

IMPORTANT PAINTINGS & CONTEMPORARY ART



12 APRIL



The Wisdom of Crowds is the title of the American writer's James Surowiecki's 2004 analysis of group psychology. His central tenets relating to collective intelligence came to mind when looking back on the recent weekend of March 17/18 in Wellington where ART+OBJECT held its first ever auction in the capital, offering The Collection of Frank and Lyn Corner. Speaking of crowds the A+O team was almost overwhelmed by the number of Wellington art lovers (and others from around the country who flew in for the viewing) who visited the Corner family home for the three days of the viewing. For a complete report on this landmark collection and auction, turn to page 4 in the introduction to the current catalogue.

More crowds were in evidence for the opening of Te Papa Tongarewa's 20th anniversary exhibition *Toi Art*. For those of us who can remember the 1998 opening exhibition *Dream Collectors* this new show curated by Te Papa Head of Art Charlotte Davy and her team was a radical re-proposal of the contemporary art discourse of New Zealand in 2018 – proof positive of the power of art to engage the public to the tune of over 15 000 visitors on the opening weekend. If one makes a basic back of an envelope head count that adds up to over 20 000 people who enjoyed New Zealand art over a three day period in the capital.

This current catalogue, which contains a number of museum quality New Zealand masterpieces, follows this great celebration of New Zealand art in both the public sector and the auction market. One of the notable features of the *Toi Art* exhibition is the propensity for contemporary artists to openly acknowledge their sources and inspiration, most notably in Michael Parekowhai's *Detour* installation that greets viewers on the entry to *Toi Art*. At the heart of *Detour* is one of Colin McCahon's greatest works, *Northland Panels*, the celebrated 8 part travelogue frieze dating to 1958. To view this new work surrounded by fellow travellers in the form of works by Theo Schoon, Marcel Duchamp, Frances Hodgkins, Molly Macalister and works by Parekowhai himself is an energizing experience.

At the heart of this catalogue is another great McCahon, the 1973 multi-panel work, *Beach Walk, Series D (Ahipara)*. It is a work art historian Peter Simpson describes in his illuminating catalogue essay as one of McCahon's greatest masterpieces. *Beach Walk* was most recently exhibited at the City Gallery, Wellington in 2017 as part of the exhibition *Colin McCahon: On Going Out with the Tide*, curated by Wystan Curnow and Robert Leonard. This exhibition also featured *The Canoe Tainui* (1969), an eight panel work that was the centerpiece of the Tim and Sherrah Francis Collection offered at A+O in 2016. Visitors to A+O will recall Peter Simpson's presentation on the context and significance of *The Canoe Tainui* during the viewing prior to the auction of the Francis Collection. We are delighted to be able to invite Peter back to A+O on April 7 to discuss *Beach Walk* and the central place it holds within McCahon's oeuvre.

Peter's readiness to share his wisdom is something for which we are immensely grateful. We look forward with anticipation to hearing him speak and we invite all who can join us to do so.

Hamish Coney

Front cover:
'Colin McCahon: On
Going Out with the Tide',
installation view, City Gallery
Wellington, 2017. Photo:
Shaun Waugh. Courtesy of
Colin McCahon Research
and Publication Trust.

Page 1:
lot 71, Charlie Tjapangati
Tingari Painting

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DISCOVER OUR WORLD OF ART

TOI
.ART

*Featuring the Pacific Sisters and Lisa Walker,
with must-see new art by Michael Parekowhai,
Tiffany Singh, Janet Lilo, and Jeena Shin,
alongside the national art collection.*

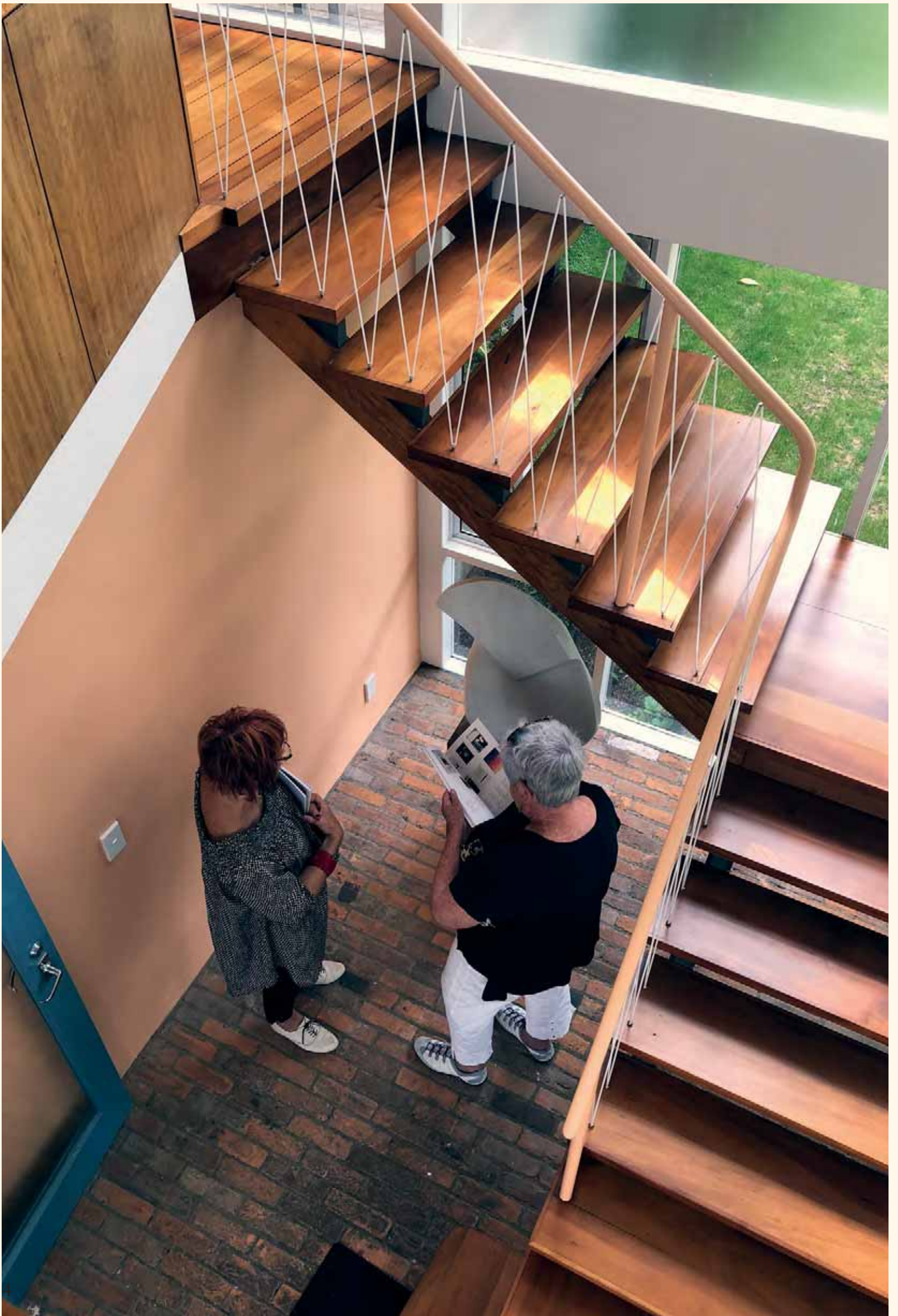
**TOI ART AT TE PAPA LEVEL 4
OPEN EVERY DAY, 10AM—6PM**

TEPAPA.NZ/TOIART



TE PAPA
OUR PLACE





THE COLLECTION OF FRANK AND LYN CORNER

Auction Highlights

Wellington
Sunday 18 March 2018

The Collection of Frank and Lyn Corner represented a number of firsts for the auction market in New Zealand and also for ART+OBJECT. The presentation of this collection at auction followed those other significant Wellington based collections that can be described as being commenced in the early days of legendary Wellington art dealer Peter McLeavey, also offered at ART+OBJECT such as those of Les and Milly Paris (2012) and Tim and Sherrah Francis (2016). These important collectors shared many common traits, such as the relative modesty of their domestic environments, a clear indication the couples in question's focus was very much on the collection and that shared love of art had first call on available funds that in other instances might have been invested in grander or more modern homes.

In addition collectors such as Frank and Lyn Corner were able to acquire works from some of our most significant modern artists such as Colin McCahon, Rita Angus, Gordon Walters and Theo Schoon from landmark exhibitions in the 1960s and 1970s when the gallery scene in New Zealand was very much in its infancy.

Frank Corner, like Les Paris and Tim Sherrah was an assiduous keeper of records, but also as importantly wrote eloquently about his and his wife Lyn's experiences and feelings about the works, the artists and even their subsequent reactions to living with their art collection as it grew over time. His thoughts illuminated the catalogue and we thank the family

for providing us access to these family archives.

The presentation of the Frank and Lyn Corner Collection was A+O's first ever public viewing and auction in Wellington. At this point the A+O team would like to thank the Wellington public, media and collector base that responded so enthusiastically to the collection. At the viewing at the Corner family home in Thorndon which took place from March 15 to 17 we soon lost count of the number of visitors but we estimate well over 2500 art fans, collectors, architecture students (the 1959 Plischke Gatehouse was a draw in its own right) and former diplomatic colleagues.

Such numbers boded well for a successful auction at the National Portrait Gallery on Customhouse Quay and discussions soon centred around the venue's capacity of 350. Come the auction on the afternoon of Sunday the 18th of March we can report that there were at least 349 in attendance! What then took place can only be described as a phenomenon. When the final hammer fell 211 of 214 lots had sold, many well in excess of catalogue estimates – the highest clearance rate in the company's 11 year history at 99%.

The final sale total of \$2.601million includes many new record or notable artist auction prices which are detailed overleaf.

Finally the A+O team would like to thank the Corner family who so generously opened their home to so many visitors – who also must be thanked for treating the home so respectfully.



FURTHER AUCTION HIGHLIGHTS

—THE FRANK AND LYN CORNER COLLECTION

Lot 5
E. Mervyn Taylor
Hine
linocut, 2/5
\$8890
a record price for
the artist at auction

Lot 28
Ian Scott
Small Lattice No.45
acrylic on canvas, 1981
\$20 420
a record price for a *Lattice*
painting at auction

Lot 34
John Weeks
Moroccan Scene
oil on canvas laid onto
board, circa 1938
\$37 235

Lot 35
John Drawbridge
Window
oil on canvas, 1973–74
\$31 230

Lot 39
Tanya Ashken
White Torso
Carrara marble on
wooden plinth, 1996
\$34 835
a record price for
the artist at auction

Lot 60
Theo Schoon
Pekapeka
carved greenstone
\$37 235

Lot 65
Toss Woollaston
Window, Greymouth
oil on board
\$84 085

Lot 67
Frances Hodgkins
Corfe Castle
gouache on paper
\$112 910

Lot 68
Rita Angus
Storm Hawke's Bay
oil on board, 1969
\$696, 695
a record price for
the artist at auction

Lot 70
Colin McCahon
*Landscape Theme
and Variations (I)*
oil on jute canvas laid
onto board
\$360 360

Lot 71
Ralph Hotere
Untitled
acrylic on canvas, 1969
\$111 710

Lot 72
Gordon Walters
Untitled
ink on paper, 1973
\$84 085

Lot 33
Charles Tole
Still Life with Compote
oil on board, circa 1955
\$31 830

68



5



70



67



71



65



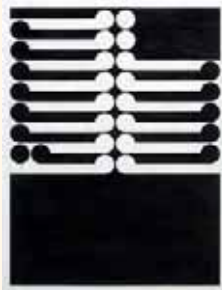
39



28



69



34



33



60



35



EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES



WHARENUI BAY OF ISLANDS

Set in the heart of New Zealand's famed Bay of Islands 'Wharenui' is the pinnacle of modern beachfront living. Designed by Simon Carnachan the vision was for a resort-style environment that could house a multi-generational family for holidays and family events.

The buildings are centred around a heated swimming pool and large bespoke spa pool giving a true resort feel from each of the private residential areas. Outside the fun continues with an international size floodlit tennis court and a comprehensive golf facility with a two tier green made from synthetic grass, three sand traps and multiple tee off areas ranging from 90 to 160 metres.

luxuryrealestate.co.nz/FN1

9 10 5



WYUNA RISE QUEENSTOWN

Wyuna Rise was designed with its location as the 'Eagles Nest' of Wyuna Preserve in the forefront of the concept. The two titles (Lots 29 and 30) totalling 6.6 hectares sit east and west of each other and control the highest ridge with exceptional views to the mouths of the Greenstone, Dart and Rees rivers.

The natural aspect is to the north and west over Lake Wakatipu to the Humboldt Mountains. With its lodge style exterior, the home impresses well before you enter its meticulously finished interiors which span over 750 square metres of internal space.

luxuryrealestate.co.nz/WP30

5 5+ 3



93C SLOPE HILL ROAD QUEENSTOWN

This stunning alpine home is set beautifully into the landscape, positioned on just under ten acres of lush lawn, native planting and picture perfect north facing views of Coronet Peak and the surrounding mountain ranges. Upon arrival, via the Porte Cochere and into the main hallway you are greeted with the warmth of natural timber beams and wooden floors.

In the distance the stunning open fire in the atrium crackles away and encourages a pinot noir from the bespoke wine cellar. This centrally positioned atrium is the main entertaining hub with the en-suited master bedroom to the east with a walk in wardrobe and romantic gas fire.

luxuryrealestate.co.nz/QN86

5 4.5 4



11 BENDEMEER LANE QUEENSTOWN

This stunning architecturally designed home by Francis Whitaker of Mason and Wales Architects is situated on an expansive but manageable 6,920m2 land parcel that blends perfectly into its pristine environment offering all the aspects you would expect of a premium site - privacy, sun, shelter and views.

The luxury four bedroom, four bathroom home captures the essence of modern living with its contemporary Francis Whitaker design and stylish interior integrating a sense of seclusion, openness and freedom. Bendemeer occupies a magnificent site nestled in the Southern Alps of the South Island, New Zealand.

luxuryrealestate.co.nz/QN85

4 4 2

QUEENSTOWN & SURROUNDS

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LUXURY REAL ESTATE

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RARE BOOKS

18 APRIL
12.00PM

On view
Sunday 15 April –
Tuesday 17 April

Pam Plumbly
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A+O's first Rare Books catalogue of 2018 includes a large collection of natural history, botanical and gardening items. Of major interest is a set of Joseph Dalton Hooker's *The Botany of the Antarctic Voyage of H.M. Discovery ships Erebus and Terror in the Years 1839-1843 and the two volumes of Flora Novae Zelandiae*, published London 1853-1855.

The catalogue also includes books from the library of well-known entomologist Dr. Kenneth Fox, who discovered a previously unknown species of moth on Mt Taranaki 'Pseudocoremia

foxi' which was named after him. His library also includes a fine example of W.L. Buller's *A History of the Birds of New Zealand*, (2nd edition).

