

# IMPORTANT PAINTINGS & CONTEMPORARY ART





Sir Terry Frost  
*Red, Black and White* (detail)  
acrylic on canvas (1967)  
1980 x 2590mm

ART+OBJECT

2 APRIL  
2020

IMPORTANT PAINTINGS  
& CONTEMPORARY ART



# Amazing discoveries



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\* Projected pre-tax return for full one year period. Details on how return will be calculated, and the risk associated with the investment and return, are set out in the Information Memorandum. Offer restricted to "Wholesale Investors" under clauses 3(2) and 3(3)(a) of schedule 1 to the Financial Markets Conduct Act 2013.

# EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES



## TIO BAY BAY OF ISLANDS

Tio Bay is a north facing riparian waterfront property with its own jetty and floating pontoon located on the Waikino Peninsula overlooking Opua marina. The 4.4764-hectare title is a mixture of grazing land and bush with an extensive water frontage.

The property features numerous residential and ancillary buildings. The main home is substantial in size and features one master suite on the top floor with a stunning traditional-style living area on the ground floor.

This would be perfect if you are looking for a hidden waterfront retreat or a property to convert to a commercial operation.

[luxuryrealestate.co.nz/NT159](https://luxuryrealestate.co.nz/NT159)

4 4 1



## 472 POUND ROAD CHRISTCHURCH

Those looking for more space, more privacy and more luxury will find it at Magdalen Estate on the fringe of Christchurch city.

Leaving the hustle and bustle of the city behind, you will soon be driving through the gates of this exemplary estate. A tree-lined driveway leads you down to this commanding residence and here you can enjoy your private country lifestyle setup for equestrian activities.

Laid out on 3.8 hectares of prime lifestyle land, this stunning, Oamaru stone home is defined by its elegance and all the features one could desire.

[luxuryrealestate.co.nz/CH04](https://luxuryrealestate.co.nz/CH04)

4 2 3



## 196 LOWER SHOTOVER ROAD QUEENSTOWN

For sale by Deadline Sale closing Wednesday 22nd April 2020.

Designed by Sir Michael Fowler, this wonderful home has matured into one of the most outstanding examples of world class architecture in Queenstown.

The 670 square metre home sits beautifully within the ten acres of award winning park like grounds created by renowned landscape architect Ralf Kruger. The European theme incorporates woodlands, ponds, formal hedging, schist retaining walls and an extensive vegetable garden.

Located in the heart of Dalefield and conveniently situated.

[luxuryrealestate.co.nz/Q06](https://luxuryrealestate.co.nz/Q06)

6 4 3



## MCDONNELL ROAD ARROWTOWN

For sale by Deadline Sale closing Thursday 16th April 2020.

Architect designed and award winning, this beautifully appointed high quality cedar-clad home has a modern open plan kitchen, dining and living room and a separate family/media space that the three bedrooms connect to.

Capturing excellent winter sunshine hours and snapshot postcard views, the thermal efficiency and eco-design minimises power cost and maximises comfortable living.

Ideal for live in, holiday or as a future investment.

[luxuryrealestate.co.nz/Q007](https://luxuryrealestate.co.nz/Q007)

3 2 2

### QUEENSTOWN & SURROUNDS

Terry Spice  
+64 21 755 889  
[terry@luxuryrealestate.co.nz](mailto:terry@luxuryrealestate.co.nz)

### BAY OF ISLANDS

Charlie Brendon-Cook  
+64 212 444 888  
[charlie@luxuryrealestate.co.nz](mailto:charlie@luxuryrealestate.co.nz)

