



THE ESTATE OF

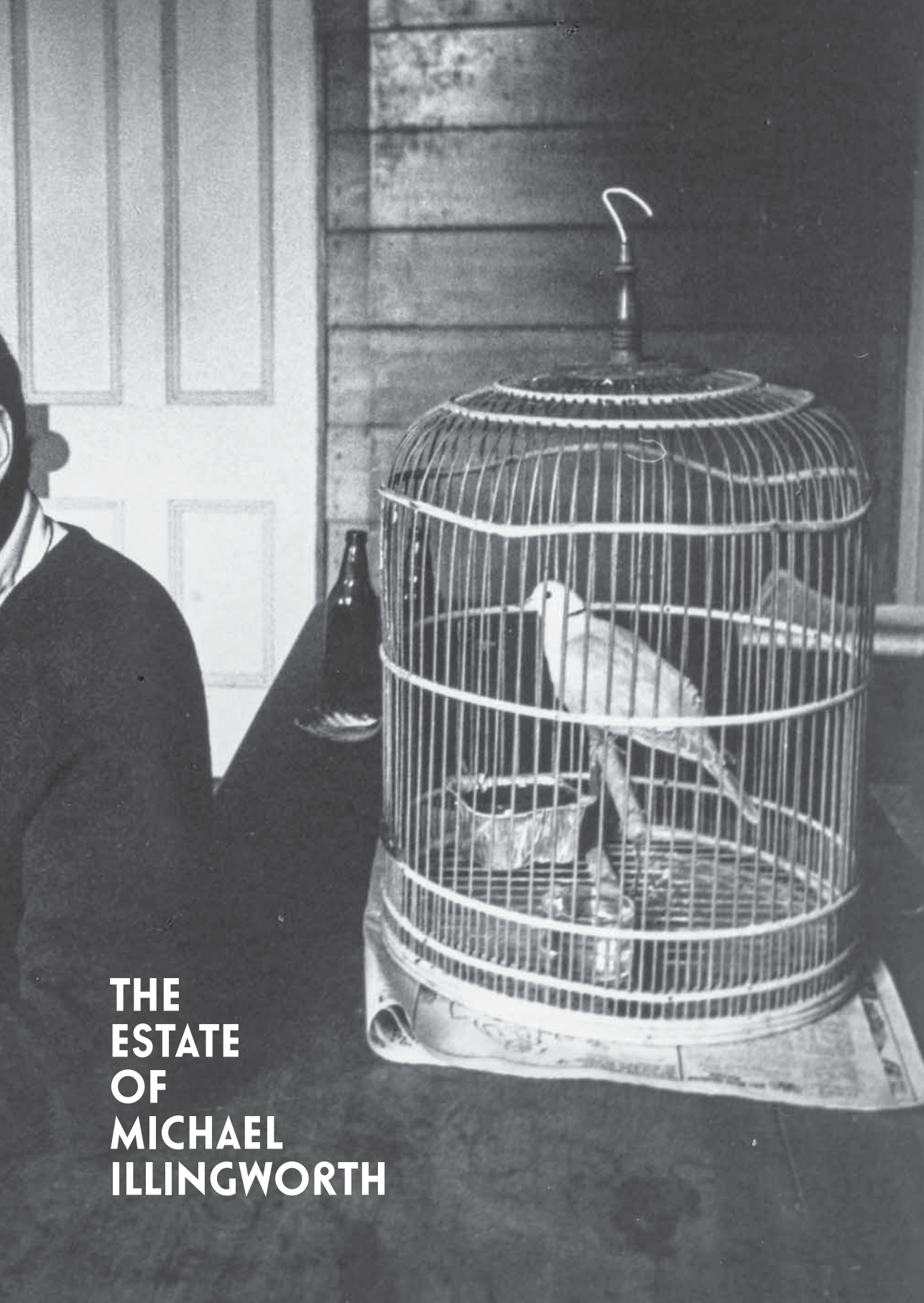
**MICHAEL
ILLINGWORTH**

ART+OBJECT

Dance the Dance jig the jig
Give it a quark like flavour
Arrive if you will at mating time
With the sad willow leaf
When a cloud of larks
To the blue air do sing
And after the hectic step
We can bathe and refresh
In Totara shade on simple fair
With luck listen to the Keeherematua
Sing solo from the Totara tree
And we shall rest as Waiwawa at our side
Sends tribute to the sea

Michael Illingworth
21 August 1986





**THE
ESTATE
OF
MICHAEL
ILLINGWORTH**



The Waiwawa River, Coroglen, runs within metres of the Illingworth family home. Photo: Hamish Coney.

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Introduction

Since 1973 the Illingworth family have been living on their farm at Coroglen, deep in the Coromandel ranges. The Waiwawa river runs through the property. Immediately behind the family home, the river is braided with riverstones then settles into extended sections of deep water ideal for swimming. The water is clear and clean with just a hint of forest tannins from the native trees that line the banks. At a glance Totara, Rewarewa, Kauri, Kowhai and Tanekaha can be seen rising through the Manuka and ferns on the riverbank. The river has been the centre of Illingworth family outings for more than forty years. Family albums are full of photos of visitors enjoying the waters. The writer Kevin Ireland, one of Michael Illingworth's oldest friends, recalls magical expeditions up the river, catching eels and camping under the stars. Dene Illingworth also remembers Michael and his good friend the potter Barry Brickell, a regular visitor from Driving Creek further up the coast, 'raving on' into the night by the banks of the river.

It has been a rare privilege for myself and my colleagues, Ben Plumbly and Leigh Melville to visit the Illingworth family at Coroglen. Today it is still some journey. After the coast road weaves north from Thames for about twenty kilometres, a sharp right turn to the east is required onto the Tapu Road. The road narrows into valleys and gorges that soon ascend steeply into the Coromandel Ranges. A few kilometres from the turnoff you are on a metal road that becomes treacherous in winter.

Once over the ranges the descent into Coroglen needs to be negotiated gingerly. The road reduces to a single lane in places and slips, some quite recent, can be seen at regular intervals. This was the destination for Michael and Dene Illingworth and their young children in the early 1970s.

‘I envy you to be on your farm. You are one of the masters’

Letter dated September 10th, 1973
from the artist Frederic Hundertwasser

The drive from Auckland to Waiwawa today serves as a direct metaphor for Michael Illingworth's journey as an artist – not *away* but *to* this destination. Not fleeing the city but embracing the life on the land as a farmer and as an artist.

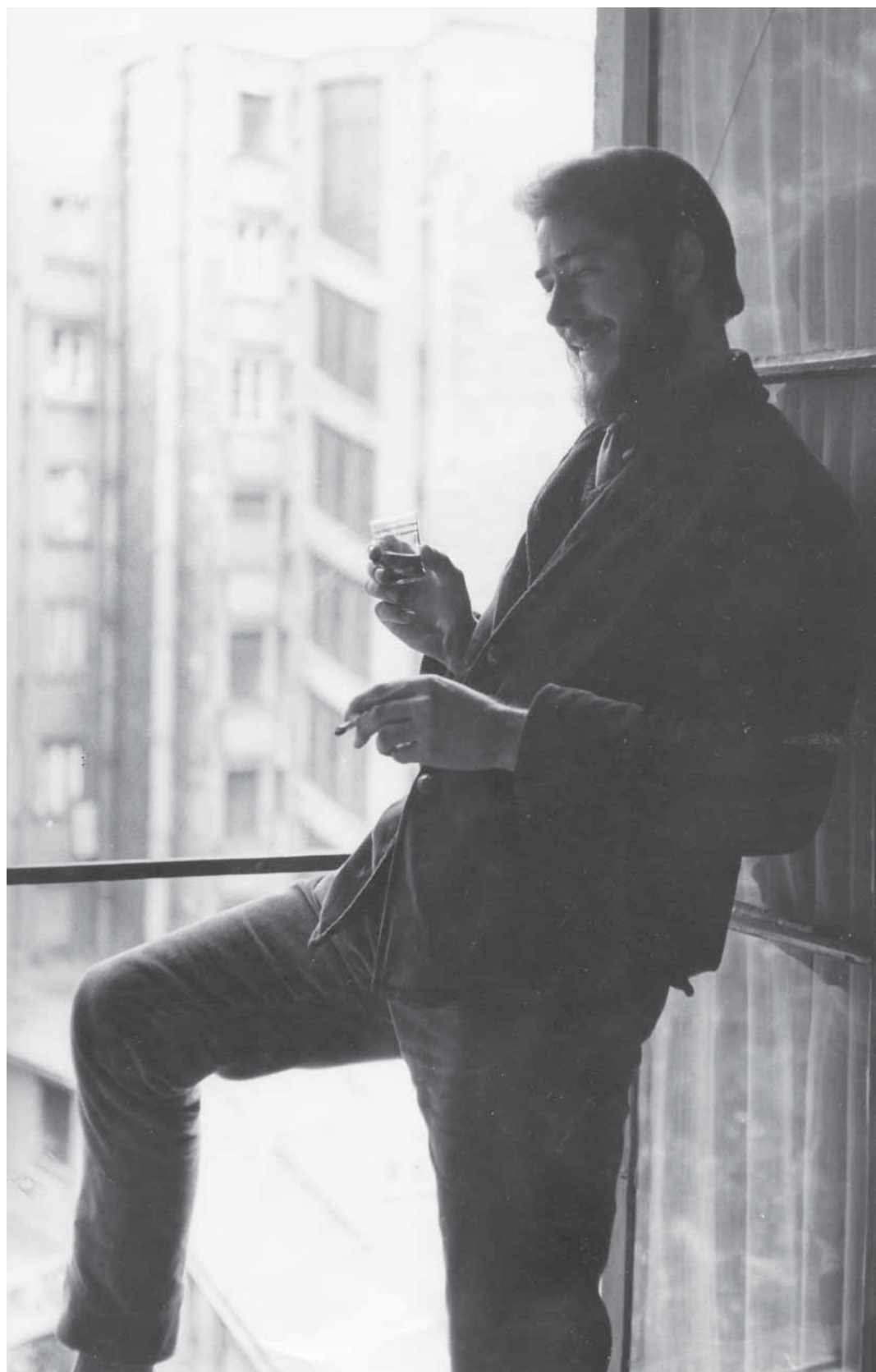
It is our hope that this catalogue serves as evidence of not just Michael Illingworth's achievement as an artist, but also provides insight into a courageous individual whose commitment to the land and his art is both inspirational and unique within New Zealand culture.

Art+Object would like to thank the Illingworth family for the generous access they have provided to the family archive and private documents that have assisted in the preparation of this catalogue.

We would also like to thank a number of people who have contributed to this catalogue with their words, advice, permissions and assistance: Caroline McBride and Geoffrey Heath at the Auckland Art Gallery Toi o Tāmaki, John Perry, Len Bell, Gerrard Friedlander, William Dart, Kevin Ireland, Greg O'Brien, Linda Tyler, Laurence Simmons, Emil McAvoy, Jim Barr and Mary Barr, Hilary McLeavey, Hamish Keith, Billy Apple and Mary Morrison.

A+O would also like to acknowledge Aaron Lister and Damian Skinner, curators of the 2001 career survey exhibition *A Tourist in Paradise Lost* at the City Gallery, Wellington. The publication for that exhibition has been the source of much factual information referred to in this catalogue, most particularly in the chronology section.

Hamish Coney



He landed in a place of absolute magic

Poet and writer Kevin Ireland is the author of over 20 volumes of poetry, short stories, essays and the novel *Blowing my Top*. Ireland was one of Michael Illingworth's oldest New Zealand friends. They first met in 1957 when Michael Illingworth was the photo engraver for illustrations by Theo Schoon and Anthony Stones for the seminal literary journal *Mate*. In 1992 Ireland was awarded the OBE for his services to New Zealand literature.

It was Ireland's introduction to London gallerist Victor Musgrave that set Illingworth on his journey to becoming a full-time artist on his return to New Zealand in 1961. As Ireland explains, for Illingworth the London years (1959–61) were a period of high-octane education and inspiration. A+O's Hamish Coney conducted this interview with Ireland recently at his Devonport home.

Hamish Coney: Kevin, when did you first meet Michael Illingworth and what was the environment?

Kevin Ireland: 1957 in Auckland. The usual thing in those days of course was six o'clock closing of the pubs so 'Bohemia' did everything from six o'clock on. Somervell's coffee bar, halfway up Queen Street sold real coffee, not chicory like most places. That was the only place in the whole of central Auckland that made real Kona coffee.

When you talk about bohemia – who were some of the figures knocking around the scene in the late 1950s?

There was Tony Stones, the artist who later worked in television and then went over to England and became a very famous sculptor.

Michael Illingworth,
London, circa 1960.
From the Illingworth
family archive.

KEVIN IRELAND

Bob Dudding, who ended up as the editor of *Landfall*, plus a whole group of party goers. I suppose it really was all centred on the Auckland architects. The architectural people were the centre of bohemia in those days, led by Bill Wilson who was a relative of my wife.

Are these the 'Group' architects?

Absolutely yes, they were the ones in the early 1950s who discovered Somervell's coffee bar and went there in the evening. Bill Wilson was an all-round intellectual, so anybody who was in town or coming into town, from Rex Fairburn to Colin McCahon to Theo Schoon, always came to Somervell's after six o'clock or if it was before six, the Queen's Ferry or the Commercial, which were side by side. You could go from one pub to the other and if you were broke you could find somebody who would lend you sixpence in one or the other. It cost sixpence for a ten ounce beer in those days.

So that was the beginning of the art, architecture, literary scene developing in Auckland. But soon after you went to London?

In 1959 I went to London and funnily enough Michael popped up three months later. I arrived in May and Mike arrived in August. Like most people in those days he arrived with no money. I arrived myself with ten shillings in my pocket. That is all the cash I had in the world and Mike arrived in no better condition. He was expecting an inheritance I recall – the last of the Illingworth Morris money which was the biggest wool merchant in Yorkshire at one time. He was a descendant but by Mike's time it had gone through the cycle that Thomas Mann described in his marvellous German sagas. The first of the family builds the firm up, the next generation consolidates it and then the next generation turns to bohemia. They can afford to be interested in the arts and ballet and love affairs and they spend it wildly. By the time Mike got to the Illingworth Morris fortune the firm was owned by shareholders of all descriptions, but I think he did inherit some money.

You were working at Gallery One, a leading player in the London art scene. Can you talk about the Soho milieu at that time?

[The Scottish painters Robert] Colquhoun and [Robert] Macbryde¹ were in the Caves De France bar every afternoon. They were part of the furniture. They were like twins. Francis Bacon was right in the middle of everything. The artists of the Marlborough Gallery in Old Bond Street

¹
Robert Colquhoun (1914–1962) and Robert Macbryde (1913–1966) were legendary Scottish artists noted for their entwined lives and working relationship. The 'Two Roberts' were most closely aligned with the British post WWII 'Neo-Romantic' artists such as Graham Sutherland, John Piper, John Minton and John Craxton.

²
Kevin Ireland, *Backwards to Forwards, a Memoir* by Kevin Ireland, Random House, Auckland, 2002.

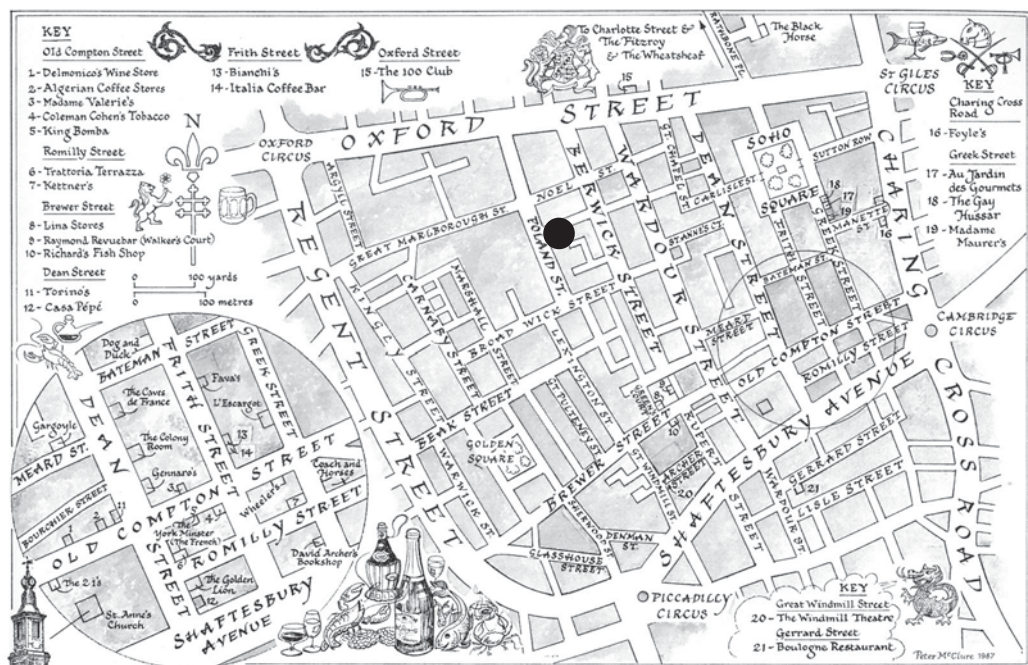


were a cut above, they were on retainers. The Victor Passmores and so on. The Marlborough Gallery really changed the big commercial art scene, but the smaller galleries like Gallery One is where the artistic changes were really happening. Victor Musgrave was right at the centre of that. He scratched a living, he just managed to stay solvent, but he had been doing that all his life. He was the most extraordinary eccentric. I describe it in *Backwards to Forwards*². He was an extraordinary man with extraordinary opinions. He would often say that men did not exist; they were only people who dressed differently.

What do you think Michael Illingworth was hoping to find in London?

He had extraordinary luck as I did. I arrived in London with 10 shillings in my pocket as I mentioned and I had to spend some of that on an A to Z. I quickly discovered that unlike Auckland that had one main street that suddenly I was in the middle of a city where you had no hope of finding your way in any direction unless you had a map. So I spent three and ninepence on that. I knew that (Maurice) Shadbolt was somewhere down in Chelsea, but I didn't know where that was and I also knew that John Kasmin was in Soho because we had written to each

Victor Musgrave, director of Gallery One in his office at 20 D'Arbely Street with works by Enrico Baj and John Christoforou. Image reproduced courtesy of the National Portrait Gallery, London. A further New Zealand connection to Gallery One took place in 1963 when Billy Apple held his debut London exhibition 'Apple sees red' at the gallery which had relocated to new premises at Grosvenor Square, W1.



other quite a bit and so I thought I'd head for Soho. It was the longest shot. So when I passed Gallery One I thought that it looked like the sort of place that Kasmin might be found in. So I popped and saw Victor Musgrave and asked, "do you know John Kasmin?" and he said, "why do you want to know?" (laughs). In those days everyone was suspicious of anybody asking after someone. So he said "I'll make a private phone call" and he did and when he came back he said, "I've been told by Mr Kasmin that you are to sit here and I'm not to let you go." Kasmin arrived and announced to Victor that the place was a shambles and Kevin is now working for you.

Tell us about the John Kasmin connection?

He founded the Kasmin Gallery³ in New Bond Street.

And your connection? Was he a New Zealander?

He came out to New Zealand from England when he was about 16 and left again when he was about 17 or 18. He and I met in the civil service would you believe? I was in the Education Department. I had left school and thought I would do University part time and get my degree paid for by the Civil Service. Kasmin was in, of all places, The Public Trust. He was an outstanding Latin and Greek scholar.

Map of Soho, London in the 1950s with Gallery One location indicated. Courtesy of Daniel Farson, *Soho in the Fifties* (Michael Joseph: London, 1987).

3

The Kasmin Gallery in Central London was David Hockney's first dealer gallery and exhibited many leading American and British and abstract and colour field artists including Barnett Newman, Morris Louis, Frank Stella, Helen Frankenthaler, Howard Hodgkin and Gillian Ayres. Kasmin's career in the artworld began as Victor Musgrave's gallery assistant before joining the Marlborough Gallery and founding his own gallery in the early 1960s. His contribution to the British art scene was recently celebrated in the 2016 exhibition 'Speaking of the Kasmin Gallery' at Tate Britain.

KEVIN IRELAND

Kas had a meteoric journey through New Zealand bohemia, then went to London and got a job with Gallery One. Victor was married to Ida Karr, a wonderful Armenian photographer and at one stage Kas was one of Ida's many lovers. Ida said to Victor, "employ this man!"

But soon after you left to go on your travels and Michael Illingworth took over from you at Gallery One?

I left saying to Victor, "I'm leaving Mike to look after things". Victor needed looking after. He couldn't feed himself or even cut a slice of bread. He was totally hopeless. But I didn't come back for ten months and in that time Mike had a ball. He landed in a place of absolute magic for him. He had all these fantastic people around him. Some people like Christoforou⁴, the Greek artist who had been in the RAF, terrifically articulate, didn't influence his art so much, but he gave Mike a real structure of thought to live by. Then there were the other artists like Enrico Baj⁵ who really influenced Mike. You can really see Baj coming right through Mike's work of the 1960s. His imagery really hooked Mike. Souza⁶ was another Gallery One artist who had a great effect on Michael, with his powerful outlines.

Michael was in the middle of Soho, the London art scene...

That's right Soho, Colquhoun and Macbryde, Lucian Freud, Francis Bacon. The Colony Club – the whole thing!

So why given that he had such a great start in London and had really landed on his feet, do you think he was so keen to return to New Zealand?

That's interesting. A differently ambitious person would have stayed. He would have thought, 'I can make my way here in the big pool' and Mike probably could have. But you see he had left England as a teenager and when he got to New Zealand he thought, 'this is the place for me, this is paradise'. He thought, 'I've got all the information I want – in a really compressed year. I've got everything I need to know' and he said, "I want to do something with it and I know I can only do that in New Zealand. I've



Francis Newton Souza, *Hampstead Terraces*, 1964 was offered in Art+Object's August 2014 Important Paintings & Contemporary Art catalogue.

4

John Christoforou (1921–2014), a British painter of Greek heritage who exhibited at Gallery One and the Gallery Rive Gauche in Paris. His work is held in the collections of the Tate, Museum of 20th Century Art Vienna and the Kunst Museum Randers in Denmark.

5

Enrico Baj (1924–2003), the Italian artist born in Milan was closely associated with the European avant garde including the COBRA movement. Baj is most well-known for his elaborate paintings and collages. In 2013 a suite of his work was included as part of the curated exhibition at the Venice Biennale entitled *The Encyclopaedic Palace*.

6

Francis Newton Souza (1924–2002), the Indian artist was a founding member of the Bombay Progressive Artists' Group in 1947. In London in the early 1950s he came to prominence, exhibiting at Gallery One. His first solo show in 1955 was a sell out and he went on to enjoy a notable career in London, New York and latterly in India.

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TO WHOMSOEVER IT MAY CONCERN

The bearer of this letter, Mr Michael Illingworth, was employed by me for a period of two years (1958-60) as gallery assistant. He has a wide knowledge of the contemporary art world and gallery administration, as well as being a good salesman. He is a person of integrity in whom full confidence may be placed, and it is with regret that we have to accept his resignation because of his desire to return to New Zealand.