Of particular note is an archive of rare and important documents relating to the writer Janet Frame (1948-1954), which includes letters, documents and typescript verse.

Another important archive of documents relates to Sir William Fox and the Manchester Block among which is the original Deed of Lease for Westoe, the grand homestead built by him in 1874.



First edition of Shakespeare's *The Tempest*, illustrated by Edmund Dulac, published London, 1908 by Hodder and Stoughton.

**THE LES
AND
MILLY
PARIS
COLLEC-
TION
PART 2**

THE PETER JAMES SMITH COLLECTION —AUSTRALIAN, NEW ZEALAND AND INTERNATIONAL CONTEMPORARY ART

31 MAY
2018

Hamish Coney
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+64 21 509 550

Artist and academic Peter James Smith is perhaps most well-known to the New Zealand audience as a practicing artist with over 70 solo shows over a forty year exhibiting career. Since the early 1970s he has also pursued an academic career in the field of mathematics and statistics which includes a Masters Degree from Rutgers University in the United States and a PhD from the University of Western Australia. From 2002 to 2009 he was Professor of Mathematics and Art & Head of the School of Creative Media at RMIT University in Melbourne.

In between all of these diverse achievements Peter has also been a regular contributor of catalogue essays to ART+OBJECT and auction houses in Australia. His depth of knowledge and passion for contemporary art comes from his role as a practitioner, writer and thinker.

Peter's art collection, which A+O is proud to offer in May, reflects his creative and intellectual interests. His approach is both deeply researched and also intuitive, as can be imagined from someone so immersed in the art scene.

The artists represented in Peter James Smith collection include:

International artists:

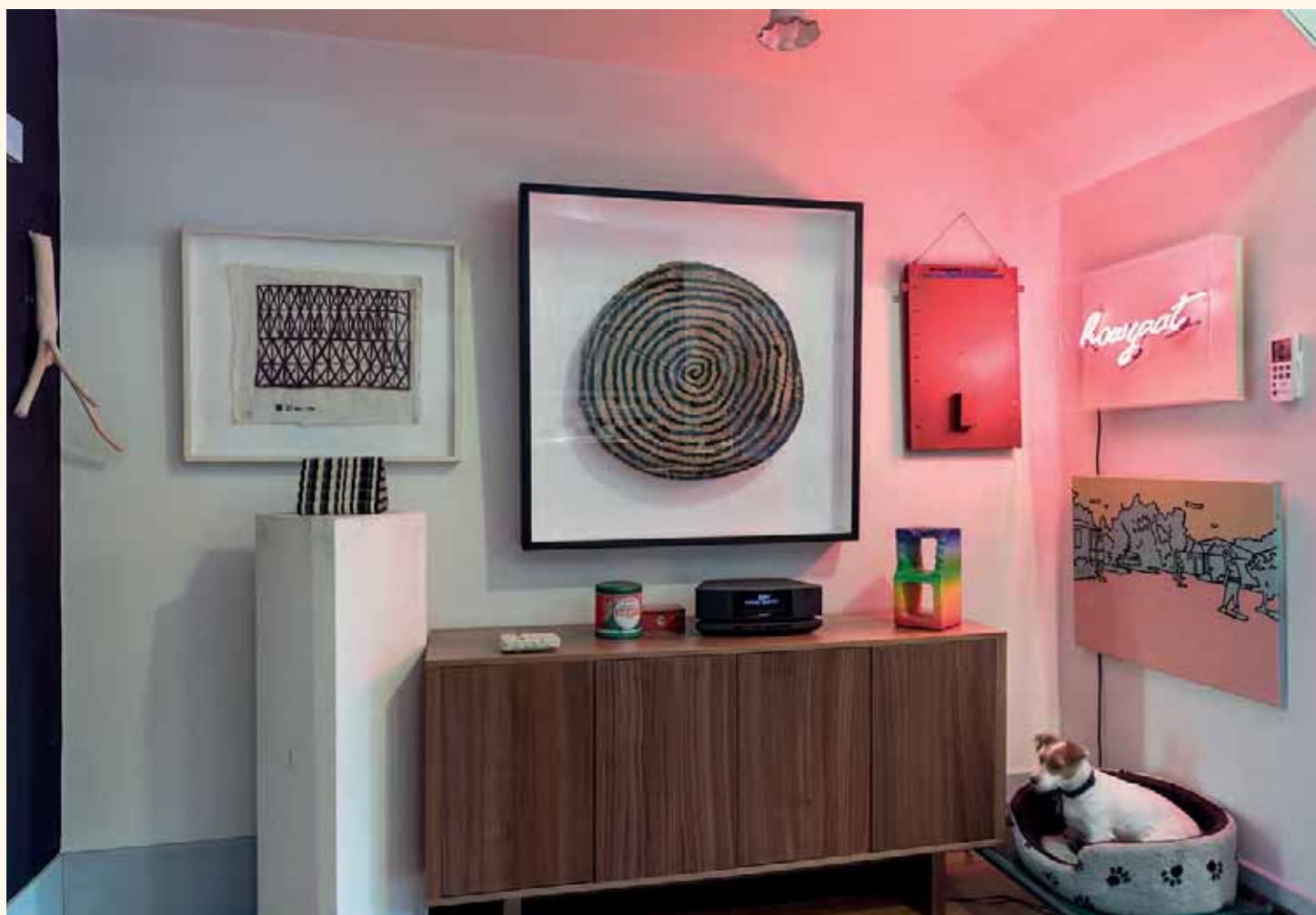
Joseph Beuys, Damian Hirst, Jim Lambie, Ed Ruscha, Wolfgang Tillmans, Rachel Whiteread, Jake and Dinos Chapman, Richard Prince, Tony Oursler, Gerhard Richter, Martin Creed and Rosemarie Trockel

Australian artists:

David Noonan, Tracy Moffatt, Hany Armanious, Robert Klippel, Louise Weaver, Emily Floyd, Tim Silver, Polixeni Papapetrou, Adam Cullen, David Rozetsky, Patricia Piccinini, Bill Henson, Nick Mangan, John Nixon, Ricky Swallow and Shaun Gladwell

New Zealand artists:

Simon Denny, Michael Parekowhai, Colin McCahon, Bill Culbert, Bill Hammond, Tony de Lautour, Anne Noble, Don Driver, Peter Robinson, Fiona Pardington, Heather Straka, Francis Upritchard, Shane Cotton, Laurence Aberhart, Billy Apple, Julian Dashper, John Pule, Sara Hughes, Ani O'Neill and Seraphine Pick





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FLOOR TALK BY PETER SIMPSON

SATURDAY 7 APRIL, 3.00PM
ART+OBJECT

Please join us as leading writer, curator, academic, publisher and McCahon scholar Peter Simpson attempts to unpack and encapsulate the significance of Colin McCahon's five panel 1973 masterpiece, *Beach Walk, Series D (Ahipara)*. A work he himself has described as "an undoubted masterpiece... among the top ten of McCahon's greatest hits."

Peter Simpson is a writer, curator and editor who lives in Auckland. His publications on Colin McCahon include *Candles in a Dark Room: James K. Baxter and Colin McCahon* (AAG, 1996), *Answering Hark: McCahon/Caselberg* (Potton 2001), *Colin McCahon: The Titirangi Years 1953–59* (AUP, 2007), *Patron and Painter: Charles Brasch and Colin McCahon* (Hocken, 2010) and a chapter in *Bloomsbury South: The Arts in Christchurch 1933–53* (AUP, 2016). He has also curated four exhibitions on McCahon. He is currently writing a book for AUP to be published in McCahon's centennial year, 2019. He received the Prime Minister's Award for Literary Achievement in Non-fiction in 2017.

IMPORTANT PAINTINGS & CONTEMPORARY ART

Auction

Thursday 12 April at 6.30pm
3 Abbey Street, Newton, Auckland

Preview

Thursday 5 April
5.00pm – 7.00pm

Viewing

Thursday 5 April
9.00am – 5.00pm
Friday 6 April
9.00am – 5.00pm
Saturday 7 April
11.00am – 4.00pm
Sunday 8 April
11.00am – 4.00pm

Monday 9 April
9.00am – 5.00pm
Tuesday 10 April
9.00am – 5.00pm
Wednesday 11 April
9.00am – 5.00pm
Thursday 12 April
9.00am – 2.00pm



1

BILL HAMMOND
Untitled
lithograph, 34/100
signed and dated 2006
573 x 420mm
\$3500 – \$5000

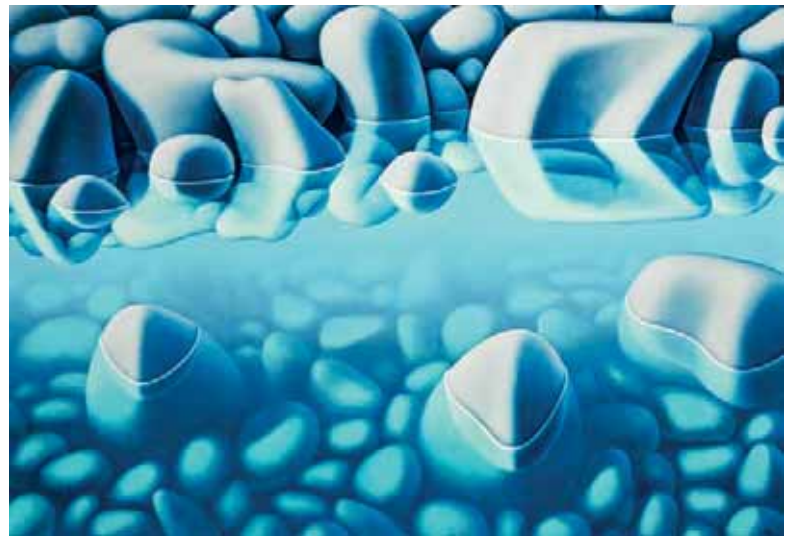


3

KUSHANA BUSH
Alabaster Man
etching, 6/20
title inscribed, signed and dated 2014
367 x 285mm
\$1800 – \$2600

2

LIZ MAW
Naiad
silkscreen print, 3/10
title inscribed and signed
840 x 405mm
\$2000 – \$3000



4

MICHAEL SMITHER
Rock Pool
silkscreen print, 21/72
signed with artist's initials *M. D. S* and
dated 2011
578 x 811mm
\$1600 – \$2500



5

PETER MADDEN

*A Concourse of Phantasmagoric
Shadows, Demands a Future*

mixed media collage

title inscribed, signed and dated 2014

verso

720 x 585 x 60mm

Exhibited:

'Peter Madden: Coming from all the
places you have never been', Gus
Fisher Gallery, Auckland, 8 May –
30 May 2015.

Provenance:

Private collection, Auckland.

\$7000 – \$10 000

6

PETER MADDEN

Golden Ram

mixed media and taxidermied

ram's head (2013)

680 x 1000 x 520mm

Provenance:

Private collection, Wellington.

Purchased from Robert Heald
Gallery, Wellington in 2013.

\$8000 – \$12 000





7

SÉRAPHINE PICK

Purple Water

oil on canvas

signed

700 x 900mm

Provenance:

Purchased from Michael Lett,
Auckland in August 2015.

Exhibited:

Séraphine Pick – White Noise,
The Dowse, Lower Hutt,
27 June – 17 Jan 2016

\$10 000 – \$17 000



8

AVA SEYMOUR

Bandy Candy from the series

Health, Happiness and Housing

vintage colour handprint on Agfa

paper mounted to aluminium,

edition of 5 (1997)

720 x 875mm

\$3500 – \$5500

9

ANDRÉ HEMER
*The most expensive luxury
 item known to man*
 acrylic on canvas
 title inscribed, signed and
 dated 2010 verso
 803 x 803mm
 \$5000 – \$8000



10

STUART ROBERTSON

Love Life

hand blown glass with neon, giclee
 archival print and aluminium (2013),
 edition of 5
 title inscribed verso
 1000 x 1000mm

Exhibited:

'Stuart Robertson', Page Blackie
 Gallery, Wellington, 2–26 February
 2016.

Provenance:

Private collection, Auckland.

\$6000 – \$10 000



11

ALLEN MADDOX

Dear Tony, Fucking Arsoles, Love Allen

oil on canvas

title inscribed, signed and dated '98 verso

1220 x 1220mm

Provenance:

Private collection, Auckland.

\$32 000 – \$42 000



12

ALLEN MADDOX

Untitled

oil on canvas

signed

915 x 915mm

Provenance:

Private collection, Auckland.

\$16 000 – \$25 000



13

BANKSY

Girl with Balloon

screenprint, 57/600

accompanied by original 'Pest Control' certificate of
authenticity which is signed and dated March 9, 2011
700 x 500mm

Provenance:

Private collection, Wellington.

\$30 000 – \$50 000



14

DALE FRANK

Untitled

varnish on canvas

signed and dated 2011/2012 verso

2000 x 2000mm

Provenance:

Private collection, Auckland.

\$40 000 – \$60 000

15

FRANCIS UPRITCHARD

Untitled

modelling material, acrylic paint
and gold club
1150 x 73 x 95mm

Provenance:

Purchased from Ivan Anthony
Gallery, Auckland. Private
collection, Wellington.

\$5000 – \$8000



16

FRANCIS UPRITCHARD

Untitled

modelling material, acrylic paint
and gold club
1160 x 100 mx 180mm

Provenance:

Purchased from Ivan Anthony
Gallery, Auckland. Private
collection, Wellington.

\$5000 – \$8000



17

FRANCIS UPRITCHARD

Untitled

hockey stick, plastic, modelling
material
1085 x 55 x 50mm
\$5000 – \$8000



18

JOHN WARD KNOX

No Title (I)

oil on calico

signed and dated 2011 verso

1000 x 1000mm

Provenance:

Private collection, Wellington.

\$5000 – \$8000



19

RICKY SWALLOW

Purple Skull I

watercolour (2001)

original Darren Knight label affixed verso

380 x 280mm

Exhibited:

'Ricky Swallow – Matrix 191/For those who came in late', Berkeley Art Museum, University of California, USA, 22 April – 27 May 2001.

\$3000 – \$5000



20

RICKY SWALLOW

Purple Skull II

watercolour (2001)

original Darren Knight label affixed verso

380 x 280mm

Exhibited:

'Ricky Swallow – Matrix 191/For those who came in late', Berkeley Art Museum, University of California, USA, 22 April – 27 May 2001.

