



28 NOVEMBER

IMPORTANT PAINTINGS
& CONTEMPORARY ART



IMPORTANT PAINTINGS
& CONTEMPORARY ART

INCLUDING THE COLLECTION
OF THE ARTRIX GROUP



28 NOVEMBER

Welcome to ART+OBJECT's final Important Paintings and Contemporary Art Catalogue of 2017. At the same time that this catalogue is published one of the most significant public gallery exhibitions of recent years opened at the Dunedin Public Art Gallery. *Gordon Walters, New Vision* is the first survey exhibition of Walters's work since that landmark show curated by Professor Michael Dunn at the then Auckland City Art Gallery in 1983. The intervening 34 years feel like a lifetime in terms of developments in the New Zealand scene over that period. What has not changed is Walters (1919–1995) central position within the New Zealand modernist discourse. In fact, his legacy has moved beyond the confines of art history. It can be argued that Walters' impact on wider New Zealand culture is amongst the most profound of any New Zealand artist of his generation. Walters's signature koru has entered the visual lexicon of New Zealand in the form of a design logo for the New Zealand film commission and numerous other derivations. During the recent debate over the New Zealand flag and which design might represent New Zealand identity rather than the current Union Jack based flag, a Walters koru design gained significant traction as a potential replacement. The bi-annual Walters Prize has, since 2002, been one of the foremost artistic awards presented in Aotearoa New Zealand.

The current exhibition, a long time coming, is a revelation, presenting the korus in all their majesty and charting their development from Walters' early experiments within Maori image making as a consequence of his exposure to Maori Cave art in the late 1940s. But what this exhibition does most clearly is to contextualise Walters koru works as but one line of enquiry by the artist. *Gordon Walters, New Vision* is a partnership between the DPAG and Auckland Art Gallery and has been curated by Julia Waite, of the Auckland Art Gallery, Lucy Hammonds of DPAG and Professor Laurence Simmons of the University of Auckland. The title *New Vision* refers to Walters breakthrough exhibition of 1966 entitled *Gordon Walters, Paintings 1965* at the similarly named New Vision Gallery. That exhibition marked a period of some seventeen years during which Walters desisted from exhibiting as he developed the formal and technical language required to realise the koru works. One of the key works in both the 1966 and current DPAG exhibition is the simply titled *Painting No. 7* which features a central vertical division of stacked korus in bands of teal blue, white and that powdery red so often found in Walters works. It is one of a handful of works that are referred to as having a 'moko' arrangement as the two parts mirror each other as if they were two sides of a face. ART+OBJECT clients and friends will recall this work as having previously been seen in the Les and Milly Paris Collection offered at A+O in September 2012. *Painting No.7* is now in the collection of Te Papa Tongarewa. In the Paris Collection catalogue the essay which accompanied the 1965 PVA on board *Painting No.7* was written by Laurence Simmons. In what must have been a hectic week before the opening of the DPAG Walters exhibition Laurence found time to pen the insightful essay you will find on page 76 of this current catalogue on the 1991 abstract *Untitled* canvas. Professor Simmons has been a regular contributor of essays for A+O catalogues over the past decade.

As is always the case his writing illuminates our understanding of Walters' practice and makes explicit the connections between the New Zealand artist and the wider international context, whilst at the same time articulating those New Zealand conceptual inputs that make Walters such a vital figure in our contemporary scene in 2017.

Hamish Coney

ART + OBJECT

3 Abbey Street
Newton, Auckland

PO Box 68 345
Newton, Auckland 1145

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

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

Front cover:

lot 25, Bill Culbert, *Red
Tomato Hokitika, Yellow
Sunlight Gisborne, Blue
Petroleum Carey's Bay*

Page 1:

lot 68, Philip Clairmont,
The Folding Chair

Pages 14–15:

detail of lot 16, Theo Schoon
Shading Slats in a Plant Study



f.

Auckland Art Gallery
foundation

music/drinks/food

original live music
+ DJ/live set
featuring
Mr&Mrs Haines

Kaleidoscope

at Auckland Art Gallery

Wed 22 Nov
7pm-late

\$175

support us to make
art happen

tickets available at:
bit.ly/kaleidoscope2017



The Glenn Schaeffer Collection

On the Saturday prior to the auction Art+Object's Leigh Melville conducted a lively interview with Glenn Schaeffer at A+O's gallery. Over the course of an hour a packed room gained an insight into Schaeffer's connection to New Zealand's cultural scene and his thoughts on how developments between New Zealand postwar modern and contemporary art and the US west coast scene contain many parallels. The Glenn Schaeffer collection is unique in the opportunity that it provided for art followers to make these connections between New Zealand and international practitioners. On the auction night A+O experienced strong local and international interest – works by Imi Knoebel, Yuk King Tan and Rachel Lachowicz were acquired by European and American collectors. Significant New Zealand works were acquired by NZ and international private and institutional collectors. A busy night resulted in strong prices and new auction records for Stephen Bambury, Yuk King Tan, Don Driver, Judy Millar and Geoff Thornley and a sales total of \$1.45million, A+O's fifth million dollar plus art catalogue for 2017 to date.

Auction Highlights
31 October 2017

Prices realised include
buyer's premium.



Rosalie Gascoigne
Plain View I
timber and Masonite, 1994
\$74 475



Winston Roeth
More than everything
pigments and polyurethane on
twenty slate shingles, 2008
\$65 000



Don Driver
Blue and Red Relief
acrylic and canvas and metal,
1974
\$48 050

A new artist at
auction record



Tony Smith
The Elevens Are Up
cast bronze with black patina,
two elements, 9/9 (1963)
\$66 065



Judy Millar
Untitled
oil on canvas, 2002
\$43 245

A new artist at
auction record



Karl Benjamin
City at Night No.1
oil on canvas, 1955
\$68 470



Callum Innes
*Exposed Painting -
Intense Black*
oil on linen, 2002
\$78 080



Yuk King Tan
The Beautiful Game
firecrackers on ball, 2008
\$18 020

A new artist at
auction record



Geoff Thornley
*Edgings and Inchings of Final
Form, No.8*
oil on canvas, 1999
\$36 035

A new artist at
auction record



Stephen Bambury
Chinese Whispers (II)
resin on seven aluminium panels, 2005–2006
\$95 000

A new artist at auction record

Rare Books

Wednesday 6 December

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

A+O's final Rare Books catalogue is notable for an array of rare and early Antiquarian texts. Highlights include one of the earliest books ever offered in New Zealand, a Book of Hours with script in Latin and Middle English, circa 1450 which features detailed illuminated capitals. The catalogue also includes a medieval chain bound volume, the *Argumenta Satyrarum Juvenalis*, Nuremburg 1497. Closer to home is an extremely rare example of George French Angas' *The New Zealanders Illustrated*, originally published in 1847, this example notable for being presented in its original wrappers.

19th century Hei Tiki, circa 1850, finely carved in a milky green colour (inanga variety). Orthodox form with head inclined to the right and well delineated with features in high relief. Hourglass suspension hole to the rear of the head is completely obscured and demonstrates substantial wear.

Provenance:
Purchased at Bethunes Auction in 1958 by T. Seddon, former mayor of Fielding
H.115 x W.55m

\$8000 – \$12 000



EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

TUCKER BEACH ROAD QUEENSTOWN



If elevated and north facing are key ingredients in your search for a Queenstown home then you have found what you are looking for. The location is protected from the cold southerly and has unbeatable panoramic views over the Shotover River and the Wakatipu Valley with Coronet Peak in the middle of a mountainous backdrop.

Famed Queenstown architect John Blair has done well to frame the views in various aspects throughout the 530 square metre house. Construction is of the highest quality using timeless materials such as cedar and schist, and the design is a classic gabled form with a euro-steel roofline. Extensive garaging with room for a trailer boat, several cars and plenty of scope for more accommodation if required.

luxuryrealestate.co.nz/QN63

3 2+ 3+

TWIN PEAK VIEW WYUNA PRESERVE



Completed in 2013 and spanning over 1,000 square metres the design is a contemporary interpretation of traditional mountain lodge style. Designed and constructed to withstand its environment and remain serviceable 'off grid' if ever required. Comprising of two lots totaling over 5.7 hectares with the impressive home set on the north block there is an approved platform for a 'future build' if required by the new owners.

This country estate is within the Wyuna Preserve development near Glenorchy at the head of Lake Wakatipu, an incredibly scenic 42-kilometre lakes edge drive from Queenstown.

luxuryrealestate.co.nz/WP54

4 4+ 5

CLOSEBURN STATION QUEENSTOWN



Dramatic day and night, 11 Closeburn Station is a captivating Alpine sanctuary that stands with the best of all New Zealand property. Enveloping hand hewn schist walls with soaring Tasmanian Oak beams and trusses over finished French Oak floors create an unparalleled intimate home of rugged yet refined elegance befitting the spectacular lake and mountain views it commands.

A loggia with open fireplace (one of four) for alfresco dining, and an exquisitely paneled library viewing into a temperature controlled wine cellar complement this truly unique and enchanting home of over 800 square meters.

luxuryrealestate.co.nz/QN73

4 4+ 2

PINNACLE PLACE QUEENSTOWN



From its grandstand view overlooking Queenstown Bay and Lake Wakatipu, 10 Pinnacle Place has an impressive internal space of 879 square metres, and 345 square metres of verandahs, decks, spa and terraced areas. Its contemporary design throughout compliments the natural rock it is built on creating a natural blend of schist stone, concrete, glass and steel.

Privacy and seclusion are secured at this location within a gated community limited to twelve residences known as 'The Peak'. Owners of property in The Peak have an equal share in an exclusive fitness and entertainment complex. This includes an impressive gym, heated pool, spa, sauna and steam room accompanied by a changing facility, showers, and an expansive outdoor entertaining area with a kitchen and BBQ.

