

THE LES
AND
MILLY
PARIS
COLLEC-
TION
PART 2

ART + OBJECT



28.06.18



IMPORTANT PAINTINGS & CONTEMPORARY ART

16 AUG

ENTRIES INVITED UNTIL 23 JULY

Andy Warhol

Electric Chair
screenprint in colours
on wove paper (1971)
902 x 1220mm

\$10 000 – \$16 000



NEW COLLECTORS
ART INCLUDING
IMPORTANT WORKS
BY BARRY LETT

24 JUL

FINAL ENTRIES INVITED
UNTIL 2 JULY

Barry Lett

The Umbrellas
acrylic on shaped
plywood (2012)
1625 x 1955mm



TWENTIETH
CENTURY
DESIGN &
STUDIO CERAMICS
ENTRIES INVITED
UNTIL 2 JULY

25 JUL

Piero Fornasetti

City of Cards
hand-coloured and
lacquered four panel
folding screen on
brass casters

\$25 000 – \$35 000



Leigh Melville
leigh@artandobject.co.nz
+64 21 406 678



THE NEW WAY TO BUY ART

- Interest free art loans • 25% deposit for auctions
- 9 equal monthly payments • No additional costs

Get pre-approved for upcoming auctions at **myart.co.nz**



MY ART

25% deposit applies only to auction sales.
When buying direct from galleries
10% deposit applies.

  @myartnz

ALL POSSIBLE WORLDS – THE PETER JAMES SMITH COLLECTION

Peter James Smith's collection was global in nature and buying interest was sourced from all over the world with strong demand for the Australian and international works and bidding online resulting in works finding new homes with collectors in Australia, the U.K., Germany and Italy. One of the earliest works in the collection was the superb 1971 charcoal by Colin McCahon, *Light Falling Through a Dark Landscape* which Peter bought as a young student at Auckland

University. This work was returning to New Zealand after over forty years overseas and was greatly admired during the viewing. On the auction night multiple room and phone bidders competed as the work sailed over the top estimate ultimately selling for \$79 280. This set the tone for the entire catalogue – at the completion of the auction total sales of \$575 000 were recorded with strong prices for numerous New Zealand, Australian and International artists.

31 May
Auction
highlights



Colin McCahon
Light Falling Through a
Dark Landscape
charcoal on paper, 1971
\$79 280

Laurence Aberhart
The Heavens Declare
the Glory of God, New
Plymouth, 14th May, 1986
gold and selenium toned
gelatin silver print
\$11 410

Michael Parekowhai
Elmer Keith (from the
Beverly Hills Gun Club)
type C print, edition 8
of 10, 2000
\$22 820

Heather Straka
Dear John (St. John
the Baptist)
oil on canvas, 2004
\$31 230

Melinda Harper
Untitled
oil on canvas, 2000
\$7805

Ed Ruscha
Lisp
lithograph 11/90
signed and dated 1970
\$15 615

David Noonan
OWL
oil on linen, 2003
\$7505

Peter James Smith
On Measuring the Ocean
oil on canvas, 2013
\$13 815 a new record
price for the artist at
auction

Dick Frizzell
Tiki
oil on canvas, 1990
\$27 625

Francis Upritchard
No Name I (Ancestral
Box)
found box, modelling
material, feather, string,
2004
\$8405

Yvonne Todd
Asthma & Eczema
type C print from 4 x 5"
transparency, edition 1/3
\$9010

Martin Ball
Carey's Bay 2000 V
oil on linen, 2009
\$12 010 a new record
price for the artist at
auction



HUKA LODGE

— 1924 —

Consistently rated one of the world's best

HUKA FALLS TAUPO · NEW ZEALAND



INSPIRATIONAL & INDULGENT EXPERIENCES

Calendar of Events 2018 | Lifestyle Packages

www.hukalodge.co.nz

T + 64 7 378 5791 E reservations@hukalodge.co.nz

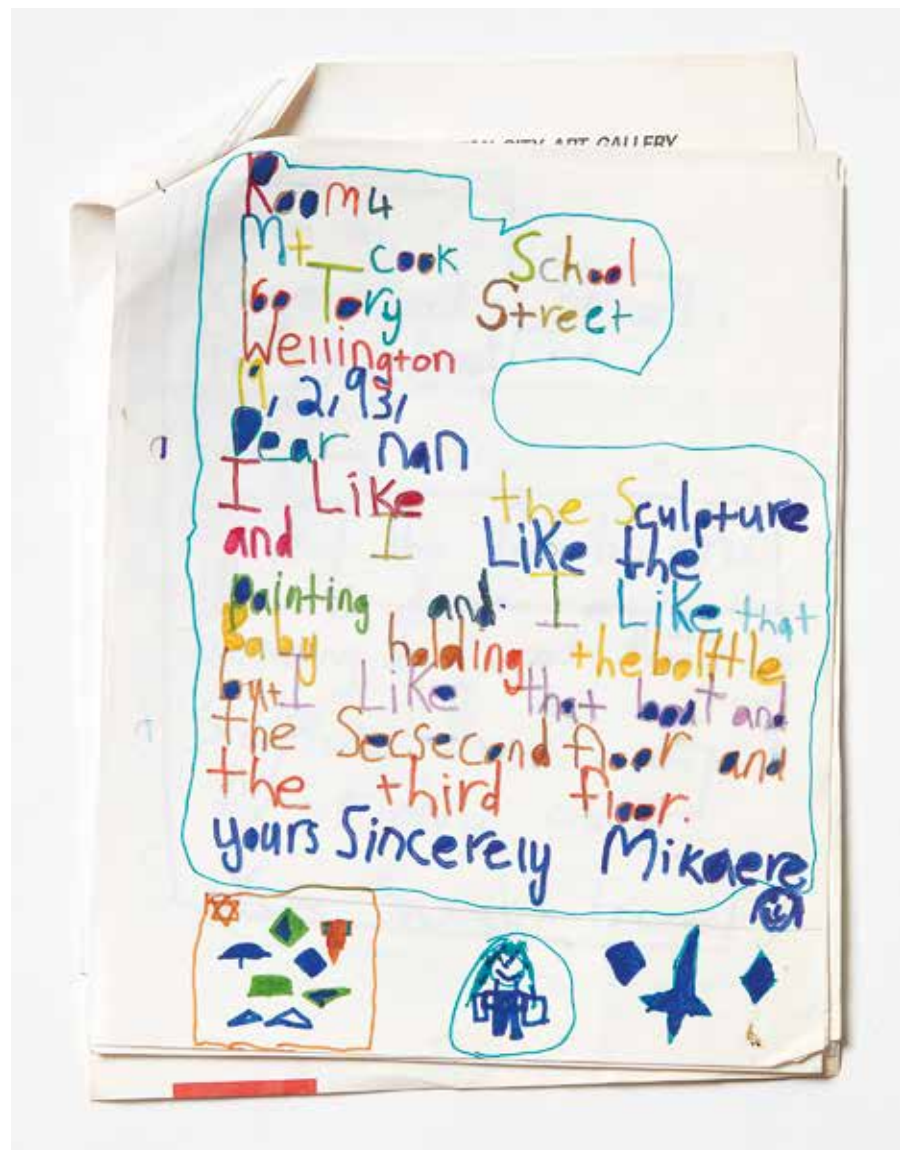
THE LES & MILLY PARIS ARCHIVE, RARE BOOKS AND MANUSCRIPTS

ENTRIES INVITED UNTIL 20 JULY

Pam Plumbly
pam@artandobject.co.nz
+64 21 448 200
+64 9 378 1153

The highlight of the upcoming Rare Book auction is the entire archive of legendary Wellington art collectors Les and Milly Paris. Perhaps the most famous private art collectors in New Zealand, the Paris's were also meticulous record keepers. Their large archive consists of hundreds of letters from artists, documents, correspondence, photographs, exhibition pamphlets, catalogues and invitations dating from the 1960s, newspaper clippings, rare art publications and original mementos. Taken together, the archive provides unique and unprecedented insight into the history of Modern and Contemporary New Zealand art from the 1960s through to the 1990s.

Letter from a Mt Cook primary school student on the occasion of visiting 'Hit Parade: Contemporary Art from the Paris Family Collection' at the City Gallery, Wellington, 19 February 1993.





Milly Paris with Peter Robinson's
Untitled, 1994. Lot 22.

INTRODUCTION

It's hard not to view moments like this in the history of the New Zealand art market through the milky and subjective lens of nostalgia. Nostalgia for a different moment in time in the New Zealand art world, a more collegial and congenial time without divisions or barriers between dealers, collectors, curators, auctioneers etc. After all, who wouldn't like to wind back the clock and join Tony, Phil and Allen for a glass of Les's whisky and a plate of Milly's legendary cooking in the Paris family lounge? Such anecdotes which Milly documents beautifully in the following pages are very much at the heart of the Paris story and explain in small part why the collection is probably the most famous private art collection in New Zealand.

The Paris collection was a very public, private art collection. Not just because of the always-open front door and the legendary hospitality but also because of the way the works were always made available and were often at the centre of important dialogues about art and culture in this country. If you thumb through the catalogue for the seminal *Headlands* exhibition, there at its heart, alongside many of our national treasures are several of the key works from the Paris collection. It wasn't unusual for the Paris's to say goodbye to their treasured works for two or three years for touring exhibitions, yet they would never hesitate to loan their paintings and make them available. Others seeing, enjoying and learning from them was as important to them as enjoying them themselves. Their love of New Zealand art was always a shared love and therein lies a paradox of course: how could a couple who felt so strongly about owning and possessing the art object be so happy to share it? Les sometimes remarked of an obligation to purchase major works, works which he felt needed to be seen and go into a 'public' collection.



Les and Milly were always aware that one never really owns anything. It sounds like a worn-out cliché but in this instance their custodial philosophy was surely a sound one. The life of the art object goes on well beyond our own and we only look after these things. Art is an essential part of a successful social environment and the Parises were always very social.

Milly Paris is sadly unable to attend the exhibition and lead up to this auction. She remains a deeply inspiring individual, as passionate and enthusiastic about art, family and life as ever. She also remains a good friend to us all here. She always mentions that she knew Art+Object was going to be successful, to which I always retort that if we are, it is in no small part thanks to her. The original 2012 Paris art auction was the first of the great provenanced private art collections to go to auction and represented a watershed for both our company and for the New Zealand art market. It set the benchmark and provided the model for many which have followed. It will always hold a place in my heart however as one of the most generous, loving, democratic and selfless private collections I have had the pleasure of being involved with. As Gregory Burke states in the catalogue for *Hit Parade: Contemporary Art from the Paris Family Collection*, their collection has become a manifestation of the relationship of their family history to the history of art in this country.

Ben Plumbly



IN ABSENTIA: MILLY PARIS WRITES FROM SYDNEY

When Les died at the end of 2000, I decided to spend the rest of my days in New Zealand living in the home we had bought together when we first married in August, 1963. But life and circumstances have another way of dictating what is really going to happen.

And so it was with me...

After nearly twelve years of living alone, I had a nasty experience that shook me to my core and nearly took my life. Fortunately, I was visiting family in Auckland. I was always an early riser, but on this morning my daughter-in-law Sharlene could not wake me as I had slipped into a diabetic coma and had respiratory complications and had to be rushed to hospital. The ambulance medics told me after they had revived me that if I had slipped just another 0.01% they would not have been able to revive me.

But here I am. And so it is I who is left to tell the story of the Les and Milly Paris Art Collection.

I was very happy living the life I did in New Zealand. But after this my son Zalman put up some very convincing reasons why I should consider moving to Sydney to live near him and his family. After great deliberation I conceded to live out my remaining years in Australia.

Then came the daunting task of culling the collection that Les and I had built up over the thirty seven years of our marriage. Zal suggested that I enter any room and make my selection. That did not work for me, for no matter which room in the house I entered, I loved them all and couldn't bear to be parted from a single one. What a dilemma. I had to find another way, for Zal would ask on a regular basis "if I had made my list yet"?

Milly Paris with fellow collector Ron Sang in the converted gallery of their Wellington home.

Les Paris in the dining room, Wellington.

The works of art that we had in our collection meant so much more to me than a signature, or status symbol, or an investment. They were friends, and whenever we were away from our home visiting relatives, upon opening the front door, they would jump off the walls and welcome us on our return home. One such painting that did this was the Smither *Self Portrait* which hung in the entrance and the eyes would follow me wherever I went, did you find this too when you looked at it in the Gallery?

I suppose one has to have some kind of madness to get this emotive feeling from an inanimate object. I always supposed the feeling to stem from all the history relating to each work – our relationship with the artist and his/her dealer, the circumstances surrounding the acquiring of the work of art and all the other associated points of interest, especially that mutual intuition Les and I had that enveloped us both together at the same moment in time. I can count on the fingers of one hand, when we may not have been in accordance with each other. We were so in tune, each to the other.

No words needed to be said. It was like an electric current passed between us and in that moment, we knew what the other was feeling and thinking.

When a work of art 'hit' us, we did not need to discuss its purchase at any length, for we both knew instinctively and simultaneously that if it was at all viable, we would like to live with it in our home forever and ever. At that

time, no such thought ever entered our heads that the day may come when one of us would have to downsize the collection and move to another country.

Though Les was quite serious when he said that the art would provide for our old age. Unfortunately, he didn't make it. We would still be living in Strathmore Park surrounded and being pushed out of our home by all the art.

Once you have the bug, as long as there is still a friendly bank manager, or dealer gallery willing to take a deposit and the rest to be paid off over a few months, we would still be collecting. That is how we managed to build up such an amazing collection. I do not know what the situation is at present, but all the galleries we dealt with were very happy to accommodate our passion, make a sale and know they had a reliable client, so they in turn could pay out the artist, the rent and their other overhead expenses. For us, it meant the difference between being able to make the purchase, or not. We were never let down by the dealer galleries, nor them by us. It was a very compatible and mutual agreement.

If I had not had this recent downturn with personal health issues, I would still be living with the works of art you see on view today. Age affects each of us differently, and once again I have had to downsize to what I can comfortably fit into my new living quarters, which is the equivalent of a comfortable largish sized bedroom, with additional enclosed balcony space.

I made sure to bring as much as I most possibly could cram onto the walls of my new 'home' and the way Martin Browne and his gallery assistant Hugo hung everything I had chosen looks marvellous. I am sure this is why I receive so many favourable compliments from the owners, management, staff and residents about the look of my room. Of course my own personal opinion is biased.

I now live in an assisted living lifestyle block which has been built on an area once allotted to a High school. It is new, not yet two years since completion, built in the style of a cruise ship. One does not feel as though one is living in an assisted living facility. It feels more like a luxurious hotel. Every endeavour is made to fulfil dietary requests and to ensure that the level of care covers ones needs and it embraces every facet of the ageing process, with



programmes that are varied and interesting, and there is something to suit all tastes. I consider myself to be one of the lucky ones to have secured a space and I attend every programme available that doesn't clash within the time allocated with another. I have very busy days and am never at a loss for something to do including touring the galleries still.

Once again, my wall space was at a premium, and so I chose works that were smaller in size to cram in as many as I possibly could. Included in the selection that I now live with are mainly photographs and works on paper, with only about a third of the total made up with paintings. For sentimental reasons I tried to hang on to as many of the little gems that have become my treasures.

The paintings I have given up for the June Auction will be sadly missed, but as I reflect on their passing into the hands of new owners, I can only congratulate you on your choices and wish you the fulfilment and contentment that I have received over all these years. Of course, many thanks go to the gifted artists who have been so willing to share their vision with us. My life has been made all the richer and complete for the experience. Also a special thanks to the gallery owners and dealers who promoted these young unknowns way back when – many of whom have now become the subject of lengthy books and the 'who's who' of New Zealand art.

For some artists it is unfortunate that some buyers of art are so fickle and only follow trends rather than their own preferences. There is no right or wrong when choosing art if you like it, for one may have to live with it for a long time. And who enjoys living with a work of art they don't enjoy, just because it has a "signature" and for the reason they bought what they considered to be an investment?

Each painting has a story. I know that for Les and I, either at the time of purchasing the art work or later, we would hear little bits of information, and that would augment the fable of the painting or pot.

One such painting is Tony Fomison's *Ah South Island, Your Music Remembers Me*. We had received an invitation from the Barry Lett gallery in Victoria Street, Auckland, to attend the opening of Tony's new show with them,

with a handwritten note from Kim Wright, telling us that it was something very special and we should not miss this exhibition and urging Les to attend the opening. It came at a time when it was impossible for Les to leave his commitments in Wellington, so Les and Kim had this conversation over the phone and the painting was bought sight unseen. We had such a rapport with Kim and trusted his knowledge of the art world and accepted his advice implicitly.

When the publisher Alistair Taylor produced a New Zealand Art calendar solely dedicated to New Zealand artists he chose as one of the images *Ah South Island Your Music Remembers Me*. We were delighted that this beautiful painting would reach a much wider audience than we could ever hope to entertain in our home. I even know people who at the end of that calendar year framed the image, they were so entranced by it.

I can remember when talking with Tony on one of his visits to us, that I commented that the expression on his subject's face was in the whites of his eyes. Tony's reply was 'in the whites of his eyes, eh, I like that'. It made my day.

Les and I made a visit to see Phillip Clairmont and Rachel Power. They lived in Wanganui at the time, and Phil wanted to show Les his new studio. We wandered through the various rooms and took in what was displayed on the walls. The last room was used as Phil's studio, and there on the wall was a very large hessian hanging of a dilapidated couch, with an unfinished and unsuccessful attempt to cover the areas that were threadbare, as Rachel's brother-in-law, Galvin Chilcott had run out of the material, and couldn't find any more of the same.





The wall on which it hung had been freshly whitewashed, so the colours appeared so brilliant in contrast. It was a riot of colour, and so much more vivid than the *Scarred Couch No. 1*, which is a lovely painting with the palette being more subdued, and with fewer colours being used. This hangs in Te Papa. As we gazed at *Scarred Couch No. 2*, it gave off this very compelling feeling that enveloped us completely.

I followed Rachel back through the rooms, talking a while, whilst Les and Phil remained in the studio. Les told me later, that as they walked back to the other side of the house, Phil kept on steering him towards the studio and kept talking to him about the 'Scarred Couch' painting. This happened two or three times, and Les got the feeling that Phil really wanted him to buy this major work. As we couldn't afford to pay its full price Les asked if he could pay it off over three months and these terms were very acceptable and so the deal was done.

Only one problem, where could we possibly hang something so large in our small house. The walls were crammed top to bottom and side to side, in some places three deep. This contributed to our decision to hydraulically jack up the house 11 feet so that we could build a large room we called The Gallery, which also included an open plan office for Les.

When I realised that the 'Scarred Couch' was not in the catalogue for the original Les and Milly Paris art collection auction, I requested that it come with me to Australia, for I had just the wall in my new apartment that it would fit most perfectly on. I felt great that at last I would be able to look upon this great work by Phil, for in the early days I would have to make a special visit to Les' office, for I never saw it hanging when it was on loan in Wanganui, and only once when on loan in New Plymouth and on another occasion when I accompanied Ron Brownson and a mutual friend on a trip when Ron was choosing works to curate for the Michael Smither survey exhibition in Auckland.

As I was there in the Gallery, and Ron had finished with his duties, I requested if they could show me the works from our collection which were in storage. And so that is how I managed to gaze and marvel at the colours and depths of meaning of the 'Scarred Couch' once again.

Allan Maddox was a frequent visitor to our home, along with Tony Fomison, Phil Clairmont and Tony Lane. I would make a substantial meal, and make sure that their appetites were sated and Les would open a bottle of Scotch whisky and leave it there for them to refill their glasses whenever. Sometimes more than one bottle would be consumed, and I was amazed at their capacity to hold their liquor. But they never got drunk. Perhaps at times their words would get slurred. But they were never abusive, and behaved properly in front of the children.

Our children were growing up very fast and because Les was not into family photos hanging on the walls, we only had a snap shots of them as young children, but nothing taken by a professional photographer. Les had been looking at a portrait of a young boy painted by Toss Woollaston that he had been thinking of buying as our next purchase.

That was when I suggested that we should commission Toss through his dealer, Peter McLeavey, to paint our children. It was later when we discussed the commission, that I got carried away and said it should be a Family Portrait (now in the collection of The Museum of New Zealand, Te Papa Tongarewa). Everyone thought it was a very good idea, except Les. He thought that would be too ostentatious. However, some of his friends in the art world

Tony Fomison, *Ah South Island, Your Music Remembers Me* in the lounge at 26 Bentinck Ave., Strathmore Park, Wellington. Lot 50.

