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# The Collection of Frank and Lyn Corner







Art + Object







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## AUCTION

The New Zealand Portrait Gallery  
11 Customhouse Quay, Wellington  
Sunday 18 March 2018 at 4pm

## VIEWING

On-site at 26 Burnell Avenue  
Thorndon, Wellington  
(parking may be limited due to the residential location)

Wednesday 14 March, viewing by appointment  
(please contact Art+Object to arrange a time)

Thursday 15 March, 10am – 4pm

Friday 16 March, 10am – 4pm

Saturday 17 March, 10am – 4pm

## COLLECTION OF LOTS

All items can be collected from The New Zealand Portrait Gallery after the auction and on Monday 19 March, 10am – 4pm. Following this items will need to go into storage and charges may incur. All packing and freight will be handled by Pack and Send Wellington City. Please talk to staff if freight out of Wellington is required.

Viewing numbers will be monitored and due to the size and domestic setting of the viewing there may be a short wait before entering the property.

Please note there is no viewing on the day of the auction.

The auction will be streamed live via Facebook and online bidding is available via [liveauctioneers.com](http://liveauctioneers.com).

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Lyn Corner, View of the Ernst Plischke house, c.1961.

# The Art of the Collection

That art collecting is a passionate enterprise will come as little surprise to the vast majority of you reading this. Often all-consuming, the collector locates a work of art, falls in love with it, possesses it, and cannot bring themselves to let go of it. The process repeats itself time and time again, with reason and logic often disregarded. Like the artist, the collector is their own person. It is their personal taste that determines the selection and for this reason, private collections can often be far more interesting than public collections, where less of a personality is discernible.



Frank and Lyn Corner with President Richard Nixon, reception for Diplomatic Corps. Washington D.C., 8 February 1971.

The personalities, tastes and the passion of Frank and Lyn Corner are everywhere to behold in their beloved Thorndon home. Frank Corner (1920–2014) was one of New Zealand's most eminent diplomats. His career spanned a fascinating period of history, from 1943 when the Ministry of Foreign Affairs was first beginning, through the Kirk and Muldoon years when he headed the Ministry. It included post-war work in Washington, London, and Paris, promoting decolonisation at the UN in the 1960s, and as Ambassador to the US during the Johnson and Nixon years. Lyn Corner (1921–2016) became chair of the National Art Gallery Council and was also the art adviser responsible for assembling the significant Rutherford Trust Collection, now part of the Wallace Arts Trust Collection. They were together collectors, partners and equals in every way.

I don't imagine that building a major collection of New Zealand art was ever a conscious decision for Frank and Lyn Corner. Instead, their collection grew organically over time, accompanying them on diplomatic postings and overseas travel. It was a key part of how they saw the world and how the world saw them. One of the ways to understand the underlying drive of art collecting is as a means to create and strengthen social bonds, and as a way for collectors to communicate information about themselves and the world. Although Frank and Lyn Corner's choices

were always personal, they saw that art could help in diplomatic relations by showing an international audience who they and New Zealand were. What makes the Corner collection unique and so important in the history of New Zealand modernism is the way their lives intersected so closely with the development of a modern New Zealand, both in artistic terms and in our international relations and national identity.

Up until the auction on March 18 the Corner collection continues to remain intact in the beautiful Corner family residence. As historically significant and

important as their art collection, is a beautiful modernist flat designed by the Austrian-New Zealand architect Ernst Plischke. In a generous act the family have agreed to open up their home to the public to enjoy the remarkable artistic and architectural vision of Frank and Lyn Corner in the environment which they lived in and loved.

When Art+Object first launched in the beginning of 2007 we chose to do so in Wellington. Almost exactly eleven years later we are delighted to be conducting our first auction in the capital. In the intervening period we have been fortunate to spend a great deal of time in Wellington and to enjoy wonderful relationships and warm friendships with many collectors in the city. Please join us for this unique experience and please be respectful and mindful of their property, belongings and the surroundings. We look forward to welcoming you into their home and to seeing you at the auction at the New Zealand Portrait Gallery. Our sincere thanks go out to the Corner family and to those who have contributed to the publication of this catalogue.

Ben Plumbly

# Here I give thanks

I first visited Frank and Lyn Corner's home in Thorndon in 2010, when researching private collections in Wellington for *Behind Closed Doors*, an exhibition I had conceived for the Adam Art Gallery that would prove the wealth of important New Zealand art owned privately in the city. That project was a revelation. It not only uncovered some of the riches lying literally at my doorstep in the homes of Wellington's multitude of serious art collectors, but it also taught me how important this class of art lover is in defining the cultural makeup of a place. And it opened my eyes to the ways a scene is bound together not through the mutual dependencies of economic exchange but in the intimacy and warmth of the friendships that hold between collectors, artists and their dealers.

That show captured a moment in Wellington's cultural history. The collections of Les and Milly Paris, Tim and Sherrah Francis, and Frank and Lyn Corner were still largely intact in the homes where they had been built; Peter McLeavey was still operating out of his rooms in Cuba Street. Since then several individuals have passed away, others have left town. Looking back, I feel profoundly grateful to have had the opportunity to visit and meet these people; their memory is embedded as a key element in my understanding of the capital's artistic heritage.

The Corners hold a special place in these recollections. I recall the rush of surprise as I walked through the door on their street frontage that unexpectedly opens into a private garden rather than a hallway; then the gracious way in which I was invited to share a drink before being shown around the collection. I remember how kind Lyn and their daughter Katy were in helping Frank, who was by then completely blind, and the pleasure they took in talking about the art around them. I was particularly struck by the idea they shared that taking art with them to the various



Lyn Corner, New Zealand Embassy Residence with Colin McCahon's *Landscape Theme and Variations (I)* in the background, Washington D.C., 1970.

diplomatic posts Frank held was an eloquent means to show the world something about where they came from. They gestured to one of their earliest acquisitions, a painting of a street scene in Morocco by John Weeks; for him, a sizeable canvas that showed off his interest in building up a surface as a dense patchwork of richly coloured shapes that drew on his respect for Cézanne and French cubism. What exactly, I wondered, did this tell people about New Zealand?

Peter McLeavey called them his 'mandarins': the public servants, academics and professionals who were his local clientele. Well-

educated, cosmopolitan, culturally literate, quietly influential, this term could well characterise the Corners, whose tastes were activated by members of the cultural intelligentsia at Victoria University in the 1940s and honed through exposure to art in the various places where they were posted as well as on their visits and eventual return to New Zealand. My overwhelming impression of their take on art is of a sophisticated appreciation of form and texture, a keen eye for colour and pattern, and an abiding trust in the pleasure of looking and the quality of feeling this generates. Traipsing around the various rooms of their home, I realised that the Corners looked to artists who confidently declared a joy in making, to match their pleasure in living with art, daily.

Christina Barton  
February 2018

Christina Barton is Director of the Adam Art Gallery Te Pātaka Toi at Victoria University of Wellington. She moved to Wellington in 1992 to take up a position at the Museum of New Zealand Te Papa Tongarewa and has taught Art History at Victoria since 1995.





Paul McCredie, the dining room of the Thorndon home, 2017.

## The Corner Collection

There was a secret garden in Thorndon, Wellington, which gave entry to a treasure trove. Through the Plischke gatehouse, where the Tanya Ashken sculpture greeted you, into the garden, across to the door of the Gray Young-designed house. Stepping into the house to a warm welcome, and then the discovery began. Was that a Weeks? Yes, it was. And a couple of Woollastons. A Drawbridge. Len Castle pottery pieces. Frances Hodgkins. Rita Angus. Colin McCahon. Gordon Walters. Further in to the house, and up the stairs to the first floor. Work after work. Discovery after discovery.

Lyn and Frank Corner were discerning collectors of New Zealand art. They were of a generation when New Zealanders were discovering what it meant to be a New Zealander. So, an interest in, and a deep attachment to, the creative work of New Zealanders

was something that came naturally to them. It did not come from a sense of entitlement. It came from a deep love of their country, and a great willingness to show to the world, the world both in New Zealand and beyond, the richness and breadth of the creative strength of its people.

We have to keep in mind a young couple, one from Hamilton and one from Napier, whose lives were changed by the times in which they lived. Beginning in 1943, when Frank's professional work was finding a place for New Zealand in the international community, as a new, peaceful, world was being created. Living partly in New Zealand and partly overseas. Imagine being 26 years old and seeing the wilderness that was Japan reduced by nuclear weapons, but seeing some of the traditional temples spared in the holocaust. Imagine flying in 1946 for three weeks to get to a

peace conference in Paris but going to the Louvre to see the masters. Imagine turning up in New York at the end of the 1940s to work in the United Nations and having the New York art scene as an attraction. Seeing, with the young and keen eyes of young New Zealanders, the works of the great collections of the Western World.

The Corners had an advantage that few of us have now. Because of their career in the Foreign Service, they lived in London and New York and Washington and visited Europe and Japan at a time when not many New Zealanders could do the same. Lyn used to tell stories of going to auctions at Sothebys and Christies in London in the early 1950s to see what was there. Of dropping down to the National Gallery at lunchtime. Frank acquired the Frances Hodgkins work during a lunchtime break from the High Commission in London. Even as they lived a good part of their lives overseas, they carried with them a sense of national identity, a love for their country and its sense of place.

Overseas or at home, Lyn and Frank Corner were sure of the depth of New Zealand's creative ability. They were sure also of the central importance to our life of that creativity. They knew artists of all persuasions and of all disciplines. They knew the architects and the painters and the sculptors. They knew the design specialists and the musicians and the cabinetmakers and the potters. They knew the winemakers and the chefs. The garden designers and the botanists. The writers and the poets. Helen Hitching. Rita Angus. Toss Woollaston. Peter McLeavey. Theo Schoon. Douglas Milburn. Douglas McDiarmid. Charles Brasch. John Beaglehole. Eric McCormick. Evelyn Page. E Mervyn Taylor. And many more. From this deep personal involvement in the artistic world around them, they identified talent; they had strong personal tastes; they had friendships; and they built a collection: Their collecting continued for 50 years – an age in today's terms.



Lyn Corner, the entrance to the Corner property, Thorndon, c.1961.

Looking through this catalogue, one can see that their view was keen and their judgement exceptional. It is a collection built on taste and discernment and, as they say, "having a good eye". No wonder that Lyn was the consultant to the Rutherford Trust when the Electricity Corporation of New Zealand (as it then was) assembled a striking collection of New Zealand art. Frank was amongst those responsible for convincing the Muldoon Government to give the wonderful McCahon work, "Victory over Death 2" – more widely

known as "I Am", – as the gift of New Zealand to the people of Australia in 1978.

When you had made the tour of the house, with Lyn and Frank offering a commentary on the paintings and the other pieces, you realized that you were sharing in something that was very close to their hearts. The paintings were each identified with some personal Corner touch. And, then, a glass of wine from some New Zealand producer before you wended your way back to the front door, past a Pat Hanly or a Rodney Fumpston or a Ralph Hotere, and out again into the secluded garden. Through the door into the street. And you walked away, uplifted by what you had seen, and happy to have seen this little-known collection.

Now that trove, so long under the radar, is to be revealed to a much larger audience.

Dr. Richard Grant

Dr. Richard (Dick) Grant is a graduate of Victoria University. He had a distinguished diplomatic career with the Ministry of Foreign Affairs and Trade in the Pacific, Europe and Asia. He is a previous Executive Director of the Asia New Zealand Foundation and was Chairman of the Arts Council of New Zealand 2013–2017.



# The Eyes and Times of Frank and Lyn Corner: A Family Perspective

Growing up with Frank and Lyn as parents and grandparents meant growing roots firmly in New Zealand, no matter where in the world we happened to be. Our eyes became tuned, through the art, books and conversation that surrounded us, to see New Zealand as a firm part of the modern international world, holding its own from the bottom of the South Pacific.

But this view of New Zealand's place in the world wasn't always so clear for Frank and Lyn. Their backgrounds—in 1920s and 30s Napier for Frank, and Hamilton, Masterton, and Whanganui for Lyn—were happy but not remarkable ones, apart from a very memorable earthquake and considerable academic self-discipline. Frank always maintained that “Life, for me, began when I came to Wellington.”

It has even been said that, in the 1940s—when Frank and Lyn came to Wellington, met, and started discovering art together—New Zealand didn't exist yet: “it remains to be created—should I say invented—by writers, musicians, artists, architects, publishers; even a politician might help”, went Curnow's cry in 1945. That period between when New Zealand “didn't exist yet”, and now, when New Zealand seems to stand upright here and when we can travel abroad, to Venice, to see our emissaries, is the period of Frank and Lyn's lives.

When we stand amidst Frank and Lyn's lifelong collection of artworks, in their lifelong home, we view a record of that invention of New Zealand, a visual and a personal history of New Zealand's declaration of intellectual independence.



Frank and Lyn Corner, London, c.1952.

It is not the only record, and nor is it the largest; Frank and Lyn certainly never set out to create a survey collection, and in fact they long resisted entirely the idea that they were “collectors”. But theirs is a unique collection, and a significant one, because of the two sets of eyes that created it—and, as Frank and Lyn would be the first to point out, because of the sheer good fortune of the times that they happened to live in. Through this collection, and in the lives of Frank and Lyn, we see the abundance of New Zealand life.

First, the eyes. Frank and Lyn always spoke of “having [their] eyes opened” to the world, and to art, during their years studying at Victoria University. From the time they met in 1941, at the Easter Tournament, theirs was a partnership of minds and of eyes. In their library one can see the intellectual efforts of their university years and of those afterwards. Frank was studying history, and Lyn French; but their books show little of this, so widely did they read. They studied the classics, but seemingly in equal measure would pick up all the latest books that arrived in Wellington from overseas (Forster's *What I Believe*, for instance, they found as soon as it arrived, and his case for “tolerance, good temper and sympathy” seems to define Frank and Lyn's outlook).

The great good fortune of Frank and Lyn's university years was the intellectual stimulation provided by John Beaglehole and the circle of faculty and students he surrounded himself with. Their first invitation to the Beaglehole house in Messines Road, Karori, was also

the occasion of their awakening to art. There, Lyn later recounted, "He [Beaglehole] had art hanging on the walls—including some of the very early breakthrough artists like John Weeks, Colin McCahon and Toss Woollaston. This was different from the tame drawing-room landscapes we'd seen before, and excited us." It seems important to remember in this context, however, that art was always just a part of Frank and Lyn's education and of their lives. Frank describes the kind of discussion they would have at the Beagleholes' house:

"On some occasions he would play Bach's preludes and fugues, share his delight in newly acquired paintings of John Weeks or Woollaston, or pewter plates, or great examples of typography, or would introduce us to the works of E. M. Forster, or Virginia Woolf and the Bloomsbury set."

The Beaglehole influence extended through the full range of culture that Curnow described as necessary for the invention of New Zealand, down to architects, and even politicians. Frank and Lyn were later to copy the Beagleholes in their commissioning architect Cedric Firth to design modern cabinetry for their 1930s house; and it was likely in Messines Road that they first heard of the arrival of a distinguished Austrian architect, Ernst Plischke, to Wellington. Frank was intrigued; he arranged for Plischke to give a series of public talks, and they got to know one another. Plischke would later design the modernist pavilion across the garden from the Gray Young-designed, Cedric Firth-renovated house that Frank and Lyn lived in for the best part of their lives.

The Beagleholes and the Corners remained lifelong friends, but after graduating from Victoria in 1942 and joining the fledgling Department of External Affairs in 1943 Frank soon began travelling, and the couple continued their informal education overseas. Frank was one of the first to visit postwar Japan in late 1945, and Frank and Lyn both worked in Paris for several months in 1946 during the Peace Conference. Postings took them to Washington D.C. twice, to London and New York. They read widely and kept everything. In their attic are boxes of gallery catalogues, many in French, that they collected while haunting the galleries during their travels.

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And then there were the times they lived in—times so full of activity and excitement, in both art and world affairs, that from the perspective of grandchildren in

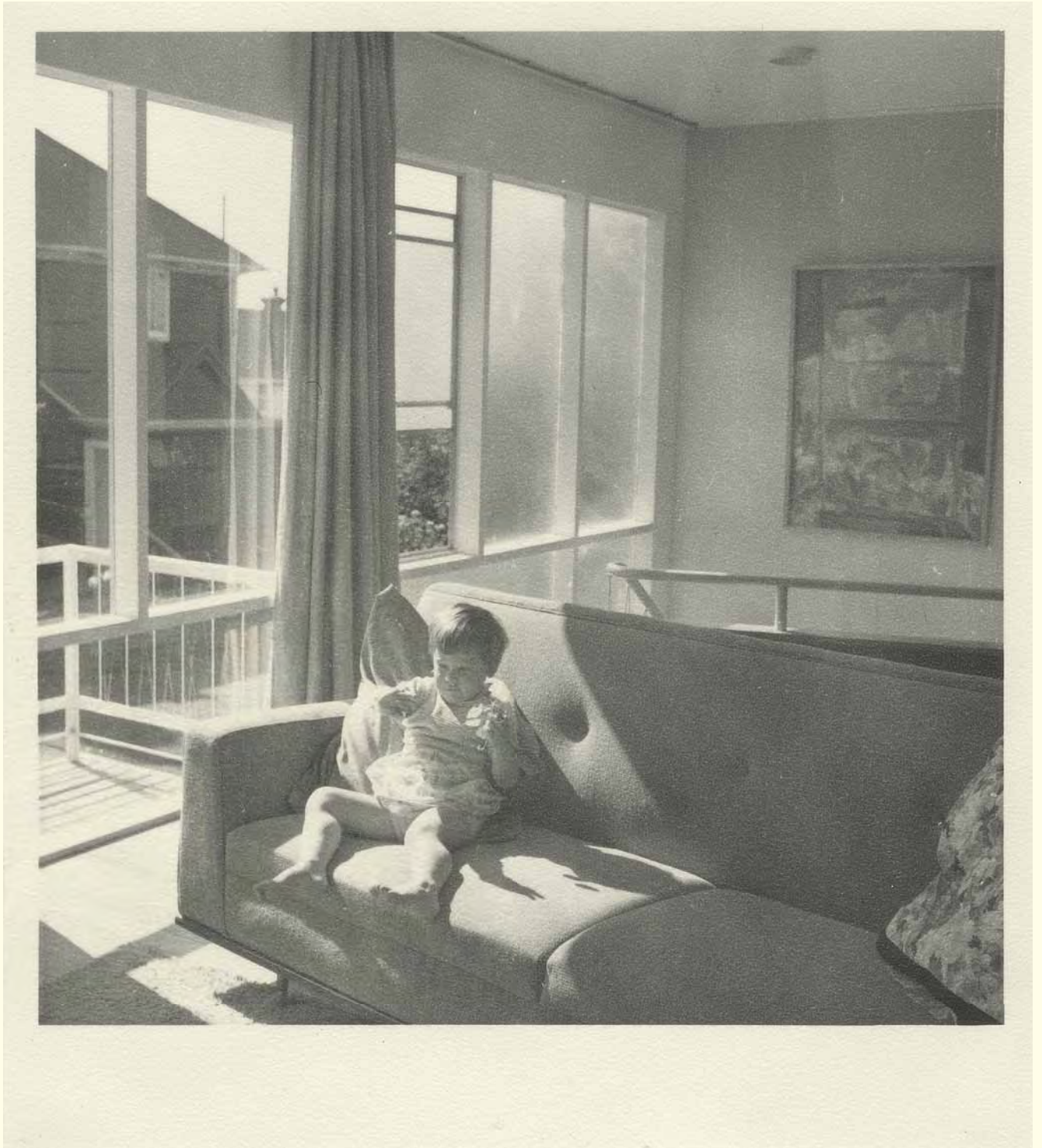
2018 they seemed always to be in the very middle of history in the making. They were in London for the Queen's coronation, the same day Edmund Hillary summited Mount Everest; they were in New York during the fraught days of the Cuban Missile Crisis; they were in Washington D.C. when Lyndon Johnson visited New Zealand, with Frank overseeing the visit. Yet this was work and everyday life for this diplomatic couple, however thrilling it all may seem from a perspective half a century later.