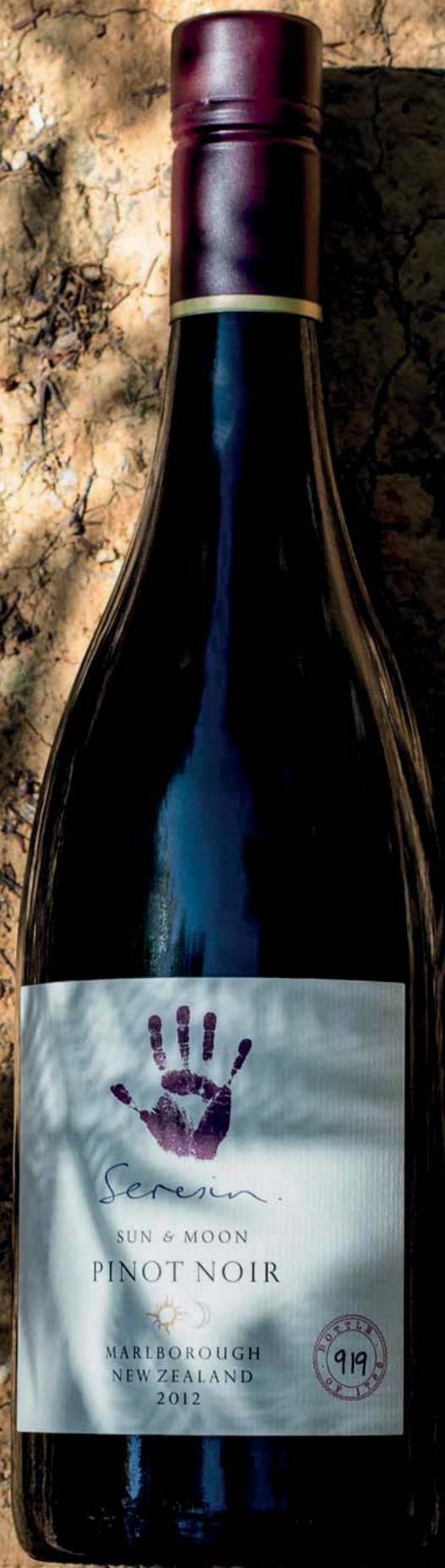
### CHRISTCHURCH

Darren Lown  
+64 22 1299 525  
[darren@luxuryrealestate.co.nz](mailto:darren@luxuryrealestate.co.nz)

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# TAI MOANA TANGATA

Brett Graham

26 Apr – 26 Jul 2020

*Manukau 2020*, video animation still,  
Brett Graham and Ken Gorrie, Animation Research Ltd.

42 Queen Street  
New Plymouth  
Aotearoa New Zealand

[govettbrewster.com](http://govettbrewster.com)



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*Red, Black and White in A feeling for Form:  
Modernism in British and New Zealand Art,  
2005. Image courtesy of Auckland Art Gallery  
Toi o Tāmaki.*

When curator Ralph Rugoff titled his 2019 Venice Biennale exhibition 'May you Live in Interesting Times', even he could not have foreseen how very prescient that famous saying would become just months after the end of the Biennale.

Used in speeches by Western politicians for many years and perhaps most famously in a speech given in the late 1930's by the British MP Sir Austen Chamberlain, the quote invoked an ancient Chinese curse that he had supposedly learned from a British diplomat who had served in Asia. However it turns out that such an 'ancient Chinese curse' never actually existed and the saying was in fact, a fake.

Despite its fictional status, the saying is still widely used today, and to great effect. Once again the world is caught up in an international disturbance, where fake news and alternative facts frequently collide with governmental advice. Rugoff's exhibition included artworks that reflected on the precarious nature of our existence today, including threats to various traditions, institutions and relationships, but the exhibition also attempted to provide a guide for how to live and think in 'interesting times'.

Therefore, despite the current challenges faced by us all, at Art+Object we will be continuing to do what we have been since 2007, conducting auctions and offering the full range of services to our clients, with moderate alterations in some circumstances. We are keeping a close eye on advice from the Ministry of Health and will be taking extra measures to ensure the health and safety of our employees and clients.

We are pleased to have launched a bold new website that reflects Art+Object in 2020. We encourage you to have a browse and to remember that we will once again be offering live streaming of the auction on Facebook and a video preview of the sale on our youtube channel, together with phone, absentee and on-line bidding via [liveauctioneers.com](http://liveauctioneers.com).