\$3000 – \$5000

JULIA MORISON

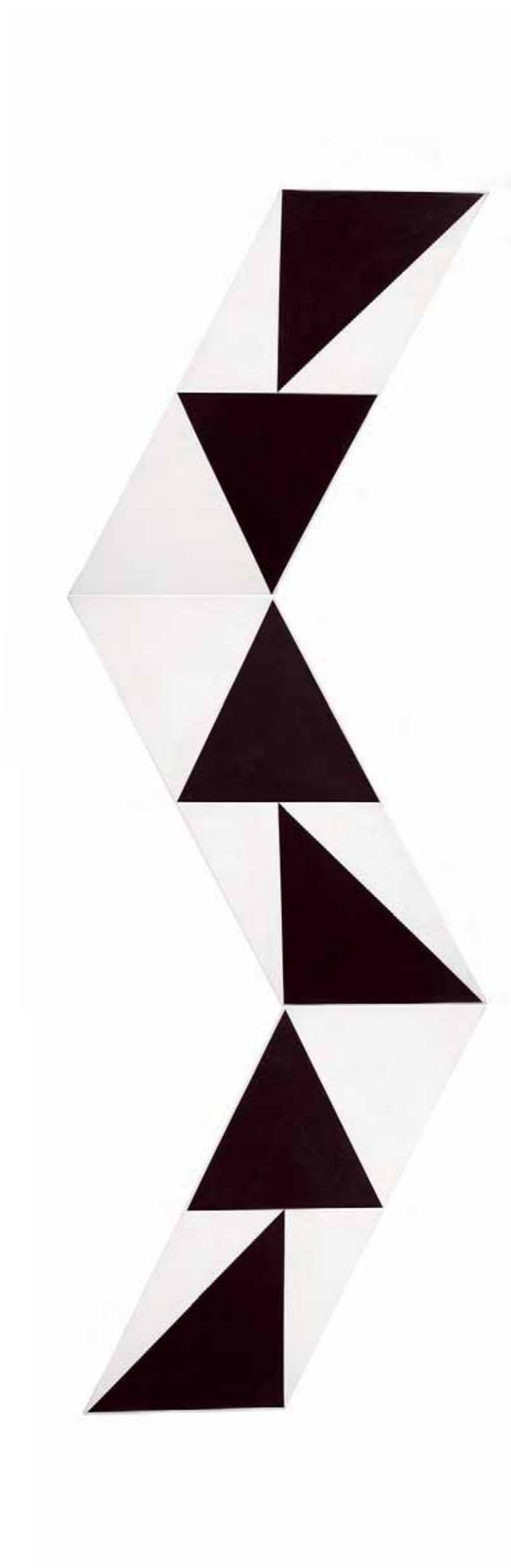
Rhombus B6

acrylic on canvas, three parts
title inscribed, signed and dated '81 verso
2540 x 1070mm

Provenance:

Private collection, South Island.

\$10 000 – \$16 000



BRETT GRAHAM

Uru

carved wood (2013)

850 x 1500 x 250mm

Exhibited:

'Te Hau a Uru: Message from the West', Te Uru:
Waitakere Contemporary Gallery, Auckland, 1
November – 7 December 2014.

Provenance:

Private collection, Auckland.

\$17 000 – \$26 000





23

PETER ROBINSON

For Sale

acrylic and oilstick on canvasboard (1996)

signed verso

350 x 450mm

Provenance:

Private collection, Auckland.

\$6000 – \$9000



24

SIMON KAAH

Untitled

oil on board

signed and dated 2011 verso

1210 x 785mm

Provenance:

Private collection, Auckland.

\$8000 – \$12 000



25

CALLUM INNES

Untitled

oil on wax paper (2008)

2050 x 1000mm

Exhibited:

'Callum Innes' Jensen Gallery, Auckland,
26 August 2008 – 20 September 2008.

Provenance:

Private collection, Auckland.

\$20 000 – \$30 000

ROHAN WEALLEANS

Friendship lies in the outer reaches of space!
 acrylic paint, paper, polystyrene and Perspex
 1780 x 1200 x 150mm

Exhibited:

'The 6th Asia Pacific Triennial of Contemporary Art',
 Queensland Art Gallery, 5 December 2009 – 5 April 2010.

Provenance:

Private collection, Wellington.

\$12 000 – \$20 000



27

ROHAN WEALLEANS

Kazar

paint and polystyrene on found comic book cover

signed and dated 2014 verso

255 x 160 x 55mm

Provenance:

Private collection, Wellington.

\$1000 – \$2000



28

ROHAN WEALLEANS

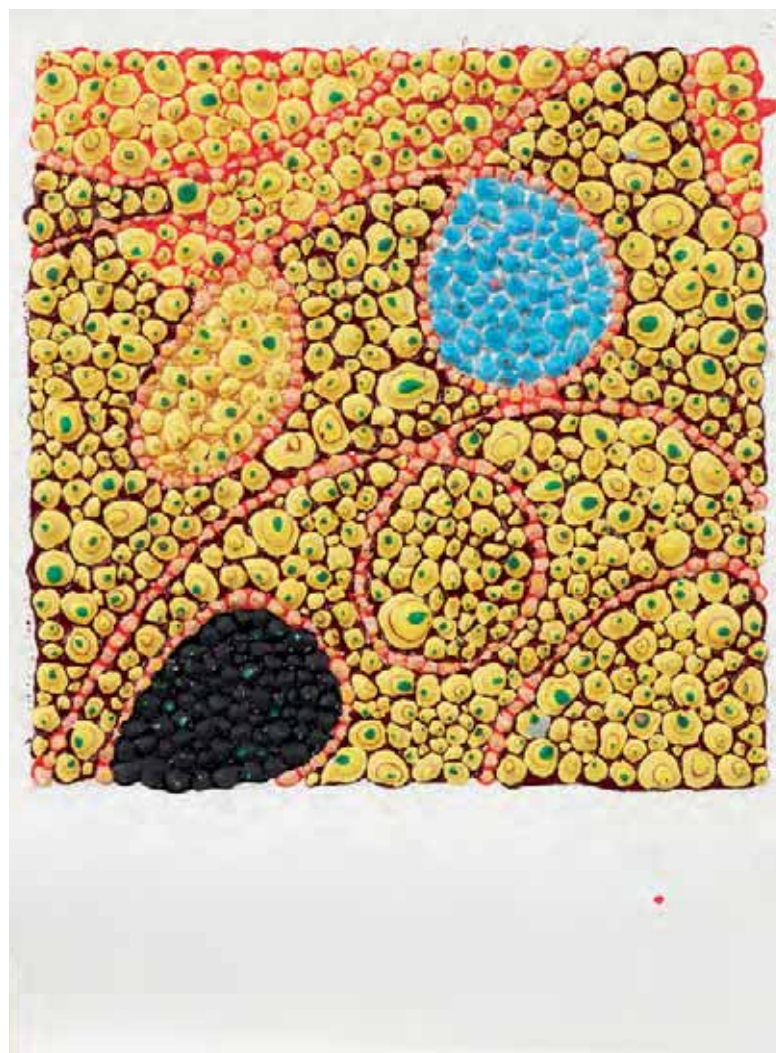
Study for a Brainy Painting

acrylic on paper

title inscribed, signed and dated 2009

510 x 380mm

\$1500 – \$2500





29

PETER STICHBURY

Jessie Roestenberg

acrylic on canvas

title inscribed and signed verso

600 x 500mm

Provenance:

Private collection, Auckland.

\$25 000 – \$35 000



30

SHANE COTTON

Untitled

oil on canvas

signed and dated 1995

610 x 455mm

\$25 000 – \$35 000



31

MICHAEL PAREKOWHAI

Messines from The Consolation of Philosophy: Piko nei te matenga

type C print, edition of 8 (2001)

1550 x 1250mm

\$17 000 – \$25 000



32

MICHAEL PAREKOWHAI
The Bosom of Abraham
 screenprinted vinyl on
 fluorescent light housing
 1300 x 200 x 80mm
 \$13 000 – \$18 000

33

HEATHER STRAKA
Repeat After Me... Amanda No. 6
 oil on linen mounted to board
 title inscribed, signed and dated
 2008 verso
 790 x 582mm
 \$10 000 – \$16 000





34

SHANE COTTON

Red, White and Blue

acrylic on canvas

title inscribed, signed and dated 2008

1000 x 1000mm

Provenance:

Private collection, Auckland.

\$32 000 – \$45 000

35

GRETCHEN ALBRECHT

Syrena

acrylic on shaped canvas

title inscribed, signed and dated '89 verso

1200 x 2400mm

Provenance:

Private collection, Wellington.

\$22 000 – \$32 000



Bath
acrylic on board
title inscribed, signed and dated 1970 verso
1360 x 1258mm

Provenance:
From the collection of the artist's estate.

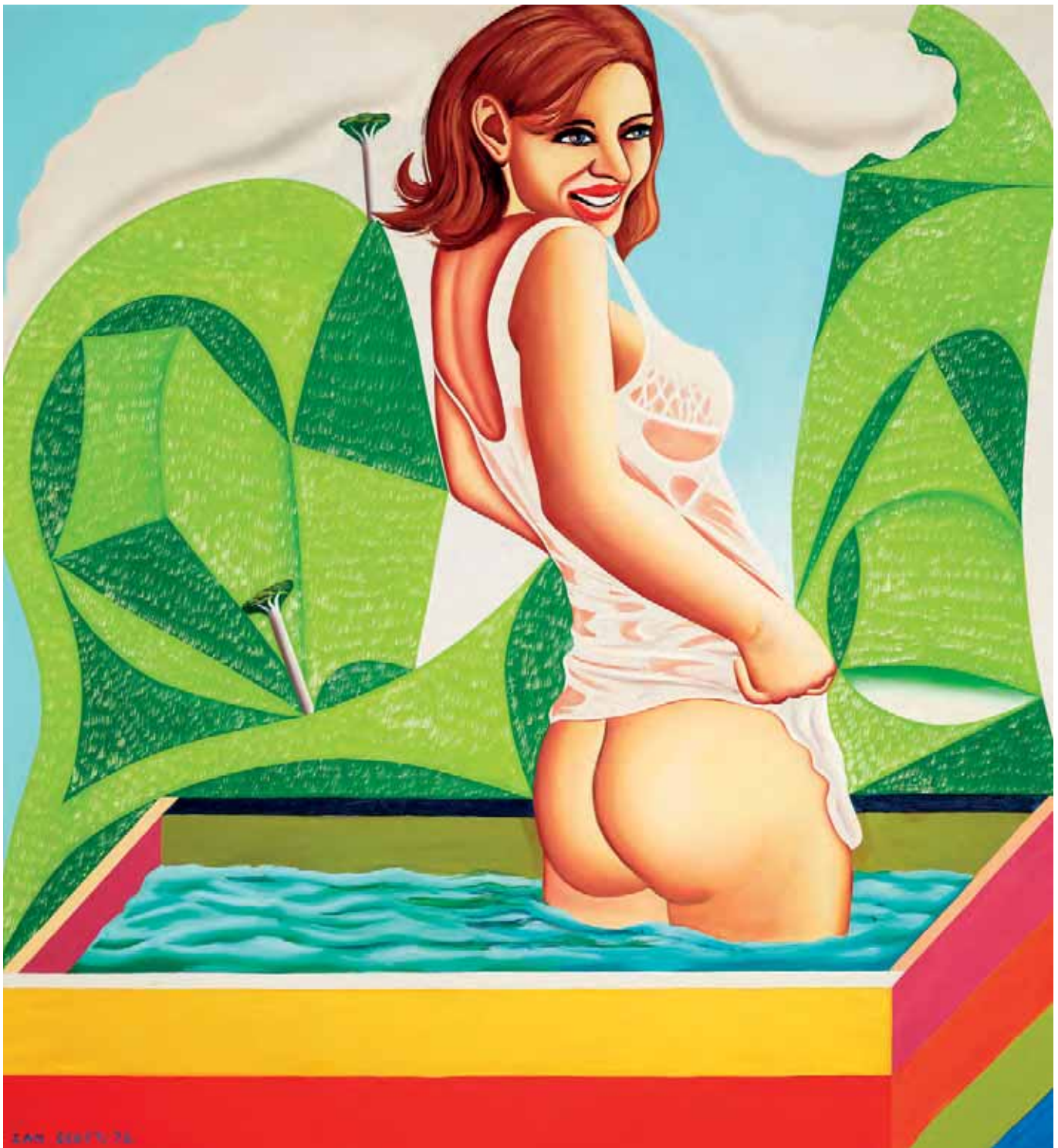
\$30 000 – \$40 000

Ian Scott's gamy nudes, centrefolds of girlie pulchritude which could have been taken from old skin magazines, both attract and repel us. At first glance, Ian Scott's *Bath* suggests a form of sophisticated cartooning—the head is turned too coyly, the smile too cheesy, the all-over blindness to the 'politically correct' is too effulgent—but the viewer soon notices Scott's compositional skill at massing together geometries of hills and clouds as if to counterpose the prurient exposure of juicily painted flesh. Lurid? Evangelism for a liberated libido? Yes, but also a carefully observed light, a vibrant tonality, a stylised and abstracted natural background, and a rigorous geometry that presages the artist's later direction into his series of abstract lattice paintings. Scott both affirms an aesthetic excellence and mocks his own static artifice with the detail of choppy waves in the ridiculously small 'bath'. This *is* and *is not* Botticelli's *Venus*, he admonishes us. Scott's knack for likeness gives his subjects enough hints of an interior life to offset the caricature. His model reminds me of someone, perhaps the feisty call girl of the 1960s Christine Keeler, a mixture of sultry glamour and seedy intrigue. As Fay Weldon said of Keeler, 'although she was naughty, she became a sort of role model, so that you would have been quite pleased if she came to dinner, as long as she stayed away from your husband.' Today, of course, any man's painting of a female nude is likely to be seen as roguishly defiant at best, and—as '#metoo' strips away all

shields from sexual exploitation—*Bath* now sticks us with a moral conundrum. But it would be a mistake to see the voyeurism and panty-less sexual content of *Bath* as the result of an artist's lurch for naked young women. The provocation and the artistry don't balance. They claw at each other. The painting is at once prurient and principled, as if we are subjected together to a dirty joke and a high-church, high-art sermon. And, for the most part, the drama surrounds rather than suffuses Scott's work. Works of art should register in their own right without the need for anecdotal folderol. But, looking at this painting with a sort of adolescent ache, I kept thinking of the lines that open librarian and poet Philip Larkin's *Annus Mirabilis*, written in 1967 just three years before *Bath* was painted:

Sexual intercourse began
In nineteen sixty-three
(which was rather late for me)
Between the end of the "Chatterley" ban
And the Beatles' first LP.

Laurence Simmons





PETER ROBINSON

Titan

polystyrene (2008–2018)

3600 x 700 x 600mm:

installation size

Provenance:

Private collection,

South Island.

\$20 000 – \$30 000



FIONA PARDINGTON

*Fine Style Heitiki with Paua Shell Eyes from the
Burnet Collection, Whanganui*

unique type C print, mounted to aluminium, 1/1
details printed on original Two Rooms Gallery
label affixed verso

1600 x 1200mm

\$30 000 – \$40 000



FIONA PARDINGTON

Katarina Rimu Rapa/Seaweed, Entangled, Wahine Pātere, Wahine Pānekeke
 pigment inks on Hahnemühle photo rag paper, 2/10
 original Two Rooms Gallery label affixed verso
 1450 x 1090mm

Illustrated:

Kriselle Baker and Aaron Lister (eds), *Fiona Pardington: A Beautiful Hesitation*
 (Victoria University Press, 2016), cover, p. 229.