luxuryrealestate.co.nz/QN72

5 5 6

Terry Spice
+64 21 755 889
terry@luxuryrealestate.co.nz

Nick Horton
+64 21 530 000
nick@luxuryrealestate.co.nz

luxuryrealestate.co.nz

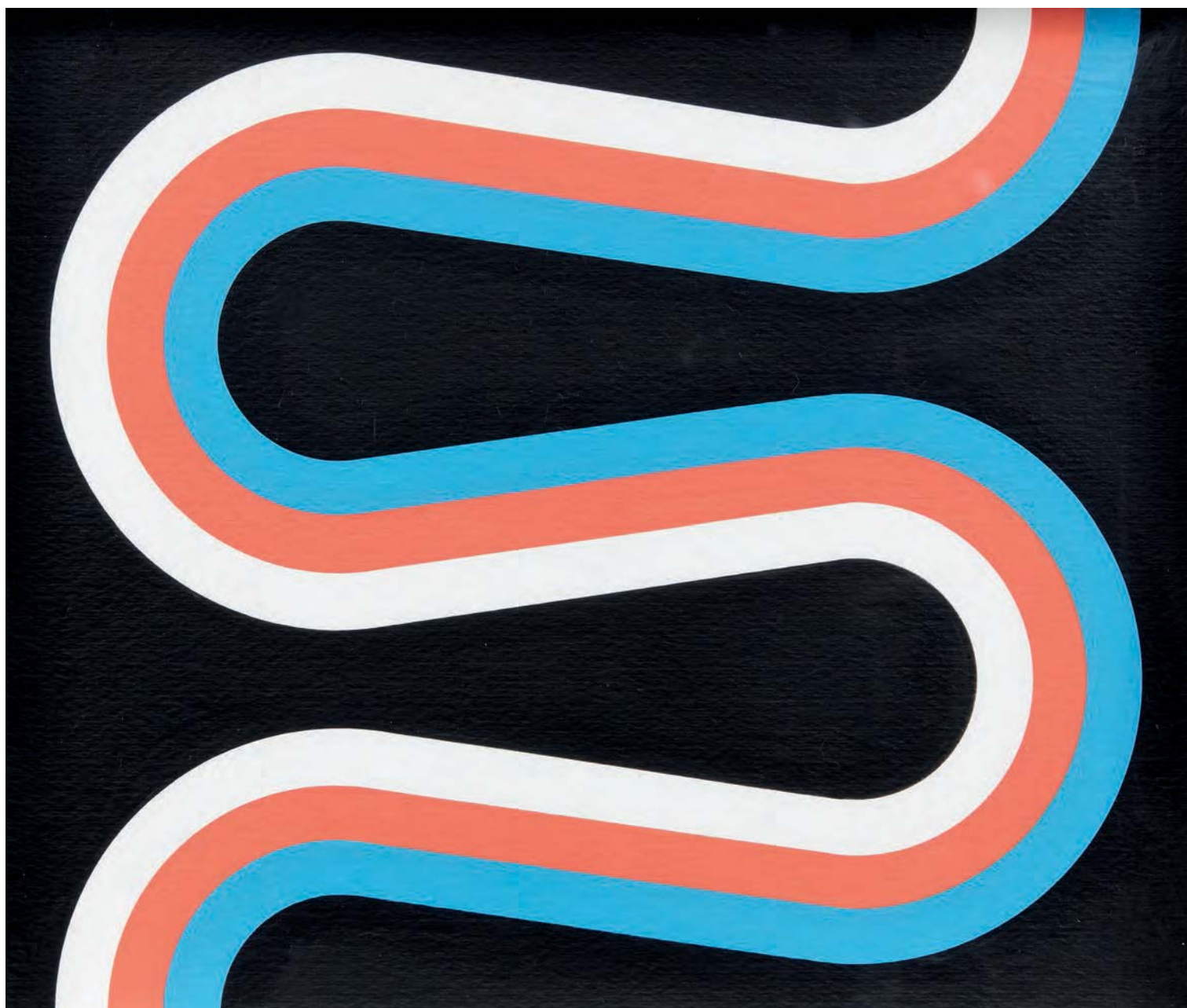
LUXURY REAL ESTATE
NEW ZEALAND

New Collectors Art including further works from the estate of Michael Illingworth

December 7th

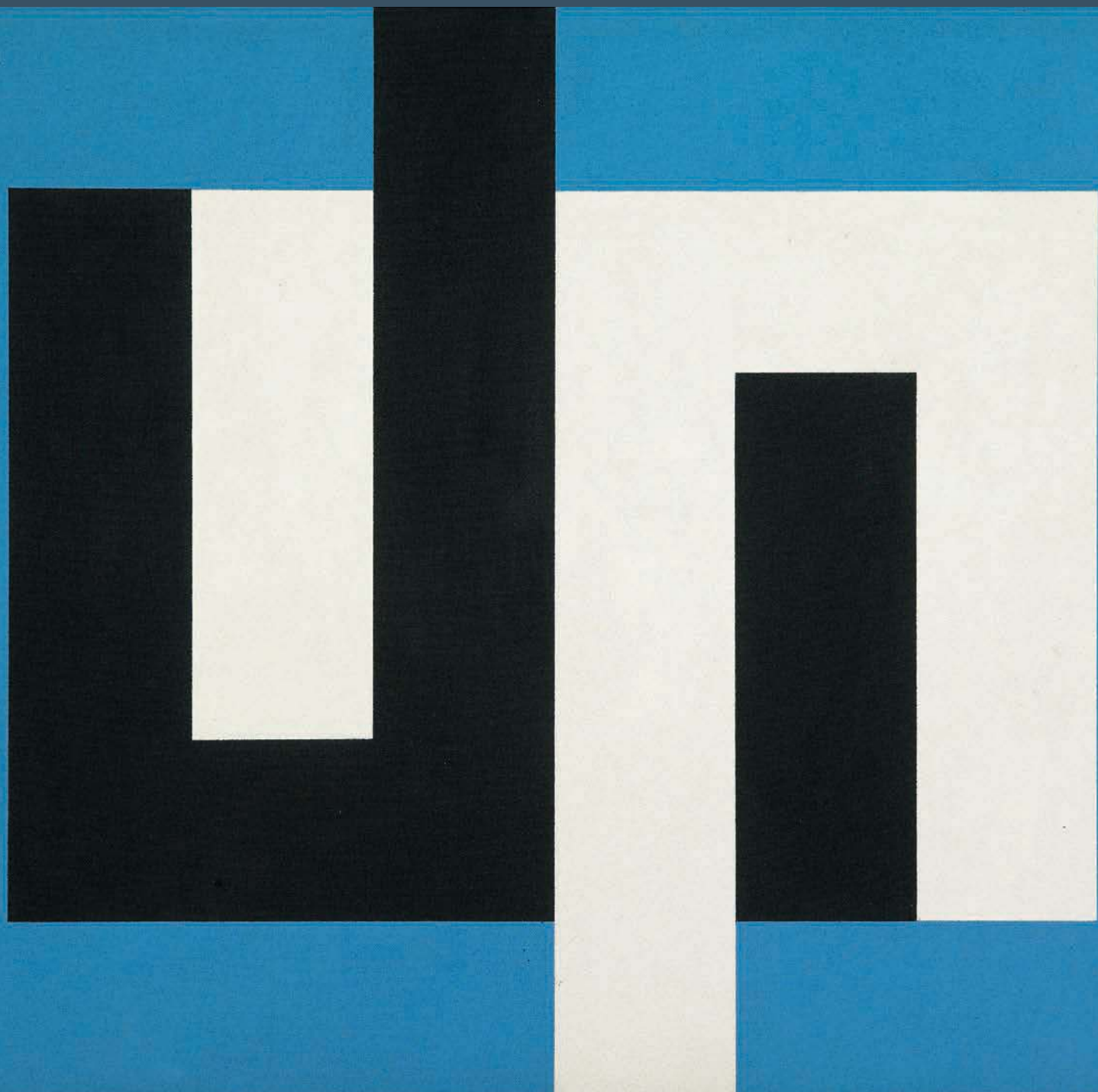
Catalogue available online
Wednesday 29th November

Leigh Melville
leigh@artandobject.co.nz
021 406 678



Jan van der Ploeg
The Wave
acrylic on paper
title inscribed, signed and
dated 8/1/2004 verso
240 x 300mm
\$1500 – \$2000

GORDON WALTERS NEW VISION



GORDON WALTERS **Painting J** 1974 Acrylic on canvas Museum of New Zealand Te Papa Tongarewa. Courtesy of the Gordon Walters Estate

A partnership project between
Dunedin Public Art Gallery and
Auckland Art Gallery Toi o Tāmaki

**AUCKLAND
ART GALLERY
TOI OTĀMAKI**

11.11.17–08.04.18

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

DUNEDIN PUBLIC ART GALLERY



The Collection of Frank and Lyn Corner

The lifetime collection of a couple
at the heart of a burgeoning
modern New Zealand



A Wellington Auction and Historical Event

March 2018

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



www.seresin.co.nz

Charity

ART + T-SHIRT AUCTION

Wednesday
22 November, 6pm
Vodka Room
Rose Rd, Ponsonby



GREER TWISS EDDIE IZZARD
DICK FRIZZELL MIKE KING
MIKE PETRE CHARLOTTE DAWSON
SABINE POPPE RICHARD BRANSON
VICKI FANNING KESHA
ERIKA PARRY WORLD

This is a unique collection of New Zealand artwork and signed one off designer/celebrity t-shirts. **WEDNESDAY 22 NOVEMBER**, 6pm drinks, 7:30pm live auction. Featuring Stephen Petch tenor and the fabulous Dust Palace, finishing with burlesque.

RSVP to 027 296 2124 or miranda@stanpr.com by 17 November. Proceeds go to HIV Education and testing kits.



liveaidualstralia.com



SERVILLES

VODKA
ROOM

OTAKIRI

HUMANATURE
PURE NZ FINE BARK EXTRACT

the dust palace

BADOIT

ART+
OBJECT



WORKING ON BEHALF OF
ViiV HEALTHCARE IN HIV



IMPORTANT PAINTINGS & CONTEMPORARY ART

INCLUDING THE COLLECTION
OF THE ARTRIX GROUP

AUCTION

Tuesday 28 November at 6.30pm
3 Abbey Street, Newton, Auckland

PREVIEW

Wednesday 22 November 5.00pm – 7.00pm

VIEWING

Thursday 23 November 9.00am – 5.00pm

Friday 24 November 9.00am – 5.00pm

Saturday 25 November 11.00am – 4.00pm

Sunday 26 November 11.00am – 4.00pm

Monday 27 November 9.00am – 5.00pm

Tuesday 28 November 9.00am – 2.00pm

WORKS FROM THE ARTRIX GROUP

LOTS 1 – 14

1

JUDE RAE

SL 210

oil on canvas

title inscribed, signed and dated June

2007 verso

460 x 515mm

Provenance:

Purchased from Fox Jensen Gallery,
Auckland in 2009.

\$10 000 – \$16 000



2

GRETCHEN ALBRECHT

Sea Fossil

acrylic on hemispherical canvas

title inscribed, signed and dated '99

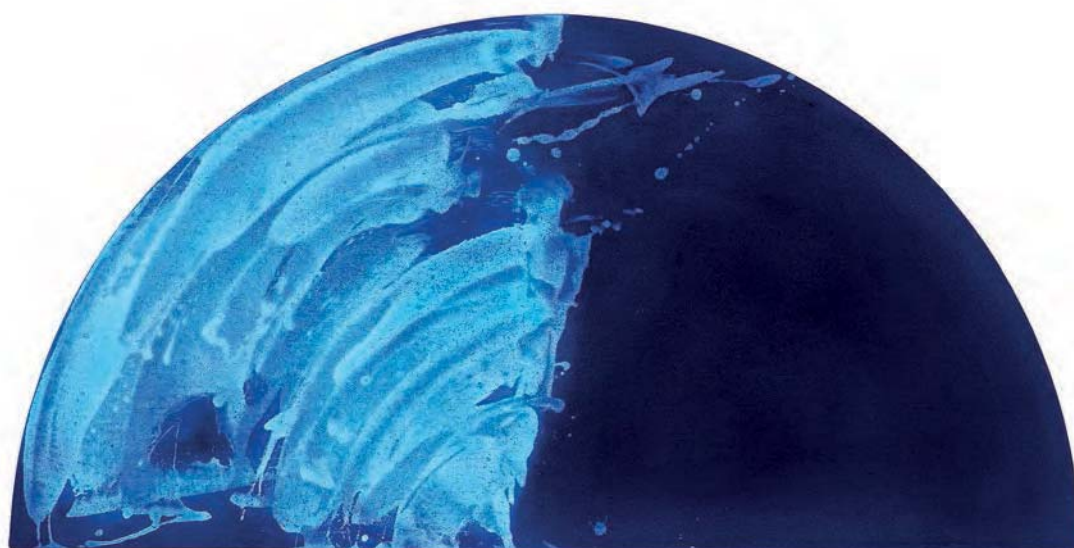
verso

510 x 1000mm

Provenance:

Purchased from Mark Hutchins Gallery,
Wellington in 2007.

\$12 000 – \$18 000



3

ALLEN MADDOX

Cobalt Blue Compliancy

oil and metallic pigment on canvas

title inscribed, signed with artist's initials

A. M and dated '95 verso

915 x 915mm

Provenance:

Purchased from Janne Land Gallery,

Wellington in 2003.

\$14 000 – \$22 000



4

HEATHER STRAKA

Betty No. 3

acrylic on canvasboard

title inscribed, signed and dated 2010 verso

825 x 594mm

Provenance:

Purchased from Jonathan Smart Gallery,

Christchurch in 2010.