We look forward to seeing you at the viewing.

Leigh Melville

Art+Object

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instagram: @artandobject  
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youtube: ArtandObject

Photography: Sam Hartnett  
Design: Fount—via  
Print: Graeme Brazier

[www.artandobject.co.nz](http://www.artandobject.co.nz)

# NEW COLLECTORS ART

26.05.20



## ENTRIES INVITED UNTIL 24 APRIL

Leigh Melville  
[leigh@artandobject.co.nz](mailto:leigh@artandobject.co.nz)  
+64 21 406 678

Helen Brown  
*Kennedy Bay, Waiheke*  
oil on board  
signed and dated '66  
675 x 900mm

\$6000 – \$9000

# AUCTION HIGHLIGHTS

FEB 2020

## NEW COLLECTORS ART SCANDINAVIAN DESIGN

12

A pair of Sigurd Resell 'Falcon' chairs manufactured by Vatne Mobler of Norway, circa 1970

Realised \$4805



12

22

A pair of mid-Century Italian lacquered bamboo and leather Safari armchairs in the manner of Tito Agnoli for Bonacina

Realised \$3600



22

10

A pair of 1950s Danish upright bookcases by Borge Mogenssen, manufactured by FDB. In oak and teak, with adjustable shelves.

Realised \$5765



10

167

Gretchen Albrecht  
*Plume (Red)*

acrylic on canvas, 1983  
1520 x 3060mm

Realised \$31 230



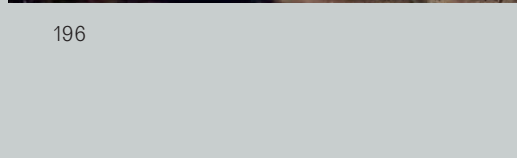
196

196

Colin McCahon  
*Northland, 1959*

ink and brush on paper, 1959  
636 x 507mm

Realised \$42 040

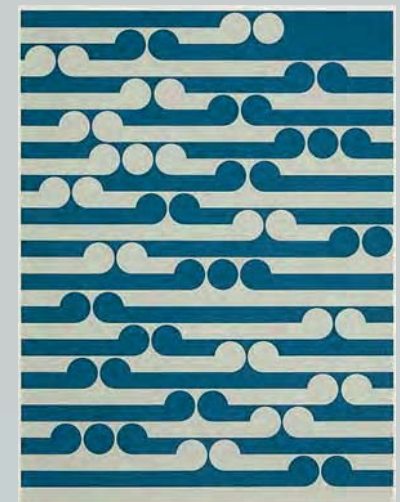


220

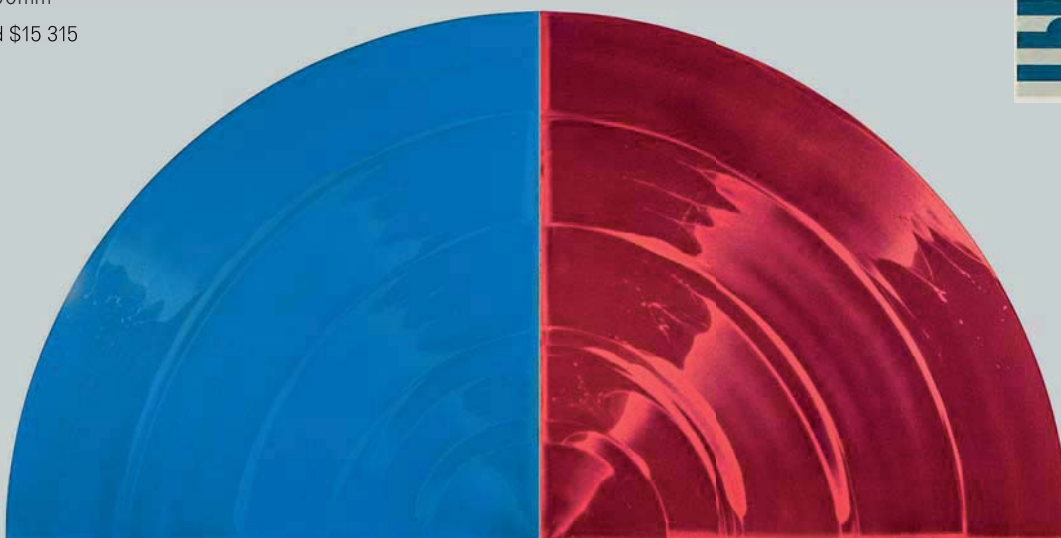
Gordon Walters  
*Kapiti*

screenprint, 36/75, 1984  
515 x 390mm

Realised \$15 315



220



167

# ART+OBJECT IS THE COUNTRY'S MOST EXPERIENCED AND LEADING VALUER OF FINE AND APPLIED ART

We are regularly commissioned to provide large-scale and complex valuation advice to public museums, universities and galleries as well as to private collectors. In 2019 and 2020 the valuation department has completed important mandates from the Govett-Brewster Gallery/Len Lye Centre, Museum of New Zealand Te Papa Tongarewa, Christchurch Art Gallery Te Puna o Waiwhetū, Otago Polytechnic Te Kura Matatini ki Otago, New Plymouth Airport, The Museum