Victor Musgrave

Victor Musgrave,
Director,

19 December 1960

on permanent exhibition : John Bailey Enrico Baj Martin Bradley Donald Cammell
John Christoforou Zoltan Kemeny Peter King Yves Klein Paul Millichip
Hussein Shariffe A. J. Shemza F. N. Souza Fransizka Themerson
Alexander Weatherston

directors : Victor Musgrave (managing) Francis N. Gollop

KEVIN IRELAND

got to put everything I've learnt into a landscape." He got this from Christoforou who really revved him up. He would say, "you don't belong here boy. You've left here. You might have been born here but you've gone. You've become a New Zealander. Go back. You've got to have a landscape." Christoforou was a massive influence over him, not in his painting, but in his life.

Illingworth returned to Auckland in 1961. What was the Auckland of 1961 like?

It shocked him. In fact he got out of it. He sent me lots and lots of letters. I got the reports. I was the end of the hippy trail for lots of New Zealanders in those days so I got plenty of updates. Mike would report to me that he was getting out of Auckland and he was going to live in the country and work. He really got down to work. He really developed the language he was going to use. He got all the information needed from that year and half in London and he was off!

So Michael was reporting back to you about the New Zealand art scene. The 1960s was a period when some major foundations were being laid in the development of New Zealand art.

A lot of this happened in the 1950s but it was not exhibited. I think of Gordon Walters who I knew well – so it was unknown. In the 1960s art took a new turn. It was no longer the merely bohemian on the fringes. Bohemia moved in from the edges. People like Mike said, "we are right at the centre of things and we have a vision so sit up and take notice." Mike was there just to tell the truth, "this is me and this is how I look at things. You can take it or leave it."

Did Michael write to you about that controversial exhibition at the Barry Lett Galleries where the Adam and Eve Painting⁷ attracted the attention of the media and the police? He was in the headlines in a way that no other artist had been up until that point.

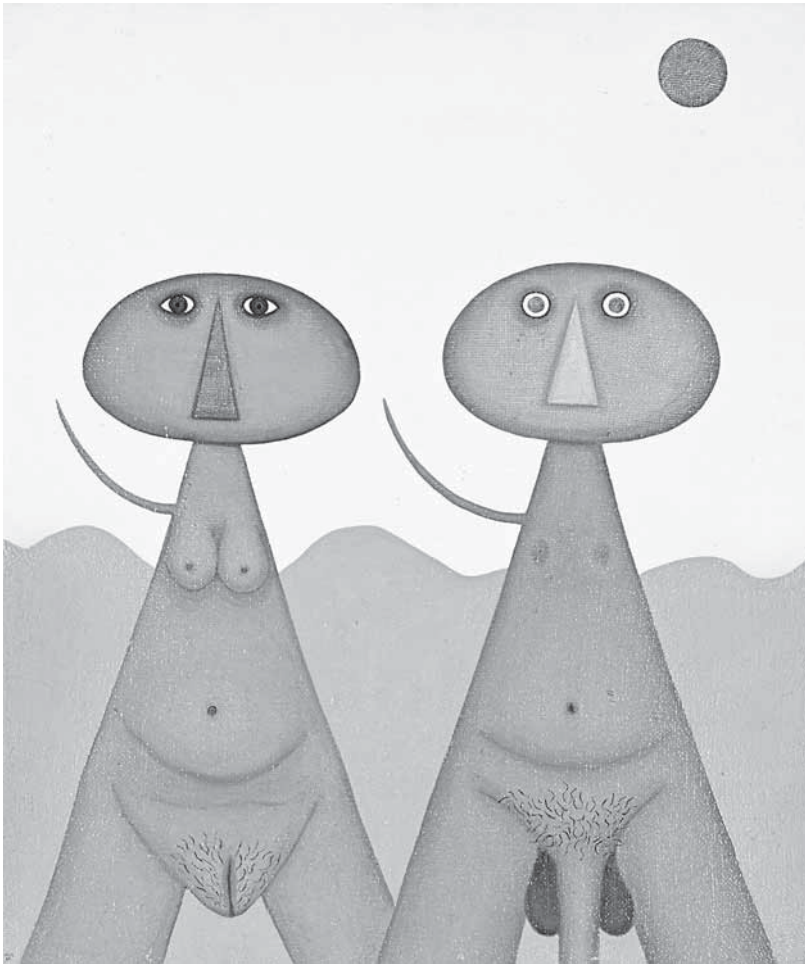
Oh yes! Lots and lots of letters. He sent me copies of the paper. Mike was excited. He was thrilled. For him he was helping to change the country and change outlooks. He was taking the artist from the edges as a mere servant of taste into being a creator of taste.

Kevin, you knew Michael Illingworth all his adult life and now some thirty years after his death we have a chance to think about his legacy as an artist. Where do you think he sits in the cosmology of New Zealand art?

He is one of the great givers into our culture. He released a whole new

7

As Adam and Eve (1965) later became a key work in the collection of Les and Milly Paris Collection, offered at ART+OBJECT in September 2012 and acquired by Te Papa Tongarewa. Illustrated overleaf.



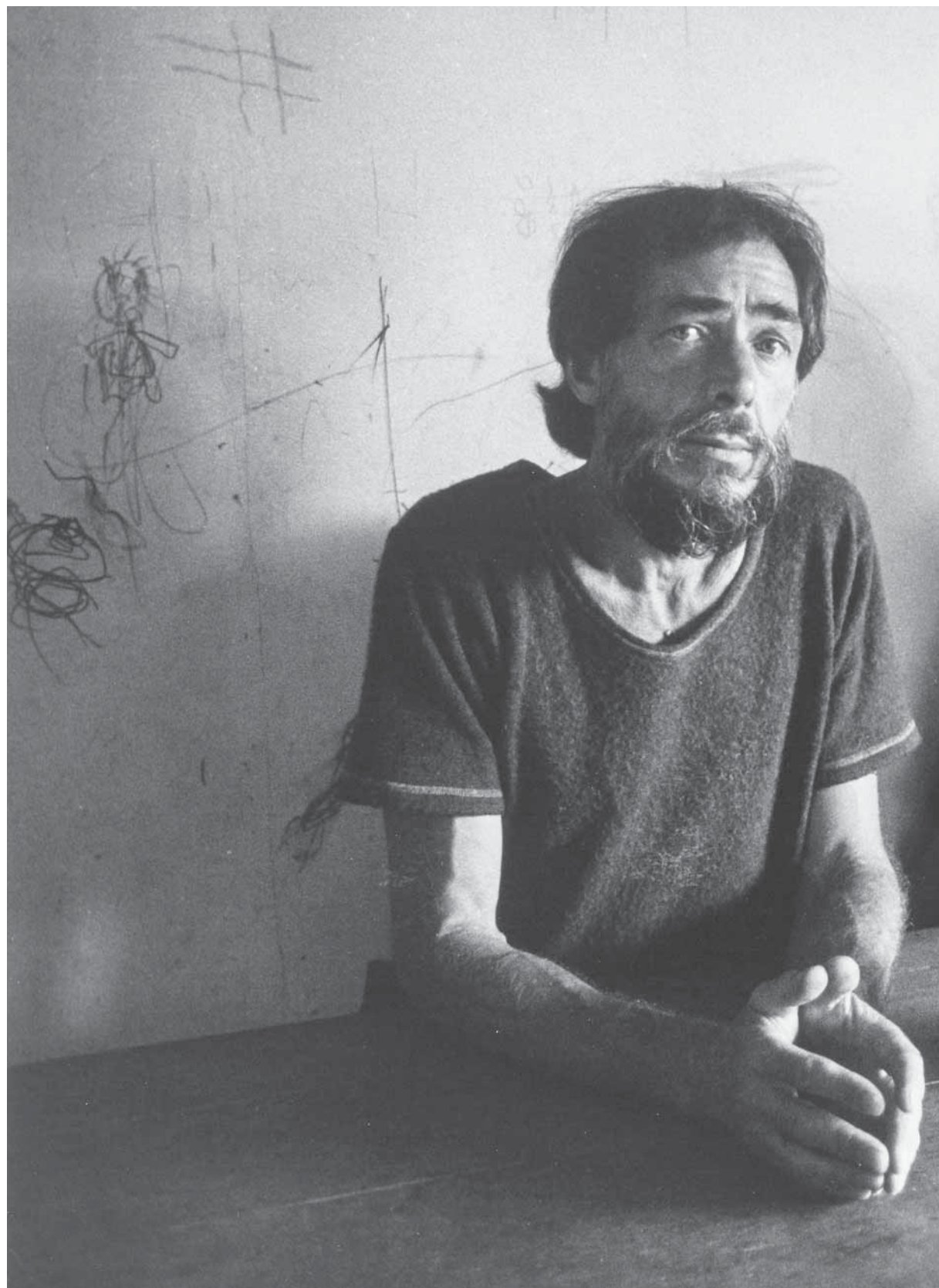
set of imagery and ways of looking at things – turning them upside down, satirising the staid view of things which was that it gradually evolved. Mike was radical. He came along and said, “No, you’ve done that. I like the Lindauers and so on. But that is not the way I see it. My view is just as valid.” He really gave to the country a unique vision. When I come to a Michael Illingworth painting my first reaction is always to smile. I feel this marvellous sense of life force, energy and vision which is triumphant over all the piss-quicks of the world (laughs). It is so gorgeous, a complete and satisfying vision that glows. Mike’s work makes me happy!

One final question. One of the key bodies of work in the collection are those that relate to Maori culture such as the Pah Hill and Rangi and Papa works. These are fertile creation stories, some quite explicit in a way we seldom see in New Zealand art. Can you tell me your thoughts on his view of Maori Culture and how it affected his work?

Michael Illingworth
As Adam and Eve
1965
oil on jute
Collection of Te Papa
Tongarewa.

KEVIN IRELAND

In 1986 just after I had returned to New Zealand. I remember Michael had made one of his trips from Coroglen up to Matauri Bay. He told me there were two places where he came into this connection with Maori culture and thinking about the land, one was Puhoi and the other was Matauri Bay. Of course he had this important access through Dene. He came to stay with me in Devonport on the way back driving his little Land Rover. He'd stay with me to break the journey. We'd open a bottle of whiskey and talk through the night. He said, "I've just had the most amazing experience and I had no idea it was going to happen. I met the Kaumatua I always see up there. I told him all I was doing in my art. He put his arm around my shoulder and we were looking down on Matauri Bay and he said, 'Michael I've wanted to say this to you for some time but you are a Kaumatua also'." Then he said, "do you know you are the first person I have told this. I have not even told Dene yet as I haven't seen her". He said, "those are the most important words that have ever been said to me in my life. Being an artist is one thing. But I've realised that my whole journey has been towards becoming a Kaumatua. You can't say you are one yourself. But I've been told and I'm going to think on this for the rest of my days. This is the greatest honour I've ever had."







Coroglen, 1973. The Illingworth family arrive on their new farm. From left: Michael, Seba, Hana and Dene with their French poodle Pendennis. From the Illingworth family archive.

A Life on the Land

From the early 1960s as a young married couple Dene and Michael Illingworth embarked on a journey that took them away from the urban life in Auckland – first to Massey, then Puhoi and ultimately to the family property at Coroglen, in the Coromandel Ranges. The artist's vision was deeply informed by life on the land. Dene Illingworth recently spoke with Hamish Coney of the struggles and joys that the artist and farmer faced to realise his vision.

Hamish Coney: Tell us about your life when you met Michael. You were an art student at that time – is that correct?

Dene Illingworth: Yes, I was an art student when I met Michael. I was in my second year a little more than half way through. They were tempestuous and somewhat crazy years, as they often are for students.

Who were some of your contemporaries at Elam in the early 1960s?

After all these years I can only remember a few. Elizabeth Ellis (nee Mountain) was there. There are faces and personalities I remember well enough – even first names, but when I left all that was left behind and I didn't see any fellow students again.

So how did you also meet Michael?

I met Michael at a Bob Lowry party. He was a printer and established Pegasus press in Auckland. His daughter Vanya was also at Elam perhaps a year or two behind me. She wrote a lovely book called *From the Wisteria Bush*. So there was Michael. I didn't know him. He was there with Santi Collins who was somewhat notorious

Previous page:

Marti Friedlander, *Michael and Dene Illingworth, Coroglen*. Illustrated: Jim Barr and Mary Barr. *Contemporary New Zealand Painters A–M* (Alistair Taylor, Martinborough 1980), p119. Courtesy the Gerrard and Marti Friedlander Charitable Trust. E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki.



Michael Illingworth and Anna Hoffman outside the Queens Ferry, Vulcan Lane, Auckland, c.1961. Photo: Leon Lesnie. From the Illingworth Family Archive.

around Auckland in those years. Rather like Anna Hoffman¹ who was also a friend of Michael's. They were great fun and remained good friends. I silkscreened Anna's dress for her when she married some years later. So Michael and I married about six weeks or so later. Seems crazy!

So what was your early married life like?

We moved to Michael's mother's house in Kohimarama by the sea while we looked for a place of our own and found one somehow in Massey which we rented for 25 shillings a week on Sunnyvale Road. It was all farmland and bush and no neighbours. In fact there was nothing else to be seen. We were surrounded by farms. Michael was very keen to leave the city. He had been all around New Zealand with Barry Crump and Kevin Ireland and a few others hunting and travelling. He had lived up at Matauri Bay with the Maori people and that was one of the greatest loves of his life. Theo Schoon was a visitor at that time.

So then you moved even further out of the city to Puhoi?

Michael used to stand at the back of our cottage in Massey and say, "I can see Auckland approaching over the hills. Let's get out of here." I cannot recall exactly how we found the place at Puhoi. It was just behind the Pub and then we moved further up the valley. Puhoi people were absolutely lovely and had a great history. There were a lot of

1

Anna Hoffman was a glamorous and high profile figure amongst Auckland's Bohemian set in the early 1960s. Hoffman was the subject of an extended article by Tom Hyde in the July 1991 edition of *Metro* magazine under the by-line *Anne Hoffman, Queen of the Night*.

Michael Illingworth in the hills above Puhoi, 1968. Photo: Marti Friedlander. Courtesy the Gerrard and Marti Friedlander Charitable Trust. E. H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki.



interesting people in the area from Doctors, to potters and farmers.

What sort of life did you live at Puhoi and how did you maintain links to the Auckland art scene?

There were a few potters working at Puhoi and we had a lot of visitors and we also had a lot of friends in the vicinity. We also enjoyed visiting the coastline such as Leigh and Warkworth.

Who were some of the artists and writers that Michael was friends with at this time?

As we moved further away from Auckland we saw less of the painters. Michael was painting continuously and the social life declined a bit as family life grew with the first two of our children who were born there. However there was still contact with friends like Tony Stones², Jim Baxter, Ian Middleton³, Barry Crump and others. Barry Lett was a visitor of course.

2

Anthony Stones (1934–2016) The well known sculptor and set designer executed a number of public sculptures in New Zealand those of Jean Batten at the Auckland International Airport and Sir Peter Fraser at Parliament Buildings in Wellington. He also executed portrait busts of many of New Zealand's arts figures including CK Stead, Janet Frame, Frank Sargeson, Allen Curnow, Denis Glover and Colin McCahon. There is a suite of photographs dating to the 1980s in the Illingworth Family archive documenting the sculptor Stones in the process of shaping a portrait bust of Michael Illingworth outdoors at the Illingworth property at Coroglen. The portrait bust is still in the Illingworth family collection.

3

Ian Middleton (1928–2016) was a New Zealand writer perhaps best known for his novels set in post WWII Japan.

DENE ILLINGWORTH

Michael was the first Frances Hodgkins Fellow in 1966. Tell us about your experiences in Dunedin?

It was very enjoyable in all sorts of ways. We explored the environment, the peninsula, the seal colony, going up into the snow and staying in huts, that sort of thing. Michael was pretty frustrated by the art side of things. It took a few months before he got a proper studio. But apart from that it was great as we had some good friends there, Jacky and Jim Baxter he was the Poetry Fellow⁴ at that time. Janet Frame was also there, she bought us a plate of scones (laughs).

So in 1973 this theme of moving away from the city continued. After five years in Puhoi you moved to Coroglen in the Coromandel. That is quite a journey. Quite a big step.

The most important thing was to be right in the countryside and I think it was important to Michael that my family had links to the Whitianga area. My father was quarter Maori and his people are Ngāti Awa from around the Whakatāne, Te Teko area. They settled in this area (Whitianga). That meant quite a bit to Michael because he just revered the Maori and the Maori way of life.

You say he revered Maori?

Yes very much so – the spiritual side of Maori life and their attitude to the land and the water.

So what was the land like in Coroglen when you moved on as a young family?

(laughs)... very Tobacco Road farm! If you know what I mean. It was so run down. The fences were useless and the previous stock had had free range to a large degree of the native bush. There was such a lot of rubbish to clear up on the farm. It wasn't overly attractive but you could



Janet Frame visits the Illingworths, Dunedin 1966. Photo: Michael Illingworth. From the Illingworth Family Archive.

DENE ILLINGWORTH

see it was still there. All you needed to do was to get the fences tight and fence off the river to keep the stock out and it would come back. When I look at the photographs I'm still astounded at the growth that has happened.

So when you arrived on the land you both had to dive into being farmers. Did that really consume all your and Michael's time in the mid 1970s?

Yes pretty much. It was all about making the farm work, self-sufficiency and having more children (laughs).

You ran cattle for meat?

Yes at first we raised calves to take to market. Then after that we went into sheep.

So with all these demands on Michael to break in the land and get a farm working how did he keep focussed on being an artist?

I think even if he had had a studio he still would have been in the position where he would not have been able to paint. There was no one else to do the work he was doing. For a while we had a couple of young Maori boys working with us and living on a little cottage on the farm. He used to complain that if he had an income as a painter he would be able to employ someone to do the work on the farm. But that did not happen for about five years. He did manage to do a few small works and sketches at this time but getting the farm up and running took up almost all of his time. What he did in those years was amazing. The flock of sheep he bred to be resistant to footrot and the wool count was so fine.

Did he have a farming background?

No. He just taught himself. On his father's side there had been several generations in the textile trade and in the woollen mills. Everything that Michael did, whether it was painting or farming he wanted to do well. He oiled the tools and looked after them so well. We still have them. Michael also was quite a builder, he had done some carpentry work when he was younger.



Michael Illingworth at Waiwawa, Coroglen. The property is named after the Waiwawa River. From the Illingworth family archive.

DENE ILLINGWORTH

In the 1970s was Peter McLeavey his primary art dealer?

Yes he used to visit quite a lot. It was quite a journey for him.

Did you have any interesting visitors to Coroglen?

Barry Brickell of course. He and Michael used to rave on. Barry built our fireplace. Tony Stones was a regular, Alan Thornton, Kevin Ireland, Tim Shadbolt... and Hundertwasser! There were always lots of children and family, both mine and Michael's – people camping in tents, swimming in the river. It was a very vibrant scene.

Did Michael talk about his views of the art world in the late 1970s when started to exhibit more regularly?

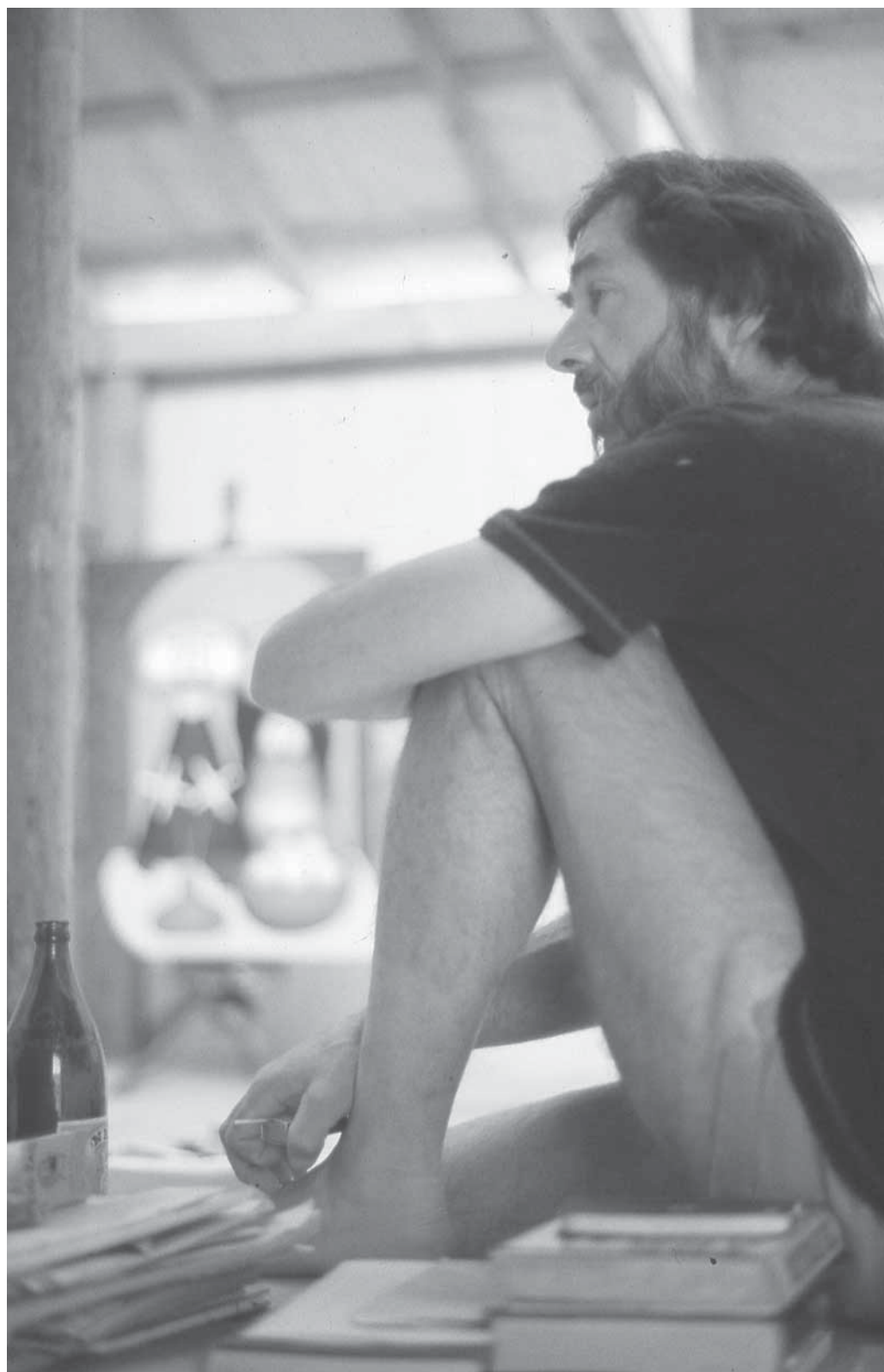
He did talk about the commercialisation of the art scene and did not like that. But he had been out of it for a while and he was trying to re-enter and he was aware that he had not produced the work and he had this big gap. He was just so happy to get that studio built and get back into it. But he still felt that even though it was as bad as it used to be the artist was still not taken seriously enough. They had to struggle to make a living.