The upheavals going on in the world of art were almost as grand and exciting as those happening in world affairs, so much so that Lyn later described art during this period being an "automatic, easy addiction." They certainly appreciated their good fortune to live in London, New York and Washington during these formative decades. While Frank was busy at the United Nations, Lyn would head to the galleries, often with two young children in tow. In London, it was during a brief lunch break that Frank dropped by the Redfern Gallery and returned with Frances Hodgkins' *Pleasure Boat*.

As with their eyes, for which art was just one of many great passions, the times they lived in seem to have blurred the boundaries between work and other parts of life. The eyes and the times are one and the same, in the end: so that social and political changes are reflected in the art they bought, and the art they bought influenced diplomatic and political advances. When Lyn was once asked if they had consciously bought artworks that would serve to represent New Zealand well abroad, she rejected any such idea: "We simply purchased the irresistible." We have to take that statement at face value; and yet Frank and Lyn knew that the art they bought would be the backdrop to so many diplomatic functions, and that art has a unique power to represent and to find commonality. We have always thought of Lyn's comment as a sign of how inseparable their lives were from the times they lived in, the work they did for New Zealand, and their passion for art, books, music and architecture. What was irresistible to Frank and Lyn Corner, a couple who spent their lives serving New Zealand abroad, was precisely the kind of art that represented the modern, confident and vibrant country they represented and spoke about to countless dignitaries every day.

So when Frank wrote in 1962 that "...for the greater part of the first half of the twentieth-century NZ turned its eyes away from the Pacific", this was at once a statement of foreign policy and of national and personal outlook. He went on: "Has not a





Lyn Corner, interior view of the Plischke house with Toss Woollaston's *Window*, Greymouth, c.1950.



Lyn Corner in the New Zealand Embassy Residence, Washington D.C., c.1972.

country become in some way unbalanced when it knows little and cares less about its own geographic environment?" He argued over many years, after New Zealand's two great twentieth century crises—the fall of Singapore, and Britain's decision to join the European Economic Community—that our future lay in this part of the world, in the Pacific. He made this argument formally for New Zealand's foreign policy; but it was the argument that increasingly our writers, musicians, artists, architects, publishers, and, yes, even our politicians, were formulating in their own realms. For Frank Corner, the search for national security was also a part of the search for national and cultural identity.

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In the minds of diplomats one's country can paradoxically seem closer while living in a foreign capital, for it is while there that your everyday experience is marked entirely by your nationality. You are only in Washington, London or New York by virtue of being a New Zealander; you only meet people as a New Zealander. In many ways you live through your country's identity, and are forced to understand on a deep level what it is that you are representing. This seems different from the expatriate's experience: he or she goes abroad by their own volition, and for the

duration that they are away from home they are more or less cut off from home. They are *ex-patria*. The point is the great extent to which Frank and Lyn's life experiences were marked by being New Zealanders and, in turn, how their vision for New Zealand affected their art collecting.

To Frank and Lyn Corner New Zealand was a modern, vibrant, educated Pacific nation. Naturally, their art collection—much of which was bought while they were living overseas (including, notably, McCahon's *Landscape Theme and Variations*, *I* and Angus' *Storm, Hawke's Bay*)—should be informed by such a view. Now we today inhabit the New Zealand that was created and invented during their lifetimes. To look at the individual works in this collection is to see a New Zealand coming to its modernity, coming to terms with its geography, and coming to understand its identity. But to look at this collection as a whole: well, that is to see the modern, vibrant, educated Pacific New Zealand that we now know. To look at this collection is to see the abundance of New Zealand life.

Michael Moore-Jones, with  
Victoria Corner and Anna Moore-Jones  
February 2018





# The Collection of Frank and Lyn Corner

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## VIEWING

On-site at 26 Burnell Avenue  
Thorndon, Wellington

## AUCTION

The New Zealand Portrait Gallery  
11 Customhouse Quay, Wellington  
Sunday 18 March 2018 at 4pm



1

John Drawbridge  
(New Zealand, 1930–2005)  
*Tanya About to Fly*  
mezzotint and drypoint, 14/50  
title inscribed, signed and dated 1967  
330 x 330mm

Provenance:  
Purchased directly from the artist  
in July 1968.

\$1200 – \$2200



2

John Drawbridge  
(New Zealand, 1930–2005)  
*Rock Pool*  
aquatint, a/p  
signed and dated 1959  
495 x 395mm

Provenance:  
Purchased from the Architectural Centre,  
Wellington in 1965.

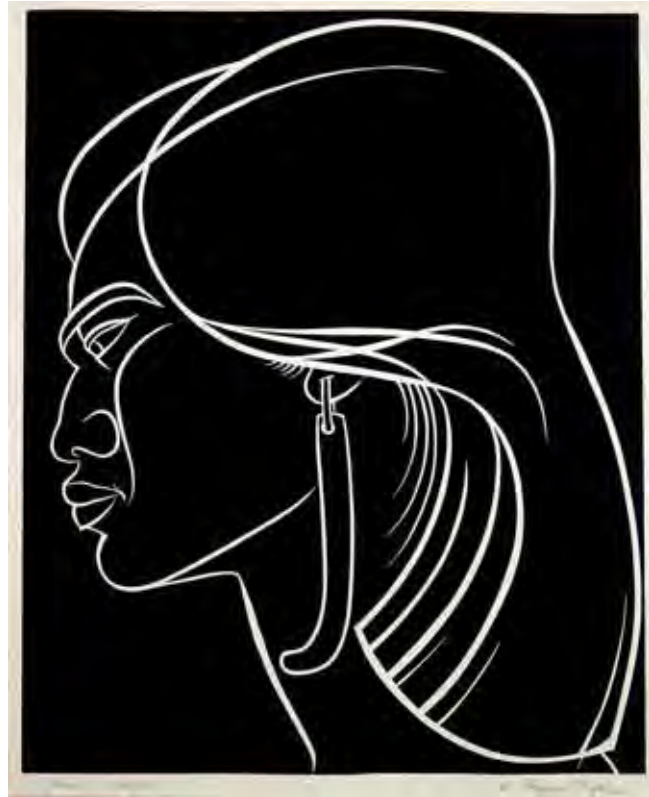
\$700 – \$1200





3

E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Koruru*  
wood engraving, edition of 60  
title inscribed and signed  
110 x 80mm  
\$1500 – \$2500



*"Between 1945 and 1948 Lyn and I would visit Mervyn Taylor at his studio and home in Hatton Street, Karori, sometimes watching him at his precise and delicate work on the boxwood blocks, and buy ones we especially liked. Often we were the first to buy. It is hard to put these small prints on display; we never liked seeing a mass of small framed prints on a wall. Once we had a framer put the larger print 'Hine', along with a few of the prints with Maori subjects in a single frame, but we were not satisfied. Perhaps we shall put the whole lot together."*

— Frank Corner

4

E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Lintel Figure*  
wood engraving, edition of 60  
title inscribed and signed  
110 x 80mm  
\$1500 – \$2500

5

E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Hine*  
linocut, 2/5  
title inscribed and signed  
325 x 270mm  
\$2000 – \$3500



6  
E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*New Zealand Landscape*  
wood engraving, edition of 20  
title inscribed and signed  
90 x 120mm  
\$700 – \$1200

8  
E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Bush Trees and Roots*  
wood engraving, edition of 25  
signed  
115 x 140mm  
\$900 – \$1600

10  
E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*House and Gate*  
wood engraving, edition of 20  
signed  
95 x 115mm  
\$1500 – \$2500

7  
E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Giant Kauri, Waipoua*  
wood engraving, 5/25  
title inscribed and signed  
185 x 125mm  
\$1400 – \$2500

9  
E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Ti Kouka*  
wood engraving, edition of 40  
title inscribed and signed  
125 x 80mm  
\$800 – \$1400





11

E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Maui Legend*  
wood engraving, 10/30  
title inscribed and signed  
145 x 90mm

Provenance:  
Purchased directly from the  
artist, circa 1950.

\$1000 – \$2000

12

E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Shells*  
wood engraving, edition of 24  
title inscribed and signed  
110 x 125mm  
\$700 – \$1200

13

E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Tararu, Thames*  
ink and wash on paper  
title inscribed, signed and dated  
Jan 6, 1952  
175 x 255mm

Provenance:  
Purchased from Louise Beale  
Gallery, Wellington.

\$700 – \$1200

14

E. Mervyn Taylor  
(New Zealand, 1906–1964)  
*Church at Waihi Village, Taupo*  
ink on paper  
title inscribed, signed and dated  
1952  
255 x 205mm

Provenance:  
Gifted by John Beaglehole to  
Frank and Lyn Corner in the  
early 1960s.

\$1200 – \$2200



15

Pat Hanly  
(New Zealand, 1932–2004)  
*Pacific Icon*  
screenprint, 2/6  
title inscribed, signed and dated 1967  
390 x 475mm

Provenance:  
Purchased from R. K. S Gallery in 1967.  
\$4000 – \$7000



16

Pat Hanly  
(New Zealand, 1932–2004)  
*Youth in Anger – 7 Ages of Man*  
screenprint and collage, 4/10  
title inscribed, signed and dated '75  
395 x 350mm

Provenance:  
Purchased in 1984.  
\$4000 – \$6000





17

Frances Hodgkins  
(New Zealand, 1869–1947)  
*Arrangement of Jugs*  
lithograph, 1938  
signed and inscribed '60';  
original Redfern Gallery label  
and 'New Zealand Mission  
to the United Nations' labels  
affixed verso  
460 x 615mm

\$10 000 – \$17 000

Provenance:  
Purchased from The Redfern  
Gallery, London in 1956.

Exhibited:  
'Frances Hodgkins: works from  
private collections', Kirkcaldie  
and Stains, 1- 21 August 1989,  
Cat No. 42.

Literature:  
*Frances Hodgkins – Kapiti  
Treasures* (Mahara Gallery,  
2010), p. 33.  
Iain Buchanan, Michael Dunn,  
Elizabeth Eastmond, *Frances  
Hodgkins: Paintings and  
Drawings* (Auckland University  
Press, 1994), p. 151.  
E. H McCormack, *Portrait of  
Frances Hodgkins* (Auckland  
University Press, 1981), p. 123.

*"We had told Rex Nankivell of the Redfern  
Gallery in London in 1956 that we would like  
to buy a copy of this lithograph if one turned  
up. One day Rex's uniformed Arab driver  
drove his Rolls up to our house and delivered  
the lithograph with a note in which Rex  
presented his compliments; he opined that it  
might be alright for a coatroom... It was the  
only lithograph she did and we have never  
lost our liking for it."*

— Frank Corner



Lyn Corner, *Portrait of Toss Woollaston*.

*"Toss put a bunch of his watercolours  
in the hands of Freddy Page to sell  
to his friends and acquaintances.  
This was our choice (Lot 19) from  
those available and we have been  
thoroughly satisfied with it."*

*— Frank Corner*





*"Toss told us he started the painting as a straight watercolour but it didn't go perfectly so he put in the ink parts."*

— Frank Corner



*"This seated woman has two heads; Toss felt he hadn't got the first right so he put in another!"*

— Frank Corner

18

Toss Woollaston  
(New Zealand, 1910–1988)  
*Distant View of Nelson*  
watercolour  
signed  
330 x 500mm

Provenance:  
Purchased from the  
Architectural Centre in 1960.  
\$4000 – \$7000

19

Toss Woollaston  
(New Zealand, 1910–1988)  
*Blackball*  
watercolour  
signed and dated 1961  
260 x 355mm

Provenance:  
Purchased from Frederick Page,  
husband of the painter Evelyn  
Page and founder and teacher  
of the Music department at  
Victoria University, in 1961.  
\$3000 – \$5000

20

Toss Woollaston  
(New Zealand, 1910–1988)  
*Nelson Bay*  
ink and wash on paper, 1960  
signed with artist's monogram  
265 x 360mm

Provenance:  
Purchased from the artist  
in 1961.  
\$1500 – \$2500

21

Toss Woollaston  
(New Zealand, 1910–1988)  
*Seated Woman*  
Indian ink on paper, circa 1960  
255 x 365mm

Provenance:  
Purchased from the artist  
in 1961.  
\$1500 – \$2500



22

Philip Clairmont  
(New Zealand, 1949–1984)  
*Still Life with Jug*  
oilpastel on paper  
signed and dated '81  
735 x 530mm

Provenance:  
Purchased from Janne Land Gallery,  
Wellington in 1983.

\$6000 – \$10 000

*"We have been told that this was Philip Clairmont's first (and only?) work in oil pastels, and that it was done when Philip was staying with Tony Lane and used Tony's pastels while he was out. We have always thought it a lovely work. In the gallery display it was hung in a rather secluded place and was in great contrast to Clairmont's other works there..."*

— Frank Corner



*"We had admired this large linocut for years, from the time we saw it in a show at Janne Land's gallery and at the Norrish's home in Waikanae. On the reverse side there is a watercolour sketch; presumably Clairmont was dissatisfied with it and used the clean side of this high quality paper for the linocut."*

— Frank Corner



23

Philip Clairmont  
(New Zealand, 1949–1984)  
*Cane Chair*  
ink and watercolour on paper  
signed and dated '74  
285 x 225mm

Provenance:  
Purchased from Elva Bett Gallery,  
Wellington in 1974.

\$3000 – \$5500



24

Philip Clairmont  
(New Zealand, 1949–1984)  
*Large Still Life with Objects*  
linocut, 4/5  
title inscribed, signed and dated '81  
1010 x 775mm

Provenance:  
Purchased from Michael Norrish,  
Wellington in 1992.

\$5000 – \$8000





25

Philip Trustt  
(New Zealand, 1940– )  
*Riding*  
oil on board  
signed with artist's initials P. S. T  
and dated '74  
735 x 420mm

Provenance:  
Purchased at an auction in  
Christchurch in 1980.

\$3000 – \$5500



26

Philip Trustt  
(New Zealand, 1940– )  
*Woman at the Door*  
oil and collage on board, 1976  
1455 x 1217mm

Provenance:  
Purchased at an auction in  
Christchurch, 1980.

\$6000 – \$10 000



27

Ian Scott  
 (New Zealand, 1945–2013)  
*Untitled*  
 acrylic on canvas  
 original Petar James Gallery label affixed  
 verso  
 1780 x 710mm  
 Provenance:  
 Collection of Ministry of Foreign Affairs and  
 Trade.  
 Collection of Frank and Lyn Corner.  
 Purchased from Dunbar Sloane, Wellington.  
 \$8000 – \$12 000



28

Ian Scott  
 (New Zealand, 1945–2013)  
*Small Lattice No. 45*  
 acrylic on canvas  
 title inscribed, signed and dated '81 verso  
 760 x 760mm  
 Provenance:  
 Purchased from Janne Land Gallery,  
 Wellington in 1981.  
 \$6000 – \$9000



*"This relief print was one of a group contributed in 1973 by several artists to benefit a scheme which would place artworks in hospitals. The prints were exhibited at the Wairarapa Art Centre and we bought this and two others at the opening."*

— Frank Corner

29

Len Castle  
(New Zealand, 1924–2011)  
*Blossom Vase*  
slab built stoneware stoneware  
vase with Jun and tenmoku  
glaze  
signed with artist's monogram  
330 x 270 x 160mm  
\$3000 – \$6000

30

Tanya Ashken  
(New Zealand, 1939– )  
*In Memory of Seabird II*  
relief print, 2/25  
title inscribed, signed  
and dated '73  
1172 x 585mm  
\$1500 – \$2500

31

Ann Robinson  
(New Zealand, 1944– )  
*Pod*  
cast glass  
signed and dated '98 to underside  
295 x 370 x 250mm  
Provenance:  
Purchased from Avid Gallery,  
Wellington, c.2000.  
\$20 000 – \$30 000







32

John Weeks  
 (New Zealand, 1886–1965)  
*Mountain Stream*  
 oil on card, circa 1946  
 signed  
 390 x 495mm

Provenance:  
 Purchased directly from  
 the artist in 1948.

\$10 000 – \$16 000





33

Charles Tole  
 (New Zealand, 1903–1988)  
*Still Life with Compote*  
 oil on board, circa 1955  
 signed; artist's original catalogue label  
 affixed verso; inscribed Mrs F. H Corner  
 verso  
 280 x 410mm  
 Provenance:  
 Purchased from annual Academy  
 exhibition, Wellington, circa 1957.  
 \$16 000 – \$25 000





34

John Weeks  
(New Zealand, 1886–1965)  
*Moroccan Scene*  
oil on canvas laid onto board, circa 1938  
signed  
650 x 740mm

Provenance:  
Acquired directly from the artist in 1948.  
\$20 000 – \$30 000

*"After his studies in Andre Lhote's studio in Paris at the beginning of the 1920s... John Weeks then spent a couple of years travelling and painting in North Africa, notably in Morocco. He painted numerous Moroccan scenes. Several of these individual elements are brought together in this large composition which is one of his masterworks. He kept this work by him, amending and hopefully improving it over a period of more than twenty years. It was exhibited in London in 1926 in its then form.*

*We sought out John Weeks' studio on Auckland's North Shore before going to the United States intending to buy a New Zealand landscape from this artist whose work, along with T. A McCormack's, we valued most among that of New Zealand artists. We liked the Mountain Stream (looking great to us then in his particular – and, we now think, wrong-headed – version of Cubism) and bought it for 25 guineas. We also bought the two ink washes, a pastel of a hill, and the bush at the time that the moreporks start. And then we saw a wonderful oil leaning up against a wall; it was the Moroccan scene, upside down (Weeks later said he liked to keep some pictures upside down because this helped him to judge whether the composition was right). Weeks was rather surprised when we enquired about buying it; perhaps he had not considered selling it because it had become a lifetime obsession; but, perhaps because it would be seen in America, he decided to sell (for 50 guineas)."*

— Frank Corner



35

John Drawbridge  
(New Zealand, 1930–2005)  
*Window*  
oil on canvas  
title inscribed, signed and  
dated 1973 – 1974 verso  
2260 x 1650mm  
\$15 000 – \$25 000

Provenance:  
Purchased directly from the artist  
in 1974.

Exhibited:  
'Local Colour – 8 Wellington Artists',  
City Gallery, Wellington, September –  
November 1995.  
'Drawbridge', City Gallery, Wellington,  
November 2001 – February 2002.

Literature:  
Damian Skinner, *John Drawbridge*  
(Ron Sang Publications, 2008), p. 102.  
Greg O'Brien, *John Drawbridge –  
Wide Open Interior* (City Gallery  
Wellington), p. 20, pl. 19.