Exhibited:

'Fiona Pardington: A Beautiful Hesitation', Auckland Art Gallery Toi o Tāmaki,
 5 March – 19 June 2016.

Provenance:

Private collection, Auckland.

\$20 000 – \$30 000



Traditional Handles and Switches

acrylic on canvas

title inscribed, signed and dated 2012

1800 x 1600mm

\$65 000 – \$85 000

As modernism passed to post-modernism and that moment in turn morphed into the eternal now of the current contemporary art mode, each of these phases are underpinned by identifiable fundamentals. One of the key signifiers of contemporary art is what could be called hi-key introspection. This intense gaze into the structures of art thinking and creation manifests itself most clearly, post 1990, in the process of referencing past touchstones of art history. The still glowing coals of past ideological thinking are given a fresh rake to see what sparks might fly into the present. In the vanguard of this approach has been a group of New Zealand Maori artists such as Peter Robinson, Shane Cotton and Michael Parekowhai. These artists first bloom in the 1990s was distinguished by a wholesale re-examination of colonial attitudes towards Maori art. Their goal was to place a Maori world view into the heart of indigenous art production as opposed to what had hitherto been almost exclusively a Pakeha reading.

Many works by these artists questioned Pakeha use of Maori imagery and symbols by re-working or challenging some of the canonical artworks of the post WWII modernist period. Michael Parekowhai's kitset remake of a Gordon Walters koru painting entitled *Kiss the Baby Goodbye* (1994) is perhaps the gold standard but there are many other notable examples of contemporary artists not letting the sleeping dogs lie.

Traditional Handles and Switches dating to 2012 is just such a canvas, riffing and referencing its way deep into New Zealand traditional culture, circling the globe, time travelling and popping out into the 21st century to report its findings.

At the heart of this canvas is Cotton's homage, reworking and reference to one of the most potent of all Maori modernist sculptures *He Tangata, He Tangata* by Arnold Manaaki Wilson (1928–2012). Carved in raw Totara in 1956, this early example of the radicalisation of Maori art thinking at this time takes its title from a whakataukī or Māori proverb: 'Hütia te rito o te harakeke, kei hea te kōmako e kō? Kī mai ki a au, 'He aha te mea

nui i te ao?' Māku e kī atu, 'He tāngata, he tāngata, he tāngata'. 'if the heart of the flax is pulled out, where will the bellbird sing? If you ask me what is most important in this world, I will reply, 'the people, the people, the people'.

He Tangata, He Tangata is itself defined by a great airy block of open space which can be read as both a reference to Malevich's suprematist *Black Square* (1915) as well as *Uenuku* one of the earliest known Maori carvings which features at its centre an open circle through which rainbows were reputed to have been formed, a potent symbol of the forces that pervade Te Kore, the world beyond.

In Cotton's canvas the remarkable *He Tangata* figure is respectfully rendered like the original and its ancient forbear: void to the centre. But this framing device in Cotton's depiction is adorned with a riot of handles and levers encircling the exterior margins. Cotton's personal visual lexicon re-animates the figure: birds, targets, fragments of other carvings, a slice of topography and a range gnomonic hieroglyphics.

Outside the confines of a New Zealand-centric discourse, such an arrangement can also be seen in the great Surrealist masterpiece *The Elephant Celebes* (1921) by the German artist Max Ernst (1891 – 1976). Ernst's Elephant is similarly decorated and these staccato insertions add, as they do in Cotton's canvas, tensions of scale, potential narrative readings or discursive feints as the handles and switches are pulled or pushed.

Traditional Handles and Switches poses many questions as it clears space within the layer cake of conceptual sediment that Cotton first proposes and then destabilises. In such a work Cotton acts as ringmaster, cracking the whip at the canon of New Zealand art history, rupturing the boundaries of the past cultural discourse to allow figures such as Uenuku, Wilson, Ernst and Malevich in to be heard, but also so he himself can break free to be seen in the present.

Hamish Coney







41

BILL HENSON

Untitled No. 117

type C print, edition of 5

title inscribed and signed

1270 x 1800mm

Exhibited:

'Bill Henson', Roslyn Oxley9 Gallery, Sydney,
8 November – 21 December 2001.

'Bill Henson: Three Decades of Photography',
Art Gallery of New South Wales, Sydney,
5 January – 3 April, 2005.

Illustrated:

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

Provenance:

Purchased from Tolarno Galleries, Melbourne
circa 2002.

Private collection, Otago.

\$20 000 – \$30 0000

KARL MAUGHAN

Makino

oil on canvas

title inscribed, signed and dated 30. 04. 2008 verso

1800 x 1400mm

Provenance:

Private collection, Auckland.

\$25 000 – \$35 000



43

RICHARD LEWER

Black Dot

oil on epoxy-coated steel

signed verso

1005 x 1005mm

Exhibited:

'It's More Than A Game: Richard Lewer',
Gow Langsford Gallery, Auckland, 1 April
– 25 April 2015.

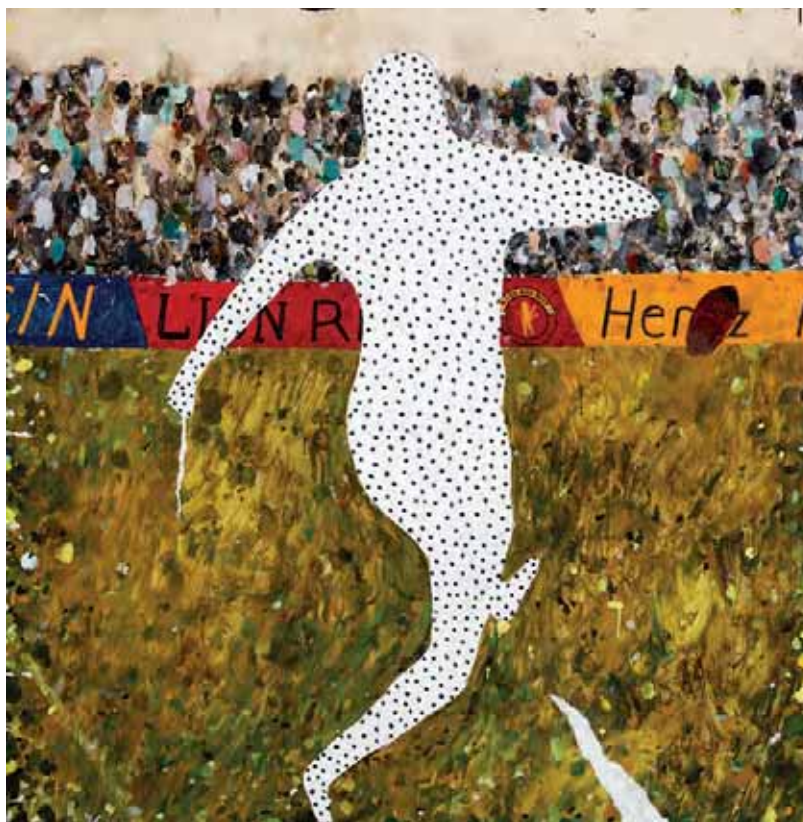
Illustrated:

'Richard Lewer – You Wouldn't Make
This Stuff Up', *Vault – Australian Art and
Culture*, p. 34.

Provenance:

Private collection, Auckland.

\$8000 – \$14 000



44

STAR GOSSAGE

Clouds Caught in the River

oil on board

signed and dated 2013 on original

Tim Melville Gallery label affixed

verso

800 x 800mm

Exhibited:

'Marae: Star Gossage', Tim Melville
Gallery, Auckland, 19 November –
20 December 2013.

Provenance:

Private collection, Auckland.

\$6000 – \$9000



MICHAEL SMITHER

Orange Flowers in Blue Vase

oil and alkyd on board

signed with artist's initials *M. D. S* and dated '93;

title inscribed, signed and dated verso

1200 x 898mm

Provenance:

Private collection, Kapiti Coast.

\$50 000 – \$70 000





46

PETER ROBINSON

28.125%

oilstick and bitumen on paper

title inscribed

570 x 750mm

Provenance:

Private collection, Auckland.

\$15 000 – \$22 000



47

GREER TWISS

Tools of Conquest (303)

galvanised steel (1996)

1180 x 270 x 150mm

Provenance:

Private collection, Auckland.

\$10 000 – \$15 000

Untitled
acrylic on canvas
signed and dated '69 verso
1170 x 1015mm
\$80 000 – \$120 000

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 blackness is disturbed by the finest of blue and black lines, hovering over and above the inky darkness forming perfect circles that recall the grooves of a vinyl long

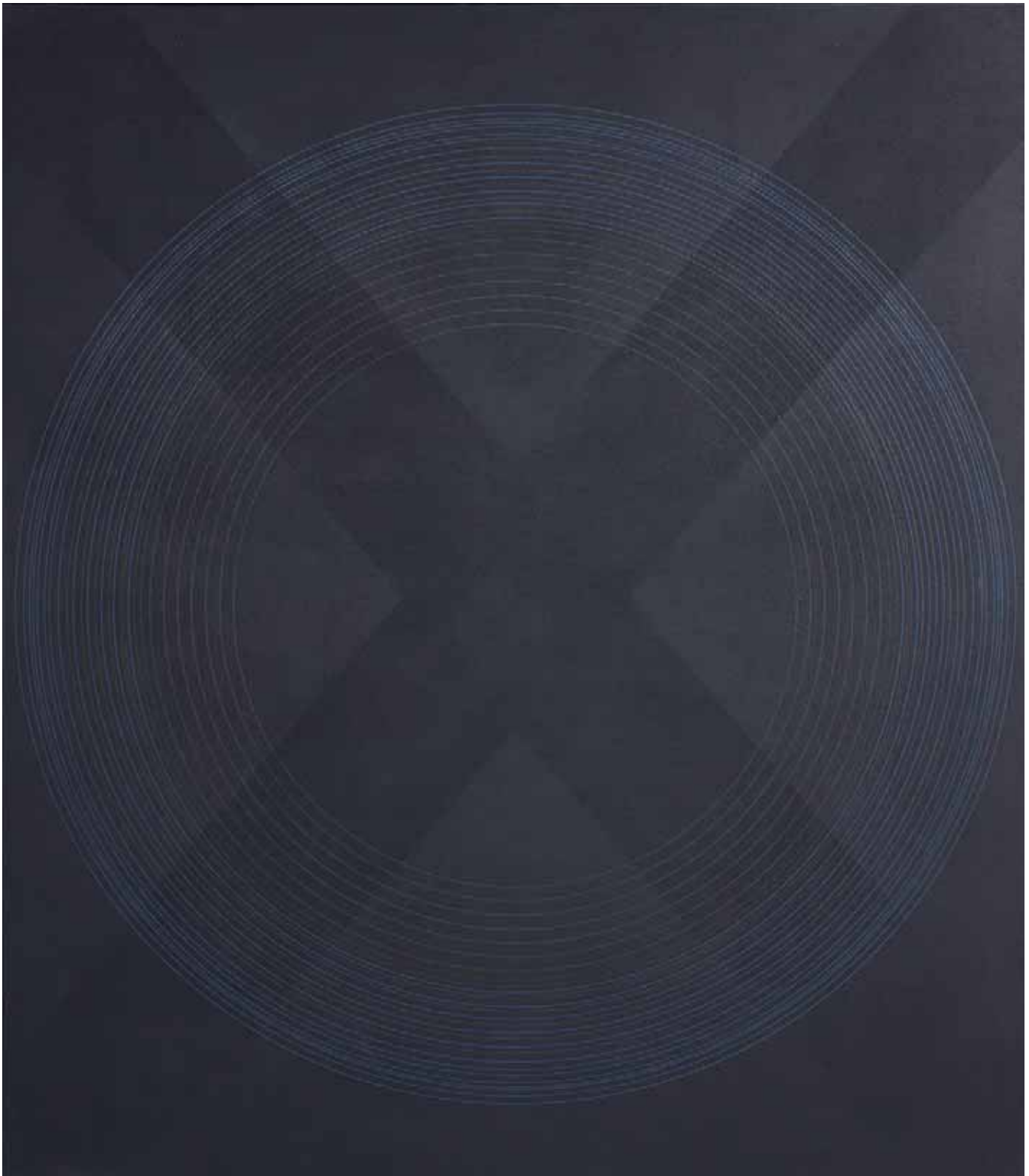
player record, and by a large black-grey 'X' which spans the entire surface.

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 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, Ralph Hotere's *Untitled* 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.

Ben Plumbly

Provenance:
Private collection, Otago.



Journey, Wellington
oil on canvasboard, 1962
signed; original National Art Gallery Touring
exhibition label affixed verso
587 x 843mm

Provenance:
Private collection, Wellington.

\$300 000 – \$450 000

Exhibited:
'The Group Show, Christchurch, 1963 (Cat No. 5).
'Contemporary Painting in New Zealand', London,
1965 (Cat No. 1).
'Rita, Jean and Tim Angus', Centre Gallery,
Wellington, 1967 (Cat No. 4).
'Rita Angus: A Retrospective', National Art Gallery,
Wellington, 1982 (Cat No. 107).
'Rita Angus', National Art Gallery, Wellington,
9 December 1982 – 6 March 1983 (Cat No. 107).
'Rita Angus: Live to Paint and Paint to Live', City
Gallery Wellington, 5 July – 16 September 2001
(touring to Hocken Library, Dunedin).
'Rita Angus: Life and Vision', Museum of New
Zealand Te Papa Togarewa, Wellington, July 2008.

Illustrated:
Vita Cochrane and Jill Trevelyan, *Rita Angus:
Live to Paint and Paint to Live* (Auckland, 2001),
unpaginated.
Jill Trevelyan, *Rita Angus: An Artist's Life*
(Te Papa Press, 2008), p. 300.

Literature:
Jill Trevelyan, 'Live to Paint and Paint to Live', in
ibid., p. 14.
Jill Trevelyan, *Rita Angus: An Artist's Life* (Te Papa
Press, 2008), p. 299.

Rita Angus was in her mid-fifties when she painted *Journey, Wellington*, a mature artist with a growing reputation. Since settling in a cottage in Sydney Street West in Thorndon in 1955, she had grown to love the city, with its rugged hills, narrow streets and dramatic harbour views. 'The light is beautiful,' she observed. 'There seems to be a fusion of the colder south and the warmth of the far north of New Zealand to be found in the light and colour about Wellington.'¹ The city offered many subjects in the last decade of her life, including her cottage and garden, the houses of Thorndon, the fishing fleet in Island Bay, and the Bolton Street cemetery.

Journey, Wellington is Angus's most ambitious image of the city, but it had its origins in a routine part of her life: her regular bus trips to Wellington Hospital for physiotherapy treatment for back pain. En route, she made small drawings of motifs that caught her eye. Back in her studio, she meditated on all she had seen and experienced, and developed this bold, visionary image. *Journey, Wellington* demonstrates her desire to 'paint more than what I see'² – to create composite images rich in symbolism and complexity.