\$14 000 – \$22 000



5

ANDREW MCLEOD

Untitled – Arts and Crafts Interior

watercolour on card

signed and dated 2010; inscribed *Joseph Maria Olbrich tribute, 855 square* on label affixed verso

842 x 842mm

Provenance:

Purchased from Ivan Anthony Gallery, Auckland in 2015.

\$8000 – \$14 000



6

SHANE COTTON

Formal Branches

acrylic on canvas

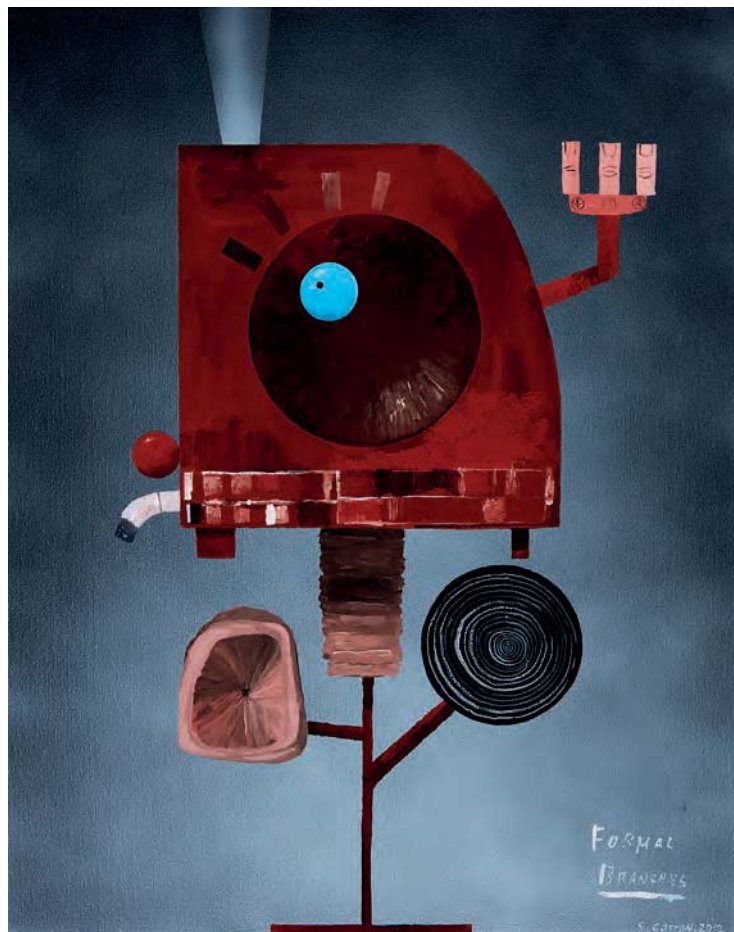
title inscribed, signed and dated 2012; title inscribed, signed and dated verso

510 x 405mm

Provenance:

Purchased from Thermostat Gallery, Palmerston North in 2012.

\$9000 – \$14 000



7

KARL MAUGHAN

Tremaine Avenue

oil on canvas

title inscribed, signed and dated June

2016 verso

1020 x 1020mm

Provenance:

Purchased from Thermostat Gallery,

Palmerston North in 2016.

\$10 000 – \$15 000



8

KARL MAUGHAN

Ruahine Street

oil on canvas

title inscribed, signed and dated May

2016 verso

1020 x 1020mm

Provenance:

Purchased from Thermostat Gallery,

Palmerston North in 2016.

\$10 000 – \$15 000





9

PAUL DIBBLE

Sleepwalker

cast bronze

signed and dated 2008

645 x 400 x 270mm

Provenance:

Purchased from Gow Langsford Gallery,
Auckland in 2008.

\$12 000 – \$18 000

10

DENYS WATKINS

Brown Dog

acrylic on canvas

title inscribed, signed and dated '10 verso

1200 x 1200mm

Provenance:

Purchased from Bath Street Gallery,
Auckland in 2011.

\$10 000 – \$16 000



11

STAR GOSSAGE

Strong Women

oil on board

signed and dated August 2013 and

inscribed *Pakiri* verso

787 x 592mm

Provenance:

Purchased from Tim Melville Gallery,

Auckland in 2013.

\$8000 – \$12 000



12

MICHAEL HIGHT

The Husbandman – Rangikitikei

oil on canvas

title inscribed, signed and dated 2014

800 x 1500mm

Provenance:

Purchased from Gow Langsford Gallery,

Auckland in 2014.

\$10 000 – \$16 000



13

MICHAEL SMITHER

Untitled

gouache on paper

signed with artist's initials *M. D. S.*

and dated '78

305 x 440mm

Provenance:

Purchased from Webb's, Auckland
in April 2005.

\$2000 – \$3500



14

PAT HANLY

Girl Asleep

intaglio print, 7/8

title inscribed, signed and dated

1964

420 x 513mm

Provenance:

Purchased from Webb's, Auckland
in April 2005.

\$6000 – \$9000



15

THEO SCHOON

Incised Gourd

gourd

signed

400 x 300 x 300mm

Provenance:

Private collection, Wellington.

Purchased from the artist,

circa 1961.

\$20 000 – \$30 000



The following six Theo Schoon photographs are from the collection of Elizabeth and Robert Ellis. The photographs were gifted by Schoon to Robert Ellis at Schoon's residence in Home Street, behind the old Elam School of Fine Arts, in exchange for drawings by Ellis completed in the early sixties.



16

THEO SCHOON

Shading Slats in a Plant Study

vintage gelatin silver print

title inscribed and signed and inscribed

F16. 20th of a second verso

345 x 335mm

\$3000 – \$5000

17

THEO SCHOON

Study of a detail of Maori carving from a

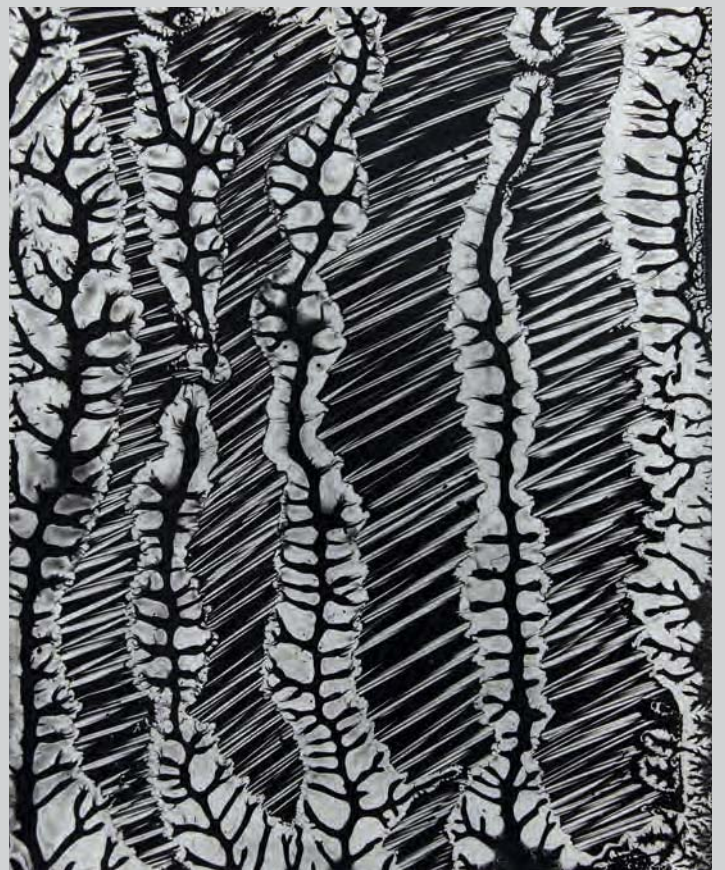
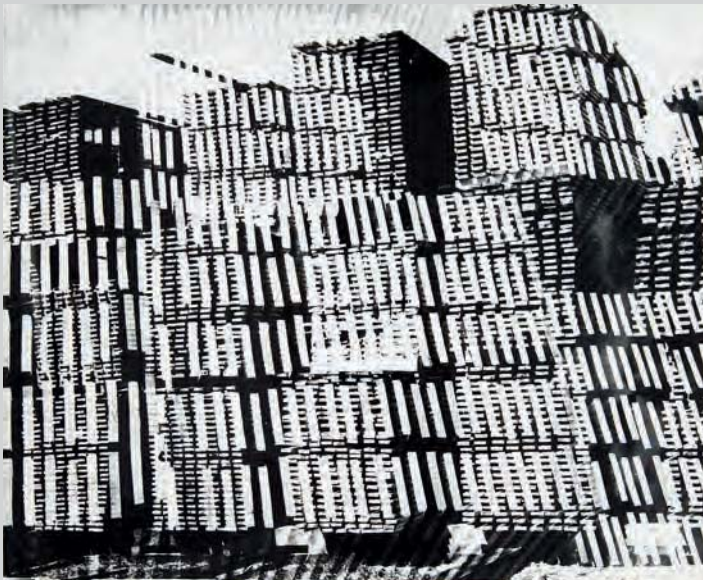
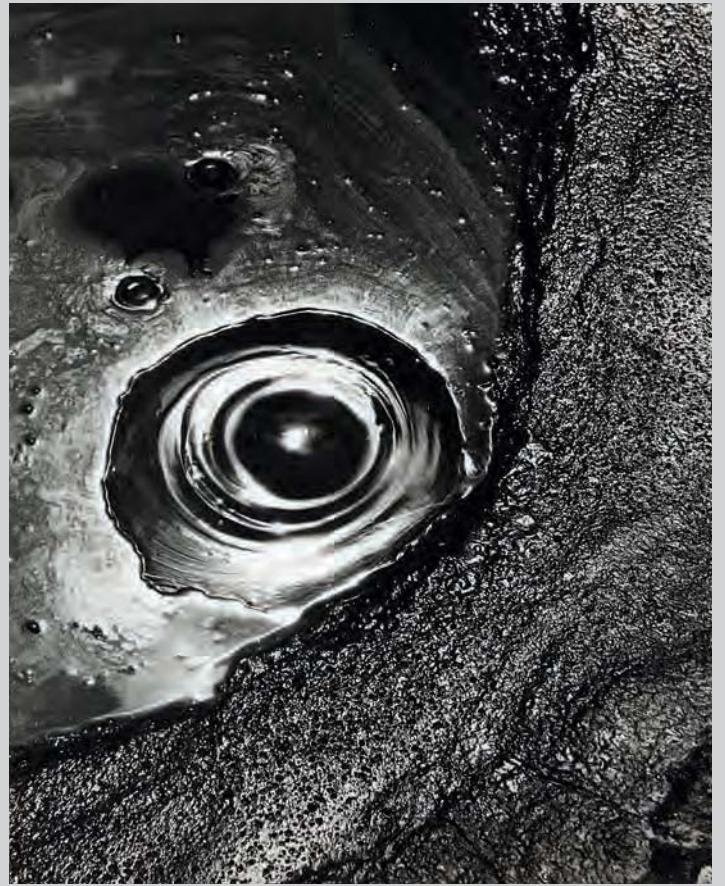
canoe, Canterbury Museum, Christchurch

vintage gelatin silver print

title inscribed and signed verso

350 x 280mm

\$3000 – \$5000



18

THEO SCHOON
Geothermal Study
vintage gelatin silver print
380 x 380mm
\$2500 – \$4000

19

THEO SCHOON
Mudpool Study
vintage gelatin silver print
365 x 295mm
\$2500 – \$4000

20

THEO SCHOON
Modernist Composition
vintage gelatin silver print
309 x 380mm
\$2500 – \$4000

21

THEO SCHOON
Plant Study
vintage gelatin silver print
309 x 380mm
\$2500 – \$4000

22

ROHAN WEALLEANS

Kazar

paint and polystyrene on found comic book cover

signed and dated 2014 verso

255 x 160 x 55mm

Provenance:

Private collection, Wellington.