*"We saw this large oil when visiting  
the Drawbridges in 1974 and  
bought it for \$800. It has always  
looked good in the little house,  
seeming to open up the end wall."*

— Frank Corner



*"These paintings were done as part of his designing of the banners for the New Zealand Embassy in Washington, a job I, on behalf of the ministry, commissioned him to do. The commissioning of this work was his first since arriving in New Zealand and Gordon believes that it opened the way to other commissions and to his recognition in this country."*

— Frank Corner



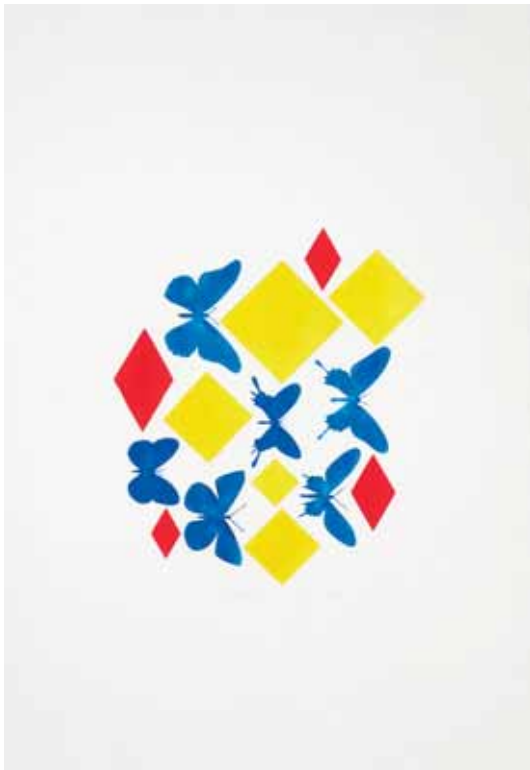
36

Gordon Crook  
(New Zealand, 1921–2011)  
*Studies for Banners of the New Zealand Embassy, Washington (1979)*  
coloured inks and collage on paper, five parts  
640 x 850mm

Provenance:  
Gifted to Frank Corner in 1979.

\$2000 – \$4000





37

Richard Killeen  
(New Zealand, 1946–)  
*Untitled*  
acrylic on paper  
signed and dated 11 – '79  
560 x 390mm

Provenance:  
Purchased from Peter McLeavey  
Gallery, Wellington in 1978.

\$4000 – \$6500



38

Milan Mrkusich  
(New Zealand, 1925–)  
*Painting No. 14*  
gouache on paper  
signed and dated 61 – 14  
355 x 260mm

Provenance:  
Purchased from New Vision  
Gallery, Auckland in 1961.

\$7000 – \$10 000



## TANYA ASHKEN

*"Carved from a flawless piece of white Italian marble, the work is a serene, polished presence in the centre of the gallery. At once stone and woman and bird, the piece is finished to such a high degree that it glows with a sensuous lustre. Although the work is quite wide it is not very deep and a feature is the exactitude of the edges between the planes. Their sharpness and precision counterpoints the polish of the surface. Altogether it is a masterly work by one of New Zealand's most gifted carvers."*

— T. J. McNamara, New Zealand Herald (1971)

Seldom do art and architecture coalesce into as profoundly an affecting experience in this country as the one which greets visitors to the Corner property in Thorndon. The relative mundanity of the street façade of the Corner residence as it appears on approach from Burnell Avenue, couldn't be at greater odds with what you encounter on passing through the front doorway. Immediately you are confronted with one of the great works of Twentieth Century sculpture in this country, Tanya Ashken's *White Torso* (1966), in one of the most dramatic and unique of settings. Installed in the lobby of the Ernst Plischke commissioned flat, the setting constitutes a meeting of two of New Zealand's most important cultural émigré figures, who together did much to help usher a full-blooded committed and pure Modernism into this country.

A year after marrying John Drawbridge in 1960 in her native England, Tanya Ashken moved to Paris where her artistic interests began shifting from her training as a silversmith towards sculpture. It was here where Ashken first encountered the work of Constantin Brancusi, the pioneering modernist sculptor. Profoundly affected, Ashken returned to London to further her sculptural education at the Central School.

Ashken has always resisted the term 'modernist' to designate her practice, stating: "I feel strongly involved with natural rhythms and forces of the earth. I feel my roots go back to the beginning of mankind and the way man started to use stone in the first place such as when he began using those giant monoliths to build Stonehenge. They were put into particular positions so that man could get some kind of link with the atmosphere and the light." This resistance is perhaps not surprising for a female artist who has worked across seven decades in a variety of media. Despite this refusal her works recall and engage the modernist sculptural practices of Barbara Hepworth, Brancusi and Henry Moore and the concept of 'direct carving' as well as the consistent invocation of the human form.

*White Torso* exhibits the finest qualities of Ashken's sculptural practice. Finding its genesis in nature and the beauty of the human form, it appears beautifully proportioned, sensual and elegant, with a classical air and the artist's unremitting penchant for especially fine craftsmanship.

Ben Plumbly



Lyn Corner, *John and Tanya, Island Bay, Wellington*, 1985.

*"Lyn and I like this best of all Tanya's works. We bought it from her in 1976 (I think for \$1200) some time after it had been exhibited at the Elva Bett Gallery."*

— Frank Corner

39

Tanya Ashken  
(New Zealand, 1939–)  
*White Torso*  
carrara marble on wooden plinth, 1966  
signed  
775 x 560 x 120mm

Exhibited:  
'Tanya Ashken', New Vision Gallery, Auckland, 1966.  
'Tanya Ashken (solo)', Bett Duncan Gallery, Wellington, 1972.

Illustrated:  
Cameron Drawbridge (ed), *Tanya Ashken: Jeweller, Silversmith, Sculptor* (Wellington, 2016), p.97.

Provenance:  
Purchased directly from the artist in 1976.

\$18 000 – \$30 000





*"It was always McCormack's Still Lives that we most admired, but he had never produced one from his cupboard for us to consider. But about 1960 when I murmured 'still life' he must have decided that we were worthy enough and he reached to the back of the cupboard and brought out what we think of as a real beauty. Others have thought so too, and it has been borrowed for exhibitions from time to time."*

— Frank Corner

40

T. A McCormack  
(New Zealand, 1883–1973)  
*Still Life*  
watercolour, 1950  
signed  
395 x 250mm

Exhibited:  
'Botanica', Adam Art Gallery, Wellington,  
August – October 2001.  
'The Art of the Garden', Mahara Gallery,  
Waikanae, 29 January – 6 March 2011.  
\$3000 – \$5000



41

T. A McCormack  
(New Zealand, 1883–1973)  
*Dahlias*  
watercolour  
signed  
490 x 315mm

Exhibited:  
'Botanica', Adam Art Gallery,  
Wellington, August – October 2001.  
\$3500 – \$5500



*"The McCormacks lived in Hill Street in a flat in a house now demolished, not far along from the General Assembly Library. They probably had no more than a largish living room/studio and a bedroom. The living room was sparsely furnished, a few simple objects, an effect of austere beauty. McCormack, small and thin, his eyes piercing anything he looked at, seemingly striving to get at the essence."*

— Frank Corner



42

T. A McCormack  
(New Zealand, 1883–1973)  
*Symphony*  
watercolour  
signed; title inscribed verso  
340 x 270mm

Exhibited:  
'The Art of the Garden', Mahara  
Gallery, Waikanae, 29 January –  
6 March 2011.

Provenance:  
Purchased from Dunbar Sloane,  
Wellington in August 2005, Lot  
No. 5.

\$2500 – \$4000

43

T. A McCormack  
(New Zealand, 1883–1973)  
*Anemones*  
ink and wash on paper  
signed  
245 x 200mm

Provenance:  
Purchased directly from the  
artist, date unknown.

\$1000 – \$2000

44

T. A McCormack  
(New Zealand, 1883–1973)  
*Dahlia*  
watercolour  
signed  
300 x 240mm

Exhibited:  
'Botanica', Adam Art Gallery,  
Wellington, August – October  
2001.

\$1500 – \$2500

45

T. A McCormack  
(New Zealand, 1883–1973)  
*Iris in the Window*  
watercolour  
signed  
395 x 255mm

Exhibited:  
'The Art of the Garden', Mahara  
Gallery, Waikanae, 29 January –  
6 March 2011.

Provenance:  
Purchased from Ferner  
Galleries, Wellington in June  
2006.

\$3500 – \$5000





46  
Robert Ellis  
(New Zealand, 1929–)  
*Return to Rakaumangamanga*  
mixed media on paper  
title inscribed, signed and  
dated '16 Oketopa 1983'  
750 x 580mm  
Provenance:  
Purchased from Janne Land  
Gallery, Wellington in 1984.  
\$2000 – \$3500



47  
Colin McCahon  
(New Zealand, 1919–1987)  
*15 Drawings*  
artist's book of 24 lithographic  
leaves, published for the Hocken  
Library in 1976  
signed and dated 1952 and  
inscribed *for Charles Brasch from*  
*Colin McCahon* on the plate  
275 x 207mm  
\$3000 – \$5000



48  
Denys Watkins  
(New Zealand, 1945–)  
*Beware of the Dog*  
acrylic and gouache on paper  
title inscribed, signed and dated '78  
520 x 645mm  
Provenance:  
Purchased from Webb's, Auckland  
in April 1991, Lot No. 213.  
\$2000 – \$3000





49

Robert McLeod  
(New Zealand, 1948–)  
*Sapik: Lanark Series No. 51*  
enamel on folded paper, 1982  
2065 x 1080 x 200mm  
\$3000 – \$5500

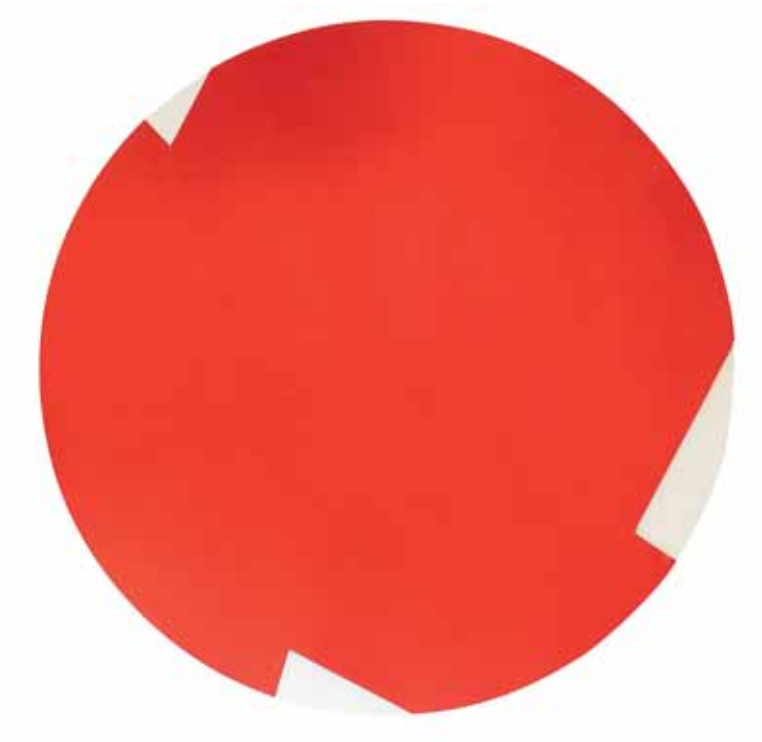


50

Robert McLeod  
(New Zealand, 1948–)  
*Panjax*  
oil on shaped canvas, 1990  
2000 x 1335mm  
Provenance:  
Purchased from Bowen Gallery,  
Wellington in October 1997.  
\$7000 – \$12 000

*"We had become increasingly  
interested for two or three  
years in the work of this  
immigrant artist from Glasgow."*

— Frank Corner, 1977



51

Geoff Thornley  
(New Zealand, 1942–)  
*Untitled*  
oil on canvas laid onto board  
title inscribed, signed and  
dated 1983 verso  
1165mm: diameter  
  
Provenance:  
Purchased from Petar James  
Gallery, Auckland, circa 1984.  
\$12 000 – \$20 000

*"This work was bought to our  
attention by Petar Vuletic and,  
as with all the work of Thornley,  
we were impressed with its  
idea and perfection of materials  
and workmanship. The price  
paid (\$3000) was by far the  
most that, up to the time, we  
had paid for any work."*

— Frank Corner

52

Geoff Thornley  
(New Zealand, 1942–)  
*Untitled No. 5*  
oil on canvas  
title inscribed, signed and dated  
1989 verso  
930 x 610mm  
  
Provenance:  
Purchased from Gow Langsford  
Gallery, Wellington in 1992.  
\$7000 – \$12 000



53

Stephen Bambury  
(New Zealand, 1951–)  
*"We renounce colour"*  
mixed media on aluminium  
title inscribed, signed and dated  
1989 verso  
370 x 372mm  
Provenance:  
Purchased from Artis Gallery,  
Auckland in September 1989.  
\$6000 – \$9000

*"Lyn bought this aluminium  
piece in 1990 from Jonathan  
Gooderham's gallery which  
was the successor to Trish  
Clark's Artis Gallery in  
Auckland. She had seen and  
been greatly impressed by a  
work, the first of a new series,  
at Trish Clark's home."*

— Frank Corner



54

Stephen Bambury  
(New Zealand, 1951–)  
*Stone (Disc)*  
acrylic on canvas  
title inscribed, signed and  
dated 1986  
750mm: diameter  
Provenance:  
Purchased from Artis Gallery,  
Auckland in September 1989.  
\$5000 – \$8000

*"Lyn bought this after  
negotiations with Peter Webb.  
She was most impressed by this  
painting and has taken constant  
pleasure in it as it has glowed  
on the stair wall of our home."*

— Frank Corner





55

Trevor Moffitt  
(New Zealand, 1936–2006)  
*Surveying the Water*  
oil on board  
signed and dated '71  
595 x 595mm

Provenance:  
Purchased directly from the  
artist in Christchurch, 1974.

\$6000 – \$10 000

*"We saw this when visiting  
Trevor's home in Christchurch at  
the time of the Commonwealth  
Games in 1974. The fisherman  
seems like a crusader."*

— Frank Corner



56

Trevor Moffitt  
(New Zealand, 1936–2006)  
*Quinnat*  
linocut, 11/30  
title inscribed, signed and dated  
'70  
300 x 300mm

Provenance:  
Collection of Ministry of  
Foreign Affairs and Trade.  
Collection of Frank and Lyn  
Corner. Purchased from Dunbar  
Sloane, Wellington, circa 1980.

\$500 – \$1000



57

Trevor Moffitt  
(New Zealand, 1936–2006)  
*On Reflection*  
oil on board  
title inscribed, signed and  
dated 1973 verso  
595 x 580mm

Provenance:  
Purchased directly from  
the artist.

\$6000 – \$10 000

*"We bought this on another visit  
to Trevor's home at which time he  
had a whole series of these 'girlie'  
paintings around the room; the  
previous night he had held a party  
at which his friends were asked  
to provide titles for the paintings.  
The story is that his family owned  
a bach which in the mining days  
had been a brothel. This set  
Trevor's imagination visualizing the  
goings on. In our picture the client,  
though we only see his hat and  
coat, is as palpable as the girl."*

— Frank Corner



58

Trevor Moffitt  
(New Zealand, 1936–2006)  
*A Distant Memory*  
oil on board  
signed and dated '73; title inscribed  
verso  
575 x 580mm

Provenance:  
Purchased from the Canterbury  
Society of Fine Arts, Christchurch,  
circa 1974.

\$6000 – \$10 000

## THEO SCHOON

*'It is the task of the modern artist to take traditions apart, and put them together again in a different way, that is the meaning of creativity... most of my working life has been spent on doing the spade work for this, under appalling conditions.'*

— Theo Schoon writing to the New Zealand art historian Michael Dunn in 1970.

Theo Schoon (1915–1985) emigrated to New Zealand in 1939, fleeing the onset of WWII. Schoon arrived in Aotearoa with the benefit of up-to-the minute exposure to European modernist conceptual thinking, most particularly the Bauhaus, courtesy of his study in Rotterdam in the mid 1930s. He had also been sensitised to indigenous culture thanks to his upbringing in Java, then the Dutch East Indies. Schoon's parents were members of the Dutch colonial administrative class. This unique set of circumstances led Schoon to dedicate himself to an exploration of both the methods and the meanings of Maori creative expression. His goal was ambitious: a synthesis of modernist thinking and indigenous forms and he set to recalibrating the rules of engagement for art making in Aotearoa New Zealand.

At the time there existed little precedent in New Zealand for such an approach with Maori art being viewed in the main in two locations and frames of reference. The first was in museums where Maori carving and artefacts were contextualised primarily as examples of ethnographic production then defunct or at best, evidence of the way of life of 'old time Maori'. In other words, any language, spiritual or artistic context had been left at the door and the physical objects became illustrative of the 'things' that Maori used or made.

The second, and for Schoon decisive, location was in the field – on Marae and within whare whakairo where Maori artistic traditions, under severe duress due to the effects of over a century of Colonial neglect, still persisted or, in the case of the great painted houses of the East Coast of the North Island, continued to thrive.

From Schoon's first explorations, in the late 1940s, in the Maori rock art cave sites of South Canterbury to his travels in and around Rotorua where he created his startling 'Mudpool Modernism' photographs Schoon displayed an uncanny knack for tracking down wellsprings of Maori visual arts traditions that were still intact or maintained by practitioners who were part of a long lineage of, either master carvers, or keepers of vital knowledge that Schoon could access to ensure the validity of his program. His relationship with the Ngati Porou carver Pine Taiapa (1901–1972) is a case in point.

True to his Bauhaus training Schoon did not favour the 'fine' arts of painting and sculpture over the applied arts of carving and the creation of utilitarian objects such as gourds. Quite the opposite, for Schoon soon became transfixed by almost all aspects of Maori art making and travelled widely to further his research. In the late 1960s his eye turned to the carving of Pounamu and he settled in Hokitika on the West Coast of the South Island so he could extend his studies and learn at first hand about the varieties of pounamu and Maori practice with the sacred stone. Schoon's 1973 publication *Jade Country* distils his thoughts on the nature of working with Pounamu and illustrates examples (see lots 60 and 62) of his carved works which display all facets of his conceptual grounding. His designs as seen in the Corner collection span purely modernist forms, interpretations of Maori exemplars such as Hei Tiki, Manaia and Pekapeka designs as well as others that show Schoon exploring oriental forms.

Given Schoon's peripatetic life journey many of his applied arts works such as the carved gourds and pounamu pieces have been dispersed and are known more by legend than first hand experience. The examples of Theo Schoon carved Pounamu assembled by Frank and Lyn Corner add immeasurably to our understanding of his achievements over diverse media and enable us to marvel anew at his propensity to apply his singular creative vision in such a distinctive fashion, by deep immersion into the culture.

Hamish Coney



59

Theo Schoon  
(New Zealand, 1915–1985)  
*Pendant*  
carved greenstone  
203 x 9 x 9mm

Provenance:  
Purchased from the New  
Vision Gallery, Auckland  
in December 1969.

\$6000 – \$9000





60

Theo Schoon  
(New Zealand, 1915–1985)  
*Pekapeka*  
carved greenstone  
90 x 130 x 5mm

Illustrated:  
Theo Schoon, *Jade Country*  
(Sydney, 1973), p.95.

Provenance:  
Purchased from the New  
Vision Gallery, Auckland in  
December 1969.

\$12 000 – \$20 000

61

Theo Schoon  
(New Zealand, 1915–1985)  
*Pendant*  
carved greenstone, three parts  
105 x 135 x 5mm

Provenance:  
Purchased from the New Vision  
Gallery, Auckland in December  
1969.

