

# ART+OBJECT





# **IMPORTANT PAINTINGS & CONTEMPORARY ART**

**4.4.19**



# POST HOC

La Biennale di Venezia

58. Esposizione  
Internazionale  
d'Arte

Partecipazioni Nazionali

Dane Mitchell

New Zealand Pavilion

Palazzina Canonica  
Riva dei Sette Martiri,  
Castello 1364,  
30122 Venezia VE, Italy

11.05.19 – 24.11.19

[nzatvenice.com](http://nzatvenice.com)  
[@nzatvenice](https://www.instagram.com/nzatvenice)



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St Cuthbert's

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# EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES



## 6 MATAU PLACE QUEENSTOWN

Situated at the end of a private driveway, this stunning front-row property is located in sought after Aspen Grove offering exceptional privacy with no other houses in front whilst bordering a council reserve.

The open plan kitchen and living area opens up onto the sunny rear courtyard complete with wood fired pizza oven and BBQ area. Floor to ceiling bi-fold doors at the front and rear of the 220 square metre home ensure the expansive views are always visible.

This fully furnished home offers everything you need for family living, a lock and leave holiday home, or executive rental in a premium neighbourhood and just a few minutes' drive to central Queenstown.

[luxuryrealestate.co.nz/QN120](https://luxuryrealestate.co.nz/QN120)

3 2.5 2



## 8 MARSHALL AVENUE QUEENSTOWN

Set in a prime position overlooking Lake Hayes this beautifully designed architectural home offers privacy and aspect in a superb location.

With direct access to the Lake Hayes walking track this intimate residence has beautifully matured landscaping and trees attracting numerous local wildlife such as the native and protected Tui, Bellbird and Morepork.

The house opens north to a stunning front lawn with mature trees which can be enjoyed from several areas including the outdoor loggia and open fireplace, (35 square metres), with views of the lake and mountainous backdrop.

[luxuryrealestate.co.nz/QN121](https://luxuryrealestate.co.nz/QN121)

3 2 2



## 5 FLYNN LANE ARROWTOWN

Conveniently located between Arrowtown and Millbrook Resort and Golf Course, this intimate new home successfully marries beautifully crafted historic timbers with a classic modern style.

The contemporary kitchen is enriched with solid walnut island and benches and an adjoining scullery that ensures everything is kept in its place. Large windows flood the kitchen with natural light while old ironbark timber beams with hand-forged nails create an aged feel and homely warmth - black walnut flooring complete this wonderful space.

The outdoor entertaining areas are perfect for year round use, with a substantial west evening outdoor porch room for casual dining.

[luxuryrealestate.co.nz/QN123](https://luxuryrealestate.co.nz/QN123)

4 3 1



## COAL PIT ROAD QUEENSTOWN

In a private sunny location you will find this architectural gem redesigned and renovated by one of New Zealand's most renowned architects, Simon Carnachan.

The main house features excellent entertaining options with multiple open plan courtyards and both indoor and outdoor fireplaces. The guest wing can be closed off and accessed externally opening options for visitor accommodation income if desired.

The seven acres of thoughtfully landscaped grounds are shaped and planted to offer a hidden garden feeling with a mountainous backdrop.

[luxuryrealestate.co.nz/QN110](https://luxuryrealestate.co.nz/QN110)

3 3 2

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# HORNABROOK MACDONALD

## BEST EXPERIENCE.

Hornabrook Macdonald partner Dominic London is a leading Real Estate and Construction lawyer bringing over 25 years experience across private practice and in-house roles in New Zealand, Australia and the UK.

Dominic advises institutional and private clients on a wide range of commercial real estate transactions including urban development / regeneration projects, office tower acquisitions and divestments, hotel, resort and leisure, community developments, portfolio leasing, construction contracts and public private partnerships.

Clients value Dominic's breadth of experience and pragmatic and commercial approach to problem solving. Dominic is a Tier 1 Real Estate and Construction lawyer in the Legal 500 Asia Pacific.

[WWW.HMLAW.CO.NZ](http://WWW.HMLAW.CO.NZ)



# HUKA LODGE

— 1924 —

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# art fair

THE CLOUD /  
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MAY 2 - MAY 5

2019

OPENING NIGHT  
WED MAY 1

TICKETS ON  
SALE NOW

LEAD PARTNERS





# Faisal Abdu'allah

## Live Salon (Auckland)

01 May – 05 May 2019  
FREE HAIRCUT

Pā Rongorongo  
42 Wellesley St West

te tuhi  
contemporary art



Image courtesy of Zoe Maxwell / Autograph, London

*The Barber's Chair*  
(install view)  
2017

originally commissioned for  
*The Duppy Conqueror and Other Works*  
at Autograph, London  
2017–2018

[tetuhi.org.nz](http://tetuhi.org.nz)

Principal Funders

Sponsor and Partner





Front cover:  
Charles Frederick Goldie  
*Takahi Atama Paparangi,  
A Rangitira of high  
lineage, Rarawa Tribe,*  
1934

Back cover:  
Peter Peryer  
*Self Portrait with Rooster,*  
1978

The publication of our April catalogue, the first major auction for Art+Object of Important Paintings and Contemporary Art in 2019, comes at what must surely be the end of our long, hot summer. The arrival of autumn heralds exciting times in Auckland and beyond as we dive into the Arts Festival and look forward with anticipation to the Auckland Art Fair, the Venice Biennale, the Auckland Writers Festival and much more. While our core business is obviously as an auction house, this is really only possible with the vibrant community of makers, curators and collectors, amongst whom we exist.

On a personal note, I have been involved, since late 2017, in planning for Dane Mitchell's exhibition *Post Hoc* at the 58<sup>th</sup> International Art Exhibition – La Biennale di Venezia. Following months of preparation, Dane is already in Venice overseeing the installation of his ambitious project. In early May an enthusiastic group of New Zealand patrons will descend on Venice to celebrate the opening with him and enjoy the spectacle of this important international art event. We look forward to sharing more photos and news of the exhibition with you in future catalogues.

Before we have even gone on view, the painting that most people tell me they are coming to see is the wonderful example by Charles Frederick Goldie, *Takahi Atama Paparangi, A Rangitira of high lineage, Rawara Tribe*, 1934. We are delighted to be offering this important Goldie painting to the market for the first time since it was purchased from the artist's Auckland studio.

Within this catalogue we also acknowledge the passing of celebrated photographer Peter Peryer (1941 – 2018). Peter's unique view of New Zealand has captured the attention of many collectors, but we always appreciated his openness and generosity in talking about and sharing his work. In 2012, when Art+Object offered the Paris Collection, Peter was one of the artists we called on to give a public talk about his work. I have a clear recollection of the themes that Peter talked about, explaining how they recur in his practice, and that day he allowed us all to gain a whole new appreciation of his work.

As we headed to print, news was breaking of the tragic events at mosques in Christchurch. Ben and I have given support to Christchurch Art Gallery Te Puna o Waiwhetū since the 2011 earthquakes, particularly in their determined effort to add five great works to the Gallery's collection to mark their years of closure. Artworks such as Michael Parekowhai's *On First Looking Into Chapman's Homer*, purchased with assistance from the public and now installed on the Gallery forecourt, have shown us that in times of tragedy art unites us, provides comfort and helps to fight injustice. We send our sincere condolences to all our colleagues and friends in Christchurch.

Leigh Melville

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# NEW COLLECTORS ART

27 JUNE

## ENTRIES INVITED UNTIL 5 JUNE

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A private collection of  
Llew Summers bronze  
and wood sculptures  
from a central North  
Island collection.



# GRANT KERR: REMEMBERING PETER PERYER



Interior views of Grant Kerr's Auckland apartment, including his collection of photographs by Peter Peryer. Photos: Samuel Hartnett

I have been a collector of NZ art for around fifty years. I originally built up a modest collection of prints, etchings and paintings but this changed when around twenty years ago I was introduced to Peter Peryer. The introduction came about when Peter relocated to New Plymouth in 1998, where I lived and practised as a lawyer. Since that first meeting I have only collected photography. It was a fortuitous meeting because at the time I was considering my overall approach to collecting.

Peter and I hit it off immediately and I spent a great deal of time at his studio talking about photography and art in general. I soon discovered that Peter was a very well educated man with wide interests and we enhanced our friendship with road trips to the Hokianga where he was brought up and on a couple of visits to Sydney for the Biennale and then again to present a copy of his large format photograph, *Drowned Forest, Kai Iwi* (2013) to The Art Gallery of New South Wales to celebrate the beginning of the gallery's New Zealand collection. This photograph is one of my favourites as it was taken on one of our Hokianga trips. Peter told me that road trips were an important inspiration for his creative juices.

Early in our friendship I bought the *Mars Hotel* series and started my collection of Erika portraits with *Erika in Winter* (1978), both of which are classics. At first I was attracted to Peter's dark expressionist works and those in the *Second Nature* book, but soon I was also buying the first print of each new image which enabled Peter to pay the printer and other overheads from the series. I found this arrangement very satisfying as it helped Peter with that all-too-common problem facing artists of cash flow. Whilst I have a fairly comprehensive collection of early silver gelatin photographs, I haven't neglected the later digital images. Peter was an early adaptor of digital. "I have done my time in the dark room", he told me once. Peter thought in pictures and although he was prolific with camera and iphone he was very selective about the "keepers" which he printed and made available for sale.

In addition to the above, other early favourites include *Self Portrait with Rooster*, *Christine Mathieson*, *Trig*, *Trout* and *Engine leaving Glen Innes Tunnel*. Of the more recent photographs, *Apple Tree*, *Stairs Oamaru*, *Motat*, *Rose* and *Tulip* all deserve special mention. Having said that I consider all his photographs to be good friends.

Grant Kerr is a long-standing friend and patron of Peter Peryer.





# ART+OBJECT



Left to right:

Giulia Rodighiero  
Front of house manager  
and Asian arts specialist

Georgi du Toit  
Arts administration

Leigh Melville  
Managing director

Ben Plumbly  
Director, art

Pam Plumbly  
Rare book consultant



Actively supporting the arts community in Aotearoa.

Philanthropic initiatives we have supported in the last two years include:

*Palate to Palette* – the Suter Gallery, Nelson Fundraising Auction, March 2019

Lifeline Auction for suicide prevention with the Jake Millar foundation, 2018

The Adam Art Gallery Patrons in 2018 and 2019

Christchurch Art Gallery Te Puna o Waiwhetū Together Partner and Fundraising auctioneer, 2010–2019

Auckland Art Gallery Toi o Tāmaki Foundation Patrons in 2018 and 2019

Tautai Guiding Pacific Arts Patron, 2018

Te Papa Foundation Stone Partner in 2018 and 2019

Wairau Māori Art Gallery, Whangarei Fundraising Auction, 2018

Objectspace, Foundation supporters of the new gallery in Rose Road, Ponsonby in 2018, 2019, 2020

New Zealand at Venice Patrons. Ongoing supporters 2013–2019



# ANTARCTIC BOOKS AND RELATED ITEMS FROM THE LIBRARY OF RICHARD REANEY



## 11 APRIL

The sale includes an extremely rare first edition of Shackleton's *Aurora Australis* printed and published in Antarctica at Cape Royds during the Nimrod Expedition of 1907–1909, while wintering in their hut. One of approximately 80 known copies.

This auction consists of some 250 lots and includes many rare titles as well as a number of other books, historic photographs, and ephemera relating to Antarctica. The auction will be streamed via Facebook and online bidding will be available at [liveauctioneers.com](http://liveauctioneers.com).

A rare photograph of Shackleton, Adams, Marshall and Mackay [the doctor] after the party returned from their attempt to reach the South Pole.

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# THE CHRISTOPHER PARR COLLECTION

Art+Object are delighted to announce that one of the most important private collections of early New Zealand printed material will be auctioned in Auckland in July.

