name a few. Clad in timber and stone it remains true to its style with outstanding attention to detail. The open plan kitchen, dining and living areas have high ceilings which fill the rooms with natural light and open out to exceptional outdoor entertaining spaces.

An established outdoor area complete with outside fireplace and pizza oven is complemented with manicured lawns and a paved courtyard which allows for perfect outdoor entertaining in the setting sun.

4 3+ 2

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nick@luxuryrealestate.co.nz

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A Private Collection of ART+OBJECTS

Auction Highlights
16 March 2017

A contemporary collection that spanned contemporary and applied arts in equal measure made for a wonderful viewing in the A+O gallery as collectors responded to the directional nature of the collection, previously housed in the Waikato. The auction night witnessed a full room and again the presence of online bidders competing for some rare to market works by practitioners such as Humphrey Ikin, Ava Seymour and Manos Nathan. Total sales of over \$300 000 and a number of new artist at auction records was testimony again of the art market in a growth phase.

Prices realised include
buyer's premium.

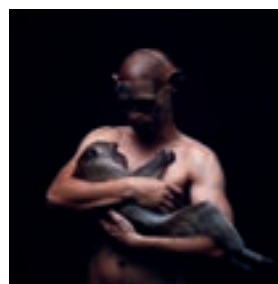


Manos Nathan
Ipu Waiaora
terracotta and pigment
\$3720



James Ormsby
Uncle's Examination
pigment ink and graphite on paper
\$10 210

—
a new record price for
the artist's work at auction



Abdul Abdullah
Reconciliation (of self) from the series coming to terms
type C print, edition 5/5 (2015)
\$9310

—
a new record price for
the artist's work at auction



Shane Cotton
Chysanthemum
oil on paper, 1994
\$16 815



Ruth Watson
Lingua Geographica (North)
cibachrome photographs, 1996
\$14 415

—
a new record price for
the artist's work at auction



Humphrey Ikin
Bookcase
timber, paint steel
\$4805



Gordon Walters
Kahu
silkscreen print 4/75
\$10 510



Ava Seymour
Tea Time
colour photograph mounted to
aluminium, 1/5, 1997
\$6905



Bill Hammond
Oilrigs, Prisons and Schools
graphite and acrylic on paper, triptych, 1989
\$33 630



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Rare Books including an important private library from the Hawkes Bay

3 May 2017
Further entries invited

Pam Plumbly
pam@artandobject.co.nz
09 354 4646

Art + Object are pleased to announce the sale of a major collection of early New Zealand and Pacific books from the library of James Gordon Wilson (1882–1967), noted farmer, historian and the author of *History of Hawkes Bay*, written for New Zealand's Centenary in 1940. Wilson's library consists of some 300 lots and includes a definitive collection of Pacific Voyages and Travels as well as classic New Zealand first editions such as John Savage's *Some Account of New Zealand* and Sir Richard Owen's *Memoirs on the Extinct Wingless Birds of New Zealand* published in 1879. An important section of the catalogue is a number of letters and drawings from H.G. Robley to Elsdon Best.

The Wilson library and collection is the finest offered at auction since the legendary Pycroft collection in 2011 and also includes a selection of Maori artifacts including tiki, a fine taiaha, a hoe or paddle previously in the collection of James Cowan, and an early East Coast whaling harpoon.

Other items consigned include William Gregory's original hand-written journal from the second Missionary Voyage of the Duff and a rare hand-coloured copy Augustus Earle's *Sketches Illustrative of the Native Inhabitants and Islands of New Zealand*, London 1838.

Major General
Horatio Gordon Robley
Tutu Ngarahu
ink and graphite
on paper, 1865

from the collection
of J. G. Wilson





COLIN McCAHON

ON GOING OUT WITH THE TIDE

An exhibition of Colin McCahon works from the 1960s and 1970s addressing Māori themes and subjects, curated by Wystan Curnow and Robert Leonard.

8 April – 30 July 2017

**City
Gallery
Wellington**
Te Whare Toi

Free entry

Part of
 **experience
Wellington**
wellington museums trust

Principal funder
**Absolutely Positively
Wellington City Council**
Me Heke Ki Pōneke

IMAGE Poet Hone Tuwhare reading at Barry Lett Galleries, Auckland, on 14 September 1972, the day the Māori Language Petition was delivered to Parliament. Showing Colin McCahon's *Te Whiti, Tohu* (1972) and *Parihaka Triptych* (1972). Photo: John Miller.

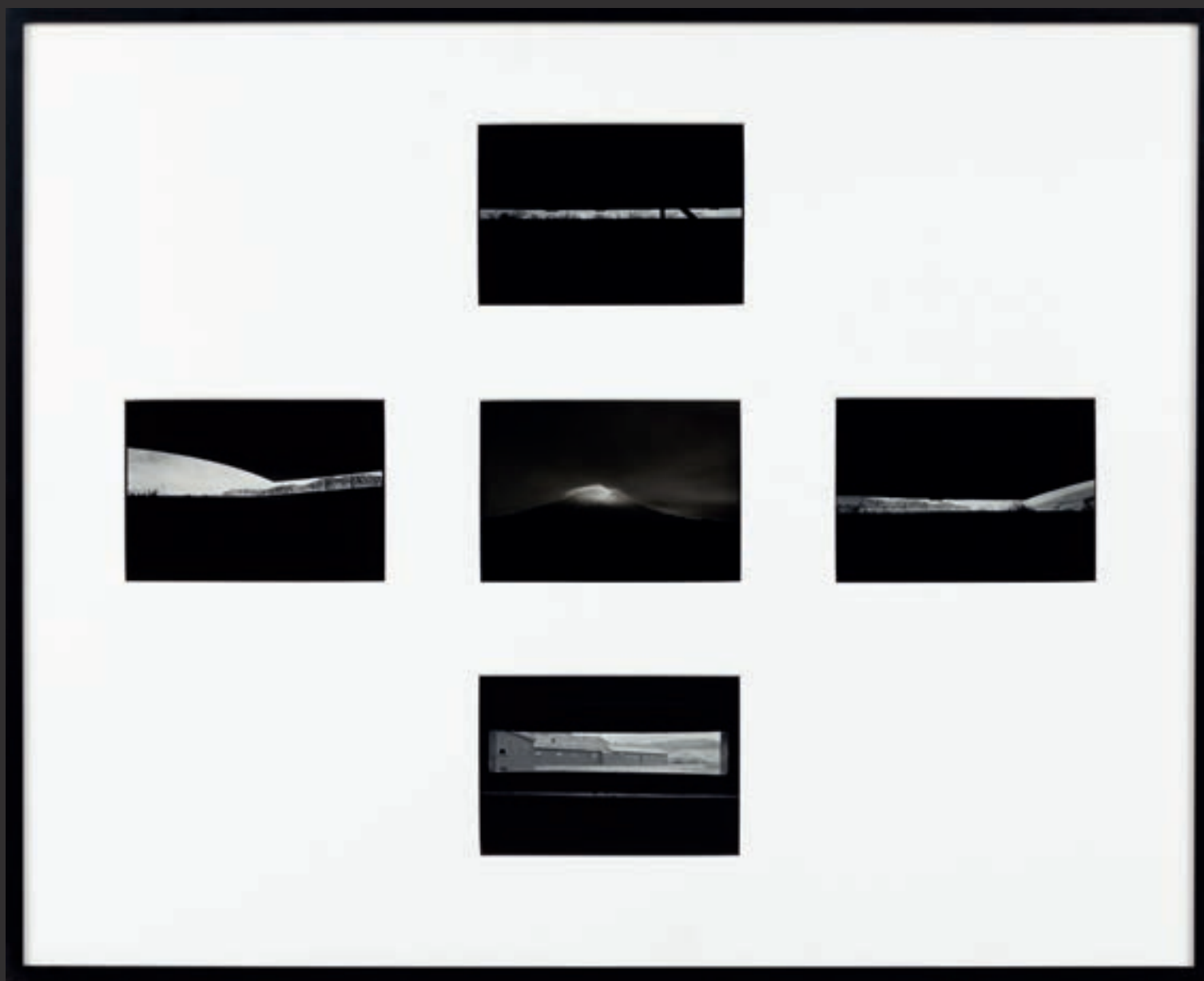
Also showing

**PETRA CORTRIGHT
MARTINO GAMPER
SHANNON TE AO**

Important Modern and Contemporary Photographs: May 16

Final Consignments Now Invited
Until April 21

Ben Plumbly
Director of Art
ben@artandobject.co.nz
021 222 8183



Laurence Aberhart
The Prisoners' Dream

five gold and selenium toned gelatin
silver prints mounted together
title inscribed, signed and dated
1985/2003 and inscribed *No. 27*
195 x 250mm: each print

Provenance:
Private collection.

\$30 000 – \$50 000



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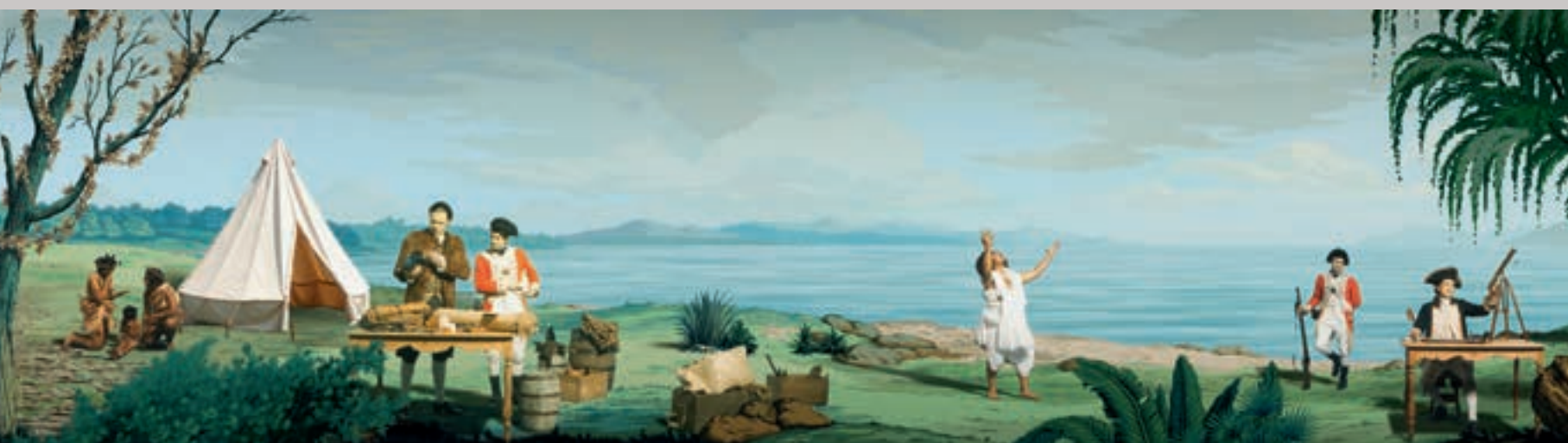
Art+Object is New Zealand's leading art, taonga and collectables valuation provider. The A+O team led by Managing Director Hamish Coney is regularly commissioned to provide large scale and complex valuation advice to New Zealand's public museums, universities and galleries. These projects include a wide range of fine art, historic and modern decorative arts and design and significant cultural taonga such as meeting house carving, sculpture and important New Zealand and Pacific artifacts.

2017 sees the department commence with important mandates from Auckland Council, Auckland War Memorial Museum, Te Papa Tongarewa, The Govett-Brewster Gallery and Len Lye Centre and Christchurch City Council.

Art+Object provides a comprehensive service for complete collections to individual items.

To discuss commissioning an ART+OBJECT valuation contact Hamish Coney, Managing Director on 09 354 4646 or email hamish@artandobject.co.nz





Inspiration comes in many forms

NZ is presenting *Lisa Reihana: Emissaries* at the Biennale Arte 2017.
Inspired by a 19th Century neo-classical wallpaper design, Lisa reinvents
and reimagines this fanciful representation of the Pacific. Allpress lends its
support to the telling of this story and the courage of the artist. Tēnā koutou.
nzatvenice.com





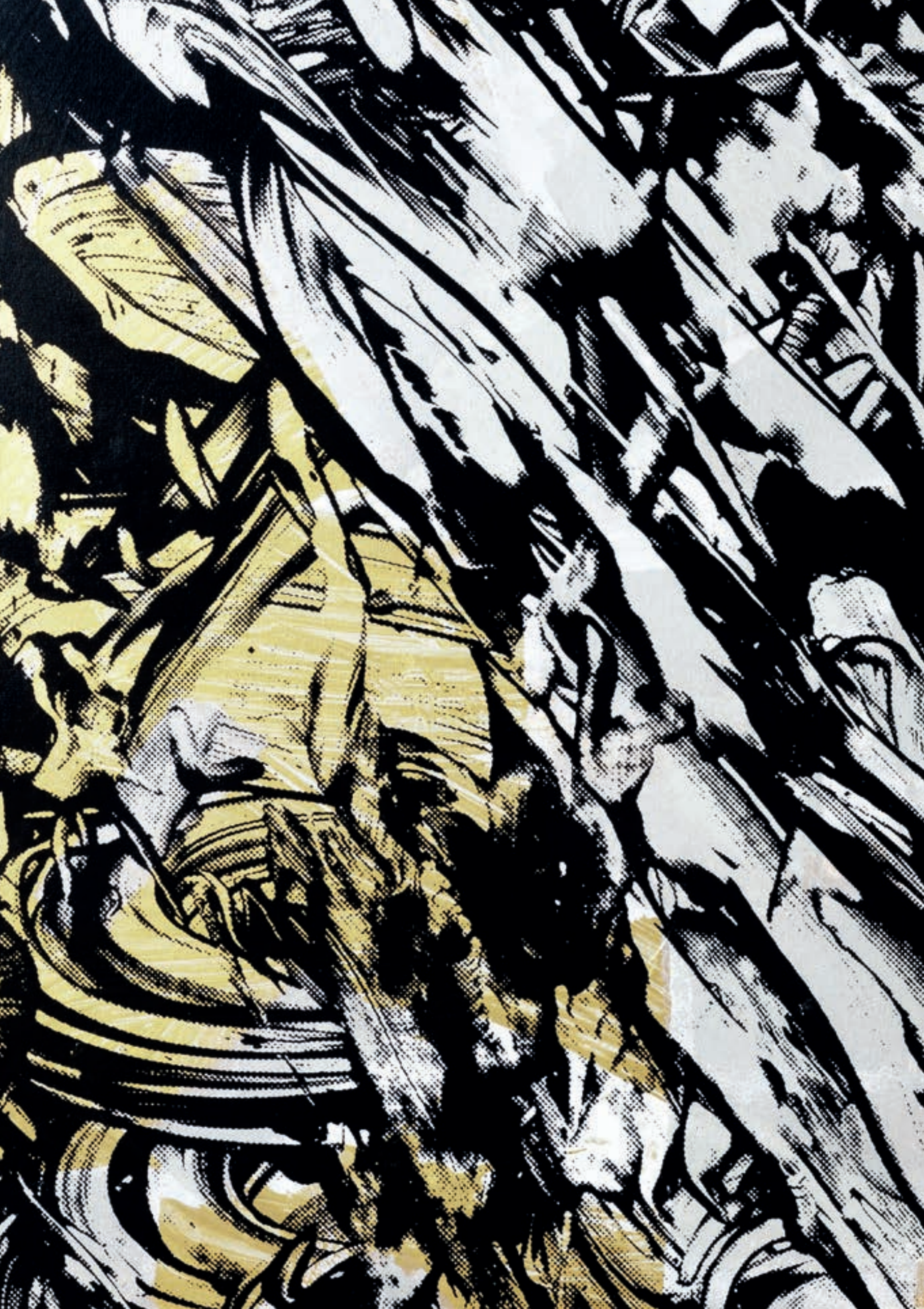
The Collection of Anne Coney

July 2017

*contact: Leigh Melville,
Director of Art
leigh@artandobject.co.nz
021 406678*



www.seresin.co.nz





Important Paintings & Contemporary Art

including
the Paint+Paper
Collection

AUCTION

Thursday 6 April at 6.30pm
3 Abbey Street, Newton, Auckland

OPENING PREVIEW

Thursday 30 March
6–8pm

VIEWING

Friday 31 March
9am – 5pm

Saturday 1 April
11am – 4pm

Sunday 2 April
11am – 4pm

Monday 3 April
9am – 5pm

Tuesday 4 April
9am – 5pm

Wednesday 5 April
9am – 5pm

Thursday 6 April
9am – 2pm

WORKS FROM THE PAINT + PAPER COLLECTION

LOTS 1 – 39

Over the years Art+Object has come to know the Paint + Paper group, through individual members, seeing them in our auction rooms and in galleries. Our impression was that they were a lively, deeply interested bunch but also diverse in age and style. Leigh Melville sat down with three of their members: Nicky Ryan, Carole Hutchinson and Amanda Parker to learn more.

Leigh Melville: How was the group formed?

Carole Hutchinson: Because of Lois (Perry of Art Today, Te Tuhi) ... well I think several of us got together at that stage.