Philip Clairmont's *The Scarred Couch, the Auckland Experience*, 1978, collection of the Museum of New Zealand Te Papa Tongarewa, together with the original couch. Image courtesy of Penny Vernon.

convinced him that he should sit. In this catalogue are two preparatory drawings in pencil, and two separate oil paintings of Les and I.

One day I asked Peter Peryer if he would do a commission and photograph Les on his birthday. Peter's answer was that he wasn't doing portrait commissions anymore. As Les was approaching 60 I wanted a photograph to mark the occasion, so I asked Adrienne Martin if she would be interested and eventually she came to our home and took the two the photographs of Les and I. Two years later Peter came to us and said he was ready to take the photograph. And Peter only took one shot which you see today.

While in Melbourne one year we visited Darren Knight who was showing Shane Cotton and what a surprise. We had previously seen Shane's work at Hamish McKay and this show was a sell out. Hamish offered to put us on waiting list and we responded "this is not how we buy art".

We walked into the gallery and were blown over by all the works on show. Whilst we were deliberating between two paintings, Gary Langsford walked in with a client... Well, I've never seen Les move so fast as he did that day with Gary in the showroom, our decision was made very quickly... Much to the delight of Darren Knight.

Each year Les and I would drive up to Auckland, with an empty car to do the galleries and meet the dealers, and artists, it was on one of these trips that Tony Fomison arranged for us to meet Colin McCahon at his home and see his studio. We had a delightful afternoon there and felt very special as he was so private, we later acquired the Marti Friedlander *Photograph of Colin McCahon's Living Room* as this had meaning for us both, having been in that room. Needless to say the car came home full of paintings on many occasions. Les drove an old Falcon 500 Station wagon, column-change and bench seat, and once when Zalman was young he asked Les why he drove around in an old bomb – the car that was and Les replied: "Because I've got 6 Mercedes on the Wall".

These trips continued for many years and eventually we ventured to other cities in New Zealand and so many of the artists that we met through the dealers became

26 Bentinck Ave. prior to it being raised to incorporate the ground floor gallery.

Milly Paris at home in 2012. This photograph originally appeared in *Jewish Lives in New Zealand: A History*. Photo: Chris Coad.

lifelong friends. We were entertained by many of them and entertained many in our home including: Don Binney, Allen Maddox, Philip Clairmont, Tony Fomison, Tony Lane, Gordon Walters, Geoff Thornley, Ralph Hotere, Michael Smither, Don Driver, Charles Tole, Toss Woollaston, Peter Peryer, Pat Hanly, Jeff Thompson, and the dealers John Gow, Peter Webb, Peter McLeavey, Janne Land, Kobi & Patricia Bosshard, Denis Cohn, Barry Lett, Kim Wright, Hamish McKay, Rodney Kirk Smith, Elva Bett, and of course Petar Vuletic.

Unfortunately, my deadline has arrived. I have been writing over the past few days, but it has taken up much time, notwithstanding all the interruptions and subsequent broken line of thought.

In closing I thank you all for coming and congratulate you on your choices.

I am sure you will derive many years of enjoyment and pleasure, and can only hope that it will be to the same degree Les and I did for the last 55 years.

Milly Paris





The Les and Milly
Paris Collection

THE LES AND MILLY PARIS FAMILY COLLECTION

This article originally
appeared in *Art New
Zealand* No. 4 February/
March 1977.

Jim Barr

A small weatherboard house near Wellington's international airport is not really the sort of place where one would anticipate discovering a major collection of contemporary New Zealand paintings.

For Les and Milly Paris, however, the collecting of works of art is an all-consuming passion that affects their entire life-style. Les Paris is a busy lawyer: but in order to bring together the paintings that dominate their lives and cover just about every square inch of their walls, the Parises have chosen to sacrifice many of the luxuries that would normally come their way.

The Parises have been collecting New Zealand paintings for over thirteen years. Early purchases mostly centred around artists such as H.W. Kirkwood (there are four in the collection) and Nugent Welch – a painter for whom Les Paris still has a strong affection. Their first major acquisition was a Peter McIntyre portrait, *Maori Boy*. This was bought at a time when the couple had little or no money. 'We were so scared at paying so much for a painting that we told all our friends it was a gift' Les Paris now confesses. It was to set a pattern of collecting that has continued to this day: '*Maori Boy* hit us both, and we had to have it'.

Over the next few years Les Paris was to buy more Kirkwoods, a delicate Friström study of a Maori girl, and more works by Nugent Welch through Wellington auction rooms. (They now tend to avoid auctions and buy only from dealers, Les Paris says: 'We think it's important to give dealers and artists a fair go.') Dealer galleries were few and far between in Wellington at that time. If contemporary work was available in the city the Parises were not seeing it. Les Paris does remember, however, a

time many years before when as a student he had laughed at McCahon drawings for sale at a local coffee bar – both because of their content and their exorbitant price of one shilling each!

It was a visit to Hamilton in 1968 that introduced the Parises to Margot Philips and led to the subsequent purchase of their first abstract painting – *Waikato Hills*. The Parises were to become close friends of Margot Philips the sort of relationship that they look on as another bonus of collecting. Travelling on from Hamilton the Parises arrived in Auckland and visited the Barry Lett Galleries for the first time.

For the two Wellingtonians this gallery was a revelation. Even now the Parises can remember practically every painting they saw on that day. The visit resulted in the purchase of Don Binney's *Kereru at Te Henga* one of three Binneys in the collection and a painting that remains one of their favourites to this day.

On their return to Wellington the couple made contact with Peter McLeavey. Although at that time they didn't consider themselves as committed to serious collecting they nevertheless began to realise that they were 'hooked on New Zealand art'.

1968 was the first year of what was to be an annual visit to Auckland. The second led to the acquisition of a fine Woollaston landscape, *Bayly's Hill*. This particular painting was sent down to the Parises after their Auckland visit. Les recalls the painting's arrival and his horror at the thought of having to repack the large parcel: 'I couldn't for the life of me work out how we could send it back and told Milly we would just have to keep it.

As you enter the Parises' house you see hanging in the small hallway a Clairmont *Interior*. The painting was found for them by dealer Elva Bett, who knew of their interest in Clairmont. (Although Les and Milly will happily buy younger painters, the paintings must always be 'right' for them. A 'name' always comes second to a work's quality and appeal to the two collectors.)

Above the hall door is Don Driver's *Taranaki* – a small canvas and rope construction of exquisite sensitivity coupled with a wry humour typical of Driver's work. This construction is one of the few works purchased by the Parises 'sight unseen'. It was bought after a review in an Auckland newspaper had brought it to their notice.

Also hanging in the hallway are two small Goldbergs and a Nigel Brown – a work from his *Table* series. Purchased during Brown's first one-man exhibition in Wellington, it again shows the Parises' concern for new painters. It is one of two in the collection: the other hangs in Les Paris's city law office and is from the *Bedroom* series.

Both the Nigel Brown paintings show the influence of Colin McCahon. Although this might make other collectors wait for further development before committing themselves it has not deterred the Parises.

As a consequence they have in their collection two paintings which may well prove to be key works in the artist's development. Encouragement of younger artists is also reflected in their most recent acquisition – an uncompromising grid painting by Allen Maddox, *Towards a series of monumental grids*. (The Parises were among the first collectors of Maddox.) The smaller Maddox canvas rubs shoulders with a huge Mrkusich hanging next to it on the livingroom wall.

The living-room is the most impressive of all the rooms in the Paris house-hold. Binney, Hotere, Wong, McCahon, Smither, Fomison, Randerson, Woollaston and Mrkusich are represented along with many others. It all tends to bring home to one the advantages of looking at works of art within the environment of the private collection. Unlike curators of public galleries, the Parises have not had to purchase with 'history' in mind. The profusion of styles, images, periods and quality that so often confuses the visitor to a public gallery is frequently rationalised in the private collection, where chronic idiosyncracies and caprice actually lead to a more 'readable' selection. It is this caprice that has generally led to the 'discovery' of new art – and not the necessarily well-ordered collection of public galleries, who, all too often, are forced to return to the private collector in order to fill important (gaps and round-off particular periods. (A telling example of this is



The paintings in the dining room reflect the Paris' changing tastes; in the mirror can be seen Binney's *Vanishing Bird*; surrounded by (from bottom left) H.W. Kirkwood's *Wakatipu*, Edward Fristrom's *Maori Girl*, a Christopher Perkins study, H.W. Kirkwood's *Mitre Peak* and *Silver Lake Wakatipu*.

the recent purchase from a private collector of Pollock's *Autumn Rhythm* by the Metropolitan Museum which, in spite of being New York based, had failed to get a major example of Pollock's work during his life-time.)

The *raison d'être* of the Paris collection would appear to be a need to possess and live with certain works of art. And yet, as one would expect with the combined awareness of two individuals, certain themes emerge.

A certain sense of mystery, or of the mysterious", is common to some major works in the collection. This theme is present in the Michael Smither painting *Joseph with Teddy Bear*, reproduced on the cover of this issue. Whilst Smither has presented a figure portrait of almost monumental proportions, it is an empty room mutely indicated by a child that captures the viewer. A paradox is stated between the demanding physical presence of the child and the menace of the unknown. It is this 'phantom' that becomes the true and hidden image, with the child a mere traveller, required only to point the way. This sense of mystery is perhaps more obviously present in Brent Wong's *Mean-time Exposure*, Michael Illingworth's *Earth Sea and Sky* and Tony Fomison's *Ah South Island Your Music Remembers Me*.

It is interesting to note that the Parises are now finding their tastes turning more to abstract painting. The abstracts in the Paris collection are not works that present the viewer with a visual *fait accompli*, however. They allow one to interpret, to travel within the image, using what talismans and guides as are provided by the artist on the canvas.

This is clearly seen in Philip Trusttum's *Five Circles*, and in the Mrkusich – a large moody painting that rebuffs a superficial examination, but draws one in beyond the primary image and shifts one's perception from that of viewer to that of participator. Not surprisingly it is one of the Parises' favourites. When within its presence they feel 'all is right with the world'.

Other paintings that have this mystique for them are Allen Maddox's *Towards a series of monumental grids*, and Gordon Walters' painting from the *Koru* series. In the Maddox painting the grid system that has occupied this artist for the last year or so has been imposed on a loosely-stained background reminiscent of the American

colour field painters. Remarkably the matrix of crossed squares can exist happily with this delicate background. The Walters presents its mystery in a different way: it is essentially a more dogmatic statement. Nonetheless, as with all the *Koru* paintings, Walters does not restrict himself to an absolute formalisation but relies on a sophisticated relationship of shape and colour, of rhythm and musical syntax, to invite the viewer once again to participate in the work.

The dining-room houses some of the earlier purchases, including an early study by Christopher Perkins and several of the Kirkwoods gathered in Les Paris's initial auction days. Also in this room is a small McCahon landscape, *South Canterbury* 1968. This is a sparse painting – almost iconographic in its interpretation of the land – the land's relationship to the sky and the elements. The Parises see it as 'the quintessence of landscape... the landscape down to its bare bones'.

Alongside the McCahon is a Binney entitled *Vanishing Wellington Bird* which was purchased both for its quality and for the fact that it evokes a part of Wellington that Les Paris remembers from his childhood. Nearby, Clairmont's *Table Study* provides a strong counterpart to a quiet landscape by Charles Tole.

The entire Paris collection now contains well over one hundred items, many of them large, and all in their different ways vying for attention. When to stop collecting is not a question that has occurred to either of the Parises: though they are very conscious of the increased costs that make purchases a much bigger commitment than they were in the late 'sixties. To this problem is added that of the public responsibility they feel to be theirs in owning so many important works.

In an effort to allow public access to these works, it has been decided to exhibit the collection at the Dowse Art Gallery in Lower Hutt in May of this year. This will have two additional advantages to the Parises: the collection will be catalogued; and they will at last be able to redecorate the house!

For the Parises, one of the most satisfying aspects of collecting has been the opportunity it has given them to meet and become friends with many of the artists represented in their collection. From the early meeting

with Margot Philips to more recent encounters with Fomison, Clairmont and many others, the Parises are very conscious of the interrelationships possible between collector and artist. These friendships have of course been the driving-force behind many of the most celebrated collections in recent decades – in the United States, in Europe and in many other places. So long as they are not confused with too Romantic notions of the collector as saviour of the struggling artist they can bring about a valuable exchange of ideas and experience. It has to be remembered, however, that although moral and financial support plays a critical part in any artist's life, it is unlikely that one or many avid collectors could have removed Van Gogh's melancholy, or quieted Pollock's doubts, except perhaps in the very short term. It is one of the innate boundaries that the collector can never cross: and the Parises, to their credit, have always respected it.



At the time of writing in 1977 Jim Barr was Director of The Dowse, Lower Hutt and responsible for cataloguing and exhibiting the Paris collection at The Dowse in May 1978.

PUBLIC PROGRAMME

SATURDAY 3.00PM

AT ART+OBJECT



Tracing My Father's Foot Steps: Orlando Clairmont on his father's art, life and furniture

Orlando Clairmont was just four years old when his father died suddenly, leaving behind majesty and mystery along with a thick trail of oil paint... In an attempt to get past the myths and misunderstandings which enshrouded the artist's 'wild man' reputation, Orlando has embarked on a long journey to get to know his father, through his paintings, archival material, film footage and interviewing his contemporaries and family, culminating in his 2007 TVNZ documentary *Clairmont on Clairmont*. Join us at Art+Object for a unique opportunity to hear Orlando discuss the man and the myth, getting to know the father he grew up without, and how his father's masterpiece, *Scarred Couch II*, can begin to be seen.

Orlando Clairmont is an Auckland based sign writer and window artist, hand-painting his way around the shop windows of the world with *Paint On Glass*. He also takes photographs and makes documentaries of the singular kind along with working in TV production. He has a long held interest in his father's art and anything that furthers the understanding of it.

Photograph by Sally Griffin.

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



Milly Paris and Julian Dashper, January 1992.
Image courtesy of Jim Barr and Mary Barr.

Auction

Thursday 28 June at 6.30pm
3 Abbey Street, Newton,
Auckland

Preview

Thursday 21 June
5.30pm – 7.30pm

Public Programme

Saturday 23 June
3.00pm

Viewing

Friday 22 June
9.00am – 5.00pm
Saturday 23 June
11.00am – 4.00pm
Sunday 24 June
11.00am – 4.00pm

Monday 25 June
9.00am – 5.00pm
Tuesday 26 June
9.00am – 5.00pm
Wednesday 27 June
9.00am – 5.00pm
Thursday 28 June
9.00am – 2.00pm

1

John Johns
Burnt Forest, Canterbury 1955
gelatin silver print
signed on the mount
405 x 503mm

Exhibited:
'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March 1993.

\$1500 – \$2500

Provenance:
**Purchased from the artist at
the time of acquiring Orchid
Habitat, Hanmer Forest.**



2

John Johns
Orchid Habitat, Hanmer Forest
vintage silver bromide print,
1970
signed on the mount
405 x 503mm

Exhibited:
'John Johns – Photographic
Images, 1952 – 1992',
Rotorua Bath House Museum,
February – May 1992.

\$1500 – \$2500

Provenance:
**Purchased from
Rotorua exhibition.**



3

Theo Schoon
Untitled
ink on paper
signed and dated '62
240 x 185mm

Exhibited:

'Theo Schoon: Collected Works',
Rotorua Art Gallery, June – July 1982.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March 1993.

\$1500 – \$2500

Provenance:

**Purchased from Petar James
Gallery, Auckland, April 1978.**



4

Theo Schoon
Moon over Waiotapu
gouache on paper
title inscribed, signed and
dated '67
235 x 185mm

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March 1993.

\$1500 – \$2500

Provenance:

**Purchased from Petar Vuletic,
March 1984.**



The Les and Milly
Paris Collection

5

Margot Phillips

Negev Desert

oil on canvasboard

signed and dated 1966; artist's

original catalogue label affixed verso;

inscribed *Negev IV* verso

592 x 720mm

Exhibited:

'Margot Philips: A Survey', Waikato Art Museum, Hamilton. March – April 1983 (Cat No. 7).

'Margot Philips', Dowse Art Museum, Lower Hutt, 29 July – October 1983.

Illustrated:

Tim Walker (ed), *Margot Philips – her own world* (Auckland, 1987), p. 51.

\$6000 – \$9000

Provenance:

Purchased from Scholes Gallery, Rotorua, July 1969.



6

Margot Phillips

The Distant Hills

oil on canvasboard

signed and dated 1968

830 x 700mm

Exhibited:

'Waikato Painters', Waikato Art Society, Hamilton, 1969.

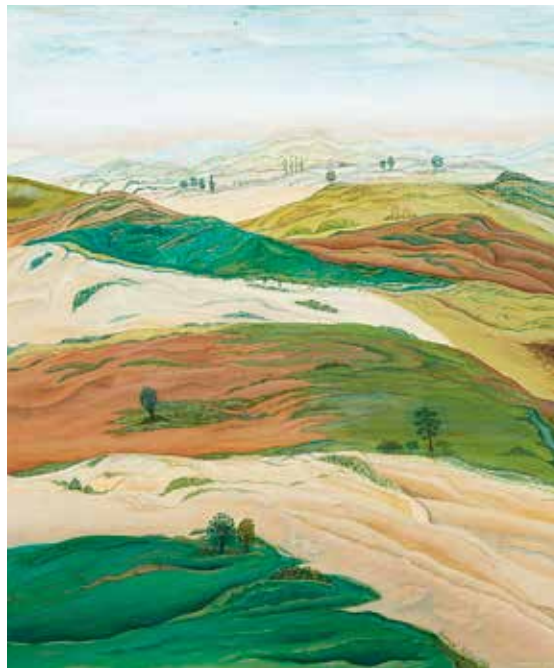
'Margot Philips: A Survey', Waikato Art Museum, Hamilton. March – April 1983 (Cat. No.27).

'Margot Philips', Dowse Art Museum, Lower Hutt, 29 July – October 1983.

\$8000 – \$12 000

Provenance:

Purchased from the Waikato Art Society, Hamilton, August 1969.



The Les and Milly
Paris Collection

Colin McCahon
 Hear Me O South Wind No. 3
 graphite on paper
 signed with artist's initials CMC
 and dated '77
 165 x 115mm

Reference:

Colin McCahon Database
 (www.mccahon.co.nz) cm001091.

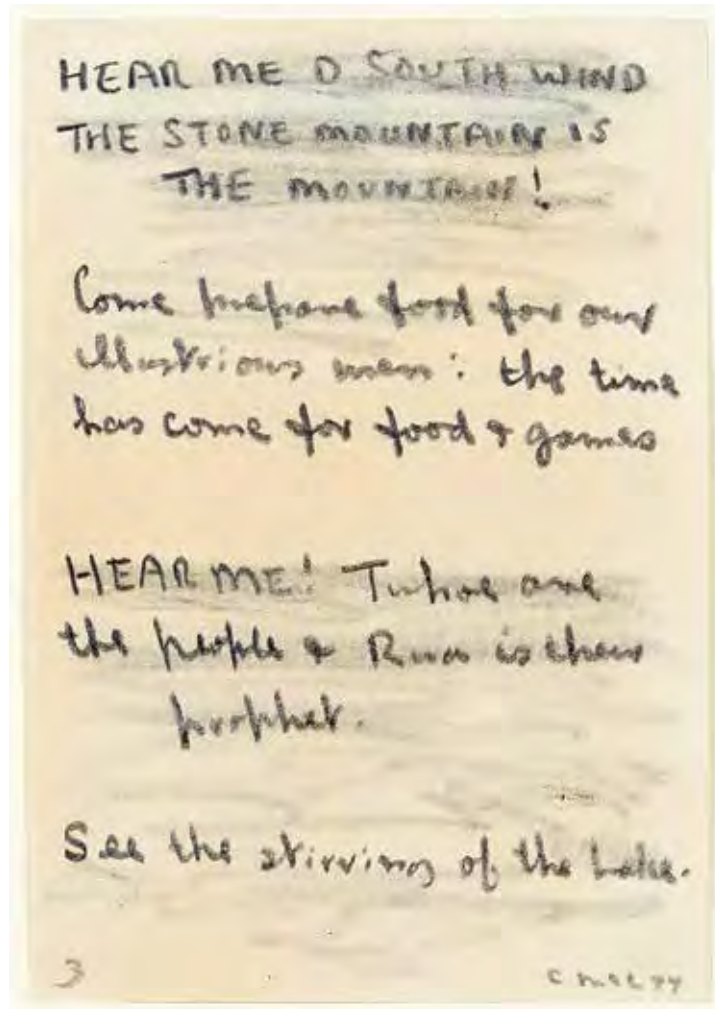
Note:

This drawing was part of a suite of drawings commissioned by Peter McLeavey to commemorate the tenth anniversary of the opening of Peter McLeavey Gallery.