Truly a lifetime collection, Christopher has been collecting since the age of fourteen and over many years he has amassed a singular collection of rare early New Zealand documents, Maori proclamations, printings and books of National importance, many of the items are completely unique and irreplaceable. This auction gives collectors the opportunity to acquire extremely rare material unlikely to be offered for sale again.



Joseph Jenner Merrett  
*The Warrior Chieftains of New Zealand*  
watercolour featuring Hone Heke,  
Harriet, wife of Heke and Kawiti.  
authenticated by Anthony Murray Oliver  
\$15 000 – \$22 000

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# AUCTION HIGHLIGHTS

## DON BINNEY LEADS NOVEMBER AUCTION

Art+Object's November 2018 auction of Important Paintings & Contemporary Art resulted in a sale total of over 3.4 million dollars. The sale featured an unprecedented offering of three major paintings by Don Binney from the period of 1965–1970, which together realised 1.45 million dollars. Perhaps the most remarkable was lot 54, *Pastoral, Te Henga* which achieved a new auction record for the artist of \$684 685.



Don Binney

*Pastoral, Te Henga*

oil on canvas, 1965–66

\$684 685 — a new record price  
for the artist at auction.

# NEW COLLECTORS ART FEBRUARY 2019

Tony Fomison  
*Monkey on your back*  
oil on Fredrix canvasboard  
title inscribed, signed and dated  
1986 and inscribed 'started  
9.9.86; finished 27.9.86 Driving  
Creek, Coromandel'  
\$21 620



Max Gimblett  
*Her Flower Before Him*  
title inscribed verso: original  
Gow Langford Gallery label  
affixed verso  
gesso, acrylic and vinyl  
polymers, epoxy, aqua size and  
Japanese pastel coloured silver  
leaf on canvas  
\$20 720

Trevor Moffitt  
*George S. Ridley attempts to  
disarm Graham*  
oil on hardboard  
signed and dated '87; title  
inscribed verso and inscribed  
8th October 1941, Stan  
Graham Series  
\$12 010

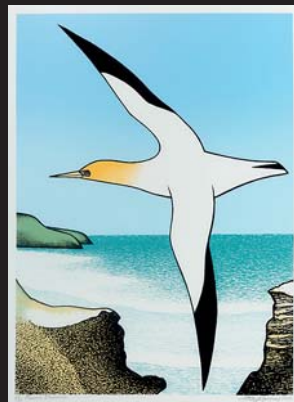


Don Binney  
*Manunui, Otakamiro*  
screenprint, edition of 80  
title inscribed, signed and dated  
2010  
\$11 410



Patricia France  
*The Ones Who Wait*  
oil on board  
\$7805

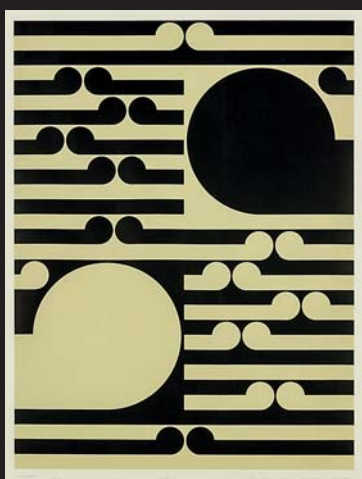
Gordon Walters  
*Tamaki*  
screenprint, edition of 50  
title inscribed, signed and dated  
1983  
\$19 220



Gretchen Albrecht  
*Sea Mist*  
oil and patina on copper oval  
title inscribed, signed and dated  
2011 verso  
\$12 010



Paul Dibble  
*Riding the Devil*  
bronze, 2013, 3/13  
\$9005



Art+Object's 2019 programme began on a positive note with our first New Collectors art auction. A large and enthusiastic group filled the rooms for the auction which, combined with a significant number of absentee and phone bidders, lead to a strong sell-through rate of 70%. At final count the auction total was in excess of \$654,000, providing early signs of a buoyant art market in 2019.



## Auction

Thursday 4 April at 6.30pm  
3 Abbey Street, Newton Auckland

## Preview

Thursday 28 March  
5.00pm – 7.00pm

## Viewing

Friday 29 March  
9.00am – 5.00pm

Saturday 30 March  
11.00am – 4.00pm

Sunday 31 March  
11.00am – 4.00pm

Monday 1 April  
9.00am – 5.00pm

Tuesday 2 April  
9.00am – 5.00pm

Wednesday 3 April  
9.00am – 5.00pm

Thursday 4 April  
9.00am – 2.00pm



# IMPORTANT PAINTINGS & CONTEMPORARY ART

4.4.19



1

Kushana Bush  
*Warble Stretch*

gouache and pencil on paper  
 700 x 500mm

Provenance

Private collection, Australia.  
 Purchased by the current  
 owner from Brett McDowell  
 Gallery, Dunedin.

\$4500 – \$6500

2

Kushana Bush  
*Pelican Stretch*

gouache and pencil on paper  
 700 x 500mm

Provenance

Private collection, Australia.  
 Purchased by the current  
 owner from Brett McDowell  
 Gallery, Dunedin.

\$4500 – \$6500



## 3

Peter Peryer

*Self Portrait with Rooster*

gelatin silver print  
title inscribed, signed  
and dated 1978 verso  
229 x 229mm

\$6000 – \$9000





## 4

Fiona Pardington  
*Inanga Heitiki* (Y. 6521) – O’Kains Bay  
Maori and Colonial Museum

gelatin silver print, edition of 5  
title inscribed, signed and dated  
2002 and inscribed *a/p* – *Kina*  
*tekau ma waru* verso  
385 x 290mm

\$3000 – \$5000



## 5

Fiona Pardington  
*Inanga Heitiki* – Taranaki Style

gelatin silver print, 1/1  
title inscribed, signed and dated  
2002 and inscribed *a/p* verso  
385 x 290mm

\$3000 – \$5000



6

Fiona Pardington  
*Huia Lovers*

silver bromide hand-prints,  
diptych (2004)  
555 x 435mm: each panel

Provenance

Private Collection, Auckland.

\$15 000 – \$25 000





## 7

Fiona Pardington

*Akura Pūpū Waireti/Violet Snail, Wahine Pātere,  
Wahine Pānekeke*

pigment inks on Hahnemuhle photo rag  
paper, 3/10 (2013)  
1100 x 825mm

Exhibited

'Wahine Patere, Wahine Panekeneke',  
Jonathan Smart Gallery, Christchurch,  
24 August – 14 September 2013.

Provenance

Private collection, Christchurch.

\$15 000 – \$22 000

The Māori women in these photographs appear as themselves, representing the unbroken thread of women of whom they are the most recent life expressions. These women are reinvesting culture through the support of their ancestors, informed by their Kāi Tahu tika, self-determination and contemporary creative strength. They were photographed from above while they lay on the black and gold sands of Te Wai Pounamu's beaches, hair entwined with the seaweeds that have an important social significance to Kāi Tahu because of its connection to mahika kai.

Fiona Pardington



## 8

Star Gossage

*Caught in the River*

oil on board

signed and dated 2013 on original Tim

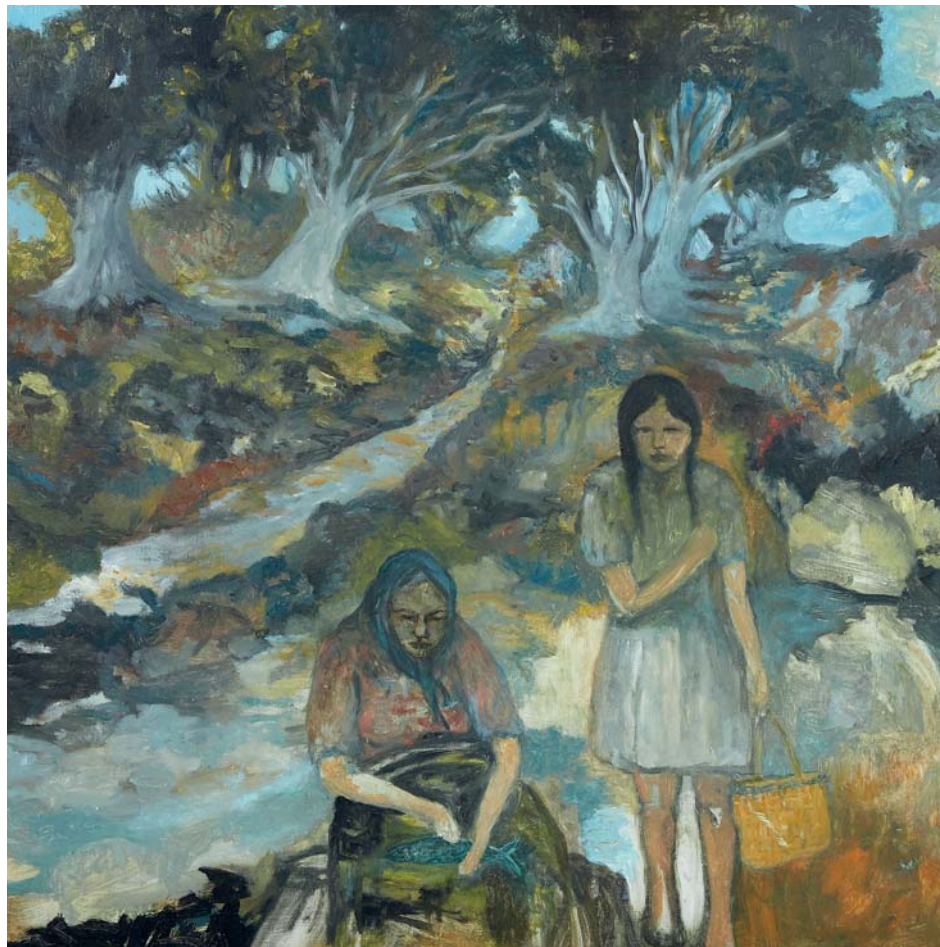
Melville Gallery label affixed verso

800 x 800mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000





9

Andrew McLeod  
*Camowhaiwhai*

oil, gouache and pencil on paper  
 title inscribed, signed and dated  
 2009 verso  
 1060 x 745mm

\$5500 – \$7500

10

Andrew McLeod  
*Michelangelo*

digital print, edition 1/3  
 signed and dated 2010  
 1212 x 785mm

\$6000 – \$9000



## 11

Andrew McLeod  
*Enchanted Wood*

hand-drawn gouache on digital print  
title inscribed, signed and dated 2004  
1480 x 1110mm

\$10 000 – \$16 000





## 12

Shane Cotton  
*Blue Shift (Study I)*

acrylic on canvas  
title inscribed, signed  
and dated 2007 verso  
450 x 605mm

\$15 000 – \$22 000



## 13

Shane Cotton  
*A.H.F.E*

oil on canvas  
title inscribed, signed with artist's  
initials S. W. C and dated 1995  
608 x 913mm

## Provenance

Private collection, Auckland.