LM: Of course, she's a great connector of interested people in that way

Nicky Ryan: About half of the group had been in one of Lois's classes, we started in the second year of Art Today. There were six or seven of us and we all invited a friend, or bought someone along who hadn't been in the classes, but was interested in art

CH: Yes, that's exactly what happened

Amanda Parker: The nice part about that is that a number of you are still doing the Te Tuhi classes

CH: Yes, we're all still there and worrying that one day Lois will decide to retire!

LM: Did you start with a collecting policy?

NR: We had a deed, I got hold of the partnership deed from The Prospect Collection.

LM: I think a lot of groups have been created using that same model

NR: We did agonise over the collecting focus. Initially we got some advice from Lois and some from Emma Fox at Fox Jensen – some of which we then promptly ignored! We focused on New Zealand artists and initially on paintings and works on paper, as the name might suggest. Over time we decided that we liked photography so we started buying that, but the main focus was on emerging through to mid-career artists. That was what we struggled with the most; how do you define "mid-career"?

AP: Yes, we found emerging artists were more easily defined as such.

LM: Did you have a price guide?

NR: Not really, although about half way through we decided that we shouldn't spend more than 50% of our funds without talking to the whole group

AP: That was always a bit problematic, in

that it depended how much money we had at any one time. But we didn't make any really sizeable acquisitions

CH: We always had three in the buying group and we took turns

NR: Yes there were 15 or 16 members, with a rotating buying committee of 3 or 4 people every six months. We tried to mix it up and make sure there was always someone on the buying committee with a bit more experience, to help those who weren't so experienced.

One limit we did impose was on size. Works could be no bigger than a metre square in a box, so that we could fit them in cars and move them around each other's homes.

AP: I like number 6 on our deed, which says No Nanna Art

LM: Was that your way of saying no landscapes?

CH: No, not necessarily, just no nanna art! No pretty watercolours

NR: Nothing that you could buy somewhere where they also sold cushions

AP: I think we stuck to that pretty well

NR: We didn't know much about emerging artists so we tried to look at their history; whether they were showing in a gallery and we did rely on the dealer's knowledge. Artists needed to be represented by reputable dealer galleries in one or more of the major cities – that was another way of making sure we were buying work by serious artists. We also considered if artists were represented in major private or public collections and looked at publications on them. So we tried to look towards what people more experienced than us had done

CH: Perhaps we went off the rails a little here and there, but that's part of the group's story. We got on very well together over the ten years

AP: We met every two months for a long time and then we pushed it out to every

three months when we were not buying as much. Our meetings inevitably involved a visit to a gallery, be it public or private, perhaps to an exhibition where we were looking at buying, followed by a dinner.

CH: Those meetings got better when we stopped buying!

LM: Did it take the pressure off?

CH: Yes, we still enjoyed meeting, but it got more relaxed

NR: It became much more about appreciating the collection that we had, rather than agonising about where to go next. We were also conscious that we didn't want to be selling "fresh paint" when we got to the end of our ten years, so we stopped buying a couple of years ago. It was something that Emma (Fox) suggested to us early on, that it might be an idea to have some space between buying and selling so the works could mature.

LM: What about the 'job' of buying art? Did you ever struggle to get out there and find things to buy?

AP: I think because we always had a buying committee, for a six month period, it was a commitment that you made to participate as a group, to meet and go to see things that may have been on. Others may have made suggestions but it did fall on the buying group to take action for that period of time. It worked well for us.

CH: It was always nice to have a surprise at the end of the six months, to see what had been chosen.

LM: I note that in your collection you have, in several cases, multiple works by a number of the artists, Fiona Pardington, John Ward Knox for example. What that tells me is that you weren't put off buying something just because you already owned a work by that artist. If there was an opportunity to buy

something that you really liked, you went for it?

CH: We were advised it would be a good idea to concentrate on several artists

NR: Yes, to try and go a little bit deeper into an artist's work, rather than sprinkling our purchases around like fairy dust; to achieve some focus

LM: That's a fair point

NR: Some of the works by the same artists may look like they sit ok together, others are completely different, being from different phases of the artist's career.

LM: Do you all have favourites in the collection?

All: Yes

CH: Mine is Nick Austin

LM: I read a quote that reads: "It is said that art collecting groups can be a clever way of pooling resources to create exciting collections of art for pleasure or investment." Having been in an art group for 10 years, do you agree with that statement?

CH: Not the investment, it never occurred to me at any stage that anything was for investment

AP: That's been the nice part of our group. Although I can't speak for all 15 of us, I think the general approach was that it was for pleasure and learning, not worrying how it would serve us in the future. We just enjoyed having the pieces in our homes

CH: We never thought of getting anything back

NR: I think if you go into it with an investment objective, you don't buy interesting things. We didn't want to buy with a clinical eye, we wanted to buy things we loved

CH: It's a bit like gambling!

LM: Having said all that, do you think there are works that will have increased in value over the time you have owned them?

CH: Our very first purchase was from Bath Street Gallery. We bought a Denys Watkins, he was there and spoke to us, before we knew it we were in the stockroom. But it will be the luck of the draw, on the auction night.

AP: There have been controversial artworks; the Richard Lewer drawing is intentionally confronting and some people in the group have not enjoyed that.

NR: Perhaps Fiona Pardington's values have changed a little since we bought them.

LM: Being in an art group got me thinking about whether I liked living with art that other people had chosen. How do you feel about that?

NR: It's good to get pushed a little bit in different directions; there was some that I loved and others I wasn't so keen on. But some members made a point of hanging everything they could.

CH: They loved it; some members of the group are missing the art on their walls tremendously. Sometimes they would take something home, thinking they didn't like it and after several months people would grow very attached to different pieces.

AP: Not all of the group have big art collections and they have relied on the art owned by the group in their homes for the last ten years; it will be a big difference not having those six or seven pieces to live with.

LM: Photography has been an interesting medium that you have drifted towards, why was that do you think?

NR: Affordability was one factor but it was also very interesting. We liked what a lot of the younger artists were making and Lois often discussed photography in the Art today classes. We also worried about the vulnerability of works of paper

AP: We enjoyed learning about different photographic techniques and noting the developments over the years

NR: Initially that was interesting, some people weren't that keen, but the more we learnt about it as a medium, the more comfortable we all felt.

LM: Did you develop relationships with particular dealers?

CH: Galleries like Tim Melville, Hopkinson Mossman and Anna Miles have been great to us.

NR: We felt that some of the galleries enjoyed working with art groups more than others. So we definitely developed a connection and relationships there. In the early days we felt bad when galleries looked after us, put on talks and we didn't buy anything.

AP: But we had to get over that!

LM: You have flirted with a variety of mediums, not just photography ...

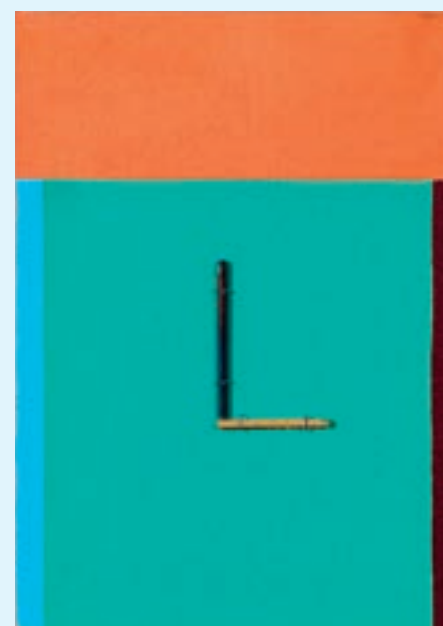
AP: Nicky and I both particularly like the work of Sarah Hillary, who works in different mediums, incorporating family history, art history and they're witty.

LM: So once this is all over, would you like to take part in another art collecting group?

AP: I'm sure we all have a favourite from this collection and will be hoping to buy something at the auction as a reminder of this time. As for the future, we'll see.



Lot 9. Nick Austin



Lot 13. Oliver Perkins

WORKS FROM THE PAINT + PAPER COLLECTION

LOTS 1 – 39

1

FIONA PARDINGTON

Female Huia

type C print on crystal-flex
paper, 9/10

title inscribed and signed

and inscribed *Auckland*

Museum verso

610 x 495mm

Provenance:

Purchased from Two Rooms,
Auckland, June 2012.

\$8000 – \$14 000



2

FIONA PARDINGTON

Ka Koriki Te Manu: The

Chorus of Birds

gold and selenium toned

gelatin silver hand-print,

edition of 5

title inscribed, signed and

dated '08 verso

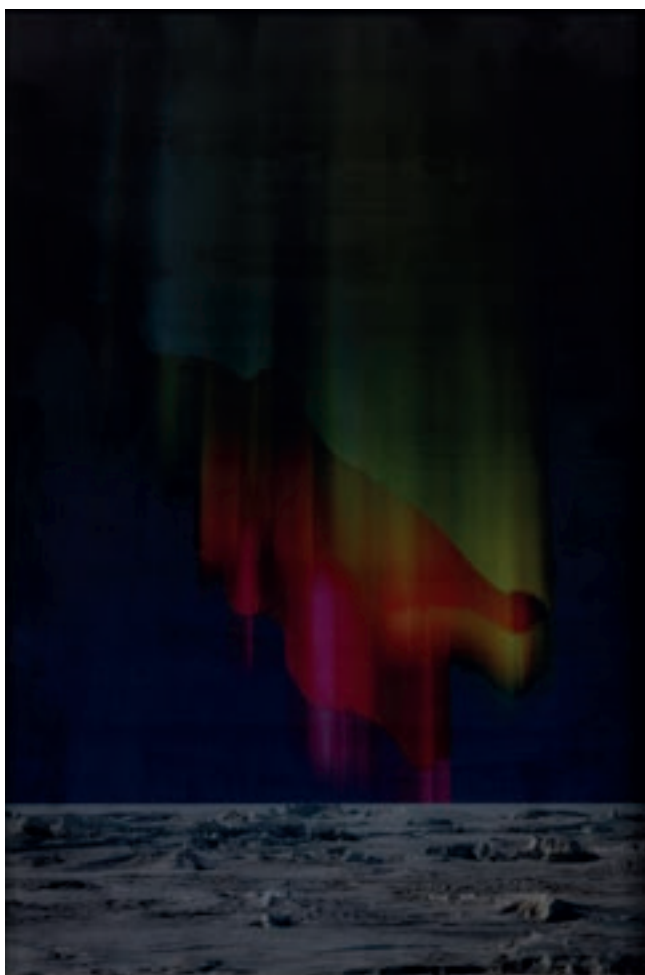
480 x 605mm

Provenance:

Purchased from Art+Object,
Auckland, April 2008.

\$5500 – \$7500





3

MEGAN JENKINSON
Atmospheric Optics VI
 lenticular pigment print on
 polypropylene, 3/3
 title inscribed, signed and dated
 2007 verso
 595 x 397mm
 Provenance:
 Purchased from Two Rooms,
 Auckland, November 2007.
 \$4000 – \$6000

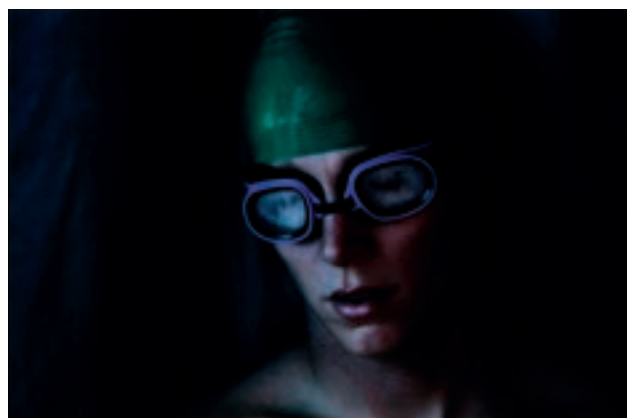


4

YVONNE TODD
Untitled No. 2
 LED print, 3/3
 title inscribed, signed and dated
 2001 verso
 450 x 320mm
 Provenance:
 Purchased from Ivan Anthony
 Gallery, Auckland, August 2008.
 \$4000 – \$6000

5

ROBERTA THORNLEY
Spell
 type C print mounted to aluminium,
 A/P
 title inscribed, signed and dated
 2007 verso
 330 x 500mm
 Provenance:
 Purchased from Tim Melville Gallery,
 Auckland, February 2009.
 \$2500 – \$4000





6

JUDY MILLAR

Untitled

oil and acrylic on canvas
signed and dated 2011 verso
500 x 403mm

Provenance:

Purchased from Gow
Langsford Gallery, Auckland,
March 2011.

\$3500 – \$5500



7

RICHARD LEWER

Let Us Pray

charcoal on museum board
1008 x 807mm

Provenance:

Purchased from Oedipus Rex
Gallery, Auckland, October
2008.

\$4000 – \$6000



8

NICK AUSTIN

Untitled (Band-aid)

acrylic on newspaper, 2006

original Hopkinson Cundy label

affixed verso

390 x 570mm

Provenance:

Purchased from Hopkinson Cundy,
Auckland, April 2011.

\$2000 – \$3500

9

NICK AUSTIN

No Plans

acrylic on newspaper

original Hopkinson Cundy label

affixed verso

800 x 280mm

Provenance:

Purchased from Hopkinson Cundy,
Auckland, April 2011.

\$2000 – \$3500



10

ANDREW BARBER

Study (Ian)

oil paint and silver leaf on linen

title inscribed, signed and dated 2011

verso

458 x 458mm

Provenance:

Purchased from Hopkinson Cundy,
Auckland, December 2011.

\$2500 – \$4000





11

JOHN WARD KNOX

Untitled

ink on paper

title inscribed, signed and dated 2009 verso

70 x 52mm

Provenance:

Purchased from Tim Melville Gallery,
Auckland, October 2009.

\$800 – \$1400



12

JOHN WARD KNOX

Life, Still, Hold

oil on calico

title inscribed, signed and dated 2010 verso

650 x 650mm

Provenance:

Purchased privately, Auckland, September 2010.

\$4000 – \$6000



13

OLIVER PERKINS

3 P. M. 1/O

ink, rabbit skin glue, dowel and acrylic on canvas

title inscribed, signed and dated 2012 verso

475 x 332mm

Provenance:

Purchased from Hopkinson Mossman, Auckland,
March 2013.

\$1500 – \$2500



14

JULIAN HOOPER

The End

acrylic on linen

signed and dated 2011

500 x 400mm

Provenance:

Purchased from Ivan Anthony Gallery, Auckland,
February 2012.

\$2500 – \$4000

15

TRENTON GARRATT
Scream (Renoir)
 gouache on screenprint
 title inscribed, signed and dated
 2009 verso
 235 x 188mm

Provenance:
 Purchased from Starkwhite,
 Auckland, August 2010.
 \$600 – \$1000



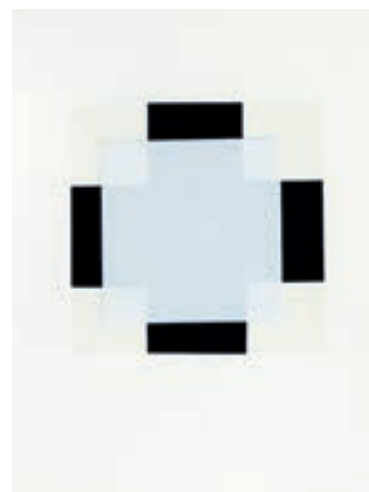
16

TRENTON GARRATT
Gasp (Renoir)
 gouache on screenprint
 title inscribed, signed and dated
 2009 verso
 235 x 188mm

Provenance:
 Purchased from Starkwhite,
 Auckland, November 2009.
 \$600 – \$1000

17

STEPHEN BAMBURY
Ideogram No. 7
 screenprint, 11/20 (2008)
 signed
 375 x 282mm
 Provenance:
 Purchased from Jensen Gallery,
 Auckland, January 2009.
 \$1500 – \$2500



18

STEPHEN BAMBURY
Ideogram No. 8
 screenprint, 11/20 (2008)
 signed
 375 x 282mm
 Provenance:
 Purchased from Jensen Gallery,
 Auckland, January 2009.
 \$1500 – \$2500

19

MURRAY GREEN
Last Glance No. 5
 residue resulting from the
 combustion of FFg black powder
 on Fabriano cotton rag paper
 inscribed *No. 5* verso
 250 x 690mm
 Provenance:
 Purchased from Two Rooms,
 Auckland, February 2012.
 \$1000 – \$2000



20

LIANNE EDWARDS
3D Kereru: 1D Health
 1960s health postage stamps, hinges
 and pins
 signed and dated 2007
 427 x 726mm

Provenance:
 Purchased from Vavasour Godkin Gallery,
 Auckland, August 2008.
 \$2800 – \$4200



21

WAYNE YOULE
I am what you make me
 screenprinted hand-cut paper bags, two
 parts, 7/25
 signed and dated '09 verso
 325 x 610mm: overall

Provenance:
 Purchased from Tim Melville Gallery,
 Auckland, November 2009.
 \$1000 – \$2000



22

SARA HUGHES
Metadata I
 silkscreen print, A/P
 title inscribed, signed and dated
 2008
 960 x 910mm

Provenance:
 Purchased from Gow Langsford
 Gallery, Auckland, July 2008.
 \$1500 – \$2500



23

ELLIOT COLLINS
Instructions to New Artists (or New Rule No. 2)
 gold leaf, resin, gesso, found book and oil on board,
 diptych
 title inscribed, signed and dated 2010 – 2011 verso
 225 x 150mm: each panel

Provenance:
 Purchased from Tim Melville Gallery, Auckland, May 2011.
 \$2000 – \$3500



24

ELLIOT COLLINS

Vincent

found book and oil on paper
title inscribed, signed and dated
2010 verso
270 x 202mm: each panel

Provenance:
Purchased from Tim Melville Gallery,
Auckland, November 2010.