\$13 000 – \$18 000

Provenance:

Gift of Peter McLeavey,
 early 1978.



8

Allen Maddox
Untitled
watercolour
inscribed *To Les and Millie (sic)*
Paris from Allen Maddox,
Feb '97 verso
130 x 97mm

\$500 – \$800

Provenance:
Gift of the artist,
February 1997.



In getting to know the artists, we get to know what they're trying to do and we become familiar with the way they live and all this goes towards an understanding of why they are painting and what they are painting.

— Les Paris

9

Allen Maddox
Towards a Certain Degree of Refinement
mixed media on Steinbach paper
title inscribed, signed with artist's initials A. M and dated 5. 10. 77
1078 x 711mm

Exhibited:

'Works from the Paris Family Collection, Victoria University Library, Wellington, 17 August – 27 September 1987 (Cat No. 2).
'Allen Maddox – A Tribute: Works from Wellington Collections (Memorial Exhibition)', The City Gallery, Wellington, 13 October – 29 October 2000.

\$4500 – \$7000

Provenance:
Purchased from Peter McLeavey Gallery, Wellington, 5 October 1977.



The Les and Milly
Paris Collection

Don Driver

Two Bags

mixed media, 1977
1750 x 1785mm

Exhibited:

'Don Driver: Recent Paintings',
Dowse Art Museum, Lower
Hutt, December 1977 – January
1978.

'Don Driver – Recent Sculpture',
New Vision Gallery, Auckland,
6 – 17 June, 1978.

'Don Driver: Tools and Others',
Dowse Art Museum, Lower
Hutt, 29 April – 29 May 1983.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery,
13 December 1992 – 28 March
1993.

Illustrated:

Art New Zealand, No. 10,
Winter 1978, p. 19.

Literature:

Michael Dunn, 'Don Driver –
Recent Sculpture', in, *Art New
Zealand*, No. 10, pp. 17 – 18.

\$12 000 – \$20 000



The Les and Milly
Paris Collection

Gavin Hipkins
The Oval
unique type C photograph
(1988)
1000 x 795mm

Illustrated:

Art New Zealand, No. 109,
Summer 2003 – 2004, p. 60.

Literature:

William McAloon, 'A Decade of
Work by Gavin Hipkins', in, *Art
New Zealand*, No. 109, Summer
2003 – 2004, p. 57.

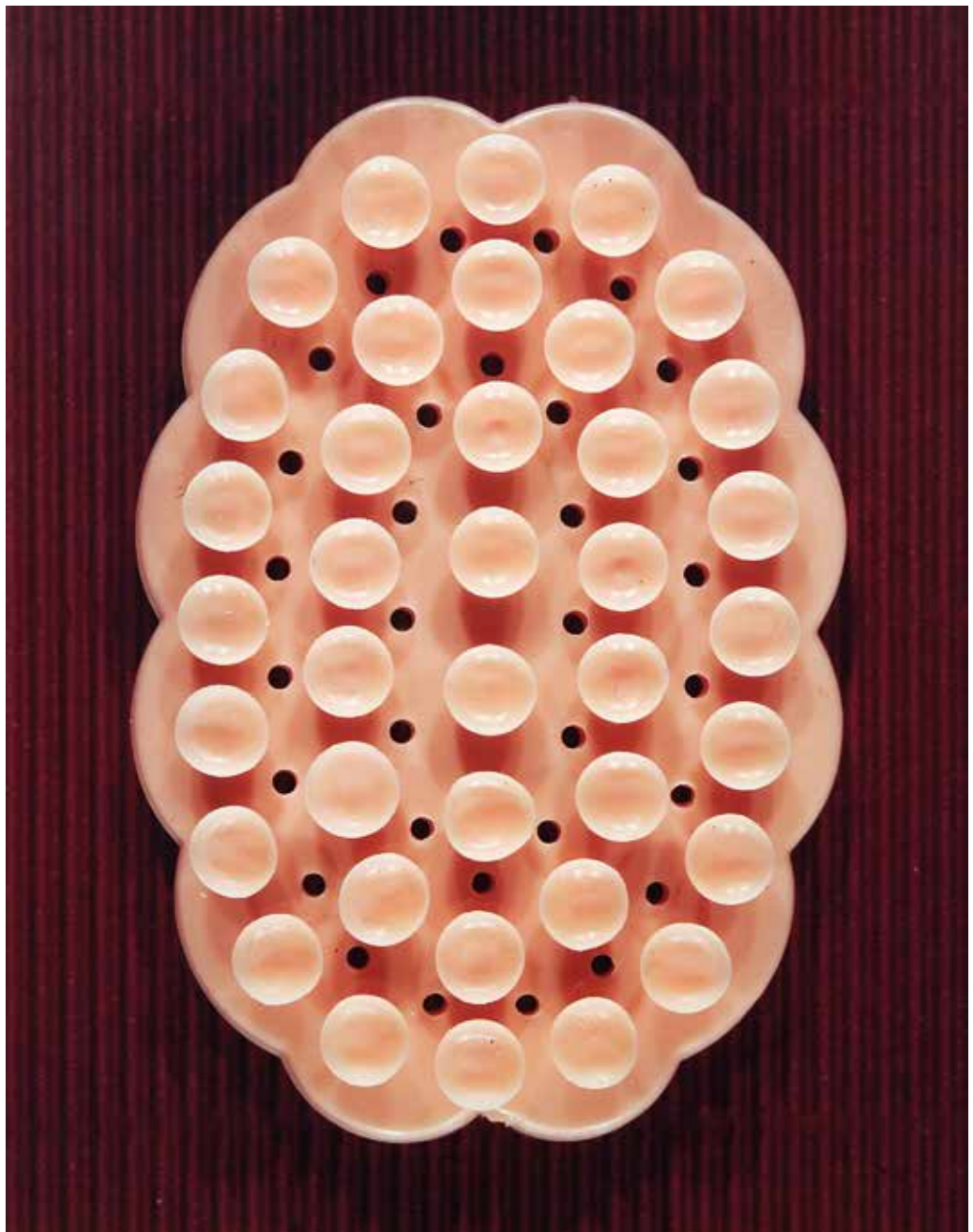
Exhibited:

'Tribute to Les Paris', City
Gallery, Wellington, 15 January
– 9 March 2001.

\$6000 – \$9000

Provenance:

Purchased from Ivan
Anthony Gallery, Auckland,
18 July 2000.



12

Marti Friedlander
McCahon's Studio
cibachrome print, 1/5
500 x 400mm

Note:

Image taken circa 1979 and
photograph printed in 1999.

\$5000 – \$8000

Provenance:

Purchased from FHE Galleries,
Auckland, September 2000.



The Les and Milly
Paris Collection

13

Marie Shannon
Garden Fire
 gelatin silver print
 title inscribed, signed and dated
 1983 and inscribed *To Les and
 Milly with Best Wishes* verso
 90 x 115mm

\$600 – \$900

Provenance:
 Gift of Marie Shannon and
 Julian Dashper, 20 December
 1990.



14

Marie Shannon
Heat and Light
 gelatin silver print, diptych (1992)
 400 x 1010mm: overall

\$1500 – \$2500

Provenance:
 Purchased from Gregory Flint
 Gallery, 13 January 1993.



15

Marie Shannon
The Rat in the Lounge
 gelatin silver print, 4/10
 title inscribed, signed and dated
 'Nov 1985'
 268 x 665mm

Illustrated:
The New Zealand Listener,
 11–18 July 1986, p. 67.
 Geri Thomas (ed), *Imposing
 Narratives: Beyond the
 Documentary in Recent New
 Zealand Photography* (Wellington,
 1989), p.77.

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

\$2000 – \$3500

Provenance:
 Purchased from New Vision
 Gallery, Auckland, 2 April 1986.



The Les and Milly
 Paris Collection

16

Marie Shannon
The House of Parmesan
gelatin silver print
title inscribed, signed and dated
1990 verso
183 x 210mm

\$1000 – \$2000

Provenance:

Purchased from Hamish
McKay Gallery, Wellington,
6 March 1993.



17

Julian Dashper
Cass
gelatin silver print
title inscribed, signed and dated
1985 and inscribed *printed 1994*
verso
345 x 450mm

\$1500 – \$2500

Provenance:

Purchased from the artist,
18 July 1994.



The Les and Milly
Paris Collection

Charles Tole
Hill Near Murchison
oil on board
signed and dated '67
485 x 565mm

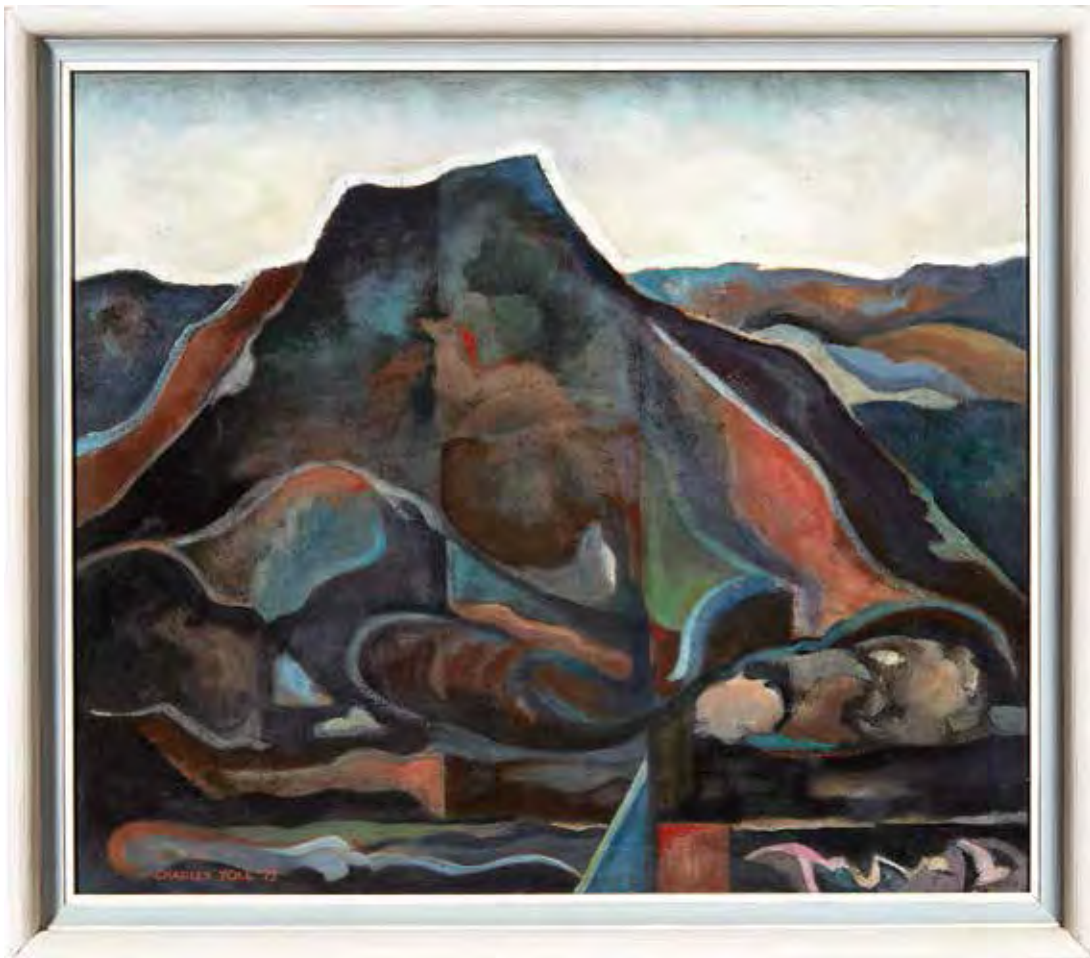
\$20 000 – \$30 000

Provenance:

Purchased from Barry Lett
Galleries, Auckland, July 1973.

If other people want to look at our
paintings then they should. Our home
is always open to people who have a
genuine interest in the collection.

— Les Paris



John Tole
Timber Mill near Rotorua
oil on board, circa 1955
signed; title inscribed on artist's
original catalogue label affixed
verso
445 x 535mm

Literature:

Michael Dunn, 'Pioneer Shares
Love of Buildings', *The Sunday
Herald*, October 14, 1973.

Illustrated:

ibid.

\$8000 – \$12 000

Provenance:

Purchased from John Leech
Gallery, Auckland, circa 1974.



Allen Maddox

Towards a Series of Monumental

Grids

acrylic on cotton duck

title inscribed, signed with artist's

initials A. M and dated '76

1078 x 711mm

Exhibited:

'Allen Maddox', Elva Bett Gallery,
Wellington, early-mid 1976.

'Allen Maddox', Peter Webb
Galleries, Auckland, November
1976.

'Private View', The Dowse Art
Museum, Lower Hutt, 28 April –
29 May 1977.

'Allen Maddox – A Tribute: Works
from Wellington Collections
(Memorial Exhibition)', The City
Gallery, Wellington, 13 October
– 29 October 2000.

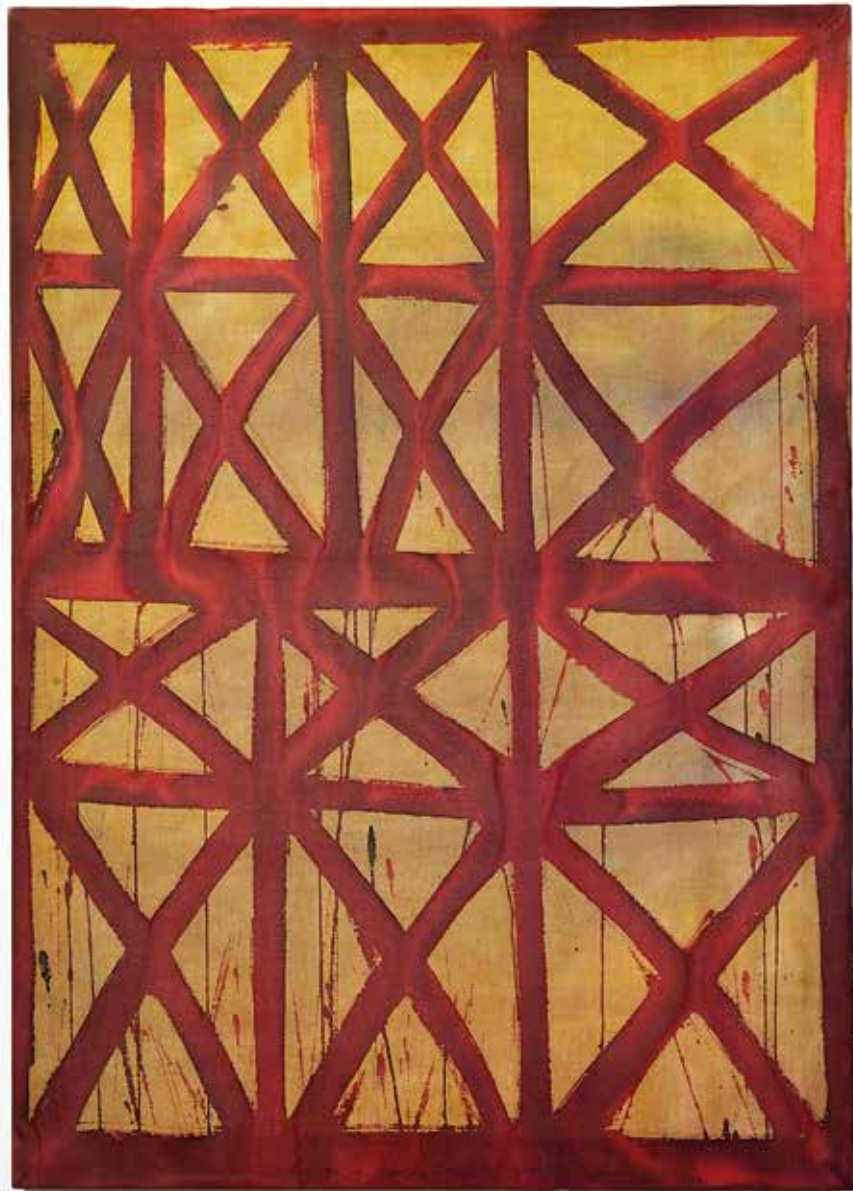
Illustrated:

Jim Barr, 'The Les and Milly Paris
Collection, in, *Art New Zealand*,
No. 4, February – March 1977,
p. 19.

\$25 000 – \$35 000

Provenance:

**Purchased from Elva Bett
Gallery, Wellington,
December 1976.**



The Les and Milly
Paris Collection

Bill Hammond

Hacking the Pace

oil on copper in artist's original frame
title inscribed, signed and dated '87
1195 x 1190mm

Exhibited:

'Bill Hammond: 10 Recent Paintings',
Peter McLeavey Gallery, Wellington,
17 March – 11 April 1987.

'A Private View in the Public Interest',
The City Gallery, Wellington,
18 March – 2 April 1995.

'Twenty Key Works from the Paris
Family Collection', Govett-Brewster
Gallery, New Plymouth, 7 August –
12 September 1999.

Illustrated:

Ian Wedde, 'Monster at McLeavey's
– Metamorphosis Rules',
The Evening Post, Wednesday,
March 25, 1987.

\$50 000 – \$70 000

Provenance:

Purchased from Peter McLeavey
Gallery, Wellington, early April
1987.

Placed on long-term loan with
the Govett-Brewster Gallery, New
Plymouth, July 1999 – June 2012.



Peter Robinson
 Untitled, 1994
 oil on wool, velvet and canvas
 (five panels)
 signed and dated '94 verso
 405 x 305mm
 360 x 260mm
 410 x 305mm
 360 x 260mm
 360 x 285mm

Exhibited:

'Cultural Safety: Contemporary Art from New Zealand', Frankfurter Kunstverein, 31 May – 6 August, 1995 (touring).

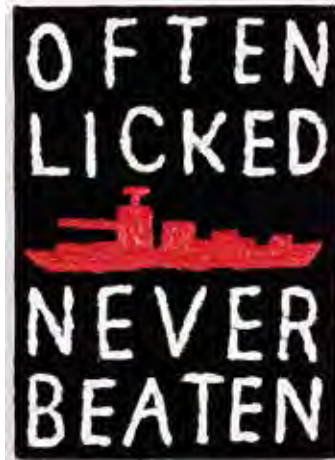
Illustrated:

Gregory Burke (ed), *Cultural Safety: Contemporary Art from New Zealand* (Wellington, 1995), p. 92.

\$25 000 – \$35 000

Provenance:

Purchased from Claybrook Gallery, Auckland, 17 April 1996.



The Les and Milly
 Paris Collection

Milan Mrkusich
 Emblem XIII
 mixed media on jute
 signed: title inscribed, signed and
 dated 1964 verso
 865 x 865mm

Exhibited:

'Elements, Explorations and
 Oppositions', National Art
 Gallery, Wellington, 8 September
 – 28 October, 1990.

'Headlands: Thinking through
 New Zealand Art', Museum of
 Contemporary Art, Sydney,
 1 April – 19 June 1992 (touring).

\$45 000 – \$65 000

Provenance:

Purchased from Petar James
 Gallery, Auckland, early 1977.

What attracts me to Mrkusich is that
 he presents you with an insight into
 the universe. I think that Mrkusich
 is probably the greatest artist that
 New Zealand has ever produced,
 even more important than McCahon.
 That's my own personal view.

— Les Paris



The Les and Milly
 Paris Collection

Peter Peryer

Les and Milly Paris

silver gelatin print

title inscribed, signed and dated 26

November 1989 verso

380 x 380mm

Exhibited:

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

'Tribute to Les Paris', City Gallery, Wellington, 15 January – 9 March 2001.

\$3000 – \$5500

Provenance:

Commissioned from the artist.

Photograph taken at 26 Bentinck Avenue, Strathmore Park, Wellington.

At first we were eccentric fools and then when the share boom came and there was money flowing, people started to wake up and see that art was being sold at auction for big money. In the minds of these people we became very smart operators and shrewd investors, which again was wrong.

— Les Paris



The Les and Milly Paris Collection

25

Adrienne Martyn
Les and Milly Paris No. I
silver gelatin print
315 x 315mm

\$800 – \$1200

Provenance:
Commissioned from Adrienne
Martyn. Photograph taken on
26 October 1988.