How do you think Michael would like to be regarded as an artist? What sort of lens would he ask people to look through to see his work?

He put a lot of effort into the technical side of his paintings. That was important to him. There was always a message, sometimes environmental, sometimes social, but always about caring more. He felt we should embrace the land more and love the land in the way that the Maori did. He saw it as a symbiosis and everything exists because of everything else. So yes he was anti-establishment specifically but not generally. I think he also enjoyed the battle as an artist to some degree because he saw himself as a warrior for the good, the true and the beautiful. A quote he was fond of.



Visitors to Coroglen: Tony Stones, Alan Thornton with Hundertwasser, Peter McLeavey. Photos from the Illingworth family archive.



Michael Illingworth in his recently completed studio, c.1980, Photo courtesy Jim Barr and Mary Barr.

The First Time an Auckland Gallery has presented
an illustrated catalogue.



An exhibition of recent work

THE IKON GALLERY

64 Symonds St., Auckland, N.Z.

March, 1962

illingworth

The catalogue for Michael Illingworth's solo exhibition of 18 works at the Ikon Gallery in Auckland from 12–22 March, 1963. Note the annotation in the artist's hand to the upper margin, 'The first time an Auckland Gallery has presented an illustrated catalogue'. Two of the illustrated works are featured in the current auction catalogue being Lot 62, *A City in Exile* and Lot 51, *Androcles Last Year*. The striking cover portrait is by photographer Steve Rumsey and entitled *The Eye of the Artist*.

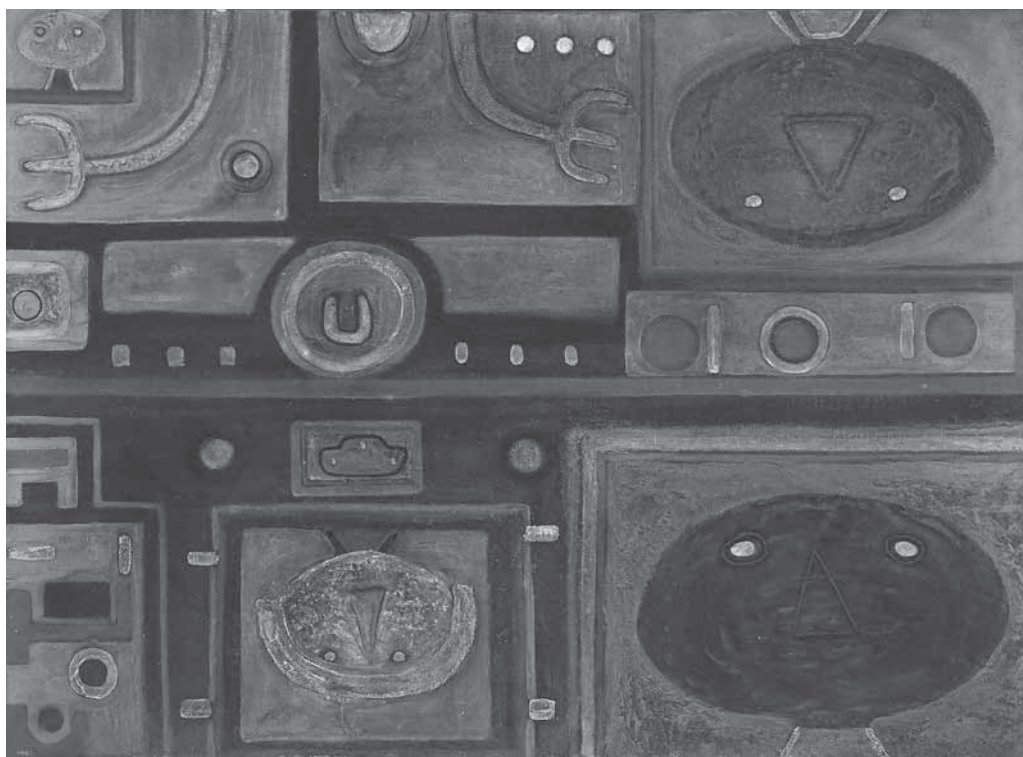
This exhibition was notable for the level of media coverage it attracted being previewed in *The Auckland Star* on March 7th and in *The New Zealand Herald* on March 9th and reviewed in *The New Zealand Herald* on March 14th, *The Auckland Star* on March 16th and the *8 O'Clock* on March 16th. On March 23th *A City in Exile* was illustrated in the *The New Zealand Herald* under the title 'Picture of the Week' with editorial text noting Illingworth's travels in London, Paris, Milan, Rome and Athens.

Four works of the 1960s

Laurence Simmons

Times Beyond the City, *A City in Exile*, *Untitled*, and *Red Abstract* were all painted over the space of two years between 1962 and 1964, upon Illingworth's return to New Zealand after several inspirational years in London working at Victor Musgrave's Gallery One.

The paintings seem so different from each other and, apart from *A City in Exile*, so different from Illingworth's later work that we are now so familiar with. How might we explain this difference? How do we reconcile Illingworth's sensitive, high-toned abstraction and then his turn to figurative cartoon-like imagery? During the 1950s, a group of painters gathered around the Cornish harbour town of St Ives, among which were some of the leading modern artists of their time: Patrick Heron, Roger Hilton, Peter Lanyon, Terry Frost, William Scott among others. Heron, who was also a gifted critic, dubbed these artists who developed their careers after the war the 'middle generation', meaning they were in the middle between the prewar modernists and younger painters who would be fundamentally influenced by the American abstract expressionists. The work of the middle generation — known to Illingworth — explored the sensitive zone between representation and abstraction: testing the expressive potential of the material of paint itself, and of the mark and gesture, while retaining semblances of subject matter, external references or imagery, particularly of landscape and nature. The architect David Lewis, a member of the St Ives artistic community, commented on the importance of landscape as an interior as well as external stimulus: 'So the landscape was the common factor for all of us, a presence of perpetual power which in its transitoriness reminds us of our own'. The St Ives painters were also wary of the label of pure abstraction. William Scott remarked: 'I am an abstract artist in the sense that I abstract, but I cannot be called non-figurative while I am still interested in the modern magic of space, primitive sex



Michael Illingworth
A City in Exile, 1963
 Lot 62

forms, the sensual and the erotic, disconcerting contours, the things of life'. Furthermore, the art of St Ives painters tapped into a tradition of primitivism, specifically of a kind of ruralist revival of the handmade and of craft, and included the untutored painter Alfred Wallis and the potter Bernard Leach. The heady mix of St Ives would be crucial for Illingworth. His *Red Abstract* owes much to Patrick Heron who described himself as a 'wobbly hard-edged painter'. Illingworth shares the non-figurative exploration of colour and the effect on the retina of the juxtaposition of pure colours. (Heron insisted on the term 'non-figurative': all art, he would say, was abstract).

Both Illingworth's *Untitled* abstract of 1964, with its forms floating in illusory space marked off by thin lines suggesting the meeting of earth and sky, scraps of contour that are pregnant with descriptiveness while describing nothing but themselves, and his *Times Beyond the City*, with its rectangles within rectangles and scuffed edges, owe much to another St Ives painter Roger Hilton. It was Hilton who declared: 'Abstract art is the result of an attempt to make pictures more real, an attempt to come nearer to the essence of painting'. Furthermore, it is not just the approaches to mark-making

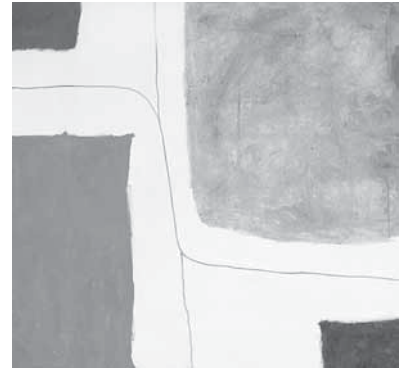


Michael Illingworth
Red Abstract, 1963
 Lot 45

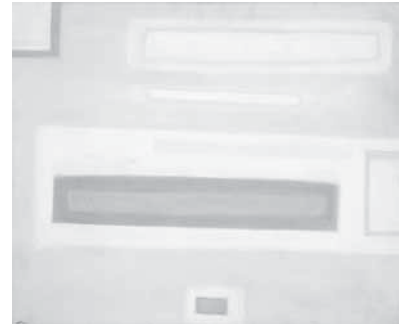
and the creation of expressive personal languages of applying paint to canvas that bring these artists together but also the sense that the subject itself has been experienced through touch: the touch of the brush, the sweeps and swirls of paint, the drips and dabs of colour.

Alongside the influence of English abstraction, equally crucial for Illingworth was the encounter with a number of foreign artists in Gallery One's stable. Together with Indian artist Francis Newton Souza, Greek painter John Christoforou, it was the Italian painter Enrico Baj who painted cartoonish figures on incongruous, collaged backgrounds of fabric who made the most impact. Illingworth's lima bean-head face on a triangle torso that appears four times in *A City in Exile* was openly cribbed from Baj, as are his later characters (the *Piss-Quicks*), depicted without any hint of an interior life. *A City in Exile* contains many motifs that haunt Illingworth's later work: oval heads, triangular noses, three dots (this later becomes a traffic light), the outlined circle (Illingworth borrowed this motif from St Ives painter Terry Frost, and it is there too in *Red Abstract*), the three fingered tiki hand (possibly also a Marquesan claw used also at the time by Italian artist Giuseppe Capogrossi). But what really provides continuity between the early abstractions and the later figuration is what I would call the template of 'compartmentalisation'. Illingworth consistently used the uneven irregular grid as a compartmentalised container, sometimes flat and shadowy, sometimes in relief, as the repository for a range of his symbols. It gave his work its cartoonish quality but as a historical form it also provided a tension and a connection between past and present in the artist's best work.

Illingworth was consistently reworking his subject matter on the same compositional template. It is curious that someone who felt boxed-in by conventional society would use the box as an infinitely flexible infrastructure but, as we can see from the outset, this template informed all of his art and it would lead him to declare: 'I am painting a little world of my own in a little world of my own'.



Michael Illingworth
Untitled, 1964
Lot 46



Michael Illingworth
Times Beyond the City, 1962
Lot 47



Celestial Hum

The Cosmic Landscapes of Michael Illingworth

Emil McAvoy

Many of Michael Illingworth's paintings sew familiar mythologies in local landscapes, yet the yields remain uniquely his own. Beyond topography as a backdrop for mythic events, Illingworth's paintings imbue the land with vital cosmic energy. Landscape as a being, a force, an event.

Illingworth left us in 1988 at the early age of 56, yet since his death the artist has come to be considered a central figure in the history of New Zealand modernism. He is also widely regarded as an exuberant and provocative character, a quality mirrored in his artistic project. Alongside social critique, his paintings evidence a commitment to celebrate and protect local ecologies, an ethos echoed in his work as a farmer and early conservationist.

Though born in Yorkshire, after immigrating to Aotearoa at age 20 in the early 1950s, Illingworth returned to England and Europe for a brief but formative period in 1959. It was an experience which shaped and sustained the rest of his artistic career. While working as an assistant at Victor Musgrave's Gallery One in Soho, Illingworth was exposed to European modernism and immersed in the burgeoning artistic and counter-cultural scene of 'swinging' 1960s London.

He returned to New Zealand in 1961, energised by this experience and committed to painting full time. His new work was influenced by the innovations of his European milieu and grounded in the landscape of Aotearoa, particularly the regions around his studio in Puhoi north of Auckland, and later, Coroglen in the Coromandel.

Illingworth was not a religious man, though his canvases reimagine mythic and biblical subjects. One might also say they attempt to project a kind of spiritual presence. In an interview with art dealer Barry Lett,

A rainbow over
Michael Illingworth's
studio at Waiwawa,
Coroglen, c.1980.
From the Illingworth
family archive.

Illingworth asserts his personal cosmology and aesthetic method:

*There is no God, but there should be an ideal, a purity to look for. You are lucky if you can get these moments or hints of purity and when you do get them you must grasp and hold onto them. And you must respect them. They are like a painting and must be handled with the greatest care.*¹

Finding moments of purity in the natural environment, Illingworth renders them with a symbolic and fantastical quality, layering meanings in successive coats of oil. These are haunted yet hopeful stages upon which imagined events are recast in the artist's contemporary local context.

Illingworth's portrayal of the land as a sacred being was also influenced by an interest in, and identification with, Māori cosmology. The Māori creation story of Rangi and Papa is a recurring subject in his work. Rangi-nui (Sky Father) and Papa-tū-ā-nuku (Earth Mother) are locked in a loving embrace so all-consuming it allows no space between them. Their children live in darkness. After much effort, one of the children, Tāne-mahuta (God of the Forest) manages to prise them apart and thus creates light. While this act of separation creates the physical world, it also results in conflict between the children, establishing a metaphorical world to parallel the trials of humankind.

Illingworth's *Rangi and Papa Landscape* (1971) and *Painting III* (1971) are exemplary of this pictorial investigation. *Rangi and Papa Landscape* features Illingworth's trademark amplified abstraction: Papa, here a verdant green mountain, lifts to meet Rangi, a golden yellow band of light arcing across the sky. Rangi's celestial form echoes the undulations of Papa, just as the strata of umber and black beneath the mountain reflect him. Typical of Illingworth's sexualising of the land, the black region also alludes to a phallus, the composition suggesting that though separated, each entity remains embedded within the other.

Painting III renders relations between Rangi and Papa in a more literal and explicit form. Here landmarks appear as naked breasts and tree branches as phalluses: an image of fertility, abundance and possibility. Illingworth's stacked composition of land, sea and sky constructs an environment steeped in the mythic past. The energetic waves of cloud, sea, earth and underworld find a correspondence in each another. An amorphous form floating in the sky suggests an auspicious supernatural presence. It is a representation of dynamism and harmony, a model of the divine cosmos set squarely in Aotearoa.

1

Michael Illingworth,
"Interview with Barry
Lett," *Barry Lett*
Galleries Newsletter 1,
no. 2 (19 August 1965)

2

Gregory O'Brien,
"Solarisation," *Art*
News New Zealand
(Spring 2017): 92.

In similar terrain, the *Pah Hill* series conjures religious icon painting, particularly its stylised treatment of form, colour and light. *Pah Hill* (1972) depicts a hilltop which suggests a woman's breast, repeating a recurring earth mother reference. This suggestive form is set against a backlit brooding sky at dusk, the trees bathed in its radiant orange-yellow glow. Author and curator Gregory O'Brien writes:

*In the icon tradition, the painting's subject not only looks out at its viewers, it radiates colour, light, and a state of mind and being into the space before it. Such was also the intent of Illingworth's compacted, colour-enriched compositions: to hold the viewer within their gravitational or magnetic field.*²

Untitled (1972) reworks *Pah Hill* in the harsh, raking light characteristic of New Zealand, a light which Illingworth worked hard to capture and project. The crisp blue sky may suggest dawn, along with the darkened foreground. The centrality of the hill's terraced modifications reaffirm its history as a fortified pā site and invoke its meanings for Māori. A lattice of overlapping umber rings frame the sky, a geometric evocation of the heavens above.

Illingworth's iconic work reflects a distinctive vision, a personal vocabulary executed with devotion, patience and precision. They contribute an idiosyncratic way of seeing our landscapes and ourselves. His enduring depictions of the earth as sacred, mythic, fertile and abundant still hum with his vibrant, optimistic energy.



Startling in their Originality: Illingworth's Sculptures

Linda Tyler

Startling in their originality, Michael Illingworth's sculptures are as quirky and distinctive as his paintings. His 1965 fibreglass sculpture of *Adam and Eve* uses the vehicle of the original couple to demonstrate a balance of forces, yin and yang or animus and anima, to form a natural equilibrium. Wide apart legs make the base of a triangle which is topped by a loaf-like head, making the sculpture reminiscent of the art of Paul Klee in its geometry. Back to back, two figures become one, co-dependent. They are two sides of the same coin, facing in opposite directions but still together.

Finished with red paint, *Adam and Eve* resembles a customary Māori carving. A decade earlier when Illingworth was in his early twenties, he had stayed with iwi at their marae Te Tapui in Matauri Bay. It may have been this experience which convinced him of the authenticity and power of figurative and representational Māori whakairo and its associated symbolism. Pou tokomanawa, burnished with kokowai, stand at the entrance of a wharenui, supporting the tāhuhu or main post, as a symbol of the heart of the ancestor. Māori creation stories began with the separation of the embracing couple Ranginui, the sky father and Papatuanuku the earth mother. Red represents Te Whei Ao, coming into being, symbolising Papatuanuku, who sustains all life.

Rangi and Papa were separated but Illingworth's Adam and Eve are sticking together. With their overt biblical associations, they allude to the idea of an artefact coming to life: according to Genesis, God used earth to fashion a man in his own image. Once life had been breathed into his nostrils, Adam became the world's caretaker. From Adam's rib, Eve was created to be his helper. Western art is populated with depictions of these two

Marti Friedlander
*Michael Illingworth, Alan Thornton
and family with Adam and Eve
Figure, Puhoi, 1968.* Courtesy the
Gerrard and Marti Friedlander
Charitable Trust, E.H. McCormick
Research Library, Auckland Art
Gallery Toi o Tāmaki.

LINDA TYLER

in the Garden of Eden yet the Bible and the Qur'an explicitly prohibit representation – statues are idols. Only God can make forms in his own likeness and make them come alive. Fear of the power attributed to images runs deep.

Illingworth's art is a counter to iconoclasm. It is grounded in the potency of representational figures to tell stories and exert influence. When his painted version of *As Adam and Eve* 1965 (formerly in the Paris Family collection) caused a ruckus because it was deemed obscene, he was incredulous: "I am talking about one of the classical symbols of our society – the love and joy of man and woman, and procreation."

He explained the gesture of the upraised arm in his paintings and sculpture as a kind of wave of fear and hope at the same time: "What am I doing here? Where do I belong?" His figures were greeting a new world of possibility: "an ideal that perhaps might become something but is certainly nothing at the moment." Gods with upraised arms are found in Egyptian art – it is an archetypal image.

Relishing living away from the city at Puhoi with his wife Dene and two children, Illingworth built a studio and began making the wooden constructions that were exhibited at Barry Lett Galleries in December 1971. Included was a little expressionless figure locked behind a window frame, gazing out over a flower box. Named *Tāwera* 1971 after the morning or evening star, Venus, this manikin is stranded like the island in the tiny painting on the wall behind.

A person stuck somewhere between nature and culture, and not entirely reconciled to either. *Tāwera* might be part of the "gay, naïve, idealistic... defence against the Establishment" that Illingworth described as his protection from the ugly dirty façade...of hypocritical suburbia".

It was this dislike for the suburbs which had led Illingworth to take refuge at Puhoi. To commemorate the end of his stay there in 1973, he



Michael Illingworth, *Tawera*, 1971
Lot 59



Michael Illingworth,
*To Father Skinner and the
People of Puhoi*, 1973
Lot 56



'In Memory of the Pioneers of
Puhoi' is the inscription on the 1953
memorial known locally as the
Bohemian roadside shrine.

LINDA TYLER

made a relief sculpture based on the roadside shrine which marks the approach to the German Bohemian village. Titled *Father Skinner and the People of Puhoi*, it is plain and simple, unadorned with paint. He wrote in his notebook, "Puhoi has been a good place to live and I will have many fond memories of these people and this landscape. It is with sorrow ... that my friendship with Father Skinner will come to an end. These bohemian people have good honest eyes..." Illingworth's affection for the Roman Catholic priest who covered his enormous parish on foot for 47 years was shared by the whole community. Father Skinner was at one with the place and the people, as is indicated by Illingworth's binding together of figure, Latin cross and background.

Michael Illingworth,
Adam and Eve figure,
c.1964. Lot 60

Like talismans, Illingworth kept these three sculptures with him until the end of his life. While modern in form, they are simultaneously primitivist in expression, intended to perform a kind of apotropaic magic, warding off evil in the family's new Garden of Eden at Coroglen.



*Kevin Ireland and Hamish Keith
in conversation with Hamish Coney*

Kevin Ireland is a well known New Zealand poet, essayist and writer. He was also one of Michael Illingworth's oldest and closest friends, their association dating to the mid 1950s. Their paths merged at Gallery One in London in 1959. Ireland's 2002 memoir *Backwards to Forwards* traverses this period in some detail. Ireland and Illingworth maintained an active correspondence and friendship for over thirty years until the artist's death in 1988. The richness of their interaction is detailed in the interview published in this catalogue. In 1992 Ireland was awarded the OBE for his services to literature and in 2004 he was further recognised with the Prime Minister's award for Literary Achievement.



Hamish Keith is one of New Zealand's leading cultural commentators and the author of numerous books on New Zealand art including (in conjunction with Gordon H. Brown) in 1969 *An Introduction to New Zealand Painting*. Keith was the writer and presenter of the television series *The Big Picture* which won Best Series at the 2008 New Zealand screen awards. In his capacity as both a writer for the *Auckland Star* from 1962 to 1975 and Chairman of the Arts Council from 1975 he was well placed to follow the career of Michael Illingworth. His 2008 biography *Native Wit* is required reading for anyone with an interest in New Zealand's postwar cultural scene. In the 2013 Queen's Birthday Honours, he was appointed a Companion of the New Zealand Order of Merit for services to the arts.



