

"...people say Maori didn't have a written language — it's not that at all. They did. They did it with their arts." 1



Cliff Whiting, *Te Wehenga o Rangi rāua ko Papa*, 1975 Collection of the National Library of New Zealand.

Welcome to A+O's winter 2017 Important Photographs and Contemporary Art catalogue. This catalogue features the finest selection of photography we have offered for some years. Alongside our leading New Zealand practitioners we are pleased to be able to offer some seldom seen works by leading international photographers, not the least of which is a superb Ansel Adams image dating to the late 1950s.

In mid-July we learnt of the very sad news of the passing of Cliff Whiting (1936 – 2017). Born in Te Kaha on the East Coast and affiliated to the Te Whanau a Apanui iwi, Cliff Whiting was the creator of some of the most spectacular large-scale, carved in-situ installations in New Zealand. Perhaps his greatest work is the carved house *Te Hono ki Hawaiki* which is the centrepiece of Rongomaraeroa, the Marae of Te Papa Tongarewa. It is without doubt one of the most viewed artworks in New Zealand. Whiting emerged in the 1950s as part of that extraordinary generation of Maori artists who came to prominence as part of the Tovey scheme under the auspices of the Department of Education. Other artist teachers in this group include Ralph Hotere, Para Matchitt, Muru Walters, John Bevan Ford and Sandy Adsett. These artists and their students went on to rewrite New Zealand art history and to bring the unique Maori visual arts language to a much wider New Zealand and, via ground-breaking exhibitions such as Headlands, international audience.

In the 1950s Whiting was a student of the great Ngati Porou carver Pine Taiapa (1901-1972) so as an artist he was conversant with the traditions of both Maori culture and whakairo and modern art philosophy. In his roles at the then New Zealand Historic Places Trust, The Council for Maori and Pacific Arts and the Queen Elizabeth II Arts Council (now Creative New Zealand) Whiting has left a long lasting legacy in relation to the promotion of Maori art and the practical restoration of many important carved houses.

As an artist he was responsible for many major public projects and impressive murals including *Tawhirimatea and his Children* for Metservice in 1978 and *Te Wehenga o Rangi raua ko papa* for the National Library of New Zealand. In 1999 Whiting was awarded New Zealand's highest honour, The Order of New Zealand in recognition of his contribution to Aotearoa as a teacher, arts administrator and as an artist. In 2013 Cliff Whiting was named an Icon by the New Zealand Arts Foundation, the highest award that the organisation bestows, reserved for those whose impact on the culture is described as profound.

Hamish Coney

1 Cliff Whiting interviewed in Headlands: Thinking through New Zealand Art (Sydney: Museum of Contemporary Art, 1992)

ART+ OBJECT

3 Abbey Street Newton, Auckland

PO Box 68 345 Newton, Auckland 1145

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

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

Front cover: Lot 34, Peter Peryer, *Erika*

> Back cover: Lot 94, Theo Schoon, Pounamu pendant

> Page 1: Lot 73, Pat Hanly, Figures in Light No. 12

SYDNEY CONTEMPORARY

7-10 **SEPTEMBER** 2017 CARRIAGEWORKS

AUSTRALASIA'S INTERNATIONAL CONTEMPORARY ART FAIR

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EXHIBITING GALLERIES

ALCASTON GALLERY, MELBOURNE ANNA SCHWARTZ GALLERY, MELBOURNE ARC ONE GALLERY, MELBOURNE ART ATRIUM SYDNEY ARTEREAL GALLERY, SYDNEY ARTHOUSE GALLERY, SYDNEY BARTLEY + COMPANY ART WELLINGTON BEAVER GALLERIES, CANBERRA BETT GALLERY HOBART CHALK HORSE SYDNEY COHJU CONTEMPORARY ART, KYOTO THE COMMERCIAL SYDNEY CONNY DIETZSCHOLD GALLERY, HONG KONG / SYDNEY COOEE ART, SYDNEY DASTAN'S BASEMENT, TEHRAN DESPARD GALLERY, HOBART **DOMINIK MERSCH GALLERY**, SYDNEY EDWINA CORLETTE GALLERY, BRISBANE -F-I-L-T-E-R-, SYDNEY FIREWORKS GALLERY, BRISBANE FOX / JENSEN & FOX / JENSEN / MCCRORY, SYDNEY / AUCKLAND GALERIA AFA SANTIAGO GALLERY 9, SYDNEY GOW LANGSFORD, AUCKLAND HOPKINSON MOSSMAN AUCKLAND HUGO MICHELL GALLERY, ADELAIDE

KAREN WOODBURY FINE ART, MELBOURNE KRONENBERG WRIGHT ARTISTS PROJECTS, SYDNE **LESLEY KEHOE GALLERIES**, MELBOURNE .M CONTEMPORARY, SYDNEY MARS MELBOURNE MARTIN BROWNE CONTEMPORARY, SYDNEY MAY SPACE, SYDNEY MICHAEL REID SYDNEY / BERLIN MOSSENSON GALLERIES, PERTH NANDA\HOBBS CONTEMPORARY, SYDNEY **NIAGARA GALLERIES.** MELBOURNE **OLSEN**, SYDNEY **OLSEN GRUIN**, NEW YORK PAGE BLACKIE GALLERY, WELLINGTON PAULNACHE, GISBORNE **ROSLYN OXLEY9 GALLERY, SYDNEY** SABBIA GALLERY, SYDNEY SANDERSON CONTEMPORARY, AUCKLAND **SARAH COTTIER GALLERY**, SYDNEY SILVERLENS GALLERIES, MANILA SOPHIE GANNON GALLERY, MELBOURNE STARKWHITE, AUCKLAND SULLIVAN+STRUMPF, SYDNEY / SINGAPORE SUNDARAM TAGORE GALLERY, NEW YORK / SINGAPORE / HONG KONG

JAN MURPHY GALLERY, BRISBANE

JUSTIN MILLER ART, SYDNEY

THIS IS NO FANTASY + DIANNE TANZER TIM KLINGENDER FINE ART. SYDNEY **TOLARNO GALLERIES**, MELBOURNE TWO ROOMS, AUCKLAND UMI ARTS CAIRNS **UTOPIA ART SYDNEY**, SYDNEY **VERMILION ART SYDNEY** VIA MARGUTTA ARTE CONTEMPORANEO CORDOBA WATTERS GALLERY, SYDNEY YAVUZ GALLERY, SINGAPORE **FUTURE**

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NICHOLAS THOMPSON GALLERY MELBOURNE STUDIO A, SYDNEY TOLARNO UNPLUGGED, MELBOURNE

PAPER CONTEMPORARY

Presented in association with The Print Council contemporary printmaking and works on paper.

ANT PRESS AND FRIENDS, SYDNEY **AUSTRALIAN GALLERIES** -**WORKS ON PAPER, SYDNEY** CANOPY ART CENTRE / **EDITIONS TREMBLAY**, CAIRNS **CICADA PRESS**, SYDNEY **GALLERY BY TOKO, SYDNEY GOOD TO PRINT STUDIO**, SUNSHINE COAST HANDMARK HORART HET PAPIER, SYDNEY HUNTER PRINTS, NEWCASTLE IMPEDIMENT PRESS SYDNEY MARNLING PRESS, SYDNEY

THE NEWS NETWORK PROJECT, AUCKLAND / CANBERRA / DUNEDIN / MELBOURNE NORTHERN RIVERS CONTEMPORARY,

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VIP PREVIEW: WEDNESDAY 6 SEPTEMBER, 4PM-8PM **VIP PROGRAM LAUNCHES 1 AUGUST 2017**







New Collectors Art including the collection of the Ex Arte Group, works from the ARTXPTZE Group and an archive collection of works by Theo Schoon, The Charlie Saxton Estate Collection of Rugby Memorabilia, Modern Design and Studio Ceramics

Auction Highlights 21 June 2017 22 June 2017 One of the most diverse catalogues A+O has offered attracted strong viewing numbers and resulted in total sales of \$725 000 over the two nights. Sales were strong for the New Collectors catalogue with the top prices being recorded for the Theo Schoon archive, testimony to the growing interest in this seminal modernist figure. The Charlie Saxton Estate collection of Rugby Memorabilia was well attended and in future the sale will be remembered as a key moment in the development of a market for sports-related collectables in New Zealand.

Prices realised include buyer's premium.



Banksy Queen Vic screenprint 478/500, 2003 \$9005



Gina Jones You are in my Sights No.2 glass mirror, one-way glass, sandblasted glass, aluminium, LED lights, edition of 5 (2009) \$10 210



Warwick Freeman Poppy Brooch mother of pearl, resin, sterling silver \$3720



WWI All Blacks N.Z.E.F cap & jersey badge – 1916 \$6005



Jae Hoon Lee The Island type C print \$7805



Brett Graham Te Hokioi (eagle) cast bronze, 2010



Theo Schoon
An archive of 16 studies of Moko all
annotated with source origin including
South Kensington Museum, Halifax
Museum, Oxford University, Robley etc
graphite on paper
\$22 820



Theo Schoon
Nineteen studies of Moko Mokai, many
from Robley but also British Museum,
St Georges Hospital in London etc.
Also study of Tamati Waka Nene etc.
All housed in Schoon's original signed
sketchbook
\$31,230



Brendan Hartwell Designer
Five original designs for Feltex 'Riccarton'
series souvenir floor rugs, 1960s

EXHIBITING QUALITY LANDSCAPES NEW

NEW ZEALAND'S FINEST LUXURY PROPERTIES

TAEMARO BAY AND BERGHANS POINT NORTHLAND



Set in one of the most stunning coastal locations you will find this trophy waterfront landholding of approximately 280 hectares comprising of three titles with two stunning beaches at your doorstep.

The traditional fishing lodge overlooks a white sandy beach and has outstanding development potential due to the existing footprint. The legendary fishing at Berghans Point is literally minutes away by boat from this protected bay.

The property features two additional building sites with one overlooking the deep water anchorage at Stony Bay. The other has panoramic views to Cape Karikari to the north and down towards Lion Rock to the south.

With a stunning combination of privacy, native bush, sandy beaches and protected coves, within a short drive of Mangonui Harbour this offering is a must see.

luxuryrealestate.co.nz/NT109

280 hectares

MALAGHAN'S FARM QUEENSTOWN



Malaghan's Farm is nestled in the hills between Queenstown and Arrowtown at the base of Coronet Peak. It is a significant parcel of rural land and one of the largest of this quality currently available in Queenstown.

The property comprises of a 54 hectare working farm with a modern staff cottage located on the smallest of the three freehold titles. Two further approved building platforms are in place to allow for the development of a completed estate that will rival the finest in the Queenstown Lakes region.

The rolling hill country has been extensively planted and has plenty of scope for further beautification by enhancing the existing wetlands and continuing the planting program.

Its unique location makes it literally in the middle of everywhere, only a short drive to both Queenstown and Arrowtown and its elevated northern aspect ensures sun all day.

luxuryrealestate.co.nz/QN51

54.09 hectares

LAKE HOUSE, JACKS POINT QUEENSTOWN



The Lake House at Jacks Point offers a comprehensive lifestyle package with a proven performance history in the luxury visitor accommodation sector.

The four en-suited bedroom home has a lodge-like feel, with features like the games room, media room, hot tub and impressive wood fire. Set on over two acres it is one of only a small number of homes within the golf course in the prestigious 'Preserve' part of Jacks Point.

Dramatic views of the Remarkables Range are captured from the designer kitchen and hot tub courtyard, and Lake Wakatipu views from the main living areas and all bedrooms.

Facilities and amenities continue to develop at Jacks Point including the Clubhouse / Restaurant on Lake Tewa, mountain biking, walking trails and the internationally renowned championship golf course.

luxuryrealestate.co.nz/QN58

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

NORTHLAND & BAY OF ISLANDS Charlie Brendon-Cook charlie@luxuryrealestate.co.nz

LUXURY REAL ESTATE

The Collection of Anne Coney

Auction Highlights 6 July 2017

This strong directional collection offered fine examples of many key Australasian artist's work to the auction market for the first time. A number of new artist auction records were achieved, in some cases well above previous highs. Total sales of \$1.42 million were achieved across the catalogue with a clearance rate in excess of 80%.

Prices realised include buyer's premium.



Karl Maughan *Untitled* oil on Belgian linen, 1988 \$51 050

A new record price for the artist's work at auction



Andrew McLeod Tree oil on canvas, diptych, 2007-2008 \$49 245



Samantha Mitchell Electric Eyes acrylic on perspex, 2002 \$19 215

A new record price for the artist's work at auction



Michael Parekowhai
Tua Rima from Patriot: Ten
Guitars
flame maple, spruce,
rewarewa, swamp kauri,
ebony, paua shell and
stand, 1999
\$120 120



Michael Illingworth Untitled – Rangi and Papa Creation Series oil on canvas, 1971 \$85 285



Michael Smither Woman in a Bath oil on board, 1995 \$97 295



Heather Straka Cargo Girl oil on canvas, 2011 \$34 830

A new record price for the artist's work at auction



Dale Frank
Self Sodomising Sojourn In Sentimentality/ These
Experienced Seniors Love Young Cock – Pop Ups
Driving U Crazy/ Wellington Landscape
varnish and acrylic on canvas, 2004
\$92 490

A new record price for the artist's work at auction



LAWYERS TO ART+OBJECT

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Rare Books including early colonial artworks by John Turnbull Thomson

16 August 2017

Pam Plumbly pam@artandobject.co.nz 09 354 4646 The August Rare Books catalogue will feature an important archive relating to John Turnbull Thomson (1821–1884), Chief Surveyor of the Otago Province and the first Surveyor General of New Zealand (1876–1879). The collection includes historical manuscripts, paintings and sketches concerning the early history of Otago, Southland and New Zealand. From 1856-1858 Thomson travelled extensively on horseback surveying and exploring large tracts of the interior of the South Island, documenting these journeys in his fieldbooks with sketches and maps, which he later used to complete watercolours. The papers also include historical photographs, scrapbooks and research material from F.W. Hall-Jones and John Hall-Jones, historians, authors and explorers.

The catalogue will also include a rare 18th century mezzotint after Sir Joshua Reynolds, *Omai, A Native of the Island of Utieta* dating to 1879.

Joseph Turnbull Thomson Nathaniel Bates Snaring a Weka watercolour, 1857









GLENN SCHAEFFER COLLECTION

of

NEW ZEALAND & INTERNATIONAL ART



19 OCTOBER 2017

Art+Object is proud to announce that it will offer the collection of the American-born hotelier, published author, art collector and philanthropist, Glenn Schaeffer. Ranked by Vanity Fair as one of the world's 50 premier private collections in 2007, the Glenn Schaeffer Collection is unquestionably one of the most sophisticated and refined private collections of art in this country, unique by virtue of the manner in which it contextualises New Zealand's leading painters and sculptors alongside significant works by major international figures such as Winston Roeth, Jenny Holzer, Fred Sandback, Pipilotti Rist, Donald Judd and many more.