26

Adrienne Martyn
Les and Milly Paris No. II
silver gelatin print
315 x 315mm

\$800 – \$1200

Provenance:
Commissioned from Adrienne
Martyn. Photograph taken on
26 October 1988.





27

Peter Peryer

Jam Rolls, Neenish Tarts, Doughnuts

gelatin silver print, three parts
title inscribed, signed and dated

1983 verso

255 x 380mm: each print

Exhibited:

'Peter Peryer/Photographs', Sarjeant
Gallery, Whanganui, 1985, Cat Nos. 22,
21 and 23. (touring).

'Peter Peryer: Second Nature', City
Gallery, Wellington, 10 May – 7 July 1995,
Cat No. 3 (touring).

Illustrated:

Gregory Burke and Peter Waiermair
(eds), *Peter Peryer: Second Nature*
(Wellington, 1995), p. 14–15, 16–17,
18–19, back cover.

\$10 000 – \$16 000

Provenance:

**Purchased from New Vision Gallery,
Auckland.**



The Les and Milly
Paris Collection

Peter Peryer

Self Portrait with Rooster

gelatin silver print

title inscribed, signed and dated

1977 verso

240 x 240mm

Exhibited:

'Headlands: Thinking through
New Zealand Art', Museum of
Contemporary Art, Sydney,
1 April – 19 June 1992, touring
(another print).

'Peter Peryer: Second Nature',
City Gallery, Wellington, 10 May
– 7 July 1995, Cat No. 3, touring
(another print).

Illustrated:

Gregory Burke and Peter
Waiermair (eds), *Peter Peryer:
Second Nature* (Wellington,
1995), plate 1.

\$6000 – \$9000

Provenance:

**Purchased from the artist,
8 February 1984.**

We were looking at photography
but that was all. Initially we found
it difficult to accept as an art form.

But then in the early 80s we got
the feeling that the more talented
students coming out of art school
were getting into photography,
sculpture and performance. There
just wasn't the strength of painting
that there had been in the 70s.

— Les Paris



Peter Peryer
Erika, Winter
gelatin silver print
title inscribed, signed and dated
1979 verso
410 x 280mm

Exhibited:

'Anxious Images: Aspects
of Recent New Zealand Art',
Auckland City Art Gallery, 1984,
Cat No. 54 (touring).

'Peter Peryer/Photographs',
Sarjeant Gallery, Whanganui,
1985, Cat No. 8 (touring).

'Peter Peryer: Second Nature',
City Gallery, Wellington, 10 May
– 7 July, Cat No. 3 (touring).

Illustrated:

Gregory Burke and Peter
Waiermair (eds), *Peter Peryer:
Second Nature* (Wellington,
1995), p. 27.

Jim and Mary Barr, *Peter Peryer/
Photographs* (Whanganui, 1985),
pp. 7, 17.

\$6000 – \$9000

Provenance:

Purchased from Hamish
McKay Gallery, Wellington.



Toss Woollaston
Wellington Harbour
from Korokoro
oil on board
signed and dated '85
885 x 1190mm

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art
Gallery, 13 December 1992 –
28 March 1993.

\$50 000 – \$80 000

Provenance:

Purchased from Peter
McLeavey Gallery, Wellington,
1 July 1985.



The Les and Milly
Paris Collection



Ralph Hotere

Drawing for Ian Wedde's Pathway to the Sea

acrylic and watercolour on paper
title inscribed, signed and dated 1975
540 x 738mm

Exhibited:

'Private View', The Dowse Art Museum,
Lower Hutt, 28 April – 29 May 1977
(Cat No. 27).

\$20 000 – \$30 000

Provenance:

Acquired from the artist.

The only way (to really get enjoyment
from a painting) is if you own the
painting and its there all of the time
for you. Contemporary painting
doesn't reveal itself to you all at
one time. Contemporary paintings,
particularly abstract works, give
themselves to you very, very slowly.

— Les Paris



Ralph Hotere

Koputai

oil on paper

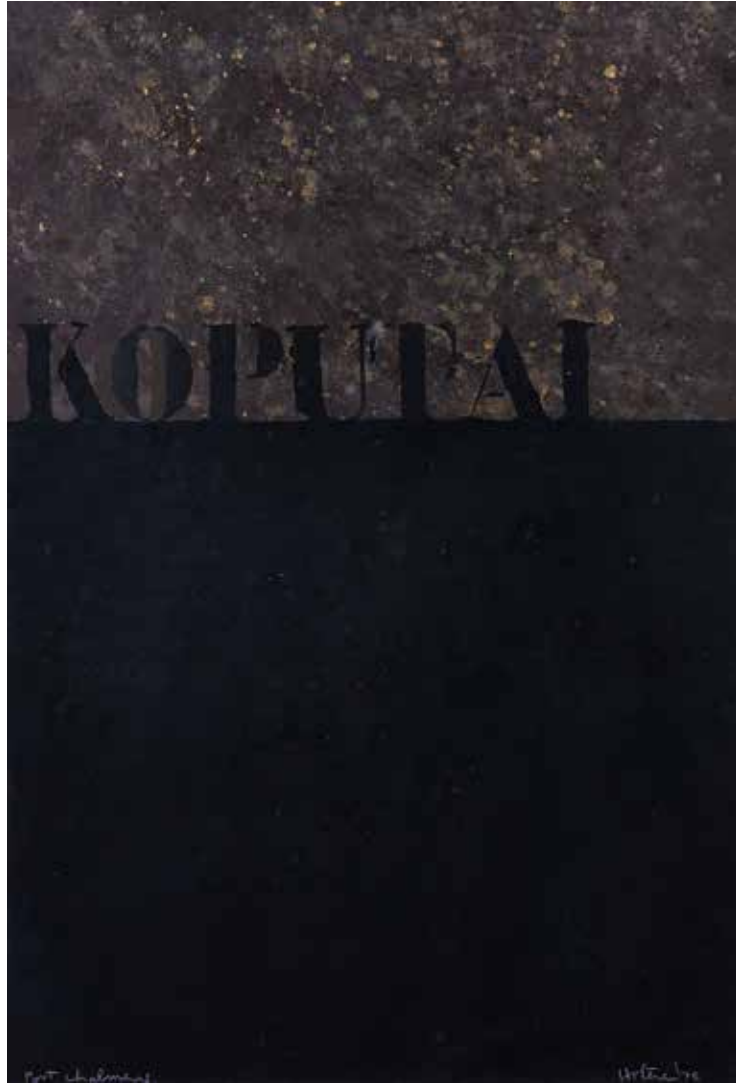
title inscribed, signed and dated '76

562 x 384mm

\$13 000 – \$20 000

Provenance:

Purchased from Victoria University
exhibition, circa 1978.



33

Tony Fomison
Old Age: Insight Looking Out
lithograph on recycled paper, a/p
(circa 1985)
title inscribed, signed and
inscribed with regards to the
Paris family
460 x 325mm

\$1000 – \$2000

Provenance:
Gift of the artist, 10 April 1985.



34

Tony Fomison
Papatuenuku is out in the Cold:
Those pine trees, they've got to go
lithograph on recycled paper, 15/16
title inscribed and signed
460 x 325mm

\$1000 – \$2000

Provenance:
Purchased form the artist at
Rita Angus Cottage, Wellington,
21 May 1985.



35

Tony Fomison
Tangi for Mururoa Atoll
lithograph, unique (circa 1974)
130 x 207mm

\$1000 – \$2000



The Les and Milly
Paris Collection

Pat Hanly
Mr. Kim Wright
oil and enamel on board
title inscribed, signed and
dated '71; original Kim Wright
Collection label affixed verso
442 x 442mm

Exhibited:

'The Kim Wright Collection of
New Zealand Paintings', Govett-
Brewster Gallery, New Plymouth,
May – June 1974 (touring).

Illustrated:

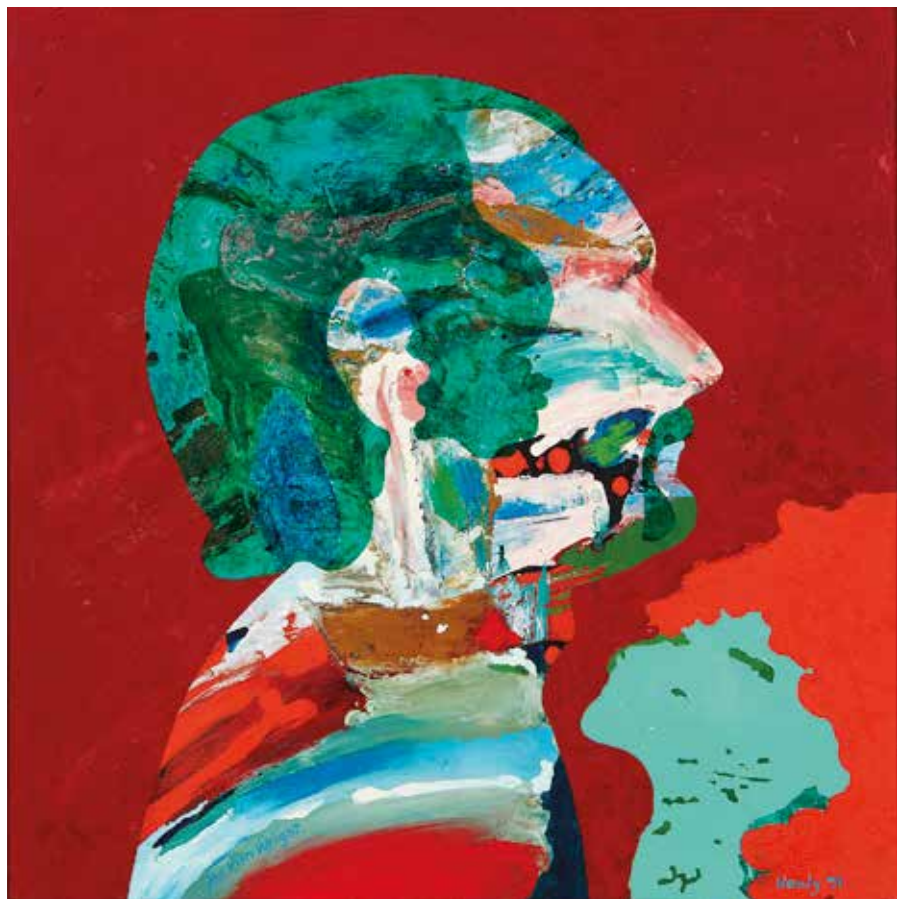
Hamish Keith and Barry Lett,
*The Kim Wright Collection of
New Zealand Paintings* (Govett-
Brewster, 1974), cover.

\$50 000 – \$80 000

Provenance:

Collection of Kim Wright.
Sold Kim Wright Estate
auction Webb's, Auckland, 29
November 1979, Lot No. 65.

Les and Milly Paris Collection.
Subsequently purchased from
Webb's, 18 April 1991.



The Les and Milly
Paris Collection

Toss Woollaston
Head of Milly Paris
oil on board
signed
610 x 385mm

Exhibited:

'Toss Woollaston: Portraits
and Landscapes', Dowse
Art Museum, Lower Hutt,
November 1979.

'Hit Parade: Contemporary
Art from the Paris Family
Collection', Wellington City Art
Gallery, 13 December 1992 –
28 March 1993.

\$15 000 – \$25 000

Provenance:

Purchased from Peter
McLeavey Gallery, September
1979.



The Les and Milly
Paris Collection

Toss Woollaston
Head of Les Paris
oil on board
signed
600 x 450mm

Exhibited:

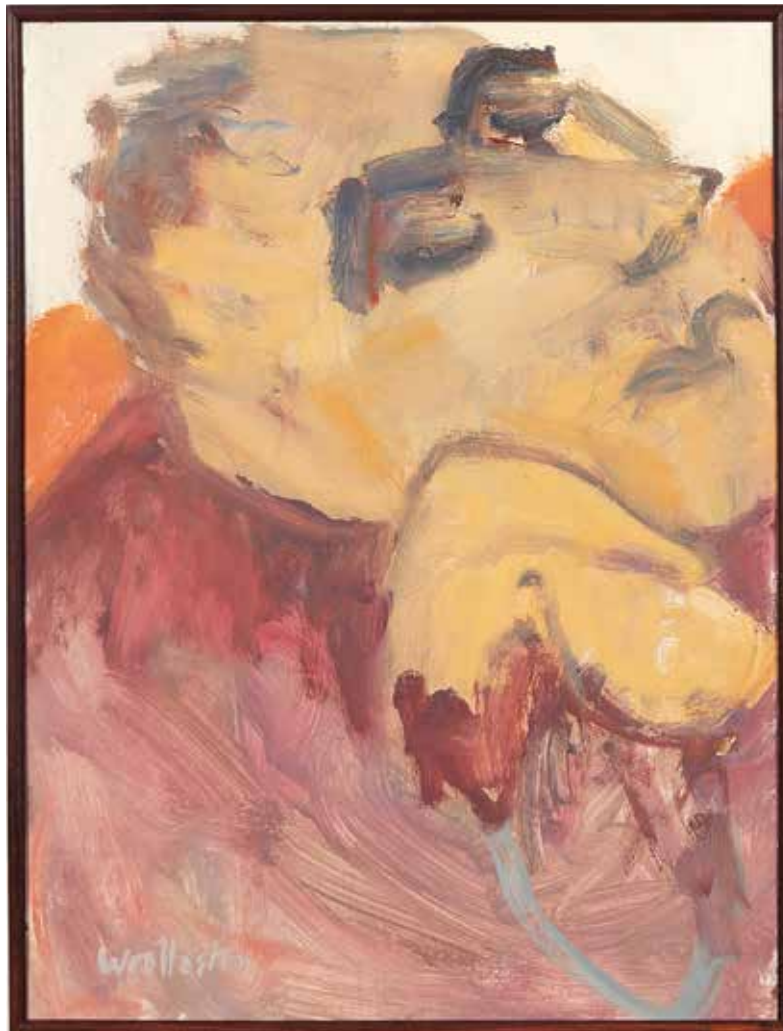
'Toss Woollaston: Portraits
and Landscapes', Dowse
Art Museum, Lower Hutt,
November 1979.

'Hit Parade: Contemporary
Art from the Paris Family
Collection', Wellington City
Art Gallery, 13 December
1992 – 28 March 1993.

\$15 000 – \$25 000

Provenance:

Purchased from Peter
McLeavey Gallery,
September 1979.



The Les and Milly
Paris Collection

Michael Smither

Hapuka Head on Plate

oil on board

signed with artist's initials M. D. S and dated '79; original Govett-Brewster, 'Michael Smither – The Wonder Years', Janne Land Gallery and John Leech Gallery labels all affixed verso
910 x 1220mm

Exhibited:

'Michael Smither', Taranaki Arts Society, New Plymouth, 1980.

'Michael Smither – An Introduction', Govett-Brewster Gallery, New Plymouth, 1984 (Cat No. 37).

'Michael Smither – The Wonder Years', Auckland Art Gallery Toi o Tāmaki, 19 February – 6 June 2006.

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

Illustrated:

Jim and Mary Barr, *Michael Smither: An Introduction* (New Plymouth, 1984), pp. 55, 90.

The New Zealand Listener, March 22, 1986, p. 68.

Trish Gribben, *Michael Smither: Painter* (Ron Sang, 2004), p. 149.

\$35 000 – \$55 000

Provenance:

Purchased from the artist in November 1984.



The Les and Milly
Paris Collection

Michael Smither

Self Portrait

oil on board

signed with artists initials M. D. S and dated '76; original Govett-Brewster Gallery 'Michael Smither – An Introduction' exhibition label affixed verso; original 'Michael Smither: The Wonder Years' exhibition label affixed verso

Exhibited:

'Michael Smither: Recent Paintings', Peter McLeavey Gallery, Wellington, 7 September – 24 September 1976. Cat. No. 9.

'Michael Smither: Survey Exhibiton', Govett-Brewster Gallery, New Plymouth, 1 November 1985, touring (Cat No. 34).

'Michael Smither: The Wonder Years', Auckland Art Gallery, 19 February – 6 June 2006 (touring).

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

Illustrated:

Trish Gribben, *Michael Smither: Painter* (Ron Sang, 2004), p. 128.

Joan Comer (ed), *Michael Smither: An Introduction* (New Plymouth, 1984), p. 89.

The Listener, March 9 – 15, 1985, p. 52.

Literature:

Neil Rowe, 'Michael Smither', in *Art New Zealand*, October – November 1976, No. 2, p. 10.

917 x 585mm

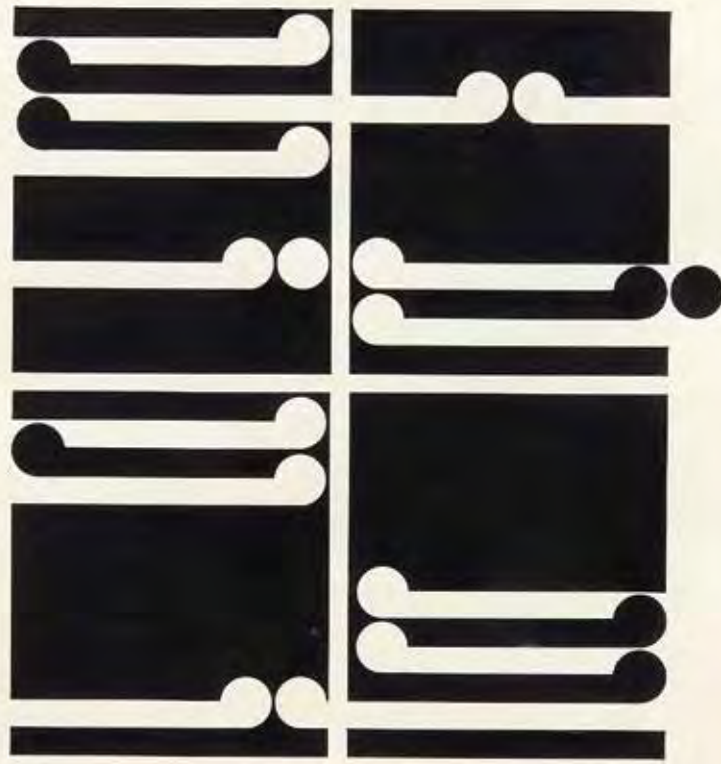
\$50 000 – \$70 000

Provenance:

Collection of Alister Taylor, purchased from Denis Cohn Gallery, Auckland.

Purchased from Webb's auction, 25 August 1983, Lot No. 266.





41

Gordon Walters
Untitled No. 3
ink on paper
title inscribed, signed and
dated '83 and 12. 2. 83
560 x 383mm

\$35 000 – \$50 000

Provenance:
Purchased from Peter
McLeavey Gallery,
Wellington, 25 July 1983.

42

Gordon Walters
Untitled
gouache on paper, 1955
original 'Peter McLeavey,
Art Dealer, Wellington' blind
stamp applied verso
221 x 290mm

Exhibited:

'Hit Parade: Contemporary
Art from the Paris Family
Collection', Wellington City
Art Gallery, 13 December
1992 – 28 March 1993.

\$35 000 – \$50 000

Provenance:
Purchased from Dunbar
Sloane, Wellington, 30 June
1983, Lot No. 207.





43

Gordon Walters
Untitled
gouache on paper
signed and dated 1959
306 x 227mm

Exhibited:
'Headlands: Thinking through
New Zealand Art', Museum of
Contemporary Art, Sydney,
1 April – 19 June 1992 (touring).

Illustrated:
Mary Barr (ed), *Headlands:
Thinking through New Zealand
Art* (Sydney, 1992), p. 63.

\$35 000 – \$50 000

Provenance:
Private collection,
Christchurch.
Purchased from Petar James
Gallery, Auckland, January
1984.

Gordon Walters made *The Poet* in 1947 after visiting Theo Schoon at rock shelter sites in South Canterbury. It is both a distillation of his interest in the work of Paul Klee and his discovery of Māori rock art. Both entranced him with their abbreviated language of line and 'economy of means', and the discovery of rock art led him on a path out of Surrealism, as it had for other artists like Joan Miró, Jackson Pollock and Adolph Gottlieb. Of the rock art Walters later said: "These drawings made a profound impression on me. The realisation that such powerful images could be produced with such economy of means was crucial to me in my development as an artist." For *The Poet* Walters drew a simplified figure in graphite on a sandy canvas background, rather as the rock artists had placed their drawings on limestone bluffs. The canvas is both the ground and an integral part of the composition. At the head and extremities, the open spaces between the multiple lines of the figure allow the canvas to become cream bars that repeat and echo the grey pencil-drawn ones. Here is the beginning of the figure/ground ambiguity which became so optically important for Walters' later, better-known works, his koru paintings. Walters no longer based the figure on anything he had seen directly: it is an artistic invention. In the gallery many viewers are captivated by this image and I'm told that Te Papa staff regard *The Poet* as a 'national treasure'.