\$2000 – \$3500

25

ROHAN WEALLEANS

Spell

oil on paper
295 x 208mm

Provenance:
Purchased from Ivan Anthony
Gallery, Auckland, November 2007.

\$1000 – \$2000



26

DARRYN GEORGE

Mera Pouaka No. 16

oil on canvas
title inscribed, signed and dated
2008 verso
360 x 290mm

Provenance:
Purchased from Gow Langsford
Gallery, Auckland, May 2008.

\$1200 – \$2000

27

MATT HENRY

*TPS-L2 (Cyan, Magenta, Cobalt
Turquoise)*

acrylic on linen, three parts
each signed with artist's initials *M. H*
and dated 2010 verso
135 x 90mm: each

Provenance:
Purchased from Starkwhite,
Auckland, July 2010.

\$1500 – \$2500



28

JUDY MILLAR

Untitled

digital pigment print, edition of 60
title inscribed, signed and dated 2007
440 x 615mm

Provenance:

Purchased from Christchurch Art Gallery Friends
Event, September 2009.

\$1000 – \$2000



29

JAMES ROBINSON

Native Gallery Genocide

mixed media and collage on paper
title inscribed, signed and dated '05
707 x 498mm

Provenance:

Purchased from Webb's, Auckland, May 2009.

\$1000 – \$2000



30

TRENTON GARRATT

Pentacle No. 3

acrylic, crystalline graphite and gesso on linen
title inscribed, signed and dated 2010 verso
400 x 300mm

Provenance:

Purchased from Starkwhite, Auckland, November
2009.

\$1200 – \$2200



31

PETER MADDEN

The Joy of Fishes

found images on glass
title inscribed, signed and dated '09 verso
343 x 343mm

Provenance:

Purchased from Michael Lett, Auckland, June 2010.

\$2500 – \$4000



32

SAM HARRISON

Clementine

woodcut, edition of 16 (2009)
515 x 775mm

Provenance:

Purchased from Jensen Gallery, Auckland, July 2010.

\$2000 – \$3500

33

SARAH HILLARY

Mt. Cook

gouache and watercolour on pipi shell
and paper

title inscribed; title inscribed, signed and
dated 2008 verso

480 x 379mm: overall

Exhibited: 'These Islands', Anna Miles
Gallery, Auckland, 6 – 30 August 2008.

Provenance:

Purchased from Anna Miles Gallery,
Auckland, August 2008.

\$1800 – \$2800



34

WAYNE YOULE

Don't take this shit too seriously

acrylic on linen

title inscribed and signed and dated '08
verso

910 x 605mm

Provenance:

Purchased from Tim Melville Gallery,
Auckland, June 2011.

\$3500 – \$5500



35

SÉRAPHINE PICK

My Beautiful is not Yours

oil on canvasboard, triptych

title inscribed, signed and dated '98

verso

150 x 300mm: overall

Provenance:

Purchased from Art+Object, Auckland,
June 2010.

\$3000 – \$5000



36

ELLIOT COLLINS

Héloïse and Abelard No. 2

acrylic on paper, six panels

title inscribed, signed and dated 2011

verso

445 x 895mm

Provenance:

Purchased from Tim Melville Gallery,
Auckland, February 2012.

\$2500 – \$4000



37

DENYS WATKINS

Fruiting Bodies

acrylic on board

title inscribed, signed and dated '06

verso

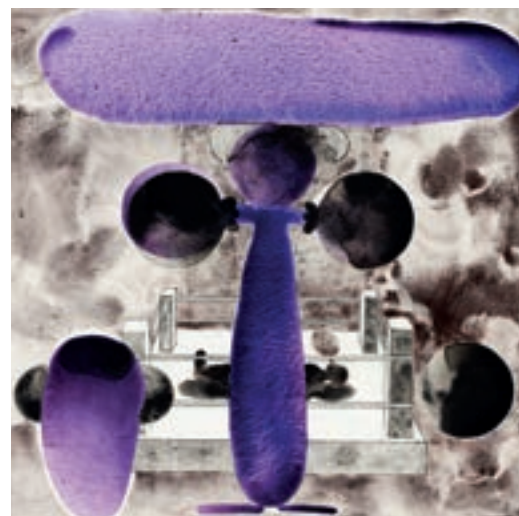
520 x 520mm

Provenance:

Purchased from Bath Street Gallery,

Auckland, September 2007.

\$1500 – \$2500



38

JUDE RAE

SL No. 106

watercolour (2009)

impressed signature lower right

390 x 563mm

Provenance:

Purchased from Jensen Gallery, Auckland,

June 2009.

\$4000 – \$6500



39

ELLIOT COLLINS

Parallel Universe

acrylic on Belgian linen, six panels

signed and dated '08 each panel verso

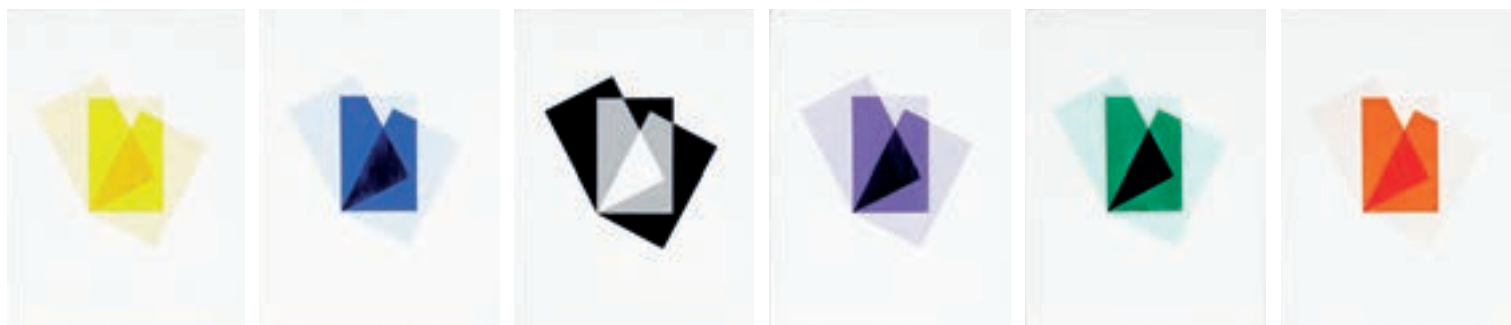
405 x 300mm: each panel

Provenance:

Purchased from Tim Melville Gallery,

Auckland, February 2009.

\$5000 – \$8000



IMPORTANT PAINTINGS & CONTEMPORARY ART

LOTS 40 – 120



40

Jess Johnson

Living Death Culture Pact

pen, fibre-tipped markers and
gouache (2014)

signed verso

380 x 280mm

Provenance:

Purchased by the current owner
from Ivan Anthony Gallery,
Auckland in late 2014. Private
collection, Wellington.

\$2000 – \$3500

41

Jess Johnson

WWW

pen, fibre-tipped markers and
gouache (2014)

signed verso

380 x 280mm

Provenance:

Purchased by the current owner
from Ivan Anthony Gallery,
Auckland in late 2014. Private
collection, Wellington.

\$2000 – \$3500





42

Michael Harrison
Half Blind
 acrylic on paper
 signed and dated 1994; original
 Vavasour Godkin Gallery label
 affixed verso
 302 x 226mm
 Provenance:
 Collection of Les and Milly Paris.
 \$2000 – \$3500

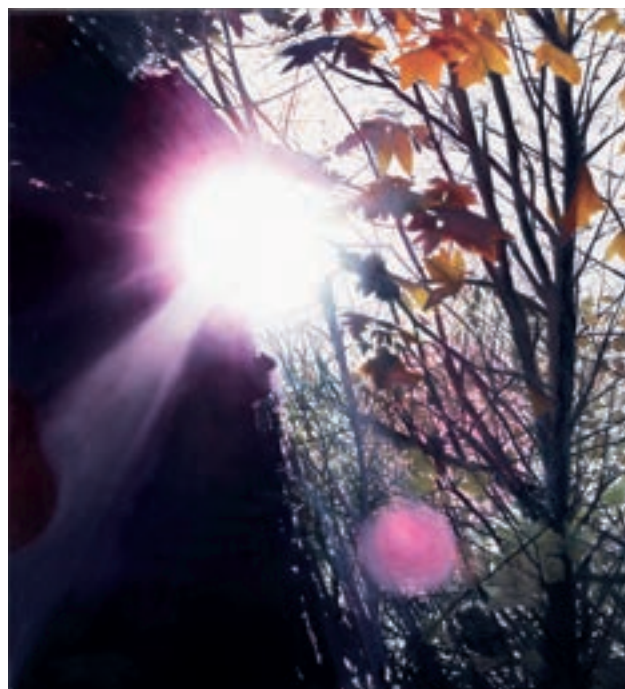


43

Gavin Hurley
S. P 16
 oil on canvas
 title inscribed, signed with artist's
 initials *G. J. H* and dated '02 verso
 405 x 305mm
 Provenance:
 Private collection, Auckland.
 \$3000 – \$5000

44

Trenton Garratt
Through the Trees
 oil on linen
 signed and dated Autumn 2012 verso
 605 x 550mm
 Provenance:
 Purchased by the current owner from
 Starkwhite, Auckland. Private collection,
 Wellington.
 \$2500 – \$3500



45

Sarah Munro

Blood Red Light Study No. 1

automotive paint on fibreglass

title inscribed, signed and dated '08 verso

670 x 590 x 80mm

Provenance:

Purchased from Page Blackie, Wellington, 2010.

Private collection, Wellington.

\$2000 – \$3500



46

Georgie Hill

Pale Fictions No. 2

watercolour and pencil on paper (2012)

275 x 205mm

Exhibited:

'Georgie Hill: Chromesthesia', Robert Heald Gallery, Wellington, 7 – 30 June 2012.

Provenance:

Private collection, Wellington.

\$1500 – \$2500

47

Rohan Wealleans

Palava of Peril

type C print, edition of 3 (2013)

1190 x 885mm

Provenance:

Purchased by the current owner from Ivan Anthony Gallery, Auckland. Private collection, Wellington.

\$3000 – \$5500



48

Shane Cotton

Kikorangi

acrylic on canvas

title inscribed, signed with artist's initials S. W. C and

dated 2003

610 x 605mm

Provenance:

Private collection, Auckland.

\$13 000 – \$18 000





49

John Ward Knox

No Title No. 3

oil on calico

signed and dated 2011 verso

650 x 650mm

Exhibited: 'John Ward Knox: The Restless Atmosphere', Robert Heald Gallery, Wellington, 12 May – 4 June 2011.

Provenance:

Private collection, Wellington.

\$4000 – \$6000

50

Sara Hughes

Netsky II

acrylic on linen

title inscribed, signed and dated 2005 verso

800 x 800mm

Provenance:

Private collection, Wellington.

\$4000 – \$6000





51

Michael Parekowhai
Rainbow Servant Dreaming
polyurethane and two-pot
automotive paint
420 x 180 x 105mm

Provenance:
Private collection, Auckland.

\$7000 – \$10 000

52

Michael Parekowhai
The Bosom of Abraham
screenprinted vinyl on fluorescent
light housing
1300 x 200 x 80mm

Provenance:
Private collection, Auckland.

\$7000 – \$10 000



Jacqueline Fraser

<<Gorgeous>> <<Prozac>>

quilted satin, Yves St Laurent lace, sequin taffeta

title inscribed, signed and dated 29. 09. 2003

1650 x 550mm: installation size

\$5000 – \$8000



Jacqueline Fraser

<<Gorgeous>> <<Phenobarbitone>>

quilted satin, Yves St Laurent lace, sequin taffeta

title inscribed, signed and dated 29. 09. 2003

1650 x 550mm: installation size

\$5000 – \$8000



55

Peter Robinson

Say "Mouldy" Like in Cheese

oilstick on builder's paper

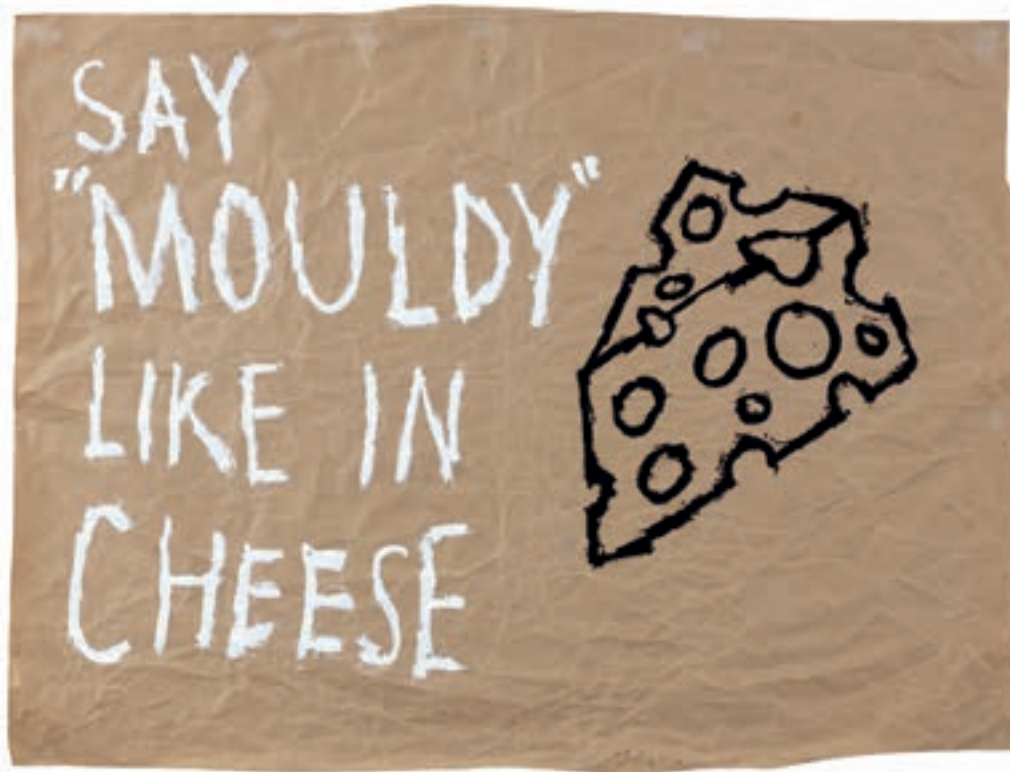
title inscribed

860 x 1110mm

Provenance:

Private collection, Auckland.

\$10 000 – \$16 000



56

Peter Robinson

Easy Pay Plan

acrylic, oilstick and bitumen on paper

signed and dated 1991

585 x 763mm

Provenance:

Private collection, Wellington.

\$8000 – \$12 000





57

Hany Armanious

Muffin No. 3

expanding foam, pigment and paper
(2003)

original Roslyn Oxley9 Gallery label

affixed to underside

310 x 430 x 430mm

Exhibited:

'Art Nouveau Barbeque', Roslyn Oxley9
Gallery, Sydney, 10 July – 9 August 2003.

Provenance:

Private collection, Auckland.

\$2500 – \$4000

58

Bill Hammond

D. T. 6

acrylic on found aluminium baking tray

title inscribed, signed and dated 1991

435 x 320mm

\$10 000 – \$16 000





59
Elizabeth Thomson
Fiddler Beetle
bronze and paint
signed and dated 1990–2001 to underside
150 x 960 x 470mm
Provenance:
Private collection, Nelson.
\$4500 – \$7000



60
Terry Stringer
Doors of Perception
cast bronze
signed and dated 2007
570 x 210 x 150mm
Provenance:
Private collection, Auckland.
\$10 000 – \$16 000

61

Stephen Bambury
"To Hold Onto That Consciousness"
resin and graphite on two aluminium
panels, diptych
title inscribed, signed and dated 1998
verso
170 x 340mm: overall
\$5500 – \$7500



62

Stephen Bambury
"To Blur the Boundaries of Authorship"
rust and acrylic on two aluminium panels
title inscribed, signed and dated 2001
verso
390 x 780mm: overall
\$10 000 – \$15 000



63

Fiona Pardington

Sister Huia

gelatin silver hand-print, 5/10

title inscribed, signed and dated 2006

and inscribed *Otago Museum* verso

560 x 430mm

Provenance:

Private collection, Auckland.