At the centre of the picture, the steering wheel of the bus forms a window, revealing glimpses of flowers and vegetation, and a view of the bus itself. Around it the buildings of Wellington jostle on the hillside, flanked by the harbour and the hills. The sense of travel and the passage of time is reinforced by the sky, which is divided into day and night, and the small red arrows in the foreground, which seem to suggest alternate ways of navigating the city.

A deeply personal work, *Journey, Wellington* also alludes to a new friendship with an Englishwoman who took a keen interest in art. Her house, a modernist structure designed by her architect son, is visible in the picture: a red rectangle with two gleaming silver windows, high on the hill to the left of the steering wheel. This woman became the owner of the painting in the 1960s, and it has remained in her family's possession ever since.

Today, *Journey, Wellington* retains its sense of mystery. What is the ladder-like form in the top left quadrant of the steering wheel? And what is the significance of the billowing yellow form that intrudes on the left side of the picture? We may never understand the full significance of this extraordinary painting – a visionary work by one of New Zealand's great 20th century artists.

Jill Trevelyan

1 'Wellington charms an artist from Christchurch', *Dominion*, 13 May 1957, p. 6.
2 Draft biographical notes for Gil Docking, not dated (1969), Alexander Turnbull Library, MS-Papers-1399-3/1.



*'I am not able to conform (at my age) after years of art training...
to whatever may be the measure to pass a council (Committee)...
The fact that my painting (Journey, Wellington) was rejected does
reflect on my status unless the council has no recognisable standard...
I gave the matter a lot of thought, my decision (not to exhibit at the
Academy of Fine Arts again) was final.'* — Rita Angus

Colin McCahon

50

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

'Colin McCahon: On Going Out with
the Tide', installation view, City Gallery
Wellington, 2017. Photo: Shaun Waugh.
Courtesy of Colin McCahon Research
and Publication Trust.
Colin McCahon, *The Song of the Shining
Cuckoo* (1974). Hocken Collections, Uare
Taoka o Hākena, University of Otago.

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)
cm001179.



'People should know perhaps that
I don't regard these canvases as
"paintings", they shouldn't be enclosed
in frames, they are just bits of a place I
love and painted in memory of a friend

who now – in spirit – has walked this
same beach. The intention is not realist
but an abstraction of the final walk
up the beach. The Christian "walk"
and the Maori "walk" have a lot in
common.' — Colin McCahon

'The Ahipara series hangs alone;
they're beautiful. The wall alongside it
is bare. The painting moves like a big
fish; silently...' — Peter McLeavey

To understand fully this unique and beautiful work some knowledge of the context within which it was made is helpful. The death of the poet James K. Baxter in October 1972 came to dominate Colin McCahon's artistic life for at least a year after the event. He first painted a small work, *Jim Passes the Northern Beaches* which he gifted to Jacqueline, Baxter's widow, as a mark of friendship and respect. It proved to be a potent seed from which grew a host of images over the coming months.

Baxter and McCahon had been friendly for more than 20 years. They had met in Dunedin around 1946 and renewed their friendship in Christchurch when both were living there a couple of years later. McCahon's *A Candle in a Dark Room* (1947) was, he said, 'inspired' by Baxter. Each greatly admired the other's work; Baxter's early essay on McCahon, 'Salvation Army Aeshete...?' (1948) was seminal; they had shared interests in religion, landscape and (later) Maori culture. When the Baxters' first child was born the McCahons became her godparents; paintings and poems exchanged hands. However, years later (around 1970) the two men fell out and became estranged – Baxter in his barefoot hobo St Francis phase accused McCahon of being a bourgeois sell-out because he taught at a university, a ludicrous and unfair accusation which McCahon not surprisingly was offended by; they were still unreconciled when Baxter suddenly died at 46 in 1972. McCahon felt both grief and guilt which he expiated in a majestic series of memorial works throughout 1973 (including designs for four Baxter plays). *Beach Walk Series D (Ahipara)* was part of this process.

Some other factors need considering to contextualise the work. First: religion. Baxter was a convert to Catholicism and McCahon, though he never joined the Church, was deeply involved in Catholic ritual and symbolism, especially the 14 Stations of the Cross, which he utilised often in his art.

Second: Maoritanga. Baxter's wife was Maori; McCahon's daughter married a Maori; he had Maori grandchildren. This familial connection reinforced in both men a profound interest in Maori culture (a fairly radical stance for Pakeha artists at the time) which was increasingly reflected in their work, such as Baxter's late 'Jerusalem' poems and McCahon's works in te reo such as *The Canoe Tainui* and *The Lark's Song*; each drew on Maori language, history, imagery and mythology. McCahon was especially absorbed by the myth of the spirit's passage after death up the West Coast beaches – Muriwai, Ahipara – to the leaping off point at Cape Reinga, and he associated Baxter's death with this narrative.

Third: place and landscape. In 1970 McCahon built a studio at Muriwai, north-west of Auckland, and much of his work in the 1970s reflects that environment of beach, cliffs, birds, sea and sky. Bring all these together – religion, Maori myth, the western beaches – and you have the crux of his Baxter memorials, all encapsulated in the phrase, 'Jim passes the northern beaches'.

A further factor was practical and material. In early 1972 McCahon bought a huge roll of jute canvas, about 900mm wide which he cut up into dozens of different lengths and used for about 3 years – all the *Beach Walk*, *Jump* and *Comet* series were painted on it. The *Beach Walk* series (not

McCahon's title but a convenient label) involved four distinct series which he entitled baldly: A, B, C. and D. A consists of 14 separate paintings (an allusion to the Stations motif) of different widths, all marine landscapes; B consists of two long paintings of sky and sea divided by a horizon; these two series were shown as *Jet Out from Muriwai* at Barry Letts Galleries in August 1973 (the title alludes to a group of drawings, also Baxter-related). *Series C* (entitled *Walk*) is 12 sea-sand-sky paintings, numbered I to XIV (i.e. the Stations of the Cross); *Series D (Ahipara)* is made up of five marine landscapes, hung unconventionally so as to form a kind of T (or Tau), McCahon's favoured form of the cross. C & D were shown a month after the Lett show at Peter McLeavey's in Wellington in September 1973. Each show also included some related charcoal drawings of jets/flying crosses off Muriwai and Ahipara. Collectively, all four series – each different from the others – (plus the drawings) constitute McCahon's memorials to his dead friend, the great poet.

McCahon wrote: 'People should know perhaps that I don't regard these canvases as "paintings", they shouldn't be enclosed in frames, they are just bits of a place I love and painted in memory of a friend who now – in spirit – has walked this same beach. The intention is not realistic but an abstraction of the final walk up the beach. The Christian "walk" and the Maori "walk" have a lot in Common'. McLeavey used this extract from McCahon's letter on the exhibition list.

Ahipara is the only place name mentioned in all four series. A headland located at the bottom end of Ninety-mile Beach, it was, with Muriwai, a favourite place for McCahon both for itself and for its association with the Maori "walk". By instructing (on the painting itself) panel D5 to be hung underneath D3 – a unique procedure, never repeated – McCahon transformed the whole work into a T cross, thus underscoring its spiritual theme. The panels – hovering sublimely between landscape and abstraction – record states of weather, time and tide (funereal winter landscapes in white black and grey) with great subtlety and force. An undoubted masterpiece, of museum quality, as the saying goes, it could well be among the top ten of McCahon's greatest hits.

Peter Simpson

Rhythm Grid

oil on canvas

title inscribed, signed with artist's initials A. M and dated 'Feb & July 2 & 7 '76'; inscribed *No 50 & 133* and variously inscribed in pencil
1630 x 2435mm

Illustrated:

Ian Wedde et al., *Allen Maddox* (Auckland, 2006), pp. 40 – 41.

Provenance:

Private collection, Auckland.

\$55 000 – \$75 000

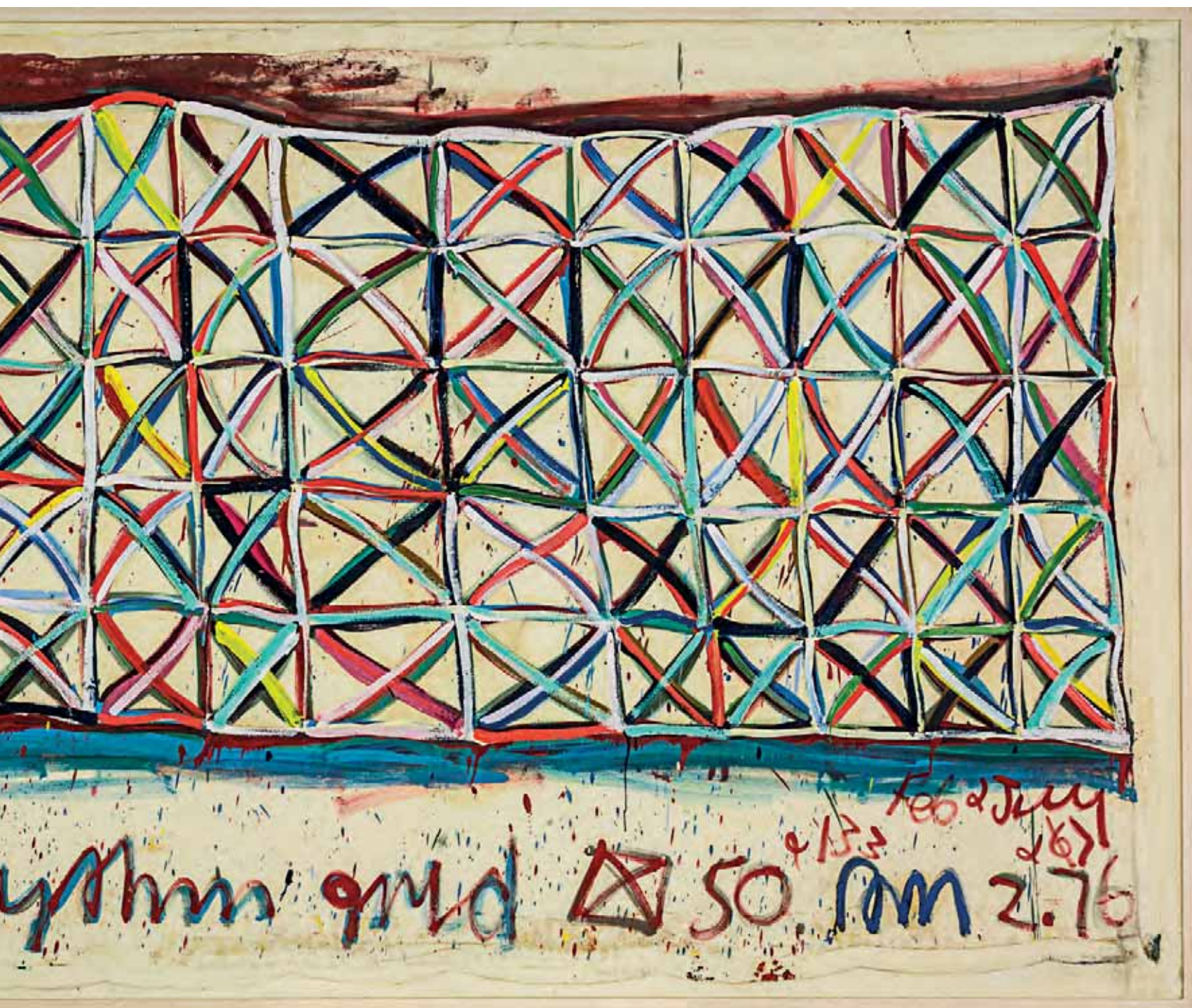
Although they may avoid the representational forms that identify earlier artists, many modernists produce recognisable signature styles. For Piet Mondrian, it's the formality of the grid and primary colours; for Jackson Pollock, the organic skein of apparently uncontrolled fluid lines of paint. Allen Maddox too has a signature style, but for him it's the unexpected combination of grid and expressive paint mark. If they seem irreconcilable in the oeuvres of Mondrian and Pollock, they work alongside each other in Maddox's *Rhythm Grid* in a curious harmony despite their inherent contradiction. For all the decorative quality that this and other works might seem to have on first glance, they warrant close reading.

Modernist grids subdivide the picture plane neatly to create an uncompromising double layer of solid and space. Maddox's grid pays no homage to the format: defined with painterly lines, it is organic rather than rectilinear. This flexibility makes it seem to shift spatially, like an unfurling net rather than a fixed framework. The sensation that the grid is in motion is also enhanced by a seeming randomness of colour – tints of pink and turquoise as well as more saturated red, yellow, green and blue, with spatters and drips that insistently remind the viewer of the process of painting, highly visible on his large canvases. It is this spontaneity in Maddox's paintwork that led to his being labelled an abstract expressionist or action painter – but it is rather too neat a title for his distinctive style.

His grid is further challenged by the crosses, equally unpredictable in their contours, occupying each uneven square and transforming the grid into lattice work. The cross is an evocative motif, suggesting voting marks, illiterate signatures, or fond kisses perhaps. That it may originally have signalled cancellation here is suggested by an anecdote Mark Story recounts in 'Allen Maddox: Paradox of the not yet famous' (*Hawkes Bay Today*, 31 August 2010), that Maddox 'painted an X over an early work he didn't like, with the motif enduring since then'. Yet in their repetitive deployment Maddox's crosses do not cancel, nor call for elaborate interpretations. Like the grids they occupy, their importance is of another kind: they create a kind of grammar of visual order which he obsessively repeats, but ruptures to generate a haphazard litany. Writing in 1978, Tony Green aptly captured Maddox's fusion of discipline and disarray: '... he is the master of systems of disorder. And that comes from taking a particular stance: the belief that order in painting can only be attained by faithfully following impulse with impulse, that the field is constituted of an accretion of acts/marks, not predictable in advance, not plannable for.' (Allen Maddox in Auckland, *Art New Zealand* 12: 22). Maddox's single minded pursuit of his signature forms creates a thought-provoking paradox of dogged persistence and insistent imprecision.