\$1000 – \$2000



23

LAITH MCGREGOR

10:42am

ink, watercolour and graphite on paper, glass and corks, three parts

signed with artist's initials and dated

19.11.14

400 x 300 x 300mm

Provenance:

Private collection, Wellington.

\$3000 – \$5000



24

ANDREW BECK

Glass Strata

gelatin silver prints, diptych

title inscribed, signed and dated 2015

verso

500 x 400mm: each panel

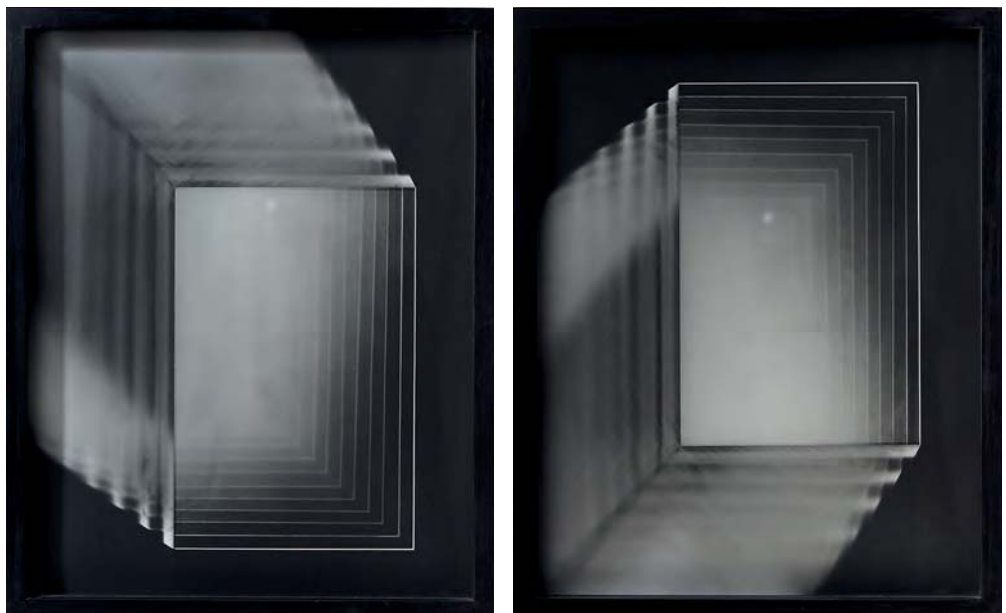
Exhibited:

'The Specious Present', Adam Art Gallery

Te Pātaka Toi, Wellington, 11 July – 20

September 2015.

\$4000 – \$6000





25

BILL CULBERT

*Red Tomato Hokitika, Yellow Sunlight
Gisborne, Blue Petroleum Carey's Bay*
plastic bottles and fluorescent tube, 1994
300 x 610 70mm

Exhibited:

'Bill Culbert – Pacific Plastics', Sue Crockford
Gallery, Auckland, 4 April – 26 April 1995
'Toi Toi Toi: Three Generations of Artists from
New Zealand', Kassel, Germany, 1999

\$10 000 – \$16 000

26

PETER MADDEN

A Shared Past
collage and mixed media on soft board (2012)
696 x 495 x 80mm

Provenance:

Private collection, Wellington. Purchased by
the current owner from Robert Heald Gallery,
Wellington.

\$5000 – \$8000





27

FIONA PARDINGTON

Huia Lovers

silver bromide hand-prints, diptych

title inscribed, signed and dated 2004 and inscribed

Huia female, heterochoa acutirostris, North Island,

AV 5740; Huia male, heterochoa acutirostris, Otago

Museum, AV 722 verso

565 x 920mm: overall

\$15 000 – \$25 000



28

YVONNE TODD

Ethlyn

type C print, 3/3

title inscribed, signed and dated 2005 verso

1195 x 905mm

Exhibited:

'Vagrants' Reception Centre', Ivan Anthony
Gallery, Auckland, 2005.

Illustrated:

Robert Leonard (ed), *Creamy Psychology –
Yvonne Todd* (Wellington, 2014), unpaginated.

\$10 000 – \$16 000



29

DON DRIVER

Fetish

mixed media and found objects, circa 1982
1540 x 500 x 360mm

Provenance:

From the collection of Paul Judge, Producer
and Director of the documentary, *Don
Driver: Magician* (2013).

\$8000 – \$12 000



30

DON DRIVER

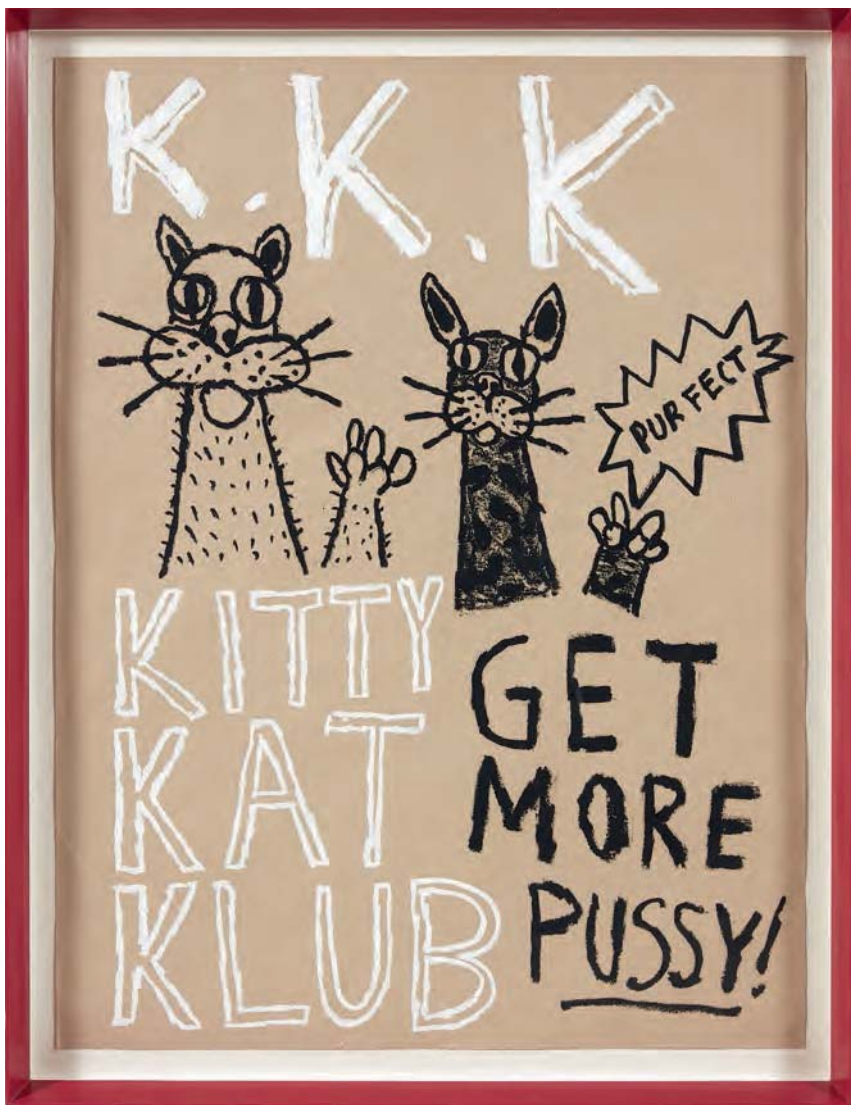
Tondo

mixed media and found objects
title inscribed, signed and dated 1993 verso
590 x 590 x 85mm

Provenance:

From the collection of Paul Judge, Producer and Director
of the documentary, *Don Driver: Magician* (2013).

\$4000 – \$6000



31

PETER ROBINSON

Kitty Kat Klub

oilstick on paper

title inscribed, signed and dated 2002

1195 x 893mm

\$8000 – \$14 000

32

SEUNG YUL OH

Dottori

fibreglass, two-pot automotive paint and

steel (2014)

600 x 340 x 340mm

\$5000 – \$8000





33

DON BINNEY

Kaiarara Kaka, Great Barrier

acrylic on card

signed and dated '82

535 x 286mm

Provenance:

Private collection, Auckland.

Purchased from Denis Cohn Gallery,
Auckland, circa 1983.

\$20 000 – \$30 000



34

COLIN MCCAHERN

Landscape, Northland

ink and wash on paper

title inscribed, signed with artist's

initials *CMcC* and dated 1960

550 x 445mm

Reference:

Colin McCahon database

(www.mccahon.co.nz) cm001782.

\$30 000 – \$40 000

35

JOHN WEEKS

Fraser's Foundry

gouache on board
original John Leech Gallery
certificate of authenticity
signed by Alan Swinton and
dated 22. 8. 73 affixed verso
577 x 395mm

Provenance:
Private collection, Wellington.

\$6000 – \$9000



36

DOUGLAS MACDIARMID

Untitled

oil on canvas
signed and dated '76
527 x 716mm

Povenance:
Private collection, France.
Repatriated to New Zealand
for sale.

\$6000 – \$9000





37

CHARLES TOLE

Roofs

oil on board

signed and dated '82; title inscribed, signed
and dated on artist's original catalogue label

affixed verso

450 x 595mm

Provenance:

Private collection, Wellington.

\$25 000 – \$40 000



38

ROBERT ELLIS

City Close to the River, with Orange Clouds

oil on board

signed and dated '64; title inscribed, signed

and dated verso; original 'The Gallery' label

affixed verso; inscribed *Cat No. 56* verso

670 x 1070mm

\$15 000 – \$25 000



39

ROBERT ELLIS

City Intersected by the River

oil on board

signed and dated '65; title inscribed,

signed and dated verso

1210 x 900mm

Provenance:

Private collection, Auckland.

\$18 000 – \$28 000



40

SHANE COTTON

Red, White and Blue

acrylic on canvas

title inscribed, signed and dated 2008;

title inscribed, signed and dated verso

1000 x 1000mm

\$40 000 – \$55 000



41

SHANE COTTON

Where ya from man?

acrylic on canvas

title inscribed, signed and dated 2011;

title inscribed, signed and dated verso

755 x 755mm

Provenance:

Private collection, Wellington.

\$12 000 – \$18 000



42

JOHN WALSH

Maori

oil on board

title inscribed, signed and dated 2001 verso

742 x 1205mm

\$13 000 – \$18 000



43

JOHN WALSH

Moemoea

oil on canvas

title inscribed, signed and dated 2003 verso

1200 x 1520mm

\$14 000 – \$22 000

44

COLIN MCCAHERN
North Otago Landscape
synthetic polymer paint on paper, 1967
275 x 752mm

Reference:
Colin McCahon database
(www.mccahon.co.nz) cm001203.

\$40 000 – \$60 000

45

PHILIP CLAIRMONT
Rachael and Mike Seated
watercolour and ink on paper
title inscribed, signed and dated '78 and
inscribed *Bukowski*
565 x 760mm

Provenance:
Private collection, Auckland. Purchased by
the current owner from Denis Cohn Gallery,
Auckland circa 1980.

\$6000 – \$9000





46

NICK AUSTIN

Aquarium (with pot)

acrylic on newspaper

title inscribed, signed and

dated 2012 on Hopkinson

Mossman label affixed verso

575 x 785mm

\$3000 – \$5000



47

JOHN WARD KNOX

No Title (I)

oil on calico

signed and dated 2011 verso

1000 x 1000mm

Exhibited:

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

\$6000 – \$9000



48

REUBEN PATERSON

Untitled

glitter on canvas

signed and dated 2016 verso

1200 x 1200mm

Provenance:

Private collection, Auckland.