\$30 000 – \$40 000





## 14

Ans Westra  
*Opening, Hoani Waititi Marae, Auckland*

gelatin silver print (1980)  
 signed  
 300 x 295mm

\$4000 – \$6000

## 15

Ans Westra  
*Inia Te Wiata Funeral, Otaki 1971*

gelatin silver print  
 title inscribed, signed and inscribed  
*Printed 1983 verso*  
 177 x 280mm

Illustrated

Luit H. Bieringer (ed), *Handboek: Ans Westra Photographs*, (Wellington, 2004),  
 p.158 William Main and John B. Turner,  
*New Zealand Photography from the 1940s* (Auckland 1993), p.58

\$3000 – \$5000



16

Laurence Aberhart  
*Interior, Hall, Sherenden, Hawke's Bay, 22  
September 1993*

gold and selenium toned gelatin silver print  
title inscribed, signed and dated  
1993/2004/2.  
195 x 245mm  
  
\$3000 – \$5000

17

Laurence Aberhart  
*The Prisoner's Dream No. 3 – Taranaki from Oeo  
Road under Moonlight, 27 – 28 September 1999*

gold and selenium toned gelatin silver print  
title inscribed, signed and dated  
1999/2000  
195 x 245mm  
  
\$6000 – \$9000





## 18

Robin White

*Twenty-eight days in Kiribati*

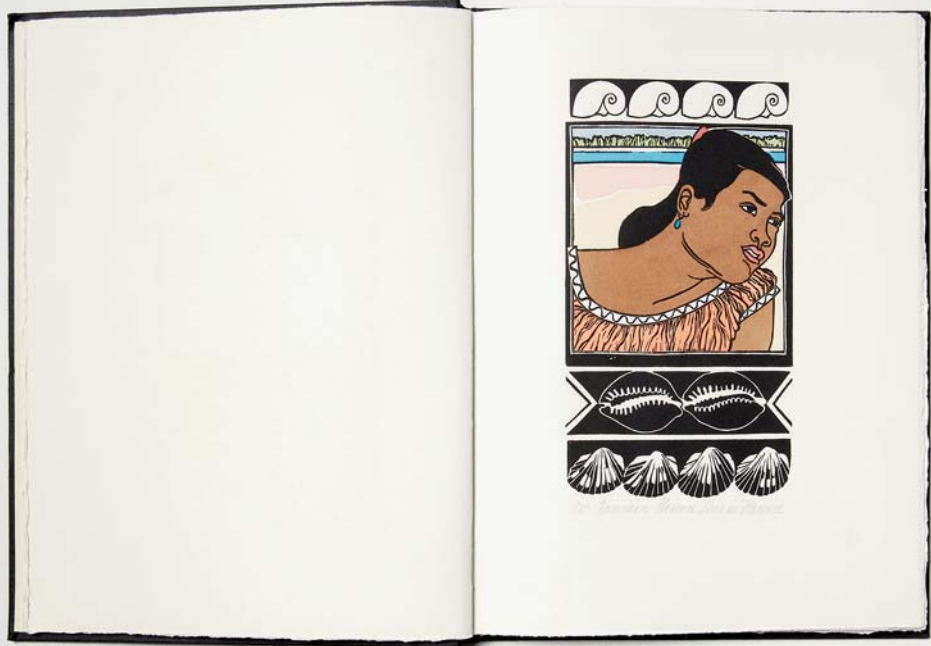
hand-made book housing 28 woodblock prints made with Fijian Dakua wood pressed onto heavy Velin Cu paper, 14 of which are hand-coloured with watercolour, together with original Polynesian fabric wrap case, edition 7/7 title inscribed, signed and dated July 1985 395 x 300mm

## Provenance

Private collection, Northland. Purchased by the current owner from Peter McLeavey Gallery, Wellington.

\$15 000 – \$25 000







## 19

Paul Dibble

*Dancing Rabbit One*

cast bronze, 8/10  
signed and dated 2002  
305 x 125 x 100mm

Provenance

Private collection, Auckland.

\$5000 – \$8000



## 20

Terry Stringer

*Prayer*

cast bronze  
signed and dated 2009  
635 x 200 x 125mm

\$6000 – \$9000

## 21

Terry Stringer

*The Diving Boy*

cast bronze  
signed  
735 x 100 x 95mm

Provenance

Private collection, Auckland.

\$7000 – \$12 000



## 22

Barry Brickell  
Spiromorph

hand built, wood-fired terracotta  
1520 x 580 x 480mm

## Provenance

Purchased by the current owner from  
Webb's in Wellesley Street, Auckland  
in 1985.

\$6000 – \$9000



I make these sculptures because they're abstract forms related somewhere to organic shapes. Just nothing more than pure experiments in form. They are exercises in form. Purely form. Very little else.

This is what excites me, making new forms [that] bring together images that have never been seen before. Perhaps they are a kind of anthropomorphic engineering that has grown out of being of the Pacific – open, generous and abundant.”

Barry Brickell



## 23

Ralph Hotere  
*Mungo at Aramoana*

oil on board in original drift wood  
frame by Roger Hickin  
title inscribed, signed with artist's  
initials R. H and dated '82; title  
inscribed, signed and dated verso.  
292 x 277mm: excluding frame

## Provenance

Private collection, Dunedin.  
Private collection, Auckland.

\$17 000 – \$26 000



## 24

Philip Truttum

*Orange Bush, Garden Painting*

oil on board, 1975

title inscribed and inscribed

*purchased Bosshard Galleries**exhibition 1975 at Akaroa verso*

1380 x 1210mm

## Provenance

Collection of Patricia and Kobi

Bosshard, Dunedin.

Private collection, Australia.

\$13 000 – \$18 000





25

John Pule  
*Many Countries in a Dream*

acrylic, enamel and ink on canvas  
title inscribed, signed and dated 2010  
1515 x 1503mm

Provenance

Private collection, Christchurch.

\$25 000 – \$40 000



## 26

Peter Robinson

*The Maoris Rediscover Old Europe*

acrylic and oilstick on paper  
title inscribed, signed with artist's  
initials P. R and dated 1996  
1120 x 995mm

Exhibited

'Home and Away: Peter Robinson',  
Peter McLeavey Gallery, Wellington,  
November 12 – November 30, 1996.

Provenance

Private collection, Whanganui.

\$15 000 – \$22 000





27

Grahame Sydney  
*Perriam's Shoes*

egg tempera on board  
signed and dated 1975; title inscribed verso  
and inscribed (*Charlie Perriam's property,  
upper Clutha Valley, Cromwell*) Drawings begun  
*Dunedin, February – March 13th 1975, painting  
begun 17 March, completed 1 April, 1975*  
290 x 555mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



## 28

Grahame Sydney  
*Winter at Burke's Pass*

oil on linen  
title inscribed, signed and dated 2009  
and inscribed *Cambrian Valley* verso  
658 x 765mm

## Provenance

Private collection, Kapiti Coast.

\$45 000 – \$65 000



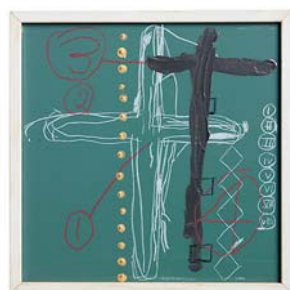
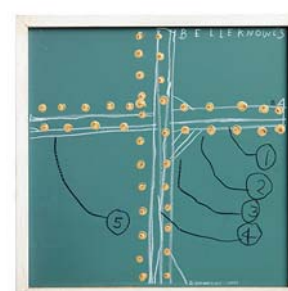


## 29

John Reynolds  
*Belleknowes*

oil, oilstick, pastel and  
graphite on board, 7 panels  
title inscribed, signed and  
dated 1991  
285 x 285mm: each panel

\$5000 – \$8000

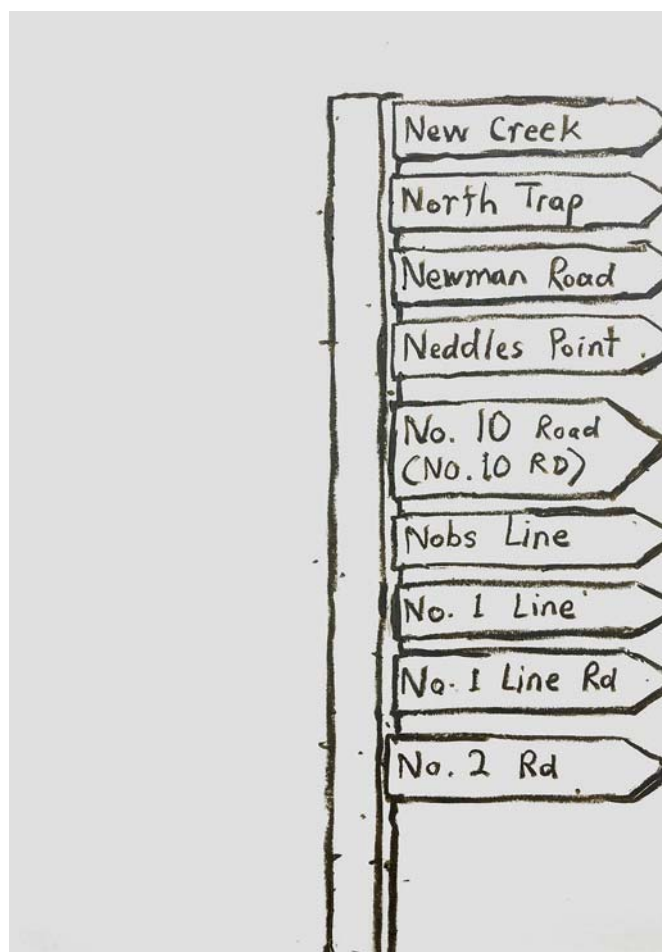


## 30

John Reynolds  
*New Creek*

oilstick on paper  
title inscribed  
1000 x 695mm

\$3500 – \$5000



## 31

Rohan Wealleans

*Li'l Pink Boner*

house paint, polystyrene and pins on board  
title inscribed, signed and dated 2004 verso  
1000 x 420 x 350mm

Provenance

Private collection, Auckland.

\$7000 – \$12 000





## 32

André Hemer

*Laptop by candlelight, or when monumentality  
gave in to low expectations*

acrylic on canvas

title inscribed, signed and dated 2010

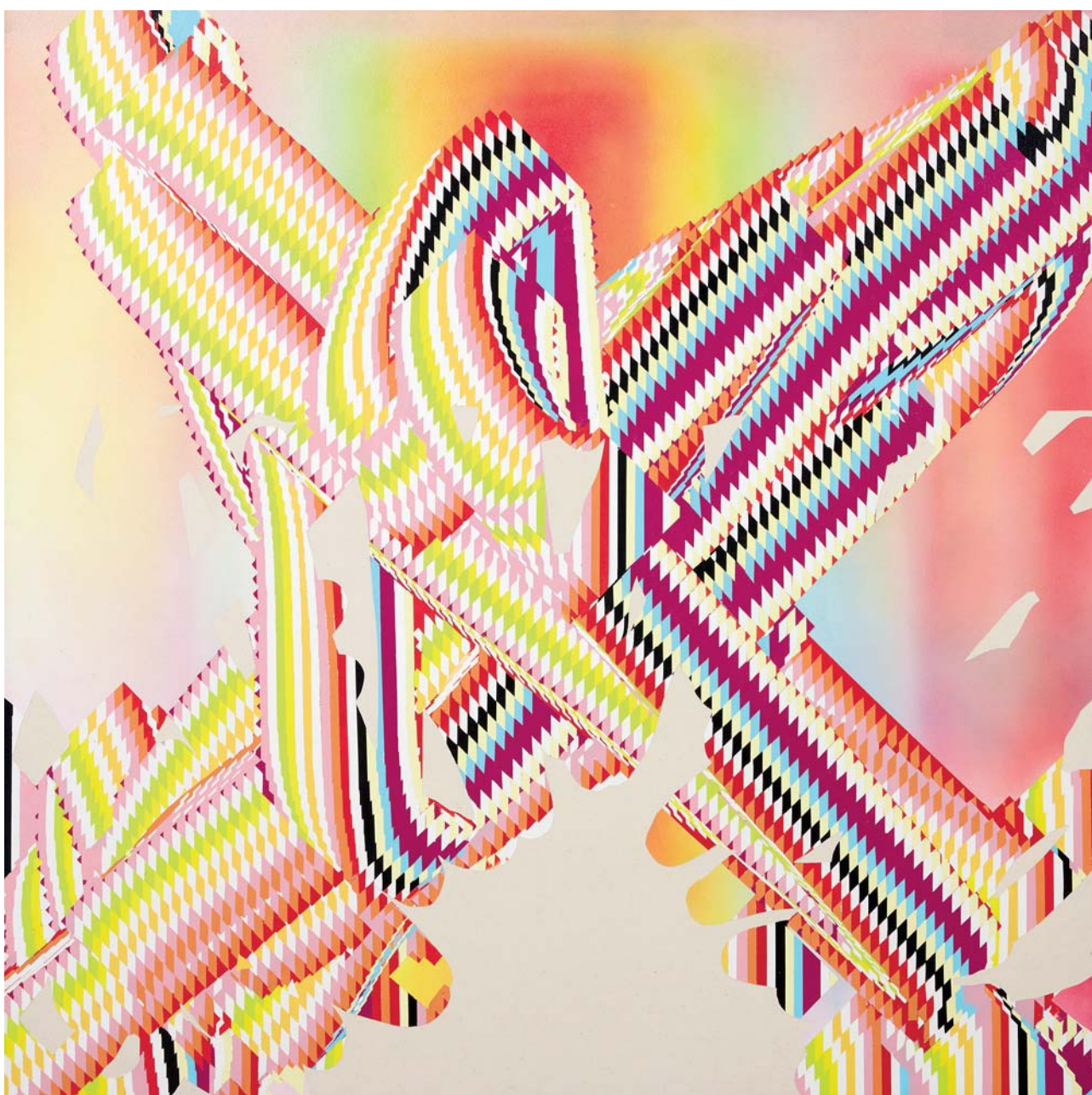
verso

1375 x 1375mm

Provenance

Private collection, Auckland.