Over ten years later in this untitled gouache of 1959 Walters is still enthralled with the process and he produces this gawky petroglyph that jumps up and down in front of us with all the energy of a welcome friend who turns up at a languishing party. *Untitled* (1959) was displayed next to *The Poet* (1947) in the ill-fated exhibition *Headlands* at the Museum of Contemporary Art, Sydney in 1992. Its manner, still recalling Paul Klee, suggests both the guilelessness of small children and the insolence of

graffitists, but a lurking sophistication (just look at empty white dot below and the sneaky black spiral (tail?) attached to the figure) underlies what is a conscious experiment in graphic semiotics, and points again to certain predecessors. Modernist artists but also the ubiquitous spiral of the Pacific art Walters had so diligently studied. Of course, your little kid can do it. Indeed, it deliberately looks like she or he might have. But as Roland Barthes points out that, when drawing, "a child applies himself, presses carefully, rounds things out, sticks out his tongue; it's hard work to adapt oneself to the code of the grownups." The difficulty of the reverse performance is evident in the fact that Walters didn't keep it up, and the (human) figure disappears from his *oeuvre*.

But here, for the moment, drawing is less a medium than a primal drive, and cartoonishly Walters rejoices in the connections between drawing and dance, and the way repeated circuitous lines can suggest a taught nervousness. The figure intimates a sort of vestigial, scatterbrained Surrealism, as if the artist has forgotten what it was meant to mean and, by way of compensation stumbled into a state of lasting, pleasant surprise. The array of ciphers jumps out at us and crowds the picture plane like bugs peppering a windshield, splat. The subtle disparity and the contrast between the hasty, patchy baby-blue background and the rigorous red paint circles unclenches an uneasy energy. It's wonderful. When looking at a Walters gouache, I can never decide whether to take it in as a supremely elegant object or to gaze into it with free-falling imagination. I am off balance while transfixed. That effect constitutes the basis — the bedrock — of his gift.

Laurence Simmons

Gordon Walters
 Blue Centre
 PVA and acrylic on canvas
 title inscribed, signed and dated
 1970 verso
 458 x 458mm

\$60 000 – \$80 000

Provenance:
 Purchased from Petar Vuletic
 in late June, 1982.

Untitled (1969) belongs to a small collection of works on paper and canvases dating from the late 1960s and early 1970s in which Walters experiments with the orientation of the longitudinal stem and circular bulb of the Koru form. Overwhelmingly in the artist's project, the Koru form is presented in horizontal fashion, running from the edge of the picture plain right to left, or left to right. Here, Walters pushes the form to the outer limits of the painterly field, tracing the circumference of the perfectly square canvas.

The resultant effect is to provide a frame within the frame, a composition governed by the limits of its support. These formal concerns occupied the artist for some time and are studied at length by Francis Pound in the wonderfully illuminating publication, *Gordon Walters: En Abyme* (2004). Walters concerns here however feel less about repetition *per se* or form within form and more about the calming optical effects of opening up the interior and beating heart of the painting.

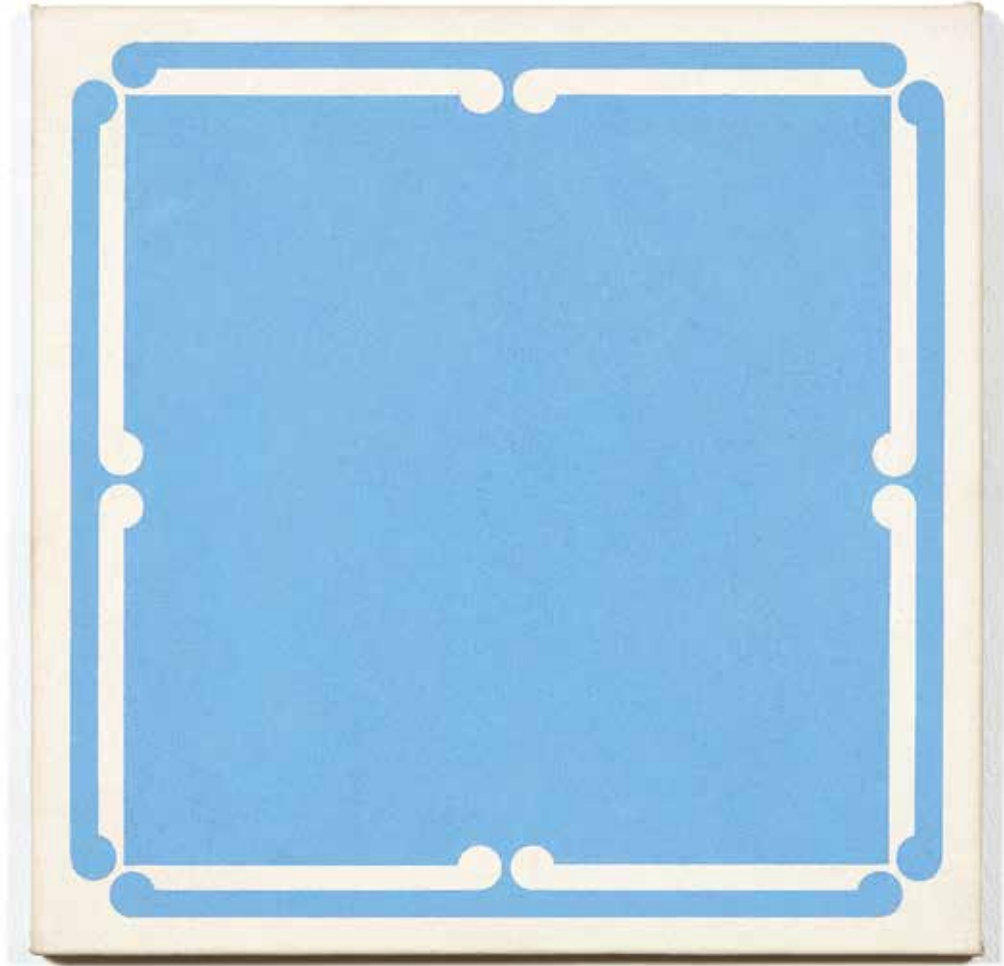
Gone here is the perpetual dance of the vertically-stacked interlocking Koru forms, in its place is the calming presence of absence. I can only imagine but such a painting must be an absolute joy to live with, the pale sky blue and grey palette furthering the gentle, contemplative formal aesthetic. It is little wonder this is a work Milly Paris has long enjoyed and retained since she purchased it in the early 1980s. The restrained colour combination is soft and soothing, and the large central expanse of pale blue is like a patch of sky, the koru forms serving to lock the composition in place in a manner not dissimilar to the 'corners' utilised by Walters' contemporary Milan Mrkusich.

Walters' fastidious working technique is legendary and would involve multiple stages of manufacture, beginning with papier collé studies in which the artist would mock up the composition, experimenting with the constituent parts until such time he found something with formal potential. From here he would produce a work on paper and then finally, often years later, a fully-realized painting in PVA and acrylic on canvas or occasionally the less yielding support of hardboard.

Untitled generously demonstrates the extent of Walters' formal investigations with the Koru form, derived from tradition Maori whareniui. Instead of jostling against each other in a perpetual push-pull of figure and ground, here rather, they set the stage and define the limits, appearing both calm and tremulous and reminding us that sometimes with paintings it is not the biggest and grandest statements which remain with us but rather it is in the quiet moments and pauses in which we often find the greatest resonance.



Les and Zalman Paris on the occasion of Zalman's graduation, 1990.



Philip Clairmont
Scarred Couch II
 mixed media and collage on
 unstretched jute
 signed with artist's initials P. C. T
 and dated '81-2
 1755 x 2270mm

Exhibited:

'Philip Clairmont', Denis Cohn
 Gallery, Auckland, 30 August –
 10 September 1982.

'Philip Clairmont', Nite Site Last
 Resort Café, Symonds Street,
 Auckland, December 1982 –
 January 1983.

'Hit Parade: Contemporary Art
 from the Paris Family Collection',
 Wellington City Art Gallery,
 13 December 1992 – 28 March
 1993.

'Twenty Key Works from the
 Paris Family Collection', Govett-
 Brewster Gallery, New Plymouth,
 7 August – 12 September 1999.

Literature:

Martin Edmond, *The Resurrection
 of Philip Clairmont* (Auckland
 University Press, 1999), pp 170,
 238, 253.

Gordon H. Brown, 'Philip
 Clairmont: New Paintings 1981 –
 1982', *Art New Zealand*, Volume
 25, pp. 13 – 14.

\$160 000 – \$240 000

Provenance:

Purchased in February 1983.
 Placed on long-term loan with
 the Govett-Brewster Gallery,
 New Plymouth, July 1999 –
 June 2012.

The Les and Milly
 Paris Collection

Scarred Couch II is the third and most impressive of three couch paintings Philip Clairmont made between 1977 and 1982; it carries within itself memories of its two predecessors. *Erotic Couch* was painted in Wellington in 1977 and is now at the MTG Hawkes Bay in Napier; the diamond shape, centre back in this work, is a veiled reference to the many diamonds (and Vs) in that earlier work. *ScarRed Couch: the Auckland Experience*, in Te Papa, is from 1978; as in this painting, the rents and tears along the front of the couch are anthropomorphized; they become mouths or wounds; they become scars. All three feature paintings within the painting, glowing from the wall behind the couch.

In some late works Clairmont collaged prints into his paintings, as he has done here: a version of his 1979 linocut, *Hiroshima Mon Amour*, appears top right. It shows a woman giving birth to a skeletal baby under a mushroom cloud. Curiously, the working drawing for this painting is called *Scared Couch*; and it is true that in the early 1980s there was a great fear of atomic catastrophe abroad in the world. But *scared* is also an anagram of *sacred*: with its black and golden gown flowing sinuously across the plush of the cushions, this painting is celebratory rather than fearful. There are passages as sensuous and beautiful as anything Clairmont made, recalling Colin McCahon's remark that he, Clairmont, could do extraordinary things with paint. McCahon, too, said he was scared: *I am scared / I stand up*.

The painting has its mysteries. There is the chair and table in the foreground, a *repoussoir* which suggests an absence which could be that of the painter. The chair is pushed under the table, and along the table's edge are shapes which recall the paintings on the wall behind; they also resemble hieroglyphs that cannot be deciphered. Perhaps it is looking glass writing and might reveal its

meaning in a mirror? This line of symbols culminates, bottom right, in two identifiable marks, a plus sign and a question mark: *and what next?* they seem to say.

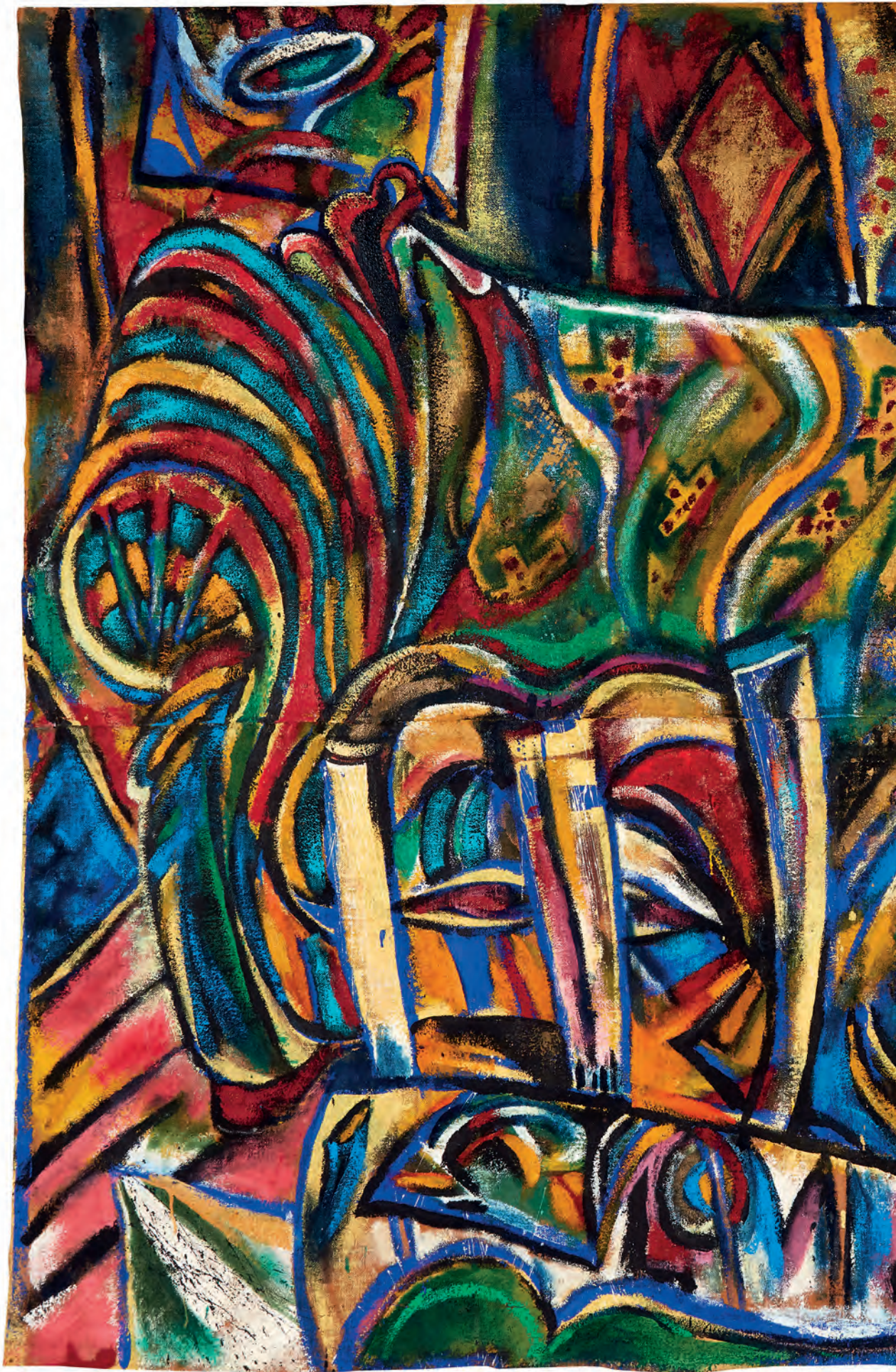
Meanwhile the green shape in the immediate foreground suggests a child's form, face down, sleeping; if so it may be an image of Clairmont's son Orlando, just two years old in 1982. We might also note, through the slats of the chair back, a face improvised out of the rents in the fabric of the couch. And indeed, next to that, another face, slightly less distinct but nevertheless there: both women. Who are they? Wife and daughter perhaps; wife and mother. No positive identifications can be made but the suggestions remain.

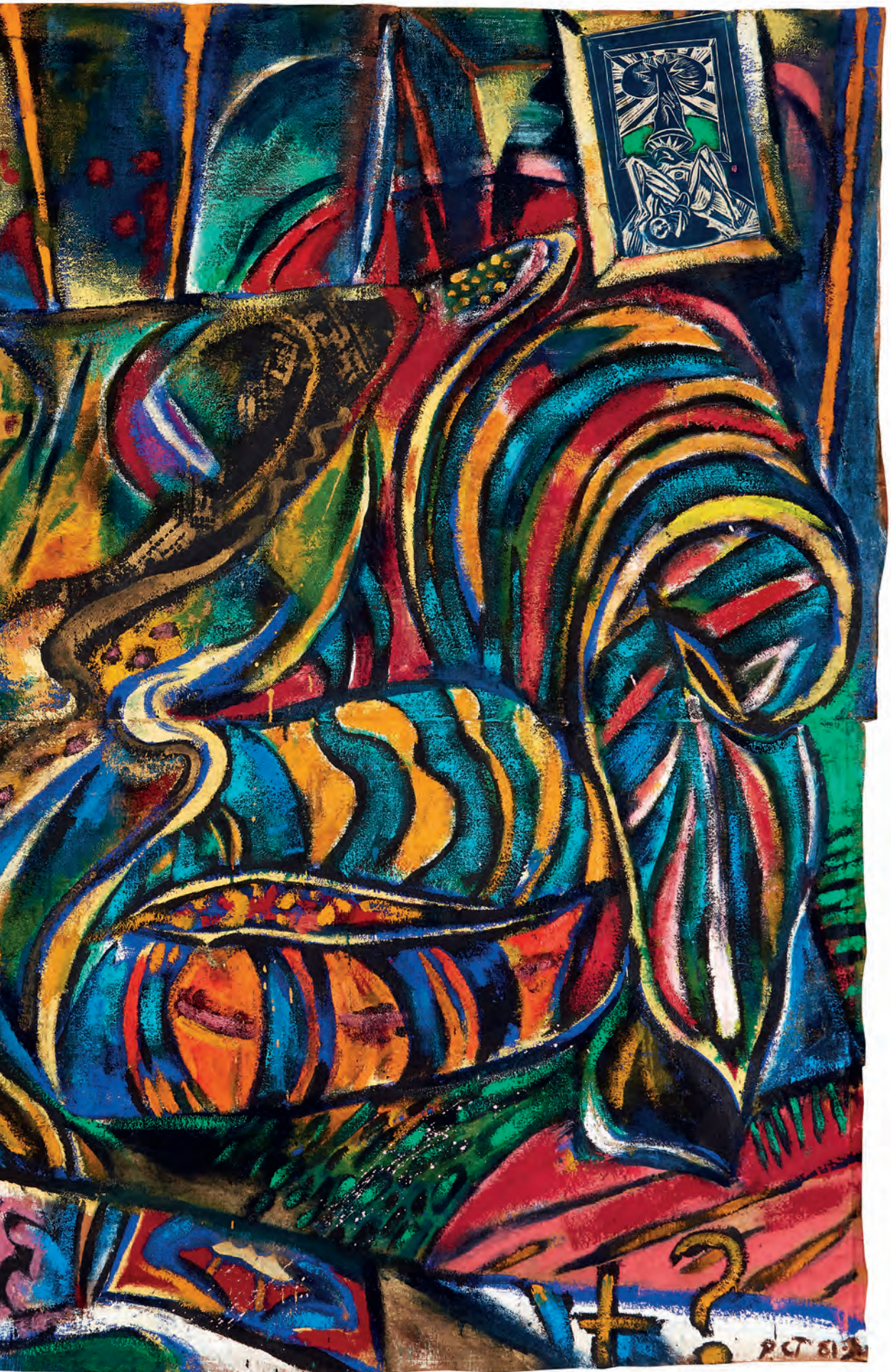
Les and Milly Paris bought *Scarred Couch II* in February, 1983; for a long time it hung in Les's offices in Manners Street in Wellington; you could go up in the lift to the fourth floor and have a look at it if you were passing by. After that, it spent almost two decades at the Govett Brewster gallery in New Plymouth. Where will it go now? It is a magnificent work, both celebratory and valedictory, a painting which, like many late Clairmonts, evokes the sumptuous luxuriance of the world while at the same time seeming to bid it farewell forever.

Martin Edmond



Hit Parade: Contemporary Art from the Paris Family Collection
installed at the City Gallery, Wellington, 1992





Ralph Hotere

Black Window: Towards Aramoana
acrylic on board in colonial sash
window frame
title inscribed, signed and dated '81
1130 x 915mm

Exhibited:

'Ralph Hotere: Black Windows', Janne
Land Gallery, Wellington, 11 – 30 July
1982 (Cat No. 5).

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City

Art Gallery, 13 December 1992 –
28 March 1993.

'Hotere: Out the Black Window', City
Gallery, Wellington, 5 February –
19 April 1998.

'Ralph Hotere: Black Light', Dunedin
Public Art Gallery, March – May
2000 (touring).

Illustrated:

Cilla McQueen, Priscilla Pitts, Mary
Trewby, John Walsh and Ian Wedde
(eds), *Ralph Hotere: Black Light*
(Wellington, 2000), p. 86.

Kriselle Baker and Vincent O'Sullivan,
Ralph Hotere (Ron Sang Publications,
Wellington, 2008), p. 182.

Gregory O'Brien, *Hotere: Out the
Black Window* (Auckland, 1997),
frontispiece.