\$12 000 – \$18 000



49

GAVIN HURLEY

Madame Currie

oil on canvas

title inscribed, signed with

artist's initials *G. J. H* and

dated '07 verso

1360 x 1000mm

\$8000 – \$12 000



50

SIMON KAAN

Untitled

oil on board

signed and dated '04

1595 x 1207mm

Provenance:

Private collection, Auckland.

\$10 000 – \$15 000



51

RALPH HOTERE

Drawing for Requiem

watercolour and acrylic on paper

title inscribed, signed and dated

'Port Chalmers '74'

500 x 700mm

\$15 000 – \$22 000





52

ANN ROBINSON
Semillon Rim Bowl
cast glass
signed and dated 2013 and
inscribed *No. 3* to underside
500mm: diameter
\$30 000 – \$40 000



53

PAT HANLY

High Rise

oil and enamel on board

title inscribed, signed and dated '72 verso

445 x 447mm

\$25 000 – \$35 000



54

GRETCHEN ALBRECHT

Echo

acrylic on shaped canvas

title inscribed, signed and dated '92 and inscribed *London* verso

900 x 1800mm

\$15 000 – \$22 000



55

MICHAEL HIGHT

Willowburn, Omarama

watercolour and acrylic on paper

title inscribed; title inscribed,

signed and dated 2002 verso

765 x 2185mm

\$16 000 – \$25 000

56

DICK FRIZZELL

Dessert – Scott Base

oil on canvas

title inscribed, signed and dated

9/9/2006

550 x 754mm

\$6000 – \$9000





57

JOHN REYNOLDS
Any Other Night No. 1
acrylic, oil and enamel on canvas
title inscribed and signed and
dated 2007 verso
500 x 1520mm
\$7500 – \$10 000





58

HEATHER STRAKA

The Creator

oil on canvasboard

title inscribed, signed and dated 2013 verso

1195 x 885mm

Provenance:

Private collection, Christchurch. Purchased from
Page Blackie Gallery, Auckland Art Fair 2013.

\$18 000 – \$28 000

59

ANS WESTRA

Tangi, Mahinarangi, Turangawaewae

Marae, Ngaruawahia, 1963

gelatin silver print, 1/8, printed circa 1970

artist's original catalogue label affixed

verso

280 x 230mm

\$4000 – \$6000



60

FRANK HOFMANN

Kiri te Kanawa

vintage gelatin silver print on Kodak Royal
paper

title inscribed, signed and dated 1965

verso

370 x 300mm

\$4500 – \$6500





61

MAX GIMBLETT

Sengai

acrylic polymer paint on canvas, triptych
signed and dated '1990/91' verso; original
Gow Langsford Gallery label affixed verso
255 x 960mm: installation size

\$8000 – \$12 000

62

PAT HANLY

Bouquet to Polynesian Mothers

acrylic and collage on board
title inscribed, signed and dated '92
795 x 640mm

Illustrated:

The Listener, July 18, 1992, p. 50.

Provenance:

Private collection, Auckland. Purchased
by the current owner from R.K. S Gallery,
Auckland on 21 July 1992.

\$8000 – \$14 000





63

MARYROSE CROOK

Untitled

oil on canvas

signed with artist's initials *M. R. C*

and inscribed *9*

1190 x 992mm

\$4000 – \$6000

64

PETER ROBINSON

Love Finger

oilstick on corrugated card

signed and dated '96 verso

2340 x 1350mm

\$10 000 – \$18 000





65

JAN NIGRO

High Dive II

oil on board

title inscribed, signed and dated 1967 verso

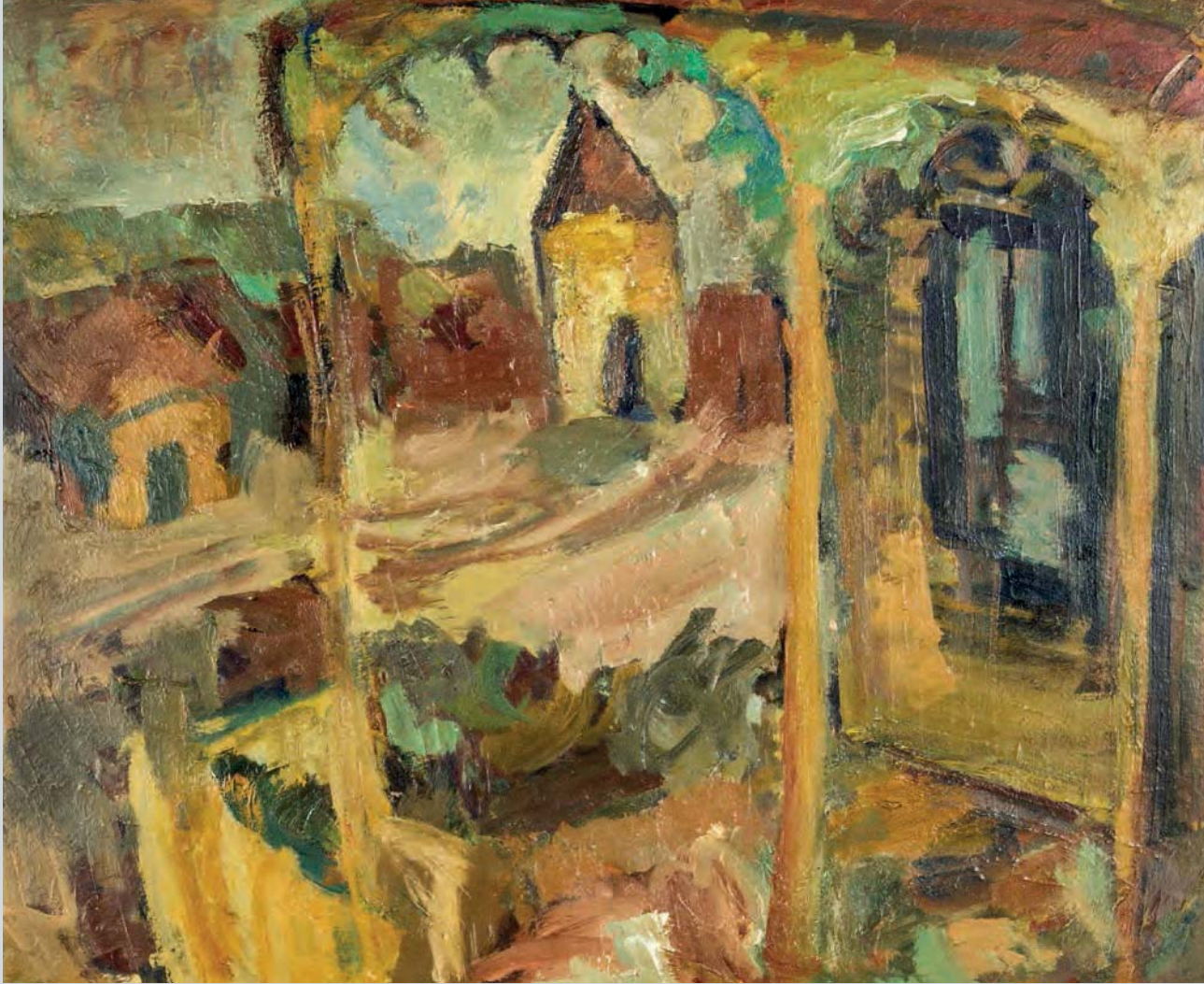
oil on board

1210 x 808mm

Illustrated:

Jan Nigro, *Apple for the Teacher* (David Bateman, Auckland, 1986), unpaginated.

\$10 000 – \$17 000



66

TOSS WOOLLASTON

Tower and Verandah, Greymouth

oil on board

title inscribed, signed and dated c. 1956

verso: original 'M. T Woollaston, 1933 – 1973',

Manawatu exhibition label affixed verso

580 x 708mm

\$20 000 – \$30 000



67

RICHARD KILLEEN

Views I have known

acrylic on powdercoated aluminium, 75 parts
title inscribed, signed and dated 2000;

title inscribed, signed and dated 2000 and
inscribed Cat No. 3450 on artist's catalogue
label affixed each part verso

1500 x 2000mm: installation size variable

\$38 000 – \$55 000

Philip Clairmont

68

The Folding Chair
oil on jute canvas laid onto board
signed and dated 'Auckland, April 1978'
1780 x 922mm
\$55 000 – \$75 000

Philip Clairmont's images seem to hold an inimitable place in New Zealand Art. They are immediately recognisable: domestic objects and interiors painted in vivid yellows, golds, reds and mauves. These colours are empanelled with black outlines like the stained glass windows of a cathedral. The colours and shapes seem caught in a surprising moment of stillness, held in abeyance from their writhing interaction. In fact, if the viewer briefly looked away—and then turned back to look again—it would almost seem possible that the painting may have changed in the intervening moment. In the same way, time stands still when we stare into a fire where the flames are dancing and all consuming. Clairmont paints that moment of stillness while the fire still burns.

This is the stuff of expressionism. For in such painting the artist is conduit, carrying a beacon to shine on the spiritual meaning of life, carrying it with bravado from deep within, all the way to a restless painted surface of the canvas using angular shapes, big marks, strong colours and rough surfaces.

The periodic revolutions of western expressionistic figurative painting seem naturally to have their origins in Europe. In the early 20th Century, French painter Georges Rouault (1871–1958) used black outlines around flat-coloured forms to figure his religious beliefs; then the German expressionists such as Ernst Ludwig Kirchner (1880–1938) painted angular streetscapes as vessels of social truth. At the Canterbury School of Fine Arts (1967–1970), Philip Clairmont was directly exposed to an expressionistic way of thinking through the teachings of the Lithuanian immigrant Rudi Gopas (1938–1983). Perhaps Gopas was a late convert to expressionism, but his own paintings show that it was in his blood. To his absolute credit, Clairmont carried the baton of expressionism

during the 1970's through a climate of Pop Art, Conceptualism and Minimalism. After all, the next international wave of figurative expressionism did not occur until the early 1980s, with the angst-ridden Neo-expressionists in Germany and Italy.