\$13 000 – \$18 000

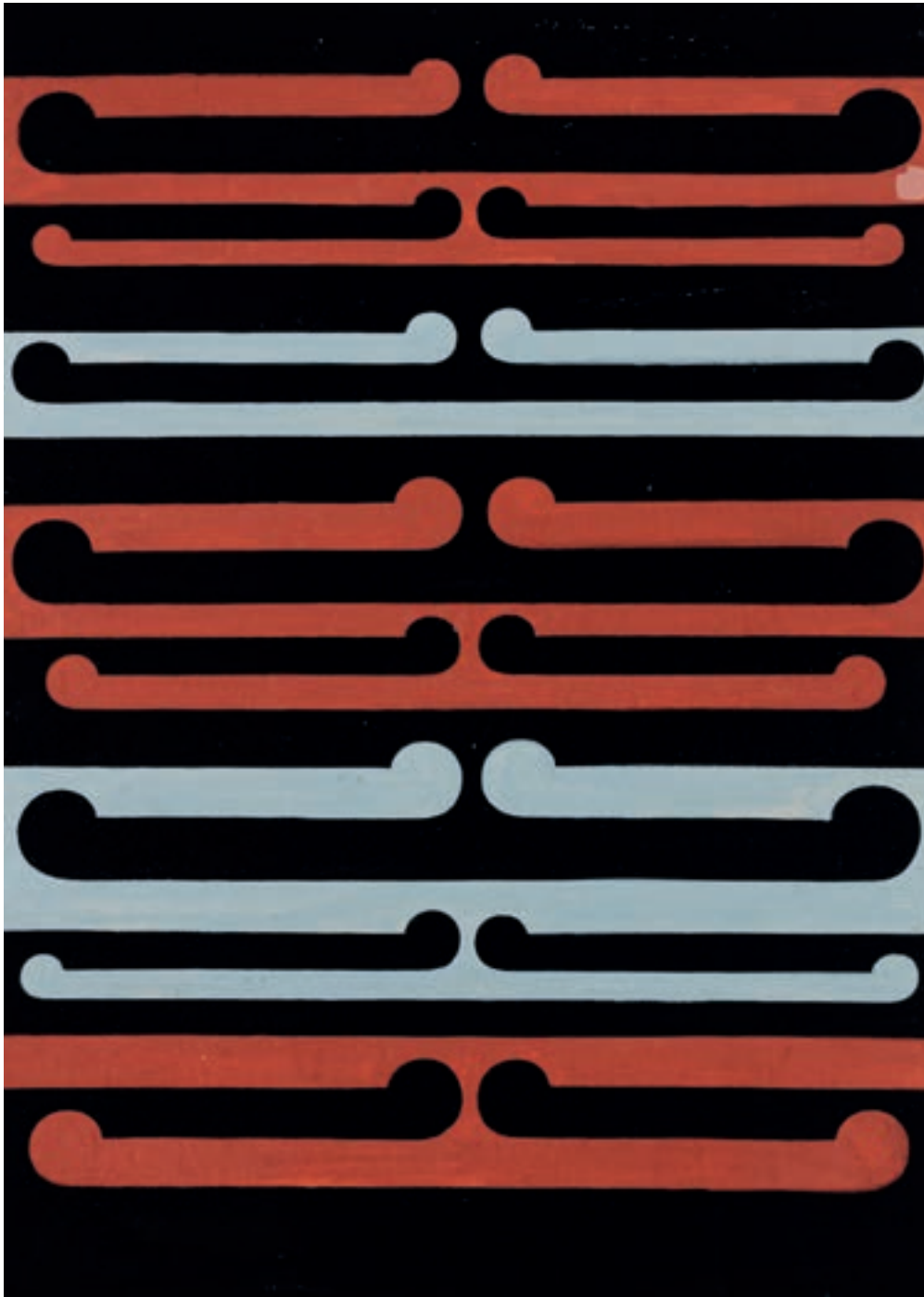


64

Laurence Aberhart
Moreporks (Bird Skins Room No. 2),
Taranaki St., Wellington, 3 October 1995.
 P.O.P photograph
 title inscribed, signed and dated
 1995/2009
 253 x 305mm
 \$3500 – \$5500

65

Laurence Aberhart
Albatross (Bird Skins Room No. 6), Taranaki
St., Wellington, 30 October 1995.
 gold and selenium toned gelatin silver print
 title inscribed, signed and dated 1995/2006
 and inscribed No. 5
 253 x 305mm
 \$3500 – \$5500



66

Gordon Walters

Untitled

gouache on paper, 1960

signed and dated 1960; original Peter McLeavey blind stamp applied verso;
inscribed a 1960 Koru gouache by Gordon Walters. Signed and dated on the
front (bottom) under the mount, P. McLeavey 11/12/1980 verso

350 x 257mm

Provenance:

Private collection, Asia. Purchased from Peter McLeavey Gallery, Wellington.

\$30 000 – \$40 000



67

Judy Millar

Zoomzoom V

acrylic and silkscreen on canvas

title inscribed, signed and dated 2013 verso

2350 x 1670mm

Exhibited: 'Comic Drop', Gow Langsford
Gallery, Auckland, 20 March – 13 April 2013.

Provenance:

Private collection, Auckland.

\$30 000 – \$40 000

68

Pablo Picasso
Black and Maroon Owl
 glazed and painted ceramic,
 edition of 300 (1951)
 inscribed and stamped 'edition
 Picasso Madoura' to the base
 310 x 185 x 185mm

Provenance:
 Private collection, Auckland.

\$10 000 – \$15 000

69

Pablo Picasso
Chope Visage
 partially glazed ceramic,
 193/300 (1959)
 inscribed and stamped 'edition
 Picasso Madoura' to the base
 215 x 110 x 160mm

Provenance:
 Private collection, Auckland.

\$8000 – \$12 000





70

Damien Hirst

The Souls

three colour foil block print on 300GSM

Arches paper, 8/15

signed

720 x 510mm

Provenance:

Purchased by the current owner from
Gow Langsford Gallery, Auckland. Private
collection, Auckland.

\$8000 – \$12 000

71

Damien Hirst

The Souls

three colour foil block print on 300GSM

Arches paper, 8/15

signed

720 x 510mm

Provenance:

Purchased by the current owner from
Gow Langsford Gallery, Auckland. Private
collection, Auckland.

\$8000 – \$12 000





Cross hatch

Provenance:

\$4000 – \$6000



Bird Shield

Exhibited:

Provenance:

\$6000 – \$9000

Richard Killeen

Spiral

acrylic lacquer on aluminium,
three parts

title inscribed, signed and
dated 1979 each part verso

1010 x 708mm: installation
size variable

\$14 000 – \$20 000





75

Ralph Hotere

Mungo at Aramoana

oil on board in original driftwood frame

title inscribed, signed and dated Port

Chalmers '83; inscribed *sketch for a*

Mungo painting verso

510 x 418mm

Provenance:

Private collection, Auckland.

\$25 000 – \$35 000



76

Allen Maddox

Tied to a Bloody Wagon Wheel

oil on canvas

title inscribed, signed with artist's initials

A. M and dated 1999 verso

1220 x 1220mm

Provenance:

Private collection, Auckland.

\$25 000 – \$35 000





A. Lois White

77

Allegro

oil on canvas

signed and dated 1976

705 x 904mm

\$35 000 – \$50 000

Two key dates loom in the critical evaluation, or re-evaluation, of the work of A. Lois White. One as its origins in, as many do in our country's art history, to a meeting between the artist and Peter McLeavey in 1975. The meeting was anything but a chance one with the Wellington dealer visiting the artist at her Blockhouse Bay home and studio to express a strong interest in her work. The visit resulted in the artist's first solo exhibition two years later and a wave of commercial success and critical acclaim which witnessed her finally entrenched in this country's 20th Century art historical cannon. McLeavey remarked of the opening to the show: "Like somehow after all these years a wrong had been righted... Something about her vulnerability and her goodness. And here she was. It was her show." The second important date occurred some ten years after the artist passed away in 1994 when Auckland Art Gallery mounted a major exhibition of her work which toured nationally, introducing audiences around the country to a vast and varied body of work which engaged key themes in history including socialism, war and feminism through beguiling and finely nuanced narrative compositions.

Born in 1903, the youngest child of four children, White attended Epsom Girls' Grammar School before studying at Elam School of Arts from 1923 – 1927 where she came into contact with Ida Eise and Archibald Fisher, two figures who would have a lasting effect on her and her painting.

Allegro (1976) is a superb late example of A. Lois White's rhythmical and decorative painting style. Savouring the belated but pronounced success of her first solo exhibition at Peter McLeavey Gallery

the year prior, White here recreates a varnished watercolour from 1942 with the same title and subject as in the collection of the Dowse Art Museum. Whilst the compositions are very similar the artist's choice of colour palette is intriguing and in marked contrast to the earlier work. In the 1942 work her colours are more subdued and muted but here in the 1976 version they appear much fresher and more exuberant and the scale of the composition is also far more ambitious.

Allegro showcases many of the hallmarks of the artist's strongest works and her signature style. The artist retains her strong sense of draughtsmanship and figuration late in life both of which, along with her gender, strongly contributed to her marginalization in the local art world during the middle stages of the twentieth century and ran counter to the dominant localized idiom of international modernism. The subject matter is also highly typical proffering a feminine ideal of harmony with nature, unity and joy through amalgamation. Painting women can be seen as her way of assimilating and identifying with female experience as well as escaping masculine definitions.

A. Lois White was hospitalized with a stroke in 1981 and died three years later. Whilst her recognition as an artist was limited by the pervasive climate of provincialism and conservatism during the majority of her lifetime her reputation continues to grow and she is now recognised as a unique figure painter and social commentator.

Ben Plumbly

Provenance:

Acquired directly from the artist.

Private collection, Auckland.





78

A. Lois White

Crazy Buildings, Battersea Park

oil on board

signed; title inscribed and signed verso

580 x 770mm

Provenance:

Acquired directly from the artist. Private collection, Auckland.

\$18 000 – \$28 000

79

Ann Robinson

Semillon Rim Bowl

cast glass (45% lead crystal)

signed and dated 2013 and

inscribed No. 3 to underside

500mm: diameter

Provenance:

Private collection, Auckland.

\$35 000 – \$50 000



Frances Hodgkins

80

Tabac

watercolour

signed

320 x 355mm

\$25 000 – \$35 000

This gem of a painting — a fiesta of vibrant hues and itchy, insistent brush work — conveys the chaos of a village square in southern France. Light, sparkling, swift and easy, the composition begins and ends with the wholeness of a taut surface. For a short period Hodgkins was a designer of textiles and it shows here. This approach also characterised Matisse who we know influenced her. By means of line, shading and colour, depth, illusions are built or carved out parsimoniously, making each nudge into a third dimension, right through to the dark interior void of the rear centre. Hodgkins shows how to bring about a tiny climax with just about every brushstroke and her flatly worked surfaces respond at all points to a given sense of deep pictorial space. Parfaits of bands of shimmering café umbrellas, people (stall assistants and customers), a church (?), shop fronts, signs (the Tabac of the title) and tables dance in front of and behind each other. The format is a squeezed-in panorama. Matisse it might seem, but it is more Monet, an artist with whom Hodgkins is never compared. Like Monet she uses colours redolent of nature and juxtaposes them to mingle in the eye, not simply to create atmospheric illusions of light à l'*impressionnisme*. Her collector and friend Geoffrey Gorer declared persuasively: "Frances Hodgkins has liberated colour from its objects." Her colours — delicately smouldering deep blues, warm orangey reds, tangy turquoises, luminous lemon yellows — have the iridescence of stained glass. Her fragmented objects and people zing against each other with eloquence. Like some of the best Monets — such as the Rouen cathedrals — her best paintings amount to metaphysical conundrums. You just have to work out what you are looking at. The linear design (of the pencil marks in the unfinished section) and the confidence of painterly execution

register differently, though with equal force. Each is daringly awkward, with disjointed parts that compete for attention and interpretation. Notice how your eyes are drawn to the unfinished figure, delicately traced in pencil, at the heart of the foreground of the composition. The tension between drawn and painted is constant and eventful, full of surprises and planes that baffle. Fellow painter Patrick Heron remarked that, "abstraction in her painting, so far from being an end in itself, comes into existence simply as a vehicle: it is always at the service of a specific object." Hodgkins is somehow detached in the very act of being engaged. She lived in France for periods of time as this painting attests and is another of those foreign-born 'French painters', invigorating Parisian painterly sensuousness with her new world nerviness and British rigour. Hodgkins understood that emotional eloquence is an effect not of theatrical gestures but of varied contrasts and rhythms, in which surprising disjunctions join in a harmonious whole. The formal dissonance of Hodgkins' painting blazed a trail for modern art and in the early twentieth century she embraced the fracturing of modern sensibility. Nevertheless, in her painting a life of feeling is sustained in times that might have seemed engineered to crush it. This picture challenges me to perceive the secrets of its coherence, because it does hang together somehow in my experience. I try and keep failing, but I don't get frustrated. I feel that I am dealing with a passionately complicated person. Triumphant also, there is the sense of something painted before (how many times has that village square been done over!) that now never needs to be painted again.

Laurence Simmons





81

Frances Hodgkins

Roots

gouache on paper

signed and dated 1943; original

catalogue label affixed verso

210 x 270mm

Literature:

Arthur Howell, *Frances Hodgkins –
Four Vital Years* (London, 1951).

Provenance:

Collection of Miss Jane Saunders.

Private collection, Auckland.

\$20 000 – \$30 000



82

Frances Hodgkins
Country Lane, Oxfordshire
 watercolour and pastel on
 paper, circa 1922.
 original John Leech Gallery
 label affixed verso
 119 x 182mm
 \$8000 – \$12 000

83

Frances Hodgkins
The Tree in the Park
 watercolour, circa. 1922
 signed; original John Leech
 Gallery label affixed verso
 143 x 225mm
 \$10 000 – \$16 000



84

Tony Fomison

*I runga I te pa; i runga i te Urupa; he karanga mo te po;
he karanga mo Hine Nui o te Po*

oil on canvasboard

title inscribed, signed and dated '84 and inscribed
started late August in Christchurch on artist's original
label affixed verso

300 x 400mm

\$25 000 – \$35 000



85

Greer Twiss

Pukeko, Porphyrio melanotus, Swamp Hen

bronze, paint and lead

title impressed

1340 x 700 x 490mm

Provenance:

Private collection, Nelson.

\$10 000 – \$16 000

Bill Hammond

86

Ancestral C

acrylic and metallic pigment on canvas

title inscribed, signed and dated 2004

600 x 400mm

\$55 000 – \$75 000

The contemplative gentleness of this 2004 canvas by Bill Hammond is at odds with much of the artist's earlier work. When Hammond burst onto the scene in the mid 1980s his canvases jagged and rocked with bilious colour and scenes of punky distress. His favourite band of the time could have been punk hell raisers The Damned. At this time Hammond's lead singers were wracked with psychosis and the scenes depicted looked straight out of the anarchic Cabaret Voltaire playbook.

The early 1990s was marked by the emergence of the Buller's Birds works, that whilst less psychologically taxing were still weighted with a sense of anticipation: something was about to 'happen'. The first twenty years of Hammond's painted output was driven by an urgent and foreboding narrative. In a curious reversal of the usual fin de siècle tone of dread, around 2000 in Hammond's world the air clears somewhat. This elegant canvas from the *Ancestral* series is replete with the more autumnal, courtly air that defines works of the period. The dreamily divine as opposed to the spectacle of impending doom pervades. All is well in the garden.

This lightening of tone enables the viewer to bathe in the delight of following the painter's sinuous brushwork. The sensuous has overcome the sinister, so that within the ambient aqua, revelations of an altogether more pastoral and life affirming nature can be enjoyed at leisure.

A key element of the *Ancestral* works and indeed most works of the mid 2000s is Hammond's affirmation of the potent role the decorative and patterned plays as both a form of symbolism and indicator of identity. In these works the figures are 'tattooed' with an intricate range of ferns, garlands and myriad vegetable designs. In the New Zealand context we think immediately of moko as both a signifier of aesthetic beauty but also clearly understood relationships relating to status,

rank and the mana of the individual. Within Maori society at around the time of contact, moko was there to be read and understood, indeed pre-Treaty of Waitangi many chiefs 'signed' documents with sketches of their moko and these images are amongst the most powerful of the early contact period. New Zealand eyes may see moko when first viewing these *Ancestral* canvases but other cultural manifestations of the genre are equally valid: Marquesan, Hawaiian, Samoan variants all spring to mind as do fearsome Japanese dragons and Russian gangster tattoos. Tattoo confers communal identity whilst enabling individual identity to become 'fixed' and blurred by the ink simultaneously.

Ancestral C is one of the most sanguine of the series. The figures, at once humanoid, bird and eel-like intermingle and caress, appearing to communicate via ESP like dolphins. In this work Hammond may be asking less urgent questions than earlier works but they are no less fundamental. These ancestral figures appear to exist in some form of timeless void. Their title clearly implies ancient, even pre-historic origins, yet their shapeliness come from another realm. Place and time is fluid. French writer Michel Houellebecq investigated the idea of timelessness in his 2005 novel *The Possibility of an Island* in which endlessly cloned humans are able to communicate with their ancestors over millennia. The conversation between past, present and future versions of the central characters always revolves around the nature of the human soul. This quote by the author is apt and revealing when addressing the mellow tone of Hammond's *Ancestral* works, "The past is always beautiful. So, for that matter, is the future. Only the present hurts, and we carry it around like an abscess of suffering, our compassion between two infinities of happiness and peace."