\$5000 – \$8000





## 33

Karl Maughan  
*Nazeby Street*

oil on canvas  
title inscribed, signed and  
dated 01/09/08 verso  
1065 x 1220mm

## Provenance

Private collection, Auckland.

\$20 000 – \$30 000





## 34

Bill Hammond

*Strap Buddy at the Bone Shop III*

acrylic on canvas

title inscribed, signed and  
dated 2015

Provenance

Private collection, Wellington.  
510 x 510mm

\$50 000 – \$70 000





## 35

Bill Hammond  
*Modern Day*

acrylic on canvas  
title inscribed, signed and dated 1991  
700 x 1000mm

\$40 000 – \$55 000





## 36

## MILAN MRKUSICH

*Meta Grey – Gold*

acrylic on canvas  
 title inscribed, signed and  
 dated 1974 verso  
 1650 x 1650mm

## Exhibited

'Milan Mrkusich: Recent  
 Works', Peter McLeavey  
 Gallery, Wellington, 27  
 August – 13 September  
 1974, (N. F. S).

## Provenance

Purchased from Petar Vuletic  
 in 1975. Private collection,  
 Wellington.

\$140 000 – \$180 000

This painting belongs to an important series of works titled the Meta Greys Milan Mrkusich first embarked on in 1969, which then mutated into the Chromatic Meta Greys, Meta Grey Lights and the Meta Grey Darks in 1970. They were all produced and relate closely to the Corner paintings of the same period.

In *Meta Grey–Gold* the grey rectangles and the corners are rich, relatively uniform, and uninflected by the use of brush marks; in contrast, the equally proportioned square panels caught between them offer an intense chromatic experience with inflections of texture. Sombre, steely colour seems to engulf you with tenderness and then infinitely to recede.

What are we to make of the 'meta' of Mrkusich's title? *Meta* is a Greek preposition, a prefix meaning 'after', 'beyond', 'transcending'. So, the immediate reference is to a state beyond the material world, and to beyond colour simply understood as a physical sensation. This 'beyond the physical' is a meditation based on the union of thought and feeling as its poetic mode; the metaphysical is something that *transcends* its object quality as a thing. "Painting," Mrkusich declared in 1969 "could be termed a speculative metaphysics." Secondly, *meta* — as Mrkusich uses it — is self-referential (the currently fashionable 'metadata' is data about data). So, this is a painting about painting: about its form, its corners, the four angles of the square canvas, the architectonic array of echoing panels, the implacable gesture of colour. Finally, *meta*, as Mrkusich intended it here, also refers to 'metallic' and the specific paint he has employed. Thin layers of acrylic gold and silver stroked directly onto unprepared canvas with a decorator's speed brush. The unpredictable staining and fusing of surfaces by using thin films of layered, brassy colour results in almost alchemical modulations. When you turn away from this ineffable surface it grows talismanic in your mind.

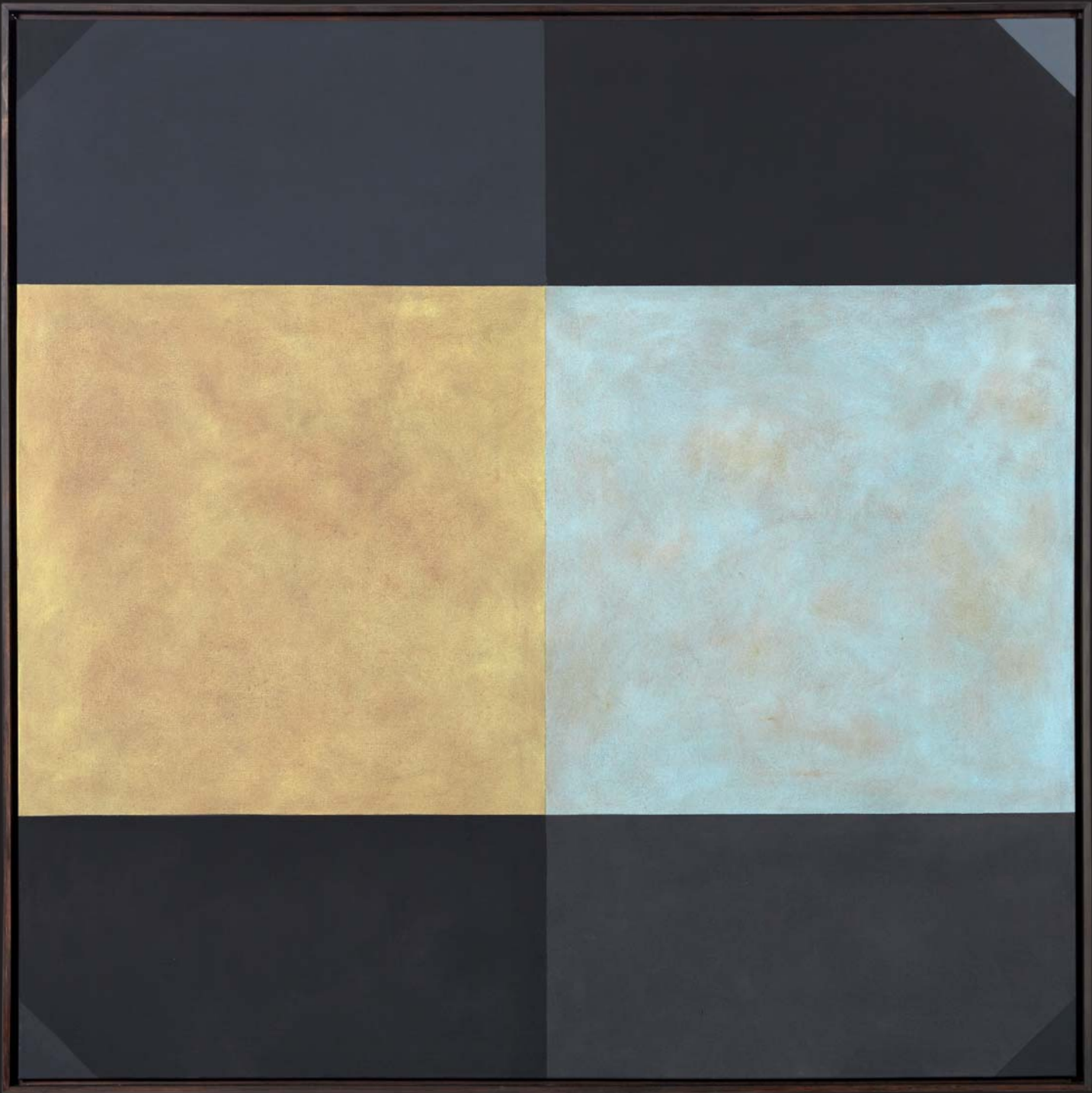
There is yet another association of 'metaphysical' we might invoke: the poetic movement of the seventeenth century. Like the poetry of John Donne and others, Mrkusich's painting is a blend of emotion and intellectual ingenuity

characterised by a conceit — that is, a yoking together of apparently unconnected ideas and things, so that as viewers we are startled out of complacency and forced to think through an argument. I am trying to make one here... T.S. Eliot claimed that the 'metaphysicals' were "constantly amalgamating disparate experience and thus expressing ideas through the experience of feeling." The ascetic passion of Mrkusich enabled him to engage with the malleability of pictorial space, to shape it into a visual logic, and to make the plasticity and peculiarity of images relate to our emotional experience.

There are artists who are supremely confident, whose power lies in the direct statement, and then there are those who invest hesitancy with tremendous significance. The texture of Mrkusich's art speaks of hesitancy, it is full of undisguised retouchings and alterations — a way of representing things that might always be different, might always be looked at differently. In *Meta Grey-Gold* the static image is eloquent of volatility and mutability: alchemical. It captures a world where everything literally flows and seeps into everything else. Background becomes foreground and foreground becomes background. The grey palette is chosen deliberately for this interstitial world, creating both emotional and intellectual spaces for viewer.

Mrkusich's canvas lives and breathes in a space of uncertainty, his grey is enigma, instability, contradiction. Mrkusich's greys recall the ungraspable nuances of Velásquez. He shows us that, as the contemporary German artist Anselm Kiefer has argued, "The truth is always grey."

Laurence Simmons







Marti Friedlander, *Mrkusich in his studio*.  
Courtesy the Gerrard and Marti Friedlander  
Charitable Trust.

## 37

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).