\$120 000 – \$180 000

Provenance:

**Purchased from Janne Land
Gallery, Wellington, early
September 1984.**

*There is a rock to guard every sacred
harbour in New Zealand. It but waits
its hour.*

John Caselberg

The drive from Ralph Hotere's studio on the hill at Observation Point in Port Chalmers to Aramoana takes around fifteen minutes. You wind your way through small bays alongside the Otago Harbour, including the artist's home town of Carey's Bay, out to the tip of the harbour to the small seaside settlement of Aramoana. With no shops or street lights it can be an eerie place which has had more than its fair share of tragedy over the years, yet its beauty remains undeniable. The spectre of a proposed aluminium smelter at the quiet beach loomed large over the local community for nearly ten years until 1982 when its deep unpopularity finally witnessed the government abandon its plans. At the centre of the opposition to the smelter was Ralph Hotere, tackling the potential environmental rape of his beloved local landscape with a body of work so beautiful, raw and powerful that they are the among the finest paintings in his career and in New Zealand art of the twentieth century.

Aramoana translates to 'pathway to the sea' and looking northwards from his studio where this work was painted, Hotere's view towards the fragile Aramoana sand spit and salt marsh was unimpeded. His was a constant view *Towards Aramoana*. Though this painting and the series overtly reference this particular landscape, they are not really landscape paintings as such. Rather, they are protest paintings and visual statements of defiance.

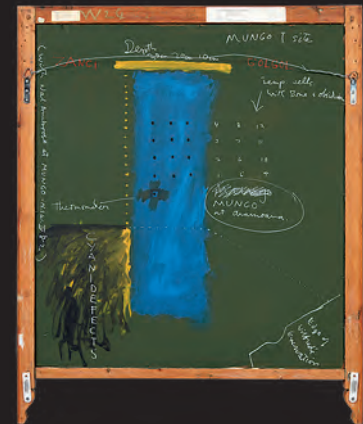
Black Window: Towards Aramoana (1981) is among the finest works from the series. Certainly, it has an exhibition history and literary pedigree to support such a statement. With its crosses, dates and numerals built up and then partially erased it captures much of

the rage the artist felt at the time. The surge of red around the cross can be seen to represent the toxic waste that a smelter would have released into the harbour, it is the blood of the wounded land.

Hotere's use of vernacular building materials is another essential part of his practice and one which marks him as one of our most important and original artists. Here he contains his brooding protest landscape within the ubiquitous New Zealand colonial villa window. In doing so he calls into question the manner in which we engage with the art work, the landscape and questions the very relevance of art in a time of crisis and its ability to bring about social change.

Black Window: Towards Aramoana is an elegant visual metaphor for the beauty and fragility of our local environment. Simultaneously brooding and angry it counters the threat of deep ecological and visual damage to the local region with unmistakable beauty and fecundity.

Ben Plumbly





Milan Mrkusich
Painting No. II (Trees)
 oil on board
 title inscribed, signed and dated
 1959 verso
 857 x 596mm

Exhibited:

'Hit Parade: Contemporary Art
 from the Paris Family Collection',
 Wellington City Art Gallery, 13
 December 1992 – 28 March 1993.

\$70 000 – \$100 000

Provenance:

Purchased from Petar James
 Gallery, December 1984.

Painting No. II (Trees) was painted a year after Milan Mrkusich began to paint fulltime in 1958. Born in 1925, in Dargaville, the son of immigrants from Yugoslavia, Mrkusich had cautiously but determinedly moved in the then radical direction of the life of the artist. He may not have known it but Mrkusich and a fellow band of travellers including Gordon Walters, Rita Angus, Colin McCahon and Theo Schoon were at the time quite literally building the visual arts identity of New Zealand brick by brick. Mrkusich approached his career from the background as a professional, an office job, as a founding member of the design and architecture practice Brenner and Associates.

In 1958 Mrkusich left the relative comfort of the architecture profession and open eyed embarked on a life of 'isolation and shattering

public indifference.¹ The excitement of his new creative life bursts forth in the exuberant palette of a number of works from the late 1950s such as *Painting No. II (Trees)*, *Painting 59-1* in the Te Papa collection and *Trees No. 2* which was offered at Art+Object in November 2015.

Placing such a work in context within Mrkusich's oeuvre and near 70 year artistic career is a relatively straightforward task. Mrkusich has worked, as have a number of abstract artists, in a serial nature. From the early 1960s distinct bodies of work such as the *Elements*, *Emblems*, *Corner* and *Achromatic* paintings have each followed in an orderly, 'flint-eyed observation of modernist theory'.²

However, in the late 1950s Mrkusich was still powering up, embarking on his life journey as a painter in earnest. As consequence works from the *City Lights* series and these *Trees* have a sense of élan and discovery about them. We see a painter revelling in the material facts and consequences of pigment. A further half century of discovery and achievement that we now observe with awe is still unseen and unknown to the artist himself.

So early Mrkusich comes freighted with the same sense of future grandness that we see in early Mondrian and like the Dutch master the New Zealand modernist sticks to what he knows, his immediate environment, the concrete and in a touching sense, the discrete.

Mrkusich also shares kinship with McCahon's 1950s Titirangi kauri forest scenes, both artists finding in the fluttering and filtered light that descends through the leafy canopy a spiritual metaphor and a visual structure around which to articulate the things that paint can do when it is freed from the yoke of illustration.

Abstraction in its simplest sense provides the artist with unlimited license to play, to riff and to organise colour, tone and pigment weight at will. In *Painting No. II* Mrkusich

arranges the medium into a loose but clearly defined series of rows, daubs, slips and small knobs of oil paint along a series of vertical, diagonal and horizontal axes. The process if not the palette bears a striking resemblance to aboriginal dot painting. But like McCahon's half grasped Cubism of the Titirangi years, the young Mrkusich locates his methodology in one of the earliest transitional post-impressionist, pre-modernist phases, in this case, pointillism. But as with McCahon some of the key elements of these Continental 'ways of seeing' get a bit lost in translation by the time they reach the shores of Godzone and are pressed into to service in a different time and a very different place. In Mrkusich's hands the 'dottiness' of Pointillism serves not as a potential alternative optical process but as a way to render colour solid, structured and harmonic. In the New Zealand context the experiments of Robert Nettleton Field (1899–1987) stand as an important precedent for pointillist stylistic investigations.

The effects of Mrkusich's process, his deft touch with colour and the architectural structure of these 1950s works bring to mind the purity of colour and purpose of stained glass windows which immediately translate the endless variation of natural light into a church interior via rainbow coloured glass. This early manifestation of Mrkusich's first commitment to a life in the abstract has that same sense of 'something going on' behind the picture plane.

Hamish Coney

1 Barr, Jim and Mary, *Contemporary New Zealand Painters, Volume One*, (Alistair Taylor, Martinborough, 1980), p. 156

2 Leech, Peter, *Milan Mrkusich, The Architecture of the Painted Surface*, Art New Zealand 19, dates, p. 37



Milan Mrkusich
Elegy for Flowers

oil on jute
signed and dated '63; title
inscribed, signed and dated 1963
verso
1120 x 859mm

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March 1993.

\$65 000 – \$85 000

Provenance:

Purchased from Petar Vuletic,
January 1977.

Throughout his career, Milan Mrkusich evinced an ongoing relationship with the material substance of paint and an abiding belief in the expressive qualities of colour. His was a European sensibility that was grounded in an understanding of the paintings of Wassily Kandinsky and Piet Mondrian who used abstraction and colour in a way to communicate universal human values; his design aesthetic was in sympathy with the Bauhaus, where art, architecture and construction were synchronised into a style for modern living. These were perfect credentials for him to establish himself as a modernist painter in New Zealand, where the 1950s audience still favoured images of the landscape.

The mature works in the early phase of his career 1960-62 showed an assimilation of the currency of American Abstract Expressionism, particularly the second generation of later lyrical painters such as Philip Guston. Mrkusich painted clustered marks of intuitive brushwork that gathered in parallels and crosshatches. Taken together they embodied a tremulous lyricism. They were painted in colours of the earth: brown, blue, red and white. He knew how these colours were received by the eye through Hans Hoffman's push-pull theories of planes of colour—lighter tones move forward in the picture plane and darker tones are recessive. But never far away was the hint of ordered intervention: his clustered markings were contained in the sobriety of a restless grid, or steadied by the straight rectilinear edges of the canvas.

'The areas of freely brushed pigment in these paintings are the pictorial equivalents of the chaotic forces of nature. In their agitated surfaces, they take on the same appearance as molten lava, magma, a matrix of untamed or undirected energy in constant flux. In this elemental crucible we have a glimpse of the primary ground of creation, the 'void' before matter was formed, the origins of life.'¹

Further on into the 1960s, Hoffman embarked on the series of canvasses known as *The Emblems*. In these works the brushwork tends to fall silent, quietly resting and resolved into flat painted areas. The effect is a coloured-in geometry symmetrically situated on the canvas, in overlaid arcs, rectangles, and squared circles. But the geometry prevails.

This positions the current painting, *Elegy for Flowers*, 1963, crucially between these two bodies of work; between the restless energetic surfaces of the early 1960s and the resolved geometric symbolism of *The Emblems*. Here Mrkusich, through the use of the florid title for this work, plays on the reality that the

painting is a physical abstract object composed of the physical substance of paint, as opposed to an attempted mimicry of the so-called real world. After all, many of his paintings are simply numerically indexed, without reference to real world phenomena.

The rectangular shape of the canvas in *Elegy for Flowers* has a resolution about it that was so sought-for in *The Emblems*. The straight edges fulfil a role of containment as the brush marks hover towards the centre of the image. The title leads us to see these marks as flowers. But the underlying current is stronger. These blossoms rise as lava ejections from an incandescent volcano set in a darkened sky. They are marked emphatically in the space of the canvas, in short bursts of energy like sparks from a funeral pyre. And while the requiem plays, the sparks rise from the ashes in a field of shimmering reds moving from the lower left corner towards the upper right. Mrkusich assures us that it is rebirth that is on the ascendant.

Peter James Smith

¹ Alan Wright & Edward Hanfling, *Mrkusich: The Art of Transformation*, Auckland University Press: Auckland, 2009, p32



Shane Cotton
ABC
 oil on board
 signed and dated '95
 810 x 1980mm

Exhibited:
 'Shane Cotton: Recent
 Paintings', Darren Knight Gallery,
 Melbourne, 8 August –
 2 September 1995.

Literature:
 Robyn McKenzie, 'Maori
 Tradition with Overlay of Politics',
The Age, 30 August, 1995, p. 15.

\$80 000 – \$120 000

Provenance:
 Purchased from Darren
 Knight Gallery in Melbourne,
 Thursday 9 August 1995.



"I sometimes feel that there is a sadness in the knowledge that you can never go back and that while certain things have been taken on board, certain things have been lost." Shane Cotton, *New Zealand Listener*, 2007

In the sepia toned imagery of Shane Cotton's *A.B.C.*, the first three letters of the Roman alphabet, rest like an oversized, sculptural billboard on a narrow strip of land. Cotton's training in architectural drafting had a strong influence on the structure of his paintings in the 1990s. Unstable or stacked scaffolding propped up small diorama-like scenes of text, Maori carvings, digital clocks and miniature landscapes or supported the large pot plants and pin cushions of colonial culture. In *A.B.C.* the precariousness of uneven scaffolding is substituted with teetering, cursive script. Mirrored against a background of delicately drawn waka and the scattered peaks of mountains, these giant figures are reminiscent of carefully copied letters in a schoolbook primer.

In nineteenth-century New Zealand, it was not so much the desire to read the Bible that drove Maori to literacy – the prodigious memory of those living within an oral culture had meant the scriptures had already been easily absorbed. What fascinated Maori at this time was the understanding that with writing your thoughts could be transported across geographic space and time. Pre-European contact, the power to communicate at distance had been inconceivable. In the early 1800s, the ability to read and write became as coveted by Maori (including Cotton's Ngapuhi ancestors) as muskets.

One of the earliest converts to literacy was the Ngapuhi chief Hongi Hika. Robert Lahnke noted how the depiction of Hongi Hika's alphabet in Cotton's work served "to signpost contestable paradigms of mana". Although his name is closely associated with the Musket Wars, Hika's legacy is also intimately connected with the introduction of writing in Maori. When the early missionaries first attempted to convert



Maori to Christianity they considered it more expedient to teach reading and writing in Te Reo (Maori) rather than the more lengthy process of teaching both a new language and literacy at the same time. In 1820 Hika and the Ngapuhi chief Waikato of Rangihoua accompanied the Reverend Thomas Kendall to England where they worked for five months with the Cambridge Professor, Samuel Lee, in compiling the first Maori grammar and vocabulary book. This text mapped the orthographic foundations of written Maori.

The inclusion of text has been one of the most significant elements in Cotton's paintings. Following the complex interchange of nineteenth-century cultural trade, in works such as *A.B.C.*, text as both an historical and contemporary referent has consistently formed a key part of Cotton's visual syntax – in the gothic-style lettering of gang patches in *Kenehi III* (1998), for example, and the more recent graffiti style text in

Now There (2010) and *Sons of God(s)* (2010). In reference to the air-brushed graffiti of these latest works, John Hurrell has described the text as “a reworking of or a dialogue with McCahon by presenting some sort of crisis... All assumptions seemingly are being currently reassessed.”

Perhaps for Cotton, part of the melancholy evoked in sepia-toned works like *A.B.C.*, and the more recent discursive graffiti works, is the decline of Maori oral culture. As each successive generation reinterprets history through written texts, the inherent instability of that text can be weighed against an oral tradition which is arguably richer and perhaps closer to the truth.

Kriselle Baker

Tony Fomison
*Ah South Island, Your Music
 Remembers Me*
 oil on hessian on board
 title inscribed, signed and dated 1976
 760 x 1200mm

Exhibited:

'Tony Fomison', Barry Lett Galleries,
 Auckland, June – July 1976.

'Private View', The Dowse Art Museum,
 Lower Hutt 28 April – 29 May 1977
 (Cat No. 27).

'Tony Fomison – a survey of his painting
 and drawing from 1961 – 1979', the
 Dowse Art Museum, Lower Hutt, 1979
 (Cat No. 24).

'Fomison', National Art Gallery,
 Wellington, 8 April – 9 May 1985.

'Hit Parade: Contemporary Art from the
 Paris Family Collection', Wellington City
 Art Gallery, 13 December 1992 – 28
 March 1993.

'Fomison: What shall we tell them?', The
 City Gallery, Wellington, 13 February –
 22 May 1994, touring (Cat No. 4).

'The Collected Works', Govett-Brewster
 Gallery, New Plymouth, 6 November –
 5 December 1999.

Illustrated:

Ian Wedde (ed), *Fomison: What shall we
 tell them?* (Wellington, 1994), p. 89.

Jim Barr, 'The Les and Milly Paris
 Collection', in, *Art New Zealand*, No. 4,
 February – March 1977, p. 18.

Contemporary New Zealand Art Calendar,
 1977.

Literature:

*Tony Fomison – a survey of his
 painting and drawing from 1961 – 1979*
 (Wellington, 1979), unpaginated.

Ian Wedde (ed), *Fomison: What shall we
 tell them?* (Wellington, 1994), p. 147.

\$180 000 – \$250 000

Provenance:

Purchased from Barry Lett
 Galleries, July 1976 (following
 a recommendation from
 Kim Wright).

The Les and Milly
 Paris Collection

Fomison recorded that he began this painting on May 13, 1976. In those days he was living in Gunson Street in Ponsonby, Auckland, and working in a studio at the top of his narrow, two storey house. The staircase up was lined with egg cups, of which he had a huge collection. Later, in 1979, he identified the location: *Birdlings Flat, that hard, shingly and windy place. I used to bike there weekends, bookish interests in history on paper at this point taken over by hard, shingly facts.* The beach, south of Banks Peninsula, is near the mouth of Lake Waiwera. Fomison developed close ties with the Maori community there and, between 1958 and 1962, made a photographic record of their eel harvesting practices.

Fomison is ethnographically precise: the flute is a pōrutu, sometimes called a rehu, characteristic of, and common amongst, South Island Māori. Pōrutu usually had three finger holes towards one end; they were made from a length of wood that had had its pith removed; and stoppered at the mouth piece end with a soft plug. They were notable for a sound that could migrate between high and low registers. Te Rangi Hīroa, Sir Peter Buck, remarked that they were often carved at either end, and in the middle, with human heads that sometimes had large ears, as if listening.

As for the face itself, Fomison began using an image from Caravaggio for a model; then took one from Henri Rousseau; but neither painter's influence is apparent in the finished work. Rather, we see an enigmatic figure, clearly Māori, with bright shining eyes, before a severely abstracted landscape—grey sky, white light along the horizon line, a dark heaving foreground which could either be sea or sand or else partake of both. His hands look awkward, as if visualised in a mirror. The title, inscribed along the top in red, breaks to allow the dome of the flautist's head to rise up in between: *Ah South Island Your Music . . . Remembers Me.*

Like many of Fomison's titles, this one is a conundrum. The unheard music of the pōrutu remembers the artist: how can that be? Surely it is Fomison who is remembering? But no, he is being remembered. Which means, I suppose, that some essence, some part of his history, or his personality, is extant, perhaps inscribed, in the landscape at Birdlings Flat. His kinship with the land, and with the tangata whenua, means that he continues to exist there and that, on occasion, the land, the people and their music can summon him back. This mutually sustaining relationship is made explicit in the call out appended to the 1979 note: *E Karetai, ki ora koel! E Pepene to Rongopatahi, ka haere ki to tupuna!*

Les and Milly Paris bought the painting, on the recommendation of Kim Wright, from the Barry Lett Galleries in Auckland in July, 1976, not very long after it was completed. It used to hang below Brent Wong's *Mean Time Exposure* in the sitting room of their house in Strathmore, Wellington. Like others amongst the best of Fomison's works, its presence is stronger than any explanation of its meaning might be: it is as hieratic, as accomplished and as mysterious as myth.

Martin Edmond



Les and Milly Paris discuss arrangements for the exhibition at the Dowse Gallery with then director, Jim Barr. Image originally appeared in *Art New Zealand*, No. 4.





Colin McCahon
North Shore Landscape
 oil on canvas
 signed and dated Aug '54
 563 x 462mm

Exhibited:

'Colin McCahon: Gates and Journeys', 11 November 1988 – 26 February 1989, touring (Cat No. T16).

'McCahon: A Celebration', The Dowse Art Museum, Lower Hutt, December 1986 – February 1987.

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

Literature:

Michael Gifkins (ed), *Colin McCahon: Gates and Journeys* (Auckland, 1988), p. 86.

'Exchange: Collecting, Curating, Borrowing, Belonging', Govett-Brewster Gallery, New Plymouth, 7 August – 3 October 1999.

Reference:

Colin McCahon Database
 (www.mccahon.co.nz) cm000012.

\$120 000 – \$200 000

Provenance:

Purchased from Webb's,
 Auckland, 20 August 1981,
 Lot No. 208.

In July 1954, about a month before *North Shore landscape* was painted, McCahon wrote to John Caselberg: 'Have an enormous output for the past year – or rather since last November when I started painting Auckland[,] about 20 oils & 60 large drawings & gouaches' (July 9, 1954). Elsewhere he said 1954 was his most prolific year since 1947 – the year of Nelson landscapes and figurative biblical paintings. The stimulus of his new Auckland environment (he moved there in 1953) was one factor involved – warmer, wetter, more maritime, more forested than he had been used to in the South Island. He was greatly engaged by the immediate environs of Titirangi and French Bay where he was living – he called it his 'domestic landscape'. Kauri trees in particular were made the subject of dozens of drawings and paintings. He was so attached to subjects close to home that it is quite a surprise to encounter *North Shore landscape*, the only time he ever painted that area of Auckland.

Another factor active in McCahon's early Auckland paintings was the technique he explored after a trip to Australia in 1951 which had included some vital lessons in cubism. He was still working out these discoveries when he moved to Auckland – an experimental phase that lasted at least until his trip to the United States in 1958, after which other influences came into play.

North shore landscape is one of his most overtly 'cubist' paintings of the period, especially of 'synthetic cubism' – the later more colourful phase of cubism. He is more interested in adapting techniques from Cézanne, Braque, Picasso and Gris than with identifiable features of the North Shore. Apart from a general impression of sky, clouds, trees and buildings, there is less sense of the actual environment than in such series as *Towards Auckland* and *Manukau* where landscape features are readily recognisable. The representational element is so

minimal that the title is somewhat misleading; it is an analysis of a landscape, not a description of it.

McCahon learned from the cubists that a painting was not a window on the world so much as a coherent arrangement of shapes and colours from multiple perspectives on a two-dimensional rectangular surface. Lois McIvor, who studied with McCahon, recalled that he frequently quoted Cézanne's dictum, 'To paint is to contrast': 'He taught us how to see as an artist, which involves not only seeing what is there, but recognising that the subject is an abstract collection of shapes, which relate to each other in space' (*Art New Zealand* 49, Summer 1988-89, 59).