Hamish Coney

Provenance:

Purchased by the current owner from
Hamish McKay Gallery, Wellington, circa 2008.
Private collection, Wellington.



Bill Hammond

87

Walter's Shag Pile 2

oil on unstretched shaped canvas
title inscribed, signed and dated 1994
2000 x 1820mm

Provenance:

Corporate collection.

\$230 000 – \$300 000

The early scribes of Hindu mythology must have had a few ornithologists among them. Their stories are replete with accounts of a hundred magnificent birds: Garuda the humanoid eagle, Gandaberunda the two-headed bird, Hamsa the swan. But it's the unfortunate tale of two birds, Jatayu and Sampati, which comes to mind when seeing Bill Hammond's painting *Walter's Shag Pile 2*. In the epic-poem *Ramayana*, a weeping Sampati grieves the death of his brother Jatayu at the hands of king Ravana who clips Jatayu's wings. It is the fate of the two unique and virtuous vultures to become extinct.

The shags in Hammond's painting seem to suffer similarly. The dead and floppy beings are heaped onto a table or dangle over the edges as if in the surreal world of droopy Dali things. In an elegantly sloping hand, Hammond inscribes into the artwork the scientific names of these birds alongside a profile detail of their heads. Two of the shags, commonly known as the 'Pitt Island shag' and the 'black shag', are at risk of becoming extinct. Painted on an oddly shaped canvas with a peaking top edge, Hammond gives the effect of seeing into a room with a strange and uncertain perspective. It is a gothic scene with an unsettling combination of malice and quaintness, as if one has happened upon a taxidermist's hoarding. It is beautifully eerie, like a noiseless aviary, and the room's

magnificence is restrained to a few opulent Victorian furnishings: a chaise lounge, candle-lit chandelier, two tables with turned legs.

Walter's Shag Pile 2 is a painting belonging to a larger series of artworks focusing on the 19th century New Zealand ornithologist Sir Walter Lawry Buller. Like king Ravana in the story of Jatayu and Sampati, Buller is a character composed of contradictions. Ravana is a demon but also a devotee: the zeal with which he is devoted to his god makes a narrow-sighted and dangerous man of him. Buller's tendency is the same: his repertoire of cataloguing, chronicling and caring for the dwindling species of native New Zealand birds included the killing and stuffing of many. At the brink of extinction, Buller lovingly rendered the birds for posterity in his book of images and mounted specimens in glass cases, parcelling them to Europe for the people of his time and their curiosity cabinets. The story of the birds and Hammond's 'Buller paintings' are studies of the contrary aspects of human impulses. Both show the possibility for 'something good' to extend so far as to then become malicious: for a lover of birds to become a stuffer of them, for a votary to become a villain.

Balamohan Shingale



Bill Hammond

88

Choreograph Screen

acrylic and metallic paint on four panel screen

title inscribed, signed and dated 1997

1480 x 1860mm

\$120 000 – \$180 000

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

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

Decorated screens have been a feature of elegant interiors for hundreds of years across many cultures. The screen as a device to hide and reveal comes with a hint of the exotic. They carry a whiff of the boudoir and the allure of the fete galante. Such screens are a bit of a tease. Vintage examples illustrate floral splays in lustrous silks or nymphs in gardens heavy with peacocks, pomegranites and promise. In a work such as *Choreograph Screen* Hammond plays up to the decorative traditions of the screen and the readymade divided structure lends itself to story telling and narrative. This screen consists of four tall panels upon which Hammond's strolling players, dance, posture and generally show off. In the mid 1990s Hammond produced a grouping of similar screens – *Primeval Screen* of 96/97 and the large 8 panel *Land List* (1996) in the collection of Te Papa Tongarewa

are works in which the accent is likewise on the whimsical or delightful. They share kinship with *Choreograph Screen* in that the bellows nature of the screen allows for both a multiplicity of vignettes and the delight of movement. These works follow immediately after the *Bullers Birds* works of the earlier 1990s, but where many of these first 'Buller' works are foreboding and mournful, the slightly later screens and other 'object' works reveal Hammond exploring the animated, communal even chattery nature of bird society. The birds have moved from waiting to doing what they do best: careening around, teasing each other and getting up to mischief.

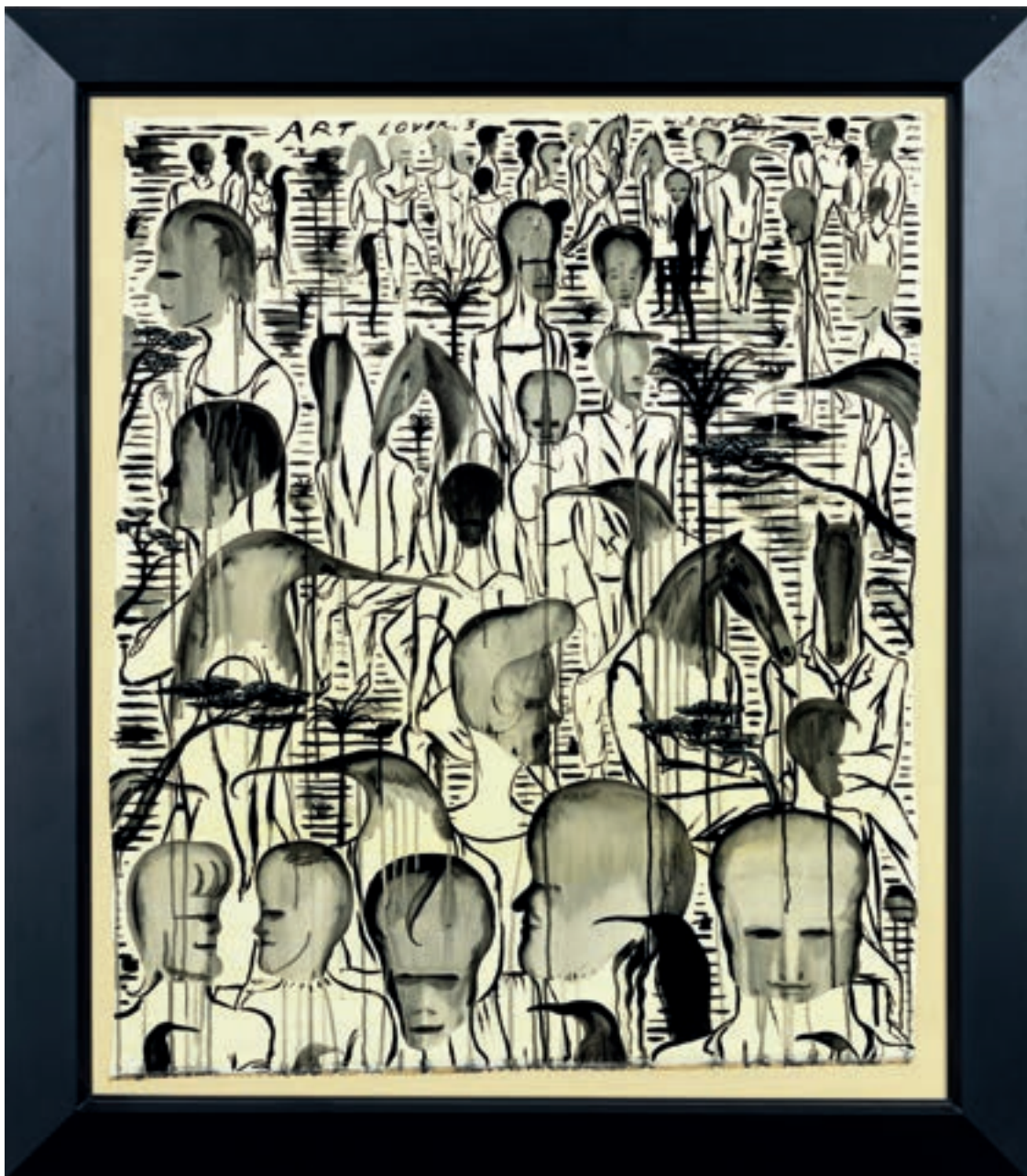
Choreograph Screen is also compositionally sophisticated with bands of metallic copper, green and black articulating the sky, land and the underworld in revolving fashion. This broad structure unites the four panels and allows Hammond to let loose his dancers as they waltz about, sometimes seemingly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

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

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

Hamish Coney





89

Bill Hammond

Art Lover 3

acrylic on linen

title inscribed, signed and dated 1997

1115 x 950mm

Provenance:

Private collection, Auckland.

\$65 000 – \$85 000



90

Shane Cotton

Button Eyes

acrylic on canvas

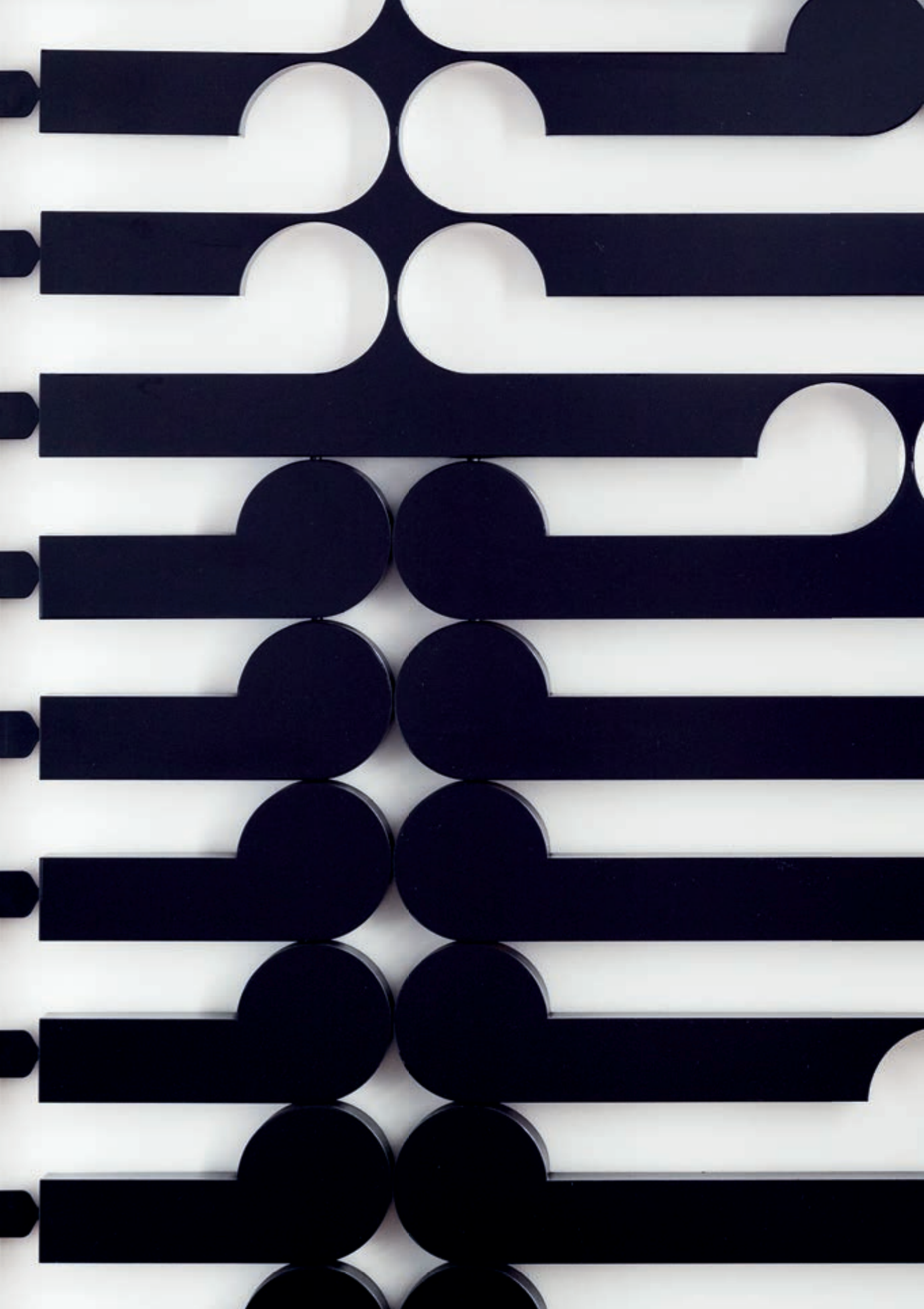
title inscribed, signed and dated 2001

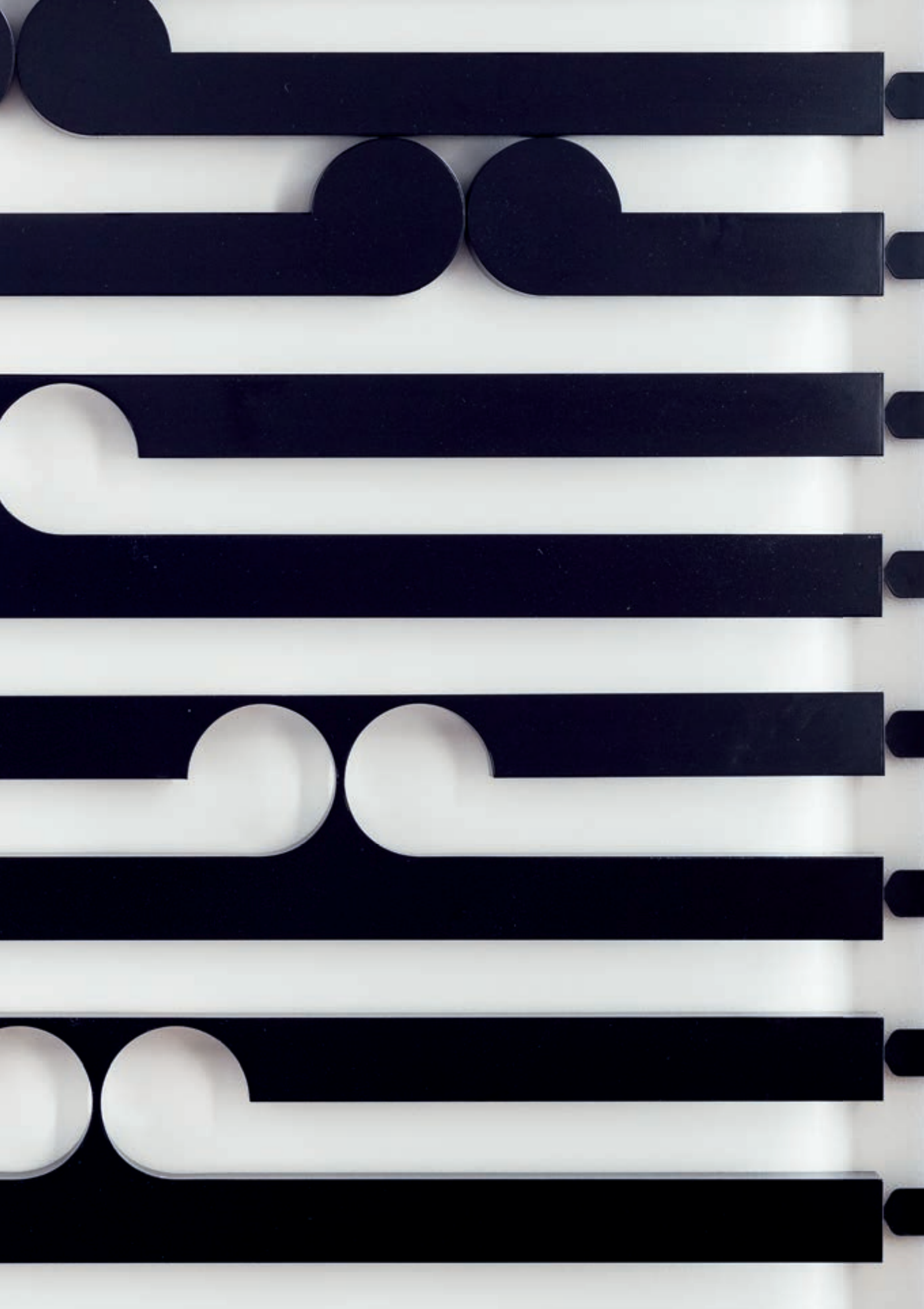
700 x 1000mm

Provenance:

Private collection, Auckland.

\$20 000 – \$30 000





Michael Parekowhai

91

Oritetanga

powder-coated steel (2004)

2175 x 1730 x 70mm

Provenance:

Private collection, Auckland.

Purchased from Michael Lett in March 2005.

\$120 000 – \$160 000

With a straight grin, raising of the eyebrows and a wink to art history it's game on. Michael Parekowhai is a riddler who creates conundrums; images about images – games of veiled and layered meanings. This graceful relief work *Oritetanga* bares Gordon Walter's distinct bar-stop composition, however, its sleek industrial semblance is framed in Parekowhai's signature wit.

Like a cryptic clue, a surface-reading grounds the work with a definition; Gordon Walters' *Untitled* (1977) to be exact. It is easy to be distracted by the alluring and nuanced surface of the work, however, with Parekowhai the devil is in the detail – the wordplay provided by the title. *Oritetanga* refers to the third article of the Treaty of Waitangi which holds the provision for equality between Māori and other New Zealand citizens.