THE ESTATE OF MICHAEL ILLINGWORTH

Auction

Thursday 14 September at 6.30pm
3 Abbey Street, Newton, Auckland

Opening Preview

Thursday 7 September
6.00 – 8.00pm

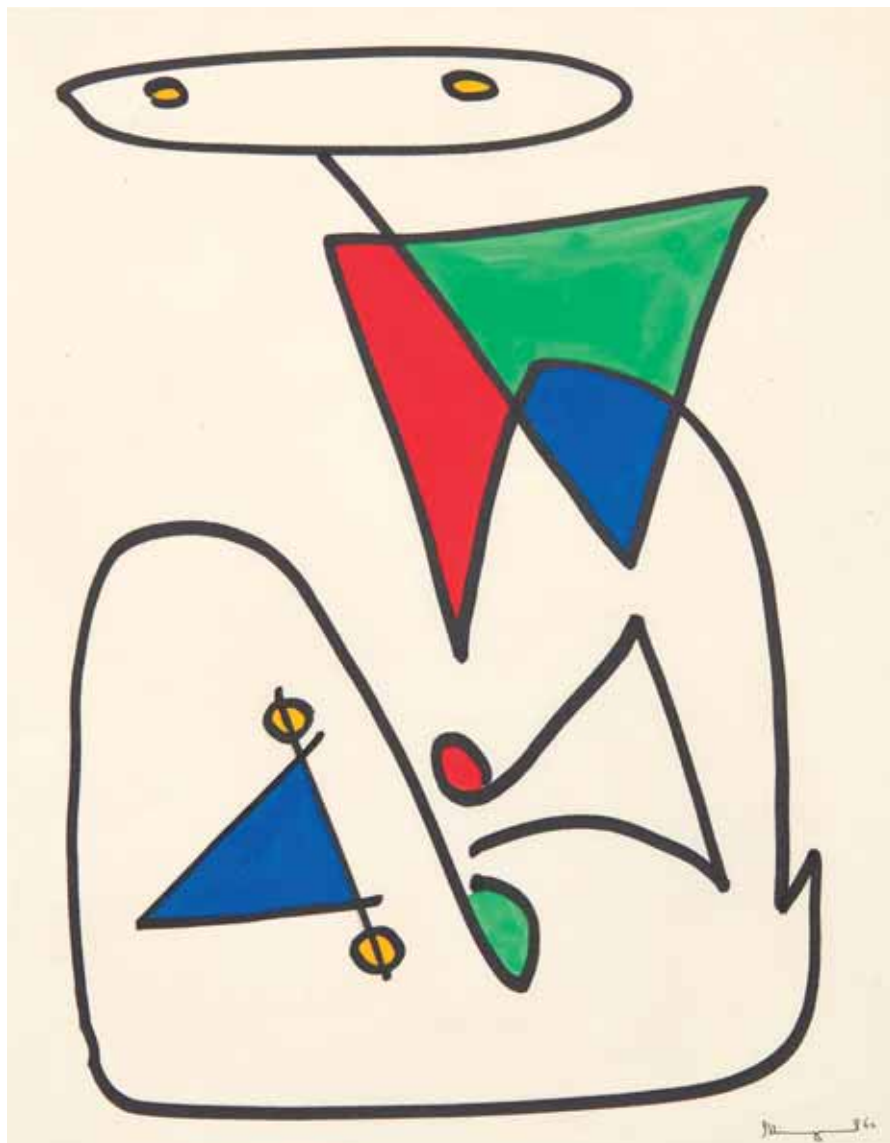
Viewing

Friday 8 September	9.00am – 5.00pm
Saturday 9 September	11.00am – 4.00pm
Sunday 10 September	11.00am – 4.00pm
Monday 11 September	9.00am – 5.00pm
Tuesday 12 September	9.00am – 5.00pm
Wednesday 13 September	9.00am – 5.00pm
Thursday 14 September	9.00am – 2.00pm

Also on view

Highlights from the Glenn Schaeffer Collection
Auction to be held on October 26th

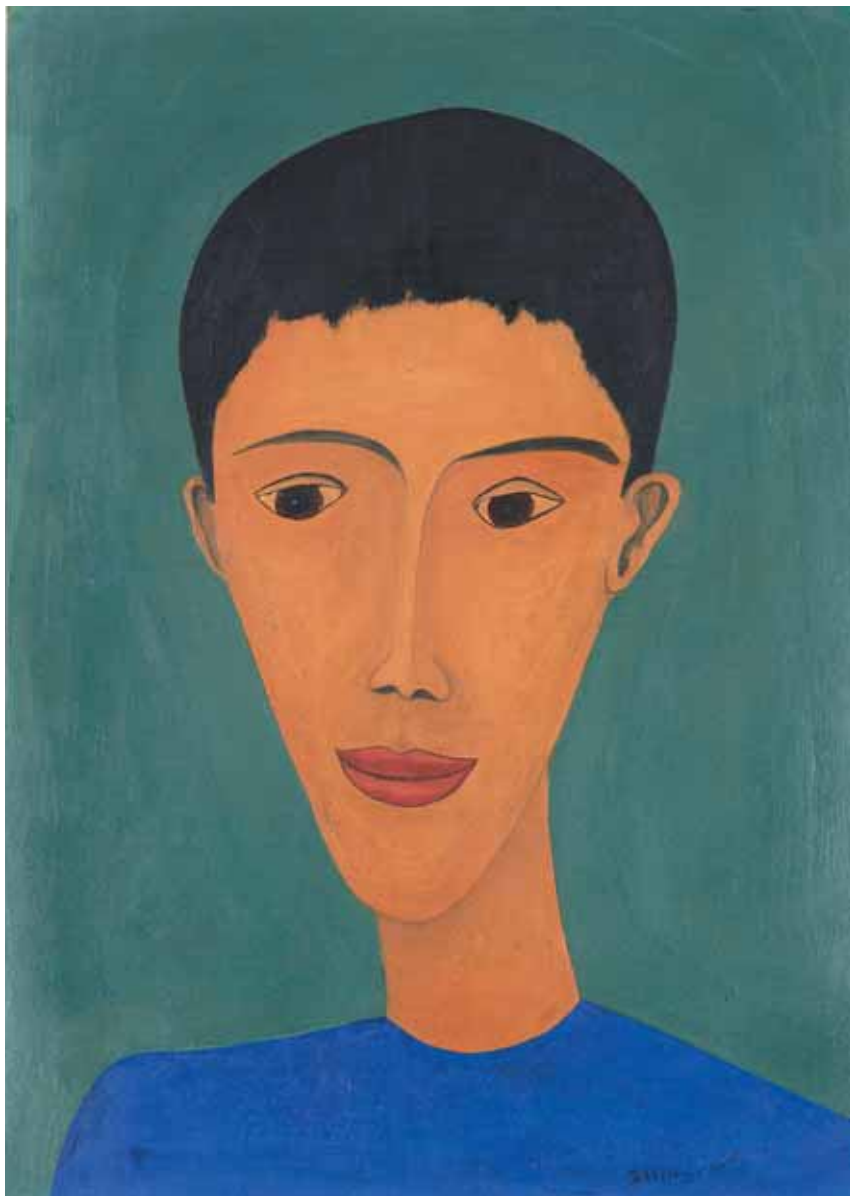
Michael Illingworth
Untitled – Abstract Figure Study
ink and gouache on paper
signed and dated '62
256 x 200mm
\$4000 – \$6000



Michael Illingworth
Untitled – The Jester
ink and gouache on paper
signed and dated '62
200 x 253mm
\$4000 – \$6000



Michael Illingworth
Self Portrait
oil on paper, circa 1958
signed
370 x 260mm
\$10 000 – \$17 000



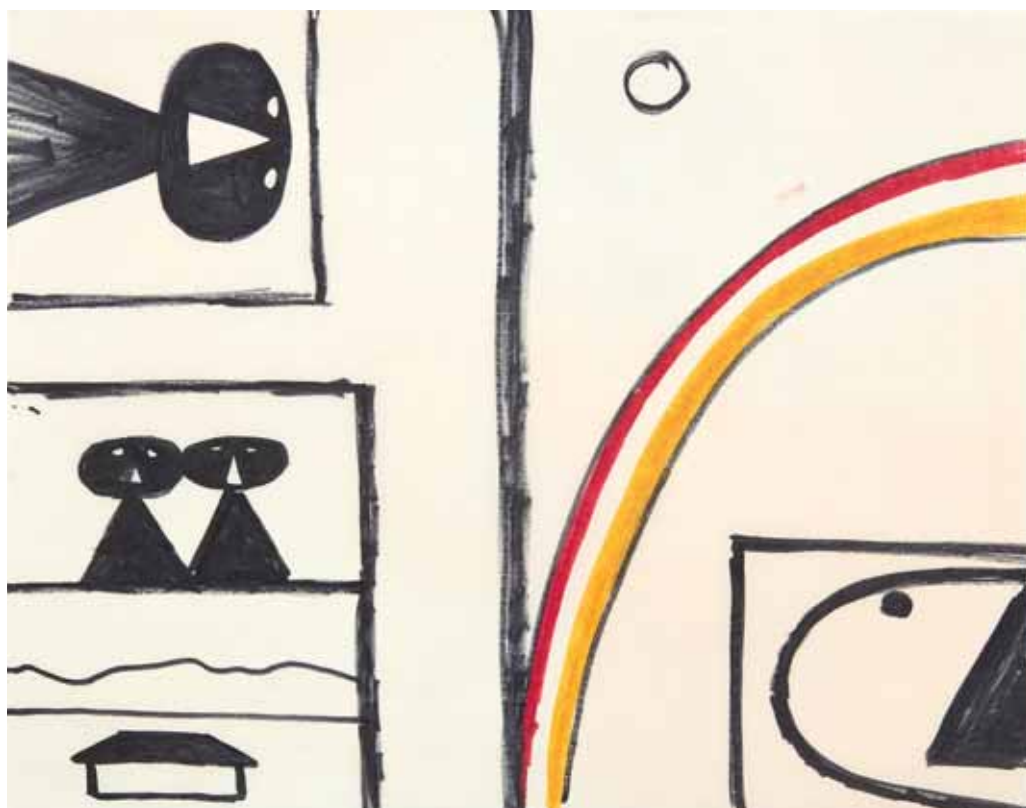
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Untitled – Figure at Bench
ink on paper
206 x 153mm
\$1500 – \$2500



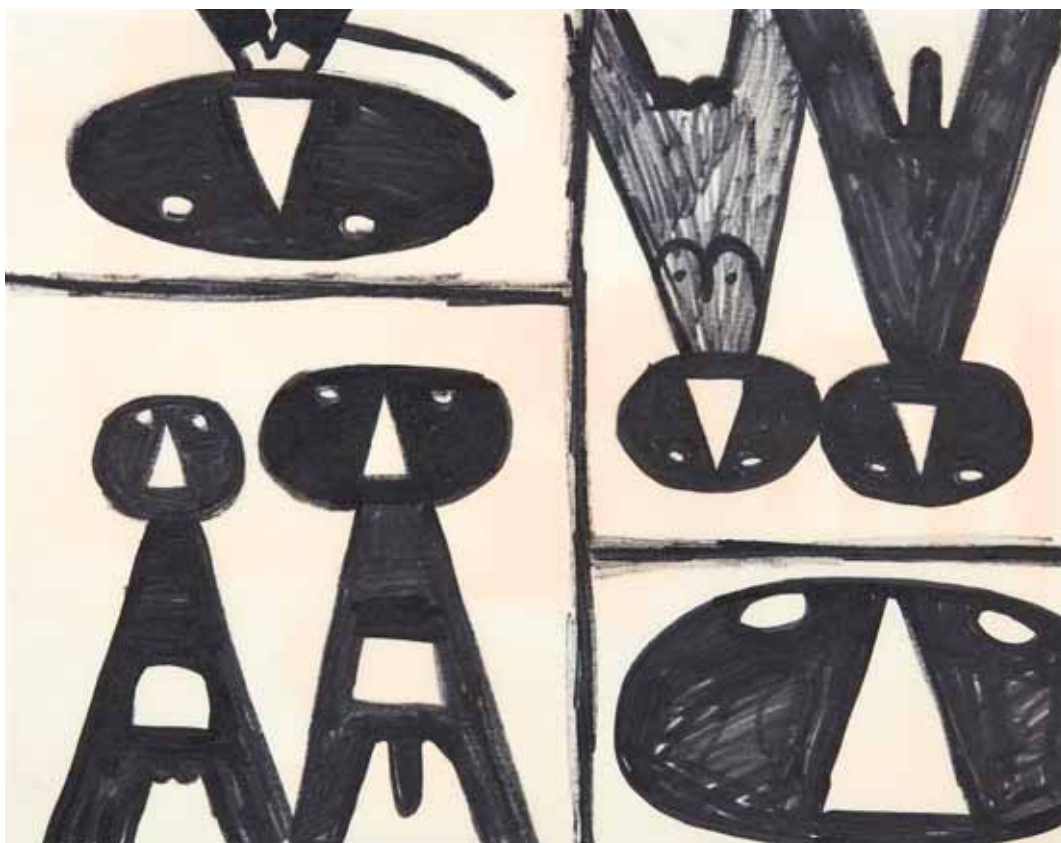
Michael Illingworth
Thomas P. Q
graphite on paper
170 x 100mm
\$1000 – \$2000



Michael Illingworth
Untitled – Study for a Painting with Rainbow
coloured inks on paper
260 x 207mm
\$2000 – \$4000



Michael Illingworth
Adam and Eve Composition
ink on paper
206 x 261mm
\$1500 – \$2500



Michael Illingworth
Untitled – Tawera Figure Study
coloured inks on paper
260 x 207mm
\$3000 – \$5000



Michael Illingworth
Study of Adam
pastel on paper
298 x 260mm
\$2500 – \$4000



Michael Illingworth
Untitled – Abstract Figure Study
coloured ink and pastel on paper
254 x 176mm
\$1200 – \$2500



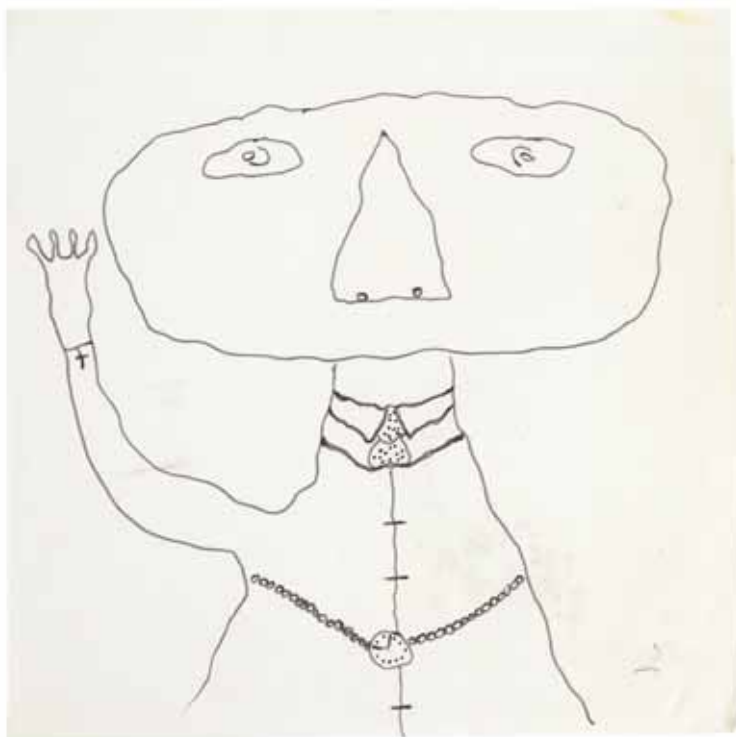
Michael Illingworth
Untitled – Abstract Figure
oilpastel and ink on paper
250 x 177mm
\$1200 – \$2500



Michael Illingworth
Study of Adam
ink on paper
signed and dated '67
230 x 230mm
\$1500 – \$2500



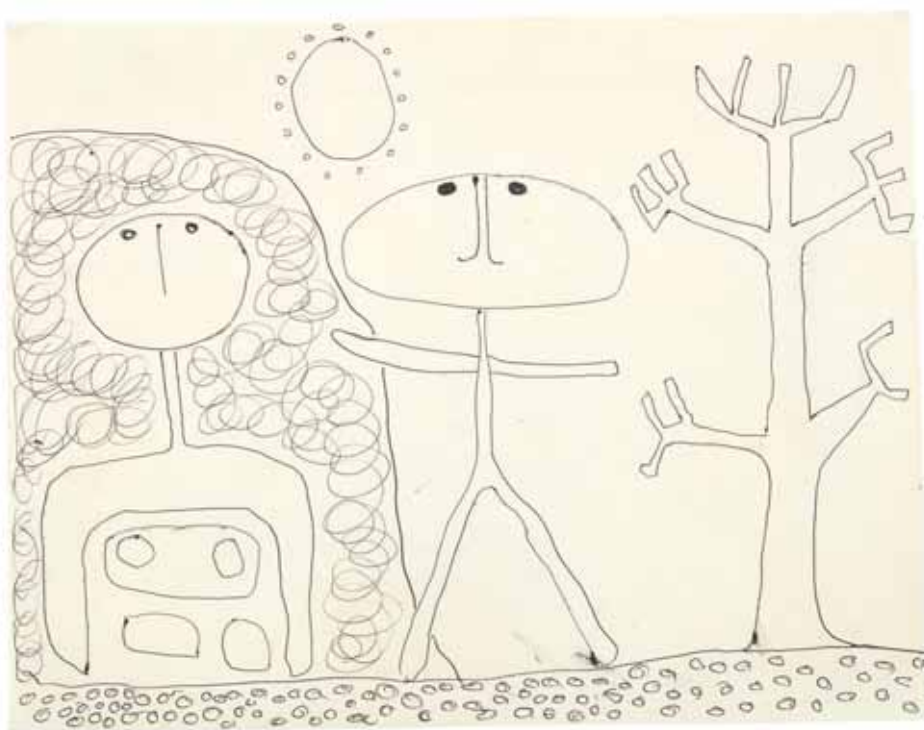
Michael Illingworth
Thomas Piss-Quick
ink on paper
276 x 231mm
\$1500 – \$2500



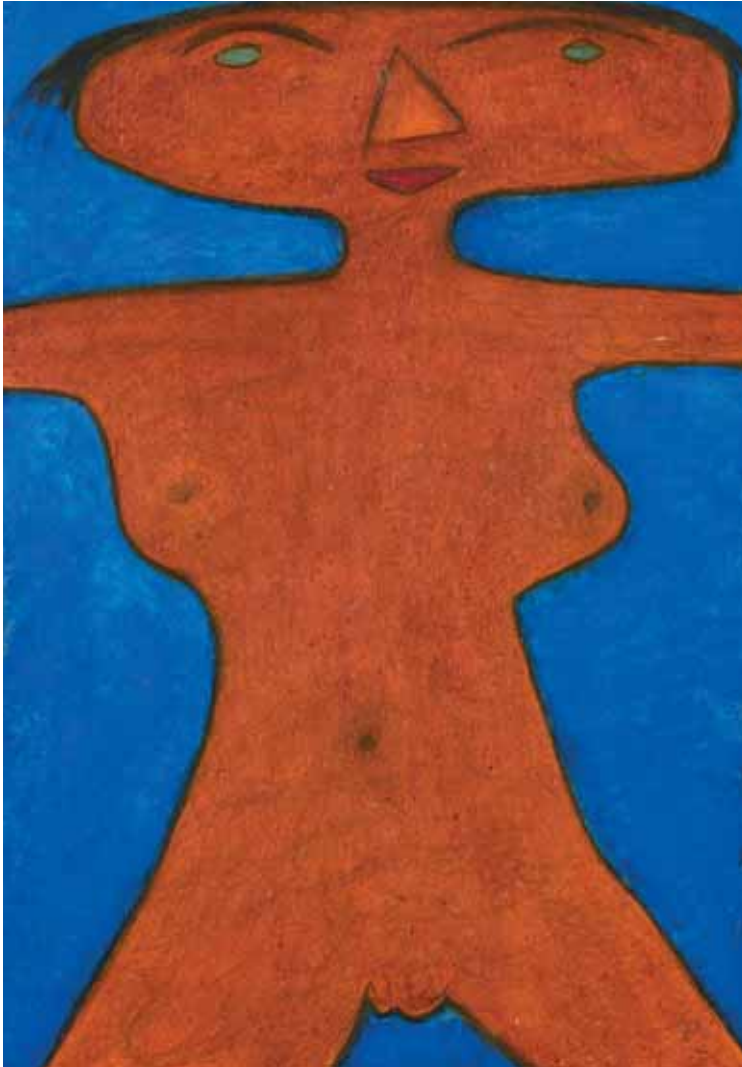
Michael Illingworth
Study for Mr and Mrs Thomas Piss-Quick
pencil on paper, 1967
200 x 255mm
\$1500 – \$2500



Michael Illingworth
Study for Androcles Last Year
ink on paper
200 x 254mm
\$1500 – \$2500



Michael Illingworth
Untitled – Female Nude
pastel on paper
276 x 185mm
\$2000 – \$3000



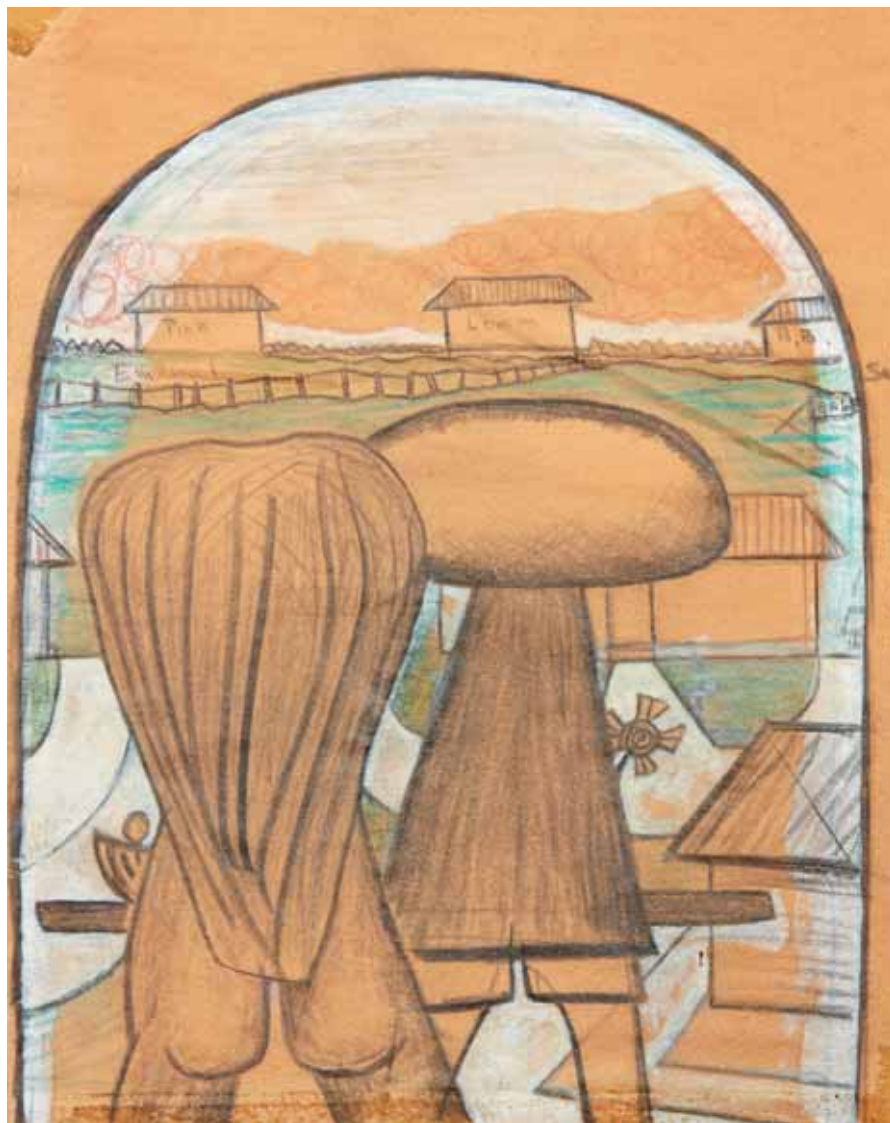
Michael Illingworth
Chessman
oilpastel on paper
title inscribed
276 x 231mm
\$3000 – \$5000



Michael Illingworth
Untitled – Head and Shoulders Portrait
pastel on paper
190 x 300mm
\$2000 – \$3000



Michael Illingworth
Adam and Eve
graphite and pastel on paper
255 x 200mm
\$1000 – \$2000



Michael Illingworth
Untitled – Abstract Study
gouache and oil on paper
272 x 190mm
\$1000 – \$2000