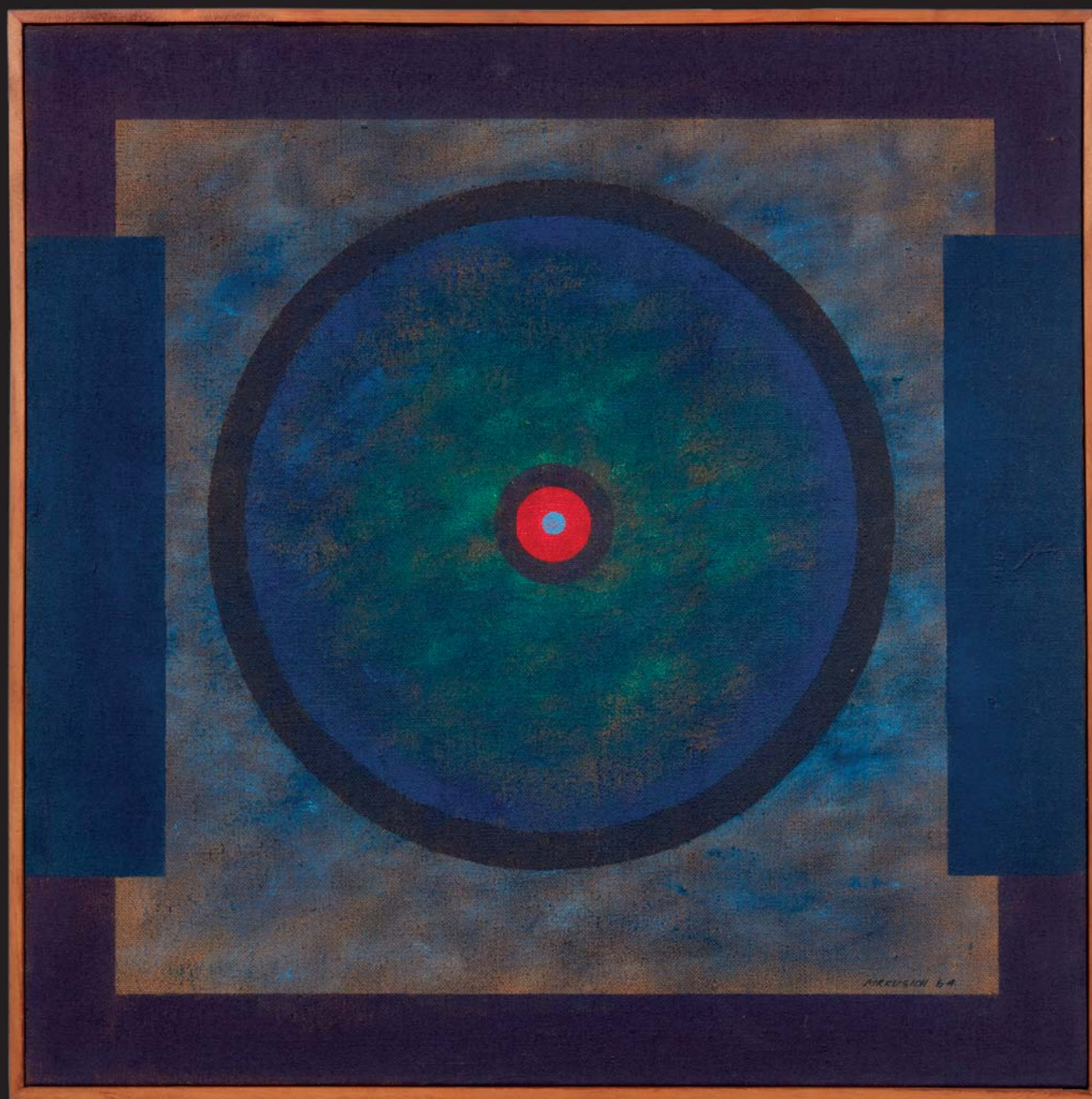
## Illustrated

Alan Wright and Edward Hanfling, *Mrkusich: The Art of  
Transformation* (Auckland University Press, 2009), plate 32.

## Provenance

Purchased from Petar James Gallery, Auckland, early 1977.

\$40 000 – \$60 000





## 38

## COLIN McCAHON

*Annunciation*

gouache on paper laid onto  
board  
signed and dated 1958  
550 x 760mm

## Reference

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz))  
cm001328.

## Provenance

Collection of Evelyn and  
Frederick Page.  
Collection of Peter and Anne  
Webb, Auckland.  
Collection of Martin Browne,  
Sydney.  
Private collection, London.

\$300 000 – \$400 000

Colin McCahon painted four works on the subject of the annunciation – the announcement, according to St Luke’s Gospel (chapter 1, verses 26–38), by the archangel Gabriel to the Virgin Mary that she would conceive and give birth to Jesus, the Son of God. They are: *The Angel of the Annunciation* (1947), *Holy Mary* (1948), *Annunciation* (1949) and the present work, *Annunciation* (1958). There is a noteworthy gap of almost a decade between the last two works. Furthermore, the figurative mode for biblical paintings to which all four works belong was almost entirely abandoned after 1952. There is only one other example, *Madonna and Child* (1956), of a painting in this mode dated after 1952.

How is this apparent anomaly to be explained? There are at least three possible explanations. 1) The date, clearly visible along with McCahon’s signature at bottom right of the painting, is correct and the painting was deliberately executed in an earlier manner. 2) The date 1958 (for whatever reason) is incorrect, and the painting belongs to the same period, 1946–1952, as almost all other figurative biblical paintings. 3) The painting is a hybrid, begun earlier and left unfinished, but completed and dated in 1958.

Pursuing the first option (earlier style, correctly dated): the Online Catalogue [[www.mccahon.co.nz/cm001328](http://www.mccahon.co.nz/cm001328)] admits that there is doubt about the date but concedes that McCahon sometimes ‘reprised earlier styles’. This is certainly true; there is the case of *Madonna and Child* mentioned above (assuming its date to be correct). Another example is *Portrait of Gordon H. Brown* (1968), a portrait in figurative style made, at least a decade after any other such portraits, for the exhibition *Face to Face* of artists’ portraits by each other. Perhaps (a guess) *Annunciation* was likewise made in earlier style for a specific occasion, such as a request from the painting’s first owners, Fred and Eve Page, friends of the artist. Also, a number of features differentiate the painting from earlier biblical paintings. All other annunciation paintings have two figures; this one has three; it is painted in gouache on paper unlike any other biblical painting and with a notably brighter palette (blue, red, green, white, light brown); the large daytime moon is another novel feature.

Turning to the second option (early painting, wrongly dated): McCahon was sometimes known to date works retrospectively and not always accurately, though that seems unlikely in this case. The date could refer to the time of the painting’s acquisition, not its execution. More persuasively, many details in the painting replicate motifs from earlier biblical paintings, such as the curvy hill background, the downward-facing angel’s head, the awkwardly pointy angel’s wings, the chunky building in the right foreground. Luit Bieringa, the leading authority on McCahon’s early religious works, whom I consulted on the matter, was adamant in denying that such a painting ‘would have been done by Colin post 1952...since he was well and truly over doing that sort of portrait (?) segment by the time he abandoned figurative content...’.

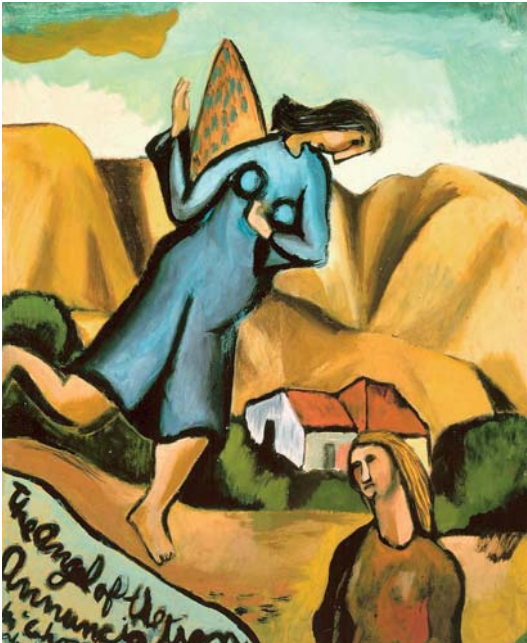
As far as the third option is concerned (painted earlier, finished and dated later), McCahon was known sometimes to work on paintings over several years (some carry as many as three separate dates) or hold on to them for long periods before releasing them for sale. It is theoretically possible that *Annunciation* was begun earlier but finished and dated later when he parted with it.

This enigma of its dating should not distract from the strong appeal of the work itself. It is a joyous painting, as befits the occasion, vibrant in colour, and imbued with drama, wonder, hope and anticipation.

Peter Simpson

Colin McCahon’s *Annunciation* — from Nazareth to Nelson

For those of you who have had the misfortune of engaging me on matters of provenance in the saleroom you will know it is a subject of great personal interest and one which I deem a seriously overlooked and undervalued aspect of an artwork’s intrinsic historical and monetary value. Here, in Colin McCahon’s majestic take on perhaps the key topic of Christian art – *The Annunciation* – where the artist marries the biblical to the unique local Nelson landscape in such wonderfully unique and idiosyncratic fashion, we locate a painting with such esteemed history it is truly noteworthy. Originally, and for a considerable time, in the collection of the painter Evelyn Page and her husband Fred, it then passed to the collection of Peter and Annie Webb, the artist’s Auckland dealer and famed auctioneers. From here it can be traced to the collection of Martin Browne, representative of the artist’s estate and co-author of *A Question of Faith*, the accompanying monograph to the artist’s exhibition in The Netherlands, New Zealand and Australia. Finally, it was acquired by a distinguished Australian collector who subsequently took it to London and it is from there that it has been repatriated to New Zealand for sale. Whilst Peter Simpson wrestles with the problematic dating of the painting with his usual acuity in the accompanying essay, the provenance has led me to further investigate as to why might such prominent figures in New Zealand art history have valued this picture so greatly?



Colin McCahon, *The Angel of the Annunciation* (1947). Collection of the Museum of New Zealand Te Papa Tongarewa.

His interpretation of the ancient story of the Annunciation where the Archangel Gabriel announces to the blessed Virgin Mary that she would conceive and become the mother of Jesus, the Son of God, is rich in established symbolism, but also departs from Middle Age and Renaissance tradition in many important ways. In keeping with tradition, the deep blue of the South Island

sky, represents heavenly love and truth. However, McCahon’s figures are drawn with a unique honesty and directness, which serves to grant the painting a feeling of rawness and truth. The backdrop of the Nelson hills grant drama and grandeur and the red roof on the right recalls the roof of the Nelson Golf Club clubhouse which made an appearance in the artist’s most famous Annunciation painting, *The Angel of the Annunciation* from 1947, in the collection of the Museum of New Zealand Te Papa Tongarewa. By including strong local details which ground the painting in New Zealand, McCahon relocates the divine drama of the Annunciation to the New Zealand landscape and in doing so conflates the miraculous with the mundane.

The painting gains its considerable visual appeal from the harmonious interplay of sensual organic forms of the sun, hills and the figures with the tenderness on display between the three protagonists. This is heightened by the rich palette of reds, blues and greens and the tenderness of the relationship between the two key figures in the foreground with Archangel Gabriel, whispering the message that she will conceive a child in the Blessed Virgin Mary’s ear.

In 1966 McCahon stated that “Angels can herald beginnings”. This painting belongs to a small series of religious paintings, predominantly held in public collections. Consistent throughout these works are thick outlines, ungainly figures, bold and expressive colour and naivety. It was a bracingly modern and expressive style which McCahon used to render a tender religious subject. Recalling the style of painters that McCahon admired such as Paul Gauguin and Georges Rouault, it is little wonder that in a deeply conservative 1940s and 1950s New Zealand the artist was frequently accused of vulgarity. Thankfully, he had many strong supporters as the provenance of this painting so richly attests.

Ben Plumbly











Takahi Atama Paparangi,  
A Rangatira of high lineage,  
Rarawa Tribe

oil on canvas signed and dated 1934; title inscribed on artist’s original label affixed verso 460 x 410mm
Illustrated
Alister Taylor and Jan Glen, <i>C.F Goldie (1870 – 1940): His Life and Painting</i> (Martinborough, 1977), p. 272.
Provenance
Purchased directly from the artist in 1934 by the current owner’s Grandmother and thence by descent. Private collection, Wellington.
\$750 000 – \$1 000 000

One of Goldie’s favourite subjects was the rangatira of Taumauī, Atama Takahipaetu Paparangi (1821–1915), a Te Rarawa elder from Mitimiti. The two men met in June 1901 at a reception for the Duke and Duchess of Cornwall in Auckland during their Empire tour. Paparangi was a distinguished warrior who deployed a “tupara” (double barrelled gun) most famously on 8 May 1845 in defence of Hōne Heke’s pa Mawhe at Puketutu, east of Ōkaihau, during an attack by British troops two months after the sacking of Kororāreka. This was the first time British troops had tried to move inland from the Bay of Islands, and Ngāpuhi led by Heke and Ngāti Hine chief Te Ruki Kawiti with the assistance of Atama Paparangi from Mitimiti, fought fiercely to repel them. About 30 Ngāpuhi were killed and 20 wounded, with 15 British dead and 40 wounded.

Seventy years old at the time Goldie met him, Paparangi was distinguished by his fine moko, his height (six feet or 1.83 metres), and his stylish dress. Writing for the *Auckland Star* in 1920, journalist James Cowan (1870–1943) wrote “There must be Aucklanders who will remember a tall tattooed man who used to appear in Queen Street occasionally and attract attention by his singular rigout – a koti roa (long black coat) and black belltoppers – which suggested in cut and colour that it was a legacy from one of the early missionaries. This was Atama Paparangi, of the tribe of Rarawa, and he hailed from the banks of the Hokianga, the home of heroes and fighters.”