Ben Plumbly ben@artandobject.co.nz 02I 222 8183

Exterior view of Schaeffer's Mahana Estate property in upper Moutere with sculpture by Peter Robinson.

A WHILE AGO I DECIDED TO BE A VIDEO ARTIST MY FIRST PROJECT WAS GOING TO BE "NEW ZEALAND'S FUNNIEST ART VIDED." I WOULD GET EVERY ARTIST ! COULD THINK OF AND VIDEO EACH OF THEM COMING OUT THE END OF "BOB'S MISTAKE," WHICH IS A REALLY SCARY WATERSLIDE AT WAIWERA HOT POOLS, NEAR AVEKLAND. IT WOULD HAVE BEEN REALLY FUNNY, BUT A LOT OF WORK TO ORGANISE.

Marie Rooms found Shannon only in the home

22 July – 23 October 2017

Admission free: open 10am–5pm daily 30 The Octagon Dunedin 9016 New Zealand +64 3 474 3240 www.dunedin.art.museum A Department of Dunedin City Council



above: MARIE SHANNON New Zealand's Funniest Art Video 1994 Silver gelatin print Collection of the artist

Valuation Services Important Commissions 2017

A+O 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 artefacts.

In 2017 to date the department has completed important mandates from Auckland Council, Auckland Museum, Te Papa Tongarewa, Government House – Auckland & Wellington, The Govett-Brewster Art Gallery and Len Lye Centre, Christchurch City Council, Heritage New Zealand, Christchurch Art Gallery Te Puna o Waiwhetu, Wellington City Council and the Palmerston North City Library.

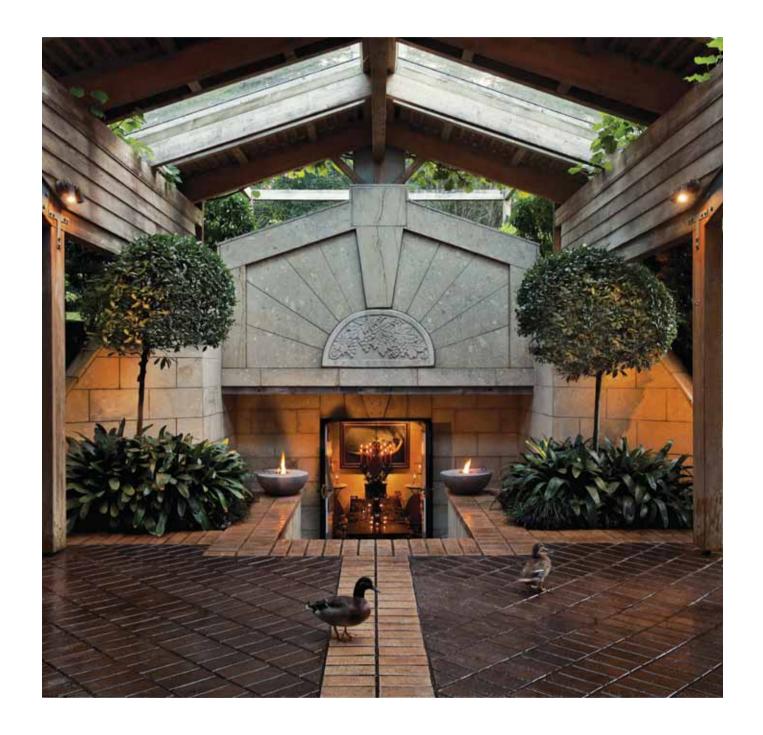
To discuss commissioning an ART+OBJECT valuation contact Hamish Coney, Managing Director on 09 354 4646 or email hamish@artandobject.co.nz





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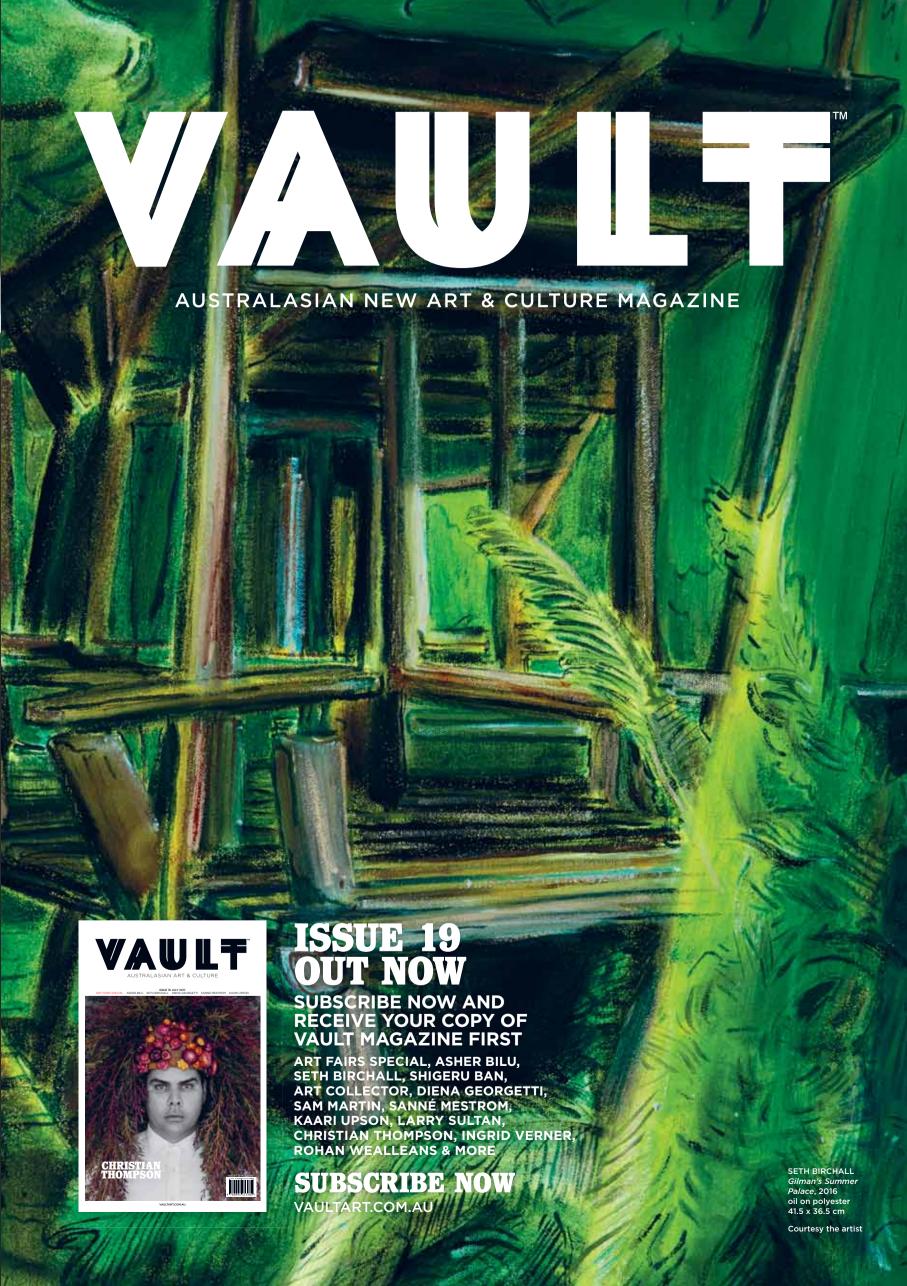
Free entry objectspace.org.nz











Important Photographs and Contemporary Art

Auction

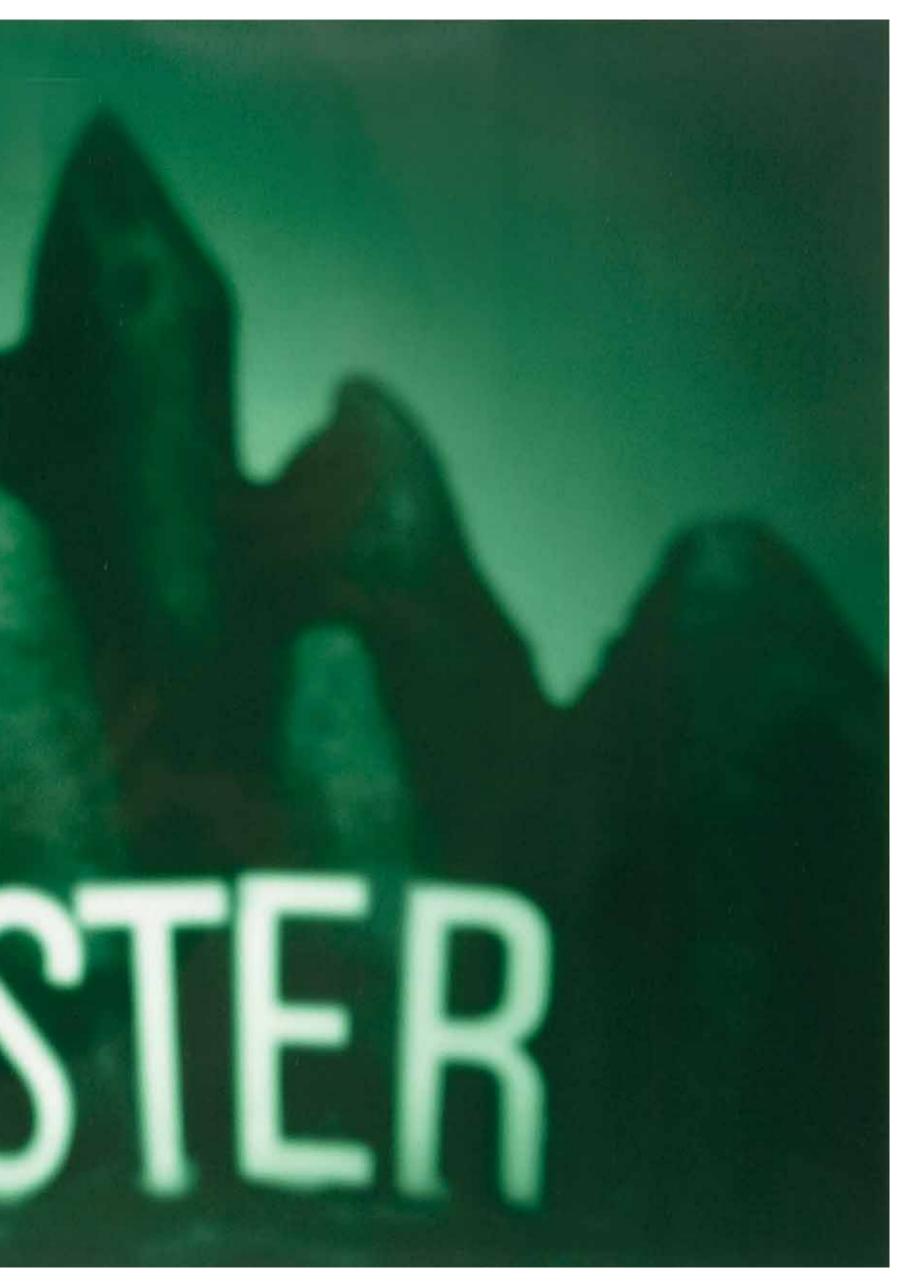
Thursday 10 August at 6.30pm 3 Abbey Street, Newton, Auckland

Opening Preview

Thursday 3 August 6.00 – 8.00pm

Viewing

Friday 4 August, 9.00am – 5.00pm Saturday 5 August, 11.00am – 4.00pm Sunday 6 August, 11.00am – 4.00pm Monday 7 August, 9.00am – 5.00pm Tuesday 8 August, 9.00am – 5.00pm Wednesday 9 August, 9.00am – 5.00pm Thursday 10 August, 9.00am – 2.00pm



WORKS FROM THE ARTXPTZE GROUP



1

JIM COOPER
Untitled from Sergeant P.
glazed earthenware and mixed media
inscribed Nos. 12 and No. 23
880mm: height each

Provenance:
Purchased from Whitespace Gallery,
Auckland in April 2008.

\$1600 - \$2500

2

SAM MITCHELL
O Superman Where Are You?
acrylic on Perspex
title inscribed, signed and dated Sept.
2008
495 x 495mm

Provenance: Purchased from Anna Bibby Gallery, Auckland in September 2008.

\$2000 - \$3000

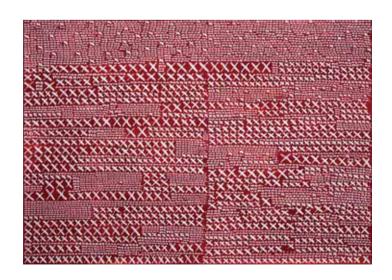


3

ANDREW BLYTHE
Untitled
acrylic on paper
title inscribed, signed and dated Sept.
2008
690 x 992mm

Provenance: Purchased from Tim Melville Gallery, Auckland in May 2013.

\$2500 - \$4000







REUBEN PATERSON

You're a Gay Late
glitter on canvas
title inscribed, signed and dated 2003 verso
760 x 760mm

Provenance: Purchased from Milford Gallery, Auckland in May 2007.

\$5000 - \$8000

5

SHANE COTTON

Stelliferous Biblia IX I
acrylic on canvas
title inscribed, signed and dated 2001 verso
356 x 356mm

Provenance: Purchased from Webb's, Auckland in April 2007.

\$6000 - \$9000

6

ISRAEL BIRCH
E. Hine
lacquer on stainless steel
signed and dated 2014 verso
500 x 500mm

Provenance:

Purchased from Page Blackie Gallery, Wellington in May 2014.

\$3000 - \$5000



LEIGH MARTIN

Untitled
pigment and resin on canvas
title inscribed, signed and dated 2008
verso
1200 x 1310mm

Provenance:

Purchased from Fox Jensen Gallery, Auckland in February 2013.

\$10 000 - \$15 000



8

JAMES ROBINSON
Kelly (Whanganui River Painting)
mixed media on canvas
title inscribed
2000 x 2000mm

Provenance:
Purchased from Bath Street Gallery,
Auckland in May 2009.

\$8000 - \$12 000



ELLIOT COLLINS Vincent No. 3 gesso, paper and resin on board title inscribed, signed and dated 2012 verso 702 x 502mm

Provenance: Purchased from Tim Melville Gallery, Auckland in May 2013.

\$2500 - \$4000



PEATA LARKIN Between Worlds No. I acrylic and mesh on canvas title inscribed, signed and dated 2009 verso 502 x 502mm

Provenance: Purchased from Two Rooms, Auckland in September 2010.

\$1000 - \$2000



SARAH MUNRO Blood Red Object Slice No. I automotive paint on fibreglass title inscribed, signed with artist's initials S. M. and dated '08 verso 1060 x 304 x 110mm

Provenance: Purchased from Page Blackie Gallery, Wellington in December 2008.