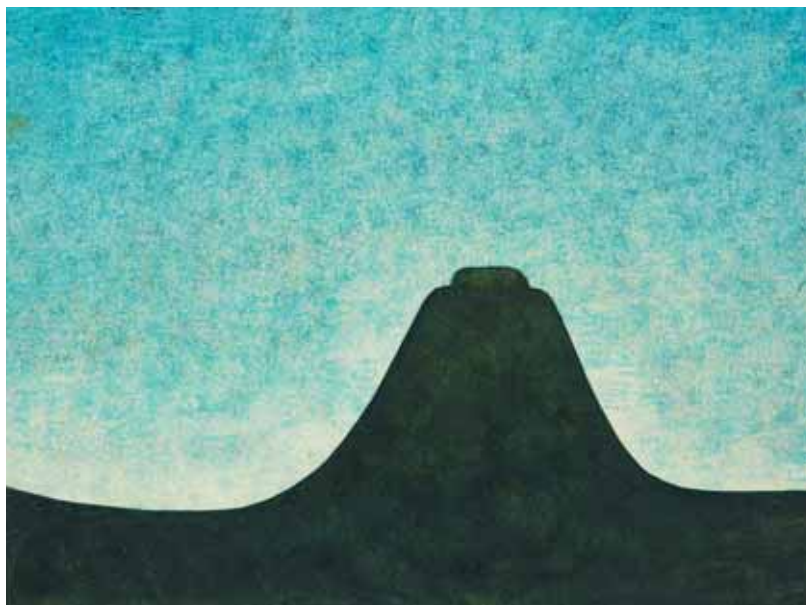
Michael Illingworth
Untitled Abstraction
gouache on card
signed and dated '62
340 x 285mm
\$4000 – \$6000



Michael Illingworth
Study for Tomb of Seahorse
pastel on paper
170 x 249mm
\$2500 – \$4000



Michael Illingworth
Study for Pah Hill
pastel on paper
134 x 185mm
\$1500 – \$2500



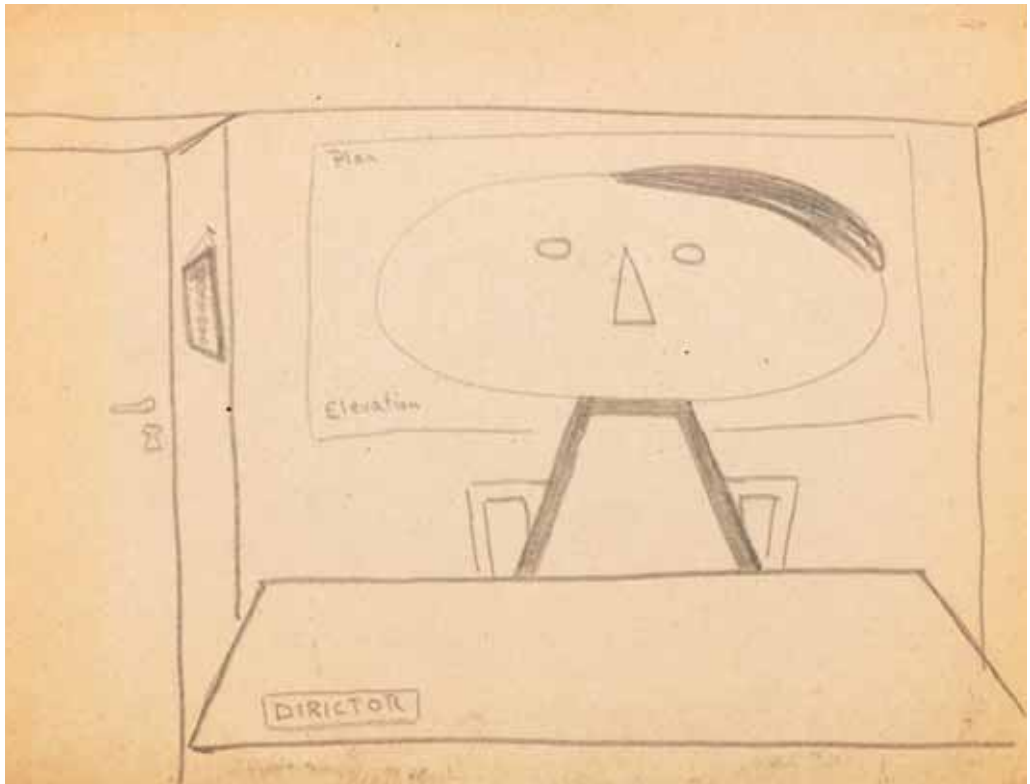
Michael Illingworth
Abstract Study of a Cell Form
watercolour and oil on paper
signed with artist's initials M. H. I and dated '60
205 x 217mm
\$1500 – \$2500



Michael Illingworth
Untitled – Tawera Figure in the Landscape
pastel on paper
223 x 280mm
\$1500 – \$2500



Michael Illingworth
Study for The Director
pencil on paper, 1985
210 x 270mm
\$1000 – \$2000



Michael Illingworth
Tawera Figure in the Landscape
coloured inks on paper
260 x 205mm
\$3000 – \$5000



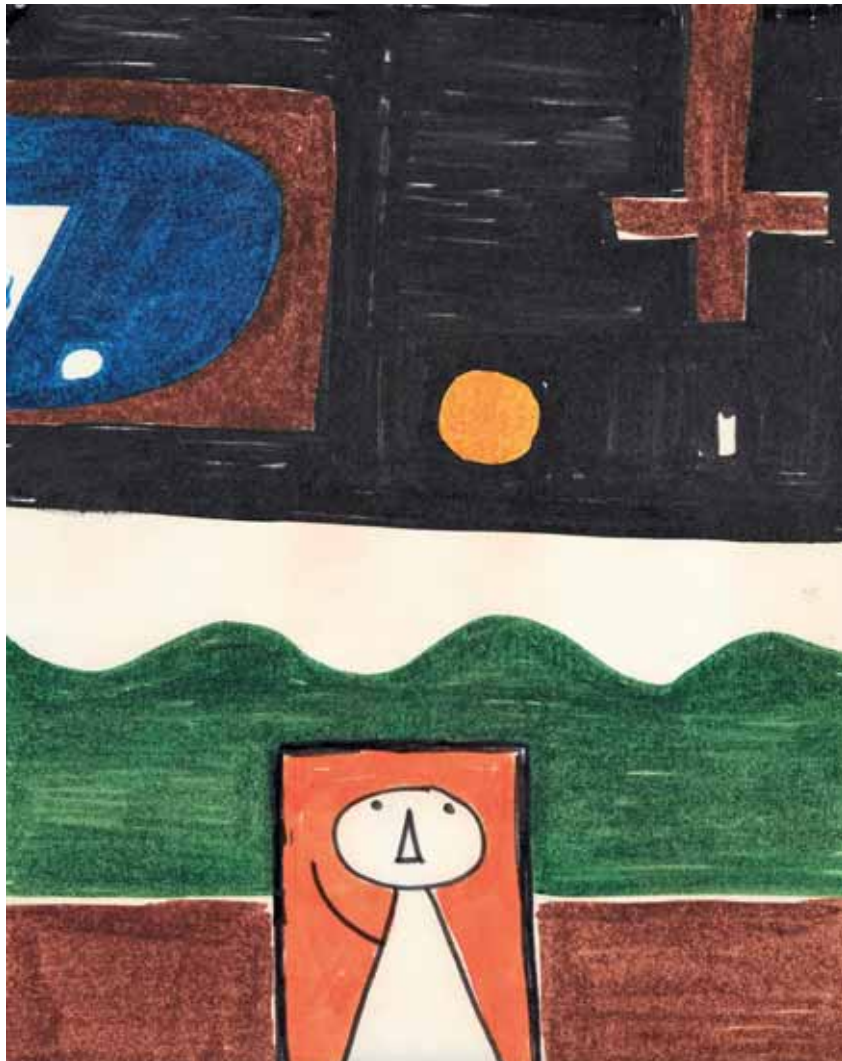
Michael Illingworth
Untitled – Adam and Eve in a Landscape
coloured inks on paper
260 x 205mm
\$3000 – \$5000



Michael Illingworth
Untitled – Tawera Figures in the Landscape
coloured inks on paper
210 x 260mm
\$3000 – \$5000



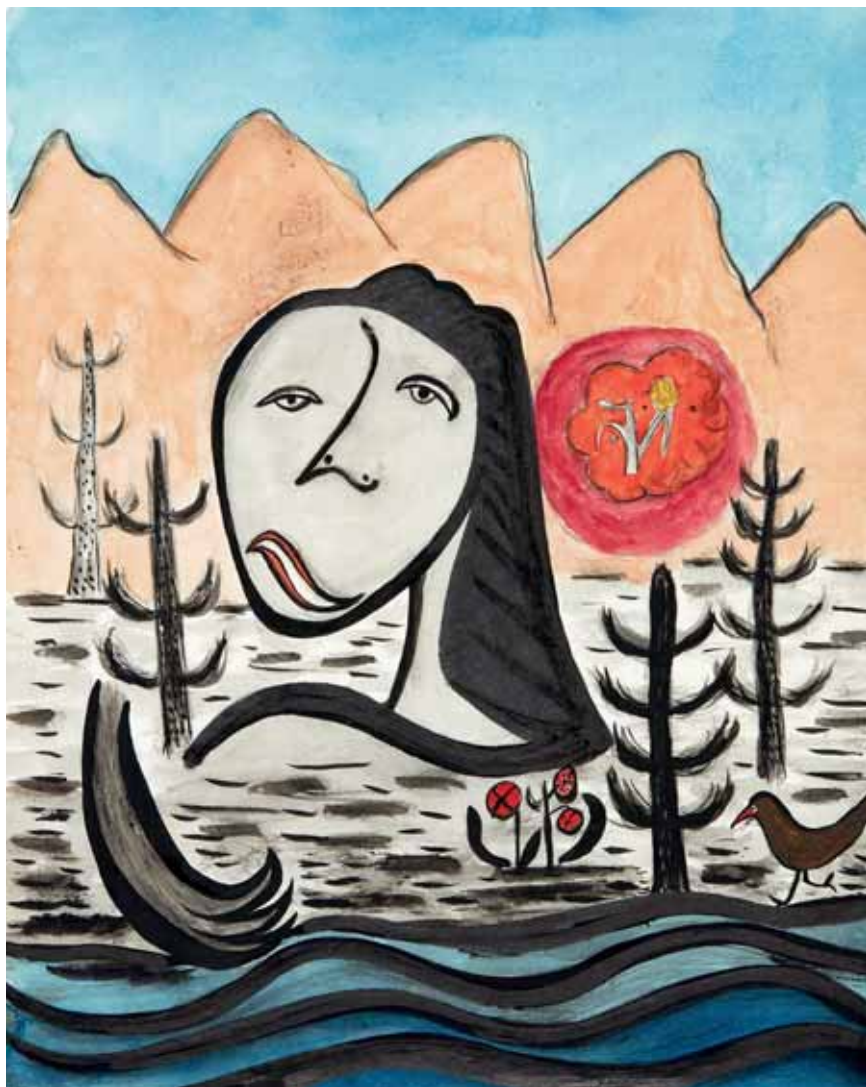
Michael Illingworth
Untitled – Tawera Figure Study
coloured inks on paper
260 x 205mm
\$3000 – \$5000



Michael Illingworth
Untitled – Eve in a Landscape
coloured inks on paper
260 x 205mm
\$3000 – \$5000



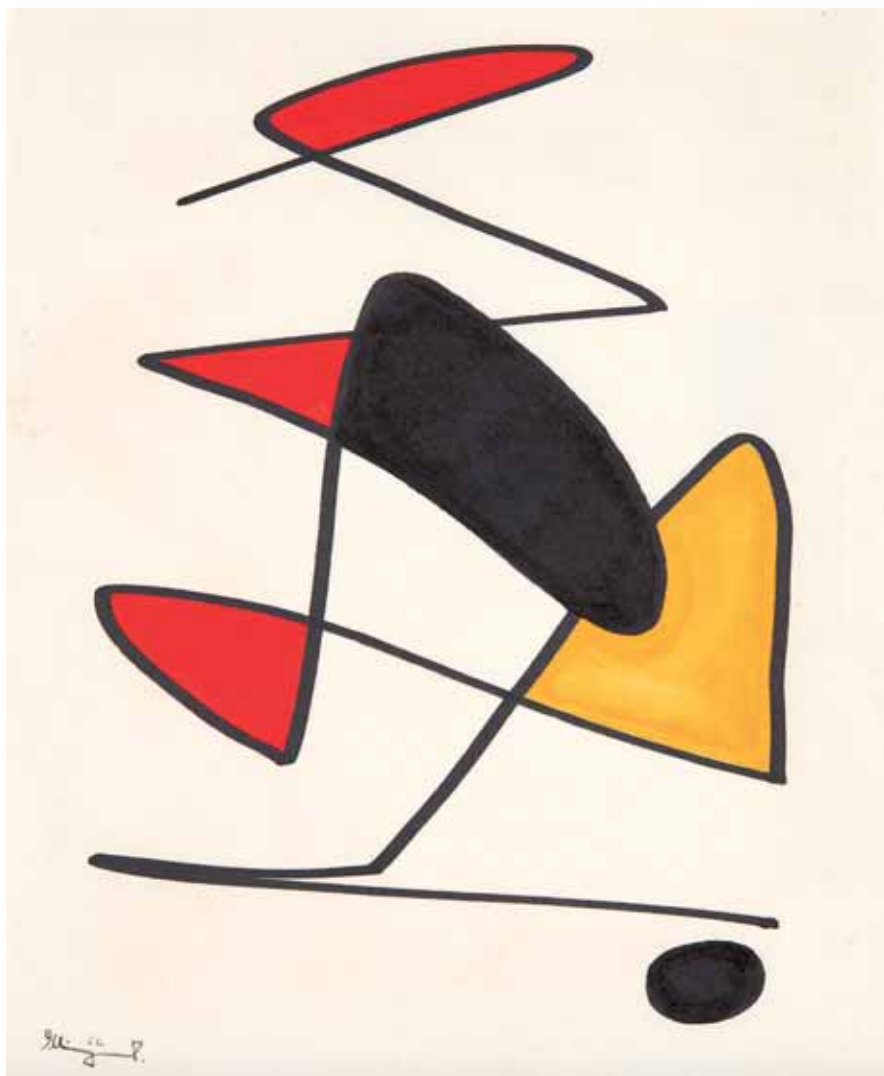
Michael Illingworth
Untitled
acrylic and watercolour on paper
252 x 203mm
\$3000 – \$5000



Michael Illingworth
Untitled – Abstract Figure Study
ink and gouache on paper
signed and dated '62
255 x 200mm
\$3000 – \$5000



Michael Illingworth
Untitled
ink and gouache on paper
signed and dated '62
255 x 200mm
\$3000 – \$5000



Michael Illingworth
Bust of young king and old king
ink on paper
title inscribed and signed with
artist's initials M. H. I
250 x 202mm
\$1000 – \$2000



Michael Illingworth

The artist's sketchbook together with
two smaller notepads containing
working drawings, notes and imagery
\$1000 – \$3000



Michael Illingworth

Tawera over Pah Hill

varnished watercolour and oil on card

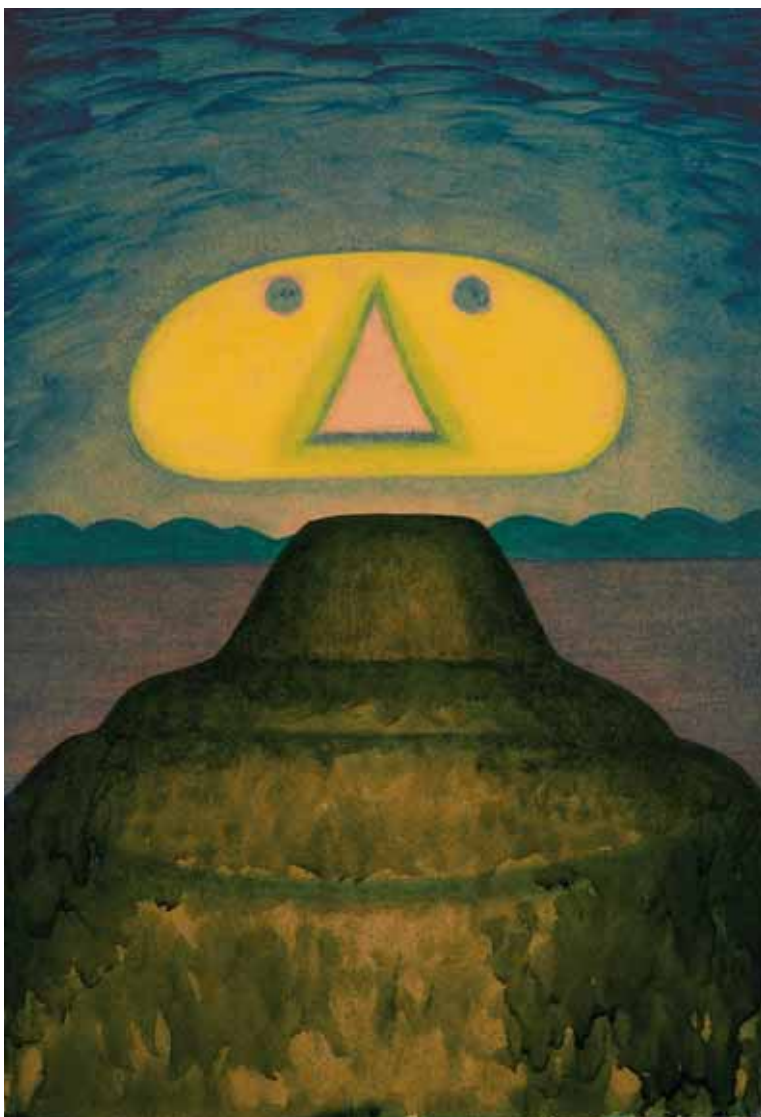
signed with artist's initials M. H. I and

dated '62; title inscribed, signed and

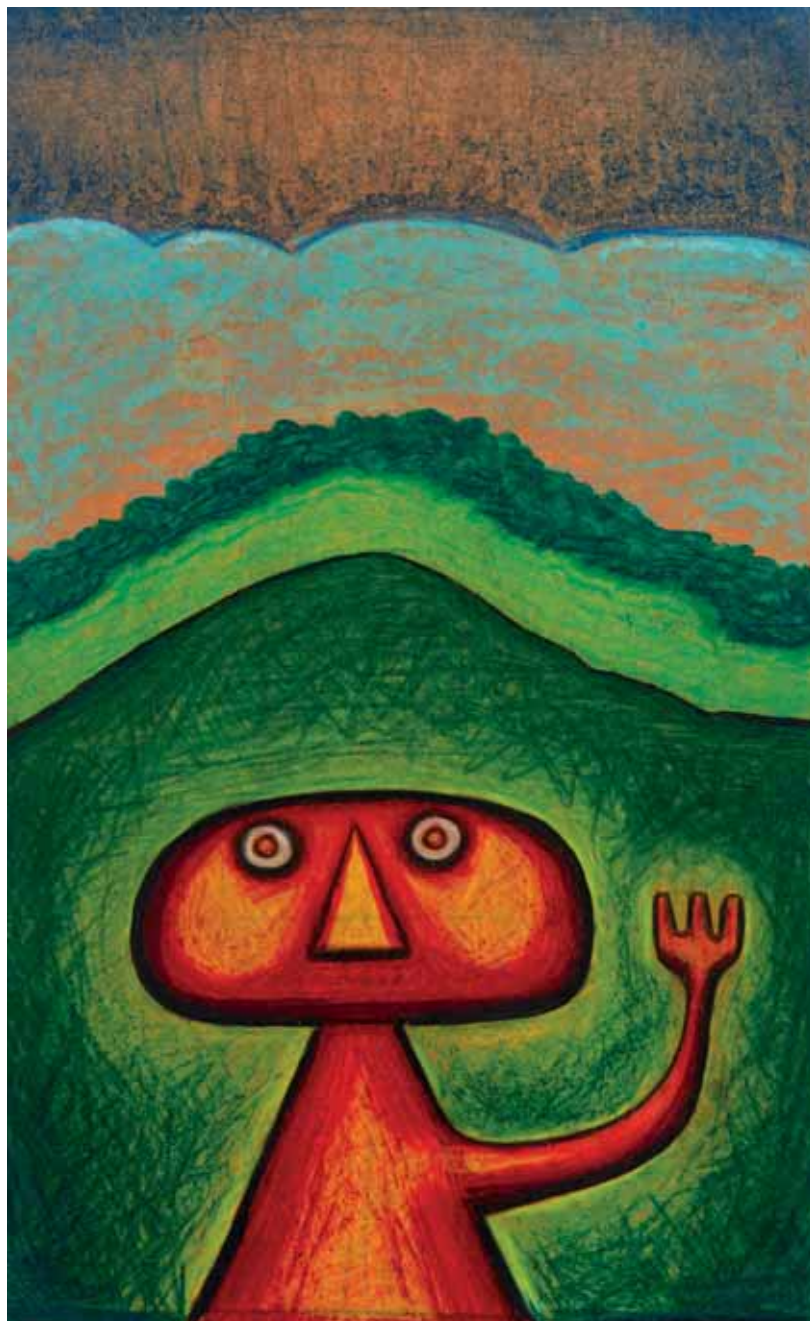
dated verso

380 x 255mm

\$10 000 – \$16 000



Michael Illingworth
Tawera in Landscape
varnished watercolour and oilpastel on card
signed and dated '72 and inscribed *watercolour*
varnished verso
450 x 280mm
\$13 000 – \$20 000



Michael Illingworth
The Three Quark Man, Muster Mark
oil on board
title inscribed, signed and dated '87 verso
226 x 177mm

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

Illustrated:
Kevin Ireland, Aaron Lister and Damian Skinner, *A Tourist in Paradise
Lost: The art of Michael Illingworth* (Wellington, 2001), pl. 16.