Rewind – the 1990 Sesquicentennial (150th anniversary) of the signing of the Treaty of Waitangi came at the tail-end of a decade of significant formal recognition and legislative endorsement of Māori culture and rights which made biculturalism official state policy. It is in this year, 1990, that Michael Parekowhai came to prominence as a cultural commentator alongside a new generation of Māori artists – the Young Guns – who critically questioned and challenged ideas, assumptions, surfaces, and signifiers of Maori art and culture. Since the 90s Parekowhai has re-imaged the familiar and ordinary from pop-culture, modern art history and tools for teaching and learning into extraordinary sculptures.

Parekowhai adheres to the Duchampian notion that the viewer must complete the work through active engagement as opposed to passive appreciation. Framed as a do-it-yourself kitset, *Oritetanga* invites the viewer to deconstruct, pull apart and interrogate the originality and cultural value of Walter's composition. During the 1990s Gordon Walters was singled out as a key example in a fierce debate around cultural appropriation that pitted national interests against indigenous rights. Walters was both persecuted and canonized for his mimesis of kowhaiwhai within his 1960-70s bar-stop abstractions. Parekowhai's remodeling of Walters

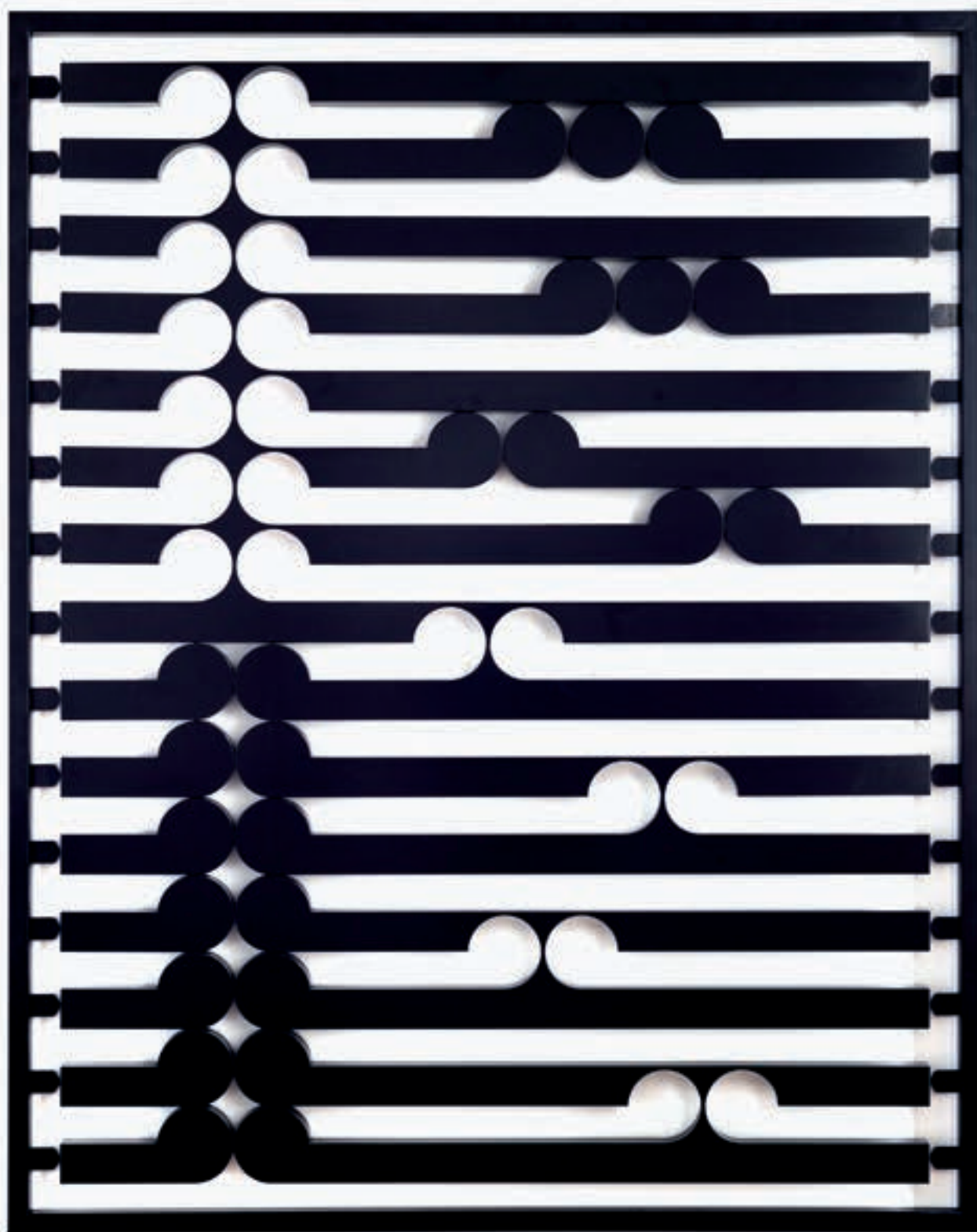
creates a multiplicity of interpretations. Is it reclaiming cultural property, mocking artistic originality or paying homage? It is unresolved. Neither a justification nor a critique, whilst simultaneously both and it is this grey area that makes his work so appealing and enduringly relevant.

Parekowhai first waded into the divisive debates around indigenous rights, ownership, and biculturalism in 1994 with *Kiss the Baby Goodbye*, a towering pair of kit-sets cut in the image of Walter's *Kahukura* (1968). Made a decade later and within the context of impassioned public debate around the ownership, customary rights and cultural significance of the foreshore and seabed *Oritetanga* rolls the dominate conversation of the 1980's - 90's into the twenty-first century.

Waves roll towards an oppositional foreshore (left) where stops are lined up like pawns on a chessboard. Will they be pummeled into the foreshore or cast out to sea? "Ah-ha!" you say, "I see it." Not so quickly. The two versions of the Treaty (Māori and English) are not accurate reflections of one another and neither are *Oritetanga* (2004) and Walter's *Untitled* (1977). Parekowhai has added an extra black stop in the first line, in doing so he transforms a wave into a waka. Does the composition suddenly seems top heavy, unbalanced? Yes and No? Great, you've got it!

The work manoeuvres in a way that actively resists taking sides, judging or moralising – the didactic is the antithesis of fun! The light-hearted, accessible and recognisable qualities of his works provide a comfortable space in which difficult and polarising cultural conversations can be broached. In a 2004 interview for Metro Magazine, Parekowhai commented, "I look for things that make us similar rather than the things that makes us different. There are already too many people looking for our differences." *Oritetanga* can be seen as a tool for cross-cultural literacy that slips between opposing sides as a mediator or meeting point to keep conversation flowing, towards equality.

Taarati Taiaroa



Gottfried Lindauer

92

'The Maori Princess' Puahaere Te Wherowhero

oil on canvas

638 x 507mm

Exhibited:

'The Māori Portraits: Gottfried Lindauer's
New Zealand', Auckland Art Gallery Toi o Tāmaki,
22 October 2016 – 19 February 2017.

Provenance:

Private collection, Auckland.
Passed by descent to the current owner.

\$160 000 – \$220 000

This is almost certainly a painting of Puahaere Te Wherowhero, also known as Emma Ta Aouru. Puahaere was the daughter of King Tawhiao, the second Maori king and ariki of Tainui, and his third wife, Aotea. Her parents' marriage has been described as a political alliance between Ngapuhi and Taunui. Puahaere was a rangatira of Ngati Mahuta through her father and claimed rangatira lineage to Ngati Paoa and Ngati Tamatera through her mother. Her obituary in the *Thames Star*, published on 30th September 1901, claims that Puahaere was born around 1840, but family accounts suggest she was born around 1852.

This painting is based on a photograph by the London-born Foy Brothers, who opened a studio in Thames in 1871. (In the 1880s they boasted that they offered "the best collection of Maori photographic in New Zealand.") Lindauer used several of their photographs – reproduced as *cartes de visite* – as the basis for paintings, including the famous *Heeni Hirini and Child*. The full-length image in question was named *Puahaere, Chieftainess of the Thames District* and depicts a sturdy, round-faced young woman with moko kauae, brandishing a patu and dressed in the kind of "native" costume of which the Foys kept a substantial wardrobe. Draped in two kaitaka, Puahaere wears a hei tiki, pendant earrings, and a plain band on her ring finger, as well as two huia feathers in her hair.

The Lindauer version is half-length, Puahaere's hands no longer visible. Typically, Lindauer has softened her anxious expression, given more shadow and shape to her face, tidied her abundant wavy hair and straightened the huia feathers. But the painting is unmistakably Puahere, not least because of the (less typical) accuracy in the depiction of her moko. A painting of her father, King Tawhiao, was painted by Lindauer some years later, after a photograph taken in 1884 by Sydney photographer Henry King.

The Foys' photograph was probably taken in the 1870s, when Puahaere was in a high-profile relationship with James Mackay Junior (1831-1912). Born in Scotland,

Mackay travelled to New Zealand as an adolescent, He settled, with his father, in Nelson and became fluent in te reo. When gold was discovered in the region, Mackay proved a useful mediator between the Maori and European diggers in the Collingwood goldfields. He worked with Donald McLean, the native secretary, to force purchases of Maori land throughout the South Island. A determined and often unscrupulous frontiersman, Mackay moved north at the request of Governor Grey and, in 1864, was appointed civil commissioner for Hauraki. Lampooned as the "Thames Autocrat," Mackay was responsible for negotiations for prospecting on Maori land and was instrumental in opening the goldfields in Thames and Ohinemuri.

A cartoon that appeared in *Punch* (or the *Auckland Charivari*) in 1868 shows Mackay on a stage, addressing a crowd of boisterous Thames miners. Sitting on the stage near his feet is a young Maori woman who resembles Puahaere. The move to Thames ended Mackay's marriage to Eliza Braithwaite, with whom he had two children in the late 1860s. Just eighteen months after the birth of their second child, immediately after he was elected to the Auckland Provincial Council, Mackay wrote to his wife telling her he wished to separate permanently.

Puahaere's first child with Mackay, a daughter known as Arihia, was born in 1870, and their son, Ngawini, was born around 1876. By 1884 Puahaere and Mackay had separated, and his fortunes had changed: out of favour with Grey and bankrupt after a bad land deal, Mackay retired to Auckland and then Paeroa, where he worked as a land and mining agent. He died in poverty and was buried in Paeroa cemetery, the grave unmarked until the 1940s. Puahaere remained a rangatira of great mana in the district, with – as her 1901 obituary noted – a keen "interest in the improvement of the conditions" of Maori, encouraging anyone with a "comprehensive scheme for the advancement of the natives."

Paula Morris



Louis John Steele

93

An Old Chief, Ngaroki Te Uru

oil on board

signed with artist's initials *L. J. S* and dated '13

250 x 190mm

Provenance:

Collection of Sir Peter Buck, Te Rangi Hīroa.

Purchased by the current owner's Grandparents in Honolulu in 1959. Private collection, Wellington.

\$60 000 – \$80 000

Louis John Steele (1842–1918) is best known for his large scale history paintings, most notably his collaboration with Charles Goldie, *The Arrival of the Maoris*, 1898. He

was also a highly regarded portraitist, depicting both Māori and Pākehā throughout his career in New Zealand.

This representation of Ngaroki Te Uru is characteristic of his late style: smaller in scale, it is painted on board with fine brushstrokes barely visible.

It was paintings such as this that earned Steele the title of the 'Meissonier of Maoriland'; referring to the popular French Academic artist Ernest Meissonier who was known for his meticulously executed small scale works. Steele had trained at the Royal Academy, London

and Ecole des Beaux Arts, Paris in the 1860s. After completing his studies he returned to London before settling in New Zealand in 1886.

The portrait of Ngaroki Te Uru is a respectful evocation of a venerable kaumatua. It is based on a photograph taken by Josiah Martin in early 1890. Martin made a series of photographs of notable Māori chiefs who were in Auckland to celebrate the colony's 50th Jubilee. Steele followed Martin's original closely, but omitted a white feather in the elder's hair, added a pounamu earring and cropped the image at chest height. It has an immediacy and intimacy not often seen in portraits based on a photographic source. The painting and its sitter are beguiling. Ngaroki's rheumy eyes stare directly at the viewer, giving life to the portrait. His age is depicted with dignity, the lines of his face and moko telling of his long and storied life. Details such as his wiry white hair and the black cords on his cloak are rendered impeccably, adding texture and three-dimensionality.

A brief biography published in the newspaper at the time of the Jubilee records 'a grey headed and much tattooed old chief, named Ngaroki Te

Uru, or Ratima, who gave his age as about ninety, though his firm step and sturdy frame do not betoken so advanced an age'. His iwi were listed

as Ngati Mahuta and Ngati Naho. The article detailed that 'Old Ratima in his youthful days was one of Te Wherowhero Potatau's chosen braves, and took part in many a fierce fight, being present amongst others at the battles of Puketekauere, Moturoa, and Ngutu-o-te-Manu, between the Taranakis and Waikatos, when the latter made their last southern invasion of Taranaki'.¹

Ngaroki Te Uru is believed to be one of five paintings exhibited by Steele at the South Canterbury Art Society in 1913.² The portrait was purchased by the grandparents of the present

owner in Honolulu in 1959. It was sold as part of the collection of Sir Peter Buck, also known as Te Rangi Hiroa (1877?–1951). Buck was Director of Hawaii's Bishop Museum from 1936 until his death in 1951. Steele's portrait aligned with Buck's interest in recording the detail of Māori life and offered him a poignant reminder of his faraway homeland. For us today, Steele's painting brings to life an ancestor and provides a glimpse into our increasingly distant colonial history.

Jane Davidson-Ladd

¹ *New Zealand Herald*, 4 Feb 1890, p. 4.

² Newspaper reports list five works by Steele including 'An Old Chief, Ngara Ti Uru'. Given the closeness of the name and subject it is presumed that this is the same work and the title is either a misspelling by the newspaper or Steele. *Timaru Herald* 18 Oct 1913, p.10 and 20 Oct 1913, p. 5.



Gillian Ayres

94

Where the Cymbals of Rhea Played
oil on canvas
signed and dated '86/87; title inscribed,
signed and dated '86 verso
2240 x 2100mm
\$40 000 – \$80 000

Gillian Ayres has been making abstract paintings for nearly 70 years and is one of Britain's leading and most well regarded painters. Born in 1930, she studied at Camberwell College of Art in the late 1940s and worked initially in London, later moving to Wales and then to Cornwall, where she currently lives and works, continuing to create great abstract paintings at the age of 87. In a not dissimilar fashion to New Zealand's own Milan Mrkusich, Ayres has never wavered from her commitment to non-objective abstract painting, painting through the various movements and trends of twentieth century art – Conceptual Art, Performance Art, Installation, Photography, Video – all of which served to challenge the relevancy of her work, unrelentingly focussed on little other than making great paintings. Her work has always been abstract, though her style has continued to evolve.

Ayres' first solo show was at Gallery One in 1956, and her work has featured in many key group shows thereafter, including the Whitechapel Art Gallery's seminal *'British Painting in the 60s'* in 1965. Her paintings have been the subject of major solo exhibitions at the Museum of Modern Art, Oxford (1981) the Tate Gallery, London (1995) and the Royal Academy of Art, London (1997). Her work can be found in the permanent collections of the British Museum, the Tate Gallery, the Victoria and Albert Museum and the Museum of Modern Art, New York and in 1989 she was short-listed for the Turner Prize.

Where the Cymbals of Rhea Played (1986 – '87) is a major work from one of her most important periods. In 1981 she ceased teaching at Winchester School of Art opting to dedicate herself full-time to painting in the relative isolation of the Llyn Peninsula in North West Wales. Newly refocussed, Ayres became immersed in a love of paint. She had already begun gravitating towards a more impasto, textured style, and now her work became even more painterly, more tactile, and richer. Often using her bare hands to manoeuvre the paint in her work *Where the Cymbals of Rhea Played* appears like some primordial breeding ground for new colour relationships and strange, unimaginable shapes.

The title refers to a poem by John Keats and to the Greek mother of the Gods Rhea, the Goddess of fertility who was worshipped through clashing cymbals and drums. Ayres typically developed titles for her works after they were painted and they are in no way meant to function descriptively but rather to evoke or resonate with the mood of the work. *Where the Cymbals of Rhea Played* is unquestionably a major example of her style in the 1980s in its exuberance, scale, colourful palette and heavily impastoed surface. It could well be one of the most important international paintings to appear at auction in this country.

Ben Plumbly

Provenance:
Collection of Antoinette Godkin, Auckland.
Acquired by her directly from the artist in the time
she worked and exhibited Gillian Ayres' work at
Knoedler Kasmin Gallery, London in the 1980s.



Ralph Hotere

95

Love Poem

acrylic and dyes on unstretched canvas
title inscribed and dated 'Port Chalmers '76' and inscribed
with a poem; also inscribed 'Poems Bill Manhire; Music
Barry Mangan, Jack Body; Dance John Casserly, Char
Hummel'
3240 x 890mm

Provenance:

Private collection, Christchurch.

\$100 000 – \$200 000

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

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

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

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

Kriselle Baker

Provenance:

Private collection, Christchurch.

Illustrated:

Gregory O' Brien, *Hotere: Out the Black Window* (Wellington, 1997), p. 63.

Exhibited:

'Hotere – Out the Black Window',
City Gallery, Wellington, 7 June – 14
September, 1997.