\$10 000 – \$18 000



*"The collection at New Vision Gallery was probably the first time that Theo Schoon's work in greenstone had been exhibited, though his work was known to some people: for instance, he had been commissioned by Maori to make pieces for ceremonial occasions. He was pioneering the carving of greenstone in traditional designs (Maori expertise had practically disappeared and greenstone had come to be used only for making trashy things for tourists) and setting an example which inspired the renaissance of jade and bone carving among Pakeha as well as Maori that occurred from the 1970s. The more we have learned of Theo Schoon's work in painting, growing and decorating gourds in traditional Maori fashion, carving jade, photographing thermal activity and residues etc., the more we admire him as an artist and as a seminal influence on New Zealand artists and craftspeople."*

— Frank Corner



62

Theo Schoon  
(New Zealand, 1915–1985)  
*Manaia*

carved greenstone  
85 x 74 x 11mm

Illustrated:  
Theo Schoon, *Jade Country*  
(Sydney, 1973), p.95.

Provenance:  
Purchased from the New  
Vision Gallery, Auckland in  
December 1969.

\$12 000 – \$20 000

63

Theo Schoon  
(New Zealand, 1915–1985)  
*Pendant*

carved greenstone  
100 x 66 x 6mm

Provenance:  
Purchased from the New  
Vision Gallery, Auckland  
in December 1969.

\$6000 – \$9000

64

Theo Schoon  
(New Zealand, 1915–1985)  
*Pendant*

carved greenstone  
98 x 60 x 5mm

Provenance:  
Purchased from the New  
Vision Gallery, Auckland  
in December 1969.

\$6000 – \$9000





## TOSS WOOLLASTON

The term landscape when it began its useful life in the sixteenth century first in Dutch, then in English, was a technical term that was applied only to painting. It took another fifty years before it was applied to stage scenery and then to scenery outdoors in general. The important point being that its reference to a way of organising and objectifying what we see, of ordering space within a framed painting, preceded its use as a descriptive term for what a painting might (come to) represent. This tells us something about the extent to which our reading of a landscape, even now, might be determined by what we see in it of a picture, by the fact that we order it consciously or unconsciously within a frame or, as Woollaston does here, through a window as frame. Agriculture is what we use to shape the land to our physical needs and uses. Landscape is how we appreciate it from the point of view of culture.

In December 1949, Toss Woollaston moved from where he and his family had been living in Mapua (near Nelson) to Greymouth, in order to support his family in employment as a 'Rawleighs man' — a travelling door-to-door salesman of health products and ointments. In mid-April the following year he purchased a wooden villa on a steep hillside section at 33 Kilgour Rd and, writing to his benefactor Charles Brasch, he described it as 'on a hillside with a wide view over the town and harbour mouth.' Woollaston painted several views of the semi-urban landscape from the elevated vantage point of his Greymouth home — most notably *Greymouth with Tower* (Christchurch City Gallery, 1952) and *Window on Greymouth* (Hastings Art Gallery, 1959). Toss and Edith Woollaston stayed in Greymouth at this address until 1968. Woollaston wrote to Edith on the day of his arrival: 'Greymouth, in from the river, looks a crowd of grey churches & buildings at all angles, with high green & bushy hills just as sharp & angular rising behind — not mine yet.' Later he would remark that 'the blank sea in front was going to take ten years for me to learn to paint.' And here, nearly ten years later, in *Window, Greymouth* that blank sea at the river mouth is an almost perfect and almost imperceptible smudged line of grey-blue not at all distinguishable from the grey sky above.

The painterly quality of Woollaston's more familiar mountain landscapes, the grandeur of the landforms he deals with, the management of space and light, the colour and texture of the materials he uses bring us close to the actualities and materiality of the earth, and this will be enough for some viewers. But in these more intimate urban 'scenes' like *Window, Greymouth* we recognise that his landscapes are 'inscribed', that they are quotations, and as viewers we are pushed to want to explore the associations they carry. That is, we are driven to understand the

'frames' Woollaston places on the land to employ a potent phrase of Francis Pound. The Woollastons found a small community of music and art in Greymouth. It became a place where the imagination might be enticed to settle, and where they could give this otherwise uncultured place meaning and provide a means of responding to it in cultured terms. 'The Value of Locality in Art' was the title of a lecture Woollaston delivered just after exhibiting this painting.<sup>1</sup>

Painting can take us instantly elsewhere. *Window, Greymouth* is a vivid demonstration of painting's capacity to transport us to somewhere recognisable yet different.

There are artists who are supremely confident, whose power lies in decisiveness, and then there are those who invest in hesitancy, the struggle to understand, with tremendous significance. The texture as well as the line of Woollaston's art speaks of hesitancy, it is full of undisguised retouchings and alterations — its whiplash of brushstrokes presents a way of representing things that might always be different, might always be looked at differently, 'at all angles.' Just look how Woollaston drags his ochre brush from the bottom right to the central upper sky as if to suggest the land might be somehow mirrored there. The image through the window may seem static but in fact is eloquent of volatility and mutability, of a world where everything literally flows and seeps into everything else. It unleashes a sky where the wind whips up a melee of colour to shift it forward into the viewer's presence. In *Window, Greymouth* background becomes foreground and foreground becomes background. Paint itself a liquid medium has a molten quality that Woollaston captures so readily. This liquidity speaks of transience, even a congruence — a flowing between — between the unreal world of painting and the real world observed. As Woollaston worked upon depicting the roofs and vegetation below his window in the landscape before him, he did not really paint those things, or those things alone. He painted the inexplicable intensity of his own feelings before them. The nearly unreal vividness of his art was a form of insistence and out of that ordinary suburban view through the window he conjured a picture full of wonder.

Laurence Simmons

- 1 'The Value of Locality in Art,'  
*Landfall* 57, 15:1 (1961): 73-76.

65

Toss Woollaston  
(New Zealand, 1910–1988)  
*Window, Greymouth*  
oil on board  
signed; inscribed *Cat No. 74*  
on original Auckland City Art  
Gallery label affixed verso;  
original 'New Zealand Mission  
to the United Nations' label  
affixed verso  
1205 x 900mm  
\$70 000 – \$100 000

Literature:  
Jill Trevelyan, *Toss Woollaston – A Life in Letters*,  
pp.236–237.  
Gerald Barnett, *Toss Woollaston – An Illustrated  
Biography*, p.67.

Exhibited:  
'Toss Woollaston – A Retrospective', National Art  
Gallery, Wellington, December 1991 – March 1991  
(touring to the Robert McDougall Gallery, Christchurch,  
Dunedin Public Art Gallery and Auckland Art Gallery).

Provenance:  
Purchased from the Architectural Centre in 1960.

*"Toss painted this oil when he  
lived in Greymouth and worked  
as a Rawleigh salesman. We have  
always loved it and Toss himself  
regards it as very special. It was  
one of the first group of large  
paintings on six by three board.  
All the others were landscapes of  
hills. We bought it for 60 guineas  
(he encouraged time payment)...  
I was bowled over by the feeling  
that Toss was not merely a very  
good painter but a superb one."*

— Frank Corner



## FRANCES HODGKINS

Enchanted by the Englishness of Bridgnorth, a market town between Wolverhampton and Shrewsbury in Shropshire, Frances Hodgkins conducted one of her most successful summer painting schools there in June of 1926. Divided into a Low and High Town by the Severn, the longest river in Britain, Bridgnorth has many picturesque features: boats, a distinctive arched stone bridge, a ruined castle and the medieval Northgate.

As the Great Depression deepened in the summer of 1932 and the number of registered unemployed in Britain grew to 3.5 million, Hodgkins worked hard to fulfil her contract to supply paintings to the Lefevre Gallery in St James. She set out in August 1932 with Hannah Ritchie and Ritchie's partner Jane Saunders on a sketching holiday to Norfolk, but found the landscape too boring. Hodgkins wrote to Dorothy Selby: "leaving Tuesday morning for Bridgnorth my old love...I am tingling with impatience to get settled and at work." It was the relationship of the river to the town that appealed to her, and she never strayed far from its banks. Hannah Ritchie later wrote, "when I was at work at Bridgnorth in 1932, F.H. made drawings further along the river bank..." Famous paintings such as the oil on canvas *Sabrina's Garden* c.1934 in the Bristol Museum and Art Gallery, (Sabrina is the Roman name for the River Severn) and the controversial watercolour *Pleasure Garden* 1932 (Christchurch Art Gallery) resulted.

Looking south down the river with the High Town on the right bank, Hodgkins has composed *Pleasure Boats, Bridgnorth* with the boat hire cabin and its prominent signage at the centre. Her sense of humour is evident in the way that the lattice windows and door combine to form the features of a smiling face. Daring perspective tips up the foreground, the surface of the river is smudged with cloud reflections. Her skill with deft and spontaneous outlines combined with broad areas of colour is evident. Empty oar locks on the chained rowing skiff are precisely detailed while the frilled awning on the flat boat on the left is rendered more sketchily in gold and brown. The verticality of the composition is emphasised by the alignment of the boat with the green-capped tower of 18th



Frances Hodgkins, *Pleasure Boats* verso.

*"I walked into the Redfern Gallery one lunchtime and there, propped up against the back of a chair having just arrived, was a piece of stiff painted paper. It was as beautiful as any Hodgkins I had seen."*

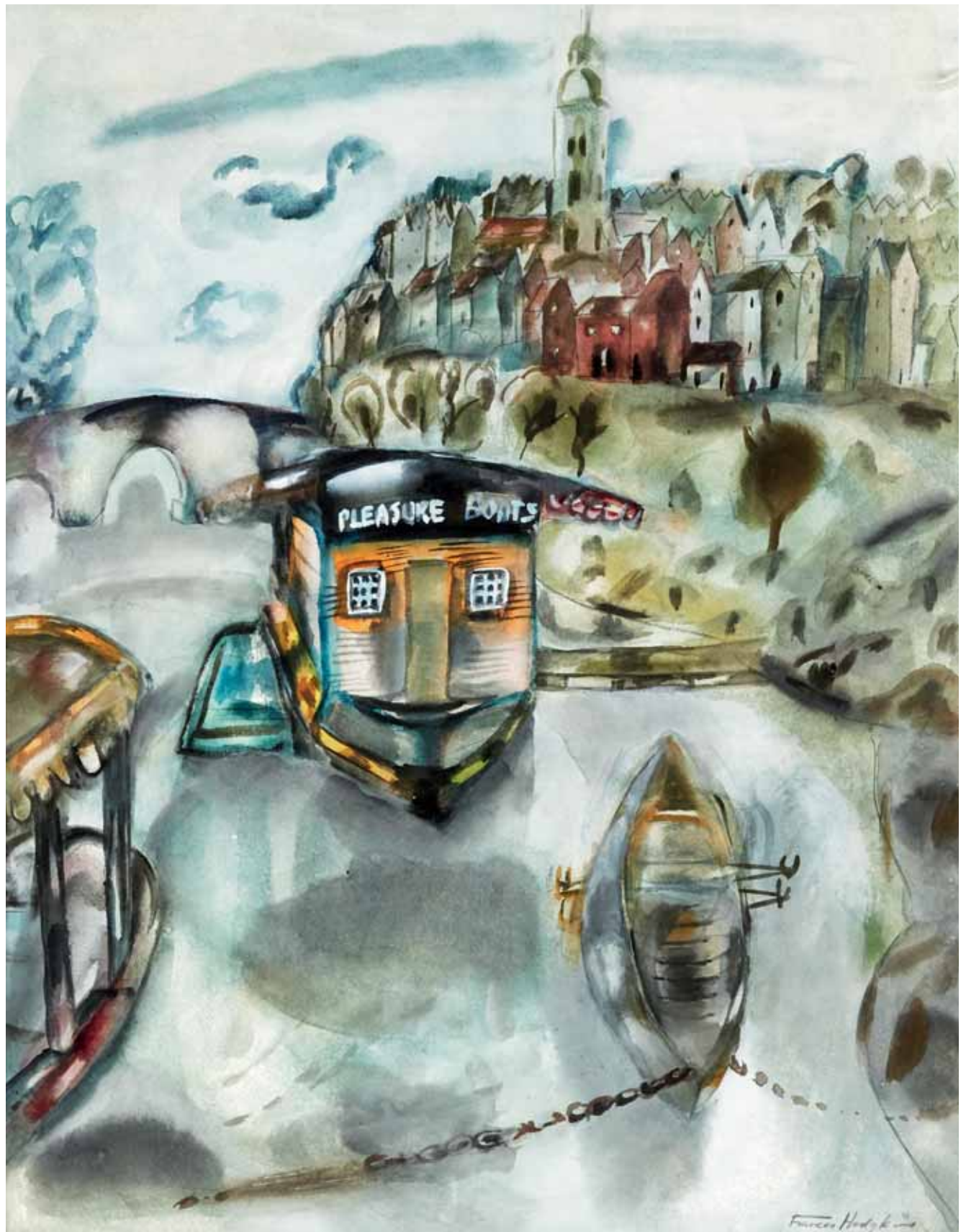
— Frank Corner

66

Frances Hodgkins  
(New Zealand, 1869–1947)  
*Pleasure Boats*  
watercolour and gouache, 1933  
signed; original 'Queen  
Elizabeth II Arts Council of  
New Zealand' and 'New  
Zealand Mission to the United  
Nations' labels affixed verso  
525 x 415mm  
\$80 000 – \$140 000

Provenance:  
Private collection, South Africa.  
Collection of Frank and Lyn Corner. Purchased from  
The Redfern Gallery, London in 1956.  
Exhibited:  
'Frances Hodgkins', Lefevre Galleries, London, October  
1933.  
'Frances Hodgkins', The Museum of New Zealand Te  
Papa Tongarewa, Wellington, August – March 1994.  
'Frances Hodgkins – Centenary Exhibition', Auckland  
City Art Gallery, April – September 1969.  
Literature:  
*Frances Hodgkins – Kapiti Treasures* (Mahara Gallery,  
2010), p.32.  
Iain Buchanan, Michael Dunn, Elizabeth Eastmond,  
*Frances Hodgkins: Paintings and Drawings* (Auckland  
University Press, 1994), p.140.  
E. H McCormack, *Portrait of Frances Hodgkins*  
(Auckland University Press, 1981), p.116.





century Anglican parish church of St Mary Magdalen, its height exaggerated in relation to the stone houses below.

Two years later in 1934 when she was 63 years old, Hodgkins moved into the comfort of a centrally-heated old chapel studio in West Street in Corfe Castle, the Dorset town constructed of limestone and nestled in the chalky Purbeck Hills between Wareham and Swanage. A fine view of the ruin of the castle itself could be seen from her stone-walled garden. As she reported to Alex McNeill Reid of the Lefevre Gallery in 1934, she painted prolifically as Corfe offered few entertainments: "I was feeling very much under the weather both physically & otherwise but have picked up wonderfully since coming here and am now doing quite good work under the spell of the place & general atmosphere of calm & simplicity...Corfe cannot in any way be called stimulating..."

Painted in chalky gouache (more opaque than watercolour due to the addition of white pigment), *Corfe Castle* is a composite of four of the characteristic elements of the town: the ruins of the castle's keep, village hall, inn and Anglican church. These are summarily coloured peach, blue and yellow and organised around a central shed in a very similar way to the *Courtyard, Corfe* 1942 (Art Gallery of New South Wales). White highlighting blooms on the surface, softening the outlines of the vegetation and buildings.

Frances Hodgkins weathered the Second World War in Corfe Castle, living in the tiny village a total of 13 years until her death in 1947. As she wrote to Ree Gorer, she neither liked nor disliked the place, but was "thankful to have it & call it home".

Linda Tyler



*"Frances Hodgkins' reputation had declined in the period after her death in 1946. Authority existed to spend some money on art works for overseas posts (possibly resulting from a talk I had with the Minister of Internal Affairs when I was on leave in New Zealand in 1955) and with Eric McCormick's help we bought a couple of gouaches for the High Commission's office and a fine oil for the Paris Embassy. Dick Campbell and some others in the High Commission had found the Corfe Castle gouache less attractive and favoured the two earlier and less 'difficult' works. Lyn and I preferred the late period works and after a week or so of sober thought (for 40 guineas was no light matter for us, all the more when added to the 30 guineas for Pleasure Boats) made a positive decision. The picture has given us constant pleasure. In the course of driving Eric McCormick to Dorset we visited the little town of Corfe Castle, and saw the various elements she put together in her composition; the church and castle towers that poke up wherever one walks, and the summer house; the pile of rotting wood was still at the back of her studio."*

— Frank Corner





67

Frances Hodgkins  
(New Zealand, 1869–1947)  
*Corfe Castle*  
gouache on paper  
signed  
415 x 560mm  
\$70 000 – \$120 000

Provenance:  
Purchased from Leicester Galleries,  
London in 1956.

Exhibited:  
'Frances Hodgkins: works from private  
collections', Kirkcaldie and Stains,  
1–21 August 1989, Cat No. 42.

Literature:  
*Frances Hodgkins – Kapiti Treasures*  
(Mahara Gallery, 2010), p.41.  
Iain Buchanan, Michael Dunn,  
Elizabeth Eastmond, *Frances Hodgkins:  
Paintings and Drawings* (Auckland  
University Press, 1994), p.162.



## RITA ANGUS

All her life, Rita Angus was drawn back to the Hawke's Bay landscape of her childhood. She loved the sense of space in the Napier hinterland – the grandeur of the hills, the vast skies, and the richly productive farmland. Her images of the region span her working life, from the early 1930s – when she depicted the township of Napier, devastated by the 1931 earthquake – to the 1960s, when she painted the series of ambitious landscapes that includes *Storm, Hawke's Bay*. Also in that decade she completed a commissioned mural for Napier Girls' High School Assembly Hall, commemorating the girls who died in the earthquake.

Living in Wellington during the 1960s, Angus made frequent bus trips to Napier to visit her elderly parents at their home in Milton Terrace on Hospital Hill. She made a habit of sitting in the front seat beside the driver, with the landscape laid out in a panorama before her. Always carrying a sketchbook, she made quick drawings of anything that caught her eye – a church spire, a barn, the line of the horizon – adding colour notes for future reference. Back in her Wellington studio, these sketches were the starting point for a series of oils that present a visionary image of the Hawke's Bay landscape. They include *Fog, Hawke's Bay* (1968-69), in the Auckland Art Gallery collection, and smaller works, all of which show the human impact on the landscape with roads, buildings, and farm animals.

*Storm, Hawke's Bay* is a particularly dramatic work from the series. The curving line of the road slices through the landscape, leading the eye into the distance and the gathering storm clouds. The paddocks in the foreground are treated with bracing clarity: a series of crisply delineated forms that lock together in a glowing patchwork. Angus brings her personal interest in cubism to the depiction of the buildings, reducing them to simple geometric shapes and flattening and distorting their forms, so we are aware of multiple viewpoints. This creates a sense of movement, and echoes the way she experienced the landscape as she journeyed through it. Technically, *Storm, Hawke's Bay* is a fascinating example of her meticulous method of picture construction, and the underlying grid format remains visible, especially in the hills on the right.

Angus was in her early sixties when she painted this moody and mysterious image – a mature artist with a wealth of experience behind her. A confident and arresting work, it is a fine example of her late style, and a memorable painting of the New Zealand landscape.