\$6000 - \$10 000



LIANNE EDWARDS Avian Unrest postage stamps, stamp hinges and insect pins 340 x 340mm

Provenance: Purchased from Antoinette Godkin Gallery, Auckland in November 2009.

\$2000 - \$3000



LINDA HOLLOWAY

Waylands
oil on board
title inscribed, signed and
dated 2012 verso
1200 x 2000mm

Provenance: Purchased from Sanderson Gallery, Auckland in May 2012.

\$8000 - \$12 000







14

ALEXANDER BARTLEET

Untitled
mixed media and acrylic on canvas
signed verso
1220 x 915 x 80mm

Provenance: Purchased from Warwick Henderson Gallery, Auckland in October 2009.

\$3000 - \$5000

15

AMY MELCHIOR

Underworld
ink and encaustic on board
title inscribed, signed and
dated May 2010 verso
1100mm: diameter

Provenance:
Purchased in June 2010.

\$3500 - \$5000

TERRY STRINGER

Land of Love, Love of Land
cast bronze
signed and dated 2001
470 x 270 x 75mm

Provenance: Purchased from Webb's, Auckland in April 2007.

\$6000 - \$8000





17

RAY HAYDON Flux 2940 copper 400 x 380 x 480mm

Provenance: Purchased from Sanderson Gallery, Auckland in May 2011.

\$4000 - \$6000

18

JUDITH WRIGHT

Destination 3

mixed media and found objects

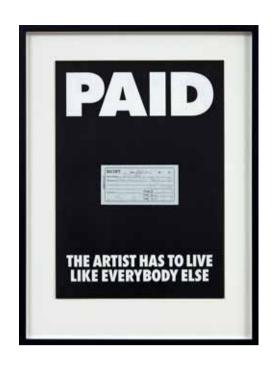
1160 x 1100 x 120mm: installation size variable

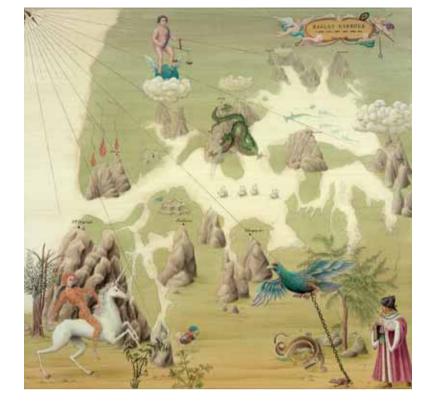
Provenance:

Purchased from Fox Jensen Gallery, Auckland in February 2013.

\$2500 - \$4000







BILLY APPLE
Paid
silkscreen print and receipt
420 x 296mm

Provenance:
Purchased from Maheke Gallery,
Auckland in March 2003.

\$800 - \$1400



21

SIMON ESLING
Twoism
Indian ink and watercolour on paper
original Melanie Roger Gallery label affixed verso
207 x 300mm

Provenance:
Purchased from Melanie Roger Gallery, Auckland in March 2012.

\$800 - \$1400

20

ROGER MORTIMER
Whaingaroa (Raglan Harbour)
ink and acrylic lacquer on canvas
signed and dated MMXIII
800 x 825mm

Provenance: Purchased from Bartley + Contemporary, Wellington in August 2013.

\$4500 - \$6500



LIYEN CHONG
Circles and Cycles Make
Statistical Claims and Marks
upon the Body
acrylic and metallic pigments
on type C print
original Melanie Roger
Gallery label affixed verso
588 x 390mm

Provenance: Purchased from Melanie Roger Gallery, Auckland in March 2012.

\$1200 - \$2000







MIRANDA PARKES

Stellar

acrylic on canvas

title inscribed, signed and dated 2008 verso 1015 x 1050 x 200mm

Provenance:

Purchased from Vavasour Godkin Gallery,

Auckland in June 2008.

\$5000 - \$8000

24

MARIE LE LIEVRE

Wing

oil on canvas

title inscribed, signed and dated 2008 verso

1190 x 1190mm

Provenance:

Purchased from Antoinette Godkin Gallery,

Auckland in March 2011.

\$4000 - \$6000

25

ANDRÉ HEMER

Paint Ball Stick-up

oil on canvas

title inscribed, signed and dated '08 verso

1000 x 1000mm

Provenance:

Purchased from Vavasour Godkin Gallery,

Auckland in June 2008.

\$4000 - \$6000



MODERN AND CONTEMPORARY PHOTOGRAPHS

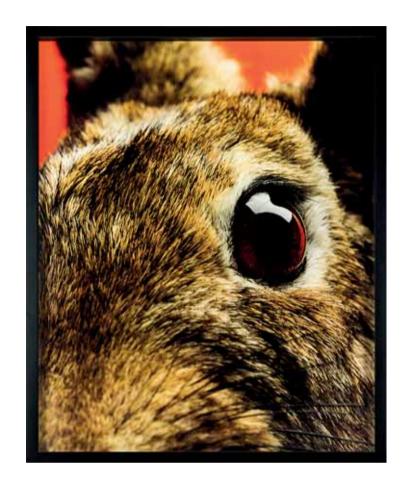
LOTS 26 - 57

26

MICHAEL PAREKOWHAI Craig Keller from The Beverly Hills Gun Club type C print, edition of 10 original Michael Lett label affixed verso 1250 x 1030mm

Provenance: Private collection, Wellington.

\$13 000 - \$18 000



27

JAE HOON LEE
Blue Glacier
durantrans print in lightbox,
edition of 8 (2010)
1000 x 1382 x 75mm

Exhibited:
'Jae Hoon Lee – Antarctic
Fever', September 18 –
October 13 2012.

\$6000 - \$9000





LISA REIHANA

Hinepukohurangi
type C print, mounted
to aluminium (2001), edition of 5

Exhibited

'Purangiaho: Seeing Clearly', Auckland Art Gallery Toi o Tamaki, 2001.

'Lisa Reihana: Digital Marae', The Govett-Brewster Gallery, New Plymouth, 2007. 'Lisa Reihana: Digital Marae', The Walters Prize, Auckland Art Gallery, September 13 — November 23 2008.

Illustrated

Ngahiraka Mason and Mary Kisler (eds), *Purangiaho: Seeing Clearly* (Auckland, 2001), p. 42.

\$18 000 - \$28 000





YVONNE TODD

Drexel
type C prints, 1/3 (diptych)
title inscribed, signed and inscribed
photograph taken 18th September, 2008 verso
550 x 435mm: each panel
550 x 870mm: overall

Provenance:

Private collection, Wellington.

\$6500 - \$9500

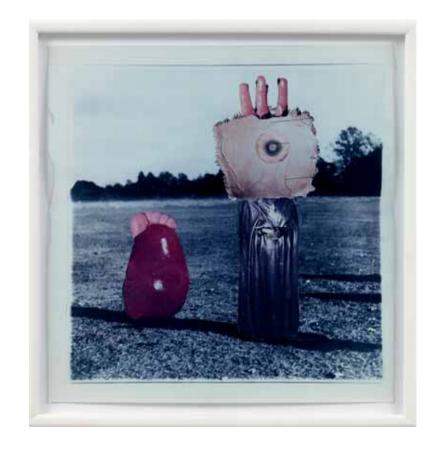
30

AVA SEYMOUR
Untitled
type C print
860 x 820mm

Provenance:

Private collection, Auckland.

\$3000 - \$5000



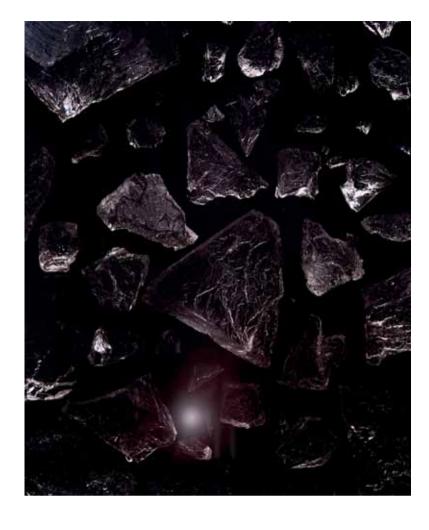
YVONNE TODD

Crepuscular Ice
type C print, 1/3
title inscribed and signed and inscribed
photo take March 11 2009 verso
380 x 310mm

Provenance:

Private collection, Wellington.

\$3500 - \$5000



32

YVONNE TODD

Rashulon
type C print, 3/3
title inscribed, signed and dated 2007
and inscribed printed 2010 verso
550 x 448mm

Provenance: Private collection, Auckland.

\$3500 - \$5500



PETER PERYER

Erika II
gelatin silver print, 1975
235 x 235mm

Provenance:
Private collection, Otago.

\$6000 - \$9000



34
PETER PERYER
Erika
gelatin silver print, 1975
235 x 235mm

Provenance:
Private collection, Otago.

\$6000 - \$9000







PETER PERYER

Erika Summer and Erika Winter gelatin silver prints, two parts (both 1978) 440 x 295mm: each print

Exhibited:

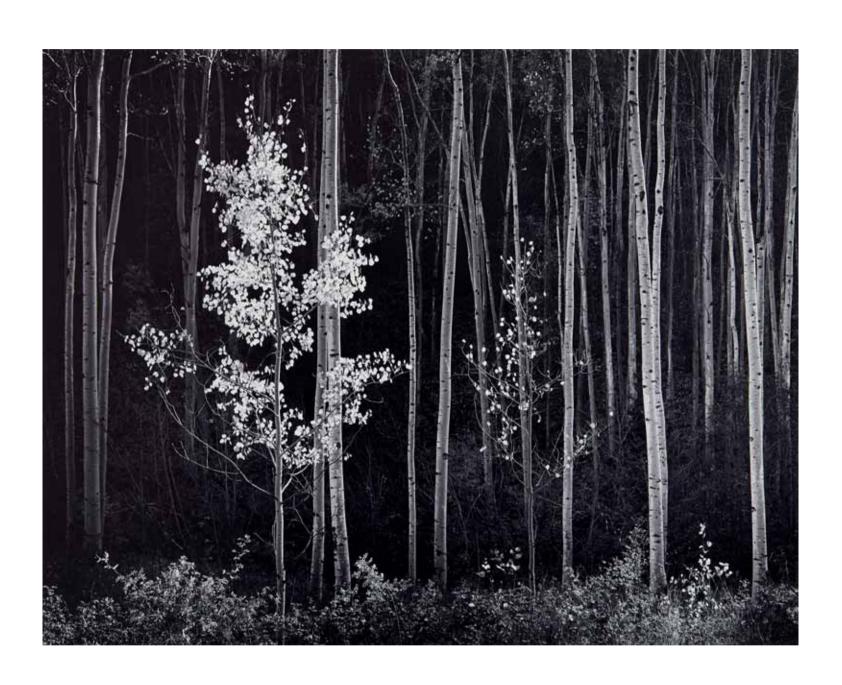
'Erika: A Portrait by Peter Peryer', Dunedin Public Art Gallery, Dunedin 20 January – 1 April, 2001.

Provenance:

Private collection, Auckland.

\$8000 - \$12 000





Ansel Adams

(AMERICAN 1902 – 1984)

36

Aspens, Northern New Mexico 1958
gelatin silver print
title inscribed, signed and dated 'Carmel 6.28.77' and inscribed
for Karen on artist's blindstamp applied verso; signed to the mount
381 x 483mm

\$25,000 - \$35,000

"...we came across a stand of young aspen trees in mellow gold. I immediately knew there were wonderful images to be made in the area. We were in the shadow of the mountains, the light was cool and quiet and no wind was stirring. The aspen trunks were slightly greenish and the leaves were a vibrant yellow. The forest floor was covered with a tangle of russet shrubs. It was very quiet and visually soft. The photograph is exceedingly popular at all levels of appreciation. I do not consider it a 'pretty' scene; for me it is cool and aloof and rather stately."

— Ansel Adams

Ansel Easton Adams (February 20, 1902 – April 22, 1984) was an American photographer and staunch environmental advocate. His black and white landscape photographs of the American West, especially Yosemite National Park, are some of the most iconic landscape images in the history of the photography. Adams first visited Yosemite National Park as a fourteen year old boy with his family. It was a revelatory experience and the occasion upon which he received his first camera, a box brownie gifted to him by his father. He later remarked: "the splendour of Yosemite burst upon us and it was glorious.... One wonder after another descended upon us.... There was light everywhere.... A new era began for me."

Despite a brief period in the 1920s where he experimented with soft-focus and hand-colouring, emphasizing texture and tonality in an attempt to put photography on an equal footing with painting, Adams espoused 'pure' or 'straight' photography as the ultimate expression of the photographer. He later founded Group f/64 with Edward Weston, named after an aperture setting on a modern camera. The fundamental principles of the group were developed in opposition to pictorialist photography and involved Adams and company producing especially sharply focussed images with precise exposure and greater depth of field than the idiom had previously seen. Adams referred to this quality as "an austere and blazing poetry of the real".

Aspens, Northern New Mexico is an unmistakably classic Ansel Adams photograph. Taken in 1958 in the mountains north of Santa Fe with an 8 x 10 inch plate camera, it is a remarkable image displaying his unique talent for clarity, light and depth. Tightlycropped. Adams eschews the sky and anything that might distract from the beautiful poplar trees of the region. In producing this image Adams used a deep yellow filter to brighten the leaves of the smaller aspen in the foreground, giving the effect of bright sunlight rather than the reality of it. This is the focal point of the photograph and where the image gains it visual heft, with the contrast between the bright, bold, and warming light on its leaves set against the distant darkness, producing a charged atmosphere. A mythical tree, the aspen is known as the 'shivering tree' as the leaves of the tree rustle and shift in the gentlest breeze. There are many legends associated with it and its trembling leaves and it has also been thought to help cure fevers.

Taken on a day with little or no breeze, an exposure of only one second was possible. Adams later commented on this photograph: "The majority of viewers of the horizontal image think it was a sunlit scene. When I explain that it represented diffused lighting from the sky and also reflected light from the distant clouds, some rejoin 'Then why does it look the way it does?' Such questions remind me that many viewers expect a photograph to be the literal simulation of reality."

Ansel Adams occasionally ventured into colour photography throughout his long and illustrious career yet he often remarked that he located his 'greatest sense of colour' in black and white photographs: 'I can get — for me — a far greater sense of "colour" through a well-planned and executed black-and-white image than I have ever achieved with colour photography,' he said. Aspens, Northern New Mexico provides us with a rare and invaluable opportunity to consider the genius of Ansel Adams' beautiful and 'straight' photographs of his beloved native American homeland.

Ben Plumbly

Literature:

Ansel Adams, Examples: the Making of
40 Photographs, p.116.

Ansel Adams, Ansel Adams: 400 Photographs,
cover and p.375.

Little Brown and Company, Ansel Adams:
The Grand Canyon and the Southwest, p. 85.

John Szarkowski, The Portfolios of Ansel Adams, pl.6.
John Szarkowski, Ansel Adams at 100, pl.105.