\$25 000 – \$35 000



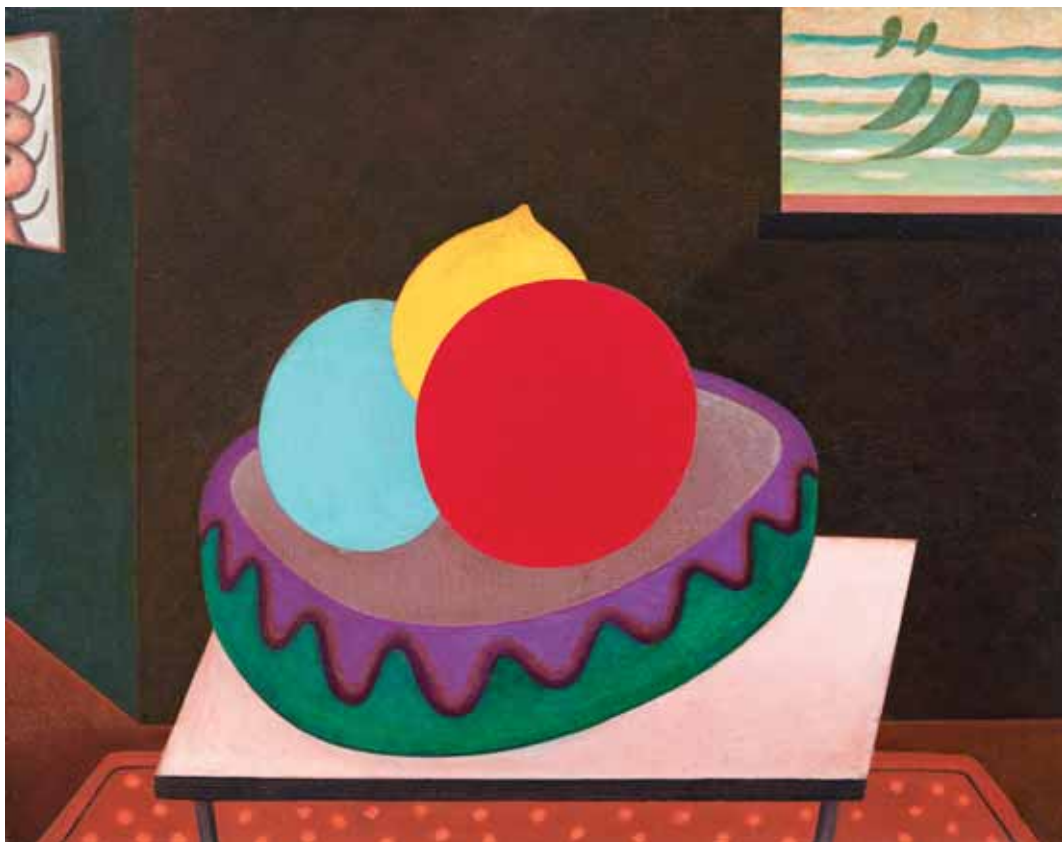
Michael Illingworth
Untitled – Landscape with Tree
oil on board
255 x 176mm
\$6000 – \$9000



Michael Illingworth
Two Turds on a Table
oil on board
title inscribed, signed and dated '67
186 x 225mm
\$7000 – \$12 000



Michael Illingworth
Still Life
oil on canvas
signed and dated '71 verso
410 x 518mm
\$15 000 – \$25 000



Michael Illingworth
Tomb of Sea Horse
oil on canvas
title inscribed; title inscribed,
signed and dated 'Puhoi '70' verso
310 x 415mm
\$45 000 – \$65 000





The Gallery Goers

In the depiction of a space that could possibly be the old Auckland City Art Gallery Illingworth has placed images of his own paintings within his painting. In so doing he has drawn upon the formal technique of *mise en abyme*: paintings that bear *within* themselves a miniature reflection of themselves. The effect of the *en abyme* is at once theoretical and reflective. Firstly, that somehow looking at the paintings within this painting we might wonder in whose painting we find ourselves? It engenders the suspicion that we all live as simulacra among simulacra under the ubiquity of the regime of representation. All the world is a gallery, just as, in another twist of the structure, Shakespeare suggested it was a stage. Secondly, painting that self-reflection raises to the second and third power like this suggests we find ourselves forever poised dizzily on the abyss (*abyme*) of bottomless duplication. Like nesting Russian Matroynshka dolls. Nevertheless, the painting within the painting gives the artist the opportunity of presenting variants of his previous subject matter, and it is another form of the 'compartmentalisation' which was a signature of Illingworth's style. Illingworth's art appreciators are armless and legless. Their bodies appear to be something like the cage crinolines which produced the huge, voluminous skirts so often associated with mid-century Victorian fashion, and were made of flexible sprung steel rings suspended from fabric tape. And in another more contemporary allusion they are versions of daleks, the extra-terrestrial race of mutants that appeared first in 1963, conceived by science-fiction writer Terry Nation for the television series *Doctor Who*. What does it say about art lovers that the daleks were merciless and pitiless cyborg aliens, demanding total conformity, with little, if any, individual personality, and ostensibly no emotions other than hatred and anger? We still use the term metaphorically to describe people, usually authority figures, who act like robots unable to break from their programming. Daleks behave like toddlers in perpetual hissy fits, gloating when in power and flying into rage when thwarted. They tend to be excitable and will repeat the same word or phrase over and over again in heightened emotional states, most famously 'Exterminate! Exterminate!' Sound like an art critic or collector you know? A (public) gallery of his own work is also Illingworth's wry reflection on his own moment of astounding critical and commercial success when his 1967 exhibition at Barry Lett Galleries made New Zealand art history by selling out at the opening. This was a moment when his sinecure became known outside the art world in the popular press and the buzz around sales had his collectors tumbling over each other. Characteristically, Illingworth's reaction to the onsite *New Zealand Herald* photographer was to show the fingers. And he does it here again in this painting with its deadpan satirical tone of supreme confidence, the pumpkin cast of the gallery walls invests the scene with the dreaminess of a fairyland comedy. It would not be incorrect to suggest that most of Illingworth's paintings are still lifes, this is his fundamental genre. His people are objects. He arranges them. Everything, including the landscape (is that Rangitoto at the rear?), seems imported from somewhere and put in place on the walls, which is, of course, exactly what an art gallery does. Satire takes a grim, or not so grim, satisfaction in demonstrations of human vacuousness. It had a major pictorial philosopher in Illingworth, who calmly implicates himself, and his art, in a critique of what he called 'the establishment façade'. Things haven't changed and present-day 'art-going' is still a lot more like Illingworth's painting than I wish it were.

Laurence Simmons

Michael Illingworth
The Gallery Goes
oil on canvas
signed verso
610 x 715mm

Exhibited:
'Michael Illingworth: Paintings',
Peter McLeavey Gallery,
Wellington, 5–23 June 1984.

\$75 000 – \$100 000



Michael Illingworth

Red Abstract

oil on canvas

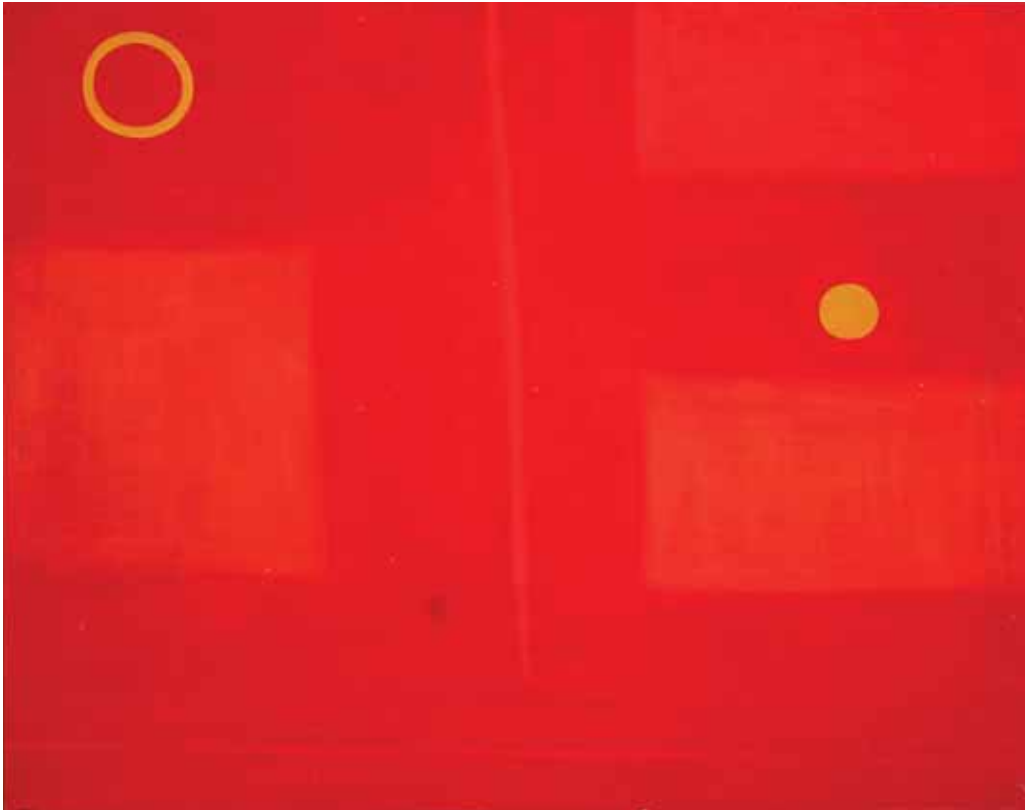
signed with artist's initials M. H. I and

dated '64; title inscribed, signed and

dated and inscribed 75 GNS verso

773 x 975mm

\$25 000 – \$40 000



Michael Illingworth

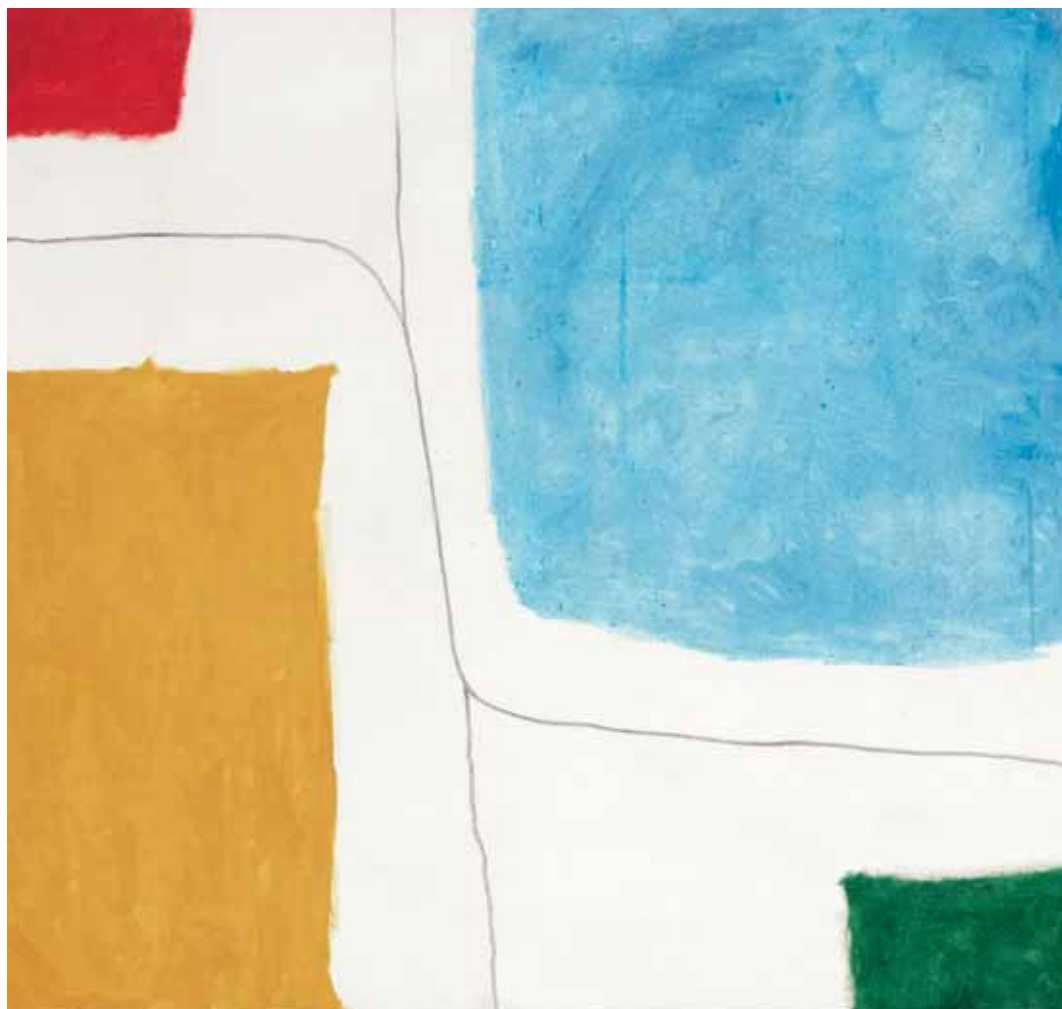
Untitled

oil on canvas

title inscribed, signed and dated '64 verso

867 x 920mm

\$35 000 – \$55 000



Michael Illingworth

Times Beyond the City

oil on canvas

signed with artist's initials M. H. I and dated '62;

title inscribed, signed and dated verso

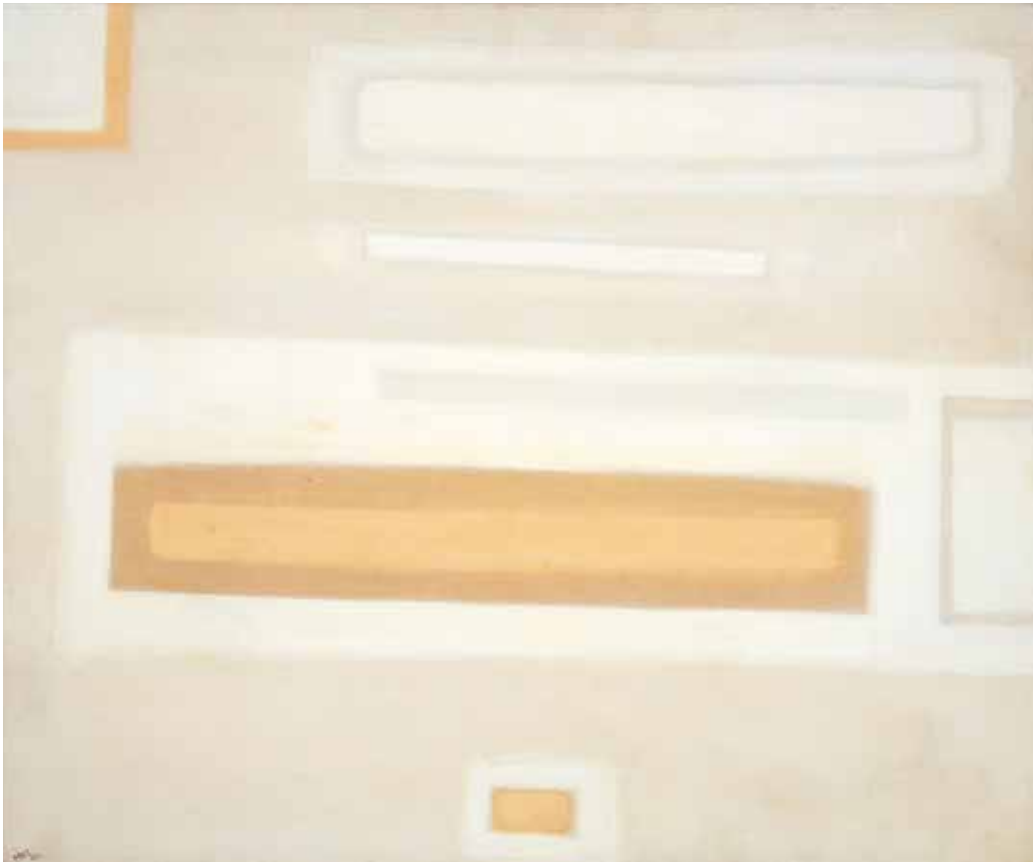
760 x 915mm

Exhibited:

'Illingworth: An Exhibition of Recent Work',

Ikon Gallery, Auckland, March 12 – 22, 1963.

\$25 000 – \$40 000



Michael Illingworth
Beyond the Dictatorship of Time and Place
oil on canvas
signed with artist's initials M. H. I and
dated '61; title inscribed, signed and dated
'Dec '61' verso
575 x 814mm
\$25 000 – \$40 000



Michael Illingworth

Painting

oil on canvasboard

title inscribed, signed and dated '60 verso

500 x 397mm

\$10 000 – \$15 000



Michael Illingworth
Untitled
oil and shells on canvas
signed and dated '62 verso
613 x 505mm
\$12 000 – \$18 000



Androcles Last Year

'Illingworth's art will baffle many' reads the headline to a review in the *Auckland Star* of the artist's solo exhibition of 18 works at the Ikon Gallery in March 1963. It is useful to transport ourselves back to this time to evaluate the sumptuous early canvas *Androcles Last Year*, one of three works illustrated in the catalogue published to mark the occasion. The *Piss-Quicks* and jewel like *Tawera* figures were still to come, as was the controversy that surrounded the 1965 work *As Adam and Eve* which raised the pulse of conservative Auckland and attracted the attention of the police.

Illingworth had recently returned from London intent on making his career as an artist in New Zealand. The *Auckland Star* reviewer quite rightly picked up the Continental influences that inform many of the works in the Ikon Gallery exhibition, noting that the works 'are of a style of which Europe is more more familiar than is New Zealand.'¹

Illingworth was determined to make a statement of artistic independence with the works exhibited at the Ikon Gallery as well as with the assertive portrait *The Eye of the Artist* by photographer Steve Rumsey that fixes us with his gaze from the cover of the catalogue.

In a recent discussion, Hamish Keith remarked on the strong impression Michael Illingworth made on him on their early encounters, "there was an art critic for the British Architectural Review. I think his name was Robert Melville and he made a comment about Francis Bacon's first exhibition as 'the personification of pain, death and madness.' I always wanted to write something like that and then suddenly there was Michael. He seemed to fit that – the outsider who had insights inside."²

The legend of escaped Roman slave Androcles in the first century AD is tailor-made for Illingworth to explore the themes of alienation and redemption that would occur again and again over his career. Androcles, fleeing a cruel master took refuge in a cave into which soon arrived a Lion with a thorn stuck in its paw. Androcles carefully removed the thorn and a steadfast friendship, according to the legend, was formed.

Some years later, Androcles was captured and about to be fed to wild beasts in the Colosseum, one of which was the very same lion that refused to hurt Androcles and protected him from attack from other animals. The spectators at the arena, seeing the remarkable scene demanded that Androcles and the lion be set free.

In Illingworth's hands the scene set in the desert proposes defined internal and external worlds. The dark cave with its cowering lion and protective Androcles figure stands separated from the burning sun by a textured band of mixed pigment and stones. The *Auckland Star* reviewer notes the influence of Paul Klee's primitivist figures – another is undoubtedly Gallery One artist, the Italian symbolist Enrico Baj with whom Illingworth would have rubbed shoulders during his London period. The depiction of the simplified figures, heavy texture and Mediterranean palette; as much as the subject matter plucked from deep antiquity but rendered in a highly idiosyncratic manner – a classic outsider art trope – would have all contributed to the sense of bafflement the 1963 reviewer anticipated. Today, over fifty years of both art historical context and a fuller appreciation of Illingworth's career arc enable the contemporary viewer to meet *Androcles Last Year* on its own terms.

Hamish Coney

1
Auckland Star,
7 March 1963

2
Hamish Keith in
conversation with
Hamish Coney,
August 2017

Michael Illingworth
Androcles Last Year
oil and stones on canvas
title inscribed, signed and dated '62 verso
512 x 610mm

Exhibited:
'Illingworth: An Exhibition of Recent Work',
Ikon Gallery, Auckland, March 12 – 22, 1963.

\$60 000 – \$80 000



Michael Illingworth
1/25
oil on canvas
615 x 716mm
\$50 000 – \$70 000



Michael Illingworth
The Politician
oil on canvas
665 x 510mm
\$45 000 – \$65 000



Michael Illingworth

The 245T Farmer

oil on canvas

title inscribed, signed and dated '79 verso

485 x 640mm

\$40 000 – \$60 000





Photo courtesy the Gerrard and Marti Friedlander Charitable Trust

55

Michael Illingworth
Untitled
 oil on canvas
 512 x 655mm

Exhibited:
 'Michael Illingworth: Paintings',
 Peter McLeavey Gallery,
 Wellington, 5 – 23 June 1984.

\$75 000 – \$100 000



Michael Illingworth
To Father Skinner and the People of Puhoi
kauri and cedar construction
title inscribed, signed and dated 1973 verso
540 x 416 x 60mm
\$25 000 – \$40 000



Roadside shrine, Puhoi, 1953



Michael Illingworth
Untitled – Tawera Figure in Relief
mixed media
signed and dated '71 verso
635 x 442mm
\$40 000 – \$60 000



Michael Illingworth

Painting III

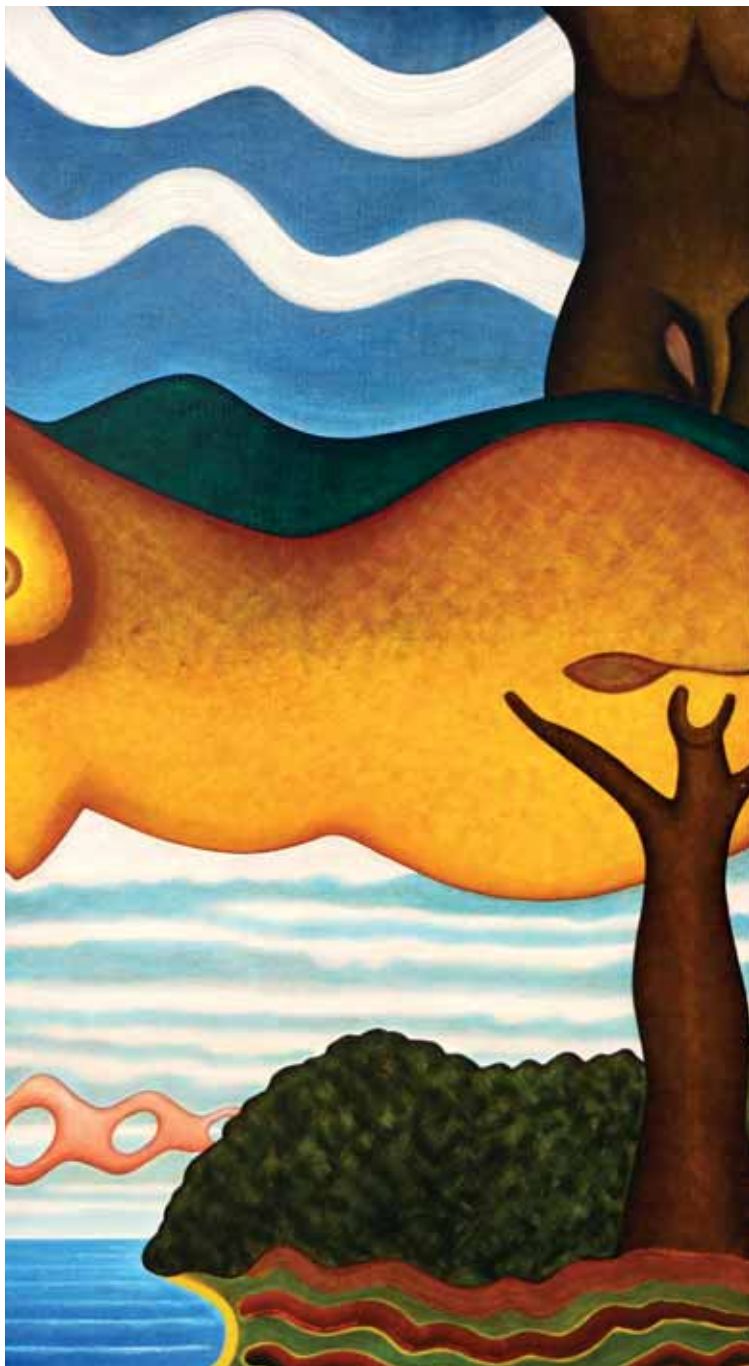
oil on canvas

title inscribed, signed and dated '71 verso;

inscribed No. 3 verso

805 x 450mm

\$70 000 – \$120 000



Michael Illingworth

Tawera

oil paint and wood (1971)

original Headlands exhibition label affixed verso

540 x 475 x 265mm

Exhibited:

'Paintings and Constructions by Michael Illingworth', Barry Lett Galleries, Auckland, 29 November – 10 December, 1971.