Jill Trevelyan

*"From the beginning of the Smithsonian tour of New Zealand paintings I had hoped to buy this work, which was part of the New Zealand I had grown up in; but I held back, feeling that Americans should have the first opportunity, and I made no move until the tour had ended. There were two other Angus paintings in addition to Storm, Hawke's Bay (Stone Bird Above the Bolton Street Cemetery and A Design of Fishes); both were bought later by the National Gallery."*

— Frank Corner



68

Rita Angus (1908–1970)

*Storm, Hawke's Bay*

oil on board (1969)

signed

600 x 600mm

\$400 000 – \$600 000

Exhibited:

'Contemporary Painting in New Zealand', The Smithsonian Institute, Washington D.C., touring the United States in 1971.

'Rita Angus: live to paint and paint to live', City Gallery, Wellington, 5 July – 16 September 2001.

Illustrated:

Vita Cochrane and Jill Trevelyan, *Rita Angus: live to paint and paint to live* (Auckland, 2001), back cover, plate. 23.

Gaylene Preston, *Lovely Rita* (New Zealand Film Commission, 2007).

Literature:

Jill Trevelyan, 'Live to paint and paint to live', in *ibid*, pp. 7–15.

Provenance:

Purchased in Washington D.C. in 1972 at the conclusion of a New Zealand Paintings Exhibition toured by the Department of External Affairs.











69

Rita Angus (1908–1970)  
*Houses, Thorndon*, 1968  
 watercolour  
 signed  
 360 x 500mm

Exhibited:  
 'Rita Angus: live to paint and paint to live', City Gallery,  
 Wellington, 5 July – 16 September 2001.

Provenance:  
 Purchased directly from the artist at her cottage in  
 Thorndon in 1968.

\$45 000 – \$65 000

*"The painting has a white space and, judging by another version in which the painting is completely filled with houses, Rita might have been intending to fill in the space. But Rita looked at it carefully in Lyn's presence and said 'yes, I'll sign that' and released it for Lyn to carry away. To us the space reminds us of certain Cezanne pictures and we much prefer it to the version in which the whole area is crowded. It is one of our favourite pictures."*

— Frank Corner

Colin McCahon's exhibition *A Landscape Theme with Variations*, which included this majestic work, was held at Ikon Gallery, Auckland, in May 1963, simultaneously with the large Woollaston/McCahon *Retrospective Exhibition* at Auckland City Art Gallery. McCahon wrote to John Caselberg: 'This exhibition really puts both Toss & myself into the "has been" class. None the less I am naturally pleased & hope to correct many ideas by the new work at [Ikon] gallery' (Simpson, *Answering Hark*, 2001, p. 95).

The exhibition was also a response to the disappointing reception of geometric abstraction in McCahon's *Gate* series paintings at Ikon (then called The Gallery) in 1961, and in Christchurch, 1962. The latter show included the huge 16-panel *Second Gate Series* (now in Te Papa), which the critics disliked. *The Press* wrote, 'The *Gate* series fails because the panels are mostly slight and boring as paintings'. In a 1963 talk McCahon admitted (as reported): 'The paintings misfired, and this worried him. Came to the conclusion that it was essential to find a way of communicating to people. He must go back again and start from scratch – to the [1940s] Otago Peninsula paintings in fact' (*Answering Hark*, p.94)

McCahon described the new landscapes as 'a return to "realist" painting but a realism impossible without the previous work' (p. 95). Two large series 'A' (now in Auckland Art Gallery) and 'B' (now in Te Papa Tongarewa), each made up of eight large panels on unstretched canvas, were hung with their edges touching. McCahon described them to Ron O'Reilly as: 'Two groups each 24 ft x 6 ft & other related material. One group hills & variations (as the Promised Land) the other plain and sky motifs' (March 23, 1963).

The Ikon show also included seven separate paintings, which he called 'spares', numbered 'C' to 'I', including the present work, all identical in medium and size to the panels in the two big series. McCahon wrote: '...none of these paintings is of any actual landscape. Certainly the landscape is New Zealand but in an amalgam of both North and South. Nor is this the tourist's landscape we so often see painted. I am dealing with the essential monotony of this land, with variations on a formal theme, and again, as in the *Northland panels* of some years ago, a "landscape with too few lovers" ' (*A Question of Faith*, 2002, p. 200).

In making these paintings McCahon drenched unsized canvas with water and applied paint from which most of the oil had been soaked out. The technique made for a very matt finish and required the artist to paint quickly.

*Landscape Theme and Variations 'I'*, from the Corner collection, so rich and glowing in colour, has close affinities with series 'A', in which all but one of the eight panels features arcing headlands, sometimes single, sometimes double – one from the left, one from the right – as in 'I' which has an additional double hillside in between.

This arrangement of landforms had special significance for McCahon, being reminiscent of his well-known childhood memory of Otago's Taieri Plains where, 'Big hills stood in front of the little hills, which rose distantly across the plain from the flat land: there was a landscape of splendour, and order, and peace...'

('Beginnings', *Landfall* 80, 1966, p. 364) – a description which perfectly fits this splendid evocation of the 'Promised Land'.

Peter Simpson

*"This was one of a group of perhaps ten individual paintings which were hung at the Ikon Gallery in Auckland to accompany the showing of the set of canvases comprising the Landscape B series. The whole exhibition had been taken down when I looked in at the gallery on a brief visit to New Zealand in 1964. But none of the extra paintings had sold and I had my choice from the ten. The price was 60 guineas. For me, Number I was a clear choice and Lyn and I still feel that none of the other individual paintings and only two of the Landscape B can match it. It gives a feeling of walking into a new country and starting to discover it; the form of the hill going down to the sea is archetypal of forms we pass on the way from Wellington to Waikanae and of many other places. At times the painting has a glowing mystery emanating from it, an effect which Rothko achieves (though McCahon was not one to admit learning from others)."*

— Frank Corner

70

Colin McCahon  
(New Zealand, 1919–1987)  
*Landscape Theme and Variations (I)*  
oil on jute canvas laid onto board  
1726 x 826mm

Exhibited:  
'Colin McCahon: Landscape Theme with Variations', Ikon Gallery, Auckland,  
14 May – 31 May 1963.

Reference:  
Colin McCahon database (www.mccahon.co.nz) cm000887.

Provenance:  
Purchased from Ikon Gallery, Auckland  
in 1964.

\$300 000 – \$400 000





## RALPH HOTERE

Among the most austere, reductive and challenging artworks one might encounter throughout New Zealand art history is a small body of paintings produced by Ralph Hotere in the late 1960s and early 1970s. Simply referred to as the 'Black Paintings', these *Untitled* paintings each share the same square or slightly vertical orientation and are dominated by finely inscribed concentric circles. All are abstract in the purest sense of the word, offering viewers little or no reference outside of their self-contained, hermetic worlds of darkness.

No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. All of the paintings from this body of work are conceived in matte black with none of the immediately seductive allure of the near-contemporaneous broilite lacquer works. These are without doubt cerebral paintings for quiet contemplation and consideration.

*Untitled* (1969) adheres to the stylistic status quo of this period and offers no elixir for the time poor or impatient; rather, like the gradually shifting tides, it creeps up on you slowly but surely, washing over and through you in a gentle tide of black. The infinite darkness is disturbed only by the finest of blood red and black lines, hovering over and above the inky darkness forming perfect circles that recall the grooves of a vinyl long player record.

Whilst the circular motif features prominently in the modernist vernacular of the 1960s, most notably in Jasper Johns' 'Target' paintings and in the work of Kenneth Noland, Hotere's concerns are entirely different from his lofty American forbears. Starting with the 'Human Rights' series of paintings earlier in the 1960s, Hotere's on-going project increasingly reflected his interest in producing abstract paintings which have their genesis in universal issues of war, human suffering and oppression, the nuclear arms race and the degradation of the natural environment. It is one of the enduring complexities of the artist's project that his preoccupation with the human condition is most often expressed in the reductive formal language of late modernism.

Painted in the year the artist moved to Dunedin to take up the Frances Hodgkins Fellowship at Otago University, it is easy to understand the appeal that Ralph Hotere's *Untitled* must have held for Frank and Lyn Corner. Like the collectors themselves, Hotere's painting appears as both resolutely of the local and the international in its concerns and is a deeply intellectual and refined painting. It flips the age old question of what the abstract painting might represent on its head, challenging the viewer with the question of what they represent and what they bring to an engagement with the work of abstract art. I imagine the Corners got great joy from this.

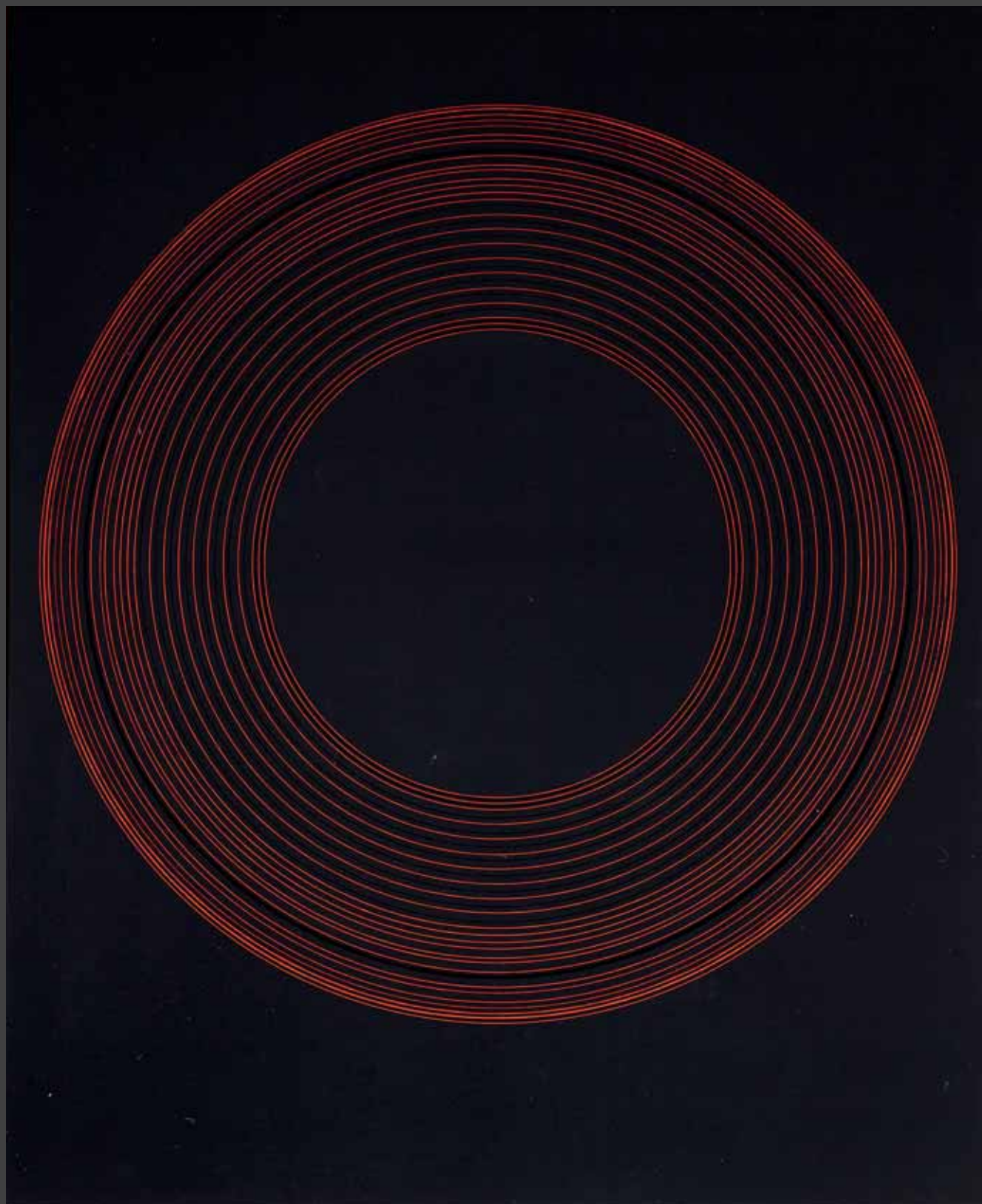
Ben Plumbly

71

Ralph Hotere  
(New Zealand, 1931–2013)  
*Untitled*  
acrylic on canvas  
signed and dated '69 verso  
1120 x 915mm

Provenance:  
Purchased from Webb's,  
Auckland, circa 1995.

\$70 000 – \$120 000



## GORDON WALTERS

The Koru design first shows up in the art of Gordon Walters in 1956. Organic, hand-drawn and much closer to its original source of the kowhaiwhai patterns found throughout Maori *wharenui*, these early works bear very little resemblance to the hard-edged geometric nature of *Untitled* (1973) here, painted some seventeen years later. An integral symbol in Maori art, carving and tattoos, the Koru's formal potential is one that would consume Walters for over thirty years.

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

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

In similar fashion to the mature compositions of his contemporary Milan Mrkusich, there is little evidence of the hand at play here, the 'human' element having played out beforehand behind closed doors, in the artist's studio. It is in this environment where Walters' fastidious and legendary working technique took place. The artist would mock up his compositions in hand in papier collé fashion, experimenting with the constituent parts until such time as he found something with potential. In the event he felt his preliminary composition 'worked' he would from there produce a work on paper and again, if this would pass muster, finally, and often years later, he would realise his vision in thinned-down polyvinyl acetate and acrylic on either hardboard or a more yielding canvas support.

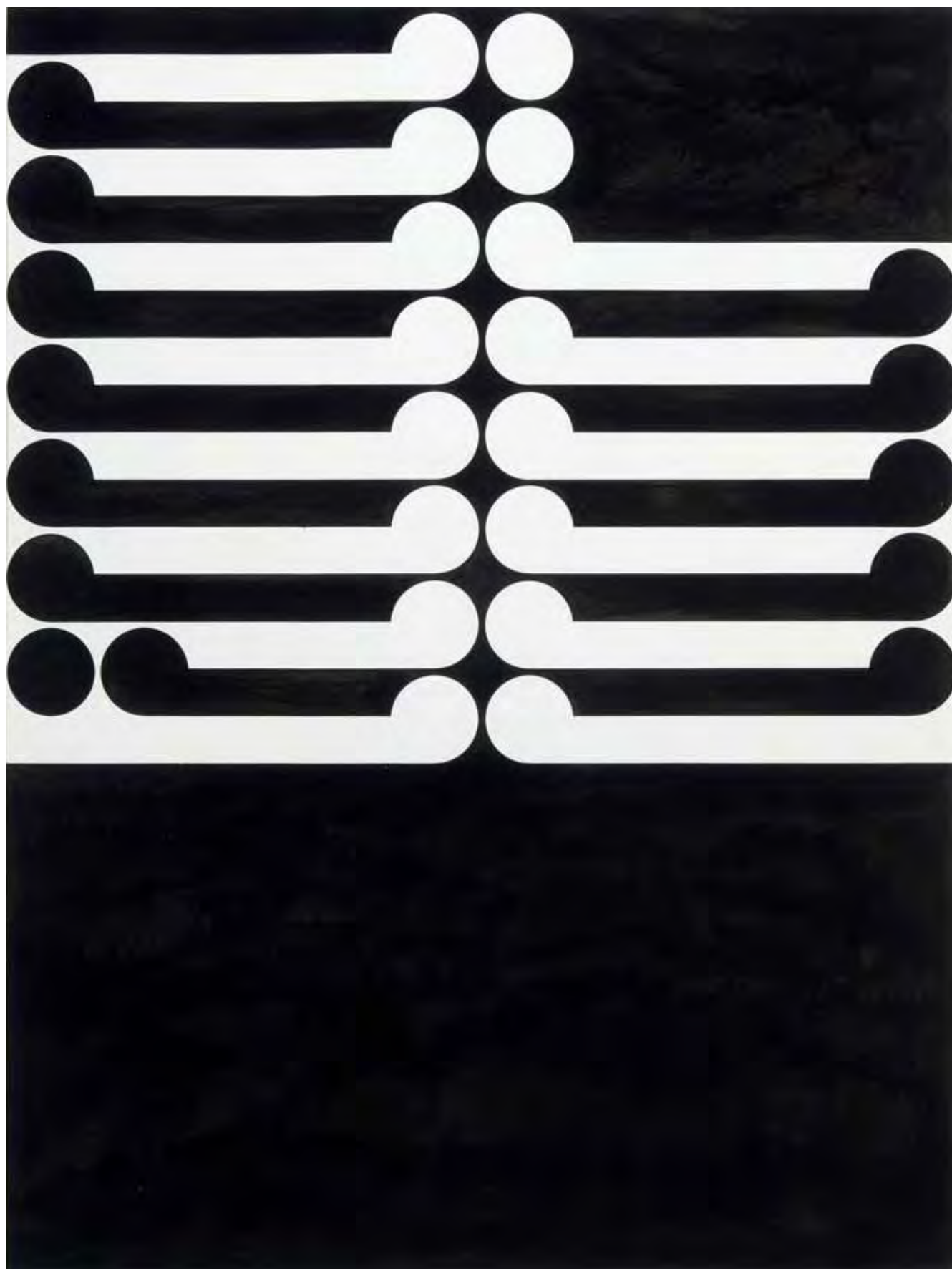
The artist's strongest compositions, such as *Untitled*, investigate and challenge the manner in which we see and perceive forms in pictorial space, a concern which the artist's works share with international Op artists Victor Vasarely and Bridget Riley. Conceived in Walters' most striking palette of black and white, *Untitled* represents a prominent example of why he became so influential on graphic designers in the 1990s and 2000s. After a heated period of cultural debate centred around his use of the Maori Koru form, Walters' works somehow paradoxically came to visually encapsulate New Zealand bi-culturalism and were recently echoed in numerous designs for the ill-fated flag referendum. Aside from the visual interplay of the positive and negative forms, *Untitled* is particularly notable for the robustness of the composition, resultant from the white bulbs terminating in the centre of the composition. One tends to read *Untitled* from top to bottom with the eye travelling up the centre of the composition before being led off to the side in either direction.

Ben Plumbly

72

Gordon Walters  
(New Zealand, 1919–1995)  
*Untitled*  
ink on paper  
signed and dated 1973 verso  
600 x 455mm  
Provenance:  
Purchased from Peter McLeavey  
Gallery, Wellington, circa 1974.  
\$70 000 – \$100 000







73

Gordon Walters  
(New Zealand, 1919–1995)

*Untitled*

acrylic on paper, circa 1967  
300 x 230mm

Provenance:

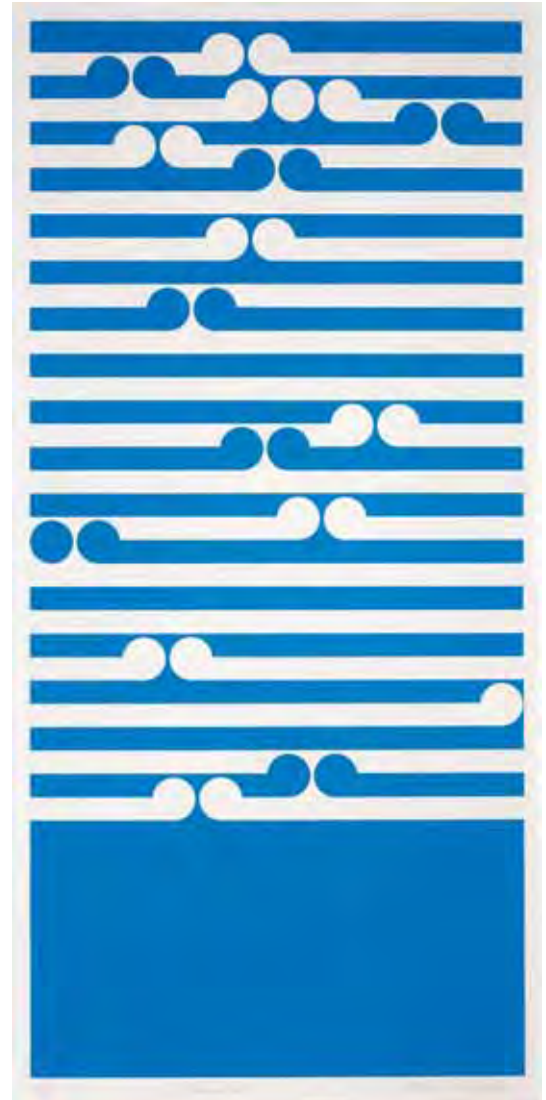
Purchased from Peter McLeavey  
Gallery, Wellington in 1973.