Hotel Collection – Wellington, Bell Gully Collection, Auckland War Memorial Museum Tāmaki Paenga Hira, Dunedin Public Art Gallery, Aigantighe Art Gallery – Timaru, Akaroa Museum, Sarjeant Gallery Te Whare o Rehua, Invercargill Public Art Gallery, Tauranga Art Gallery, and The University of Canterbury Te Whare Wānanga o Waitaha.

To discuss commissioning an Art+Object valuation contact:  
Leigh Melville, Managing Director  
[leigh@artandobject.co.nz](mailto:leigh@artandobject.co.nz)  
+64 21 406 678

# THE PETER STRATFORD COLLECTION

08.04.20

Art+Object's first rare books auction of 2020 includes the library of Peter Stratford, well-known local collector, researcher, historian and purveyor of rare books. Peter opened his book shop in Dominion Road in the 1980s and later transferred to the central city. He retired from the book trade in 1995 and has spent recent years researching and studying New Zealand history.

Catalogue available in print and online from Friday 20 March



A superb collection of rare early New Zealand first editions

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

artandobject.co.nz

## Auction

Thursday 2 April at 6.30pm

3 Abbey Street, Newton, Auckland

## Preview

Wednesday 25 March

5.00pm – 7.00pm

Dale Frank (Australia, 1959–)

*It was a sort of dismal day, that's how it started out. But after she left, and the conversation turned to her and we all seemed to pick up. She had that effect on people, so did her art. Best not to talk about it when it is not in front of you.*

varnish and acrylic on canvas  
signed and dated 2006 verso  
2000 x 2600mm



## Viewing

Thursday 26 March

9.00am – 5.00pm

Friday 27 March

9.00am – 5.00pm

Saturday 28 March

11.00am – 4.00pm

Sunday 29 March

11.00am – 4.00pm

Monday 30 March

9.00am – 5.00pm

Tuesday 31 March

9.00am – 5.00pm

Wednesday 1 April

9.00am – 5.00pm

Thursday 2 April

9.00am – 2.00pm

# ART+OBJECT



2 APRIL  
2020

## IMPORTANT PAINTINGS & CONTEMPORARY ART

1

Peter Robinson  
*Defunct Mnemonics*

wool felt and aluminium rod  
2450mm: height

Provenance

Private collection, Auckland.