'Headlands: Thinking Through New Zealand Art', Museum of Contemporary Art, Sydney, 1992 (touring Wellington, Dunedin, Auckland).

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

Illustrated:

Mary Barr (ed), *Headlands: Thinking Through New Zealand Art* (Sydney, 1992), p. 44.

Kevin Ireland, Aaron Lister and Damian Skinner, *A Tourist in Paradise Lost: The art of Michael Illingworth* (Wellington, 2001), p. 12.

\$65 000 – \$95 000



Michael Illingworth
As Adam and Eve
fibreglass and applied pigment, circa 1964
1460 x 900 x 490mm

Exhibited:
'Illingworth: An Exhibition of Recent Work',
Barry Lett Galleries, Auckland, 1–12 November, 1965.

\$60 000 – \$90 000





Painting with Rainbow

"I am painting a little world of my own... In the paintings I am building a façade for my own world, against the establishment façade, the façade of hypocritical suburbia."

— Michael Illingworth

Painting with Rainbow (1965) was painted the year prior to the artist receiving the prestigious Frances Hodgkins fellowship at Otago University and four years after returning to New Zealand after his stint living and working in London. Until now this painting has hung in Coroglen, high on the wall of the artist's original studio which now serves as the lounge, and nexus, of the Illingworth family residence. It's a heady and unique environment to encounter such a work, meeting the painting head on and encountering Illingworth's own fictionalised painterly world of magic and mystery deep in his own chosen place of exile and respite on the Coromandel.

There are two roads that lead to the Illingworth property at Coroglen on the Coromandel. One, an easy and well-groomed highway which leads you through the popular holiday destination of Tairua, the other option is more of a challenge, snaking its way on unsealed road straight up the hill from Tapu. We took the second option and I find it difficult not to think of both the journey I took to visit the Illingworth's along the Thames Coast Road to Tapu, as well as the journey the artist undertook, when considering this work now. The solitary figure in the bottom half of the canvas appears like a figure at the base of the Coromandel hills with the firth of the Thames in the foreground.

Painting with Rainbow is a painting of great joy and optimism. As the artist stated, through his paintings he was attempting to create a world, his own world, which stood against hypocrisy, suburbia and the establishment which he so frequently and infamously battled with.

Creating this fictionalised visual world would never be easy in the conservative social environment that was New Zealand in the 1960s and 1970s and looking back it is not difficult to understand why Illingworth sat outside of not just the prevailing norms of New Zealand society but also outside of the dominant art historical strands of the period. *Painting with Rainbow* gains its visual power through the successful juxtapositioning of the organic with the geometric. A relatively steady constant in the artist's paintings of the 1960s is his utilisation of the grid as a means of containing his figures on both a formal and allegorical level but here he utilises it to particularly good effect with the delightful optimism of the rainbow finding its foil in the rigid asymmetry of the two cells above. One contains and isolates another solitary figure in a bubble whilst the other cell demonstrates the artist's formal rigour as well as his love of the environment. Illingworth always felt that the regenerative powers of art were considerable and ideally should be drawn from the wilderness and nature and here he points explicitly to this through the incorporation of four deftly arranged limpet shells.

The paintings of Michael Illingworth seem to become more relevant as time passes. As society continues to become increasingly regulated and urbanised his painted worlds of whimsical wildernesses punctuated with peripheral figures in isolation recall a simpler life, beckoning us to that place just out of town, over the hill. It's that place at the end of the rainbow.

Ben Plumbly



61

Michael Illingworth
Painting with Rainbow
 mixed media and found shells on canvas
 signed with artist's initials M. H. I.; signed and dated
 1965 verso
 1010 x 861mm

Exhibited:
 'Pictures from the Painter's Collection: 1960-1972',
 Barry Lett Galleries, Auckland 1974

\$120 000 – \$180 000

Michael Illingworth
A City in Exile
oil on canvas
signed with artist's initials M. H. I and dated '63
803 x 1088mm

Exhibited:

'Illingworth: An Exhibition of Recent Work', Ikon
Gallery, Auckland, March 12 – 22, 1963.

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

Illustrated:

The Auckland Star, 7 March, 1963.

Kevin Ireland, Aaron Lister and Damian Skinner,
*A Tourist in Paradise Lost: The art of Michael
Illingworth* (Wellington, 2001), p. 34.

\$75 000 – \$125 000





Michael Illingworth

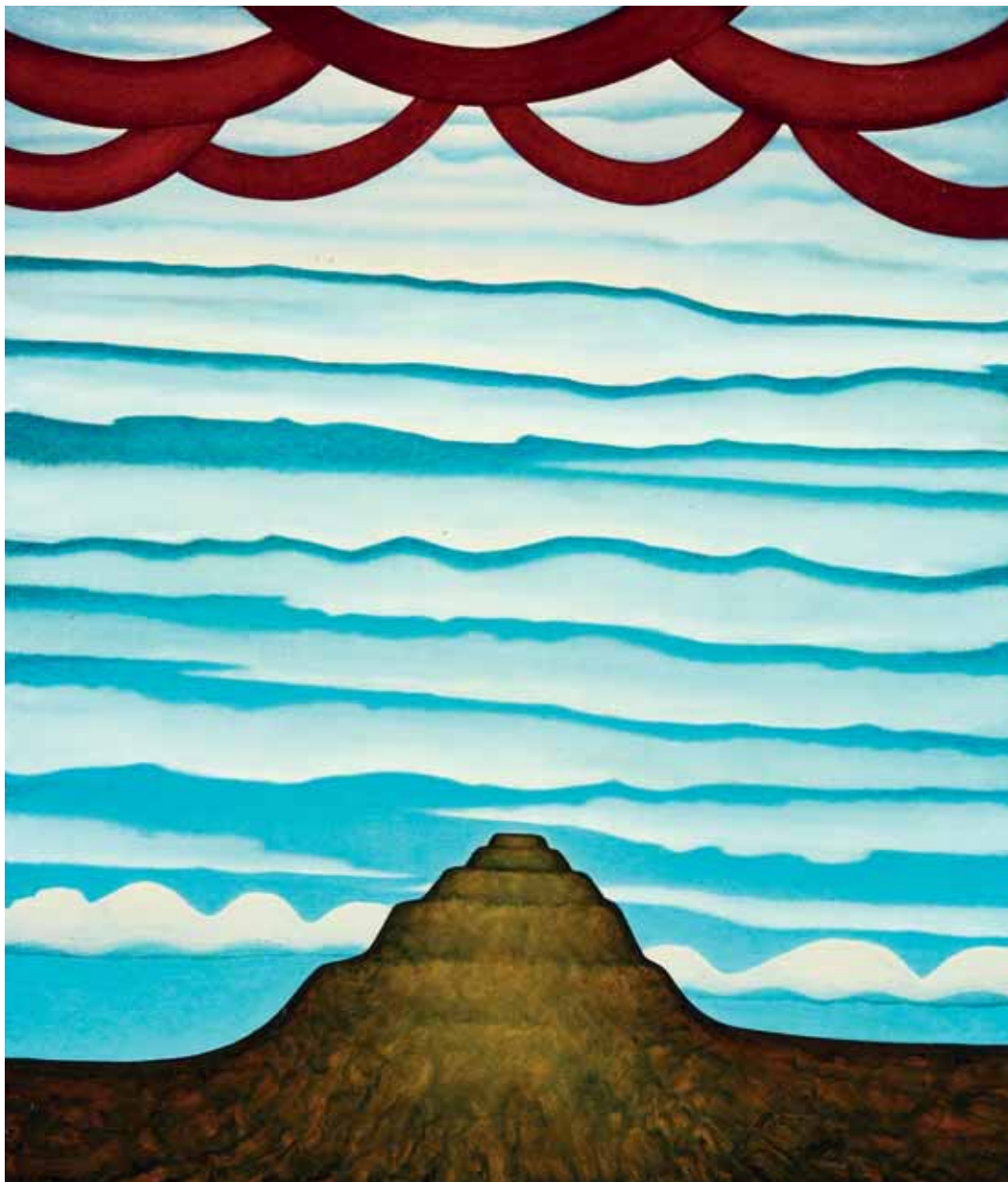
Untitled

oil on canvas

signed and dated '72 verso

718 x 615mm

\$60 000 – \$80 000



Michael Illingworth

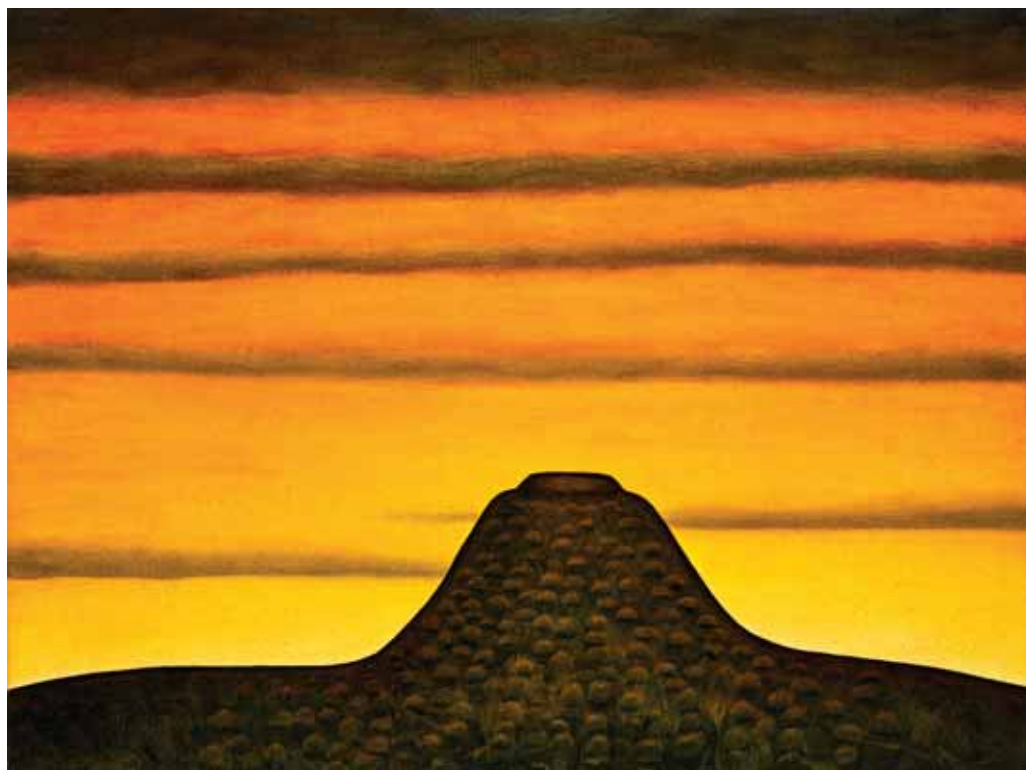
Pah Hill

oil on canvas

signed and dated '72 verso

510 x 680mm

\$25 000 – \$35 000



Michael Illingworth
Rangi and Papa Landscape
oil on canvas
signed and dated '71 verso
850 x 915mm
\$65 000 – \$95 000



Michael Illingworth
Pylon Flower
oil on canvas
title inscribed, signed and dated '68 verso
765 x 920mm

Exhibited:
'Little Paintings/Big Pots: Michael Illingworth and Barry Brickell', Barry Lett
Galleries, Auckland, December 9 – 20, 1968.

\$70 000 – \$100 000



Michael Illingworth

Untitled – Head and Shoulders Portrait

oil on canvas

signed with artist's initials M. H. I and dated '61

505 x 901mm

\$40 000 – \$60 000



Michael Illingworth
Untitled
oil on canvas
signed and dated '71 verso
390 x 505mm
\$55 000 – \$75 000



Michael Illingworth

Painting II

oil on canvas

signed and dated '71 verso; title

inscribed on label affixed verso

597 x 901mm

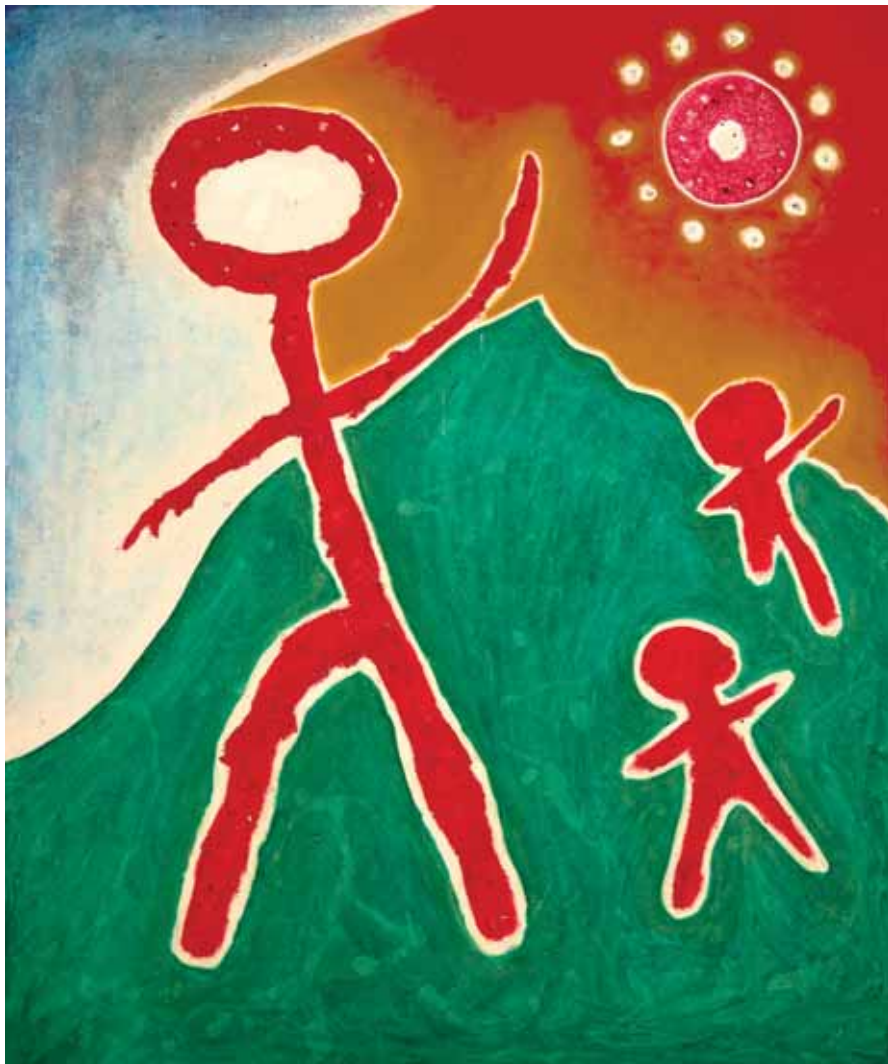
\$60 000 – \$80 000



Michael Illingworth
Too late either to heed or ignore
oil and stones on canvas
title inscribed, signed and dated '63 verso
915 x 768mm

Exhibited:
'Illingworth: An Exhibition of Recent Work',
Ikon Gallery, Auckland, March 12–22, 1963.
'Pictures from the Painter's Collection: 1960–1972',
Barry Lett Galleries, Auckland 1974

\$60 000 – \$80 000



Michael Illingworth
Untitled – Tawera Figure
mixed media
115 x 185 x 11mm
\$1500 – \$3000



Michael Illingworth's original painting
palette. The recto appearing as a
stylized portrait of a man and the
verso adorned with oil paint
wood and oil paint
400 x 275 x 80mm
\$6000 – \$9000





Portrait of Michael Illingworth.
From the Illingworth family archive.

**MICHAEL
ILLINGWORTH
CHRONOLOGY
1932–1988**

CHRONOLOGY

- 1932 Michael Harland Illingworth born in Shipley, York, England on 3 August
- Studied for a textile design diploma in Bradford, graduating with distinction
- 1952 Illingworth family emigrates to New Zealand, settling first in Tauranga
- 1953/54 Meets James K. Baxter and makes a lifelong connection
- 1954 Visits Matauri Bay and befriends local Maori community
- 1957 Works as a photographer and photo-engraver in Auckland, an example of this work can be seen in the Kevin Ireland publication *Mate*. Illingworth photo-engraves illustrations by Theo Schoon and Anthony Stones. At this time Illingworth was part of the 'bohemian' set centred around Auckland's Vulcan Lane and the Queens Ferry Pub – along with such figures as Rex Fairburn, Ian Middleton and Anna Hoffman
- 1959 Returns to England and via his friend Kevin Ireland takes up a position as Gallery Assistant to Gallery One director Victor Musgrave. Artists represented by the gallery include Enrico Baj, Francis Newton Souza, Yves Klein and John Christoforou
- 1961 Returns to New Zealand and holds his first one-man exhibition at New Vision Gallery, Auckland *M. H. Illingworth* in September/October
- 1962 Visits Barry Brickell in the Coromandel
- 1963 Second solo exhibition at Ikon Gallery, Auckland *Illingworth: An Exhibition of Recent Work* in March
- 1963 Marries Dene White, then a student at Elam School of Art

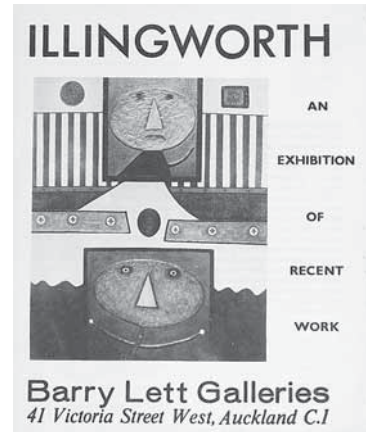


CHRONOLOGY

1965

Solo exhibition at Barry Lett Galleries *Illingworth: An Exhibition of Recent Work* which includes the canvas *As Adam and Eve* which is subject of some controversy, media coverage and a visit from the police after complaints from the public

Illingworth works included in the Barry Lett Galleries group show *Preview 65* in July/August and at the Auckland City Art Gallery exhibition *New Zealand Painting 1965* in November



1966

Awarded the inaugural Frances Hodgkins Fellowship in Dunedin. Dene and Michael spend time with James K. Baxter and Janet Frame

Illingworth works included in the Auckland City Art Gallery exhibition *New Zealand Painting, 1966* in December

1967

Solo exhibition at Barry Lett Galleries *Paintings with No Titles to Obey* in May/June. This sell out exhibition made headlines when a collector bought 17 works

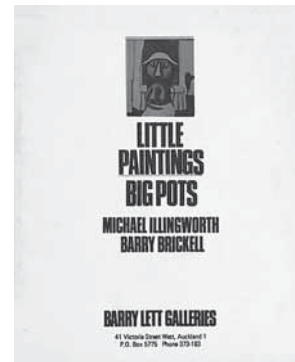
Illingworth works included in the Barry Lett Galleries group show *Preview 67* in January/December

1968

Michael and Dene Illingworth move to Puhoi, first child Seba born that year

Illingworth and Barry Brickell hold joint exhibition at the Barry Lett Galleries *Little Paintings/Big Pots: Michael Illingworth & Barry Brickell*

Illingworth works included in the Auckland City Art Gallery exhibition *10 years of New Zealand Painting in Auckland, 1958–1967*



Illingworth works featured in the publication *New Zealand Painting, 1950–1967* by author Mark Young

Illingworth photographed in Puhoi by Marti Friedlander for the publication *Larks in a Paradise*



Mr Illingworth talking enthusiastically about the sale at the Barry Lett gallery last night. Behind him is one of his paintings, "Portraits in Landscape."

COLLECTOR BUYS 17 PAINTINGS BY ONE ARTIST

The Auckland artist Michael Illingworth got the shock of his life when he arrived late for the opening of his exhibition at the Barry Lett gallery, Victoria St, last night—but it was a pleasant surprise.

Shortly before he arrived, an Auckland man signed a cheque for about £1500 and bought the entire exhibition, except for four paintings which went to individual buyers.

The anonymous collector who bought 17 of the paint-

ings, he said. "At least, it will mean that I can stop living in squalor."

Although he has already sold many works, most of the buyers have been dealers, and this was his biggest sale to a private collector.

Most of the paintings were

One of Mr Illingworth's paintings, "As Adam and Eve," was the centre of controversy in 1965 when it was drawn to the attention of the Attorney-General, Mr Hanan, as allegedly being obscene.

But after the police had taken photographs of the

Stimulating And Rich Exhibition

After such a gesture of appreciation as almost the complete show being bought by one man, any formal criticism may seem superfluous.

But even without this startling sellout the Michael Illingworth exhibition at the Barry Lett gallery would be the most interesting display of painting in the Festival.

Illingworth is one of the most individual and original artists on the New Zealand scene. He has evolved a set of images that are peculiarly his own.

Doll-Like Figures

In all his pictures there are

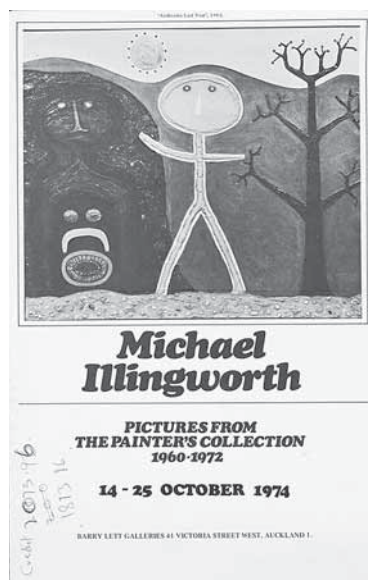
New Zealand
Herald, May
1967.