\$13 000 – \$20 000



74  
Gordon Walters  
(New Zealand, 1919–1995)  
*Then*  
silkscreen print, 2/125  
title inscribed, signed and  
dated 1980  
405 x 535mm  
Provenance:  
Purchased from the New  
Vision Gallery, Auckland  
in April 1967.  
\$3000 – \$5000

75  
Gordon Walters  
(New Zealand, 1919–1995)  
*Amoka*  
silkscreen print, 2/25  
title inscribed and signed  
850 x 390mm  
Provenance:  
Purchased from the  
Wairarapa Art Centre in  
1973.  
\$9000 – \$15 000



76  
Gordon Walters  
(New Zealand, 1919–1995)  
*Karakia*  
screenprinted poster  
for National Art Gallery  
exhibition  
610 x 385mm  
\$200 – \$400







77

Robert McLeod  
(New Zealand, 1948–)  
*Diapered Tall*  
oil on canvas  
title inscribed, signed and  
dated 1975 verso  
1065 x 350mm

Provenance:  
Previously in the collection of  
the Ministry of Foreign Affairs,  
purchased Dunbar Sloane  
Wellington, c.1989.

\$3000 – \$5500



78

Robert McLeod  
(New Zealand, 1948–)  
*White Splatter*  
oil on canvas, 1979  
1555 x 1525mm

Provenance:  
Purchased from Petar Vuletic  
in Wellington, date unknown.

\$10 000 – \$16 000

*"From first sight, when Petar Vuletic  
brough it to our attention, we fell for  
this large painting (it was the time when  
paintings started getting bigger and  
bigger) but it was hard to find a place  
in the house where mutual justice could  
be done to both house and painting.  
Then we tried it against the red-papared  
stairwell: the combination has given us  
pleasure in daylight and in electric light."*

— Frank Corner



79

Geoff Thornley  
(New Zealand, 1942–)  
*Untitled, Vertical No. 4*  
mixed media on paper, 1972  
artist's original catalogue label  
affixed verso  
2135 x 690mm

Provenance:  
Purchased from Petar James  
Gallery, Auckland, circa 1984.  
\$12 000 – \$20 000



80

Geoff Thornley  
(New Zealand, 1942–)  
*Untitled*  
acrylic on canvas laid onto board  
title inscribed, signed and dated  
1979 verso  
1095 x 1095mm

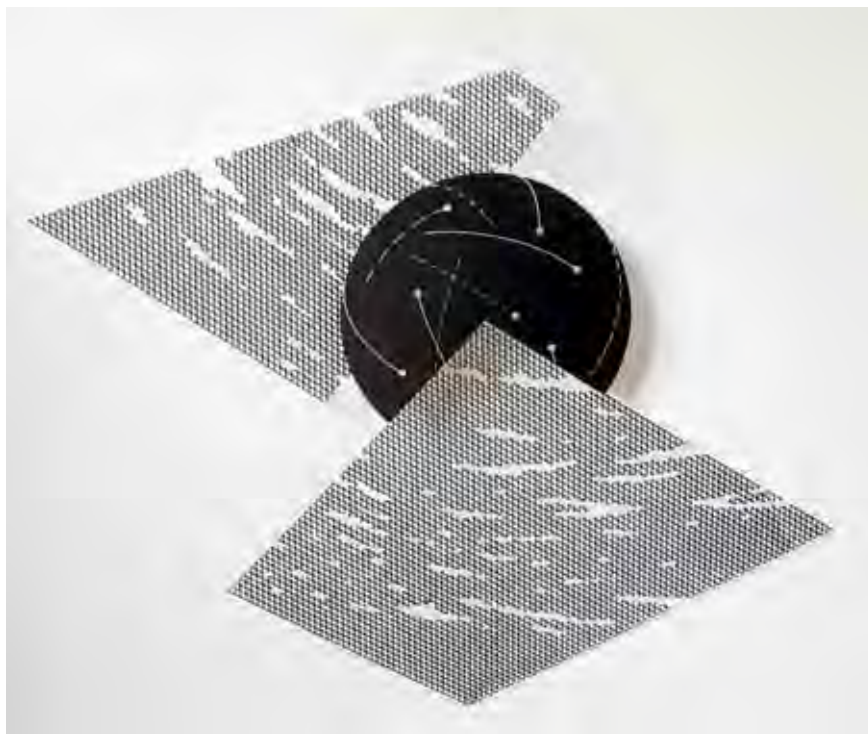
Provenance:  
Purchased from Petar Vuletic in  
Wellington, circa 1980.  
\$8000 – \$12 000

*" We bought this fairly large oil  
about the time of my retirement  
in 1980. It was produced for  
our inspection by Petar Vuletic  
who in our opinion has a very  
discriminating eye, especially  
for abstract paintings."*

— Frank Corner



81  
Charlotte Fisher  
(New Zealand, 1959–)  
*Her Staff*  
driftwood, Australian  
hardwood and copper  
2850mm: height  
Provenance:  
Purchased from Brooker  
Gallery, Wellington in 1994.  
\$5000 – \$8000



82  
Neil Dawson  
(New Zealand, 1948–)  
*Year of the Comet*  
acrylic on metal, 1985  
750 x 890 x 100mm  
Provenance:  
Purchased from the artist  
in Christchurch in 1987.  
\$7000 – \$12 000

*"We have been great admirers of Neil Dawson's work ever since we saw his little houses in Elva Bett's gallery. We have not yet found a way of lighting this sculpture to get its full effect."*

— Frank Corner





83

Ludwig Mies van der Rohe  
*Vintage Barcelona Table*  
steel and ¾ inch glass  
1000 x 1000 x 470mm  
\$1500 – \$3000



84

Louise Purvis  
(New Zealand, 1968–)  
*Vertical Oval*  
slate  
1510 x 520mm  
Provenance:  
Purchased from Bowen Galleries,  
Wellington in July 2003.  
\$3000 – \$6000



85

John Weeks  
(New Zealand, 1886–1965)  
*Objects Scattered on a Table*  
oil on board  
signed; title inscribed on 'New  
Zealand Mission to the United  
Kingdom' label affixed verso  
500 x 400mm  
\$7000 – \$12 000



86

John Weeks  
(New Zealand, 1886–1965)  
*Three Nudes*  
monoprint  
signed  
390 x 490mm  
\$1000 – \$2000





*"John Weeks spoke of  
this work on masonite  
as suggesting the time of  
evening when moreporks  
start their eerie call."*

— Frank Corner

87

John Weeks  
(New Zealand, 1886–1965)  
*Untitled Landscape*  
ink and wash on paper,  
circa 1940  
405 x 520mm  
\$2000 – \$4000

88

John Weeks  
(New Zealand, 1886–1965)  
*Untitled – Road through a  
Landscape*  
ink and wash on paper,  
circa 1940  
405 x 520mm  
\$2000 – \$4000

89

John Weeks  
(New Zealand, 1886–1965)  
*Hills*  
pastel on paper, circa 1940  
signed  
370 x 495mm  
\$1500 – \$2500

90

John Weeks  
(New Zealand, 1886–1965)  
*Bush, Evening Light*  
oil on board, circa 1948  
signed  
490 x 390mm  
\$4000 – \$7000





91

Marc Chagall  
(France, 1887–1919)  
*Assuerus Chasse Vashti: Dessins pour la Bible No. 257*  
lithograph  
inscribed From the set Nos 230 – 280 of 1958 and 1959. Published in edition Venue Nos 37 – 38, August 1960.  
345 x 255mm  
Provenance:  
Gifted to Frank and Lyn Corner by a visiting West German Foreign Economic Official in 1975.  
\$2000 – \$4000



92

Marie Laurencin  
(France, 1885–1956)  
*Girls Riding*  
watercolour, circa 1920  
signed  
140 x 190mm  
Provenance:  
Gifted to Frank and Lyn Corner by Alister and Doris McIntosh.  
\$5000 – \$8000



93

Maurice Utrillo  
(France, 1883–1955)  
*La Vieille Rue, Saint Vincent, Montmartre*  
pochoir lithograph, 14/20  
signed; original Redfern Gallery label affixed verso  
325 x 255mm  
Provenance:  
Gifted by Rex Nakivell of the Redfern Gallery, London to the Corners in 1954.  
\$800 – \$1500



94

John Drawbridge  
(New Zealand, 1930–2005)  
*Woman with Matisse No. 1*  
mezzotint and drypoint, 12/100  
title inscribed, signed and  
dated 1983  
290 x 200mm (image size)  
\$800 – \$1400



95

Omar Rayo  
(Colombia, 1928–2010)  
*Taste-Academy*  
intaglio print, 8/20  
title inscribed and signed;  
original Barney Wenger Gallery  
blind stamp applied verso  
785 x 560mm  
Provenance:  
Purchased in New York in  
1965.  
\$500 – \$900



96

Sam Gilliam  
(United States, 1933–)  
*Untitled*  
screenprint, 7/67  
signed and dated '72  
660 x 550mm  
Provenance:  
Gifted to the Corners in 1972  
on the occasion of them leaving  
their posting in Washington.  
\$800 – \$1500



*"The baroqueness of this print and frame seems to conflict wildly with our usual modernist taste; but we continually enjoy its presence."*

— Frank Corner



97

Gordon Crook  
(New Zealand, 1921–2011)  
*The Boating Pond*  
screenprint, 1/10 in original shaped frame  
designed by Ron Barber  
title inscribed, signed and dated '93  
940 x 1090mm (including frame)

Provenance:  
Purchased from Brooker Gallery,  
Wellington, circa 1994.

\$3000 – \$5000

98

Gordon Crook  
(New Zealand, 1921–2011)  
*Untitled*  
tapestry woven by Lesley  
Nicholls  
1550 x 1180mm

Provenance:  
Purchased from Janne Land  
Gallery, Wellington in 1982.

\$4000 – \$8000

99

Gordon Crook  
(New Zealand, 1921–2011)  
*Launch*  
colour photograph  
title inscribed, signed and  
dated '05  
830 x 295mm  
\$200 – \$400



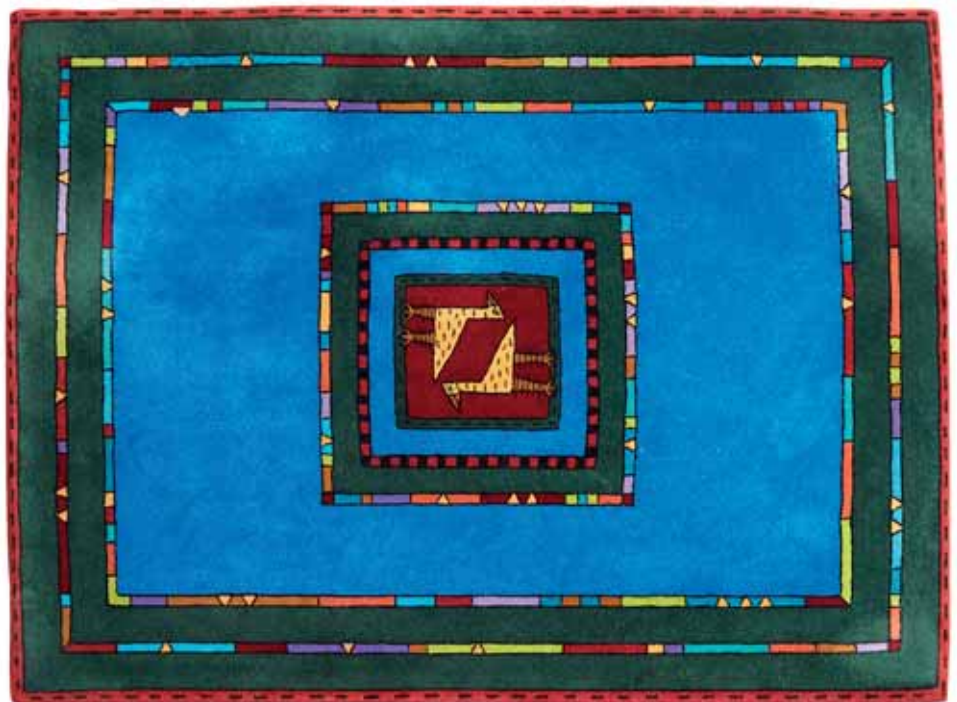


100

Kate Wells  
(New Zealand, 1961–)  
*Short Sheep III (Rust)*  
floor rug  
title inscribed and  
signed to underside  
2400 x 800mm

Provenance:  
Purchased from Dilana  
Rugs, Christchurch in  
December 2001.

\$1500 – \$2500



101

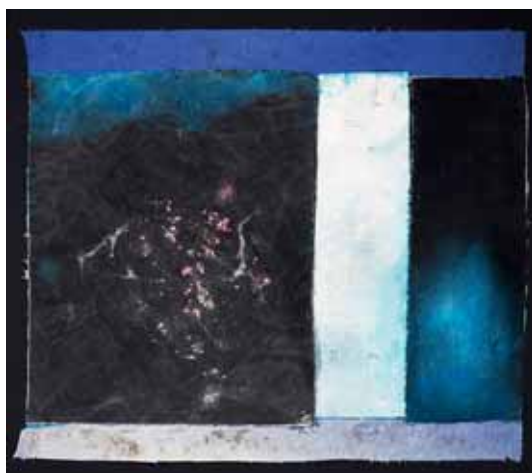
Kate Wells  
(New Zealand, 1961–)  
*Golden Geese*  
floor rug, 6/20  
title inscribed and  
signed to underside  
2000 x 1500mm

Provenance:  
Purchased from Dilana  
Rugs, Christchurch in  
December 2001.

\$1500 – \$2500



102  
Allen Maddox  
(New Zealand, 1948–2000)  
*Behind the Bridge of the  
Nose III*  
pastel on Steinbach paper  
title inscribed, signed and  
dated 9. 10. 77  
1010 x 570mm  
\$3000 – \$5500



103  
Don Driver  
(New Zealand, 1930–2011)  
*Collage*  
mixed media and collage  
title inscribed, signed and dated  
1973 verso  
360 x 510mm  
Provenance:  
Purchased directly from the artist  
in New Plymouth, circa 1976.  
\$2000 – \$3500



*"This was the first of  
Rob McLeod's works  
that we bought."*

— Frank Corner

104  
Robert McLeod  
(New Zealand, 1948–)  
*Black Astarte*  
mixed media on paper, 1977  
1080 x 360mm  
Provenance:  
Purchased from Elva Bett  
Gallery, Wellington, circa 1979.  
\$1500 – \$2500



105

Gavin Chilcott  
(New Zealand, 1950–)  
*Birch Bark Canoe*  
oil on canvas laid onto board  
artist's name and title  
inscribed verso  
980 x 875mm  
Provenance:  
Purchased from Brooker  
Gallery, Wellington in 1975.  
\$2000 – \$4000

106

David Armitage (b. 1943)  
*Iris*  
acrylic and dyes on canvas  
(1975)  
1790 x 1610mm  
Provenance:  
Purchased from Elva Bett  
Gallery, Wellington in 1975.  
\$3000 – \$5000

107

Robert McLeod  
(New Zealand, 1948–)  
*Untitled*  
oil on shaped paper, 1993  
675 x 650mm  
Provenance:  
Purchased from Bowen Gallery,  
Wellington in October 2003.  
\$2000 – \$3500





108  
Robert McLeod  
(New Zealand, 1948–)  
*Untitled*  
mixed media on shaped paper,  
1993  
380 x 280mm  
\$1500 – \$2500

109  
Philip Trusttum  
(New Zealand, 1940–)  
*Cycling*  
oil on canvas paper  
signed and dated '75  
330 x 240mm  
Provenance:  
Purchased at an auction in  
Christchurch in 1980.  
\$1500 – \$2500

110  
Robert McLeod  
(New Zealand, 1948–)  
*Storyboard*  
acrylic on wood  
title inscribed, signed and dated  
2002 verso  
285 x 260mm  
Provenance:  
Purchased from Bowen Gallery,  
Wellington in October 2003.  
\$1000 – \$2000



111

Robert McLeod  
(New Zealand, 1948–)  
*Untitled*  
oil on paper, 1983  
540 x 650mm  
\$1000 – \$2000

112

Paul Hartigan  
(New Zealand, 1953–)  
*Untitled No. 8*  
watercolour  
signed and dated 1979  
315 x 500mm  
Provenance:  
Purchased from Webb's,  
Auckland in 1988.  
\$1000 – \$2000

113

Eion Stevens  
(New Zealand, 1952–)  
*You are here*  
oil on board  
title inscribed, signed  
and dated 1983 verso  
865 x 715mm  
\$1500 – \$2500

114

Don Binney  
*Grackle, Veracruz*  
silkscreenprint, 19/100  
title inscribed, signed and  
dated '70  
630 x 455mm  
Provenance:  
Purchased from R. K. S Gallery,  
Auckland in 1974.  
\$1500 – \$2500



115

John Ritchie  
(New Zealand, 1917–)  
*Broken Dam, Liri River, Italy*  
watercolour, circa 1944  
signed  
240 x 295mm  
\$1000 – \$2000

116

Douglas MacDiarmid  
(New Zealand, 1922–)  
*Goldfish*  
watercolour  
signed and dated '63  
300 x 470mm  
\$1500 – \$2500

117

T. A McCormack  
(New Zealand, 1883–1973)  
*Seascape, Raumati*  
watercolour, 1947  
signed  
375 x 565mm  
Provenance:  
Purchased directly from  
the artist, circa 1950s.  
\$3000 – \$6000





118

Dick Frizzell  
(New Zealand, 1943–)  
*Domestriad*  
silkscreen print, 4/30  
signed and dated '77  
450 x 460mm

Provenance:  
Purchased from Webb's,  
Auckland in August 1989.  
\$1000 – \$2000

119

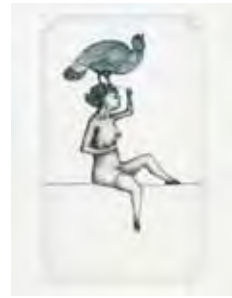
Ted Dutch  
(New Zealand, 1928–2008)  
*Monument No. 1*  
silkscreen print, 9/28  
signed and dated '67  
360 x 510mm

Provenance:  
Purchased from New Vision  
Gallery, Auckland in 1967.  
\$300 – \$600

120

Carol Summers  
(America, 1925–2006)  
*Sierra Madre*  
woodcut, 45/75  
title inscribed, signed and dated  
1969  
915 x 940mm

Provenance:  
Gifted to Frank and Lyn Corner on  
the occasion of them departing  
their diplomatic posting in America.  
\$800 – \$1400



121

Barry Cleavin  
(Australia, New Zealand, 1939-)  
*Designed to drive you up the wall*  
lithograph, a/p  
title inscribed,  
signed and dated  
'83  
380 x 575mm  
\$500 – \$1000