Clairmont's painting, *The Folding Chair*, 1973, is a work from early in his career that carries the earthiness and heady luminosity of his early 1971 *Fireplace* paintings that had brought him immediate fame. He attacks his subject with an angular vision and shallowed perspective: the folding legs in the bottom half of the image are discernible against a blue carpet; but in the top half of the image the jostling remnants of countless sitters, or rather the fabric of their clothing, reside in thick impasto paint on the hessian ground. Michael Dunn has observed the ironic domesticity of Clairmont's subject matter: 'He transforms commonplace subjects like fireplaces, chairs and sofas into images of disturbance, unease and fear. In this case the added dimension of hallucination, induced by the taking of LSD, comes out in the white highlighting around forms, which intensifies and corrodes them like an aura of light.'¹

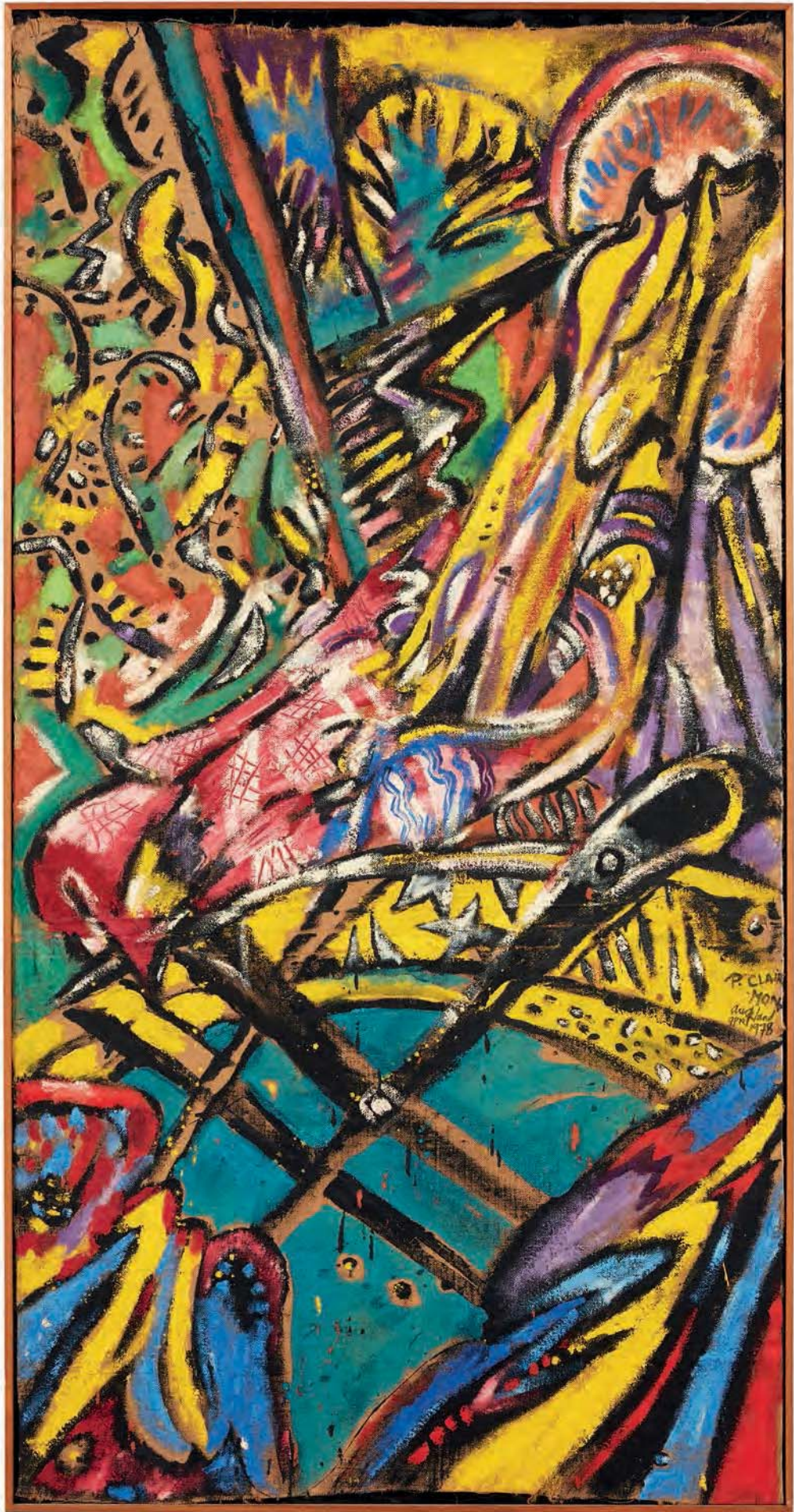
In *The Folding Chair*, these auras, these flicks of white, like bleached tips of flame, lick around the seat of the chair that holds the discarded clothes. The resulting forms, ringed with white and black, in the hands of Matisse would have been arabesque pattern, but in the hands of Clairmont become agonised and demonic—held for the viewer in a fleeting moment of exorcism—for Clairmont's flames lick at the human soul.

Peter James Smith

1 Michael Dunn, *New Zealand Painting: A Concise History*, Auckland University Press: Auckland, 2003, p136

Provenance:

Private collection, Wellington. Previously on long-term loan at Te Manawa Museum, Palmerston North.
Purchased by the current owner from Elva Bett Gallery, Wellington, circa 1980.



Colin McCahon

69

Truth from the King Country: Load Bearing Structures No. 5
synthetic polymer paint on canvasboard
title inscribed, signed and dated '78 and inscribed *acrylic* verso
205 x 255mm
\$50 000 – \$70 000

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

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

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

Truth from the King Country: Load Bearing Structures No. 5 represents a manifestation of McCahon's grand themes and mannerisms reduced to an intimate and accessible scale. Fully aware that such a shift in scale and scope results in greater interrogation of the surface, McCahon visibly pores over the surface of the canvasboard with the brush creating a delicacy and focus which is both atmospheric and inordinately attentive. It's as if the artist, freed from the burden of the grand statement, instead creates a small devotional icon.

Ben Plumbly

Reference:
Colin McCahon database
(www.mccahon.co.nz) CM001271



Bill Hammond

70

Limbo Bay

acrylic on canvas

title inscribed, signed and dated 2001

760 x 1040mm

\$90 000 – \$140 000

At the turn of the millennium Bill Hammond's palette and for want of another word 'tone' changed. The previous decade had seen the artist preoccupied with resolving the pictorial and narrative possibilities that had resulted from his much documented visit to the Auckland Islands in 1989. In the remote sub-Antarctic islands Hammond encountered a near untouched 'Bird Land' ruled over by winged creatures – a window into a pre-human or indeed 'un'-human era. Hammond was greatly taken by this undefiled lost world as this quote reveals, "The Auckland Islands are like New Zealand before people got here. It's bird land."¹ The artist began to construct a vast community in which the 'birds' exhibited a sixth sense or pre-knowledge of the carnage to come with the arrival of the colonists and their mania for collecting specimens of all living creatures. Sir Walter Buller (1838–1906) was the most voracious of the hunter/gatherer/writers in a period of carnage which saw many species of birds pushed near to or into extinction. The subsequent 'Buller' works were drenched in Hammond's signature primeval deep forest green. His anthropomorphic birdmen displayed a defensive, even menacing air. They knew what was coming. Titles such as *Hokey Pokey, All Along the Heaphy Highway* and *Waiting for Buller* located the tableau within a clearly understood New Zealand past.

From 2000 the 'postcode' of the *Limbo Bay* works became a bit hazier and harder to pin down. The subject matter, whilst still replete with winged creatures, presents as altogether more courtly, even genteel. A sense of dread is replaced with an air of calm expectation. Anticipation is still the name of the game, but in the *Limbo Bay* canvases the birdmen await transcendence as opposed to destruction. In a Chaucerian sense the 'humour' of these works

is far more sanguine than the melancholic works of the 1990s.

Much has been made of Hammond's relationship to Northern European Renaissance masters such as Hieronymus Bosch and Pieter Bruegel the Elder whose works are vast essays on the agonies that await the sinner in hell, or even worse. In the *Limbo Bay* works reference points to a more pastoral, Mediterranean group of Renaissance masters are valid. The harmonious cycles of Pinturicchio (1454–1513), Botticelli (1445–1510) and the Venetian School painters at their most contemplative evoke a gauzy 'dreamtime' in which the dramatis personae are metaphors for an altogether more alluring realm, that of a time before the fall.

Limbo is usually understood as being on the edge of Hell, where the unbaptized or those who die in original sin, such as non-believers, are consigned. In terms of theological nomenclature it is a place that those who have not accepted the grace of God are held pending a final decision. Traditional depictions of limbo vary from a locus of interminable torture for the forever outcast to a holding space for those who will be ultimately freed by Christ as described in the Old Testament.

Hammond transports this concept to a coastal Never Never Land in which his bird figures cavort, flutter and engage in forms of enigmatic ballet as they await their return to Paradise. The rising sun on the horizon suggests such a destiny is imminent. This *Limbo Bay* is testimony to the vastness and elasticity of Hammond's universe of the imagination, one that contains heaven, hell and all the space between.

Hamish Coney

¹ Gregory O'Brien, *Lands & Deeds, Profiles of Contemporary New Zealand Painters*, (Godwit, Auckland, 1996), p.58.



Ralph Hotere

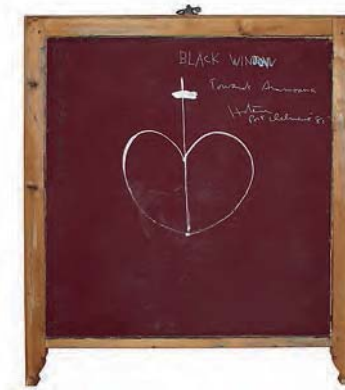
71

Black Window: Towards Aramoana
acrylic on board in Colonial sash window frame
title inscribed, signed and dated '81; title
inscribed, signed and dated verso
1045 x 880mm
\$130 000 – \$170 000

One of the first, and most seminal, of Hotere's window works, *Black Window: Towards Aramoana* is unusual in having two faces, one black, one red. Greg O'Brien has discussed the importance of reading in the viewer's experience of Hotere: his uses of motifs such as crosses and circles, the various ways they can be read, and how such readings are integrated into the works to provide whole 'systems of meaning'¹. One way of interpreting this extraordinary double-faced work is to read it as a presentation of two crosses. Each cross provides a focal point on which several systems of meaning converge: Maori cosmology, Roman Catholic theology, contemporary art theory, and environmental activism.

On the black side, we are looking towards Aramoana. At its most basic level the work literally records a view out a window, from Hotere's Carey's Bay home and studio. Superimposed onto that ominous, portentous view is a wonderful collection of graphic markers – letters, motifs, devices – that indicate the many layers of meaning that the artist is bringing to bear on the scene. Dividing space for the viewer's eye to travel through, Hotere dices the picture plane into four squares with intersecting lines, forming a cross like the cross hairs of a rifle sight. Showers of sparks in the upper left quadrant suggest the artist is taking clear aim at the proposed Aramoana aluminium smelter, against which a powerful protest movement, begun in 1974, was now gaining serious funding through sales of donated works by New Zealand artists.

On the other side, the motif of a heart surmounted by a cross is derived from the Camargue Cross, which Hotere first encountered while travelling in Provence in 1973. He began to use it frequently in works made through the remainder of the '70s and beyond. The Camargue Cross features prominently in the decoration of the Eglise Saintes-Maries-de-la-Mer, in the wildly romantic Camargue region. Several ancient Christian and non-Christian traditions converge on this site. The three Marys, (Mary Salome, Mary Magdalene, and Mary Jacobe), are believed to have landed here on their voyage from Alexandria in 40 BC, accompanied by a mysterious,



dark-skinned Sarah. The four women were subsequently made saints, looking after voyagers and seafarers. The church is built on a much earlier pre-Christian site which is also sacred to Gitan and Roma peoples. These ingredients combine to make a site of cosmopolitan significance, redolent with the history of movements and migrations across the Mediterranean. Ironically many of Hotere's Camargue Crosses appear in works protesting French nuclear testing in the Pacific.