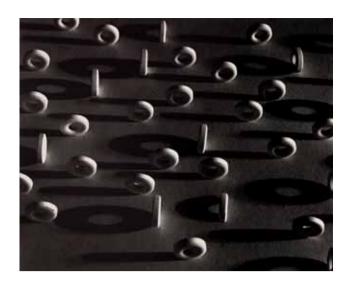


IOEL-PETER WITKEN (AMERICAN 1939—)
Woman with Stomach Ornament and Dog
unique 8 x 10 Polaroid, triptych
title inscribed, signed and dated 'New Mexico, 2004'
165 x 225mm variable image size, 265 x 300mm overall

Provenance

Acquired from Phillips de Pury, Polaroid Charity auction, New York, 2004.

\$1500 - \$3000



38

RUTH BERNHARD (GERMAN 1905 – 2006)

Lifesavers, 1930
gelatin silver print, later printing
title inscribed, signed and dated 1930 verso with artist's
stamp, signed to the mount
263 x 328mm

\$3000 - \$5000



39

RUTH BERNHARD
Two Leaves, 1952
selenium toned gelatin silver print, later printing
title inscribed, signed and dated 1952 verso with artist's
stamp, signed to the mount. Original Peter Fetterman,
Santa Monica, California, gallery label affixed verso
345 x 268mm

\$3500 - \$5500



40

PAUL CAPONIGRO (AMERICAN B.1932)

Nautilus Shell, Ipswich, Mass.
gelatin silver print, 1960
signed to the mount. Original Joseph Bellows, La Jolla,
California, gallery label affixed verso
240 x 185mm

\$2500 - \$4000



THEO SCHOON Mudpool gelatin silver print 178 x 175mm

Provenance:
Private collection.

\$800 - \$1400



43

THEO SCHOON

Geothermal Scene
gelatin silver print

178 x 175mm

Provenance:
Private collection.

\$800 - \$1400



42

THEO SCHOON Mudpool gelatin silver print 178 x 175mm

Provenance:
Private collection.

\$800 - \$1400



44

PETER PERYER

Tumblers
gelatin silver print
title inscribed, signed and dated 1989 verso
285 x 205mm

\$2500 - \$4000



Bill Henson

⊿F

Untitled No. 117 type C print, edition of 5 1270 x 1800mm

Illustrated:
Judy Annear etal., *Mnemosyne: Bill Henson* (Scalo, Zurich, 2005), pp. 488–489.

\$30 000 - \$40 0000

Evhihitad

'Bill Henson', Roslyn Oxley9 Gallery, Sydney

Provenance

Purchased from Tolarno Galleries,

Melbourne circa 2002

Private collection, Otago













Laurence Aberhart

46

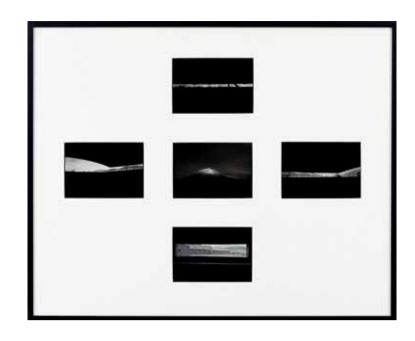
The Prisoners' Dream five gold and selenium toned gelatin silver print mounted together title inscribed, signed and dated 1985/2003 and inscribed No. 27
195 x 250mm; each print

Illustrated:

Te Miringa Hohaia, Gregory O'Brien and Lara Strongman, *Parihaka: The Art of Passive Resistance* (Wellington, 2001), p. 102. Atholl Anderson, Judith Binney, Aroha Harris, *Tangata Whenua: An Illustrated History* (Bridget Williams, 2014), p. 297. Gregory O'Brien and Justin Paton, *Aberhart* (Victoria University Press, 2007), p. 263.

Provenance: Private collection.

\$30 000 - \$50 000



Much of Laurence Aberhart's output over the last forty years presents as a continuous roadtrip to the fringes of New Zealand's colonial and social history. The artist has an instinct for the places where the way we were lies forgotten or untended. In the course of his seemingly unflagging quest, a whole series of taxonomies have emerged: suburban art deco houses, church interiors, Masonic lodge exteriors, cemeteries and headstones, obsolete advertising hoardings... The pervasive air of these scenes is of silent abandonment. Yet even where death, loss, emptiness and the disintegration of neglect are wrought palpable, Aberhart ameliorates these often crushing effects with his astringent brand of empathetic objectivity. His churches always seem to be sites of dwindling or deceased congregations, his masonic halls decades past their moments of agency, his cemeteries overwhelmed by lichens; Aberhart bears witness to the withered dreams of dispersed communities and their now mute monuments.

The absence of human presence in Aberhart's images, in some cases it appears for years or even decades, becomes a subtext for some significant questions. Why are these sites empty and abandoned? What happened? When? How long have they been sitting there just so? The answer to the many questions posed by Aberhart's images is mostly a barely endurable silence. Aberhart requires the viewer to confront the hollowing sense of isolation and indifference that many of his images depict. He has placed us in an empty confession booth. As curator Robert Leonard once wryly put it, 'New Zealand is a Ghost Town.'1

This overarching narrative, his leitmotif in literary terms, is what makes *The Prisoner's Dream* such an exceptional work within Aberhart's overall ouevre. In this work the deep subjectivity of the human perspective,

of an historic incident and its long term consequences are writ large. Parihaka, the legacy of the Te Ati Awa chiefs Te Whiti o Rongomai and Tohu Kakahi and the long period of grief and mourning that resulted from the invasion of the Parihaka Pa in Taranaki by Crown forces in 1881 informs this major five part work by Aberhart dating to 2000. The prisoner in question in this potent suite of photographs is an emblematic follower of Te Whiti and Tohu, imprisoned on Ripapa Island in Lyttleton harbour. His reality is represented by narrowest of views from slit apertures in his prison bunker; his dream is of his Taranaki homeland over 1000 kilometres away.

The Prisoner's Dream is perhaps Aberhart's most historically activated image. The artist's response to a moment of immense significance in New Zealand history, its politics and the predicament of another human being makes this work a rare example of empathetic subjectivity. Unlike many other Aberhart images it does not trade in symbolism, seriality or articulate a documentary reality. The Prisoner's Dream is not neutral. It is pointed, loaded, researched and bound by the specificity of place and time. Yet in Aberhart's hands this suite is also able to operate in another dimension rare for the artist and for the medium of photography, that of allegory.

Hamish Coney

 Aberhart, Victoria University Press (Wellington, 2010), p. 282



FIONA PARDINGTON Female Huia, Auckland Museum polaroid-to-digital type C print on Fuji flex paper, unique variant signed and dated 2009 verso; original Two Rooms Gallery label affixed verso 1100 x 870mm

Provenance:
Private collection, Wellington.

\$25 000 – \$35 000





















PETER PERYER

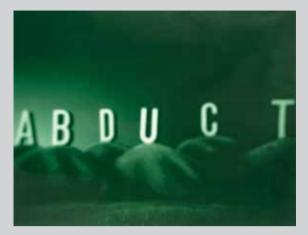
Gone Home

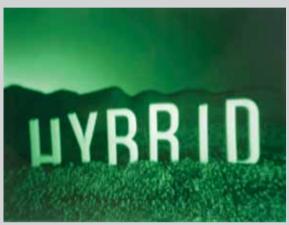
ten gelatin silver prints on original mounts
together with original case and cover sheet, 2/20
signed and dated Easter 1976
178 x 178mm: each print

Provenance: Private collection, Auckland.

\$7000 - \$12 000









BEN CAUCHI
Alchemical Reaction
ambrotype photograph
title inscribed, signed and dated
2007 verso
425 x 355mm

Provenance:

Private collection, Wellington.

\$4000 - \$6000

50

RONNIE VAN HOUT Abduct, Hybrid, Monster Pegasus prints, triptych, each from an edition of 20 (1999) title inscribed 380 x 495mm: each panel

Provenance:

Private collection, Auckland.

\$8000 - \$14 000



LAURENCE ABERHART

Nature Morte (silence), Savage Club, Wanganui,
20 February, 1986
gold and selenium toned gelatin silver print
title inscribed, signed and dated 1985/2003
and inscribed No. 27
279 x 217mm

Illustrated

Gregory O'Brien and Justin Paton, *Aberhart* (Victoria University Press, 2007), pl. 1.

Provenance:

Private collection.

\$4500 - \$7000

SOLOMON MORTIMER Photographer's Wife gelatin silver print, 1/3 title inscribed, signed and dated 2012 verso 270 x 335mm

\$800 - \$1400



53

MARIE SHANNON
St Patricks Day Manicure, the
Wearing of the Green
gelatin silver, triptych, 5/25
title inscribed, signed and dated
June 1986 on artist's original
catalogue label affixed verso
275 x 650mm

Provenance:
Private collection, Wellington.

\$1000 - \$2000



54

MARIE SHANNON
Baby Clothes
gelatin silver, triptych, 5/25
title inscribed, signed and dated
June 1986 on artist's original
catalogue label affixed verso
275 x 543mm

Provenance:
Private collection, Wellington.

\$1000 - \$2000





FIONA PARDINGTON

Saul (Ioe Makea in his Beekeeper's Helmet) selenium-toned gelatin silver print, 1987 original Les and Milly Paris Collection label affixed verso 473 x 310mm

Exhibited:

'Imposing Narratives: Beyond the Documentary in Recent New Zealand Photography', City Gallery, Wellington, 26 November 1989 – 22 January 1990. 'Hit Parade: Contemporary Art from the Paris Family Collection', 13 December 1992 – 28 March 1993.

Illustrated:

Stuart McKenzie, 'Rising to the Brow', Moet and Chandon Catalogue, p.6.

Art New Zealand, Vol. 43, Winter, 1987, p. 81.

Provenance:

Collection of Les and Milly Paris.

\$2000 - \$4000



56

STEVE RUMSEY
The Eye of the Artist
gelatin silver print
title inscribed, signed and dated 1963 verso
390 x 385mm

Illustrated:

Kevin Ireland, Aaron Lister and Damian Skinner, A Tourist in Paradise Lost: The art of Michael Illingworth (Wellington, 2001), p. 8.

Provenance:

Private collection, Auckland.

\$1000 - \$2000

57

MARTI FREIDLANDER Tony Fomison with Omai vintage gelatin silver print on textured paper original FHE Galleries label affixed verso 257 x 382mm

Provenance:

Private collection, Auckland.

\$5000 - \$8000







LOTS 58 - 118

CONTEMPORARY AND MODERN ART



58

ANDREW BARBER
Study (Cushion Large)
patchwork cotton
title inscribed, signed and dated 2011 verso
435 x 435mm

Provenance:
Private collection, Auckland.

\$4000 - \$6000





59

RICHARD LEWER

Burnt Out Car, Titirangi Beach
oil on sand on canvas
title inscribed, signed and dated 2008 verso
505 x 502mm

Provenance: Private collection, Auckland.

\$3000 - \$5000

60

SELINA FOOTE

Devereux
oil on silk
title inscribed, signed and dated 2011 verso
355 x 302mm

Provenance: Private collection, Wellington.

\$2000 - \$3000

REUBEN PATERSON
Her Promise of Intercourse is a Victory for Me
glitter on canvas
title inscribed, signed and
dated 2008 verso
1020 x 1020mm

Provenance: Private collection, Auckland.

\$12 000 - \$18 000



62

SIMON DENNY

Corporate Video Decisions: Actors step into the corporate spotlight inkjet print on two canvases, bolts, aluminium (2011) 600 x 900 x 85mm

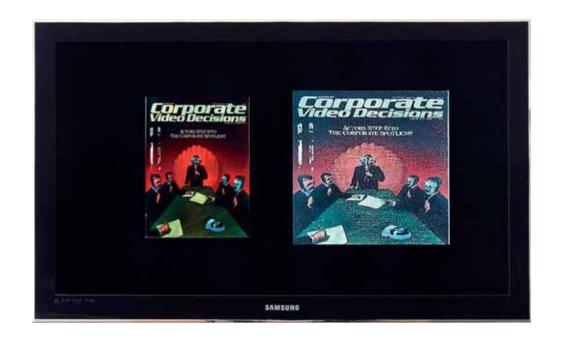
Provenance:

Private collection, Auckland.

Exhibited:

'Corporate Video Decisions: Simon Denny, Michael Lett, Auckland, 25 August – 01 October 2011.

\$9000 - \$14 000





ALLEN MADDOX

Di Amy
oil on canvas, diptych
title inscribed, signed with artist's
initials A. M and dated '99 verso
1220 x 2440mm: overall

Provenance:

Private collection, Auckland.

\$35 000 - \$55 000

KUSHANA BUSH

Best Quality from All Things to All Men
pencil and gouache on paper
title inscribed, signed and dated 2011
verso
763 x 557mm

Provenance:

Private collection, Auckland.

\$5000 - \$8000









65

KUSHANA BUSH
Untitled No. 12 from The Lurking
Tensions Series
pencil and gouache on board
title inscribed, signed and dated
'04 verso
490 x 490mm

Provenance:

Private collection, Auckland.

\$2500 - \$4000

66

KUSHANA BUSH

Untitled from the Bony, Space, Ritual,
Text Series
pencil, bodycolour and oil on board
title inscribed, signed and dated 2005
verso
297 x 196mm

Provenance:

Private collection, Auckland.

\$1000 - \$2000

67

KUSHANA BUSH
Love and Rope 4
watercolour and pencil on paper
title inscribed, signed and dated
2008 verso
285 x 187mm

Provenance: Private collection, Auckland.