CHRONOLOGY

- 1969 Illingworth's first solo exhibition at Peter McLeavey Gallery, Wellington
- Illingworth featured in the *Multiples* published by Barry Lett Galleries in December. His *Tawera* screenprint is one of 12 by artists including Colin McCahon, Pat Hanly, Toss Woollaston, Robert Ellis, Ralph Hotere, Don Binney, Gordon Walters, Mervyn Williams, Michael Smither, Ross Ritchie and Milan Mrkusich
- Illingworth works featured in the publication *An Introduction to New Zealand Painting, 1839 –1967* by authors Gordon H. Brown and Hamish Keith
- 1970 Illingworth works included in two touring exhibitions: *New Zealand Art of the Sixties*, A Queen Elizabeth II Arts Council travelling Exhibition and *Contemporary Painting in New Zealand* at the Smithsonian Institute in Washington D.C.
- 1971 Birth of the Illingworths' second child Hana
- Illingworth one of 5 artists featured at the Barry Lett Galleries exhibition *Earth/Earth* in April. Other artists include Don Binney, Colin McCahon, Michael Smither and Toss Woollaston
- Solo exhibitions at the Barry Lett Galleries entitled *Painting and Constructions by Michael Illingworth* in November/December and *Michael Illingworth* at Victoria University in May/June
- Illingworth included in the major publication *Two Hundred Years of New Zealand Painting* by author Gil Docking
- 1972 Solo exhibition *Michael Illingworth* at Peter McLeavey Gallery, August/September and the group show *Drawings: Group Exhibition* at the Barry Lett Galleries in August
- 1973 Illingworth family moves to 260 acre farm at Coroglen in the Coromandel
- Illingworth works included in two group shows at the Barry Lett Galleries *New Year – New Work* in January/February and *Landscape – A Survey Exhibition* in June

CHRONOLOGY

- 1974 Illingworth works included in the Govett Brewster, New Plymouth exhibition *The Kim Wright Collection of New Zealand Painting* in May/June
- Solo Retrospective exhibition at Barry Lett Galleries *Michael Illingworth: Pictures from the Painter's Collection, 1960–1972* in October
- 1975 Birth of the Illingworths' third child Kuika
- As *Adam and Eve* makes headlines again when it is removed from an exhibition at the Pakuranga Art Society. New Zealand Herald headline 'Adam and Eve Banished Again'
- Illingworth's final solo exhibition at the Barry Lett Galleries *The 10th Anniversary Exhibition* in April/May
- Solo exhibition at Peter McLeavey Gallery *Seven Paintings (1962–1973)* in September/October
- 1976 Birth of the Illingworths' fourth child Tama
- 1978 Solo exhibition at Peter McLeavey Gallery *Six Paintings and Two Sculptures by Michael Illingworth (1962–1977)* in April
- 1980 Solo exhibition at Peter McLeavey Gallery *Six Recent Paintings by Michael Illingworth* in June
- Illingworth included in the publication *Contemporary New Zealand Painters A-M* by Jim Barr and Mary Barr, photographs by Marti Friedlander
- 1981 Illingworth a key organiser for the first memorial conference dedicated to the life and work of James K. Baxter
- 1984 Final solo exhibition at Peter McLeavey Gallery *Michael Illingworth: Paintings 1979/1984* in June



Opening night attendees at the 1974 exhibition *Michael Illingworth: Pictures from the Painter's Collection, 1960 – 1972*, including Tony Fomison (right). Note *Painting with Rainbow* (top). Photos courtesy of the Illingworth family archive.

CHRONOLOGY

1988 Michael Illingworth dies
at Coroglen in July

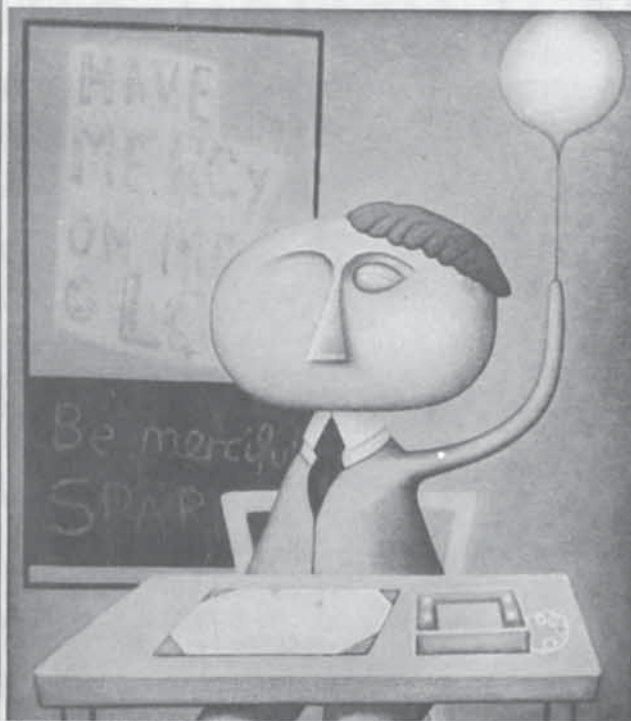
1992 5 Illingworth works
including *Tawera 1971*
included as part of the
exhibition *Headlands,*
Thinking Through New Zealand
Art at the Museum of
Contemporary Art, Sydney

2001 Illingworth the subject
of a career retrospective
exhibition entitled *A Tourist in Paradise Lost, The Art of*
Michael Illingworth at the City Gallery, Wellington in July to
October – Aaron Lister and Damian Skinner curators



GAZETTE

OBITUARIES



A painting by Michael Illingworth (1986): 'naivety coexisting with an obvious sophistication'.

Michael Illingworth

ONE OF the most important painters to emerge from the sudden flowering of the arts in New Zealand in the 1960s was Michael Illingworth, a Yorkshireman who had emigrated in 1952 and who had taken up full-time painting in 1961.

He was the uninhibited product of an English progressive school education and seemed, when I first met him in the mid-Fifties, to radiate energy and joy in living. But there was also a troubled side to him, as I soon discovered. His restless energy, his need to explore and test new environments implied a search for a way of life which might approach the ideal.

During one of his periodic wanderings around the country, he came by chance on a remote Maori community at Matauri Bay in the far north of the North Island. The elders of the village liked him and placed a small cottage at his disposal. Here he found the way of life he had been searching for, whose chief characteristics were humour, a warm sense of community and a harmonious relationship with the land. He was tempted to stay, but realised that his place was elsewhere. He did, however, discover in himself a need to give creative expression to his ideas and feelings, and though he would have preferred to write poetry, his gifts

indicated to him that he should paint.

In 1957 he left for Europe and spent the next four years looking at paintings. It was his good fortune to inherit from his friend, the expatriate New Zealand poet, Kevin Ireland, the position of assistant to Victor Musgrave at Gallery One in Soho: here he could meet avant-garde painters and study new work at first hand.

His first exhibition in 1962 was met with derision from the Auckland critics. His painting, in which an apparent naivety coexisted with an obvious sophistication, had no precedent in New Zealand art. He was pioneering a new style. He was also, by his insistence on professional treatment from dealers and by demanding and getting prices which would allow him to work full-time, clearing a path for his fellow painters.

In 1965 he was awarded the first Frances Hodgkins Fellowship at the University of Otago. It confirmed his position as one of the most original and disturbing painters in the country. Two years later the police withdrew his painting "Adam and Eve" from an exhibition on the grounds of its alleged obscenity, but within four years a similar painting by him was exhibited without comment. He had once more taken a vanguard position and had won a

tacit acceptance for a wider and more contentious subject matter.

In the early Seventies he took on a run-down and scrub-covered small farm at Coroglen on the Coromandel Peninsula; his wife had her origins in the local Maori community. With much hard work, he slowly transformed this property into a model sheep farm, and set up with his growing family a community in the style of the one at Matauri Bay. Here visiting friends or bewildered victims of urban life were made welcome: a tent or a fern frond shelter seemed to be permanent adjuncts to the farmhouse.

I stayed there in 1982, shortly before I left New Zealand, and I have a happy memory of Michael, in faded shorts and a home-made shirt, herding some of his sheep across a paddock. He was barefoot, bearded and dark brown from the sun and he looked, as he flapped his arms and waved a crooked stick, like a cross between a genial scarecrow on the move and the young Abraham. Whatever demons had once pursued him seemed now safely out-distanced.

Anthony Stones

Michael Harland Illingworth, painter, born Ilkley, Yorkshire 1932, died Coroglen, New Zealand 13 July 1988.

Marti Friedlander

Mike Illingworth, Painter, Puhoi, 1968.

Illustrated: Marti Friedlander and James McNeish, *Larks in a Paradise,*

New Zealand Portraits (William Collins, Auckland, 1974), p.79

From the Illingworth family archive.

Courtesy the Gerrard and Marti Friedlander Charitable Trust



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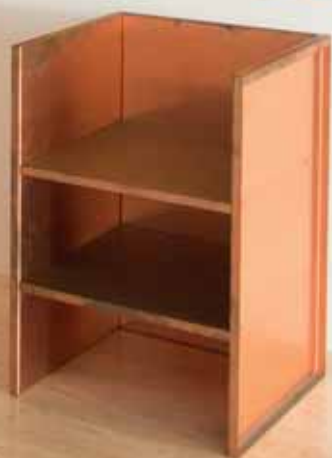
of
**NEW ZEALAND &
INTERNATIONAL ART**

26 October 2017



Donald Judd
Copper Armchairs (Pair)
copper and aluminium, designed in 1984
Provenance: Purchased from Brooke
Alexander Gallery, New York.
750 x 500 x 500mm: each
\$35 000 – \$55 000

Stephen Bambury
Chinese Whispers (II)
acrylic and resin on
7 aluminium panels, 2005–2006
Provenance: Purchased from
Jensen Gallery, Auckland.
1400 x 7050mm: overall
\$90 000 – \$140 000



Ben Plumbly
ben@artandobject.co.nz
021 222 8183

Important Photographs and Contemporary Art

Auction Highlights
10 August 2017

A+O's August catalogue featured a strong section of major photographic works by many of New Zealand's leading artists in this genre. Images by Fiona Pardington, Lisa Reihana, Michel Parekowhai, Yvonne Todd, Peter Peryer, Theo Schoon and Laurence Aberhart fetched strong prices including a new auction record of \$28 835 being registered for Lisa Reihana. Total sales of \$1.25 million were registered for the catalogue making this the third million dollar plus sale offered by ART+OBJECT in 2017.

Pat Hanly
Figures in Light No.12
oil on canvas, 1964
\$174 175

Price realised includes
buyer's premium



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EXHIBITING GALLERIES

A09 AFA, Art for Art, Santiago
B01 Alcaston Gallery, Melbourne
B04 ARC ONE Gallery, Melbourne
A08 Art Atrium, Sydney
G03 Arterial Gallery, Sydney
F08 Arthouse Gallery, Sydney
A04 Bartley + Company Art, Wellington
G07 Beaver Galleries, Canberra
F06 Bett Gallery, Hobart
A02 Chalk Horse, Sydney
A10 COHJU contemporary art, Kyoto
E06 The Commercial, Sydney
A15 Conny Dietzschold Gallery,
Sydney / Hong Kong / Cologne
A11 Coee Art, Sydney
A03 Dastan's Basement, Tehran
F07 Despard Gallery, Hobart
E13 Dominik Mersch Gallery, Sydney
E11 Edwina Corlette Gallery, Brisbane
A12 -f-i-l-t-e-r-, Sydney
A16 FireWorks Gallery, Brisbane
F10 Fox / Jensen & Fox / Jensen /
McCorry, Sydney / Auckland
D04 Gallery 9, Sydney
B02 Gow Langsford Gallery, Auckland
D03 Hopkinson Mossman, Auckland
E01 Hugo Mitchell Gallery, Adelaide
G05 James Makin Gallery, Melbourne
E14 Jan Murphy Gallery, Brisbane
E08 Justin Miller Art, Sydney

D02 Karen Woodbury Fine Art, Melbourne
B05 Kronenberg Wright Artists
Projects, Sydney
F09 Lesley Kehoe Galleries, Melbourne
A13 .M Contemporary, Sydney
E12 [MARS], Melbourne
E10 Martin Browne Contemporary, Sydney
A14 MAY SPACE, Sydney
F05 Michael Reid, Sydney / Berlin
G02 Mossenson Galleries, Perth
G01 Nanda/Hobbs Contemporary, Sydney
G06 Niagara Galleries, Melbourne
F01 OLSEN, Sydney
F11 OLSEN GRUIN, New York
D01 PAULNACHE, Gisborne
G09 Page Blackie Gallery, Wellington
D01 PAULNACHE, Gisborne
E05 Roslyn Oxley9 Gallery, Sydney
G08 Sabbia Gallery, Sydney
A06 Sanderson Contemporary, Auckland
D05 Sarah Cottier Gallery, Sydney
B03 Silvertens, Manila
E15 Sophie Gannon Gallery, Melbourne
E04 STARKWHITE, Auckland
E16 Sullivan+Strumpf, Sydney / Singapore
E07 Sundaram Tagore Gallery, New York /
Singapore / Hong Kong
F02 THIS IS NO FANTASY & Dianne Tanzer
Gallery, Melbourne
F03 Tim Klingender Fine Art, Sydney
F04 Tolarno Galleries, Melbourne

E02 Two Rooms, Auckland
G10 UMI ARTS, Cairns
E09 Utopia Art Sydney, Sydney
A01 Vermilion Art, Sydney
D06 Via Margutta Arte
Contemporaneo, Cordoba
A05 Wagner Contemporary, Sydney
G04 Watters Gallery, Sydney
E03 Yavuz Gallery, Singapore
A07 Yavuz Gallery Projects, Singapore

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C06 107, Sydney
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C01 Lisa Fehily Contemporary Art,
Melbourne
C03 MUTT Gallery, Santiago
C04 Nicholas Thompson Gallery, Melbourne
C11 Studio A, Sydney
C05 Tolarno Unplugged, Melbourne

PAPER

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P18 ANT PRESS and Friends, Sydney
P07 Australian Galleries -
Works on Paper, Sydney
P15 Canopy Art Centre and
Editions Tremblay, Cairns
P11 Cicada Press, Sydney
P13 Gallery by Toko, Sydney
P10 Good to Print Studio, Sunshine Coast
P03 Handmark Gallery, Hobart
P19 Het Papier, Sydney
P06 Hunter Prints, Newcastle
P16 Impediment Press, Sydney
P09 Marnling Press, Sydney
P17 The News Network Project, Auckland /
Canberra / Dunedin / Melbourne
P04 Northern Rivers Contemporary,
Northern Rivers
P12 Print Council of Australia Inc.,
Melbourne
P05 Royal Society of Painter-
Printmakers, London
P14 Solander Gallery, Wellington
P02 Sydney Printmakers, Sydney
P01 ULTIMO PROJECT UPSPACE, Sydney
P08 Whaling Road Studio, Sydney

VIP PREVIEW: WEDNESDAY 6 SEPTEMBER, 4PM-8PM

SYDNEYCONTEMPORARY.COM.AU



Important Photographs and Contemporary Art

Auction Highlights continued
10 August 2017



Lisa Reihana (28)
Hinepukohurangi
type C print, edition of 5,
2001
\$28 825

A new record price for
the artist at auction

Price realised includes
buyer's premium

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EXHIBITING QUALITY LANDSCAPES

TAEMARO BAY AND BERGHANS POINT NORTHLAND



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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 and will be hard to match anywhere on the New Zealand coast.

luxuryrealestate.co.nz/NT109

2 1 2

GLENORCHY-QUEENSTOWN ROAD QUEENSTOWN



Set high in the mountains of Closeburn and just 8.5 km's from Queenstown is a magnificent residence set on two titles totalling over 6.5 hectares (16 acres). Views are expansive and unique from this extremely private location, in particular the

view across Lake Wakatipu to Mount Nicholas and Cecil and Walter Peaks, which from the elevation of the property is one of the best we have seen.

luxuryrealestate.co.nz/QN59

3 3 2

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NORTHLAND & BAY OF ISLANDS

Charlie Brendon-Cook

+64 212 444 888

charlie@luxuryrealestate.co.nz

MILL VISTA LANE ARROWTOWN



Overlooking Lake Hayes and bordering Millbrook Resort sits this superb 1.77 acre block of rural land with a large approved building platform of 990m² positioned in arguably the most premium site in the Wakatipu Basin.

Benefiting from panoramic views inclusive of Lake Hayes and the Remarkables Mountain Range and bordered by established poplars at the end of a well established tree-lined driveway.

luxuryrealestate.co.nz/QN41

1.77 acres

LOT 27 WYUNA GLENORCHY



Wyuna Preserve sits within 450 acres carved out of the surrounding 10,000 acre Wyuna Station and is positioned in the heart of this region. Lot 27 features superb panoramic views to the north and visual contact with the gut or fissure

that runs the length of Stoney Creek as it feeds from the top of the Richardson mountains into Lake Fyfe. The views along the very length of the Dart River to the North are superb as is the view west to the Humboldt ranges.

luxuryrealestate.co.nz/QN38

2.47 hectares

Rare Books

including early Colonial artworks

by John Turnbull Thomson

Auction Highlights
16 August 2017

A+O's August Rare Books catalogue featured an extremely rare archive of paintings and manuscripts relating to the first Surveyor General of New Zealand John Turnbull Thomson (1821 – 1884). Many of the images of South Island locations dated to the 1850s and the collection in its totality represents an important account of Thomson's travels with extensive field notes. The sale total of \$164 000 reaffirmed the growth of interest in historic New Zealand publications, journals and maps.

John Turnbull Thomson (187)
On Grandview Mountain
watercolour view of John
Turnbull Thomson overlooking
Lake Wanaka and Hawea, 1870
\$18 190

Price realised includes
buyer's premium



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Jan Nigro
High Dive II
oil on board, 1967
1210 x 808mm
\$12 000 – \$20 000

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EXHIBITION:
COLIN McCahon:
ON THE ROAD
Inspired by Faith

9 – 14 October 2017
Somervell Presbyterian Church
497 Remuera Road, Remuera
www.somervell.org.nz/artweek

FREE ENTRY

The exhibition features significant Colin McCahon works on loan from private collections including the 7 part series "On the Road" (1976).

Contemporary artists: Nigel Brown, Theresa Cashmore, Jessica Crothall, Simon Lewis Wards, Gary Silipa, Shaw Lawrence Anderson, John Laing, Rosie Brown.

EXHIBITION OPENING

Monday, 9th October 2017, 7:30pm to 9:30pm.

Keynote Speaker: Peter Simpson, Art Curator and Author

RSVP www.somervell.org.nz/artweek
(numbers limited)

GENERAL VIEWING

10 October to 14 October 2017, 10am to 2pm

PANEL DISCUSSION

Tuesday, 10th October, 7pm to 9pm.

Dr Zoe Alderton~Nigel Brown~Peter Crothall
Rosie Brown

ART AND LITURGY

Thursday 12th October, 7pm to 8pm.

This will be a special worship service in the Somervell Auditorium surrounded by the art works.

MEET THE ARTISTS

Saturday, 14th October, 11am
Selected artists will talk about their work.

Contact: art@somervell.org.nz

Web: www.somervell.org.nz/artweek

Curator: Dorothy Laing



ART +
OBJECT

ARTWEEK
AUCKLAND, OCTOBER 7-15. ARTWEEK.CO.NZ

EIGHT

10



Sandro Botticelli and Workshop *Madonna and Child with Six Angels* (detail) circa 1500 Florence, Galleria Corsini

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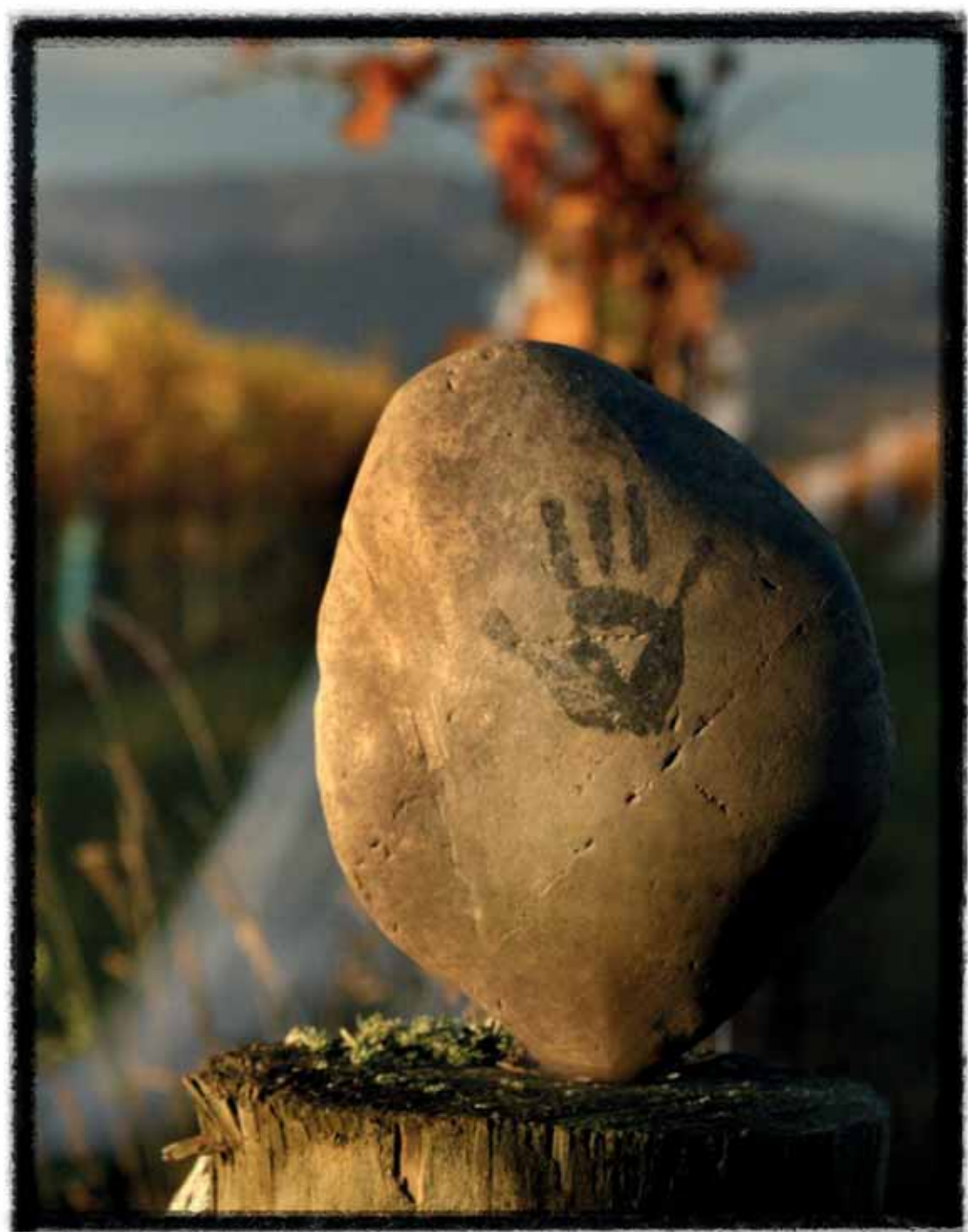
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Exhibition organised by the Galleria Corsini,
Florence; Auckland Art Gallery Toi o Tāmaki;
Art Gallery of Western Australia, Perth;
and MondoMostre, Rome.



Conditions of sale

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page. ART+OBJECT directors are available during the auction viewing to clarify any questions you may have.

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

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

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

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

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

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

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

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

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

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

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

Important advice for buyers

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

A. Bidding at auction: Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

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

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

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

Absentee & Phone Bid Form

Auction No. 120
The Estate of Michael Illingworth
14 September 2017 at 6.30pm

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

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

Lot no.	Lot Description	Bid maximum in New Zealand dollars (for absentee bids only)
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS:

FIRST NAME: _____ SURNAME: _____

ADDRESS: _____

HOME PHONE: _____ MOBILE: _____

BUSINESS PHONE: _____ EMAIL: _____

Signed as agreed: _____

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

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



14 SEPTEMBER 2017