122

Barry Cleavin  
(Australia, New Zealand, 1939-)  
*Tightrope 5*  
etching, 4/30  
title inscribed,  
signed and dated  
'73  
270 x 165mm  
Provenance:  
Purchased from  
New Vision Gallery,  
Auckland in 1974.  
\$300 – \$600

123

Barry Cleavin  
(Australia, New Zealand, 1939-)  
*Fragment IV*  
aquatint, 4/30  
title inscribed,  
signed and dated  
1966  
270 x 165mm  
Provenance:  
Purchased from  
New Vision Gallery,  
Auckland in April  
1967.  
\$300 – \$600

124

Gary Tricker  
(New Zealand, 1938-)  
*Untitled - Lady with Cat and Clock*  
etching  
signed and dated  
'80  
125 x 170mm  
\$100 – \$200

125

Gillian Travers  
(New Zealand)  
*Tepid*  
silkscreen print, 3/4  
title inscribed,  
signed and dated  
'78  
300 x 300mm  
\$200 – \$400

126

Barbara Perrin  
(Canada)  
*Red*  
relief print, 3/50  
signed  
580 x 450mm  
\$200 – \$400



127

Gary Tricker  
(New Zealand,  
1938-)  
*The Black Cat*  
etching, a/p  
signed and dated  
'71  
175 x 220mm  
\$200 – \$350

128

Gary Tricker  
(New Zealand,  
1938-)  
*Cat and Stereo*  
etching, 12/78  
signed and dated  
'78  
135 x 170mm  
\$250 – \$400

129

Gary Tricker  
(New Zealand,  
1938-)  
*Haydn's Toy  
Symphony*  
etching and  
aquatint, 2/29  
title inscribed,  
signed and dated  
1979  
325 x 480mm  
\$400 – \$700

130

June Beeby  
*Birds*  
woodblock print,  
a/p  
title inscribed,  
signed and dated  
August '69  
335 x 335mm  
\$500 – \$900

131

Jane Zusters  
(New Zealand,  
1951-)  
*A Back View II*  
mixed media on  
paper  
title inscribed,  
signed and dated  
'93  
570 x 760mm  
Provenance:  
Purchased from  
Aberhart North  
Gallery, November  
1994.  
\$600 – \$1000

132

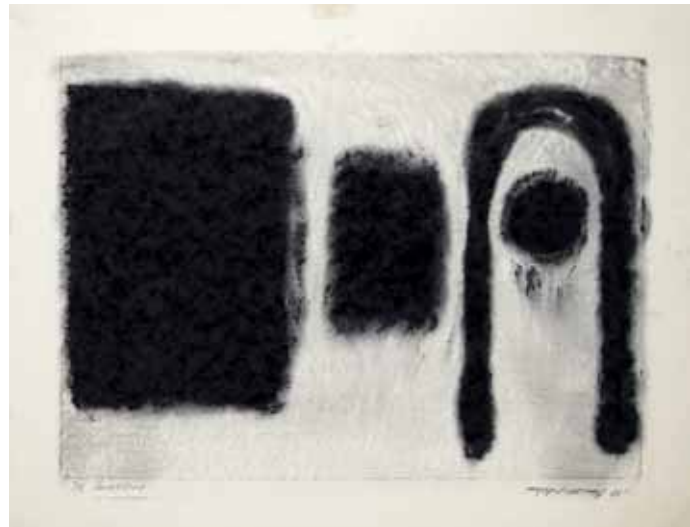
Gordon Crook  
(New Zealand,  
1921-2011)  
*Pattern for 5  
Banners*  
colour inks on  
graph paper, 1979  
variously inscribed  
510 x 760mm  
Provenance:  
Gifted by the artist  
to Frank and Lyn  
Corner.  
\$300 – \$600





*"We visited the New Vision Gallery every time we were in Auckland. Kees Hos was himself a printmaker; he had a very good eye and was always knowledgeable and generous about the work of other artists. His wife had a very good eye for craft work. It was a great loss to New Zealand that Mrs Hos died early and Kees moved to Australia."*

— Frank Corner



133

T. A McCormack  
(New Zealand, 1883–1973)  
*Windy Day*  
drypoint etching  
title inscribed and signed  
160 x 135mm

Provenance:  
Gifted by the artist to Frank  
and Lyn Corner in 1960.

\$800 – \$1400

134

George Woods  
(New Zealand, 1898–1963)  
*Decorative Design No. II*  
linocut, 4/35, circa 1945  
signed  
195 x 170mm  
\$600 – \$900

135

Mervyn Williams  
(New Zealand, 1940–)  
*Morning Journey*  
silkscreen print, 5/12  
signed and dated 1965  
745 x 630mm

Provenance:  
Purchased from the New  
Vision Gallery, Auckland  
in 1965.

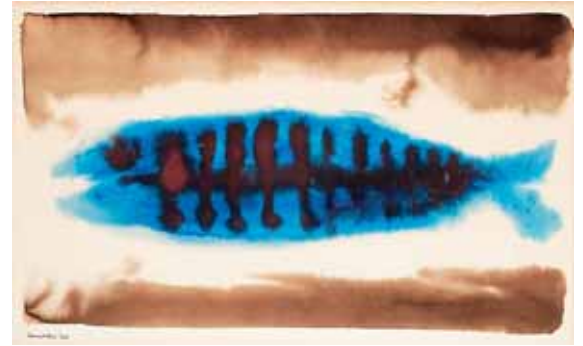
\$600 – \$900

136

Mervyn Williams  
(New Zealand, 1940–)  
*Progression*  
screenprint, 3/7  
title inscribed, signed  
and dated '66  
400 x 550mm

Provenance:  
Purchased from the  
New Vision Gallery,  
Auckland in April 1967.

\$800 – \$1200



137

Eric Lee-Johnson  
(New Zealand, 1908–1993)  
*Abandoned Gold Mine, Waihi*  
watercolour and ink  
signed and dated '48  
285 x 435mm

Provenance:  
Purchased directly from the  
artist in summer 1948 at Piha.  
\$2500 – \$4000

138

John Pine Snadden  
(New Zealand, 1913–1999)  
*Fish*  
watercolour  
signed  
220 x 370mm

Provenance:  
Purchased from the  
Architectural Centre  
Gallery, 1960.  
\$600 – \$1000

139

Andre Brooke  
(Europe, New Zealand,  
1909–1988)  
*Tahiti*  
watercolour  
signed  
295 x 375mm  
Provenance:  
Purchased from the  
Brooke Gifford Gallery,  
Christchurch, date unknown.  
\$600 – \$1000

140

Sam Cairncross  
(New Zealand, 1913–1976)  
*Macrocarpa and Pipes, Porirua*  
oil on card  
signed and dated '56  
440 x 545mm  
Provenance:  
Purchased from the artist  
in 1960.  
\$3500 – \$5500



141

Michael Smither  
(New Zealand, 1939–)  
*Sunset*  
screenprint, edition of  
45  
signed with artist's  
initials M. D. S  
375 x 485mm  
\$600 – \$900

142

Michael Smither  
(New Zealand, 1939–)  
*Bartok Wedding*  
screenprint, edition 2/45  
title inscribed, signed  
with artist's initials M.  
D. S and dated '80  
495 x 680mm  
\$500 – \$800

143

Shaun Burdon  
(New Zealand, 1951–)  
*Waltz*  
acrylic on Arches paper  
signed and dated '81  
410 x 450mm  
Provenance:  
Purchased from the  
Brooker Gallery,  
Wellington in 1981.  
\$200 – \$400

144

Philip Trusttum  
(New Zealand, 1940–)  
*Bicyclette*  
oil on paper  
title inscribed, signed  
and dated '75  
220 x 233mm  
\$800 – \$1400

145

Rob Taylor  
(New Zealand, 1945–)  
*Study for 'Stonehenge'*  
mixed media and  
collage, 1979  
510 x 810mm  
Provenance:  
Purchased from  
Louise Beale Gallery,  
Wellington.  
\$600 – \$1000





146

Gordon Crook  
(New Zealand,  
1921–2011)  
*Outside the Square*  
mixed media on  
paper  
signed and dated  
'77; title inscribed  
verso  
625 x 495mm

Provenance:  
Purchased from  
Brooker Gallery,  
Wellington in 1977.  
\$600 – \$1000

147

Gordon Crook  
(New Zealand,  
1921–2011)  
*Picking up/Girls*  
mixed media on  
plywood  
title inscribed and  
inscribed *No. 4*  
verso  
300 x 760mm

Provenance:  
Purchased from  
Brian Queenin  
Gallery, Wellington  
in April 1998.  
\$800 – \$1400

148

Gordon Crook  
(New Zealand,  
1921–2011)  
*Green Head*  
sennotype print  
signed and dated  
'99  
250 x 170mm  
\$400 – \$800

149

Michael Cubey  
(New Zealand,  
1964–)  
*Island*  
oil on board, 1997  
title inscribed and  
signed  
240 x 170mm  
Provenance:  
Purchased from the  
Brooker Gallery,  
Wellington in  
March 1997.  
\$300 – \$600

150

Gordon Crook  
(New Zealand,  
1921–2011)  
*Untitled No. 27*  
laser print mounted  
to board  
signed and dated  
'99 verso  
405 x 250mm  
Provenance:  
Purchased from  
Marsden Gallery,  
Wellington in  
February 2001.  
\$300 – \$600

151

Michael Cubey  
(New Zealand,  
1964–)  
*Beacon II*  
oil on board, 1996  
title inscribed and  
signed  
240 x 170mm  
Provenance:  
Purchased from the  
Brooker Gallery,  
Wellington in 1998.  
\$300 – \$600



152

Geoff Thornley  
(New Zealand, 1942–)  
*Untitled*  
gouache on paper  
signed and dated 1979/1980  
verso  
235 x 100mm  
Provenance:  
Purchased from Petar Vuletic  
in Wellington, circa 1980.  
\$1000 – \$2000

153

Rob Cherry  
(New Zealand, 1965–)  
*Untitled No. 5*  
acrylic on canvas  
mounted to board  
540 x 720mm  
Provenance:  
Purchased from the One  
Eye Gallery, Paekakariki  
in October 2004.  
\$800 – \$1400

154

Rob Cherry  
(New Zealand, 1965–)  
*Untitled*  
acrylic on wood panel  
title inscribed, signed  
and dated 2015 verso  
185 x 185mm  
\$300 – \$500

155

Philip Trusttum  
(New Zealand, 1940–)  
*Horse*  
gouache on paper, 1988  
signed  
130 x 175mm  
Provenance:  
Gifted by the artist to Frank  
and Lyn Corner on the  
occasion of Lyn speaking at the  
opening of his 1988 exhibition.  
\$800 – \$1400



156

Malcolm Benham  
(b. 1949)  
*Reef Dive, Indonesia*  
acrylic on paper  
signed and dated '81  
280 x 165mm  
\$200 – \$400

157

Ron Barber  
(New Zealand)  
*Mirror*  
acrylic on wood and  
mirror  
380 x 380mm  
\$100 – \$200

158

Philip Trusttum  
(New Zealand, 1940–)  
*Tennis*  
graphite on paper  
signed and dated '79  
295 x 202mm  
Provenance:  
Gifted by the artist to  
Frank and Lyn Corner,  
circa 1989.  
\$200 – \$400

159

Kate Coolahan  
(Australia, New Zealand,  
1929–)  
*Nikau Roots and Tin  
Roof*  
etching, 1/7  
title inscribed, signed  
and dated '67  
690 x 465mm  
Provenance:  
Purchased from New  
Vision Gallery, Auckland  
in 1967.  
Exhibited:  
'Kate Coolahan: A  
Retrospective', Dowse  
Art museum, Lower  
Hutt, 1984.  
\$300 – \$600

160

David Waterman  
*Untitled*  
coloured inks on paper  
signed verso  
460 x 275mm  
\$100 – \$200

161

Kate Wells  
(New Zealand, 1961–)  
*Brie*  
tapestry  
title inscribed, signed  
and dated '87  
375 x 250mm  
Provenance:  
Purchased from Dunbar  
Sloane, Wellington in  
May 2002, Lot No. 327.  
\$400 – \$700





162  
Gordon Crook  
(New Zealand, 1921–2011)  
*Across the Gorge*  
tapestry mounted to recycled  
paper  
signed and dated '77; title  
inscribed verso  
645 x 400mm  
Provenance:  
Purchased from Brooker  
Gallery, Wellington in 1975.  
\$1000 – \$2000



163  
Rob Taylor  
(New Zealand, 1945–)  
*Wallpaper*  
oil on paper  
artist's catalogue label affixed  
verso  
760 x 485mm  
Provenance:  
Purchased from Louise Beale  
Gallery, Wellington.  
\$600 – \$1000



164  
Philippa Blair (Hutchinson)  
(1945–)  
*Colour Excercise*  
mixed media on paper  
signed and dated '78  
490 x 380mm  
\$300 – \$600



165  
Philip Trusttum  
(New Zealand, 1940–)  
*Truck*  
gouache on paper, 1975  
title inscribed, signed and  
dated '75  
220 x 233mm  
Provenance:  
Purchased at an auction  
in Christchurch, 1980.  
\$1000 – \$2000



166  
Kate Coolahan  
(Australia, New Zealand, 1929–)  
*Status – Milk Loaf*  
relief print, 2/6  
title inscribed,  
signed and dated  
'74  
385 x 300mm  
\$300 – \$600



167  
Gordon Crook  
(New Zealand, 1921–2011)  
*Face/Time*  
screenprint, 4/25  
signed and dated  
'70  
735 x 530mm  
\$600 – \$900



170  
Rodney Fumpston  
(New Zealand, 1947–)  
*Urban London Landscape*  
etching, 9/20  
signed  
515 x 400mm  
Provenance:  
Purchased from  
Janne Land Gallery,  
Wellington in 1974.  
\$300 – \$600



168  
Malcolm Warr  
(New Zealand, 1939–)  
*Punga Regenerating*  
monoprint  
title inscribed,  
signed and dated  
'66  
545 x 360mm  
Provenance:  
Purchased from the  
New Vision Gallery,  
Auckland in April  
1967.  
\$300 – \$500



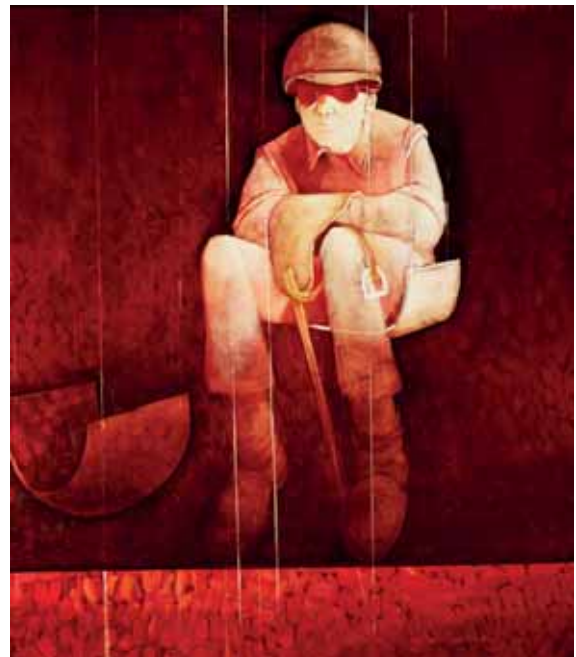
169  
Malcolm Warr  
(New Zealand, 1939–)  
*Four Pungas*  
monoprint  
title inscribed,  
signed and dated  
'66  
540 x 355mm  
Provenance:  
Purchased from the  
New Vision Gallery,  
Auckland in April  
1967.  
\$300 – \$500

171  
Rodney Fumpston  
(New Zealand, 1947–)  
*Undercoat*  
screenprint, 27/50  
title inscribed and  
signed verso  
565 x 485mm  
\$400 – \$700



*"We bought this oil from an exhibition by New Zealand painters at the Canterbury Society of Arts in Christchurch. Hutson liked to paint people perching, and here he has a jockey perched on the scales being weighed in before a race. It interested us because we had noted that New Zealand artists seldom painted the things that most New Zealanders enjoyed, that is sports and sportsmen. Hutson moved to England and we have no knowledge of his later work."*

— Frank Corner



172

Graham Smith  
(New Zealand, Australia, 1940–)  
*Sad Face*  
mixed media on paper  
signed and dated '76  
510 x 400mm  
\$500 – \$800

173

Graham Smith  
(New Zealand, Australia, 1940–)  
*Girl with Red Hair*  
mixed media on paper  
signed and dated '74  
510 x 420mm  
\$500 – \$800

174

Graham Smith  
(New Zealand, Australia, 1940–)  
*Nude in the Window (Rieperbahn)*  
oil on card  
signed  
600 x 475mm  
  
Provenance:  
Purchased from Elva Bett  
Gallery, Wellington in 1974.  
\$1000 – \$2000

175

Ian Hutson  
(New Zealand, 1943–)  
*Jockey*  
oil on canvas  
signed and dated Dec '73  
935 x 815mm  
\$1000 – \$2000





*"We became close friends with a Mexican couple during our years in New York and we were lent their house in Cuernavaca for a family holiday in the mid 1960's. We explored the Aztec and Mayan ruins, also discovering the traditional local artform of Mola."*

— Frank Corner



176  
James Grimmett  
*Toothpaste Tube Mirror*  
Tasmanian Huon pine  
720 x 425 x 135mm  
\$400 – \$800

177  
Chichen Itza, Yucatan, Mexico  
*Eagle Eating Heart: from the Temple of the Eagles (Maya)*  
frottage, 68/100 inscribed  
675 x 570mm  
\$200 – \$400

178  
Mexican Art  
*Mola: Horse*  
embroidery  
385 x 460mm  
\$100 – \$200

179  
Mexican Art  
*Mola: Fighting Dogs*  
embroidery  
385 x 520mm  
\$100 – \$200

180  
Mexican Art  
*Mola: Scorpion*  
embroidery  
390 x 460mm  
\$100 – \$200

181  
Mexican Art  
*Mola: Crab*  
embroidery  
390 x 460mm  
\$100 – \$200

Dotted among the works in Frank and Lyn's collection are several framed tapestries by their daughter Katy.

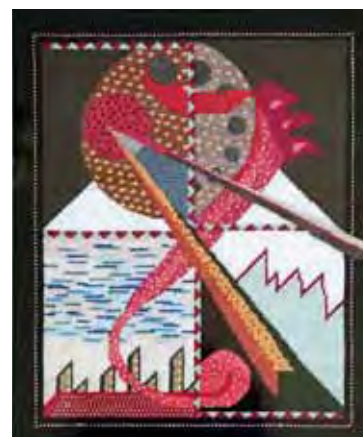
Far from being displayed out of parental duty, the tapestries are remarkable in several respects – not least for how seamlessly they fit with other works on the Corners' walls. Thanks to Katy's skilled eye for colour and composition, combined with Lyn's diplomatic gift for adroit placement, examples of Katy's work are equally at home above a Charles Tole or a T A McCormack, next to a Thornley or Truettum, or having a dialogue across the hallway with friend and supreme colour-master, Gordon Crook.

Committed to artistic endeavours throughout her life (1956–2016), Katy worked in a variety of media before focusing on tapestry as her preferred approach. This medium suited her well: the many hours of work involved gave creative purpose to her insomniac night hours, and increasingly she enjoyed the ability to let a work evolve as she stitched. Her largely-abstract works are remarkable for their well-judged colour juxtapositions and for the wide variety of ideas they draw on, including 'found' designs from Japanese, medical, and architectural sources. Her output was prodigious, and so was her generosity. Katy gave many to family and friends, or as exchange for other artists' work. Others remain with her estate.