\$1000 - \$2000



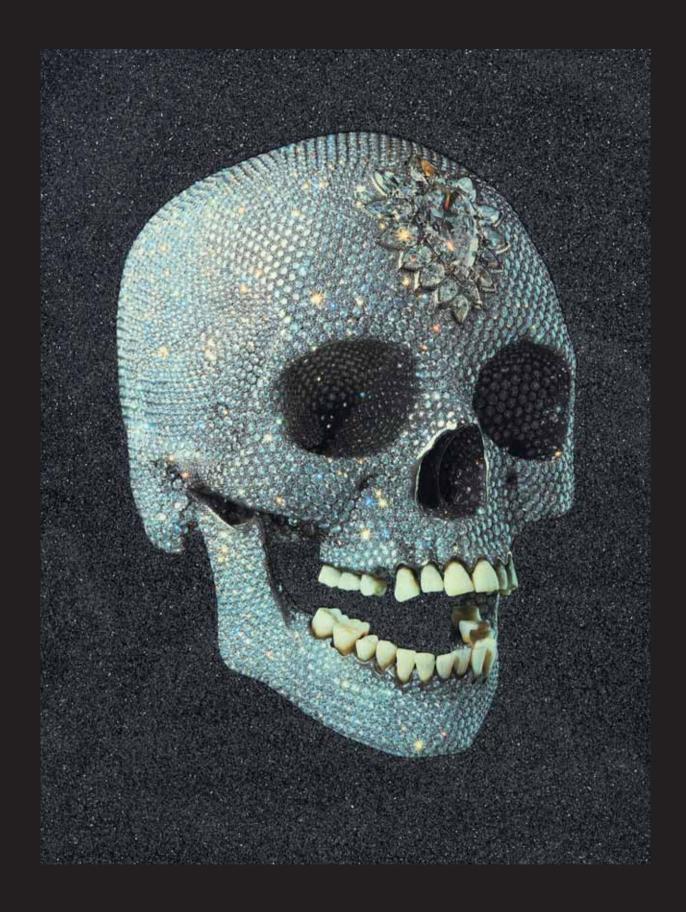
DAMIEN HIRST

For the Love of God, The Diamond Skull screenprint in colours with glaze and diamond dust (2007), published by Other Criteria signed and editioned 172/250

Provenance

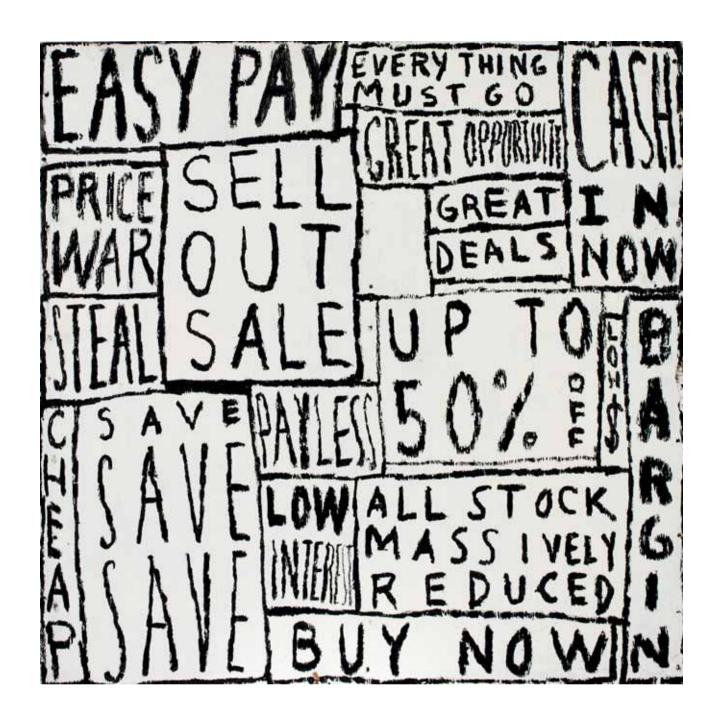
Private collection, Auckland.
Purchased from White Cube, London, 2008

\$15 000 - \$25 000



DAMIEN HIRST
For the Love of God, Laugh
screenprint in colours with glaze and diamond
dust (2007), published by Other Criteria
editioned 64/250 verso
1000 x 745mm

Provenance: Private collection, Auckland. Purchased from White Cube, London, 2008



PETER ROBINSON

Easy Pay
acrylic and oilstick on plywood
title inscribed and variously inscribed
1000 x 1000mm

Provenance:
Private collection, Auckland.

\$15 000 - \$22 000

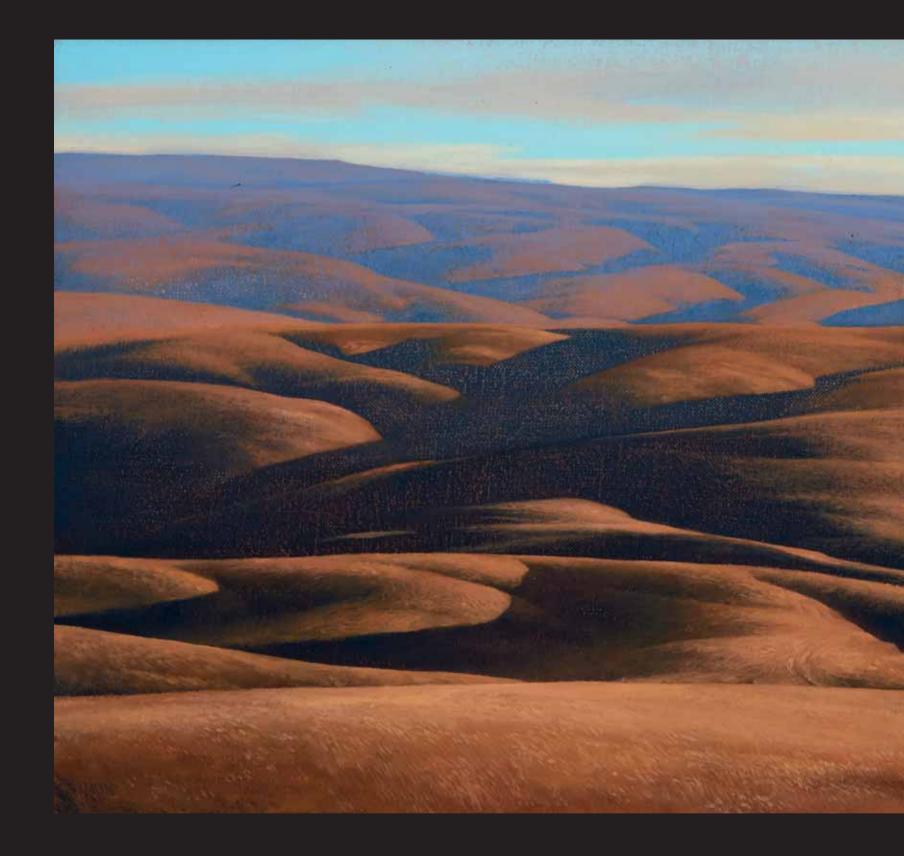


PETER ROBINSON 28. 125% oilstick and bitumen on paper title inscribed 570 x 750mm

Provenance:

Private collection, Auckland.

\$17 000 - \$24 000



Grahame Sydney

72

Back of the Maungatuas
oil on linen
signed and dated 2007; title inscribed,
signed and dated Sept. 2007 and inscribed
Cambrian Valley verso

\$55 000 - \$75 000

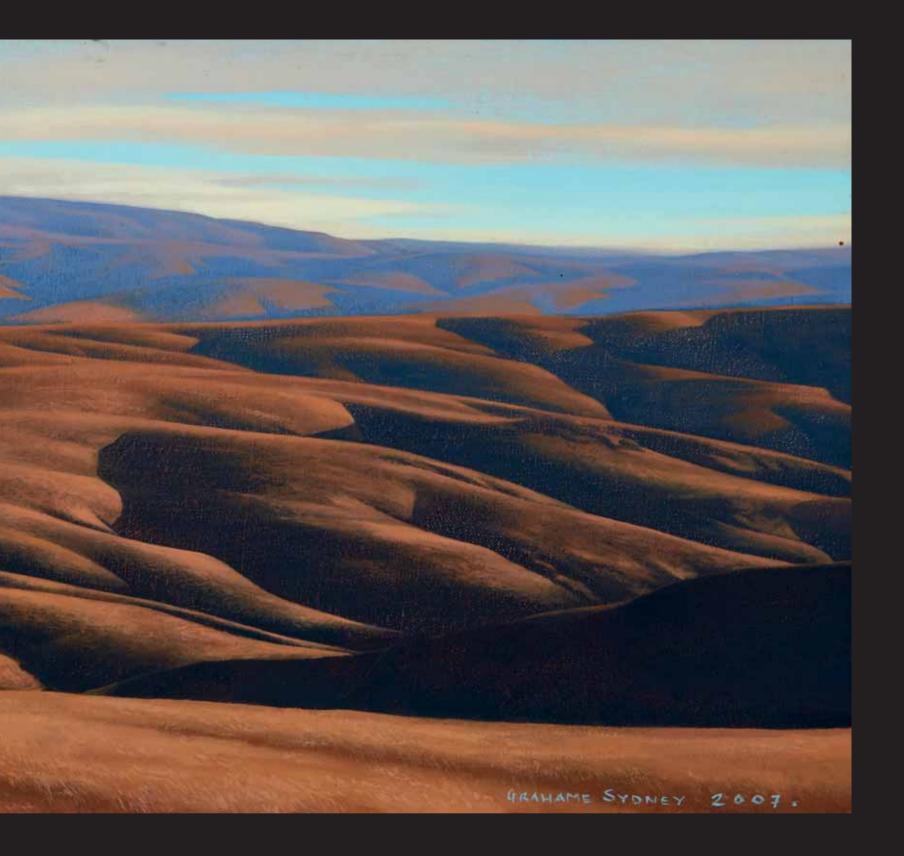
Provenance:

Private collection, United States of America.

Grahame Sydney is a supreme articulator of the specificity of place. So many of his widescreen landscapes are not only topographically accurate but also contain resonances and moods that correspond to the evocative lighting effects and seasonal variances that add up to a unique record of the visual and textural DNA of his chosen landscapes.

Maungatua will be familiar to residents and visitors to the Taieri plains west of Dunedin. The Maungatua Range rises to nearly 1000 metres over the floodplain of the Taieri river and is a dominant landmark for miles in many directions. It is a site of some significance to iwi, Maungatua meaning Hills of Spirits in Te Reo.

Back of the Maungatuas is a classic example of Sydney's choice of the spaces between many of the South Island's most iconic natural features. Locales in and around Mt. Pisa, The Hawkdun ranges, Ida Valley, The Maniatoto and Wedderburn amongst others become iconic landscapes of place and the mind in Sydney's hands. Big Sky Country. There within the vast vistas, sparsely



populated and near desolate country towns and railway junctions Sydney reveals what the Poet Brian Turner defines as 'emotional metaphorical landscape.' Sydney is an artist who, to a rare degree, allows the viewer to stand in his shoes; his view is our view - and in this simple connection of optics a broader engagement or communion is explicit. Sydney has famously referred to himself as 'a peasant on a back road'. Such a comment is not made for dramatic effect but to convey the everyman universality that his works evoke

This fine canvas dating to 2007 depicts a massive view of the rolling hills as they fade into a long hypnotic Otago chiaroscuro. Notwithstanding the scale of the landscape it is a painting that rewards careful and intimate inspection. At a distance of a few centimetres the assiduousness of the artist's craft is revealed. Quite literally every millimetre is considered; passages of bravura painting and telling detail abound, from the foreground depiction of windswept tussock to the brilliantly articulated lavender tonality of the distant hazy shadows.

Many photographs of Sydney depict the artist in his studio surrounded by his tools of trade: thickets of various sized brushes and that tell-tale indicator of the traditional artist-craftsman as employed by painters over hundreds of years, the elongated Mahl Stick. Such a device may seem an anachronism in the 21st century but the tool clearly indicates long days in the studio, painstaking work and a dedication to mastering the exacting skills required to realise his canvases. It is also a statement of artistic independence and a metaphor for Sydney's artistic world view, 'I'm the long stare, not the quick glimpse.'2

Hamish Coney

- 1 Quotation from an interview with Reg Graham referring to the artist's 1998 Hocken Lecture published in *The Art of Grahame Sydney*, (Dunedin, 2000), p.149
- 2 Ibid. p.169

Pat Hanly

73

Figures in Light No. 12
oil on canvas
title inscribed, signed and dated '64; title inscribed,
signed and dated and inscribed Ikon Gallery verso
1025 x 802mm

\$100 000 - \$160 000

There is no painting of Pat Hanly that is not touched by light. No. 12 is one of the most successful paintings from a series entitled Figures in Light begun after his return to Auckland from OE and attendance at London's Chelsea School of Art in 1962. He had noted in his journal, a few months before beginning his Figures in Light series: 'Light, bright, pure, exciting, free, expansive painting must come, there is nothing else here yet'. The extreme character of Pacific light, with its ability to bleach out volumes and define sharp edges to colourful shapes, had, he said, always inspired him. This is not to say that every painting of Hanly evokes the light explicitly, but rather to suggest that each of his paintings is touched by the successive changes in direction, the shifting and transitory movement, that we associate with the signature of light. Of course, we wouldn't have painting at all without light. But what engages Hanly is not light, which destroying darkness illuminates, enables us to distinguish one object from another; it is, rather, the way that when light is diffused, it creates a unity of all the objects it falls upon. Light in this sense implies space; it isn't just a moment, like a light switching on, it is a continuity. And so the struggle for Hanly in his paintings is to create and hold a composition that contains the entire light across space. Only in rare circumstances is light uniform and constant (sometimes on alpine heights, sometimes at sea). Normally, light is variegated and shifting. Shadows cross it. Some surfaces reflect more light than others. The naked human body is a

The elephant in the room of Figures in Light is the notion of a peculiar harsh New Zealand light — promoted by Hanly's friend, critic and collector Hamish Keith and then ruthlessly critiqued by art historian Francis Pound. In 1983 Pound attacked the notion that New Zealand artists were influenced by the light as a form of crude 'meteorological determinism'. He claimed that hard-edged imagery had more to do with artists' stylistic concerns — their 'frames' than with any local illumination. Pound was both right and wrong. For the paintings of Figures in Light are filled with light in a striking and unusual way. The light does not enter from the outside say through a window in a beam. It is as if it already resides there an an inhabitant of the space depicted. So these paintings don't just capture an outside light, a harsh New Zealand light, they await light. And slowly, dimly, the act of waiting becomes itself light. For all the reticence and minimalism of these works they are deeply emotional. What they share is a fascination for the way light cherishes details of a body and recognises its identity. Not by simply outlining them (although this happens here), but by becoming intimately familiar with the space around them. In No. 12 so exquisitely minimal but so telling: a curve of green, a dumpy seated body with foreshortened legs, its projected shadow turning the grass black,

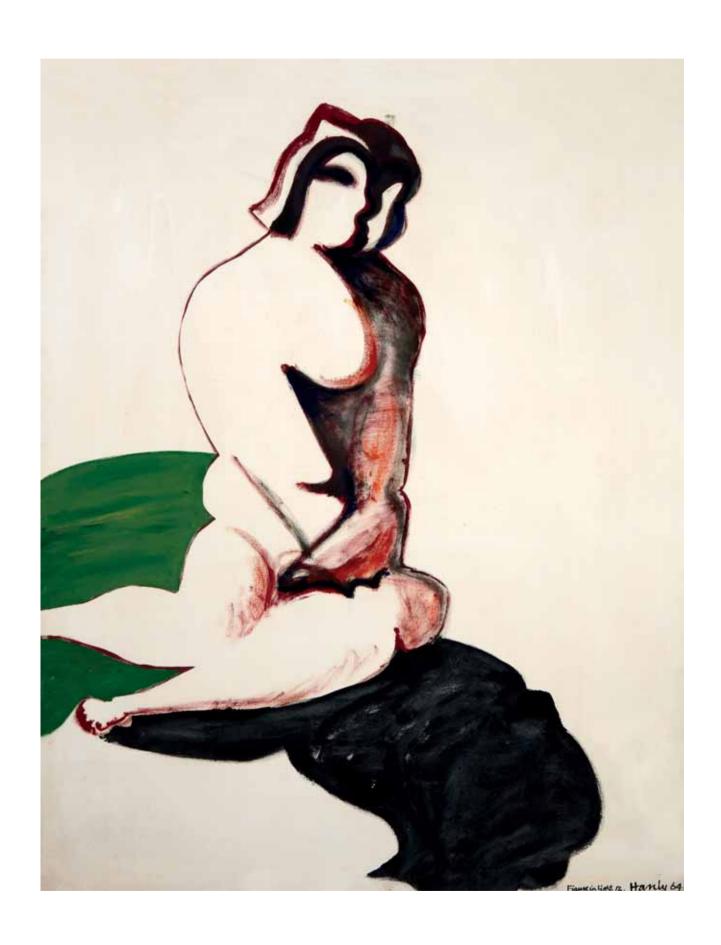
the surrounds a dirty beige. Simply a naked figure sitting on the grass (of a park) in the hot summer sun; resonant of summer's mind-emptying indolence. The ground — the details of the figure's actual background — doesn't matter. Nevertheless, Hanly insisted that the Figures in Light were also 'social commentary': with the jaundiced view of an expatriate who had returned — one of academic Bill Pearson's 'fretful sleepers' scrutinised in his essay of the same name¹ — Hanly was sharply critical of the social implications of what he saw as a hedonistic 'nation sitting around on its bum doing nothing' and asked his viewers to understand 'this barrenness, this nakedness, this two-dimensional aspect as being of the nation as a whole'.