There are twelve known Goldie portraits of Atama Paparangi, only three of which were completed in the great chief’s lifetime (he died on 31 May 1915). These include *A Noble Northern Chief, Atama Paparangi* (1912) and the posthumous portrayals *In Doubt* (1938) in the Dunedin Public Art Gallery, and *An Aristocrat: Atama Paparangi, a Chieftain of the Rarawa tribe of Maoris, New Zealand* (1933) which was exhibited at both the Paris Salon, and the Royal Academy in London in 1934, alongside two others by Goldie. These were “very well hung and much commented on” among the 1600 paintings on display in London, and *An Aristocrat* is recorded as being purchased by Charles Bathurst, 1<sup>st</sup> Viscount Bledisloe, the Governor-General of

New Zealand 1930–1935. Goldie’s success at the Royal Academy and the patronage of Lord Bledisloe contributed to his being awarded an OBE in the King’s Honours’ List of 1935. Bledisloe paid tribute to Goldie in his speech to open the Academy of Fine Arts exhibition in Wellington in 1933, declaring that the artist was “only just in time to catch those grand old tattooed faces that are seen no more”.

It was the high-powered patronage of the Governor-General which gave Goldie the boost he needed in his mid-sixties to produce the distinctive work of the last chapter of his career. Goldie scholar Roger Blackley writes that the 1930s were the decade when he was painting using warmer colours and with thinner layers of paint: “The photographic naturalism of Goldie’s technique, instilled in him during his student years at Académie Julian, stood him in excellent stead now that his work usually represented pure improvisation unmediated by a human model.”

There are several photographs of Atama Paparangi in the scrapbooks which Goldie assembled at the end of his career. Most of the Goldie scrapbooks are at the Auckland Museum, but the Auckland Art Gallery has the one which includes the image of Goldie trimming Paparangi’s whiskers so that his moko – the work of famous tā moko artist Huitara – can be seen. This photograph indicates the close relationship Goldie had with Paparangi, who was delighted by Goldie’s portraits of him. From Mitimiti, Paparangi wrote in Māori to Goldie in Akarana on 31 August 1914 (Sir Peter Buck provided a translation for Goldie), and the sentiments of the letter must have moved Goldie, as it is one of the very few from his Māori sitters which he preserved in his scrapbooks.

Linda Tyler





To Mr “Goldie”  
The Painter of Portraits  
Auckland

Oh, Son! Greetings!

This letter is to thank you for my picture, which arrived a few days ago. Great is the admiration of my tribe at the beauty of your work. Enough! I will now express my feelings toward you.

A voice from the skies makes music to the ear; it is that of the shining breasted cuckoo, the harbinger of spring. The trees of the forest have bedecked themselves in their summer raiment. The sea is red with the blossoms of the pohutukawa. The clematis in the forest glades have burst into flower, creating vistas of beauty. The myriad graceful trees of the woods augment the scene. They are like unto a bridal pair with their retinue, awaiting the guides who will lead them to the perfect happiness which knows no end.

Such are the feelings of my heart for you. Many are the wishes beautiful and good that I would wish you, but words fail. The sum of the words of greeting, of love and of good fellowship is expressed in this phrase: “May health and prosperity attend you and all whom you love.”

Takahi Atama Paparangi



Goldie combing the whiskers of a sitter  
gelatin silver print  
Auckland Art Gallery Toi o Tāmaki,  
gift of the Goldie Family, 1995



40

DON BINNEY

*Walking Alone*

oil on board  
signed and dated 1969  
1050 x 650mm

Illustrated

Damian Skinner, *Don Binney, Nga Manu/Nga Motu – Birds/Islands* (Auckland University Press, 2003), plate 34.

Provenance

Private collection, Auckland.

\$260 000 – \$350 000

Don Binney’s *Walking Alone* traverses a local landscape while tracing the contours of an inner one. Binney’s title reinforces the contemplative space of the painting, an apparent response to a feeling as much as to the scene before him. Auckland’s west coast is rendered in iconic Binney style, the curves of the land framing the ocean and horizon in flattened swathes of colour. Its palette is muted: a soft grey sea and sky is contrasted with the brooding blacks, greys and muddy green hues of the local topography. The narrow region of white in the centre of the composition evokes the surf of the shoreline, yet the tone of the work remains meditative and calm.

While we may project upon the artist’s inner space through his encounter with a wild and picturesque landscape, we may also adopt the gaze of an elegant Tui perched on a Kauri branch. The bird’s back to the viewer, it is positioned as a spectator through whose eyes we might also see. The Tui directs our vision across the frame and in to the pictorial space of the painting. The bird is in partial profile, its head turned with one eye looking back as if aware of the viewer’s presence.

Yet it has been painted without eyes – perhaps a seer of the unseen. In their place, a bright white disc appears. Though a stylisation of the distinctive tuft of white feathers on the Tui’s neck, its circular rendering is unusual. The thin black outline further flattens this circular form, echoing the evocation of a stained-glass window, a portal for light and an historic symbol for the presence of the divine – the eye of God. This stained-glass window reference connects the work to western

traditions which sought to embed readings of the divine in the landscape, while the artist foregrounds native species in a unique portrait of what could only be Aotearoa.

Binney’s paint application is salient here. Thick, caked-up oils give form to the rocky outcrops and coastal bush, reflecting the texture of the environment itself. Glossy black brushstrokes trace the curve of the Tui’s head and body, their sheen akin to the bird’s feathers. Flatter areas of colour such as the sea and sky also reveal layered strokes and the faint aberrations evident when painting directly on wooden board. Fine particles of dust and dirt are locked between layers, the painting literally containing traces of the landscape within.

*Walking Alone* represents an experience of encounter, paired with a desire to position painting – its creation and consumption – as an experience itself. One might imagine the singular trill of the Tui and the faint roll of the waves heard from this vantage point. Binney may be walking alone, yet the artist’s portrayal suggests that from this solitude a sense of deep connection has emerged. Looking forever out to sea, this painting invites us to become similarly immersed.

Emil McAvoy





## 41

## 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.

## 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.

\$60 000 – \$90 000

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)<sup>1</sup> 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',<sup>2</sup> 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.'<sup>3</sup>

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)





42

*It was in the kumara pit, my Mother said, that I tasted the universe, milk and the smell of diesel. It was near the village of Liku that all this happened, the year of the hurricanes.*

acrylic and ink on canvas title inscribed, signed and dated 2003 and variously inscribed 2000 x 2000mm
Provenance
Private collection, Auckland. Purchased by the current owner from Gow Langsford Gallery, Auckland in 2004.
\$45 000 – \$65 000

JOHN PULE

John Pule’s paintings, prints, poems and novels take you on great journeys. Almost exclusively concerned with Polynesian culture and identity, the artist’s vast tableaux tell stories, both real and imagined, of contemporary life in the Pacific. Seldom are these tales more beguiling, richer and evocative than in *It was in the kumara pit, my Mother said, that I tasted the universe, milk and the smell of diesel. It was near the village of Liku that all this happened, the year of the hurricanes* (2003).

An abrupt and dramatic shift occurred in the paintings of John Pule in the early 2000s. The visually loaded, gridded compositions which paid direct reference to the hiapo (tapa making) of the artist’s native Niue gave way to newer, fresher compositions and increased pictorial space. Central to these new paintings was the motif of the cloud, or floating island, which hovered across large, vast seas of stark white canvas. The new works of Pule told stories of migration, colonization, exchange and ritual. Such narratives are, of course, complex and as the series developed the paintings became looser and more abstract.

The clouds or islands in *It was in the kumara pit, my Mother said, that I tasted the universe, milk and the smell of diesel. It was near the village of Liku that all this happened, the year of the hurricanes* are deep sanguineous red. On first glance they appear as the patches of spilt blood of countless moral struggles, yet this deep red is the same crimson of high traditional

values of Pacific cultures. Red feathers have long been an honoured exchange item in inter-island trade throughout the Pacific. Another prominent feature of this painting and a recurring leitmotif in the series are the vines of the ‘ti mata alea’, or the Niuean Cordyline tree, which locals believed to be the plant form from which human life originated. It is these which connect the islands in Pule’s vast surreal Pacific landscape, providing the interconnectedness between peoples and cultures over great distances of the vast Pacific ocean.

Pule himself migrated from Niue at an early age to Auckland where he resided until recently, before returning to the country of his birth. Beginning his career as a poet and novelist and with no formal art training Pule started to paint seriously in the mid 1990s. He is now widely regarded as one of the Pacific’s most significant artists and his work held in significant public gallery collections throughout the world.

Ben Plumbly





## 43

Don Binney  
*Bellbird over Great Barrier Island*

oil on paper  
signed and dated 1983  
740 x 478mm

\$55 000 – \$75 000



44

William Dunning  
*Takitimu Maori Council,*  
*Gisborne 1902*

charcoal and acrylic  
 wash on paper  
 title inscribed, signed  
 and dated 1994  
 1070 x 750mm

Exhibited

'Time Branching Time',  
 Peter McLeavey Gallery,  
 Wellington, April 26 –  
 May 21, 1994.

Provenance

Private collection,  
 Whanganui.

\$5000 – \$8000

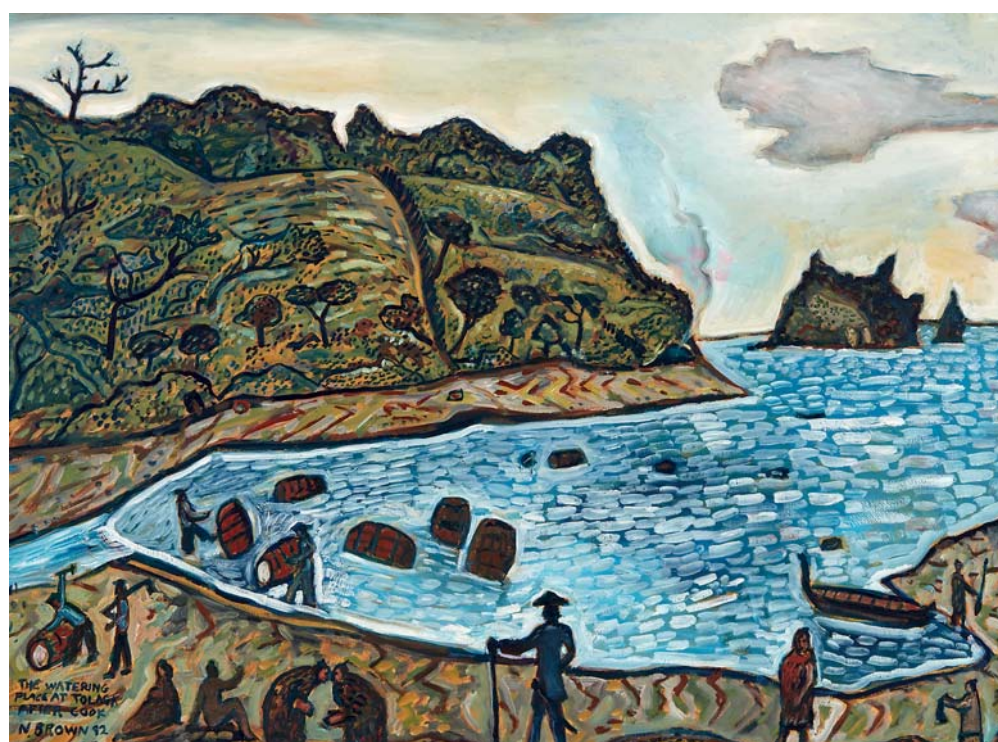


45

Nigel Brown  
*The Watering Place at Tolaga*  
*(Opoutama) after Cook*

oil on board  
 title inscribed, signed  
 and dated '92 verso  
 885 x 1190mm

\$12 000 – \$18 000





## 46

Robin White  
*My Father, Raglan*

graphite on paper  
title inscribed, signed and  
dated 1969  
405 x 246mm

## Provenance

Acquired directly from  
the artist in 1970. Private  
collection, Dunedin.