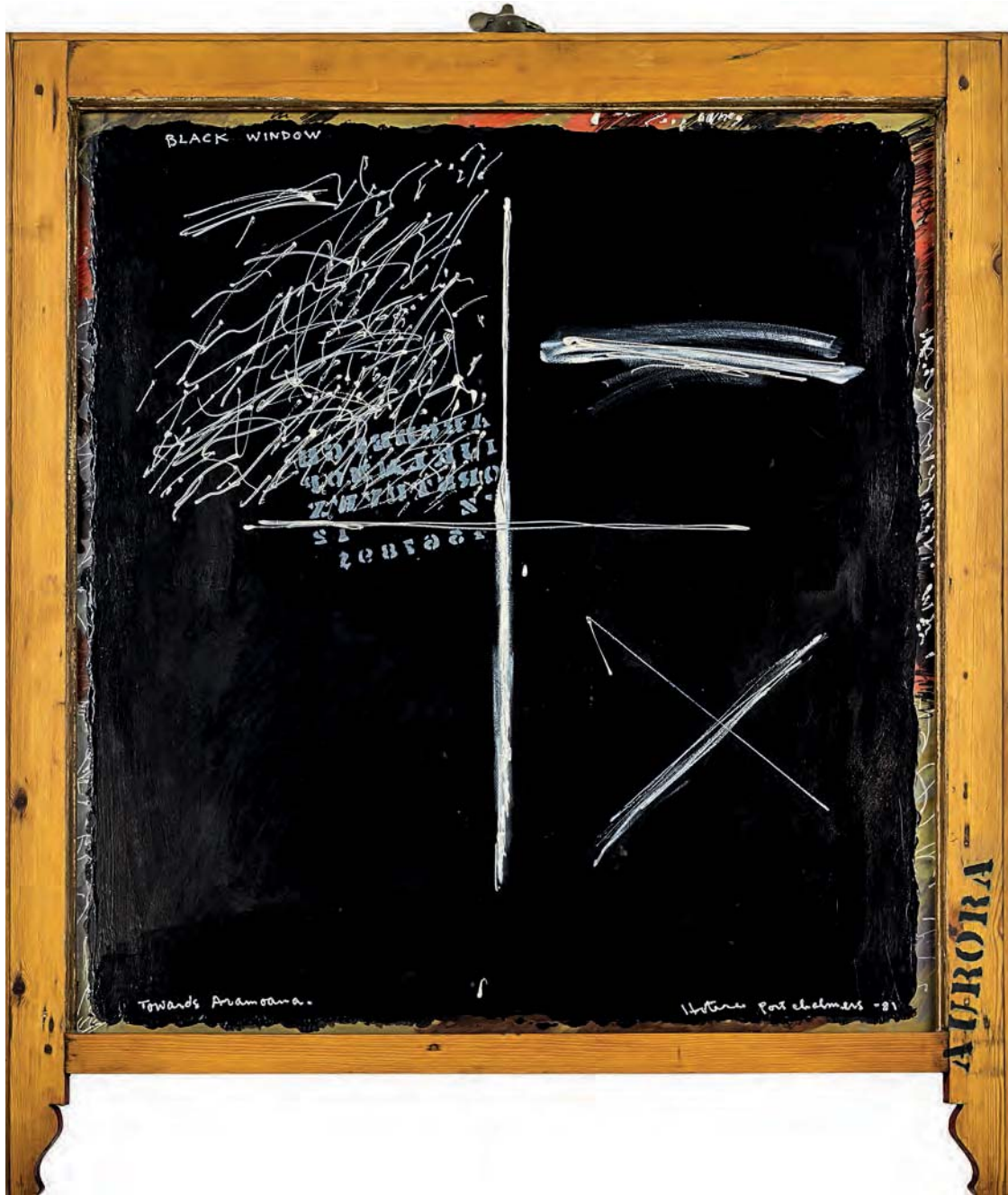
The stripped-down, skeletal yet wonderfully full-hearted Camargue Cross that dominates this face of the work offers a marvellous insight into the essential elements of Hotere's art. Taut, economical white lines swiftly indicate the plane of the picture surface, at the same time effortlessly suggesting infinite depth in the colour field beyond. Here Hotere takes us far beyond temporal concerns to suggest cosmological themes, both physical and spiritual.

Oliver Stead

¹ Gregory O'Brien 'Misere Mitimiti: a meeting place', in *Hotere: Seminar Papers from Into the Black*, edited by Roger Taberner and Ronald Brownson. Auckland: Auckland Art Gallery, 1998, p. 14-29.

Exhibited:
'Ten Windows: Recent Paintings & Works on Paper', RKS
Art, Auckland, 24 November – 5 December, 1981.

Provenance:
Private collection, Auckland.



Pat Hanly

72

Mid-Summer Garden

enamel and acrylic on board

signed and dated '73; signed and dated and inscribed *Energy Series* verso

910 x 910mm

\$50 000 – \$70 000

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

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

In 1967 Hanly experimented with LSD for the first time and the hallucinogenic effects of the drug on his work were profound. The symbolic abstraction of the *Pacific Icons* series and the stylized figuration of the *Figures in Light* works in the mid-1960s quickly gave way to charged fields of energy, colour and hyper-activity. Initially any barriers between objects and subjects were slight. However, increasingly the artist began to demarcate his fields of painterly energy with solid white lines.

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

Ben Plumbly

Illustrated:

Warren Feeney, 'Rejecting the Protestant Gloom', *The Listener*, November 17, 2012, p. 39

Gregory O' Brien, *Hanly* (Ron Sang Publications, 2012), p. 153.



Ralph Hotere

73

Red and Black

oil and duco enamel on board

title inscribed, signed and dated '68 and inscribed *BLACK PAINTINGS, Cat No. 1* verso

1200 x 1200mm

\$70 000 – \$100 000

It is a curious thing that paintings are inexorably linked to moments in time, to their place in modernism's headlong journey...and to moments in space, where regionalism breaks the ground of the vaulted international canon. For when we now look at Ralph Hotere's *Red on Black*, 1968, as one from a series of *Black Paintings* of the period, we are struck by both its minimal blackness and the religious iconography of the painted cross. The blackness speaks of international modernism and the powerful black paintings by American artist Ad Reinhardt (1913–1967) in the 1950s, while the cross seems to call us back to New Zealand, to Hotere's birthplace at Mitimiti, to a parish that 'embodied a synthesis of Maori and European spirituality.'¹

This link between international time and local place cannot be broken, for if Hotere had embarked on his series of Black Paintings later in his career, they would have been imbued with the found objects (window frames, corrugated iron) of the local and the international politics of the dispossessed (capitalism, land rights). Suffice to say *Red on Black*, 1968, remains true to its moment of production in 1968, to the lessons of minimalism and to the lessons of country. It is an image that is simple and pure. It is a glowing nexus in time and place.

So how can we use the word *glowing* in this context? In what sense is there any light? As the poet Ian Wedde points out in his catalogue introduction to Hotere's 'Black Light' retrospective at the turn of the millennium, 'The art's silence is full of meanings; its darkness is, persistently, a kind of illumination.'² Hotere's image is illumined by darkness. This is a darkness that almost extinguishes the salient red of the cross, holding it to a thin red line that doesn't waver or falter.

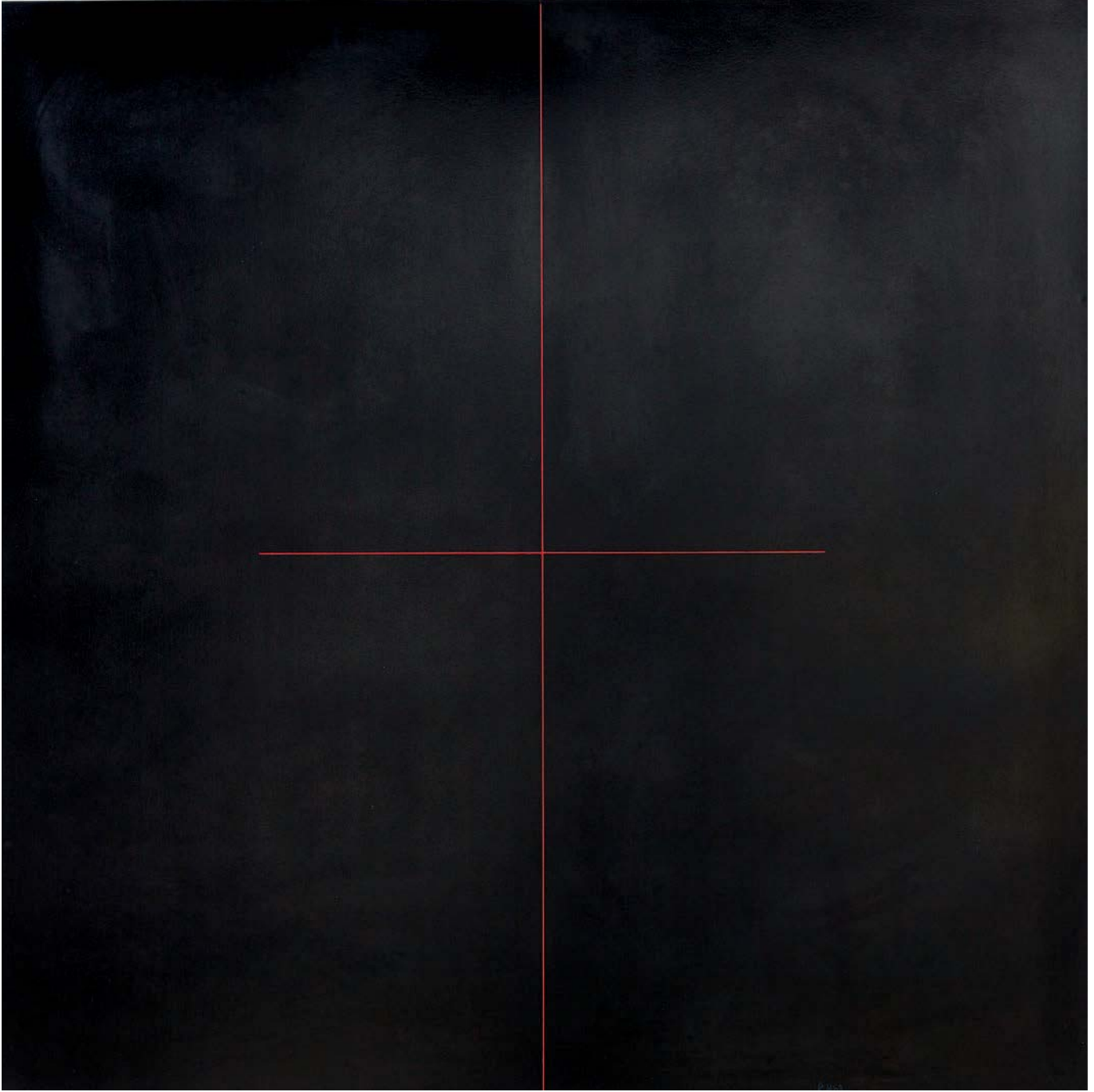
A large scale series of Hotere's seven *Black Paintings* of 1968 held at the Govett-Brewster Art Gallery consists of vertical panels, each with coloured line-crosses reaching edge to edge, overpainted on a shimmering black lacquered ground. Their genesis was in the zeitgeist of the 1960s, when New York was the centre of the art world, and American modernists such as Ad Reinhardt were putting the brakes on abstract expressionism. Ad Reinhardt's black paintings of 1954–60, mostly titled *Abstract Painting*, champion a matte black surface that seems to asphyxiate all glimmer of light and material world reference. Hotere chooses shimmer over matte.

Red on Black, 1968, is from the same period as the Govett-Brewster series, and a series of black lacquer on glass panels held by Te Papa Tongarewa. All are marked by single crosses over black grounds. The surface of *Red on Black*, 1968, is imbued with a warming satin lustre that is self-referential. It is as if the viewer can see themselves as they stand before a mirror held up to the world. The overpainting of the thin red line breaks the surface, achieving its religious power by not finding its way to the edges. This is not a cross of division, not quartering of the surface; it is a spiritual cross, a calling, a chant that breaks the silence like the incantation of a songline.

Peter James Smith

1 Gregory O'Brien, 'Tenebrae—Transfigured Night', *Ralph Hotere: Black Light*, Te Papa Press: Wellington, 2000, p33

2 Ian Wedde, 'Introduction', *Ralph Hotere: Black Light*, op. cit.,viii



Colin McCahon

74

French Bay
oil on board
signed and dated no '56
629 x 430mm
\$120 000 – \$160 000

The McCahon Online Database lists 27 works with 'French Bay' in their titles from 1953 to 1959: 1 for 1953-54, 6 for 1955, 7 for 1956, 8 for 1957, 1 for 1958, 4 for 1959. There are at least a couple of others not yet on the Database, plus a dozen or so closely-related works with 'Manukau' in their titles. Together with 'kauri', French Bay/Manukau was a dominant theme of McCahon's early years in Auckland.