Even so the painted light in these works is not the light of Reason, the aufklarung of the Enlightenment, nor is it simply the light of interrogation; it is the light of intimacy. And intimacy has its own scale, an irregular scale which slows down to make some moments big (this figure's shoulder) and accelerates to make other sections irrelevant or downplayed (the nondescript ground). These are images which demand to be looked at — despite their discretion and secretiveness. They demand to be looked at because one immediately recognises that light, the light painted in them, is falling on something real, something existent. The light in them authenticates the rest. This is why, for all their mystery, they celebrate substance. Like light, whose variable and unpredictable nature makes it difficult to circumscribe, the gestures of Hanly's painting — the diverse and contradictory use of their ground, the excesses and intuitions of their brushstrokes — resist, from the very beginning, all our efforts to bring together, or stabilise whatever we might call his enterprise. If Hanly's painting can never avoid its light — from the figure's ample curves to its doubled shadow, from its lurching lopsidedness to the washed out surroundings — it is because this has been his way of telling us what painting is. Hanly's paintings are themselves a kind of light. We could even say that they come to us in the form of light. They illuminate.

Laurence Simmons

Bill Pearson, 'Fretful Sleepers: A Sketch of New Zealand Behaviour and its Implications for the Artist'. This essay was first published in Landfall, September 1952; reprinted with corrections in Landfall Country, ed. Charles Brasch (Caxton Press, 1960); and further revised for Fretful Sleepers and Other Essays (Heinemann Educational Books, 1974).

Provenance:
Corporate collection, United States of America.



Pat Hanly

74

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

\$55 000 - \$75 000

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

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

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

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

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

Ben Plumbly

Provenance:
Private collection, Auckland.



Shane Cotton

75

Outlook (Purple)
acrylic on canvas
title inscribed, signed and dated 2007; title inscribed,
signed and dated verso
1800 x 1600mm

\$65 000 - \$85 000

Suspended in a brooding sky and encircled by a flock of birds, the direct gaze of an ambiguous carved head looks out at its audience. Shane Cotton's *Outlook (Purple)* confronts spectators with the haunting presence of a mystical and unknown other, the outlook of this encounter between art work and viewer perpetually hanging in the balance.

The term 'outlook' can have multiple meanings, such as a view, position or vantage point, while it can also reflect a perspective, a way of thinking or frame of mind. An outlook can further represent a prospect for the future, such as an economic or weather forecast. Cotton's rich, idiosyncratic visual vocabulary evokes these shifting and layered nuances of meaning while retaining an elusiveness which evades reductive interpretations.

Shane Cotton (Ngapuhi, Ngāti Rangi, Ngāti Hine, Te Uri Taniwha) is one of New Zealand's most respected and celebrated contemporary artists. Of dual Māori and Pākehā descent, Cotton's iconography borrows widely from Māori and Pākehā historical and contemporary sources, employing an evolving set of symbols across a prolific and substantial body of work.

Examining histories of colonisation and cross-cultural exchange are fundamental to Cotton's practice. In particular, he engages with early contact between Māori and Europeans, excavating these influential historical exchanges for material with which to address Aotearoa's complex postcolonial present. This manifests in as diverse symbology as Toi moko, geometric abstraction, digital culture, gang patches, pop colours and typography, while his paintings are rendered on canvas, paper, the gallery wall and even baseball bats.

Birds reappear in multiple guises in Cotton's work. Here they are depicted in royal blue, apple green and pale turquoise set against a nocturnal airbrushed sky, flitting and turning in their orbit of the enigmatic central figure. In counterpoint, the painting's sole purple hue is reserved for a deep mauve coloured bird which drifts slowly down

towards an apparent death, its fall to earth buffered by the soft leaves of a silhouetted plant.

The painting's humanoid figure is a representation of a traditional carved mask or sculpture of unknown origin. Its large, almondshaped eyes, elongated face, animal-like nose and blank expression would have looked alien to European colonisers. Similarly, for contemporary onlookers the figure might evoke representations of extraterrestrial beings in science fiction films or popularised eyewitness testimony. The floating head appears to levitate like a supernatural being, spirit or apparition. It is this compelling otherness which underpins the work's arresting presence.

The figure's disarming eyes stare back at us through deep black cavities, from the past or a space beyond. These eyes forever look to the audience to complete the art work, as painting and viewer are perpetually held in a moment of 'first contact'.

Shane Cotton holds a Fine Arts Degree from the University of Canterbury, a Diploma in Teaching from the Christchurch College of Education, and was a lecturer in the Māori Visual Arts Programme at Massey University until 2005. His work has been included in many international projects, exhibited extensively in New Zealand and overseas, and is well represented in national public and private collections. A major survey exhibition of his work curated by Lara Strongman was held at City Gallery Wellington and Auckland Art Gallery in 2003. He has also received numerous awards, notably the Frances Hodgkins Fellowship (1998), made a Laureate of the Arts Foundation of New Zealand (2008), and received an ONZM for services to the visual arts in 2012. Outlook (Purple) was included in the exhibition 'The Hanging Sky', curated by Justin Paton for the Christchurch Art Gallery which toured Australia and New Zealand in 2012-13.

Emil McAvoy

Exhibited:

Shane Cotton: Red Shift, Sherman Gallery, Sydney,
28 June – 14 July 2007.

Provenance:
Private collection, Australia



Séraphine Pick

76

Hideout
oil on linen, diptych
title inscribed, signed and dated
2006 verso
1500 x 2400mm: overall

\$55 000 - \$75 000

The large, two-panel painting *Hideout* was the title work of the exhibition in which it was first shown in Auckland in 2006. Stacked, indistinct islands divide the vitrine-like space of the painting. On them a couple of dozen figures inhabit tableaux of intimacy, manual labour and mythopoeia. In parts like an update of a Bruegel peasant scene, in others more like a Bosch nightmare, connected here and there through consistencies of scale, colour and motif, they add up ambiguously, correlating the immaterial and the material, the fantastical and the mundane.

The work boldly reprises Séraphine Pick's most distinctive compositional form. Fleshed out and coloured in, its hallmarks are the suggestive objects—balloons a single poi—and the cast of sometimes mysterious, hybrid creatures—a man in a carnival mask, a tree of human-headed birds—arrayed over a monochrome field with the partial coherence of a recounted dream. Departing from the more neutral, night-like blackboards and snowy blank pages of its precedents, *Hideout* is distinctive for its lurid, bright green ground. A hue of transient fashion value, its vividness is proportional to the relatively shorter cycle that could be expected for it between boutique and chain store. It hints at regretted choices, and evoking at once outdoor spaces and something artificial, sets a tone of nature corrupted.

A man aims a gun. A woman gestures to a dead bird. There is a pile of blocks, a sack, a stack of timber. Workers in overalls appear to be installing a concrete tank, others inspect meat on a conveyor belt. Two globular masses confound the categories of natural (a snow-laden tree?) and industrial (an overflow of polyurethane foam?), and a similar yellow object, held by a well-hung yeti, resembles an intestine. Inside and outside, death and nourishment, raw materials and manufacture, intimate life and working life, reality and fantasy are jumbled in this complex conglomeration of imagery.

A hideout might be a place to play, a refuge from the law, or simply the weekend sanctuary of the one-room bach we can see in the background, with its white door and cute veranda. It could be the setting for the contemplative pose of the elfin figure under the tree, the partly animal state of the woman on hands and knees, the lovers who share a tub, the woman in bra and thigh boots, or the middle-aged man near her, toweling himself off with part of the night sky. The sexual is evoked in this thread of bare skin, but somewhat coldly. Perhaps the transgression requiring a hiding place is a work of the flesh?

The prominent figure of the woman in the velvet dress seems to want to signal the significance of something, but stares past us. Kneeling, short-skirted, her conviction is clear but her authority uncertain. A contemporary symbolism, Pick's picture sorts out none of these valuations, but suspends for us tokens of our own possible anxieties about bodies, the environment and other investments.

Jon Bywater

Exhibited: 'Hideout', Michael Lett, Auckland, 15 November – 16 December, 2006.

Provenance:
Private collection, Auckland.



Michael Illingworth's time in England (1959–1961) was decisive in his decision to live the life of the artist and for this journey to take place in New Zealand. Working as an assistant to legendary London gallerist Victor Musgrave at Gallery One in Soho, Illingworth came into direct contact with the British scene before the outbreak of Pop Art. Gallery One at that time was something of a trailblazer, presenting Bridget Riley's first solo show and avant-garde work by artists such as Yves Klein. One of the key threads of British art in the late 1950s was that particular brand of British pastoral abstraction centred around the artists' colony of St.Ives on the Cornish coast. Artists such as Patrick Heron, Peter Lanyon, Roger Hilton and Terry Frost formulated a beguiling style of abstraction located around ideas of biological and organic forms found within nature – a mystical, rural form of abstract process that today posits as a direct counterpoint to the more urban New World idealogy that underpinned American Abstract Expressionism.

These early 1960s Illingworth works channel a similar set of values via their earthy surfaces, lighter palette and deployment of muddy ochres leavened with delicate colour shifts. Many of Illingworth's works of this period feature similar textured and animated surfaces, the paint being rendered in such works into distinct relief elements. As his journey as an artist unfolded over the 1960s his painting style transformed into a more languid and refined process of glazed layers. These canvases demonstrate Illingworth's first-hand knowledge of was then the cutting edge of British practice. They stand as vital early documents from an artist who blazed his own distinct trail within what was to become such a pivotal decade in New Zealand art history.

Hamish Coney



77

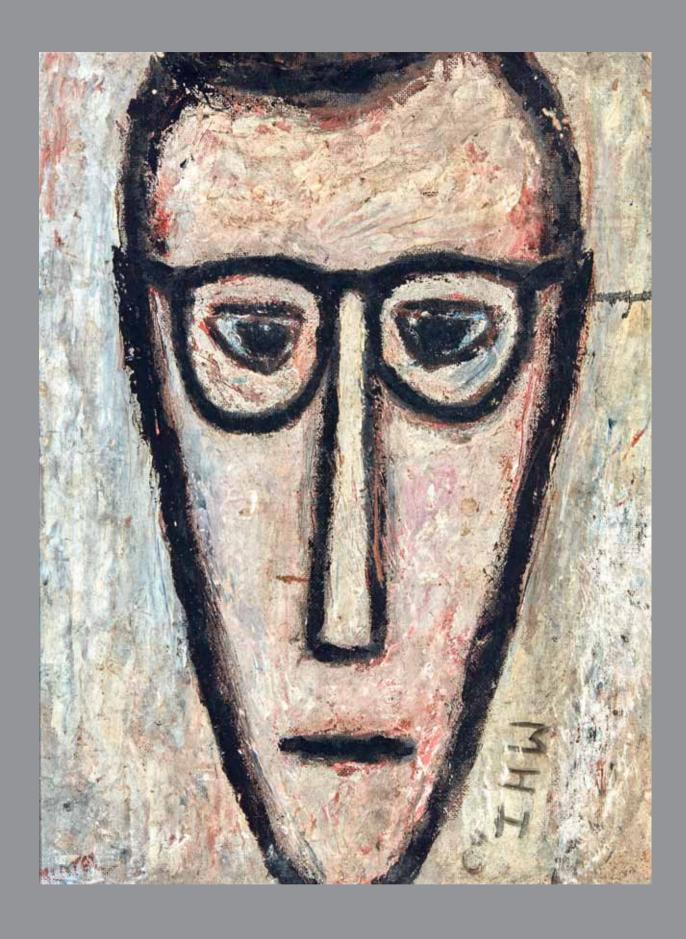
MICHAEL ILLINGWORTH

Uneasy Red Time in Virgin Place
mixed media on canvas
signed with artist's initials M. H. I and dated '62
762 x 915mm

Provenance:

Private collection, Auckland.

\$20 000 - \$30 000



MICHAEL ILLINGWORTH

Self Portrait
oil on canvasboard
signed with artist's initials M. H. I
597 x 436mm

\$35 000 - \$50 000

Illustrated:

Kevin Ireland, Aaron Lister and Damian Skinner, A Tourist in Paradise Lost: The art of Michael Illingworth (Wellington, 2001), p. 8. Claire Finlayson, This Thing in the Mirror: Self Portraits by New Zealand Artists (Nelson, 2004), p. 50.

Provenance:
Collection of Kevin Ireland.
Private collection, Auckland.

Don Binney

79

Untitled
oil on canvas
signed and dated 1967 and
inscribed Te Henga
890 x 535mm

\$65,000 - \$85,000

This delightful canvas from 1967, from the heart of what Binney described as his 'seven fat years', 1963 to 1970, may well be unique within his entire oeuvre. The New Zealand forest gecko, hoplodactylus granulatus, is a shy, crepuscular creature. In this scene Binney depicts the gecko perched amongst the waxy leaves of a coastal coprosma bush searching for the berries that constitute one of the omnivorous lizard's favoured delicacies.

Te Henga on Auckland's west coast was perhaps Don Binney's most treasured landscape and many, many works are situated on the beach, dunes and valleys of this rugged locale. A particular favourite spot for Binney was the dune encircled Lake Wainamu, inland from the beach and there is every chance that this is the specific location of this scene. There is a wonderful suite of photographs by Marti Friedlander dating to 1980 reproduced in the publication Contemporary New Zealand Painters, Volume One that depict the artist roaming the dunes of Te Henga, sketchpad in hand, on the lookout for a fresh subject. One of his great 1960s works, in the collection of the Auckland Art Gallery, Sun Shall not burn Thee by day, nor the moon by night (1966), is set in this lyrical yet carefully observed Te Henga/Wainamu environment. Ian Scott's wonderful 1969 portrait of Binney positions the artist with the lake, the beach, the dramatic headland and Ihumoana Island in the distance.