\$14 000 – \$22 000



## 47

Louise Henderson  
*Femmes Curieuses*

signed and dated 1989;  
title inscribed verso  
oil on board  
1200 x 890mm

\$25 000 – \$35 000





48

A. Lois White  
*Girl with Swans*

varnished watercolour on card  
title inscribed and signed verso  
430 x 355mm

Provenance

From the collection of Kenneth Turtill  
who purchased this along with *Lady  
with Lute* directly from the artist.  
Passed by descent to the current  
owner, United Kingdom.

\$16 000 – \$25 000



## 49

A. Lois White  
*Lady with Lute*

varnished watercolour on card  
title inscribed and signed verso  
355 x 294mm

## Provenance

From the collection of Kenneth Turtill  
who purchased this along with *Girl  
with Swans* directly from the artist.  
Passed by descent to the current  
owner, United Kingdom.

\$16 000 – \$25 000





## 50

Toss Woollaston  
*Golden Bay*

oil on board  
signed  
555 x 435mm

\$22 000 – \$30 000



## 51

Toss Woollaston

*Mount Sewell from Omoto*

oil on board (1966)

signed

900 x 1205mm

Provenance

Private collection, North Island.

Passed by descent to the current owner. Originally purchased directly from the artist in Greymouth in 1968.

\$38 000 – \$55 000





## 52

Ann Robinson  
*Generation Bowl*

oil on canvas  
signed and dated '94 and  
inscribed No. 6 to underside  
215 x 395 x 395mm

## Provenance

Private collection, Wellington.

\$24 000 – \$34 000



## 53

Ann Robinson  
*Rim Bowl 400*

cast glass  
title inscribed, signed and  
dated 2013 to underside  
140 x 400 x 400mm

Provenance

Private collection, Wellington.

\$20 000 – \$30 000





## 54

Ann Robinson  
*Puka Vase*

cast glass  
signed and dated 2007 on  
the base and inscribed 1/1  
630 x 165 x 165mm

\$20 000 – \$30 000



## 55

Roy Good

*Triangle Suite – Diagonal No. II*

acrylic on shaped canvas  
 title inscribed, signed and  
 dated 1973 verso  
 1375 x 1360mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000

## 56

Melvin Day

*Still Life*

oil on canvas mounted to board  
 signed and dated '88  
 900 x 1812mm

\$5500 – \$8500



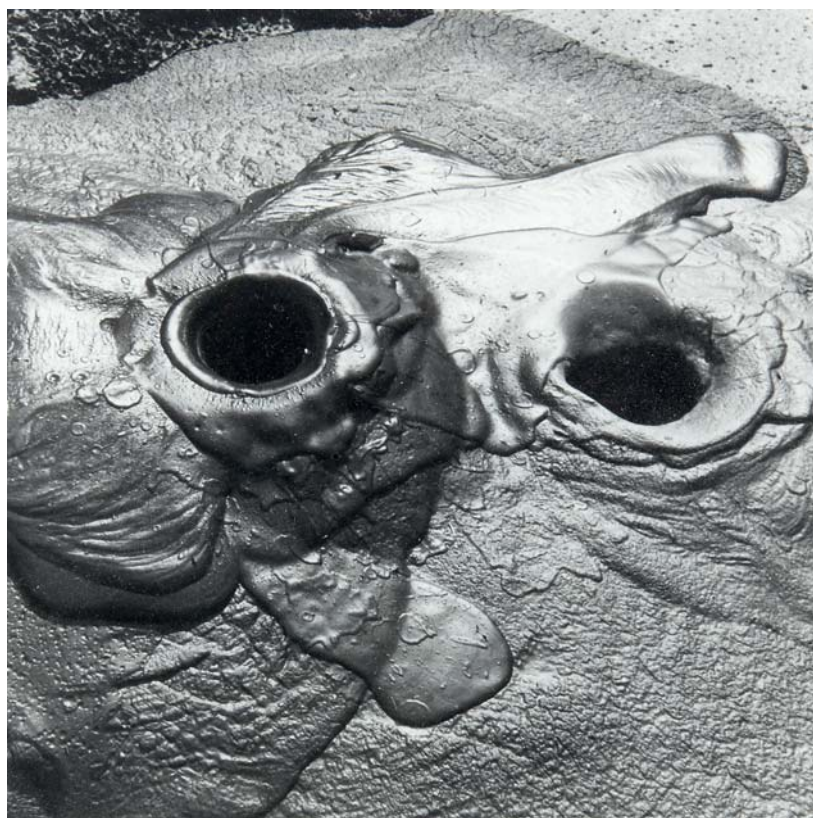


57

Theo Schoon  
*Waiotapu Mud Pool Study*

gelatin silver print  
 original John Leech Gallery  
 label affixed verso  
 178 x 178mm

\$1000 – \$2000



58

Theo Schoon  
*Silica – coated and fossilized  
 debris, Waiotapu*

colour Cibachrome print,  
 photograph taken circa 1968  
 title inscribed on original John  
 Leech Gallery label affixed  
 verso  
 395 x 395mm

\$2800 – \$4500



## 59

Yvonne Todd  
*Takapuna*

lightjet print, 3/3  
title inscribed, signed and dated  
2003 verso  
505 x 410mm

## Provenance

Private collection, Christchurch.

\$3500 – \$5000



## 60

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.

## Provenance

Purchased from Hamish McKay Gallery, Wellington, 4 June 1997.

\$6000 – \$9000





## 61

Max Gimblett

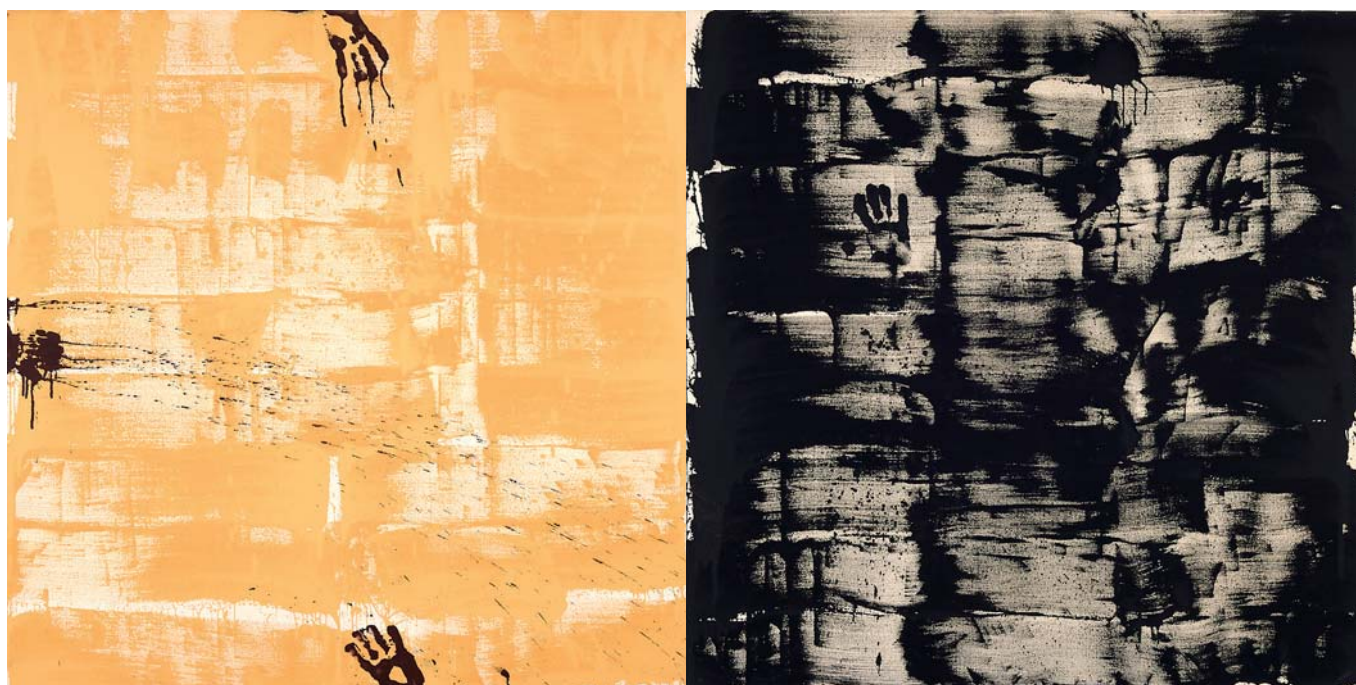
*These Hands that Marry*

acrylic polymer varnish on canvas, diptych  
title inscribed, signed and dated 2005 verso  
1525 x 3050mm: overall

Provenance

Private collection, Auckland.

\$55 000 – \$85 000



## 62

Max Gimblett  
*Hewn from that Same Stone*

mixed media on quatrefoil shaped canvas  
title inscribed, signed and dated 2009  
1015 x 1015mm

\$25 000 – \$40 000

## 63

Max Gimblett  
*The No-Self*

mixed media on board, diptych  
title inscribed, signed and dated 2008/09  
verso  
610 x 1220mm: overall

\$20 000 – \$30 000





## 64

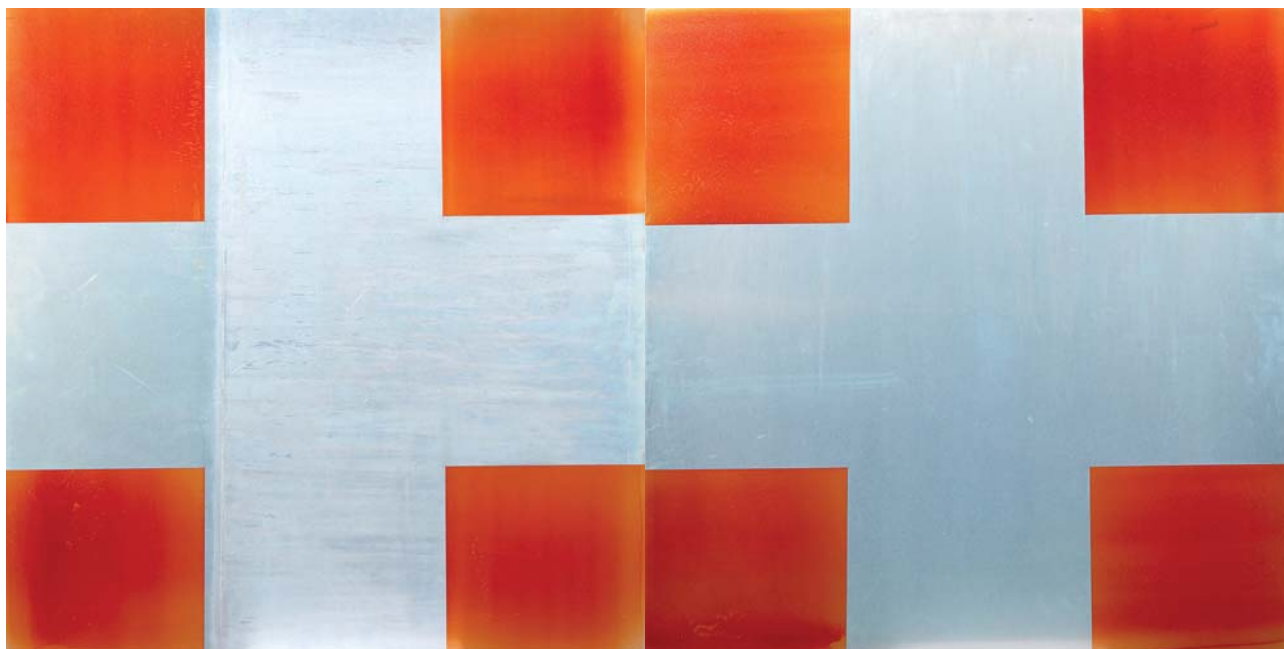
Stephen Bambury  
*'Being on the One'*

resin on chemically treated aluminium  
title inscribed, signed and dated '05 verso  
1200 x 2400mm: overall

## Provenance

Private collection, Sydney.