Rosalie Gascoigne

96

Apothecary

sawn and split soft drink crates
title inscribed, signed and dated 1992 verso; original
Roslyn Oxley9 Gallery label affixed verso
1070 x 840mm

\$160 000 – \$220 000

Beginning her art career at the age of 57, New Zealand-born Rosalie Gascoigne (1917-99) became the first woman to represent Australia at the Venice Biennale in 1982. *Apothecary* is a work in her signature style, deploying a patchwork of planks with residual lettering from soft drink crates to create a picture which blends language and landscape. Writers have suggested that her interest in the play of visual language could derive from influences ranging from her love of poetry and crosswords to her astronomer husband's long-term speech impediment.

Her earliest works built on her training in ikebana, assembling found objects like locally scavenged corrugated iron and bones. Manipulating the text on reflective road signs, she managed to evoke the characteristics of the landscape local to her Canberra home. Like a network of over-grazed fields seen from above, the segments of *Apothecary* slot together, the fissures seeming like cracks in the thirsty earth at the end of a long, dry summer.

Beginning her experiments with wooden soft-drink cases in the late 1980s, she composed panels which both employ and disrupt the grid format. Her arrangements allowed the commercial branding of the manufacturers on the wood to function like an image. It is not possible to "read" the text, and this frustrates the desire to construct a narrative meaning from the words, but viewers are teased with titles like *Sun Silk*, *Sleepers*, or in this case,

Apothecary. Is there a hint of the chemist's jars full of ingredients for medicines prepared for dispensing in the stacking of labels in this work?

Gascoigne's work anticipates many of the cut-and-paste techniques of the digital era in analogue form. She breaks up the forms of the words to suggest that the instability of language is analogous to an experience of the environment where the landscape breaks up, corroding and decaying in the heat over distance. In place of a story, there is optical pleasure, and a sense that the physical and psychological aspects of a particular location are being evoked. Clement Greenberg liked to claim that when the Cubists collaged type into their paintings, they were intent on stopping the eye at the literal, physical surface of the canvas, but the type in Gascoigne's work is embedded. Its inclusion is her way of drawing attention to the materiality of her works. Her use of stencilled packing cases is a reminder of Braque's application of words made using a commercial stencil, but functions not to anchor meaning or space but to liberate it. The curlicues on the initials H.G.C. repeat across the surface, contrasting with the fragments which build together to offer a sans serif explanation - Hope's Goulburn Cordials. In this instance, rather than describing contents, the typography of the signage is exploited for its expressive and poetic potential.

Linda Tyler

Exhibited:

'Rosalie Gascoigne', Roslyn Oxley9 Gallery, Sydney, 1992,
Cat No. 14.

Provenance:

Private collection, Auckland.



Colin McCahon

97

Truth from the King Country: Load Bearing

Structures (Large) No. 6

synthetic polymer paint on canvasboard

title inscribed, signed with artist's initials

CMcC and dated '78 verso

255 x 355mm

\$55 000 – \$75 000

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

Twenty five paintings from this series feature on the Colin McCahon database, all of which share the formal device of the Tau Cross, an intimate scale and an innate luminosity. The title of the series locates the works directly in the central North Island and is said to find its inspiration in a view of the Mangaweka viaduct, south of Taihape. The Tau Cross was one of Colin McCahon's key leitmotifs, first appearing prominently in the 1959 painting, *Toss in Greymouth*. Simultaneously a symbol of power and an obstacle, the cross predates Christianity appearing both in Mesopotamia and ancient Egypt.

What marks these paintings as especially unique, for me, is the delicacy and beauty of their manufacture. The artist often began his compositions outside of the respective painterly field so as, when the composition proper is begun the paint strokes are already alive and 'charged'. The paintings gain their power from this contrast between the monolithic upright support and cross beam of the Tau Cross, which appears resolute, silent and powerful, and the ochre oranges and greens of the setting sun on the nearby sloping ranges.

Truth from the King Country: Load Bearing Structures (Large) No. 6 represents a manifestation of McCahon's grand themes and mannerisms reduced to an intimate and accessible scale. Fully aware that such a shift in scale and scope results in greater interrogation of the surface, McCahon visibly pores over the surface of the canvasboard with the brush creating a delicacy and focus which is both atmospheric and inordinately attentive. It's as if the artist, freed from the burden of the grand statement, instead creates a small devotional icon.

Ben Plumbly

Reference:

Colin McCahon Database
(www.mccahon.co.nz) CM001273

Provenance:

Private collection, South Island.



LAZARUS IS DEAD

LET US GO BACK TO JUDEA

I know that what
-ever you ask of
God, God will grant
you. I know that
he will rise again.

**THE MASTER IS
HERE. HE IS ASKING
FOR YOU**

SO MARY CAME TO THE PLACE WHERE JESUS WAS.

McClure, Iowa '19.

Colin McCahon

98

I know that whatever you ask of God
synthetic polymer paint on board
title inscribed, signed and dated '69; inscribed
I know that what
-ever you ask of
God, God will grant
you. I know that
he will rise again.
THE MASTER IS
HERE. HE IS ASKING
FOR YOU
SO MARY CAME TO THE PLACE WHERE JESUS WAS.
inscribed verso: *The June Paintings No. 5, from the*
series Let Us Go Back to Judea
602 x 602mm
\$150 000 – \$220 000

By the summer of 1969, Colin McCahon had begun to search for fresh subject matter to paint. It was a period of increasing acclaim and recognition for McCahon. In July 1968, influential American art critic and champion of Abstract Expressionism, Clement Greenberg, on an Arts Council-sponsored visit toured Auckland School of Fine Art (Elam) where McCahon was teaching and declared in a newspaper interview before departing New Zealand that he had been “impressed by the work of Colin McCahon and Toss Woollaston.” For the first time in his career, McCahon was becoming financially successful, and he was gradually moving towards the position where he could become a full-time painter. In 1969 he had recently moved into a large purpose-built studio at Muriwai Beach outside of Auckland, which allowed him to work for the first time at the scale of the abstract paintings he had seen during his trip to America in 1958. McCahon felt confident that he had finally found his painterly language.

It was in these circumstances in 1969 that McCahon chose the story of Lazarus from the Book of John in the New Testament of the Bible for the theme of his new work. McCahon had already done long series based on the books of Matthew (the *Elias* series of 1959) and Luke (the *Visible Mysteries* series of 1968). The story of Lazarus was in many ways a continuation of the *Elias* series. McCahon later explained his decision to take up the story of Lazarus in the slightly folksy language he used to

write the notes for each of the works chosen for his *Survey*, held at the Auckland City Art Gallery in 1972: “I got into reading the New English Bible and re-reading my favourite passages. I rediscovered good old Lazarus. Now this is one of the most beautiful and puzzling stories in the New Testament — like the Elias story, this one takes you through several levels of feeling and being. It hit me, BANG!, at where I was: questions and answers, faith so simple and beautiful and doubts still pushing to somewhere else.”

McCahon’s engagement with the Lazarus story liberated great creative energies in him, and he painted steadily and prolifically in his Muriwai studio throughout 1969 and into 1970. The works emerging out of this period were eventually exhibited together as *Victory over Death or Practical Religion* at the Barry Lett Gallery in Auckland in March 1970. The painting *I know that whatever you ask of God*, once in the collection of McCahon’s dealer Peter McLeavey, tells the story of the physical resurrection of the sinner Lazarus at Christ’s hands, as related in the Book of John (from top to bottom the text in this painting comes from John 11: 14, 7, 22, 24, 28 and 32 with some modifications). Notably, McCahon changes something in his retelling of the Biblical story. McCahon through his choice of Biblical passages to reproduce in his painting tells the story not through Christ, through whom the narrative is largely related in the Bible, but through the eyes of Lazarus’s sister Martha. “I grew to love the

Exhibited:
‘Colin McCahon’, Peter McLeavey
Gallery, Wellington, 22 July –
9 August 1969, Cat No. 12.

Reference:
Colin McCahon Database
(www.mccahon.co.nz) cm 001461.

Provenance:
Collection of Peter McLeavey
from 1969 – 1993.
Private Collection, Australia.
Purchased from Peter McLeavey
Gallery, Wellington, 16 May 1993.

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THE MAST
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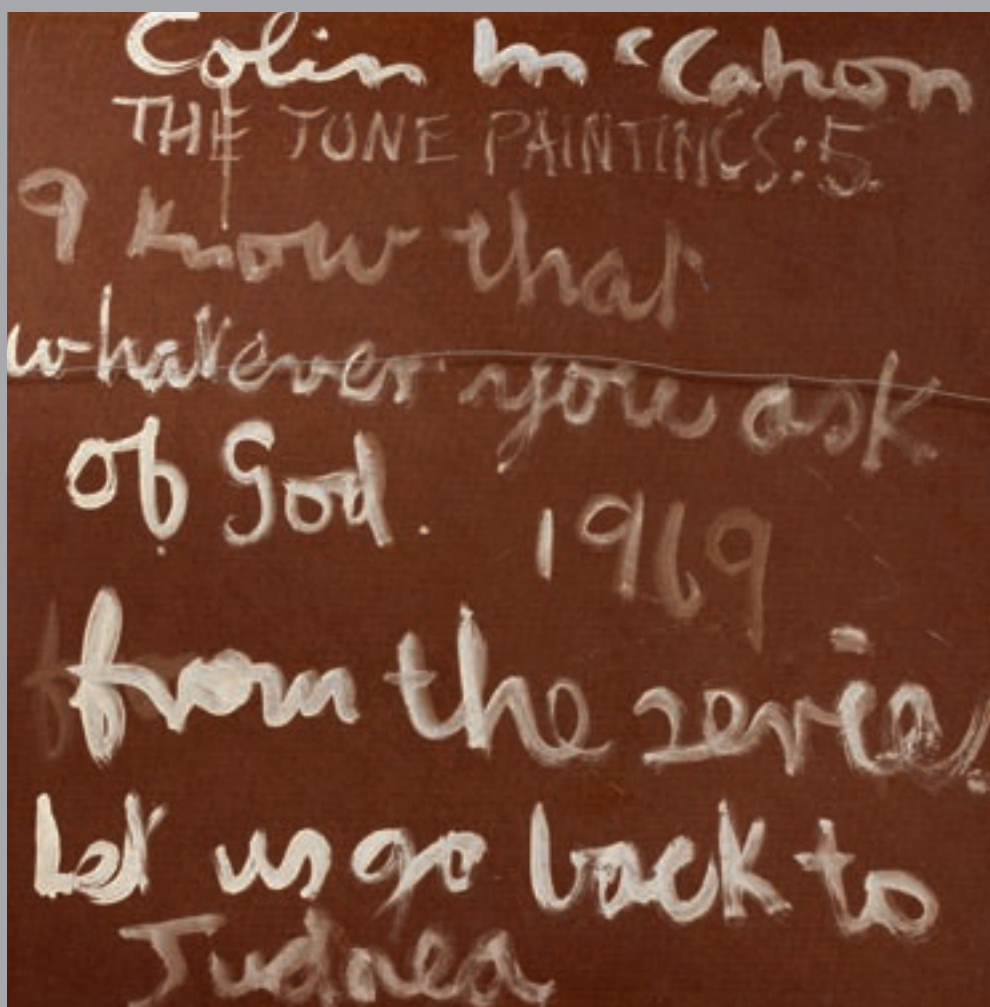
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IS ASKING

OU

ME TO THE PLACE WHERE JESUS WAS.

McMahon June '19.



characters and could see them as very real people. I felt as they felt... I became involved with the thoughtful sister Martha. Lazarus himself remains a rather distant figure," he declared. McCahon did this, he said, because for him Christ, who waited two days to come to Lazarus's bedside, is too "over-certain" of Lazarus's eventual coming back to life. It is precisely Martha as unknowing spectator who is subject to all-too-human doubts about the certainty of the miracle with whom we are meant to identify. It is, of course, the mystery of his own artistic death and resurrection that drew McCahon to the story of Lazarus. An important aspect of John's narrative strategy in the Bible is that we do not know how the story will turn out as we read (this uncertainty is what McCahon is aiming at in his painting). For ultimately, it is our reading of this painting today that is the resurrection the Biblical and McCahonian narrative speaks of.

Laurence Simmons



Above: Original 1969 Peter McLeavy Gallery exhibition invitation.

Top: Colin McCahon, *I know that whatever you ask of God* (verso)



99

Colin McCahon

Northland

ink and wash on paper

title inscribed, signed and dated April '59

620 x 495mm

Reference:

Colin McCahon Database

(www.mccahon.co.nz) CM001248

\$30 000 – \$40 000

Colin McCahon

100

A Rosegarden for Lautoka
synthetic polymer paint on
Steinbach mounted to board
signed with artist's initials *CMcC*
and dated March '75
1095 x 722mm
\$80 000 – \$120 000

Colin McCahon's typically dark canvasses express the substance of human frailty and religious doubt in a world where spiritual guidance is needed. Like a wayfarer on the path to salvation, he leads us with painterly works composed in series, episodic and often numbered, literally serialising the answers to carefully set questions on the meaning of life. His work typically plays areas of white against areas of dark; his *Waterfalls* beam brilliant white channels against the darkness of rock; his *Gates* balance the dark forms of rocks against white paths through. Always there is his 'signature'—omnipresent white writing—scribed as if on tablets that Moses might have received on the Mount, with dazzling white lettering cast down to the viewer.

What then when this artist turns to colour? What happens to the ever-darkening spiritual mix of black and white? His painting *A Rosegarden for Lautoka*, 1975, has bands of glowing synthetic polymer paint stained into the surface of paper on board. It infuses the fabric of a Pacifica cultural context with the brilliance of a stained glass window. A spiritual light bathes this painting. A lone palm stands before an azure lagoon that seems to pierce beyond the deepest blue of cobalt glass; overhead a heart of sunlight shines on hanging chains of loosely painted dots and dashes.

McCahon's long-time friend Gordon H. Brown, who is both a commentator and biographer, provides background to a chronological context: '*A Rosegarden for Lautoka* bridges the gap between the *Rosegarden* series and the *Birds, Muriwai* series that was to follow. In its imagery, the painting possesses similarities which stretched in both directions, although it appears independent of either series.'¹ This observation gives *A Rosegarden for Lautoka* the simultaneous function of being a 'beginning' and an 'end', like bookends to a

spiritual chapter—for the six paintings of the *Rosegarden* series operate graphically with cantilevered bands of colour and hanging chains of rosary beads, while in the *Birds, Muriwai* series, the rosary beads are released in the form of small birds flying about the cliffs of Muriwai—deeply scattered but settled into a sense of place.

Brown continues: 'Its title, *A Rosegarden for Lautoka*, relates back to McCahon's experiences of Fiji², where he spent three weeks as a tutor in 1967. As with the *Rosegarden* series, the painting also carries the suggestion of a spoilt paradise.'³ This sense of paradise lost comes from country music lyrics of the time: 'I beg your pardon I never promised you a rose garden/Along with the sunshine there's gotta be a little rain sometime.'⁴ McCahon captured what intrigued him about *our* cultural context. In the body of the painting, the synthetic polymer paint is treated like watercolour, allowing the colours to run to a tie-dyed effect, releasing the rosary beads from their threaded constraints. With *A Rosegarden for Lautoka* he has tied spirit to place, and laid the groundwork for the location-specific *Muriwai* paintings that were still to come.

Peter James Smith

- 1 Gordon H Brown, *Colin McCahon: Artist*, A.H. & A.W. Reed Ltd: Wellington, 1984, p181
- 2 Lautoka is the second largest city of Fiji
- 3 op cit p181
- 4 Lynn Anderson released the Joe South song *Rosegarden* on her October 1970 album

Exhibited:
'Tenth Anniversary Exhibition',
Barry Lett Galleries, Auckland,
28 April – 9 May 1975, Cat No. 16.

Reference:
Colin McCahon Database
(www.mccahon.co.nz) cm001503.

Provenance:
Private collection, Auckland.
Purchased from FHE Galleries
Auckland, circa 1991.



Shane Cotton

101

Rangiheketini

oil on canvas, triptych

title inscribed, signed and dated 1997

560 x 1015mm: each panel

1680 x 1015mm: overall

\$65 000 – \$85 000

Heke is name for a rafter in a meeting house and for the tendril of a gourd plant connecting the main stem to its new anchor points. In this imposing triptych the heke is both the name on the middle panel and a word for the vertical stripe of white which stands like a rafter would, joining the upper and lower parts of the painting. This connecting tendril between Rangi (sky father) and tini (the many, the multitude), stands as a rafter would, threading knowledge and power between the ancestral spine of the house and its supporting carved posts and the ancestors each represents, and their connection to the everyday world. The kowhaiwhai pattern on this rafter, kape rua (two eyebrows), lyrically re-states the theme of connection as the passage of light, enlightenment, and the thread of explanation.

Stare at this painting, peer at its blacks till your eyebrows double like the kowhaiwhai pattern. But shift your feet as you do, rock your head from side to side, and you will see that the blackness hides things that the glossy black reflections

reveal: words (*GIANTS* in outline italic), sentences, abstract shapes, and a sinuous body with a tiki and a manaia head at each end. This latter is a hybrid ancestral icon invented by Cotton's forebear artists to slip below the notice of missionary judgement. It is Taiamai, the ancient name of the central Taitokerau (Northland) region that is Shane Cotton's turangawaewae (ancestral home). *Rangiheketini* comes from an important period when Cotton was re-connecting with Taitokerau as well as contributing to its lost regional art styles.