In the catalogue for the posthumous survey *Gates and Journeys* (AAG, 1988, 86) a writer aptly described *North Shore landscape* as 'the most radiant of the paintings of this year... with a wide variety of flattened-out, curved and straight forms'. Circles, cones, cylinders, cubes and other shapes jostle together in high-keyed blues, reds, greens and browns to constitute a vibrant, kaleidoscopic whole.

Peter Simpson



Ralph Hotere
Black Painting III from the Malady Series

acrylic on canvas
 title inscribed, signed and dated '70 and inscribed from *Malady*, a poem by Bill Manhire verso
 1775 x 715mm

Exhibited:

'Hit Parade: Contemporary Art from the Paris Family Collection', Wellington City Art Gallery, 13 December 1992 – 28 March 1993.

'Twenty Key Works from the Paris Family Collection', Govett-Brewster Gallery, New

Plymouth, 7 August – 12 September 1999.

\$80 000 – \$140 000

Provenance:

Purchased from Barry Lett Galleries, Auckland, September 1979. Placed on long-term loan with the Govett-Brewster Gallery, New Plymouth, July 1999 – June 2012.

The Les and Milly Paris Collection

With a great sense of excitement in the late 1970s while a student at Auckland University I attended a screening of the short film *Hotere* (1974)¹ at Elam School of Art. These were the days before the *de rigueur* video installations of the biennale circuit, so one entered the curtained-off darkened room with a novel sense of excitement. Here was a short film about a celebrated contemporary artist, where gallerists Barry Lett and Rodney Kirk Smith described their staging of a one-man show for Ralph Hotere on his return from London. Crucially (for Art History) the film showed Hotere at work in his studio, fluid paint pen in hand, making straight line markings on his canvasses that had been fixed to a table—lines that were like seams of vivid revelation. But my strongest memory was of a section of the soundtrack. A section that echoed a pattern of repeated words: *Malady, Melody, My Lady*. First we hear the word *Malady*...then its echo, and then its re-echo, calmly slipping into the next word. *Melody*...echoing, re-echoing and then on to the next, until all three texts seemed to be spoken interchangeably. Such was the exhilarating experience of hearing Bill Manhire's concrete poetry being read.

Manhire pursued a radical form where not only the spoken sound of the poem, but also the typeset text of the words on the page had an elegant designed form. Some pages had but one word, while on others, the typed words repeated down the page in a vertical line, while at the same time simulating the spoken echo.

In creating the *Malady* series of paintings at this time, Hotere corresponded with Manhire from a distance, but his collaboration moved Manhire's ideas into the sway of contemporary art. Hotere replicated the look of the typewritten word on a page, by using industrial stencils on his canvas, in much the same way as sheep farmers stencil their brand in black ink onto wool

bales. In this way, the artist was able to readily stage the repeated texts of *Malady, Melody*, and *My Lady* in vertical columns. As Manhire has indicated, 'each word quite naturally implies the next',² while their presence scrolls down in a never-ending cycle.

The major work *Black Painting III* from this *Malady Series* is therefore a work to be 'heard' as much as it is to be 'seen'. It is seen as a dark vertical monolithic canvas. It is heard as a concrete poem. Both the seeing and the hearing power a reinforced spiritual sense: the half-light glimmer of the painting seems to call to a land illumined by darkness. The image is tied to a sense of homeland by the glowing universal circle hovering over the painted words; a circle painted deterministically, with precision, like the inevitability of the setting sun. Painted here is the world of Hotere's homeland at Mitimiti in the far north near the Hokianga Harbour. The word *Malady* resonates around the north in a region where economic hardship abides. The people are spiritually tied to the land, to the Earth Mother, and spiritually tied to *My Lady of the Cross*.

John Caselberg observes in his review of the *Malady* paintings shown at the Bosshard Galleries in Dunedin in 1977, that these large-scale black paintings are 'Dark as a moonless night irradiated by but few stars.'³

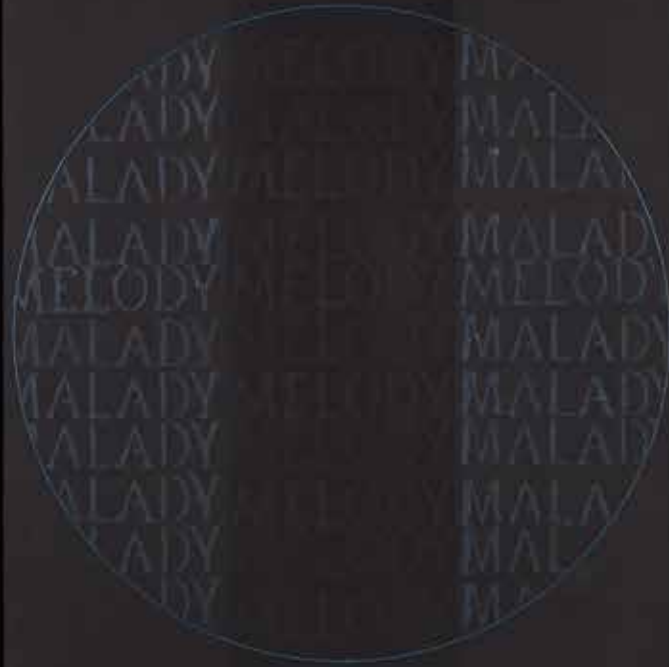
Peter James Smith

1 See New Zealand On Screen's website, or <https://www.youtube.com/>

2 *ibid* *Hotere* (1974)

3 John Caselberg, 'Dunedin: Patricia France, Watercolours; Ralph Hotere, Paintings', *Art New Zealand* 7, 1977, p26 [watch?v=QTWogjH68Vg](https://www.youtube.com/watch?v=QTWogjH68Vg)

MY LADY



53

Dennis Knight Turner

Untitled D

oil on board

signed and dated '57 and inscribed *D*
375 x 315mm

Exhibited:

'Here, There, Here: D.K Turner 1943
– 1993', Sarjeant Gallery, Wanganui,
1993 (Cat No. 57).

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery,
13 December 1992 – 28 March
1993.

\$5000 – \$8000

Provenance:

**Purchased from Petar Vuletic in
early 1984.**



54

Jeffrey Harris

Cat and Girl

mixed media on paper

signed and dated 1970

430 x 682mm

Exhibited:

'Jeffrey Harris', John Leech Gallery,
Auckland, January 1985 (Cat No. 2).

'The Heart's Key: Jeffrey Harris
Works on Paper, National Art
Gallery, Wellington, 11 June – 8 July
1986.

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery, 13
December 1992 – 28 March 1993.

\$2000 – \$3500



The Les and Milly
Paris Collection

55

Toss Woollaston
Head of Milly Paris
graphite on paper
signed
435 x 313mm

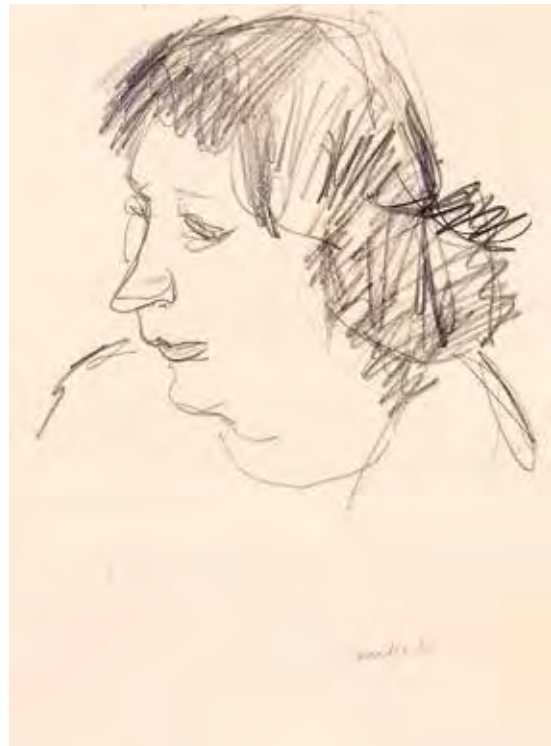
Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery,
13 December 1992 – 28 March
1993.

\$2000 – \$2500

Provenance:

**Purchased from Peter McLeavey
Gallery, September 1981.**



56

Toss Woollaston
Head of Milly Paris
graphite on paper, 1977
345 x 257mm

Exhibited:

'Hit Parade: Contemporary Art
from the Paris Family Collection',
Wellington City Art Gallery,
13 December 1992 – 28 March
1993.

\$1000 – \$2000

Provenance:

**Purchased from Peter McLeavey
Gallery, September 1981.**

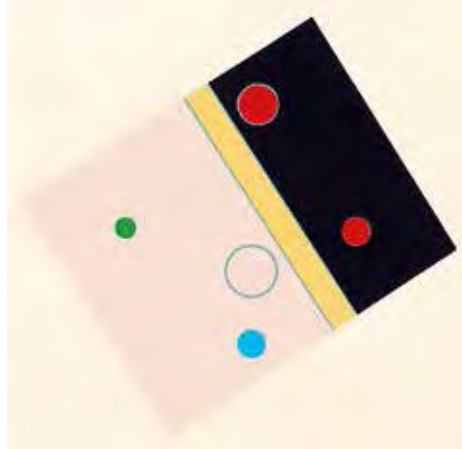


The Les and Milly
Paris Collection

57

Geoff Thornley
Albus
gouache on paper
signed and dated '83
252 x 264mm

\$1000 – \$2000



58

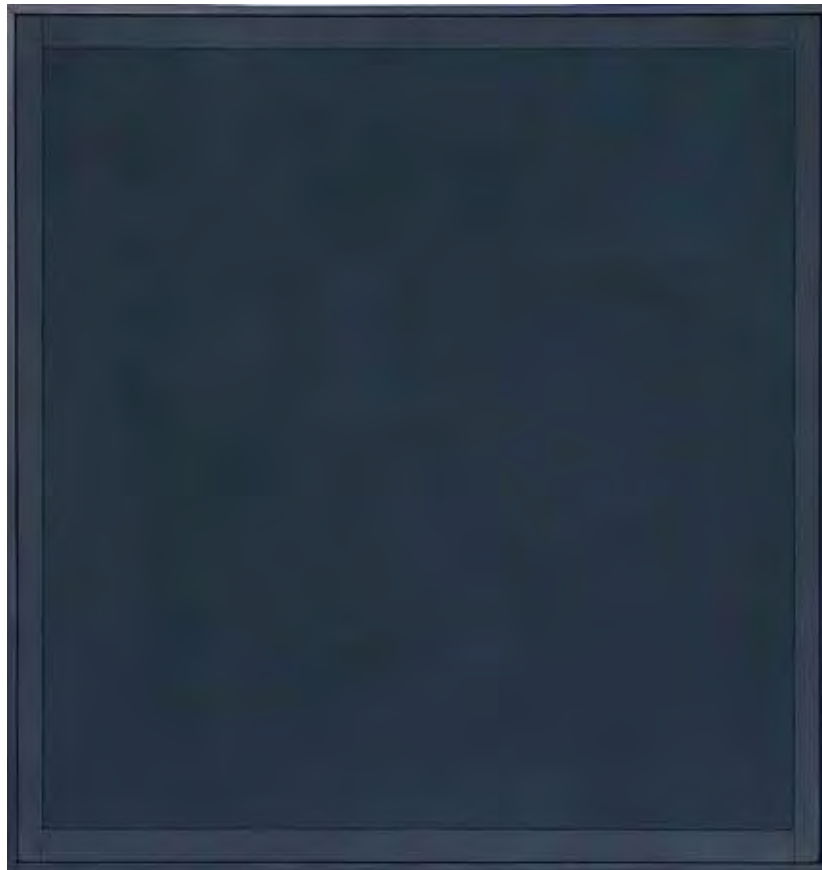
Geoff Thornley
Untitled
mixed media on canvas
mounted to board (1976)
signed verso
855 x 830mm

\$6000 – \$9000

Provenance:
Purchased from Petar
James Gallery, Auckland,
late July 1979.

I think that Walters, Thornley and
Mrkusich are as good if not better
than many well-known international
abstract painters today.

— Les Paris



The Les and Milly
Paris Collection

59

Geoff Thornley
Construction No. 5
oil on canvas on board
signed and dated 5 - '82 verso
1200 x 1200mm

Exhibited:

'Hit Parade: Contemporary
Art from the Paris Family
Collection', Wellington City Art
Gallery, 13 December 1992 -
28 March 1993.

'Geoff Thornley: Constructions',
Petar James Gallery, Auckland,
15 August - 22 August 1983.

Literature:

'T. J McNamara, 'Geoff
Thornley', *New Zealand Herald*,
22 August 1983.

\$10 000 - \$16 000

Provenance:

Purchased from Petar James
Gallery, Auckland, early
August 1983.



60

Geoff Thornley
Untitled 1978 -1979
oil on canvas mounted to shaped
board
signed and dated 1978 - 1979
verso
1658 x 753mm

\$6000 - \$9000

Provenance

Placed on long-term loan with
the Govett-Brewster Gallery,
New Plymouth, July 1999 -
June 2012.



The Les and Milly
Paris Collection

61

Miriam Schapiro

In the middle of a kiss

quilted collage

title inscribed, signed and dated

1982 verso

900 x 900mm

Exhibited:

'Miriam Schapiro', Axiom Gallery
(later Christine Abrahams
Gallery), Melbourne, 1982.

Literature:

Janine Burke, 'Bringing it all
back home: thoughts on recent
abstract painting', *Art and
Australia*, Vol. 18, Winter 1980,
pp. 370, 372.

\$2000 – \$4000

Provenance:

Private collection, Melbourne.

Acquired by Les and Milly
Paris from Charles Nodrum
Gallery, Melbourne.



62

Julian Dashper

Untitled

graphite on recycled paper

inscribed 11. 12. 20; inscribed

verso *Best Wishes Les and Get*

Well Soon – Love to you also

Milly and signed 'Julian'

200 x 302mm

\$600 – \$1000



The Les and Milly
Paris Collection

63

Neil Pardington
 M.T Woollaston, Paris Family
 Portrait, 1978 – 1979
 pigment print on Hahnemühle
 rag paper, 2/15
 title inscribed, signed and dated
 2011 – 2012 on artist's original
 catalogue label affixed verso
 240 x 360mm

\$600 – \$1000



64

Neil Pardington
 Milan Mrkusich, Paris Family
 Portrait, 1978 – 1979
 pigment print on Hahnemühle
 rag paper, 2/15
 title inscribed, signed and dated
 2011 – 2012 on artist's original
 catalogue label affixed verso
 240 x 360mm

\$600 – \$1000



65

Peter Black
 Untitled – Triptych with Dead
 Rabbit
 gelatin silver print
 295 x 374mm

\$400 – \$800



66

Nigel Brown
 Philip Clairmont: 1949 – 1984
 woodcut print
 title inscribed, signed and
 dated '84 verso
 151 x 100mm

\$300 – \$600



67

Gordon Crook
Lady of Shadows (Maui Series)
tapestry with recycled paper
signed with artist's initials G. C
and dated '82; title inscribed on
artist's original catalogue label
affixed verso
545 x 645mm

Exhibited:
'Tapestries and Prints by Gordon
Crook', Janne Land Gallery,
Wellington, 19 October –
5 November 1982.

\$1000 – \$2000

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



68

Ruth Watson
Convenient Repression
mixed media, wallpaper, plastic,
metal and perspex
title inscribed, signed and dated
1990 verso
1300 x 1160 mm

Exhibited:
'Twenty Key Works from the
Paris Family Collection', Govett-
Brester Gallery, New Plymouth,
7 August 1999 – 12 September
1999.

\$5000 – \$8000

Provenance:
Purchased from Gregory Flint
Gallery (Wellington), February
1990. Placed on long-term
loan with the Govett-Brewster
Gallery, New Plymouth, July
1999 – June 2012.



The Les and Milly
Paris Collection

69

Peter Peryer
Trig, Rangitoto Island
gelatin silver print
title inscribed, signed and dated
1993 verso
544 x 355mm

\$3000 – \$5000

Provenance:

Purchased from Hamish
McKay Gallery, Wellington,
4 August 1993.

70

Peter Peryer
Alligator
gelatin silver print
title inscribed, signed and dated
Oct 1988 and inscribed Taken at
Gosford, N.S.W verso
312 x 460mm

Exhibited:

'Imposing Narratives: Beyond
the Documentary in Recent New
Zealand', Wellington City Art
Gallery, 26 November 1989 –
22 January 1989.

Illustrated:

Geri Thomas (ed), *Imposing
Narratives: Beyond the
Documentary in Recent New
Zealand Photography* (Wellington,
1989), p.77.

\$3000 – \$5000

Provenance:

Purchased from Real Pictures,
Auckland, 4 December 1989.



The Les and Milly
Paris Collection

71

Peter Peryer
Apple Tree Dam
gelatin silver print
title inscribed, signed and dated
1985 verso
360 x 355mm

Exhibited:
'Peter Peryer/Photographs',
Sarjeant Gallery, Whanganui,
1985, Cat No. 33 (touring).

\$2500 – \$4000



72

Peter Peryer
Marlborough Daisy
gelatin silver print
title inscribed, signed and dated 1985
and inscribed *Taken at Otari Plant
Museum* verso
360 x 360mm

Exhibited:
'Peter Peryer/Photographs', Sarjeant
Gallery, Whanganui, 1985, Cat No. 30
(touring).

Illustrated:
Jim and Mary Barr, *Peter Peryer/
Photographs* (Whanganui, 1985), p. 24.

\$2500 – \$4000

Provenance:
Purchased from the artist,
14 January 1986.

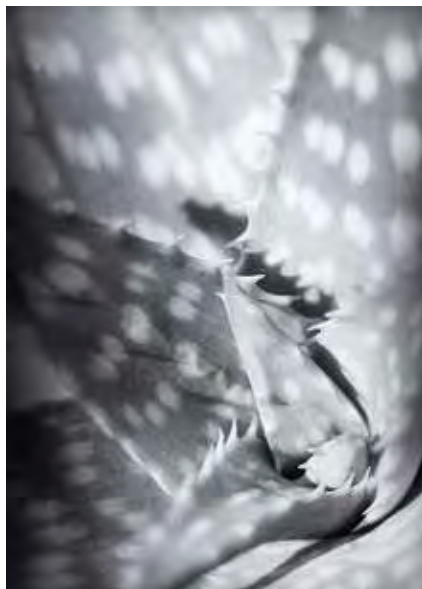


73

Peter Peryer
Aloe
gelatin silver print
title inscribed and signed verso
290 x 205mm

\$2000 – \$4000

Provenance:
Purchased from the artist,
9 April 1994.



The Les and Milly
Paris Collection

74

Peter Peryer
Wattle, Kuring-Gai Chase,
National Park, Sydney, 1987
gelatin silver print
title inscribed, signed and dated
Nov '87 and inscribed *For Les and
Milly with much appreciation from
Peter* verso
187 x 140mm

Illustrated:
Gregory Burke and Peter Waiermair
(eds), *Peter Peryer: Second Nature*
(Wellington, 1995), p. 57.

\$1000 – \$2000

Provenance:
Gift of the artist, 19 March 1988.



75

Peter Peryer
Tumblers
gelatin silver print
circa 1980
280 x 200mm

Exhibited:
'Headlands: Thinking through New
Zealand Art', Museum of Contemporary
Art, Sydney, 1 April – 19 June 1992
(touring).

Illustrated:
Mary Barr (ed), *Headlands: Thinking
through New Zealand Art* (Sydney,
1992), p. 72.
Jim and Mary Barr, *Peter Peryer/
Photographs* (Whanganui, 1985), pp. 29.

\$2000 – \$3000

Provenance:
Purchased from Denis Cohn Gallery,
Auckland, 10 December 1984.



The Les and Milly
Paris Collection

76

Peter Peryer
Hay Tedder
gelatin silver print (printed
27 August 1989)
signed and dated 1985 verso
350 x 350mm

Exhibited:
'Peter Peryer/Photographs',
Sarjeant Gallery, Whanganui,
1985, Cat No. 31 (touring).

Illustrated:
Jim and Mary Barr, *Peter Peryer/
Photographs* (Whanganui, 1985),
cover, p. 21.

\$2000 – \$3000

Provenance:
Purchased from Dunbar
Sloane, Wellington, 30 April
1998, Lot No. 144.

77

T. A McCormack
Guitar Player
etching, circa 1930
title inscribed and signed and
inscribed *plate destroyed*
175 x 155mm

\$200 – \$400

Provenance:
Gift of Petar Vuletic, March 1976.