There are several distinct phases in the 'French Bay' open series. It was a theme which continuously evolved, depending on such factors as the medium – gouache, watercolours, oils, enamel and sand, oils and inks – the support – paper, cardboard, stretched canvas, hardboard, unstretched canvas – and the varying colours, structures and imagery employed. The 1953-55 works were confined to gouache and/or watercolour on paper; in 1956-57 they are more various in size and materials, mostly oils on cardboard, hardboard or canvas; in 1958-59 (post McCahon's career-changing U.S. visit), he uses either enamels and sand on hardboard, or inks and oils on unstretched canvas.

In 1953-54 McCahon employs a loose diagonal criss-cross grid similar to that in the contemporaneous *Towards Auckland* series, about which he commented: 'I found a grid of diagonals helped hold the image on the paper & freed the imagination to let the image expand' (Peter Simpson, *Colin McCahon: The Titirangi Years*, p. 32). In 1955, the diagonals give way to a vertical and horizontal grid; McCahon described them as 'all very gay & summertime looking & painted

in squares etc. all parallel to the sides of the picture. A suggestion from Mondrian...' (p. 31).

The 1956 oils (as in the great *French Bay* in Te Papa) were larger and more sombre, mainly because they were painted in the winter months, June-September; the blues are darker and ochres, browns, greys and blacks predominate. The present work, however, is different. An oil painting on board, it is dated November 1956, and is therefore an early summer painting, which accounts for its exhilarating vividness of colour. Did McCahon ever paint a bluer picture, or one so near to being monochromatic?

This delightful work stands out in other ways, too. Unlike other *French Bay* paintings of 1955-56, it is not vertical/horizontal in structure but predominantly diagonal, except for a prominent discontinuous white band running across the middle of the painting (a horizon line between sky and sea?). Unlike both earlier and later examples, the diagonals do not criss-cross but run consistently from upper left to lower right. A wide range of blue tones is employed, from pale to dark with irregular touches here and there of violet, ochre and white. The paint is laid on freely and spontaneously in small and larger contrasting patches, a method common in the Titirangi years. The effect is almost entirely abstract, though with the pointer provided by the title suggests the prismatic dazzle of sunlight on water.

This is one of the most hedonistic and joyous paintings in McCahon's generally somewhat sombre and dark-toned output.

Peter Simpson

Illustrated:
Peter Simpson, *Colin McCahon:
The Titirangi Years 1953 – 1959*
(Auckland University Press, 2007), pl. 38.

Literature:
ibid., p. 33.

Reference:
Colin McCahon database
(www.mccahon.co.nz) cm000401.

Provenance:
Collection of Mr and Mrs Russell Hillsborough.
Private collection, Auckland.



Toss Woollaston

75

Mount Sewell from Omoto

oil on board, 1966

signed

900 x 1205mm

\$60 000 – \$80 000

Greymouth on the West Coast of the South Island was Toss Woollaston's home from 1949 until the mid 1960s. With a young family to support Woollaston had taken up a position as a door to door salesman for the Rawleigh household products company. Things were tight and the painter considered abandoning his practice on a number of occasions. Isolated, strapped for cash and consumed with doubt, Woollaston's journey to artistic fulfilment in this period stands, some seventy years later, as a study in almost herculean perseverance.

Perhaps one of the only benefits of his job as a salesman, apart from a meagre income, was the opportunity it afforded the artist to spend time in the Westland landscape. The craggy ranges, gorges and peaks he discovered up dusty metal roads became the perfect environment to hone his painterly vision. It is tempting to picture the artist taking a break from selling ointments and antiseptic salves and dashing off a quick sketch on the side of the road to work into a later painting.

Woollaston's first and most enduring artistic influence was the French Post-Impressionist Paul Cezanne (1839-1906) and in the interior of the West Coast he found a counterpoint to Cezanne's Aix-en-Provence. The subject of this 1966 oil on board *Mount Sewell* is located between Greymouth and Blackball in an area known as Coal Creek. Omoto is located on the southern side of the Grey River. This is dramatic, unforgiving country and Woollaston's depiction of the scene is bleak and uncompromising. As he often does, Woollaston slants the viewpoint into the depths of the ravine, pushing the mountain range high in the picture plane, resulting in no discernible horizon line. We are immersed within the landscape, compelled to face the rugged physicality of the great mountainside that rears up from the depths in turbulent, loaded workings of rusty red and cobalt to grey fissures. The landscape to the rear merges with what must be a storm in full progress, articulated with almost as much solidity and force as the rock itself. The interplay of the landscape with the elements in high dudgeon is classic Woollaston. This dramatic reading by the artist must have felt like a natural response to a landscape so prone to gyrations of barometric pressure. The effect is sublime in the original sense of the word.

Woollaston's approach to painting these works opens up a dialogue between the rawness of his subject matter and the tumultuous brio of his paint handling. The result is a unique and compelling form of regionalist action painting. In 1994 the writer Greg O'Brien interviewed Toss Woollaston and asked him to describe this un-premeditated approach 'I remember being impressed by a quote from Van Gogh who said, "I lash the canvas with irregular strokes and let them stand." That could be a credo for me. Smoothing over work you have just done is going backwards. Tidying up is the devil – you don't touch that in painting. If relations are wrong you make huge alterations, you don't tidy up.'¹

Hamish Coney

¹ *Talking Toss Woollaston*, Greg O'Brien in *Conversation with Toss Woollaston* (1994) as published in *New Zealand Books*, Pukapuka Aotearoa, a quarterly review, issue 53, Autumn 2001 <https://nzbooks.org.nz/2001/comment/talking-toss-woollaston-gregory-obrien/>

Provenance:

Private collection, North Island. Passed by descent to the current owner. Originally purchased directly from the artist in Greymouth, circa 1968.



Gordon Walters

76

Untitled

acrylic on canvas

signed and dated '91 verso

1020 x 770mm

\$65 000 – \$85 000

Over the summer of 1946 and 1947 Gordon Walters joined Dutch expatriate artist Theo Schoon who had been commissioned by the Department of Internal Affairs to record rock drawings in North Otago and in North and South Canterbury. Together with Schoon he took photographs and made copies of the drawings which were at risk of damage from limestone blasting and proposed hydro-electric schemes. Schoon shared Walters' interest in Māori and Indigenous art forms and had shared with him his knowledge of European modernism. The experience of recording rock drawings in the limestone bluffs and shelters of South Canterbury near the Ōpihi River was to have a profound effect on Walters' work over his lifetime. The simple forms, and the way the rock drawings used figure and ground as equal elements of the composition, inspired his own approach to abstraction. As he later declared: 'These drawings made a profound impression on me. The realisation that such powerful images could be produced with such economy of means was crucial to me in my development as an artist.' Walters was particularly affected by a treatment of the human figure appearing in various rock drawings in this region, which feature wātea (blank space) at the centre. In the empty-centred figures that attracted Walters, the blank centres of untouched limestone allow the limestone ground to enter into the image and become part of it, and he was inspired by the possibilities he saw contained within this interplay between positive and negative space.

Walters' direct response to the 'empty centre' figures emerged in his own work in the mid 1950s: in small paintings and studies in gouache, he used a series of lines and rectangles to examine these formal principles. At first the upright rectangular 'figures' contained rudimentary lines above and below — geometricised and stylised arms and legs — and then they were made to do a geometric dance across the page. In the 1980s and 90s Walters returned to and refined this rectilinear composition, and some of his most successful abstract works of the 1980s and '90s referred back to the powerful formal qualities of these rock drawings. Walters then reflected: 'I think the origins of my present work can be ultimately traced back these drawings [of rock art]. In fact, I have been astonished to find that the ingredients of my present style are already present in these works.' This important connection is explicitly teased out in the forthcoming survey exhibition of his works *Gordon Walters: New Vision* opening at the Dunedin Public Art Gallery in early November 2017. The foundational image of the 'empty figure' is carried on from work to work over the years, sometimes clearly delineated, at other times more of a *pentimento* (a surfacing from the past) as it is here.

Untitled 1991 immediately evokes another association that of the window and, indeed,

Walters gave the title *Window* to several of the works using the same format. In alluding visually to the window Walters is, of course, conjuring up a rich art history beginning with Renaissance



Black figure with open interior, Craigmere Downs, South Canterbury rock drawing

architect and theoretician Leonbattista Alberti who, in his treatise on painting entitled *Della Pittura*, says that the picture plane should be treated as though it were of transparent glass through which the visual rays pass, that is as an open window. With this new concept of the picture plane came a dramatic change in the face of art. When the painted surface became an 'open window', the illusion of depth — the placement of figures on a ground plane in naturalistic relationship to one another and to the environments in which they were portrayed — was possible. With Modernism and abstraction, unsurprisingly, this illusionistic agenda is outgrown, and paintings were no longer windows onto imagined scenes, but objects in their own right. Nevertheless, with abstract artists like Ellsworth Kelly and Walters, the conception of the painted canvas as window becomes form repurposed as content. Indeed, now that Microsoft has given new meaning to the word 'windows', on the computer screen where multiple windows coexist and overlap, perspective may have met its end.

Walters' art has a reputation for simplicity, refinement, and orderliness that this painting both confirms and contradicts. Its apparent composure, the twinned mirroring of forms and exquisite balance of colours, turns out, on extended viewing, to be more ambiguous. It has, as I have suggested, a distant origin in the Indigenous figurative. In spite of itself, this static image expresses volatility and mutability, pointing to a world where everything literally flows and seeps into everything else. Colours and sides interchange. Background becomes foreground and foreground becomes background. Walters' world is not still, but forever in motion, uncovering a mysterious past, suggesting the eloquence of a future. Windows lead us deeper into the painting even as they indicate a way out of and beyond it.

Laurence Simmons



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 retains absolute discretion over the conduct of the auction, including the challenge or rejection of any bid, the right to withdraw any lot, the right to determine the successful bidder, and the right to re-offer a lot in the event of a dispute. The auctioneer's decision is final and not subject to review. 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 buyer's 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:** As a bidder, it is your responsibility to ensure that your bids are made in a clear and timely manner. 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 your bid

is a binding offer to purchase the item at auction. Your bid cannot be withdrawn. If your bid is accepted by the auctioneer (indicated by the fall of the hammer or otherwise), you are party to a binding contract to purchase the auction 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.

Artist Index

Albrecht, Gretchen 2, 54

Austin, Nick 46

Beck, Andrew 24

Binney, Don 33

Clairmont, Philip 45, 68

Cotton, Shane 6, 40, 41

Crook, Mary Rose 63

Culbert, Bill 25

Dibble, Paul 9

Driver, Don 29, 30

Ellis, Robert 38, 39

Frizzell, Dick 56

Gimblett, Max 61

Gossage, Star 11

Hammond, Bill 70

Hanly, Pat 14, 53, 62, 72

Hight, Michael 12, 55

Hofmann, Frank 60

Hotere, Ralph 51, 71, 73

Hurley, Gavin 49

Kaan, Simon 50

Killeen, Richard 67

MacDiarmid, Douglas 36

Madden, Peter 26

Maddox, Allen 3

Maughan, Karl 7, 8

McCahon, Colin 34, 44, 69, 74

McGregor, Laith 23

McLeod, Andrew 5

Nigro, Jan 65

Oh, Seung Yul 32

Pardington, Fiona 27

Paterson, Reuben 48

Rae, Jude 1

Reynolds, John 57

Robinson, Ann 52

Robinson, Peter 31, 64

Schoon, Theo 15, 16, 17, 18, 19, 20, 21

Smither, Michael 13

Straka, Heather 4, 58

Todd, Yvonne 28

Tole, Charles 37

Walsh, John 42, 43

Walters, Gordon 76

Ward Knox, John 47

Watkins, Denys 10

Wealleans, Rohan 22

Weeks, John 35

Westra, Ans 59

Woollaston, Toss 66, 75

ART + OBJECT