Selections of Katy's tapestries were exhibited at the South Coast Gallery in 2007 ("Mind's Eye") and 2009 ("Visually Tactile"), and at the Mahara Gallery, Waikanae, in 2010.

*"Each tapestry is an adventure.  
Early on, I would divide the  
canvas into sections and use  
templates to start the work off.  
Later, I started from a corner  
and took off from there."*

— Katy Corner (2010)



182  
Katy Corner  
*Meander*  
embroidery  
artist's catalogue  
label affixed verso  
325 x 325mm  
\$600 – \$900

183  
Katy Corner  
*Magnetism*  
artist's catalogue  
label affixed verso  
122 x 305mm  
\$600 – \$900

184  
Katy Corner  
*Encompass*  
embroidery  
artist's catalogue  
label affixed verso  
265 x 164mm  
\$600 – \$900

185  
Katy Corner  
*Untitled*  
embroidery  
298 x 246mm  
\$600 – \$900



186

Gordon Crook  
*Two Figures in a Telephone Box*  
 mixed media  
 signed and dated '79  
 630 x 670mm  
 \$1000 – \$2000



187

Kevin Norton  
*Table Sculpture No. 34*  
 steel  
 signed and dated 1981 on  
 label affixed to underside  
 390 x 635 x 295mm  
 \$800 – \$1500



188

Matt Couper  
*The Most Intense  
 Artwork in the World*  
 mixed media  
 280 x 135 x 130mm  
 \$800 – \$1500





189  
 Len Castle  
 (New Zealand, 1924–2011)  
*Discoïd Vase*  
 iron oxide washed stoneware  
 with three rope impressions  
 signed with artist's monogram  
 470 x 470 x 220mm  
 \$1500 – \$3000

190  
 Len Castle  
 (New Zealand, 1924–2011)  
*Hanging Discoïd Vase*  
 stoneware  
 240 x 240 x 100mm  
 \$500 – \$900

191  
 James Greig  
 (New Zealand, 1936–1986)  
*Small Slab Built Vase*  
 stoneware  
 \$400 – \$800

192  
 Len Castle  
*Large Stoneware Dish*  
 430 x 470 x 30mm  
 \$500 – \$800



193

Anneke Borren  
(New Zealand, 1946–)  
*Three Standing Lidded Vases*  
earthenware, three parts  
signed  
260mm: height (each variable)  
\$300 – \$600

195

James Greig  
(New Zealand, 1936–1986)  
*Bowl*  
stoneware with oxide rubbed  
exterior and ash glaze to the well  
signed with artist's monogram  
110 x 385 x 330mm  
\$400 – \$800

197

Anneke Borren  
(New Zealand, 1946–)  
*Pedestal Bowl*  
earthenware  
artist's label affixed to underside  
140 x 170 x 170mm  
\$100 – \$200

194

Anneke Borren  
(New Zealand, 1946–)  
*Cylindrical Vase*  
earthenware  
artist's label affixed to underside  
160 x 250 x 250mm  
\$200 – \$400

196

James Greig  
(New Zealand, 1936–1986)  
*Folded Vase*  
stoneware  
signed with artist's monogram  
190 x 220 x 70mm  
\$400 – \$800

198

Geoff Fairburn  
*Decorated Gourd*  
(c.1980)  
1130 x 135 x 135mm  
\$1000 – \$2000



199

John Parker  
(New Zealand,  
1947–)  
*Small Gold Lustre  
Dish*  
glazed earthenware  
260 x 260 x 80mm  
\$100 – \$200

200

Marté Szirmay  
(Hungary/New  
Zealand, 1946–)  
*Series A, No. 12  
(Nautilus)*  
metal and  
composite, 1981  
240 x 245 x 95mm  
  
Provenance:  
Purchased from  
Janne Land Gallery,  
Wellington, circa  
1982.  
\$2000 – \$4000

201

Marté Szirmay  
(Hungary/New  
Zealand, 1946–)  
*Untitled*  
composite, two  
parts, 1980  
110 x 105 x 45mm:  
each part  
  
Provenance:  
Purchased from  
Janne Land Gallery,  
Wellington, circa  
1982.  
\$500 – \$900

202

Paul Mason  
(New Zealand,  
1908–1993)  
*Charger*  
patinated bronze  
signed  
415mm: diameter  
\$1500 – \$2500

203

Paul Mason  
(New Zealand,  
1908–1993)  
*Ceremonial Bowl*  
walnut,  
purpleheart,  
saligna, patanga,  
granadilla and oak,  
1987  
455mm: diameter  
\$700 – \$1200

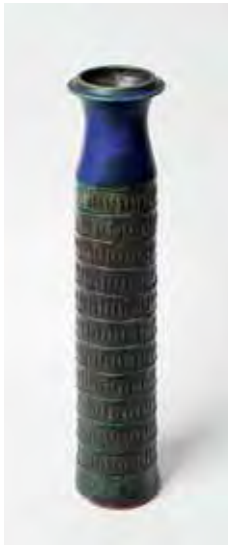
204

Graeme Storm  
(New Zealand,  
1936–)  
*Bowl*  
stoneware  
signed to underside  
280mm: diameter  
\$200 – \$350

205

Levi Borgstrom  
*Four Carved  
Spoons*  
\$500 – \$1000





206  
Graeme Storm  
(New Zealand, 1936–)  
*Blue Cylindrical Pot*  
stoneware  
515mm: height  
\$100 – \$200

207  
Jonathan Craig  
(New Zealand, 1956–)  
*Zeno*  
acrylic on steel, 1991  
625 x 120 x 90mm  
\$600 – \$1000



208  
Philip Kelly  
(New Zealand, 1963–)  
*Man (Yellow)*  
metal, 38/130  
signed with artist's initials verso  
260 x 105 x 10mm  
\$200 – \$400

209  
Philip Kelly  
(New Zealand, 1963–)  
*Man*  
metal, 38/130  
signed with artist's initials verso  
260 x 105 x 10mm  
\$200 – \$400



210  
Chris Charteris  
(New Zealand, 1966–)  
*Kia Kaha*  
Chinese Basalt  
980 x 875mm  
Provenance:  
Purchased from Janne Land  
Gallery, Wellington in  
October 2004.  
\$2500 – \$4000

211  
Doreen Blumhardt  
(New Zealand, 1914–2009)  
*Lidded Vase*  
glazed stoneware  
signed with artist's  
monogram; artist's label  
affixed to underside  
360 x 270 x 280mm  
\$500 – \$900



212  
Mirek Smisek  
(Czechoslovakia, New Zealand,  
1925–2013)  
*Charger*  
glazed stoneware  
signed with artist's monogram  
390mm: diameter  
\$250 – \$500

213  
Lawrence Ewing  
(New Zealand)  
*Black Shino Glaze Vase*  
artist's label affixed to  
underside  
270 x 300 x 300mm  
\$200 – \$400











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# Important Paintings and Contemporary Art: April 12

Final consignments  
invited until 16 March

Ben Plumbly  
ben@artandobject.co.nz  
09 354 4646  
021 222 8183

Colin McCahon  
*Beach Walk, Series D (Ahipara)*  
synthetic polymer paint on unstretched jute  
canvas, five panels  
each panel signed with artist's initials C. McC and  
dated '73; panel one inscribed *Ahipara*; individual  
panels annotated D1 through to D5 with the fifth  
panel inscribed *Hang Under D3*  
3000 x 2240mm: installation size  
\$850 000 – \$1 250 000

Exhibited  
'Colin McCahon: Recent Works', Peter McLeavey Gallery, Wellington,  
11 – 28 September 1973.  
'Candles in a Dark Room: James K. Baxter and Colin McCahon', Auckland Art  
Gallery Toi o Tāmaki, July 1995 – October 1996.  
'Colin McCahon: On Going Out with the Tide', City Gallery  
Te whare toi, Wellington, 8 April – 30 July 2017.

Literature  
Jill Trevelyan, *Peter McLeavey: The life and times of a New Zealand art dealer*  
(Te Papa Press, 2013), pp. 118–120.  
Peter Simpson, *Candles in a Dark Room: James K. Baxter and Colin McCahon*,  
(Auckland, 1995), pp. 2–10.

Illustrated  
*Candles in a Dark Room: James K. Baxter and Colin McCahon*, *ibid.*, pp 7–8.

Reference  
Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm001179.

Provenance  
Private Collection, Wellington. Purchased from Peter McLeavey Gallery,  
Wellington in 1973. Held on long-term loan at the Dunedin Public Art Gallery.





C. 73. D2



C. M.C. 73. D3



C. M.C. 73. D4



C. M.C. 73.

D5 M.C. 73. D5

# Rare Books

18 April 2018

Entries invited until March 20

Pam Plumbly

pam@artandobject.co.nz

09 354 4646

Edouard Leon Louis Legrand

aka Edy Legrand

*Macao et Cosmage ou*

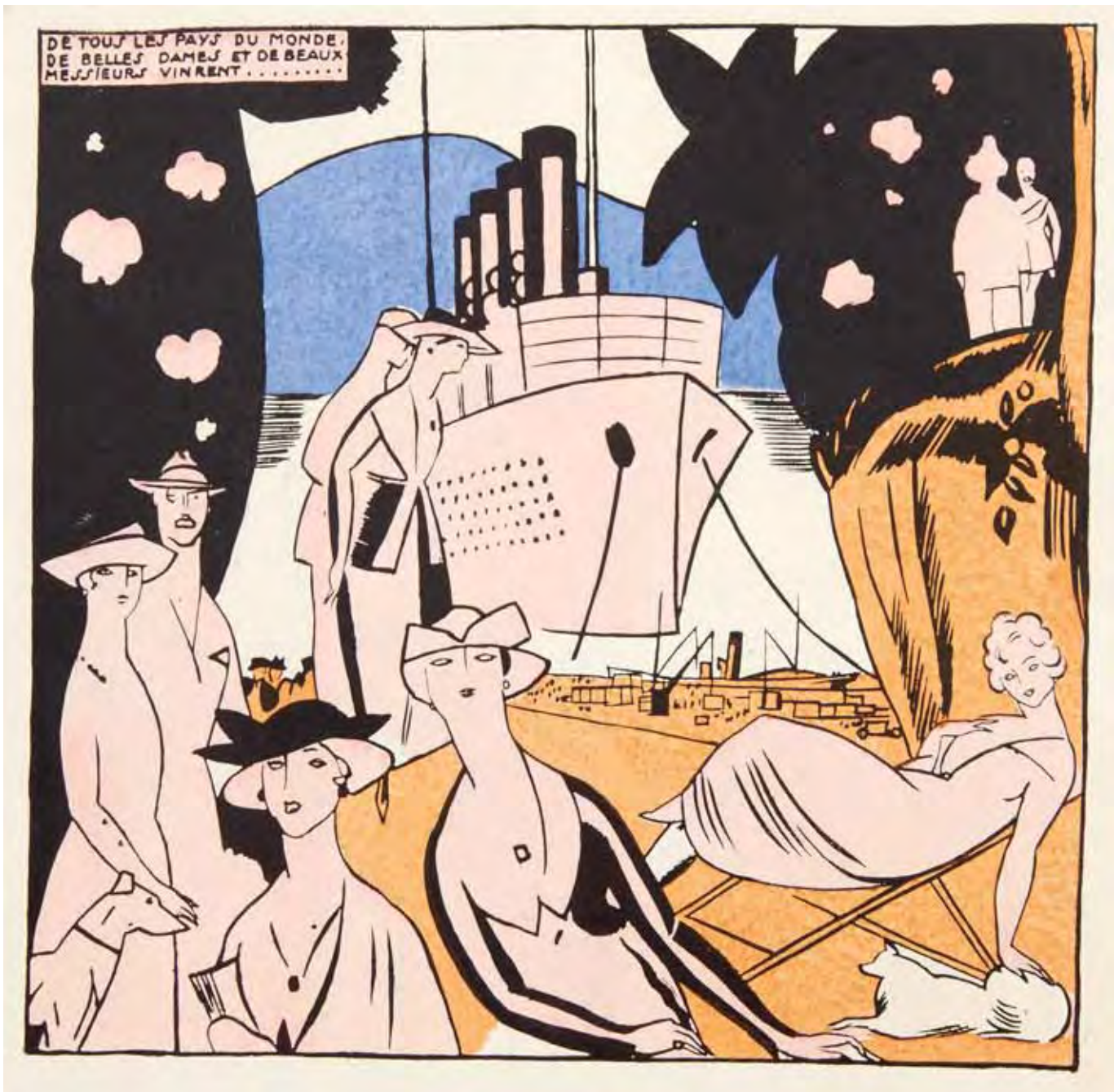
*L'Épreuve Du Bonheur*

published Paris 1919

Illustrated below: detail from

one of 53 hand-coloured

pochoir illustrations







*Serenia*

SAUVIGNON BLANC  
MARLBOROUGH  
NEW ZEALAND  
2014



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# New Collectors Art including the Ian Scott Collection of Twentieth Century Landscape Paintings

21 February 2018

A+O's first art catalogue of 2018 featured over 40 examples of classic Kelliher Art Prize period New Zealand landscape paintings from the estate of the major New Zealand modernist painter Ian Scott (1945–2013). Strong prices were achieved for works by Ralph Hotere, Allen Maddox, Gordon Walters, Luise Fong and Paul Dibble. Price realised includes buyers premium.

Ernest Buckmaster  
*Te Kaha, East Coast, North Island*  
oil on canvas  
\$15 015





## Champion Art with the Te Papa Foundation today.

Te Papa Tongarewa is our incredible museum and art gallery – 26 million people have been inspired by our treasures since we opened 20 years ago. Now you can become an important part of the Te Papa story by supporting the Te Papa Foundation so that Te Papa can continue to collect, conserve and exhibit New Zealand's taonga now and for generations to come.

It's a great time to become a Te Papa Foundation member. Te Papa is completing the first ever renewal of all its exhibitions since opening, starting with an exciting brand new national art gallery opening in 2018 that will make art available for all.

The Te Papa Foundation will assist Te Papa to acquire more art for the national collection, curate world class exhibitions and provide art education for lifelong learning for New Zealanders of all ages.

Support the Te Papa Foundation today and help us  
make art available for all – now and for future generations.

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For more information, please contact  
Liz Gibbs, Head of Foundation, Te Papa Foundation  
Email: [liz.gibbs@tepapa.govt.nz](mailto:liz.gibbs@tepapa.govt.nz)  
Telephone: 021 608 001.



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# The Pat O'Connor Collection of New Zealand Studio Pottery

22 February 2018

Pat O'Connor's collection was notable for major pieces at scale by New Zealand's leading ceramicists including Len Castle, Jim Greig, Roy Cowan, Anneke Borren and Theo Schoon. The sale was notable for strong to record pricing across almost all phases of Len Castle's career with a new auction record being set for a large scale Blossom Vase. Price realised includes buyers premium.



Len Castle  
*Blossom Vase*  
slab built vase with jun  
glaze over tenmoku  
\$17 895  
a record for the  
artist at auction



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# Conditions of Sale

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

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

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

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

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

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

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

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

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

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

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

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

## Important advice for buyers

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

**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.



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# Absentee & Phone Bid Form

Auction No. 126  
The Collection of Frank and Lyn Corner  
Sunday 18 March 2018  
The New Zealand Portrait Gallery, Wellington

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:** 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.

**Delivery:** I will arrange for collection or dispatch of my purchases. Unless otherwise advised, all packing and deliveries for purchasers outside of Wellington will be organised and charged by Pack and Send Wellington City. 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: \_\_\_\_\_

☐ If successful, I would like Pack and Send Wellington City to pack and freight my items.

Signed as agreed: \_\_\_\_\_

To register for Absentee or Phone Bidding this form must be lodged with ART+OBJECT by 12 noon 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](mailto:info@artandobject.co.nz)
2. Post a form to ART+OBJECT, PO Box 68 345 Newton, Auckland 1145, New Zealand
3. Telephone Ben Plumbly 021 222 8183 or Leigh Melville 021 406 678

**ART+OBJECT** 3 Abbey Street, Newton, Auckland, New Zealand. Email [info@artandobject.co.nz](mailto:info@artandobject.co.nz), Telephone +64 9 354 4646, Freephone 0800 80 60 01

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# Our people



Hamish Coney – Managing Director

Hamish is a degree qualified art historian graduating from the University of Auckland. Hamish manages the day to day affairs of the company and also offers consultancy services to corporate organisations. Hamish has overseen several important auctions at A+O, including the presentation of an important Napoleonic collection which attracted international interest and earlier in 2016 the archive collection of Professor Emeritus Michael Dunn. A Qantas Media Awards winning arts columnist Hamish publishes A+O's magazine CONTENT. He is a trustee of The Kauri Project.



Ben Plumbly – Director, Art

Ben is a widely respected valuer, auctioneer and market commentator. He is particularly interested in design and plays a key role in the production of A+O's art catalogues. His focus is contemporary art and the introduction of new genres to the auction market. Ben has extensive experience in the single-vendor auction area, handling numerous major collections in recent years including the Les and Milly Paris Collection and the Michael Seresin Collection of 20th century photography. In 2016 Ben managed the sale of the Tim and Sherrah Francis collection which realised 7.2 million dollars and became the highest grossing auction in New Zealand history. The collection also featured Colin McCahon's, *The Canoe Tainui* which sold for 1.62 million, the highest selling painting at auction in this country.



Leigh Melville – Director, Art

As an arts professional for more than 20 years, Leigh brings considerable experience to her role in the art department; dealing with art clients and systems, conducting valuations, sourcing artworks for auction and assisting in the preparation of catalogues and administration of documentation. Leigh is an active participant in the wider New Zealand visual arts community, both as a collector and supporter of philanthropic organisations including the Auckland Art Gallery Foundation and Christchurch Art Gallery. Leigh also founded and Chairs the New Zealand at Venice Biennale Charitable Trust.



Pam Plumbly – Rare book Consultant

Pam is the country's most experienced rare book and manuscript auctioneer, having conducted specialist book auctions for over two decades. Formerly an owner of Plumbly's Auction House in Dunedin, Pam has overseen the growth of a burgeoning book department at A+O and has managed the sale of many important private collections including the landmark sale of the Pycroft collection in 2011. She also works in the valuation department carrying out numerous private and institutional valuations.



Giulia Rodighiero – Front of House Manager and Asian Art Specialist

Giulia specializes in Chinese Art and worked for more than two years in the Asian Art Department at Christie's South Kensington, London. She graduated in Chinese Studies from Ca' Foscari University, Venice, and obtained a Masters degree in Asian Arts and Archaeology from SOAS (School of Oriental and African Studies), University of London. In 2012 Giulia was responsible for the cataloguing and presentation of A+O's first groundbreaking Asian Art Catalogue. Giulia oversees A+O's website development and is our in-house videographer.



Georgi du Toit – Reception and Administration

Georgi holds a Bachelor of Arts majoring in Art History and History from The University of Auckland. She is the first point of contact at A+O, providing support in the areas of reception and arts administration and works closely with the Front of House Manager and Directors to prepare auction catalogues to be viewed on the website and in the gallery. Georgi also manages social media platforms and Decorative Arts photography for auction catalogues.







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

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Sunday 18 March 2018, 4.00pm  
New Zealand Portrait Gallery  
Wellington

Art + Object