Through a lifelong long engagement with his subject matter, the natural flora and fauna of New Zealand and his equally strong commitment to conservation issues, Binney held a deep affinity with Maori beliefs and attitudes towards our native wildlife as well as the symbolism of each species within Maori culture. From his earliest works such as *Pipiwharauroa Mating* (1964) Binney referred to birds and locations such as Te Henga (Bethells Beach) by their Maori names when this was not the norm. Hence we can assume that

he would have been fully conversant with the symbolic interpretation of the gecko or mokopapa. Ngarara is the term that describes reptiles such as the Tuatara and the legendary huge gecko kawekaweau. Ngarara are descendants of Punga, son of Tangaroa, God of the Sea - his progeny being viewed as ugly and repulsive. However, notwithstanding the fear which ngarara were held in, because of this sense of wehi they held great powers of guardianship and their depiction in carving conferred a sense of protection. Lizards were often placed in burial caves to watch over the dead. Lizards are frequently placed, carved in naturalistic form, in central positions within whare whakairo to ensure their role as Kaitiaki or guardian is explicit.

These conceptual inputs, as they do in so many of Binney's works, inform both his worldview and therefore the rich layers of interpretation that such works hold. Binney was a deep thinker on spiritual, environmental and artistic issues, but his dayjob as he liked to call it, was that of a painter - and what we most readily observe in this 1967 canvas is a painter revelling in his stock in trade. There was enormous joy to be had and creativity to be explored for the artist at the business end of a paint brush as this quote from 1983 reveals, "As a painter I've always been very interested in the marks that brushes and knives can make in paint. I'm very interested in areas that carry a high quotient of gloss, of striation, compared with areas that may conversely be flat, atextural, dry or arid, if you like, in quality. There's this alternation of gloss and flatness, of surface texture and physical flatness: it interests me a lot."1

Hamish Coney

Sheridan Keith, A Conversation with Don Binney, Art New Zealand 28, Spring 1983

Provenance:
Private collection, Auckland.



Ralph Hotere

80

Blue

acrylic, corrugated iron and cast pewter mountings title inscribed, signed and dated 1997 verso 2000 x 855mm: each panel 2000 x 1775mm: installation size

\$80 000 - \$120 000

There are few landscapes more beautiful and untouched than the one which surrounded Ralph Hotere's studio and home on the Otago Peninsula north of Dunedin. The view from the hill of Observation Point down the harbour to Aramoana and Tairoa Heads remains completely unspoilt and the site upon which the artist's studio sat is now commemorated by a sculpture garden featuring works by Hotere himself, Russell Moses, Shona Rapira-Davies and Chris Booth.

Late in his life Ralph Hotere painted less works and increasingly gravitated towards the three dimensional and to less conventional media. The persistence of black remained whilst the scope of his practice continued to grow alongside an ambitious mind that refused to dull with the passing of time. The remarkable 'Black Light' exhibition amply demonstrated the strength of the artist's late career work with the highlight of the exhibition arguably coming in the form of large-scale works produced in collaboration with Bill Culbert. Works such as P. R. O. P (1991) and Blackwater (1999) are effectively landscapes, the former produced in response to the changes being made at Observation Point. The artist protested strongly but unsuccessfully against the Otago Harbour Board's reclamation of observation Point, deeming it an act of environmental vandalism. Both installations utilised corrugated iron as their support, a medium which features regularly in the artist's considerable arsenal.

Corrugated iron has been part of the New Zealand landscape for over 150 years and features heavily in the rural areas surrounding Port Chalmers on the Otago peninsula. It is ingrained in the Kiwi DIY sensibility and if Hotere's works of the 1960s and 1970s granted him immortal status in the pantheon of high modernism, his later works marked him as a down-to-earth, do-it-yourself artist more at home in the tool shed with an angle grinder or blow torch, than in the studio with palette and brush.

David Eggleton famously remarked of Hotere that 'everything he touched turns to black' and for all the diversity of his ideas and materials it remains the one relative constant in his career. Here he offsets the darkness through the negative space which forms the Cross and the deep blue which adorns the verso of the peeled back runnels of corrugated iron which make for the focal point of the composition. Whilst the smoky grey that encroaches from the bottom of the work feels like the low-lying mist which can settle on the hills and water surrounding Port Chalmers.

Born in 1931 and featuring in this year's Documenta 14 in Kassel, a city in which the artist last featured in the 1999 exhibition 'Toi Toi Toi', Hotere's work continues to astonish, challenge and provoke local and global audiences alike.

Ben Plumbly

Provenance:
Private collection, Auckland.



Milan Mrkusich

81

Achromatic II
acrylic on board
title inscribed, signed and dated 1977 verso
1200 x 1200mm

\$45 000 - \$65 000

Milan Mrkusich is one of New Zealand's greatest realists. Wait a minute. Realist? Yes, Mrkusich is a more dedicated realist than any painter of portraits, landscapes, still lives or narratives. He paints facts, and he does not let emotions or impulses – and certainly not a good story – get in their way.

Achromatic II 1977 is a square made of board, and made of squares, made of lines and tones, made of layers of acrylic paint. There is no artful 'composition' as such, but a logical system.

Mrkusich wanted something more universal, archetypal, than the capricious decisions or 'taste' of an individual. (Composition, in any case, is just the way a picture is put together.) This attitude can be detected in Mrkusich's paintings from at least the early 1960s, and it was in line with American modernist painting of the same period; Ad Reinhardt and Frank Stella similarly had no wish to 'express themselves' through compositional choices.

From 1968 until 1976 – the period preceding Achromatic II 1977 – Mrkusich used a single pictorial system for an extensive series of 'corner' paintings. Each painting had four small triangles pointing out the four corners of the square surface, emphasising its defining characteristics. The system was a 'given', within which chromatic and achromatic variations could be played out.

In Achromatic II 1977, a system of squares 'justifies' the size and shape of the painting. The painting has four equal sides. There are four squares lined along the base, each equivalent to one quarter the area of the larger pale square in the centre, which in turn is one quarter the size of the overall painting. One also tends to fill in an additional eight squares all around the central pale square (half the total area of the painting), though they are not drawn in. There is as much in the painting as

there needs to be for the facts to be clear, and for the parts to make a whole. If this pictorial system expresses anything, it expresses quadruplicity!

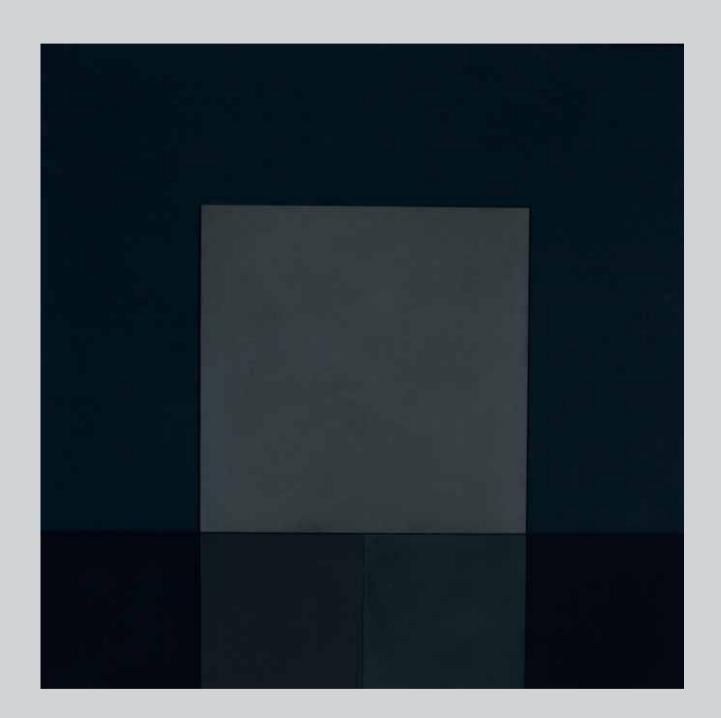
There is, of course, the danger that dividing the painting into component parts like this will undermine, not safeguard, its wholeness. Here colour (or non-colour) enters the equation.

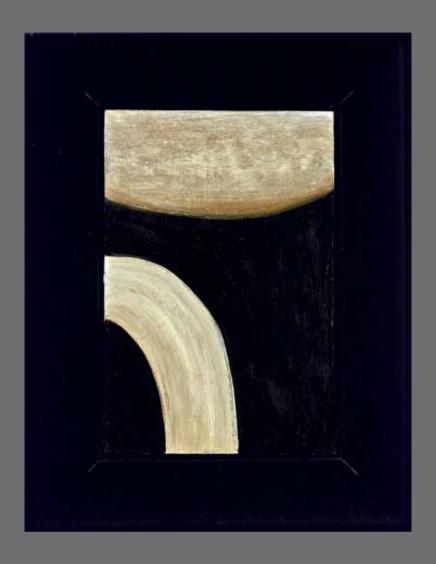
Mrkusich establishes a sequence of greys, from the pale central square, to the 'medium' grey above and at the sides, to the dark grey squares at lower left and right, bracketing two squares containing intermediate stages of the progression. This simple order of achromatic tones is not unlike that found in *Achromatic Progression* 1991 (auctioned at Art+Object in July this year). Colours are facts, which Mrkusich coordinates and explores, but does not invent or arbitrarily arrange.

Mrkusich's statement, reported in a 1969 Woman's Weekly, urging those wanting only landscapes to 'take a drive in the country', has the character of a throwaway quip. In reality, it was profound. (I have found that a number of abstract painters talk like they paint, getting to the crux of an issue with a few well-chosen words.) A real landscape can be found in nature, not in a painting of nature. Abstract paintings, on the other hand, do not merely depict the real, they are self-evidently real. What they are, and what they represent, amounts to much the same thing. Achromatic II 1977 effectively represents all squares and all greys, with its neutral, pre-existing logic. Yet it is also very specific in terms of the quantity and quality of those achromatic shapes - a highly concentrated, distilled reality. I guess this is what we mean by 'fine art'.

Edward Hanfling

Provenance: Private collection, Christchurch.





Waterfall
synthetic polymer paint on board
title inscribed, signed and dated June – July '64
and inscribed N. F. S verso

Exhibited: Colin McCahon, *Small Landscapes and Waterfalls*, Ikon Fine Arts, Auckland, 14–25 September, 1964

Reference: Colin McCahon Database (www.mccahon.co.nz) CM000394



DALE FRANK

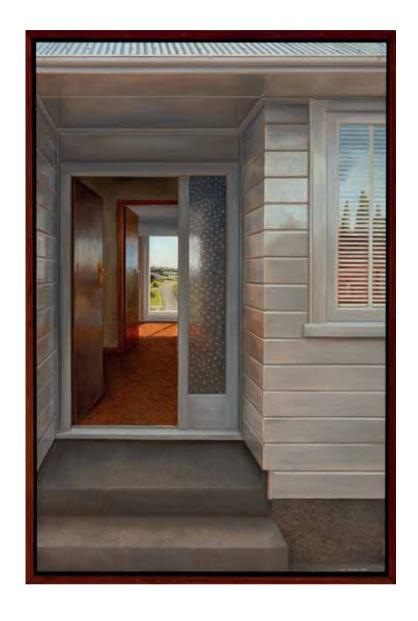
The cedar easy chair of large proportions said from Entally circa 1830 was the butt of many a joke.

varnish on canvas signed and dated 2010 verso 1800 x 1800mm

Provenance:

Private collection, Auckland.

\$25 000 - \$35 000



PETER SIDDELL

Picture Window
oil on board
signed and dated 1982; title inscribed on
original Denis Cohn Gallery label affixed verso
600 x 400mm

\$16 000 - \$25 000



PETER SIDDELL
Walking Westward
oil on board
signed and dated 1980; title inscribed verso
373 x 668mm

Exhibited:

'Memoirs of a Herald Boy by Peter Siddell', Denis Cohn Gallery, Auckland, November 24 – December 5.

Provenance:

Private collection, Auckland.

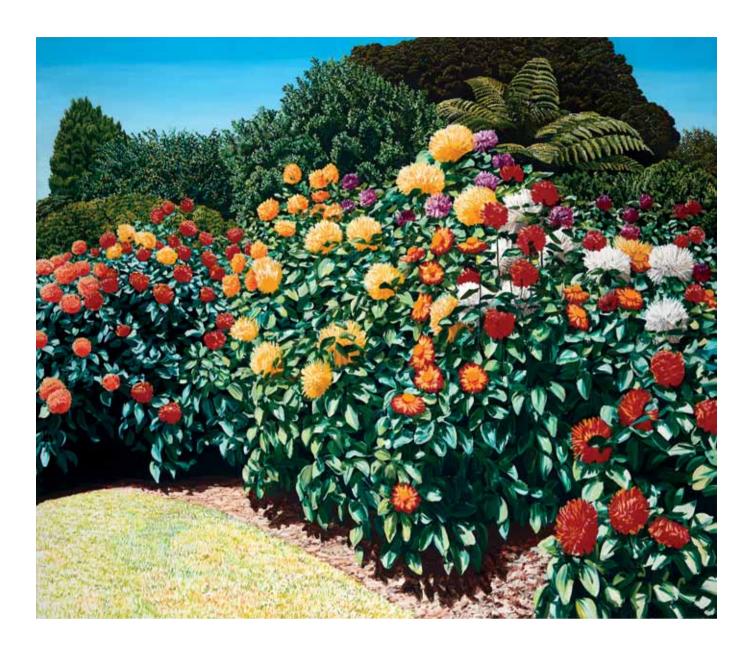
\$25 000 - \$40 000



KARL MAUGHAN

Veronica Place
oil on canvas
title inscribed, signed and
dated April 2008 verso
1225 x 1518mm

Provenance: Private collection, Auckland. \$18 000 - \$28 000



KARL MAUGHAN

Ponga
oil on canvas (2002)
original Gow Langsford
Gallery label affixed verso
1835 x 2135mm

Provenance:
Private collection, Auckland.

\$40 000 - \$60 000



MAX GIMBLETT

These Hands that Marry
acrylic polymer on canvas, diptych
title inscribed, signed and dated 2005 verso
1525 x 3050mm: overall

Provenance: Private collection, Auckland.

\$55 000 - \$85 000



PAT HANLY
Each Thing its Own Halo
oil and enamel on board
title inscribed, signed and dated '74; title inscribed
and dated verso; original Hanly label affixed verso
895 x 906mm

Provenance:

Private collection, Auckland.

\$40 000 - \$60 000



ANN ROBINSON
Wide Bowl
cast glass
signed and dated 2006 to underside
220 x 540 x 540mm

Provenance:

Private collection, Auckland.