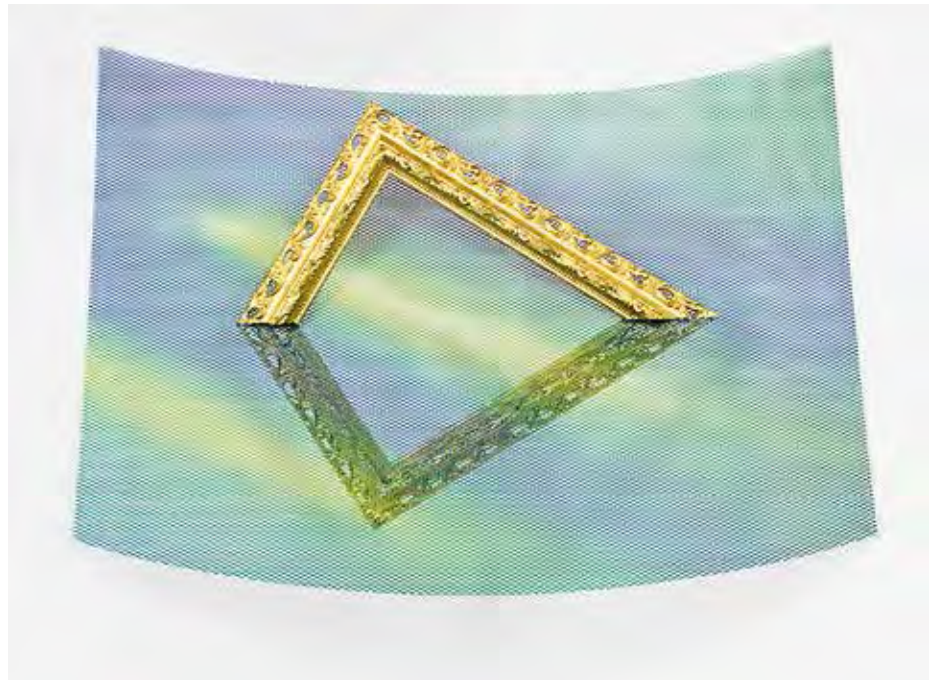
78

Neil Dawson
Framework II
mixed media, 1988
title inscribed and signed on
accompanying crate
200 x 900 x 200mm

Exhibited:
'A Private View in the Public Interest',
The City Gallery, Wellington, 18 March
– 2 April 1995.
'Twenty Key Works from the Paris
Family Collection', Govett-Brewster
Gallery, New Plymouth, 7 August –
12 September 1999.

\$10 000 – \$16 000

Provenance:
Purchased from the Southern Cross
Gallery. Placed on long-term loan
with the Govett-Brewster Gallery,
New Plymouth, July 1999 –
June 2012.



The Les and Milly
Paris Collection

79

John Bevan Ford
He Pihī
coloured inks on paper
signed with artist's initials J. B. F
565 x 765mm

\$1000 – \$2000

Provenance:

Purchased from 33 1/3
Gallery, Wellington.



80

Albert McCarthy
Looking for a Million Dollars
acrylic, watercolour and pastel
on paper
signed with artist's initials A. M
800 x 1220mm

Exhibited:

'Te Ao Maori', Dowse Art
Museum, Lower Hutt, November
1989 (touring).

\$1500 – \$2500

Provenance:

Purchased from 33 1/3
Gallery, Wellington, late
January 1990.



The Les and Milly
Paris Collection

81

Philip Trusstum
The Wall
 oil on board
 title inscribed and signed verso;
 inscribed *To Les and Milly, To
 celebrate the completion of the
 gallery, July '88. All our love, Jim
 and Mary* verso
 230 x 292mm

Exhibited:
 'Better than Collecting Dust:
 Works from the collection of Jim
 and Mary Barr', Manawatu Art
 Gallery, Palmerston North,
 30 May – 4 July 1987 (touring).

\$800 – \$1400

Provenance:
 Gift of Jim and Mary Barr,
 July 1988.



82

Mikala Dwyer
Blackberry
 nail polish on canvas
 title inscribed, signed and dated
 1995 verso
 180 x 226mm

\$500 – \$800

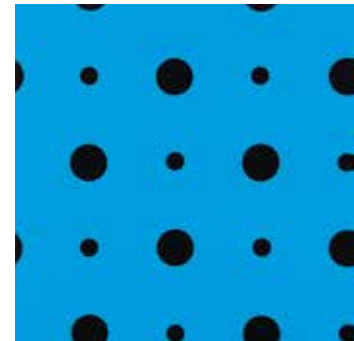
Provenance:
 Purchased from Hamish
 McKay Gallery, Wellington
 on the occasion of Les Paris'
 Seventieth birthday, 24
 December 1998.



83

Simon Morris
Blue Dots
 acrylic on aluminium, circa 2000
 signed with artist's initials S. M
 and inscribed *No.2* verso
 200 x 200mm

\$500 – \$800



84

Patrick Pound
Case of Photographs No. 1
 oil and wax on canvas
 signed and dated '97 verso
 615 x 760mm

\$3000 – \$5000

Provenance:
 Purchased from Hamish
 McKay Gallery, Wellington, 3
 April 1998.



The Les and Milly
 Paris Collection

85

Kaz Strankowski
La Tourette
type C photograph
505 x 755mm

\$600 – \$1000



86

Ann Shelton
Slim Line
type C print, 1/5
title inscribed, signed and dated
2000 verso
710 x 900mm

Exhibited:

'In Curious Dreams – New Art by Women', Govett-Brewster Gallery, New Plymouth, 16 December 2000 – 11 February 2001.

\$4500 – \$7000

Provenance:

Purchased from Ivan Anthony Gallery, Auckland, 27 November 2011.



87

Mark Adams
Toot and Whistle Steam Railway, Tunnel Gate Kurau Park, Rotorua
gelatin silver print, diptych
title inscribed and dated 9. 6. '86
and inscribed 9:10am concrete, metal, wood, polystyrene, paint construction
190 x 510mm: overall

Exhibited:

'Pakeha, Maori: A Conjunction – Documentary photographs taken in the Rotorua Region 1978 – 1986', Rotorua Art Gallery, December 1986 – January 1987.

\$1500 – \$2500

Provenance:

Gift of the artist, January 1988.



The Les and Milly
Paris Collection

BOOKS & POTTERY

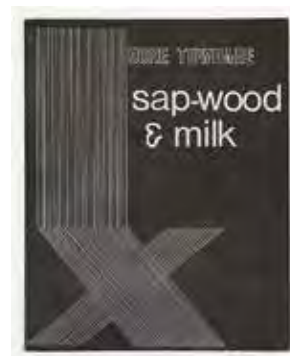
88



90



98



88

Len Castle
Hanging Form
iron oxide washed stoneware
signed with artist's impressed
monogram
530 x 100 x 90mm
\$400 – \$600

93

Two Publications on Philip
Clairmont: Martin Edmond, *The
Resurrection of Philip Clairmont*
and *Philip Clairmont* (Sarjeant
Gallery, 1987)
\$40 – \$80

89

Graham Storm
Early stoneware square section
vase with green and brown glaze
300 x 90 x 90mm
\$150 – \$300

94

Charles Brasch, *Present
Company: Reflections on the Arts*
(1966) together with James K.
Baxter *Collected Poems* (both
with original dust jackets)
\$50 – \$100

90

John Parker
Flared agateware bowl in grey
and black, potter's mark to
the base
240 x 240 x 90mm
\$200 – \$300

95

Four publications on Toss
Woollaston: *Erua, Sage Tea*,
Gerald Barnett, *Toss Woollaston*
and *The Far-Away Hills*
\$50 – \$100

92



89



91

Mirek Smirek
Small hexagonal stoneware
vase with dark green ash glaze,
potter's mark to the foot
160 x 120 x 110mm
\$100 – \$200

96

Seven Publications on Milan
Mrkusich and Geoff Thornley
including: *Milan Mrkusich –
A Decade On* and Michael
Dunn and Petar Vuletic, *Milan
Mrkusich* (1972)
\$50 – \$100

92

Leo King
Tall cylindrical ceramic vase with
black and white pigment to the
unglazed body
315 x 80 x 80mm
\$100 – \$200



97

Francis Pound, *Stories We Tell Ourselves: The Paintings of Richard Killeen* together with Fomison: *What Shall We Tell Them?*, and Alister Taylor, *Robin White: New Zealand Painter*
\$50 – \$100

98

Four publications on or illustrated by Ralph Hotere including Hone Tuwhare's *Come Rain Hail and Sap-wood and Milk*, and Ian Wedde's *Pathway to the Sea*
\$50 – \$100

99

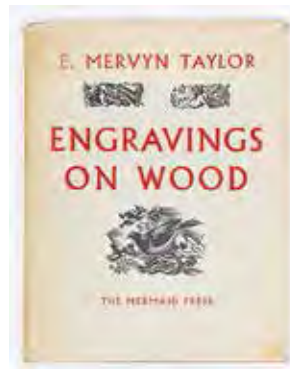
Three publications illustrated by Richard Killeen including *Handbook* (edition 110/300, signed), *Knot* (edition 174/200, signed by Killeen and John Reynolds) and *Ephphatha* (signed)
\$100 – \$200

100

Seven assorted New Zealand Art and Poetry publications including volumes by Hone Tuwhare, Cilla McQueen, Jim Barr and Don Barrier.
\$40 – \$80

The Les and Milly Paris Collection

99



101

Eleven Adam Art Gallery and Victoria University Art Publications including *Four Times Painting*, *From the VUW Art Collection* and publications on Richard Killeen, Colin McCahon, Gordon Walters etc.
\$40 – \$80

102

Eight contemporary New Zealand art publications including Francis Pound, *Forty Modern New Zealand Paintings*, *Home and Away*, *New Zealand Painting 1839 – 1980*, *Paintings from the Gibbs Collection*, etc
\$50 – \$100

103

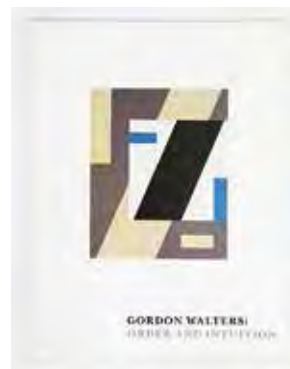
Five publications on Rita Angus and Frances Hodgkins including: E. H McCormack, *The Expatriate* and *Portrait of Frances Hodgkins*, Rita Angus: *Live to Paint and Paint to Live* etc.
\$100 – \$200

104

Te Papa art publications including William McAloon, *Art at Te Papa*, *Dream Collectors* and Auckland Art Gallery's *Art Toi* etc.
\$100 – \$200

105

Four contemporary New Zealand art monographs, Michael Illingworth's *A Tourist in Paradise Lost*, *Parihaka*, Seraphine Pick and Milan Mrkusich.
\$50 – \$100



106

A signed copy of the Pegasus Press publication E. Mervyn Taylor, *Engravings on Wood* (with dust jacket)
\$50 – \$100

107

13 copies of the 1930s and 1940s *Art in New Zealand* publication.
\$50 – \$100

108

James Ross (Editor), *Paintings from The Gibbs Collection* (1997), Volumes I, II and III.
\$50 – \$100

109

Three publications on Gordon Walters including *Order and Intuition*, *Prints + Design*, *En Abyme*
\$100 – \$200

110

Richard Killeen, *Standing, Sitting, Thinking, Signwriter* (Workshop Press, edition 17/50, signed and dated 1997)
\$50 – \$100

111

Richard Killeen, *Walk the Black Dog* (Workshop Press, 17/50, signed and dated 1997)
\$50 – \$100

112

Richard Killeen, *Paths of Seniority* (Workshop Press, 17/50, 1997)
\$50 – \$100



113

Richard Killeen, *Interiors* (Workshop Press, ed. 88/100, signed)
\$50 – \$100

114

Seven publications on New Zealand sculpture including: Chris Booth, Jeff Thomson, Neil Dawson, Greer Twiss, etc.
\$50 – \$100

115

Three publications on Peter Peryer including: *Second Nature*, *The Left Hand Raised* (signed) and *14 Photographs by Peter Peryer* (signed).
\$50 – \$100

116

Four publications on New Zealand photography including Leonard Bell, Marti Friedlander, Ron Brownson *Marti Friedlander Photographs* and Ben Cauchi, *The Evening Hours* and *Imposing Narratives*
\$100 – \$200

117

Numerous Australasian artists publications including: Simon Morris, Billy Apple, Rose Nolan, Bill Culbert, Tom Kreisler, etc.
\$30 – \$50

118

Numerous Australasian artists publications including: Hilarie Mais, Linde Ivimey, Mornington Island Arts, John Brack, Rose Nolan, Daniel von Sturmer, Shane Cotton etc.
\$30 – \$50



119

Eight New Zealand art monographs including: *Bill Hammond: Twenty Three Big Pictures*, Russell Haley, *Hanly* biography, Alister Taylor, *Robin White: New Zealand Painter*, *Margot Philips – Her Own World*, etc.

\$100 – \$200

120

Three New Zealand Survey art publications: Elva Bett, *New Zealand Art: A Modern Perspective*, Michael Dunn, *Contemporary Painting in New Zealand*, Gil Docking, *Two Hundred Years of New Zealand Painting*.

\$100 – \$200

121

Eight publications on Colin McCahon including: *A Question of Faith*, *Necessary Correction*, Gordon H. Brown, *Elements of Modernism in Colin McCahon's Early Work*, Agnes Wood, *Colin McCahon: The man and the Teacher*, etc.

\$100 – \$200



122

Five publications on Michael Smither including: *Michael Smither: Painter* (Ron Sang), *Michael Smither: An Introduction* (Govett Brewster), and *Michael Smither: The Wonder Years* etc.

\$100 – \$200

123

Eleven assorted publications on Maori Art and Craft including: Piu Piu, weaving, carving, Rock Art, etc.

\$30 – \$50

124

Two Publications on Theo Schoon including: *Jade Country* and Damien Skinner, *Theo Schoon's Interaction with Aspects of Maori Art* (Auckland University thesis, 1996).

\$50 – \$100

125

Six Publications on Gordon Walters and indigenous art including: *Order and Intuition*, *Hattaway*, *Schoon*, *Walters: Madness and Modernism*, Michael Dunn, *Gordon Walters* (Auckland Art Gallery), Francis Pound, *The Space Between*, Nicholas Thomas, *Possessions*, *The Journal of New Zealand Art History*.

\$100 – \$200

126

Four publications on Rosalie Gascoigne.

\$100 – \$200



127

Three publications on Colin McCahon including: *Gates and Journeys*, Gordon H. Brown, *Colin McCahon Artist*, and *I Will Need Words*.

\$100 – \$200

128

Three monographs on Ralph Hotere including: *Ralph Hotere: Black Light*, *Hotere: Out the Black Window* and *Ralph Hotere* (Ron Sang).

\$50 – \$100

129

Four publications on New Zealand craft including: *New Zealand Potters and Their Work and Words*, Doreen Blumhardt, *Craft New Zealand*, *100 New Zealand Craft Artists* and Peter Cape, *Artist and Craftsman*

\$50 – \$100

130

Five assorted New Zealand art publications including: *Toi Toi Toi*, *The Kennedy Gift* (Hocken), *The 1950's Show* (Auckland Art Gallery), *Julian Dashper: New Zealand* etc.

\$50 – \$100

131

Three monographs on New Zealand photographers including: Mark Adams, *Land of Memories*, Anne Noble, *States of Grace* and Ben Cauchi, *The Evening Hours*.

\$30 – \$50



132

Nine New Zealand and International photography publications including: Mapplethorpe, Man Ray, Ansel Adams, John Kinder, etc.

\$50 – \$100

133

Six New Zealand historical art publications including: *Frames on the Land*, *The Art of Alfred Sharpe*, *The Maori in European Art*, etc.

\$30 – \$50

134

Numerous publications on New Zealand art and craft including: Peter Cape, *Please Touch*, Peter Cape, *Prints and Printmakers in New Zealand*, Doreen Blumhardt, Mirek Smisek, etc.

\$30 – \$50

135

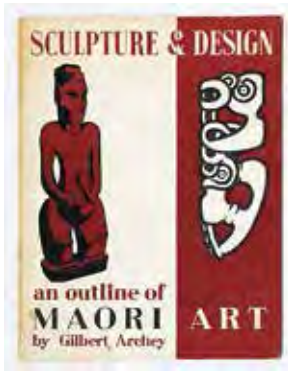
A large quantity of international art monographs including: Mondrian, Matisse, Gauguin, David Hockney, etc.

\$40 – \$80

136

New Zealand art monographs on Edith Collier, Michael Parekowhai, R. N. Field, Julian Dashper etc.

\$30 – \$50



137

A quantity of Australian art publications including Bernard Smith, *Australian Painting 1788 – 1990*, *Making It New: Focus on Contemporary Australian Art* (MCA), Ralph Balson, *Works from the Peter Fay Collection*, etc.

\$30 – \$50

138

A large quantity of assorted New Zealand auction and dealer gallery publications, magazines, assorted art books and DVD's etc.

\$30 – \$50

139

Five publications on NZ art including: *Contemporary New Zealand Painters A – M* (Marti Friedlander), *Lands and Deeds*, *Parihaka*, etc.

\$50 – \$100

140

A box lot of NZ and International art monographs and biographies: including Rene Magritte, Frida Kahlo, Dwayne Hanson, etc.

\$50 – \$100



141

A large quantity of NZ art publications including: *Distance Looks Our Way*, *Pacific Parallels*, Gretchen Albrecht, *Illuminations*, *Content/Context*, etc.

\$50 – \$100

142

Four publications on New Zealand women artists including: Anne Kirker, *New Zealand Women Artists* and Elizabeth Eastmond and Merimeri Penfold, *Women and the Arts in New Zealand*, etc.

\$100 – \$200

143

A box lot of NZ and International art books including: publications on the Sydney Biennale, *Peter McIntyre's Pacific and Wellington*, Rex Fairburn, etc.

\$50 – \$100

144

A quantity of Australasian art publications including: *Cultural Safety*, *Headlands*, *Drive* (Govett-Brewster), *Don Binney* (Damien Skinner), *Linde Ivimey*, etc.

\$50 – \$100



145

A quantity of NZ art publications including: Una Platts, *19th Century New Zealand Artists*, Charles Brasch, *Indirections*, Les Cleveland, *The Silent Land*, Brown and Keith, *New Zealand Painting*, etc.

\$50 – \$100

146

New Zealand art publications including: Justin Paton, *Jeffrey Harris*, *Anxious Images*, *This Thing in the Mirror*, *Contemporary New Zealand Prints*, etc.

\$50 – \$100

147

A set of Art New Zealand magazines, from Issue No. 1 through to Issue No. 144 (Summer 2012/2013), including some indexes (missing issue 119 and 138).

\$200 – \$400

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

Important advice for buyers

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

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

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

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

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

ARTIST INDEX

Adams, Mark 87

Black, Peter 65
Brown, Nigel 66

Clairmont, Philip 45
Cotton, Shane 49
Crook, Gordon 67

Dashper, Julian 17, 62
Dawson, Neil 78
Driver, Don 10
Dwyer, Mikala 82

Fomison, Tony 33, 34, 35, 50
Ford, John Bevan 79
Friedlander, Marti 12

Hammond, Bill 21
Hanly, Pat 36
Harris, Jeffrey 54
Hipkins, Gavin 11
Hotere, Ralph 31, 32, 46, 52

Johns, John 1, 2
McCahon, Colin 7, 51
McCarthy, Albert 80
McCormack, T A 77
Maddox, Allen 8, 9, 20
Martyn, Adrienne 25, 26
Mrkusich, Milan 23, 47, 48
Morris, Simon 83

Pardington, Neil 63, 64
Peryer, Peter 24, 27, 28, 29, 69, 70, 71, 72, 73, 74, 75, 76
Phillips, Margot 5, 6
Pound, Patrick 84

Robinson, Peter 22

Schapiro, Miriam 61
Schoon, Theo 3, 4
Shannon, Marie 13, 14, 15, 16
Shelton, Ann 86
Smither, Michael 39, 40
Strankowski, Kaz 85

Thornley, Geoff 57, 58, 59, 60
Tole, Charles 18, 19
Trusttum, Philip 81
Turner, Dennis Knight 53

Walters, Gordon 41, 42, 43, 44
Watson, Ruth 68
Woollaston, Toss 30, 37, 38, 55, 56

THURS

ART + OBJECT

28.06.18