Elizabeth Rankin





Colin McCahon

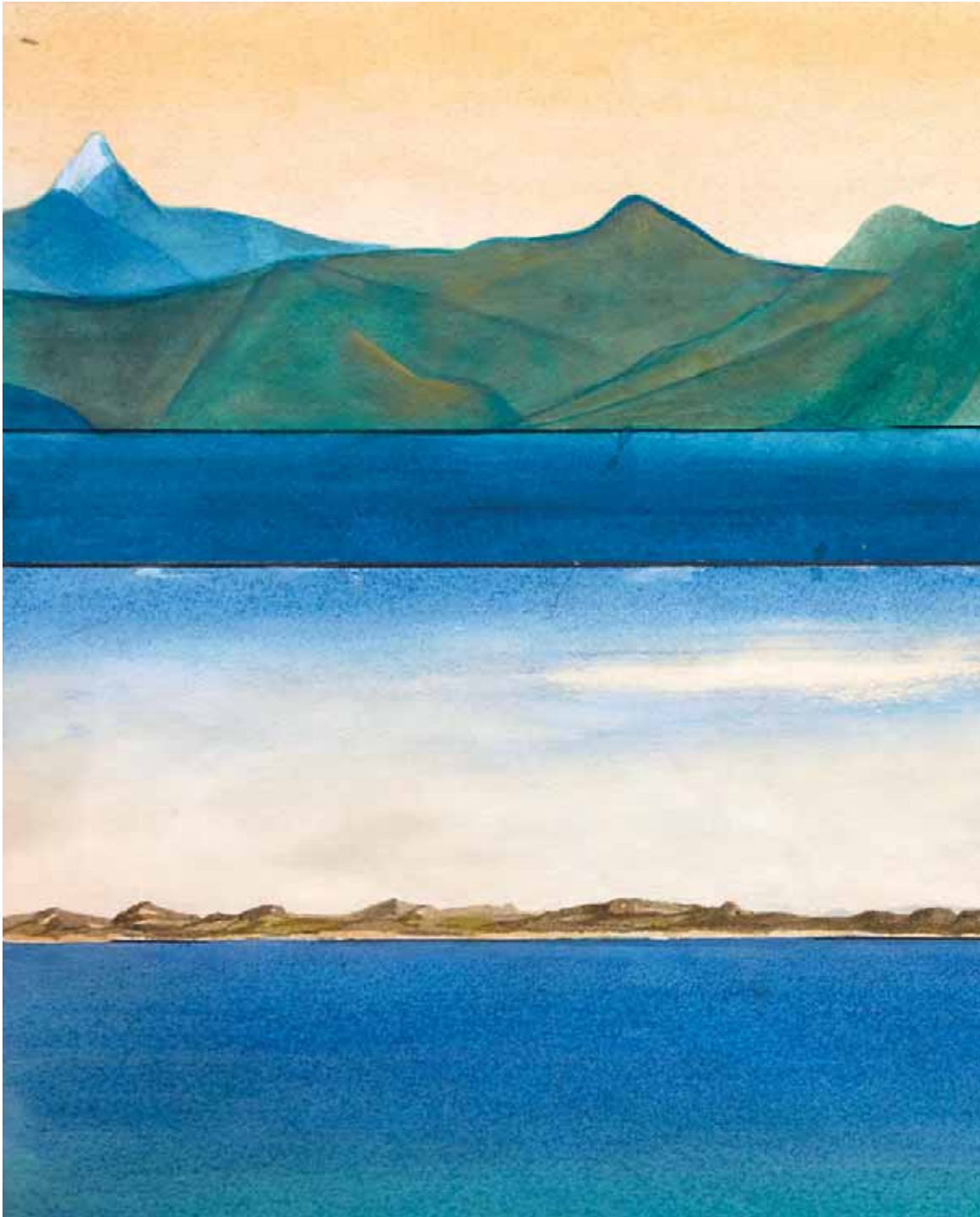
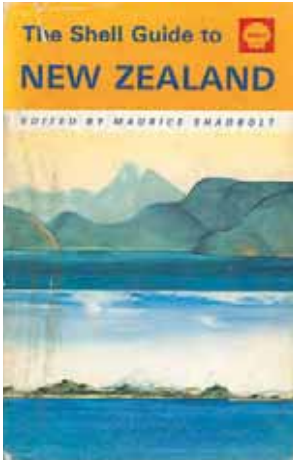
52

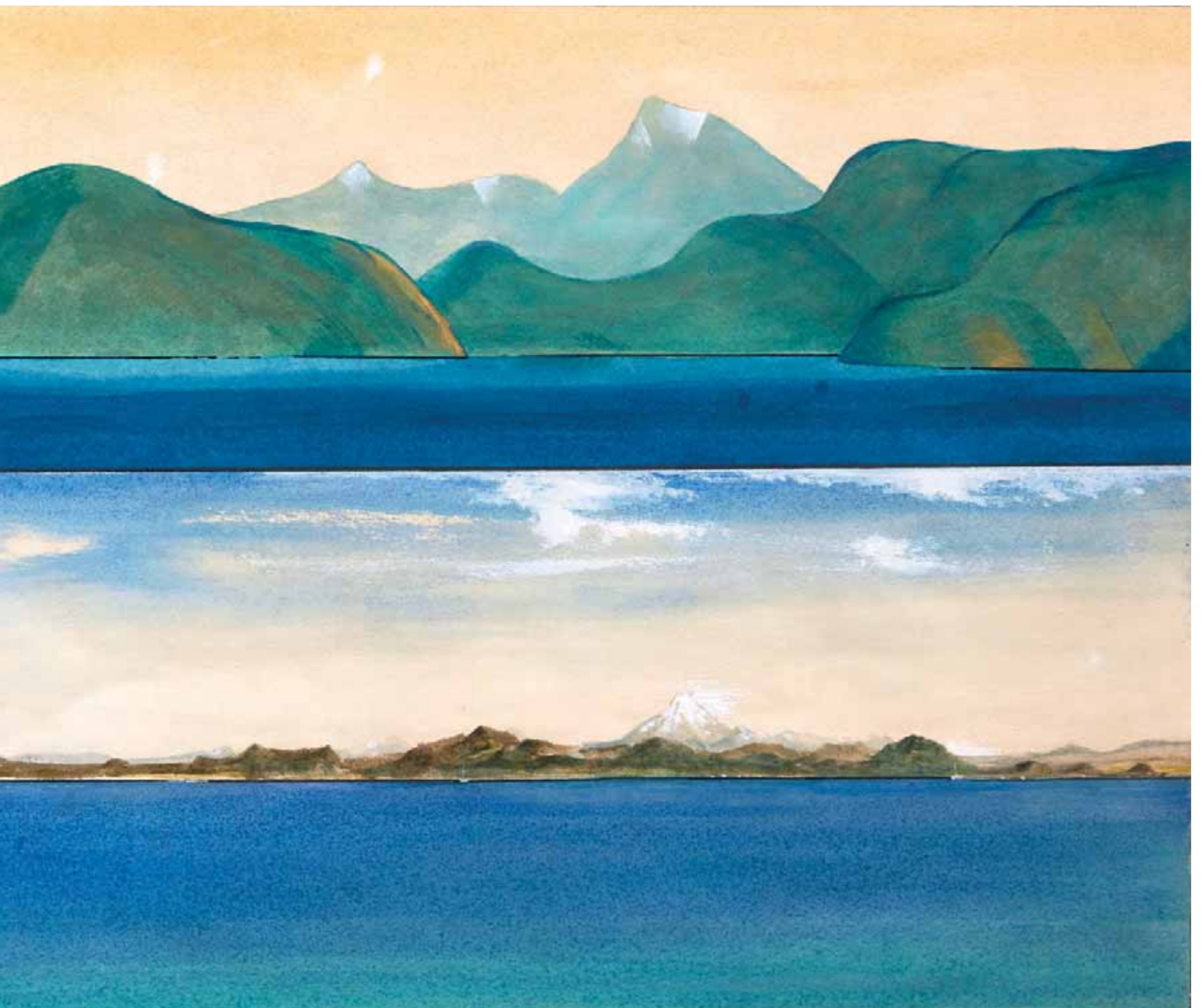
Cover Design for the Shell Guide to New Zealand
watercolour and bodycolour on paper, 1968
signed and inscribed *edited by Maurice Shadbolt* and variously inscribed
with colour and design notes beneath the mount
520 x 740mm

Note:
This work is yet to be registered on the Colin McCahon Database. It was
commissioned by Maurice Shadbolt for *The Shell Guide to New Zealand*
published by Whitcombe and Tombs in 1968. This work was selected for
the cover. The artist did two other unsuccessful studies for the cover and
these are registered on the database (cm001421 and cm001524).

Provenance:
Private collection, Wellington.

\$35 000 – \$50 000





53

One

ink and wash on paper
signed and dated '59
600 x 478mm

Reference:

Colin McCahon Database (www.mccahon.co.nz)
cm001100

\$65 000 – \$85 000

Numbers fascinated Colin McCahon and several of his numeral paintings and drawings were said to be among his personal favourite works. In 1965 the artist received a letter from the registrar of the Otago University informing him that he had been invited to submit a design for a mural painting for the University's new library. In my days as an art history student I used to frequently park myself in front of the wall given over to the mural in the impressive 'new', new library at Otago University. It is a massive wall, some 3.5 metres high by 6 metres long and McCahon saw it as an exciting opportunity for a major Numeral painting. At the behest of local friends Charles Brasch and Rodney Kennedy he also reluctantly submitted a sketch based on his more popular 'Waterfall' theme. The artist's delight at being accepted was tempered by disappointment at the University not choosing his favoured Numeral proposal and despite the impressive nature of the final mural painting it is hard not to view it as a missed opportunity, especially upon encountering the magnificent preliminary sketch which today also hangs in the library.

McCahon first started experimenting with numbers in 1953 and aside from their formal qualities was attracted to them as metaphysical symbols, as principles for order, and as a means to describe ideal proportions. In 1958 and 1959 his interest in developing the numeral works into something more significant gathered momentum.

The period in which *One* (1959) comes from is among the most significant in McCahon's output. In the last months of 1958 and the first of 1969 the artist, fresh from his landmark visit to the United States, produced in rapid succession the *Northland Panels*, *The Wake*, the *Northland Drawings* and began work on the *Elias* series. Fearing his work has become too 'landscape-based', these new and radical developments in his practice reflected a desire to move away from the 'Titirangi' and 'French Bay' paintings which had consumed him throughout the early to mid-1950s. Along with the stylistic and formal progressions manifested in this shift was a new found interest in experimenting with the application and constitution of pigments. With

the *Northland Panels* an interest in a looser more calligraphic style became apparent and *The Wake* witnessed McCahon spreading, soaking and diluting the pigments into the support. *One* aptly showcases McCahon's new and developing interest in handling techniques with the Chinese ink being ideally suited to the more gestural and process-focussed style.¹

Colin McCahon's various uses of numbers still act as a major obstacle for many viewers. Most frequently conceived in a reductive black and white combination as it is here, *One* is as the artist remarked himself "the beginning of something and the end of something else." The artist was drawn to numerals for many reasons including their use as signs and symbols, their pedagogical qualities and their potency and symbolism in Christianity. The New Testament called for monotheism on the authority of Jesus and in the book of psalms it is written: 'There is only one god.'

One is unique in his numeral series by the manner in which alongside the number 1 McCahon exploits the coincidental relationship between the graphic sign for the capital I and the roman numeral 1, with the number expressed both in digit and written form, repeated beside it in both block letters and cursive script: '*One, one, one, one, only*'.

One is a fascinating work full of subtleties and reflective of a time in which the artist was perhaps extending his boundaries in a manner unlike any other. McCahon would go on to work with both the number and written word, producing major works including the multi-panel *Numerals* (1965) painting in the collection of Auckland Art Gallery Toi o Tāmaki. *One* speaks of both time and timelessness and reminds us that as Andre Malraux has remarked, what is art if not a defence against mortality.

Ben Plumbly

1 Gordon H. Brown, 'McCahon's bridging numbers of 1965–66', in *Towards a Promised Land: On the life and art of Colin McCahon* (Auckland University Press, 2010), pp. 149–158.



54

Homage to Ingres

gouache and ink and wash on paper
title inscribed, signed and dated July '54
490 x 620mm

\$85 000 – \$125 000

Exhibited:

'The Group Show 1955', Canterbury
Society of the Arts Gallery, Christchurch,
12–27 November 1955, Cat. No. 2,
15 guineas.

Literature:

Peter Simpson, *Colin McCahon: The
Titirangi years*, 1953 – 1959 (Auckland,
2007), p. 28.

Reference:

Colin McCahon Database
(www.mccahon.co.nz)
CM001592

Provenance:

Gifted by the artist to Don Wood, founding
Director of the Ikon Gallery and the artist's
dealer from 1960–1965, on the occasion
of his wedding.
Private Collection, Auckland.

Homage to Ingres, a most engaging if untypical work, was first exhibited at the Group Show in Christchurch in 1955. It is closely related to several other wash drawings or gouaches exhibited in that show, namely two *Pastorals*, and one *Manukau* (a gouache), all dating from June–July, 1954. Other wash drawings from the same period, share similar characteristics, including some called either *Kauri* or *Kauri nude*. All share prominent conical, spherical or circular forms, which variously evoke clouds, sun or moon, young kauri trees (profile, foliage, cones) or female bodies (heads, breasts, stomachs, thighs). In some cases (as in the *Homage*) the central image is itself enclosed within a circular or oval line.

This preoccupation with circular or spherical forms emerges in the first work McCahon did after moving from Christchurch to Auckland in 1953. A possible source is Cézanne's famous statement: 'deal with nature by means of the cylinder, the sphere and the cone' (Letter to Emile Bernard, 1904), considered a major impetus to Cubism; Cézanne is explicitly evoked in *Madame Cézanne at Titirangi* (1953), a probable portrait of Anne McCahon.

Sometimes the circle/sphere motifs avoid any representational connection and become wholly abstract, especially in the two *Pastorals*. McCahon referred to some of these developments in letters to friends. He told Brasch about 'a series of new gouaches ... they have taken the kauri picture into new directions – figures in landscape & now I'm stuck for the moment'.

In mid-1954 conical shaped young kauri (rikkers) metamorphosed into nude women – the circular, spherical and conical forms changing from greenery into female form, like a reversal of the Daphne myth (woman into tree, as in Bernini's famous sculpture). There are several of these so-called *Kauri nudes* (as they are called on the Database – the titles are not McCahon's).

From these it is a short step to *Homage to Ingres*, all traces of kauri origin left behind. The French neo-classical painter is not one whose name one would normally associate with McCahon, though Picasso's advocacy had given Ingres a certain contemporary currency. Almost certainly the source painting is the famous circular *The Turkish Bath* (1862) – a kind of old man's Orientalist sexual fantasy (Ingres was 82 when he painted it). A harem teems with naked female bodies (at least twenty are visible). A voluptuous reclining figure in the right foreground – the rotundity of whose body parts is sensually exaggerated by Ingres – seems to have been McCahon's most direct model.

In *Homage to Ingres* head, breasts, belly and thighs are blatantly spherical while other circles and spheres surround her naked form, as if the whole environment has become feminised and eroticised. The blue shape on the left is contrastingly angular and phallic. One circular form placed front and centre is developed into a distinct spiral. The addition of blue gouache to the black ink wash adds to the aesthetic appeal of one of the most sensual images to be found in McCahon's extensive (and generally somewhat puritanical) body of work.