\$30 000 – \$45 000



## 65

Ian Scott

*Small Lattice No. 253*

acrylic on canvas  
 title inscribed and signed verso  
 560 x 560mm

\$4500 – \$6500

## 66

Sam Francis (America, 1923–1994)

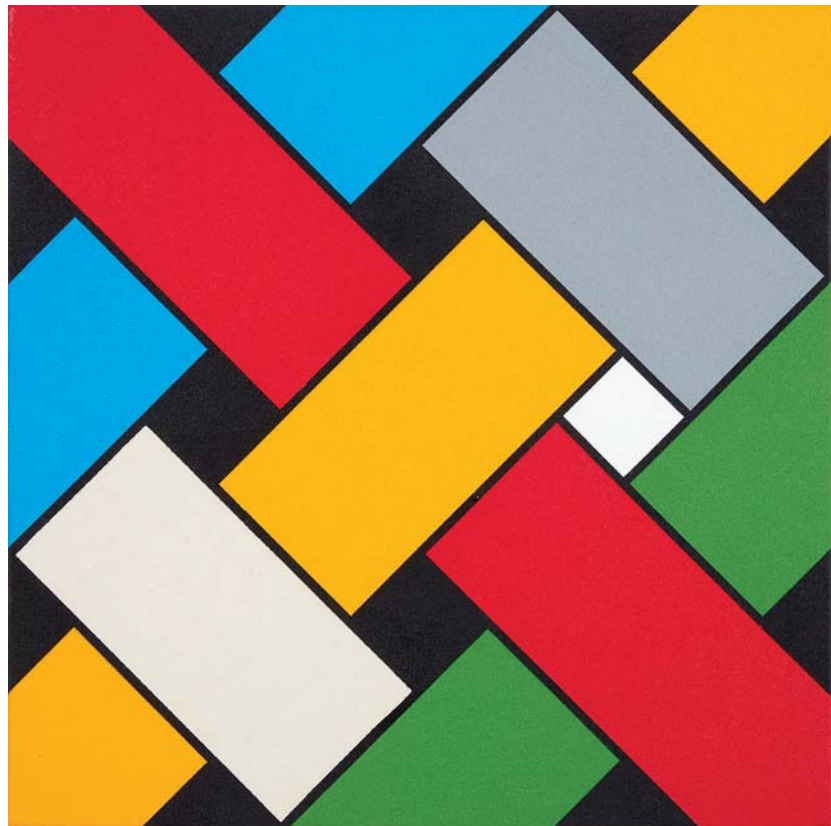
*Untitled*

watercolour  
 signed and inscribed 'Antoinette,  
 Happy Birthday'  
 295 x 207mm

Provenance

Gifted by the artist to Antoinette  
 Godkin, in 1984, when she was  
 working at Knoedler/Kasmin Gallery,  
 London where Sam Francis was  
 exhibiting. Private collection, Auckland.

\$6000 – \$9000





## 67

John Walsh  
*They're from up North, very quiet people*

oil on canvas  
title inscribed, signed and dated  
2009 verso  
910 x 1215mm

\$16 000 – \$25 000



## 68

Margot Philips  
*The Green Valley*

oil on board  
signed and dated 1969; title  
inscribed verso  
697 x 800mm

## Exhibited

'The Paintings of Margot Philips',  
Waikato Art Museum, Hamilton,  
1983 (Cat No. 30).

## Provenance

Collection of A. G and K. J Rogers.  
Private collection, Auckland.

\$6000 – \$9000



## 69

Margot Philips  
*Negev Desert*

oil on canvasboard  
signed and dated 1966  
670 x 800mm

\$5000 – \$8000





70

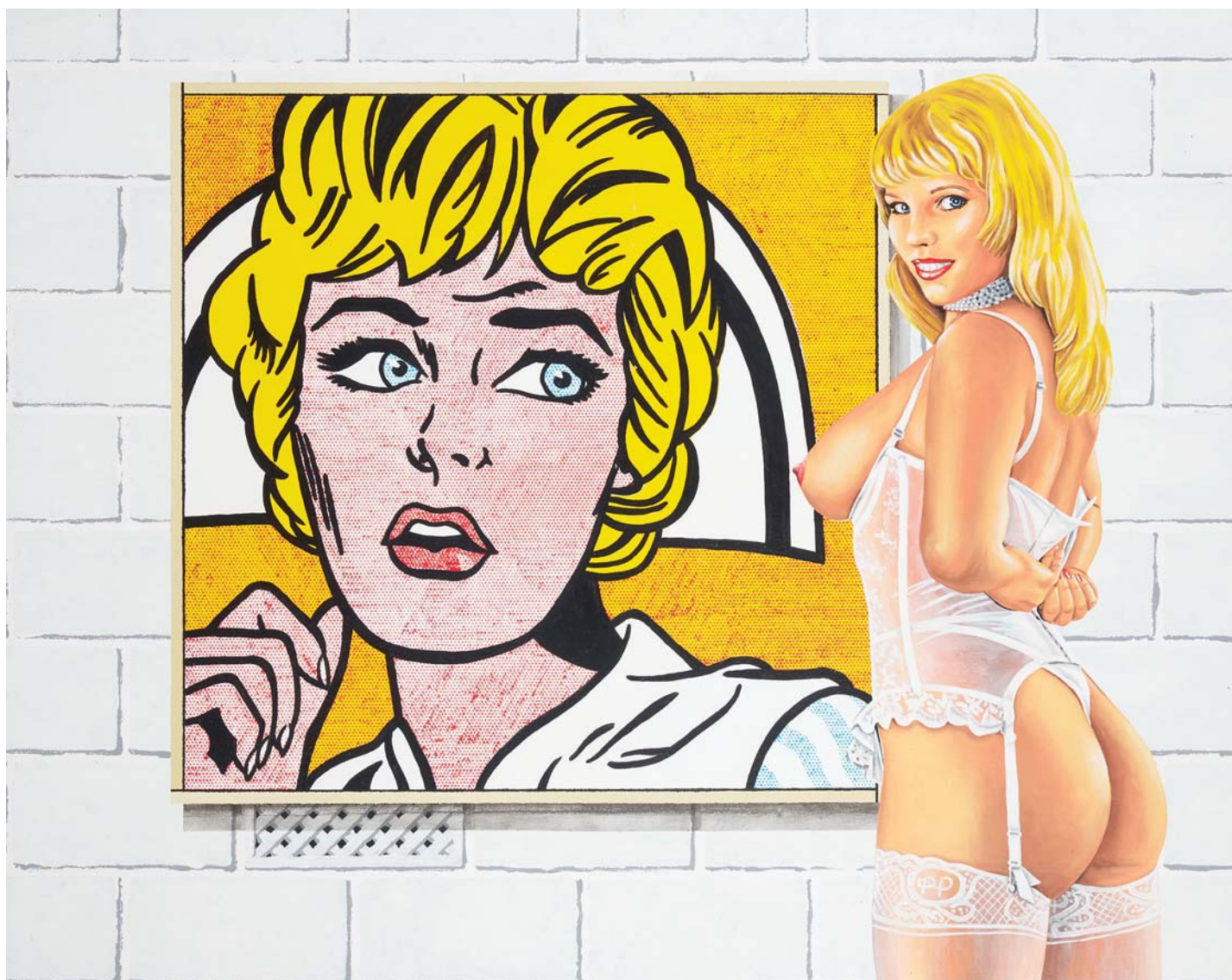
Ian Scott  
*Model Series No. 39*  
(*Girl with Lichtenstein*)

acrylic on canvas  
title inscribed, signed  
and dated 2003 verso  
1740 x 2185mm

Provenance

Private collection, Taupo.

\$15 000 – \$25 000



## 71

Peter McIntyre  
*Farmhouse, King Country*

oil on canvas laid onto board  
signed  
597 x 798mm

## Provenance

Private collection, Australia.

\$25 000 – \$35 000





72

Peter Peryer  
*Gone Home*

ten gelatin silver prints on original mounts  
together with original slip case and cover sheet,  
2/20  
signed and dated Easter 1976  
178 x 178mm: each print  
  
\$7000 – \$12 000

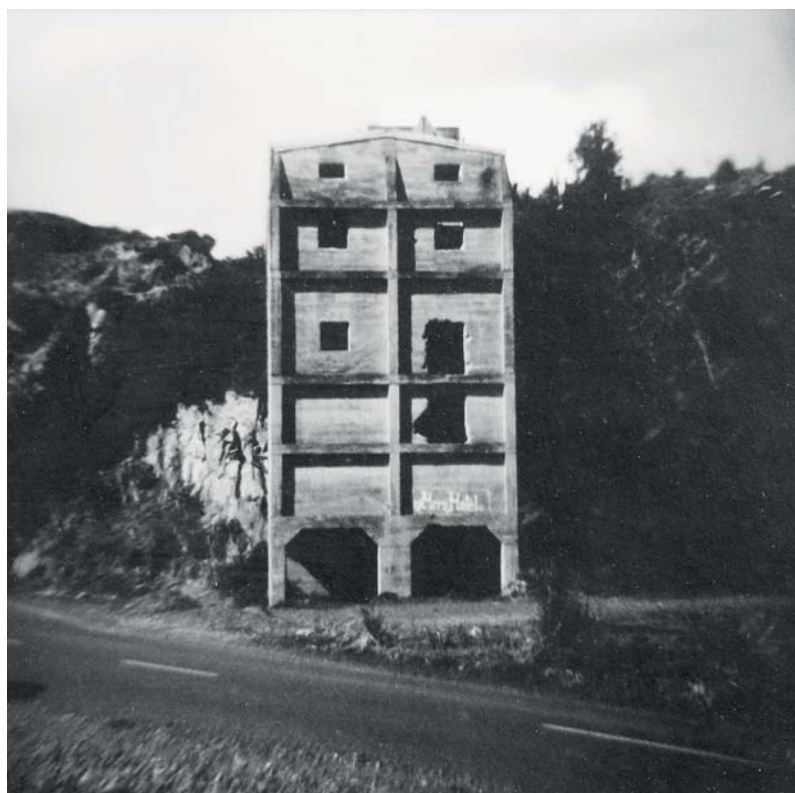


**73**

Peter Peryer  
*Untitled from Mars Hotel*

gelatin silver print  
175 x 175mm

\$1000 – \$2000

**74**

Peter Peryer  
*Untitled from Mars Hotel*

gelatin silver print  
175 x 175mm

\$1000 – \$2000





# 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. Buyer's premium:** The purchaser by bidding acknowledges their acceptance of a buyer's premium of 17.5% + GST to be added to the hammer price in the event of a successful sale at auction.

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

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

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

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

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

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

## Important advice for buyers

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

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

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

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

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

# ABSENTEE & PHONE BID FORM

Auction No. 138  
Important Paintings and Contemporary Art  
4 April 2019 at 6.30pm

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

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

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

Payment and Delivery: Art+Object will advise me as soon as is practical that I am the successful bidder of the lot or lots described above. I agree to pay immediately on receipt of this advice. Payment will be by cash, cheque or bank transfer.

I understand that cheques will need to be cleared before goods can be uplifted or dispatched. I will arrange for collection or dispatch of my purchases. If Art+Object is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by Art+Object.

Note: Art+Object requests that these arrangements are made prior to the auction date to ensure prompt delivery processing.

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

MR/MRS/MS: \_\_\_\_\_

FIRST NAME \_\_\_\_\_ SURNAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

HOME PHONE \_\_\_\_\_ MOBILE \_\_\_\_\_

BUSINESS PHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

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

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

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



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# IMPORTANT PAINTINGS & CONTEMPORARY ART



4 APR 2019