While there is much here of Cotton's place in a Maori world, the heke is also suggestive of a thread of black which connects this powerful 1998 painting forward to his current work, but more significantly, back to the founding of Maori modernism in Hotere's black paintings of the 1960s and 70s, to the beginnings of European modernism in Manet's black, and further back to the enlightening humanism of Goya's blacks.

Rob Garrett

Exhibited:

'Seppelt Art Award', Museum of Contemporary Art, Sydney, 1998.

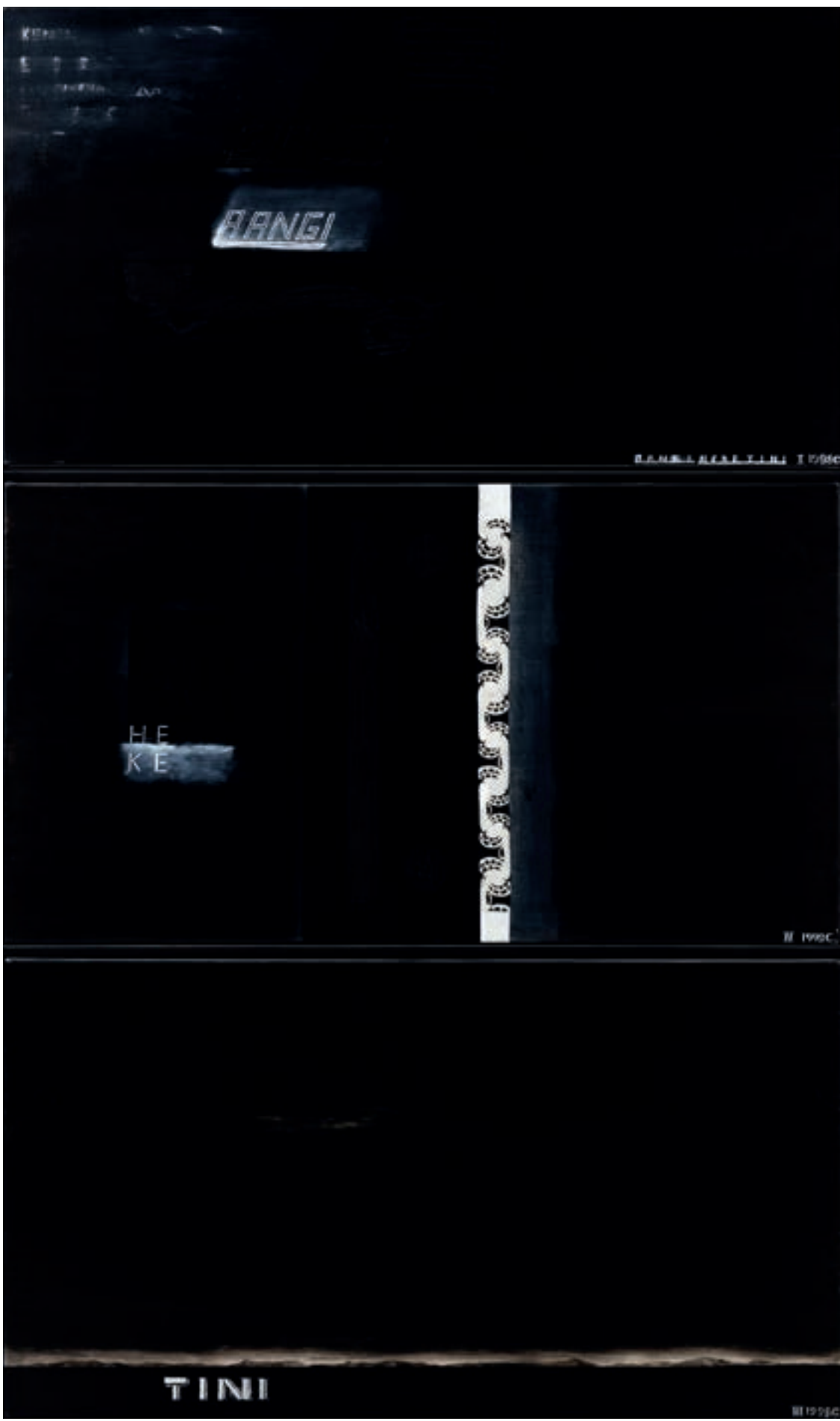
Illustrated:

Linda Tyler (ed), *Shane Cotton* (The Hocken Library, Dunedin, 1998), p. 21.

Elizabeth Caughey and John Gow, *Contemporary New Zealand Art 3* (Auckland, 2002), p. 82.

Provenance:

Collection of the artist, Palmerston North.
Private collection, Auckland.



Grahame Sydney

102

Poplars, Ida Valley

oil on linen

signed; title inscribed, signed

and dated 2003 verso

760 x 1115mm

\$85 000 – \$125 000

Poplars, Ida Valley is a splendid and typical oil on canvas by our leading landscape artist. It is an image from the back road between Blackstone Hill and Oturehua, in the Ida Valley, Central Otago. Many of Sydney's Central Otago paintings show an exposed, almost bleached, summer landscape: others, such as this, present a scene less immediately revealing, partly cloaked by fog, snow, or encroaching darkness.

Dusk removes much of the detail from the painting, and so the minimalist and structural elements are reinforced. Solid, horizontal bands of cloud and land contrast with the more delicate yet clearly evident upright stance of the poplar trees.

The painting is characteristic also in the spatial proportions given to earth and sky. Sydney's Central Otago is Big Sky Country, and here it occupies more than two thirds of the canvas, and captures a subtle variety of colours and textures, from the warm pinks of the high cirrus clouds set against the powder blue sky, to the sombre lower cloud above the hills and the sunset hues.

This painting depicts that moment of transition between light and darkness, clarity and lack of definition, one form of experience and another. A time of hiatus when aspects of both night and

day are locked together briefly and so the scene has elements of both. A time that encourages thoughtfulness, assessment and decision. It is a scene empty of humanity, yet hinting at our influence perhaps in the intrusion of the European trees: several grouped on the lower right in silhouette, a single one, more central, less defined, suggestive of a shrouded figure, or a tombstone.

Sydney has claimed that technical proficiency should be an assumed and unexceptional attribute of any painting, but I am always impressed when viewing his work by his mastery of perspective, the sense of depth and distance, the precise relationship of things, and that is evident in this painting, despite the night closing in. Even though we know the site that gave rise to this painting, a visit there would not deliver what is on the canvas, no matter what time of day, no matter how strong our feeling as a viewer that the image is the reality. Sydney is a creationist as well as a realist – things are reordered and reshaped, and something utterly personal is added that is ineffable, yet keeps us standing before the work.

Owen Marshall

Provenance:

Private collection, Auckland.



Russell Clark

103

Cabbage Trees
oil on jute, 1954
original Gow Langsford Gallery
label affixed verso
1253 x 755mm

Provenance:
Collection of the artist.
Passed by descent to the artist's family.
\$40 000 – \$60 000

The New Zealand Cabbage Tree, Ti Kouka is the name in te reo, is one of the most distinctive and emblematic of all native flora. Highly utile, various parts of the cabbage tree were employed by Maori for weaving, rain capes and as a source of starch and sugar. It takes its English language name from Cook's first voyage at Ship's Cove, where boiled up it proved a restorative for scurvy ridden crew – the aroma whilst cooking suggestive of cabbage. Our hardiest European forebears brewed beer from the pulp and the hollowed trunk provided a handy chimney for bushmen's huts.

As much as the kauri and fern, ti kouka quickly became a key visual signifier of the New Zealand landscape, adding a touch of local verisimilitude in the canvases of Augustus Earle, William Strutt and Alfred Sharpe; a botanical indicator of place and 'otherness'. By the mid 20th century the cabbage tree became deployed as a symbol of a certain psychic state that could be identified as unique to these islands. In the hands of artists such as Bill Sutton, Eric Lee-Johnson, E Mervyn Taylor, Peter McIntyre and Russell Clark, the cabbage tree, frequently wind-blasted, stood as a metaphor for the hardy, embattled, and, at times, defeated pioneer. Images of the cabbage tree are leavened with a maudlin tone, a pathos that communicates that air of quiet desperation that we ascribe to the New Zealand Gothic as seen in films such as Vincent Ward's *Vigil* or imagined in Ronald Hugh Morrison's novels *Predicament* or *The Scarecrow*. Perhaps the tendency for the cabbage tree to be found in sparse groupings in swampy surrounds led to its use as a metaphor of the 'landscape with too few lovers' genre. Certainly by the time Russell Clark made the cabbage tree a central motif, as opposed to a decorative prop, ti kouka had become activated as a player in the national psyche. *Cabbage Trees* is one of a number of works on this theme (other examples can be found in the collections of the Christchurch Art Gallery and the Hocken Library) and each demonstrates the breadth of Clark's grasp of the tree's expressive and graphic power.

By 1954 when this striking large scale canvas was painted the artist was entering his 50th year and a degree of public acclaim was generating profile,

commissions, confidence in his artistic direction, and the increasingly experimental artist we see in this work. Clark's pedigree as an artist was becoming well established, a gestation informed by both many years as a working commercial artist and illustrator as well as his status as an official war artist in WWII. Clark was in the vanguard of those New Zealand artists who had digested the influence of British émigré artists who arrived as part of the La Trobe scheme in the late 1920s such as Christopher Perkins, Roland Hipkins and Robert Nettleton Field.

Cabbage Trees is closely associated with one of the most coherent early post-war bodies of work that address both the spirit of British modernism and the realities of Maori life on the land. In the late 1940s and early 1950s Clark produced a body of work that resulted from an assignment into the Ureweras to produce illustrations for the *School Journal*. These large scale canvases of Tuhoe gatherings became central to the development of a national visual identity as New Zealand artists began to focus on New Zealand themes, imagery and conceptual thinking at once unique to this country and distinctive from a slavish following of European models.

Clark was also at this time developing as a sculptor. It is the matter of some debate as to whether his achievement is greater in two or three dimensions. What this work demonstrates is how informed by his sculptural instincts his painting can be. The grouping of *Cabbage Trees*, so satisfyingly arranged in the round and in its clear vertical schema, rises to the crowns in a manner that articulates both solids and negative space. This supple dexterity reveals Clark's grasp of post war modernist sculptural concepts in the hands of practitioners such as Henry Moore and Barbara Hepworth. To this luminous scene Clark adds a startling juxtaposition of colourful armatures and intersections of parts; making this canvas a clear statement of the artist's intent to find within the landscape a new way of revealing the essence of New Zealand.

Hamish Coney



104

Milan Mrkusich

Segmented Arc

crayon and acrylic on card

signed and dated '82

600 x 506mm

Provenance:

Private collection, Wellington.

\$6000 – \$9000



105

Milan Mrkusich

Untitled

oilpastel on paper

signed and dated 1958

445 x 596mm

Provenance:

Private collection, Auckland.

\$9000 – \$15 000





106

Milan Mrkusich

Progression, Blue Achromatic

acrylic on canvas

title inscribed, signed and dated '94 verso

900 x 1690mm

Provenance:

Private collection, Wellington.

Purchased from Sue Crockford Gallery,

Auckland, circa 1997.

\$50 000 – \$70 000



107

Ralph Hotere

Aramoana

acrylic and brolite lacquer on board

title inscribed and inscribed *Menorca*,

Binisafua, *Les Saintes Maries De La Mer*;

signed and dated '78 – '80, '90 – '91 verso

810 x 1195mm

Provenance:

Private collection, Auckland.

\$65 000 – \$85 000



108

Peter Siddell

Vanitas

oil on canvas

signed and dated 1990; title inscribed,

signed and dated verso

840 x 1220mm

\$45 000 – \$65 000



109

Toss Woollaston
Moon over Takaka Hill

oil on board
signed and dated '72
610 x 470mm

Provenance:
Private collection, Nelson.

\$15 000 – \$22 000



110

Don Binney

Te Henga

oil on board

title inscribed, signed and dated 1964;

inscribed *Don Binney, 179 Park Road* verso

455 x 604mm

Provenance:

Private collection, Auckland.

\$14 000 – \$20 000



111

Jan de Vlieghe

Faenza, Andromeda and Perseus

oil on canvas

title inscribed, signed and dated 2012

verso; original Mike Weiss Gallery, New

York label affixed verso

1100 x 1100mm

Exhibited:

'Jan de Vlieghe', Gow Langsford Gallery,

Auckland, 8 – 29 March 2014.

\$13 000 – \$20 000



112

Jude Rae

Lost, Lost, Lost

oil on board, 1990

1700 x 1200mm

Provenance:

Private collection, Auckland.

\$35 000 – \$50 000

113

Shane Cotton

Whakakitenga I

acrylic on canvas

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

1998; original Gow Langsford Gallery label

affixed verso

505 x 605mm

\$12 000 – \$18 000



114

Darryn George

Clipboard No. 8

automotive paint on board

title inscribed, signed and dated 2013 verso

1500 x 1000mm

Exhibited: 'Clipboard – Darryn George',

Peter McLeavey Gallery, Wellington,

12 February – 8 March 2014.

Provenance:

Private collection, Wellington.

\$8000 – \$12 000



115

Louise Henderson
Untitled – Abstract Cubist Composition
oil on canvas
signed
510 x 432mm
\$8000 – \$12 000



116

John Weeks
Still Life with Basket of Fruit
tempera
signed; original certificate of
authenticity signed by Allan Swinton
affixed verso
260 x 304mm
\$4000 – \$6000



117

Pat Hanly
Comic Cuts
cardboard print, 2/4
title inscribed, signed and dated '72
570 x 573mm

Provenance:
Private collection, Auckland.

\$6000 – \$9000



118

Tony de Lautour
ISLAND
revisionist oil painting on found colonial
landscape painting
title inscribed, signed and dated 1999
verso
270 x 420mm

Provenance:
Private collection, Wellington.

\$2800 – \$4000



119

Ian Scott

Lattice No. 107

acrylic on canvas

title inscribed, signed and

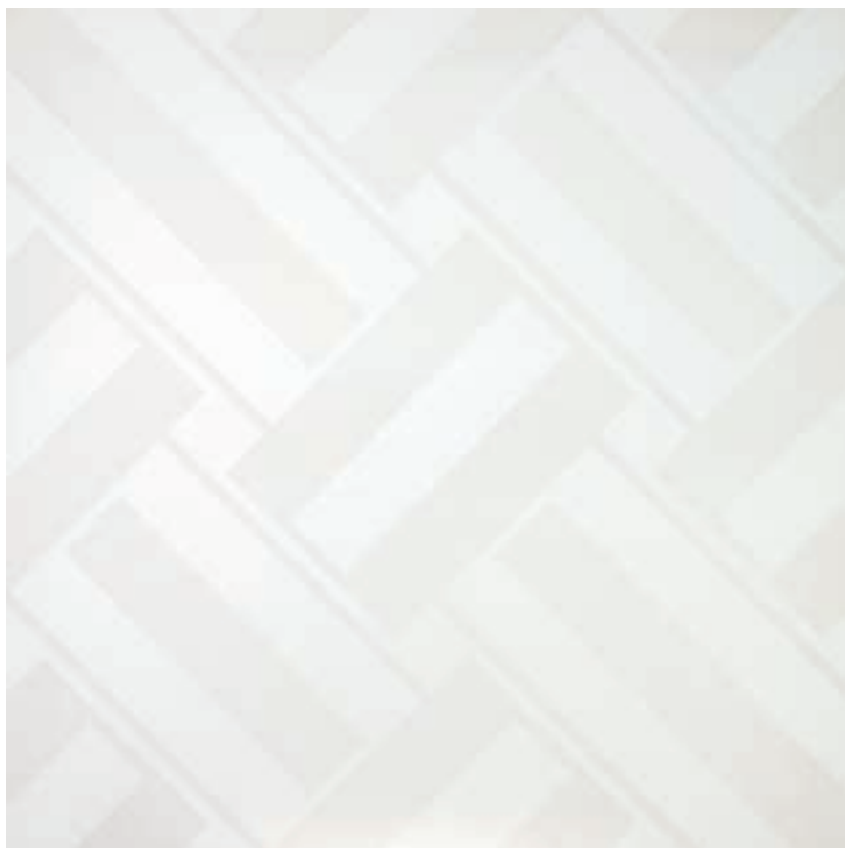
dated '85 verso

1140 x 1140mm

Provenance:

Private collection, Auckland.

\$8000 – \$14 000



120

Bill (W. A) Sutton

Grasses No. 14

oil on board

signed and dated '70; title

inscribed and signed verso

600 x 1355mm

Provenance:

Private collection, Nelson.

\$8000 – \$12 000



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

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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.
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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

Auction No. 114
Important Paintings
& Contemporary Art
including The Paint +
Paper Collection
6 April 2017
at 6.30pm

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 NZ dollars (for absentee bids only)
_____	_____	_____
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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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Phalacrocorax
punctatus
punctatus
Linn. 1766



Walter's S