Peter Simpson



RALPH HOTERE

Ko Wai Koe?

watercolour, acrylic and graphite on paper

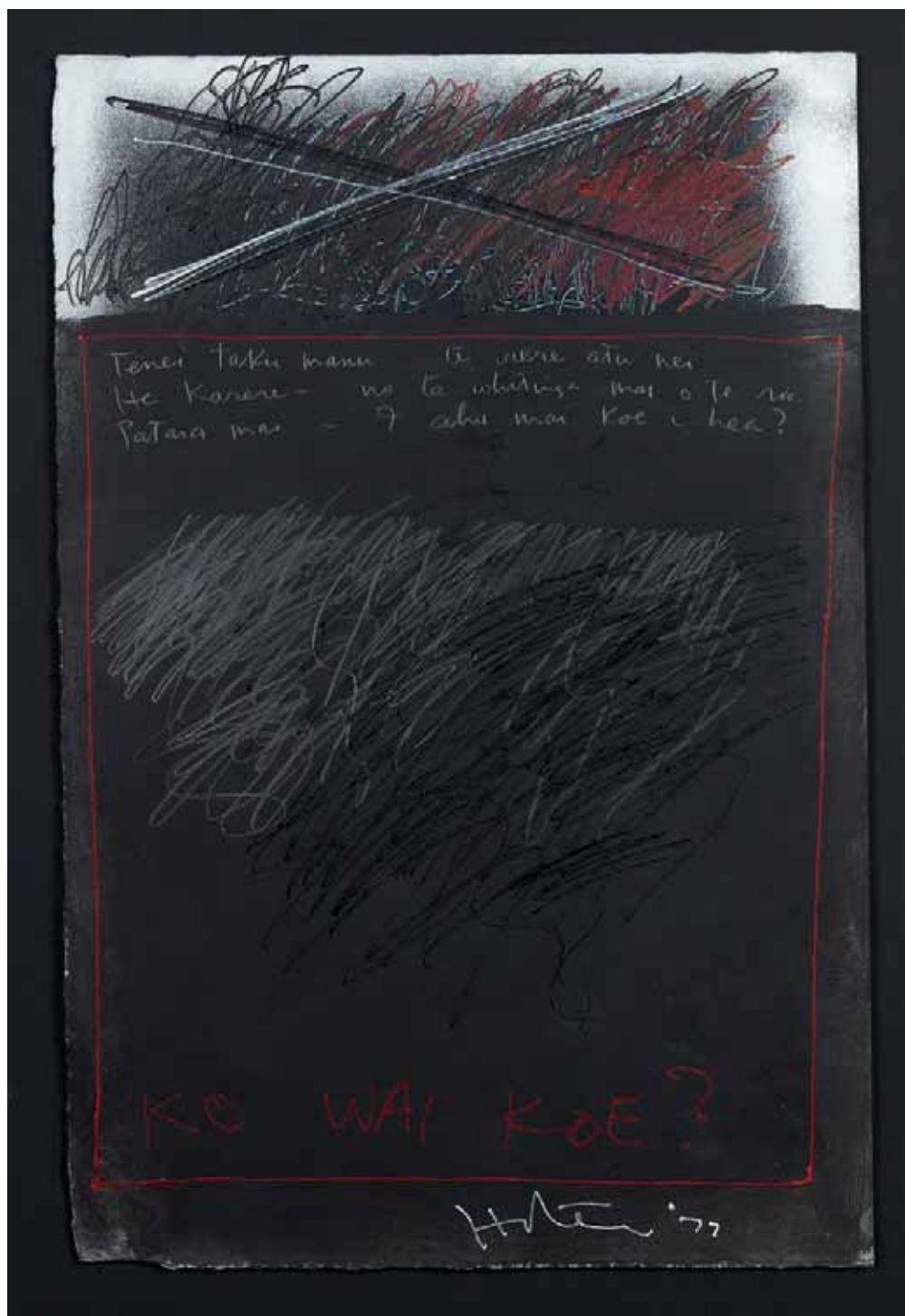
title inscribed, signed and dated '77

585 x 390mm

Provenance:

Private collection, Auckland.

\$16 000 – \$25 000



RALPH HOTERE

No Ordinary Sun

acrylic and watercolour on card

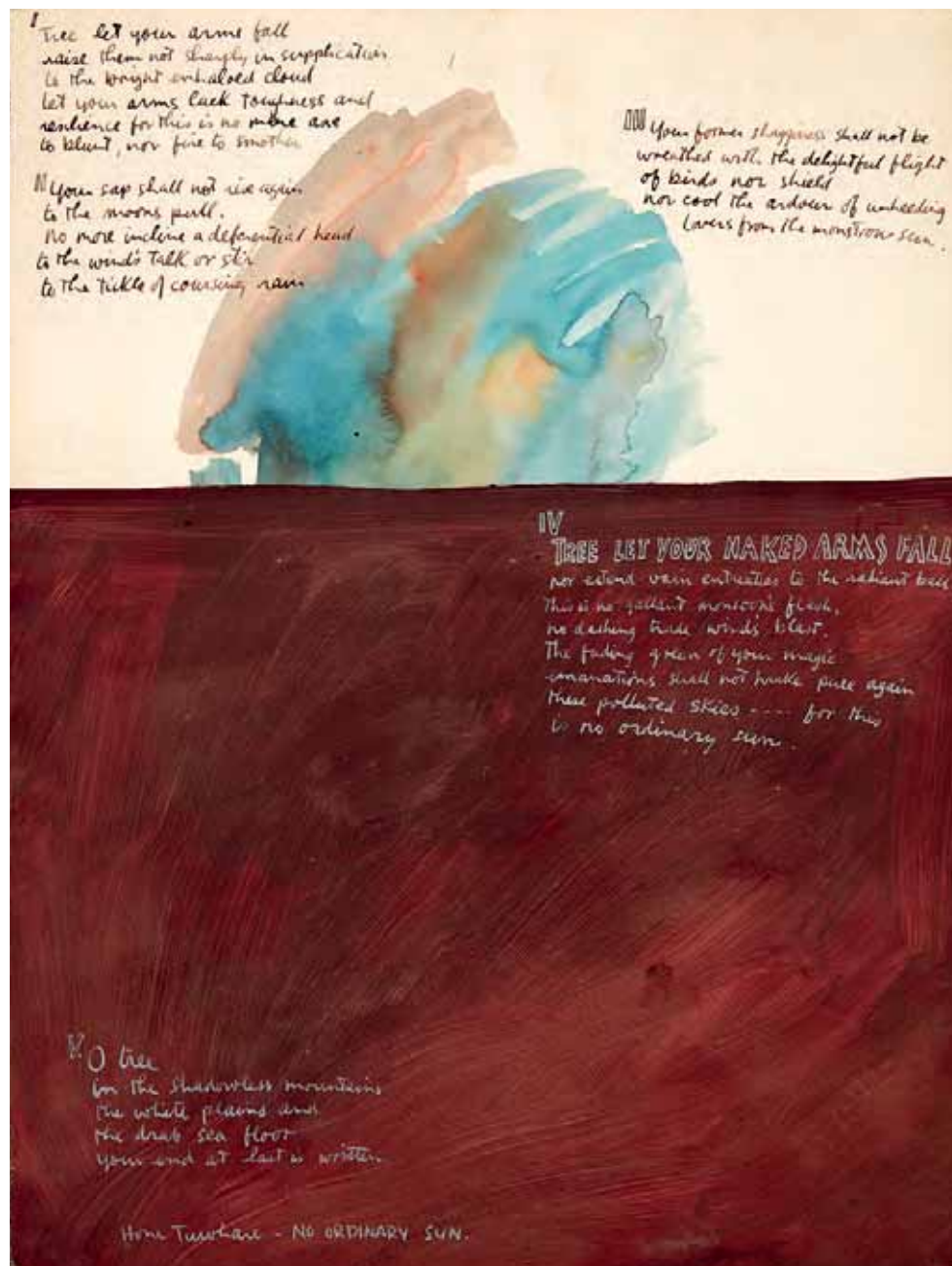
title inscribed and inscribed *Hone Tuwhare*

511 x 385mm

Provenance:

Private collection, Wellington.

\$18 000 – \$26 000



57

PETER MCINTYRE

Looking South – Main Street, Bulls

oil on board

signed

357 x 490mm

Provenance:

Purchased by the current owner's grandfather,
circa 1946. Thence by descent.

\$22 000 – \$32 000



58

A. LOIS WHITE

Portrait of James Turkington

oil on board

signed

788 x 455mm

Provenance:

Private collection, Otago.

\$18 000 – \$26 000



59

ANN ROBINSON

Pedestal Bowl

cast glass

signed and dated 1999 and inscribed *No. 22* to underside

234 x 360 x 360mm

Provenance:

Private collection, Auckland.

\$13 000 – \$18 000



60

ANN ROBINSON

Curved Vase

cast glass

signed and dated 2000 and inscribed *No. 11* to underside

457 x 324 x 340mm

Provenance:

Private collection, Auckland.

\$22 000 – \$28 000



61

BRENT WONG

Study with Cloud

acrylic on board

signed and dated '69; title inscribed, signed

and dated on artist's original label affixed

verso, inscribed *lent to Victoria University*

verso

621 x 800mm

Provenance:

Private collection, Wellington.

\$40 000 – \$60 000



62

TOSS WOOLLASTON

Bayley's Hill

oil on board

artist's name, title and purchased 1967 inscribed in
another's hand verso

430 x 580mm

Provenance:

Private collection, Canterbury. Purchased by the
current owner's brother in June 1967 from the artist
(accompanied by a copy of purchase receipt).

\$16 000 – \$25 000





63

LAURENCE ABERHART

A Distant view of Taranaki from the Mouth of the Wanganui River at Dusk, 3 February 1986

gold and selenium toned gelatin silver print

title inscribed, signed and dated verso

195 x 250mm

\$3500 – \$5500



64

LAURENCE ABERHART

Taranaki

gold and selenium toned gelatin silver print

title inscribed, signed and dated 1986/1987

and inscribed (*No Date*)

195 x 250mm

\$3500 – \$5500



65

LAURENCE ABERHART

In the Southern States of America

ten gold and selenium toned gelatin silver prints bound in leather bound portfolio by Pyramid Press, Antipodes, Russell. Edition No. 1 of 12 albums plus 3 artist's copies. Photographs printed in 1989 (6 of 10 illustrated).

195 x 245mm: each print

Provenance:

Private collection, Auckland.

\$10 000 – \$16 000



66

ROBERTA THORNLEY

Gabrielle

archival pigment print, 3/5

signed and dated 2012 on original Tim

Melville Gallery label affixed verso

890 x 590mm

Provenance:

Private collection, Auckland.

\$5000 – \$8000



67

JOYCE CAMPBELL

Medusa

gelatin silver fibre-based handprint, 3/7 (2002)

artist's original catalogue label affixed verso

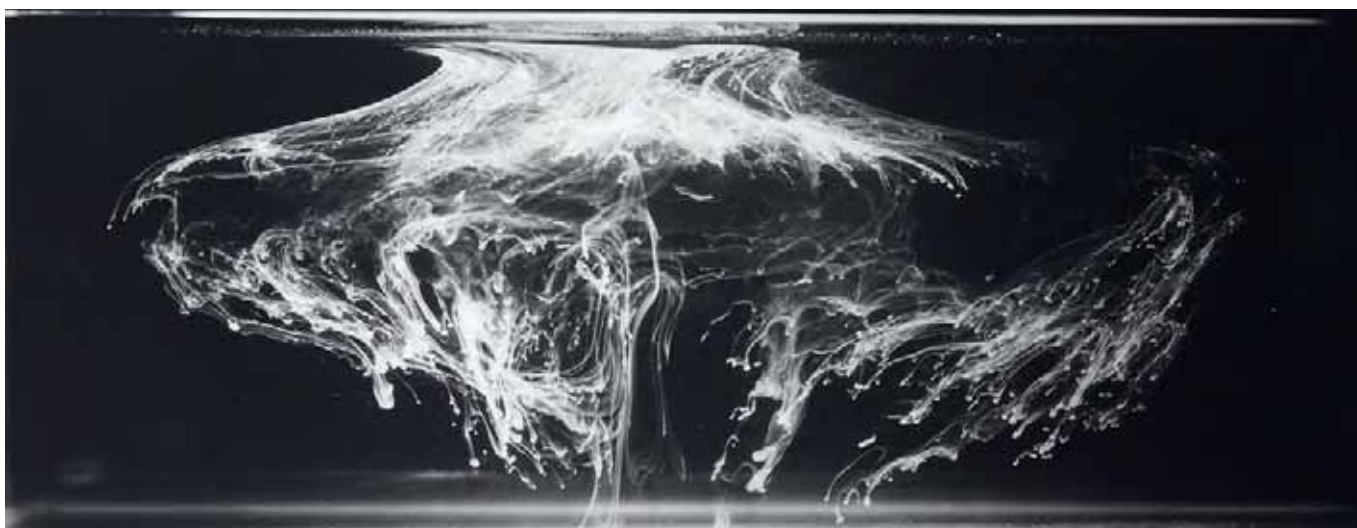
500 x 1600mm

Provenance:

Purchased from Two Rooms, Auckland.

Private collection, Auckland.

\$6000 – \$9000



JACQUELINE FRASER

Topless (The Hustler and Superstars)

mixed media

signed and dated 2008 verso; original

Michael Lett label affixed verso

2000 x 1050 x 160mm

\$20 000 – \$30 000





69

DENYS WATKINS

Djinn/Ferric

acrylic on canvas

title inscribed, signed and

dated '04 verso

1350 x 1350mm

Provenance:

Private collection, Auckland.

\$6000 – \$9000



70

PHILIP CLAIRMONT

Study for Portrait of Hamish Keith

pastel on paper

title inscribed, signed and dated '81

800 x 597mm

Provenance:

Collection of the artist's estate.