\$30 000 - \$50 000





TERRY STRINGER Untitled cast bronze, 3/3 signed and dated '94 360 x 85 x 85mm

Provenance:

Private collection, Auckland.

\$4500 - \$6500

92

ANN ROBINSON Shell Pod cast glass signed and dated 1996 and inscribed No. 2 to underside 315 x 355 x 250mm

Provenance:

Private collection, Auckland.

\$18 000 - \$26 000

THEO SCHOON
Incised Gourd with Kowhaiwhai motif circa 1960
410mm x 220 x 220mm approx.

Illustrated:

Michael Dunn, 'The Art of Theo Schoon', Art New Zealand No. 25, 1982, p.23.

Provenance:

From the collection of the artist Jim Allen.

\$10 000 - \$15 000



Theo Schoon (1915–1985) holds a unique place in the context of New Zealand art post World War II. From his first explorations into Maori Rock drawings in the caves of South Canterbury in the late 1940s to his pounamu carvings of the early 1970s, Schoon's programme was both ambitious and prescient: no less than the synthesis of indigenous image making and modernist art principles in the New Zealand context.

Amongst all of his works across a wide range of media it is the gourds that are simultaneously the most legendary yet elusive. In the late 1950s Schoon lived at 12 Home Street in Grey Lynn and it is there that he cultivated and carved the extraordinary gourds of which so few exist.

Schoon's interest in gourds began as a subset of his research into Ta Moko in the 1950s. In the portrait works of Gottfried Lindauer he noted the appearance of carved gourds. Perhaps the most notable example of this

connection is in the large scale Lindauer canvas *The Tohunga ta-moko at Work*

As was always the case with Schoon, he lived his research, sourcing seeds and cultivating the gourds within a huge trellis structure in his Home Street garden. In 1961 he visited the great Ngati Porou carver Pine Taiapa on the East Coast to further both his research and his carving skill. By 1962 Schoon was regarded as an authority on the subject to the extent that he was invited to contribute an article to the magazine *Te Ao Hou*. True to his generous nature he offered to provide seeds to readers interested in growing their own gourds!

Hamish Coney

THEO SCHOON

Pounamu pendant
circa 1970

90 x 65mm

Provenance:

From the collection of the artist Jim Allen

\$5000 - \$8000



95

MOLLY MACALISTER Victim cast bronze circa 1964 290 x 220 x 270mm

Illustrated:

Peter Cape, Artists & Craftsmen in New Zealand (Collins, Auckland, 1969), p. 122.

Provenance

From the collection of the artist Jim Allen.

\$6000 - \$9000







RALPH HOTERE

Untitled – Portrait
oil on paper
signed with artist's initials R. H
377 x 316mm

Provenance: Private collection, Southland.

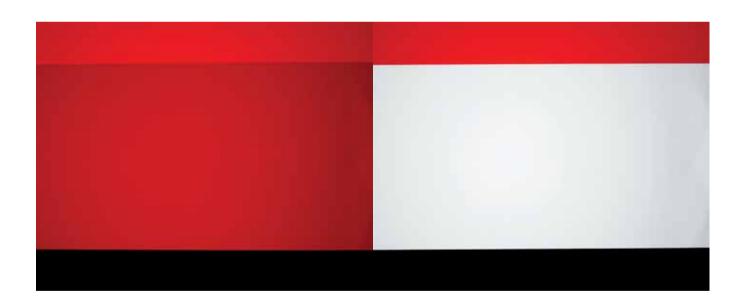
\$7000 - \$10 000

97

Buck Nin Untitled oil on board 1005 x 1205mm

Provenance: Private collection, Auckland.

\$7000 - \$12 000



98

CHRIS HEAPHY
Paris
acrylic on canvas, diptych
title inscribed, signed and dated 2000 verso
1300 x 1620mm: each panel
1300 x 3240mm: overall

Provenance:

Private collection, Auckland.

\$12 000 - \$20 000



STAR GOSSAGE

One Who Plants Alone
oil on board
title inscribed, signed and dated 2007
verso
227 x 156mm

Provenance:
Private collection, Auckland.

\$1000 - \$2000



100

STAR GOSSAGE
Hauturu 4
oil on board
title inscribed verso
232 x 306mm

Provenance: Private collection, Auckland.

\$1200 – \$2000

101

STAR GOSSAGE
Untitled
oil on board
signed and dated '08; title inscribed, signed
and dated 'Rarotonga, May 2008' verso
1200 x 1200mm

Provenance: Private collection, Auckland.

\$12 000 - \$20 000





DON DRIVER

Marquette for Cats Sculpture in Pukekeura Park Playground wrought iron, oil paint and acrylic inscribed 'Don Driver' and signed and dated 1962 – '63 on label affixed to underside 625 x 390 x 480mm

\$7000 - \$12 000



103

DON DRIVER Untitled – Relief fibreglass, polystyrene foam and metallic pigment on canvas 1370 x 960mm

Illustrated: 'Magic of Metal', *New Zealand Herald* (23 April, 1966).

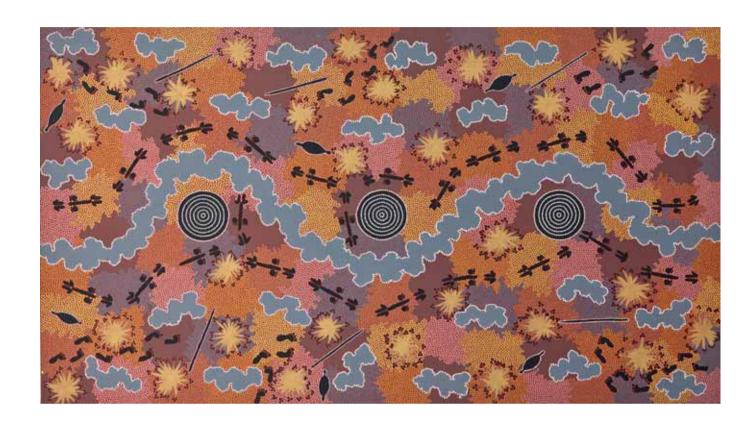
\$5000 - \$8000



104

DON DRIVER
Silver Relief
mixed media
title inscribed, signed and dated 2005 verso
680 x 512 x 100mm

\$4000 - \$6000



CLIFFORD POSSUM TJAPTALTJARRI

Men Hunting Kangaroo After the Bushfire

synthetic polymer paint on canvas

title inscribed, signed and dated 1989 and inscribed Clifford Possum and Gabriella Possum verso; Original Aboriginal Dreams Gallery (Melbourne) stamp applied verso and inscribed with gallery stock No. 1282. Inscribed on original gallery catalogue label affixed Kangaroo Hunt the custodians of this dreaming are the Tjangala and Tjapaljarri kinship the hunters are tracking kangaroos near Mt Denison the three concentric circles indicate waterholes where the Kangaroos drink and rest and the hunters would hide behind bushes and wait for the kangaroos. The Kangaroo is shown by his tracks approaching the waterhole drinking then hopping off the lay down.

1020 x 1830mm

Provenance:

Private collection, Indonesia.

\$15 000 - \$20 000

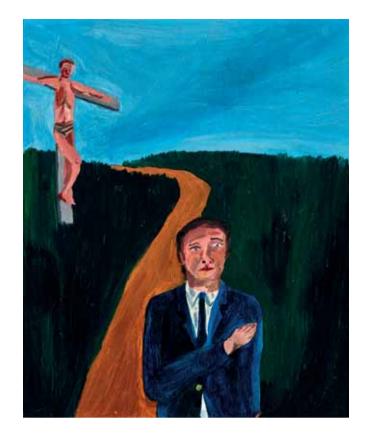
JEFFREY HARRIS

Man before Crucifixion
oil on board
title inscribed, signed and dated May
1972 and inscribed No. 101 verso
300 x 249mm

Provenance:

Private collection, Auckland. Purchased from Marshall Seifert Gallery, Dunedin.

\$6000 - \$9000



107

PAT HANLY
Thunder Land
oil and enamel on board
signed and dated '75; title inscribed,
signed and dated verso; original Hanly
label affixed verso
450 x 450mm

Provenance: Private collection, Auckland.

\$12 000 - \$18 000



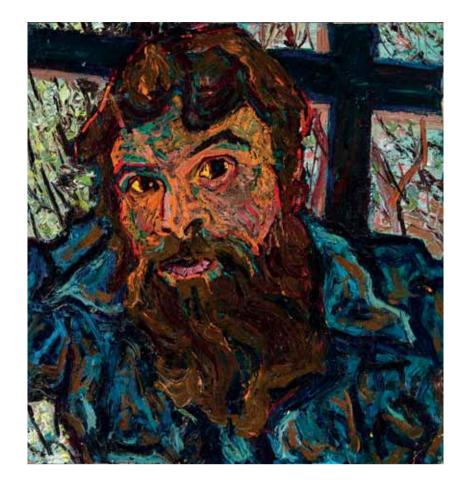
PHILIP TRUSTTUM

Self Portrait
oil on board
signed and dated 1973 verso.
535 x 505mm

Provenance:

Private collection, Christchurch.

\$15 000 - \$25 000





109

MICHAEL HIGHT Horopito oil on canvas title inscribed, signed and dated 2010 verso 910 x 2135mm

Provenance:

Private collection, Auckland.

\$14 000 - \$22 000

ELLIOT COLLINS

Marilyn oil on canvas title inscribed, signed and dated 2010 verso 1205 x 1450mm

Provenance:

Private collection, Auckland.

\$5500 - \$8500

111

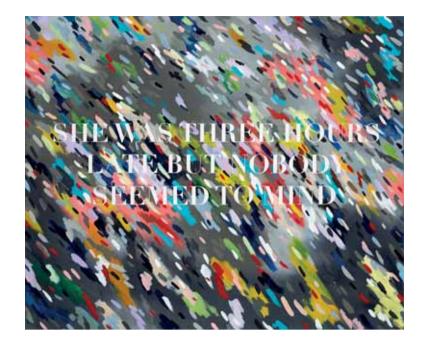
MAX GIMBLETT

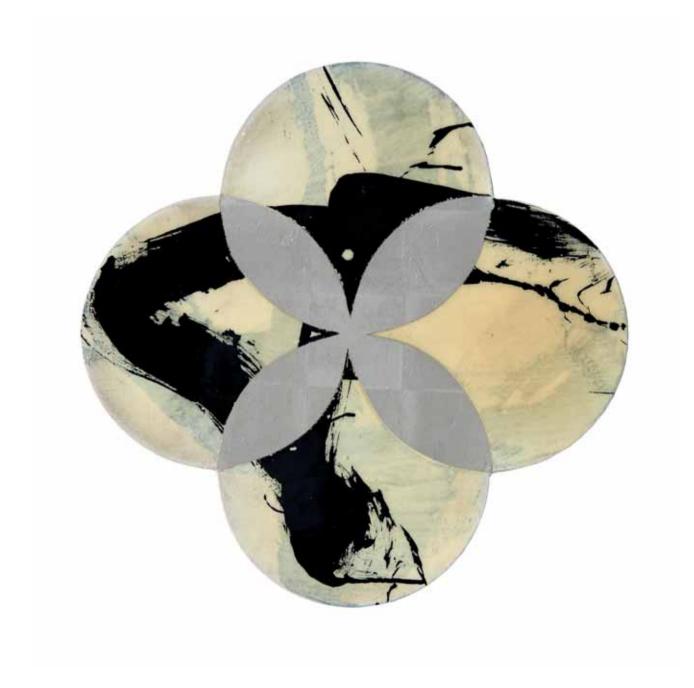
Her Flower Before Him title inscribed verso: original Gow Langsford Gallery label affixed verso gesso, acrylic and vinyl polymers, epoxy, aqua size and Japanese pastel coloured silver leaf on canvas 25 inch quatrefoil (640 x 640mm)

Provenance

Private collection, Auckland.

\$13 000 - \$18 000

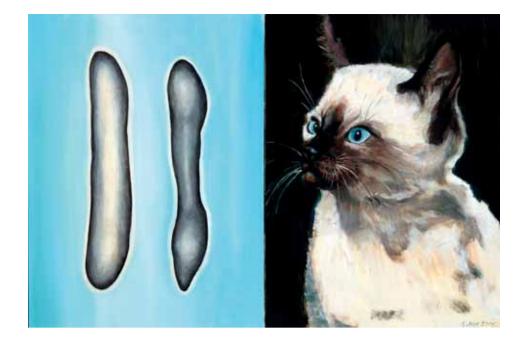




112
SÉRAPHINE PICK
On/Off
acrylic on canvas, diptych
signed and dated 2012
405 x 610mm: overall

Provenance: Private collection, Wellington.

\$6000 - \$9000





113

PETER STICHBURY

Paul Bennewitz

coloured pencil on paper
title inscribed and dated 2014 on original
Michael Lett label affixed verso
420 x 350mm

Provenance: Private collection, Auckland.

\$5000 - \$8000



114

RICHARD LEWER

State Highway 4, Okura Ridge
graphite on board
title inscribed and dated 2004 on artist's
original catalogue label affixed verso
1010 x 805mm

Provenance: Private collection, Auckland.

\$5000 - \$8000



MILAN MRKUSICH
Study: Untitled Red
acrylic on canvas
title inscribed, signed and dated 1994 verso
840 x 915mm

\$25 000 - \$40 000

TONY DE LAUTOUR

Body Corp
oil on linen
title inscribed, signed with artist's
initials T. d. L and dated 2000
1510 x 1010mm

Provenance:

Private collection, Auckland.

\$10 000 - \$16 000





ROBIN WHITE

A Buzzy Bee for Siulolovao
silkscreen print, 48/50
title inscribed, signed and dated Aug '77
840 x 915mm

Provenance:

Private Collection, Dunedin.

\$6000 - \$9000





118

LUO BROTHERS *Jubilee Offer*lacquer and acrylic on board

555 x 555mm

Provenance

Purchased by the current owner from the Courtyard Gallery, Beijing.

\$4000 - \$7000

Conditions of sale

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

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

1

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

2

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

3

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

4.

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

5.

Buyers premium: The purchaser by bidding acknowledges their acceptance of a buyers premium of 17.5% + GST on the premium to be added to the hammer price in the event of a successful sale at auction

6

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

7.

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

8

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

9

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

10.

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

11.

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

Important advice for buyers

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

Α.

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

purchase an item at the bid price.

New bidders in particular are
advised to make themselves known
to the sale auctioneer who will
assist you with any questions about
the conduct of the auction.

В.

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

C

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

D.

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

Absentee & Phone Bid Form

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (17.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

Auction No. 118 Important Photographs & Contemporary Art 10 August 2017 at 6.30pm

Lot no.	Lot Description	Bid maximum in NZ dollars
		(for absentee bids only)

ART+OBJECT

3 Abbey Street Newton Auckland PO Box 68 345 Newton Auckland 1145

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

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

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:

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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