Note:

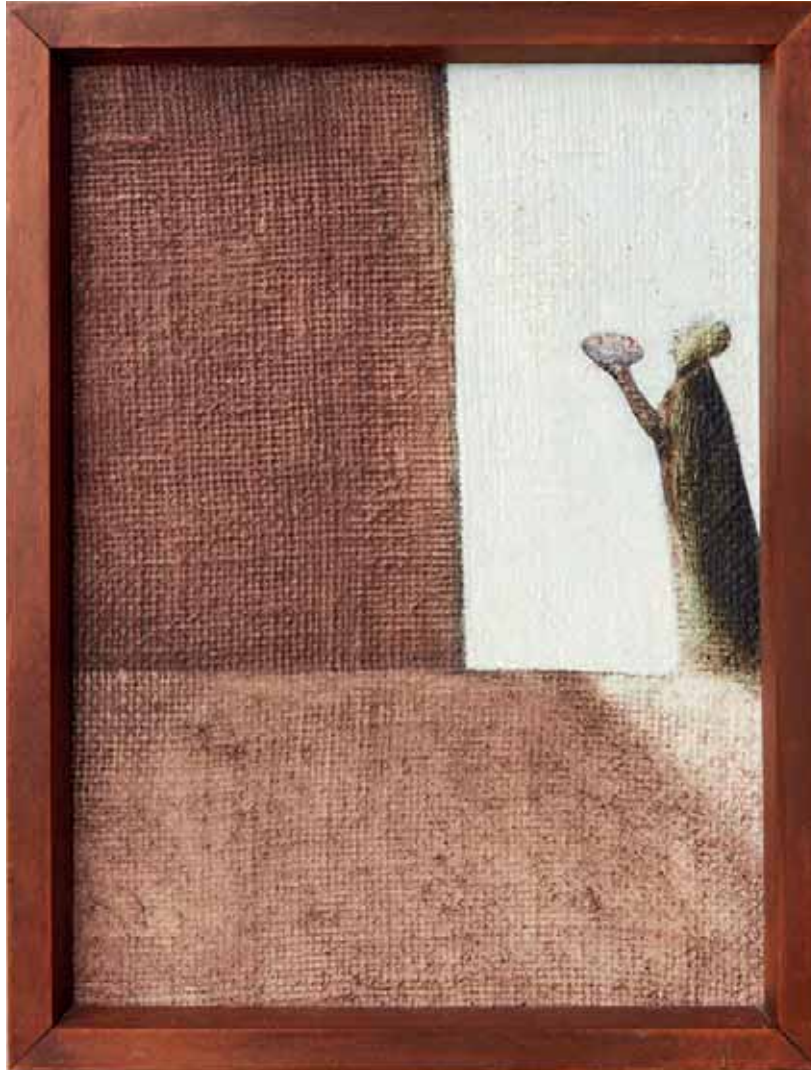
This work is a study for the painting

Portrait (1981) in the collection of

Auckland Art Gallery Toi o Tāmaki.

Gift of Hamish Keith.

\$7000 – \$10 000



71

TONY FOMISON

No footie today

oil on jute canvas mounted to board

title inscribed, signed and dated 1981 and inscribed

yeh lets hope they're playing away this time verso

277 x 205mm

\$26 000 – \$35 000

MICHAEL HIGHT

Omarama

acrylic on canvas

title inscribed; title inscribed, signed and dated 2002 verso

820 x 2400mm

Provenance:

Private collection, Auckland.

\$22 000 – \$32 000



73

PETER ROBINSON

Easy Pay

acrylic and oilstick on plywood

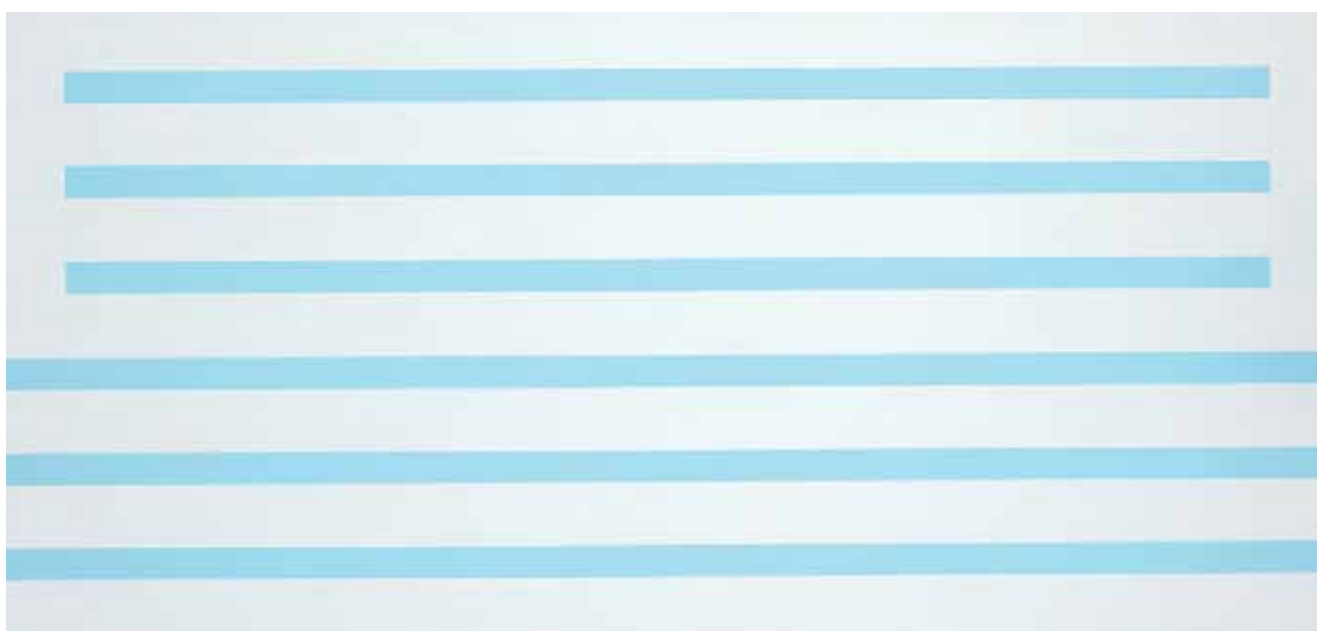
title inscribed and variously inscribed

1000 x 1000mm

Provenance:

Private collection, Auckland.

\$14 000 – \$22 000



74

SIMON MORRIS

Untitled

acrylic on canvas

1020 x 2130mm

Provenance:

Private collection, Auckland.

\$5000 - \$8000

75

STEPHEN BAMBURY

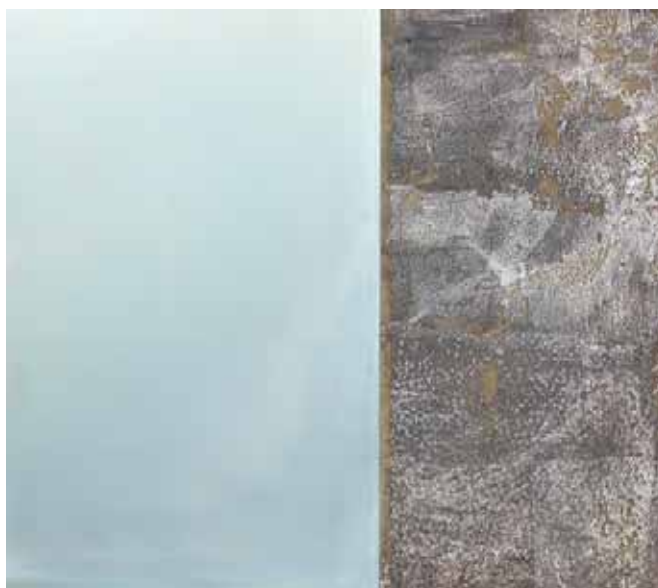
Fourteen Mirrors (VII)

chemical action and acrylic on aluminium,
12k white gold and silver
title inscribed, signed and dated 2014 verso
390 x 440mm

Provenance:

Private collection, Auckland.

\$6000 – \$9000



76

MICHAEL HIGHT

Tricon

mixed media, triptych (1989)

inscribed *Striker Plate, Ford Anglia, 1967*

710 x 1970mm

Provenance:

Private collection, Wellington.

\$5000 – \$8000

77

ELIZABETH THOMSON

Climbers (Party of Eight)

bronze, patina and wax (2013)

2000 x 1700mm: installation size

variable

Provenance:

Private collection, Wellington.

\$10 000 – \$16 000

78

ELIZABETH THOMSON

From the Black and Whites

bronze, patina and casein paint (2007)

200 x 170 x 50mm

Provenance:

Private collection, Wellington.

\$1500 – \$2500



ALBERTO GARCIA-ALVAREZ

Revelations

oil on canvas

title inscribed, signed with artist's initials A. G. A
and dated '88 verso

2500 x 2055mm

Provenance:

Private collection, South Island.

\$8000 – \$14 000



MAX GIMBLETT

Night Crossing

synthetic polymer paint on canvas

title inscribed, signed and dated 1995 verso

1530 x 1530mm

Provenance:

Private collection, Auckland.

\$22 000 – \$30 000



81

CHARLIE TJAPANGATI
Tingari Painting
synthetic polymer paint on
Belgian linen (2003)
accompanied by original
certificate of authenticity from
Mason Gallery, Darwin and
photographs of the artist with
the work at Kintore in 2003.
1520 x 1810mm

Provenance:
Private collection, Auckland.

\$5000 – \$8000

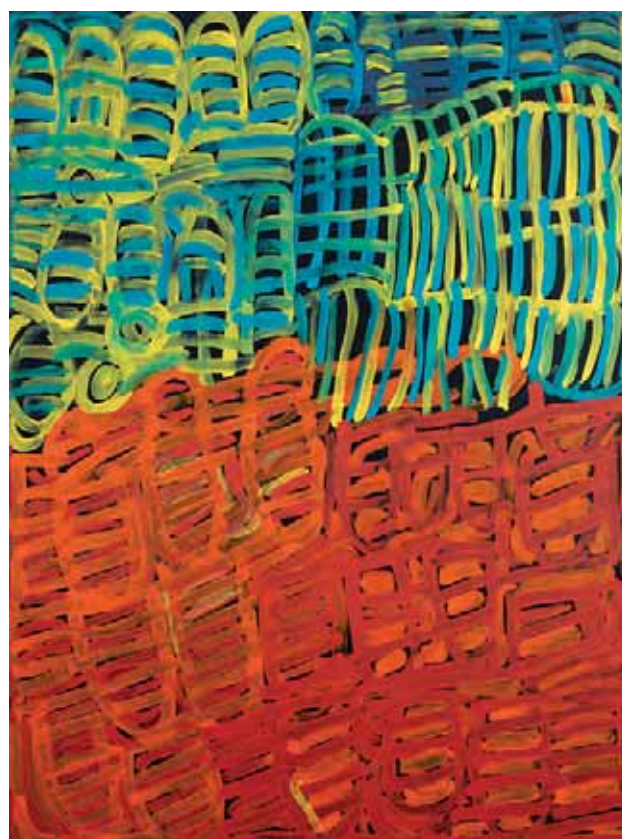


82

MINNIE PWERLE
Awelye – Atnwengerrp
acrylic on canvas
title inscribed, signed and dated
2000 verso
accompanied by original Flinders
Lane Gallery certificate of
authenticity
1220 x 910mm

Provenance:
Private collection, Auckland.

\$5000 – \$8000



83

ABIE LOY KEMARRE

Bush Leaf Dreaming

acrylic on canvas

signed verso

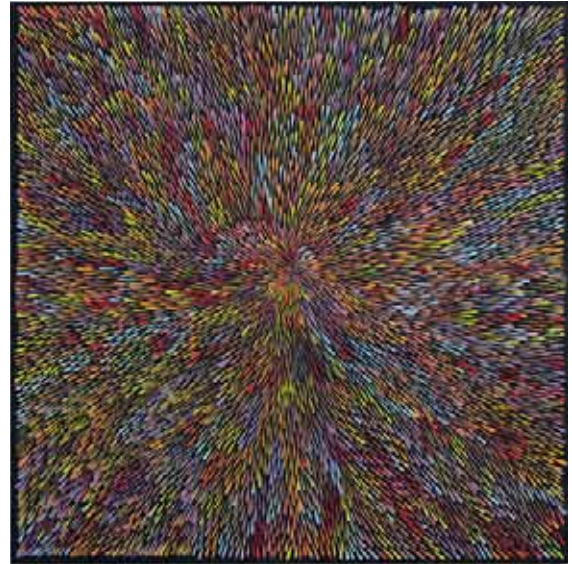
985 x 985mm

Provenance:

Purchased from Central Art, Australia.

Private collection, Auckland.

\$5000 – \$8000



84

NGOIA POLLARD NAPALIARRI

Swamps West of Nyirripi

synthetic polymer paint on Belgian linen (2007)

accompanied by original certificate of authenticity

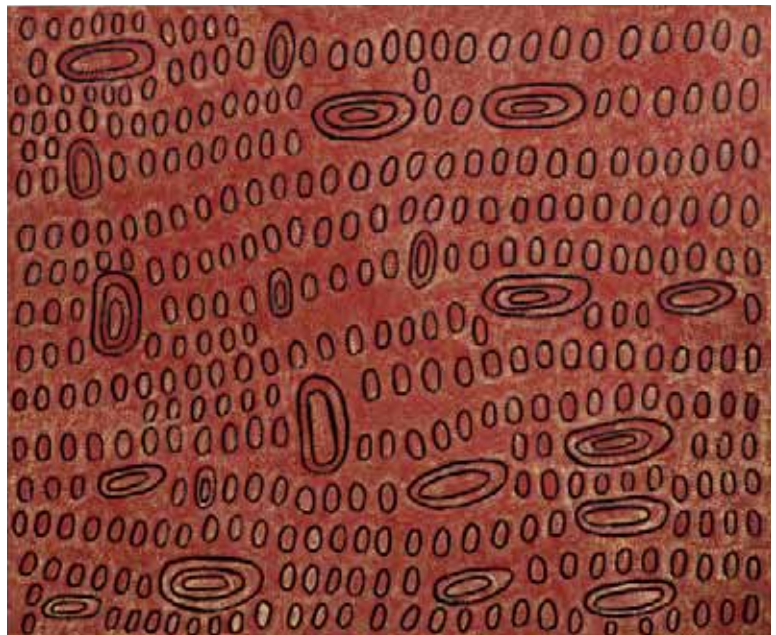
from Tomo's Aboriginal Art, Queensland.

1495 x 1790mm

Provenance:

Private collection, Auckland.

\$3000 – \$5000



85

ABIE LOY KEMARRE

Awelye (Body Painting)

synthetic polymer paint on Belgian linen

signed verso

accompanied by original certificate of authenticity from Boomerang Art, Alice Springs

and photographs of the artist with the work

1190 x 1205mm

Provenance:

Private collection, Auckland.

\$2000 – \$3000



CONDITIONS OF SALE

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

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

2.
Bidding: The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer retains absolute discretion over the conduct of the auction, including the challenge or rejection of any bid, the right to withdraw any lot, the right to determine the successful bidder, and the right to re-offer a lot in the event of a dispute. The auctioneer's decision is final and not subject to review. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.

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

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

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

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

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

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

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

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

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

Important advice for buyers

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

A.
Bidding at auction: As a bidder, it is your responsibility to ensure that your bids are made in a clear and timely manner. Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that your bid

is a binding offer to purchase the item at auction. Your bid cannot be withdrawn. If your bid is accepted by the auctioneer (indicated by the fall of the hammer or otherwise), you are party to a binding contract to purchase the auction item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.

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

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

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

ABSENTEE & PHONE BID FORM

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

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

Auction No. 127
Important Paintings
& Contemporary Art
12 April 2018
at 6.30pm

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

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Payment and Delivery

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

Please indicate as appropriate by ticking the box: ☐ PHONE BID ☐ ABSENTEE BID

MR MRS MS

FIRST NAME: _____ SURNAME: _____

ADDRESS: _____

HOME PHONE: _____ MOBILE: _____

BUSINESS PHONE: _____ EMAIL: _____

Signed as agreed: _____

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

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

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12 APRIL

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