\$5000 – \$8000



2

Samantha Mitchell  
*Untitled*

acrylic and metallic pigment  
on found Parian bust  
signed and dated 2015  
560 x 420 x 300mm

\$5500 – \$8500



## 3

Terry Stringer

*David and Michelangelo*

cast bronze, a/p

signed and dated 2006

830 x 170 x 110mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



4

Colin McCahon

*Moby Dick is Sighted off Muriwai*

title inscribed, signed and dated

'72 on the plate

lithograph, 66/200

500 x 590mm

\$8000 – \$14 000



5

Pat Hanly

*Figure in Light*

cardboard relief print, 4/10

title inscribed, signed and dated 1964

Provenance

Private collection, Auckland.

700 x 558mm

\$5000 – \$8000



## 6

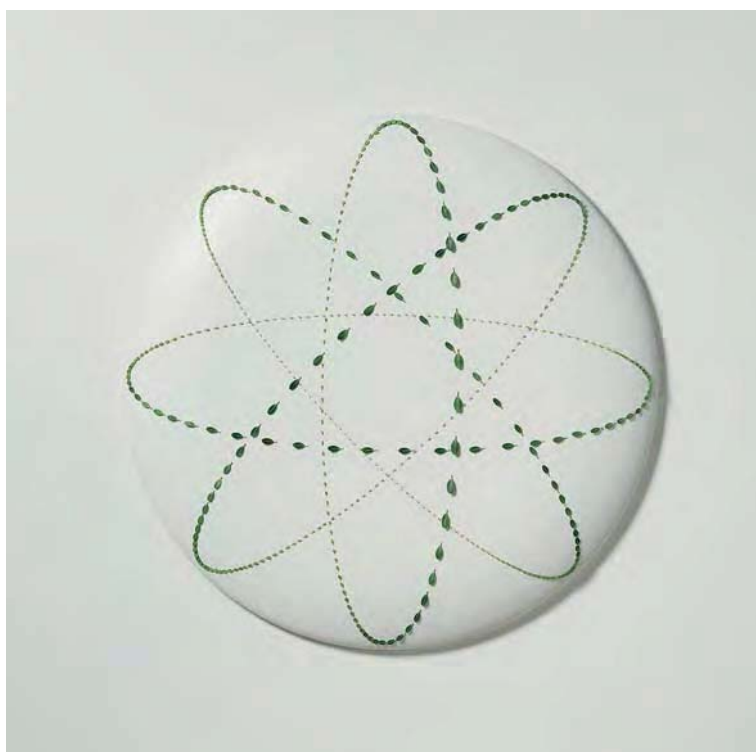
Elizabeth Thomson  
*Astrophysics III, No. I*

gesso on shaped board with applied  
 enamel on lost-wax, cast bronze  
 title inscribed, signed and dated 2007 verso  
 1200mm: diameter

## Provenance

Purchased by the current owner from Page  
 Blackie Gallery, Wellington in 2013.

\$12 000 – \$18 000



## 7

Chris Charteris  
*Hononga/Union*

hand-carved and polished andesite with  
 steel plinth, 2015  
 580 x 420 x 50mm: excluding plinth

## Exhibited

'Onāianeī' Exhibition, FHE Galleries, 2015.

## Provenance

Private collection, Auckland.

\$6000 – \$9000



## 8

Yvonne Todd

*Clinique Consultant No. 3, from Bellevue*

type C print, 1/3

title inscribed, signed and dated

2002 verso

825 x 669mm

Illustrated

Robert Leonard (ed), *Creamy Psychology:*

*Yvonne Todd* (Victoria University Press, 2014), unpaginated.

Exhibited

'Bellevue', Ivan Anthony Gallery, Auckland, 2002.

'*Creamy Psychology: Yvonne Todd*', City Gallery, Wellington, 6 December 2014 – 1 March 2015.

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



## 9

Boyd Webb  
*Botanics – Black*

digital print on Fuji crystal archive paper,  
 edition of 5  
 1500 x 1200mm

## Exhibited

'Boyd Webb – Botanics', Sue Crockford Gallery,  
 Auckland, 29 June – 17 July 2004.

## Provenance

Purchased from Sue Crockford Gallery, Auckland  
 in 2004. Private collection, Auckland.

\$8000 – \$14 000

## 10

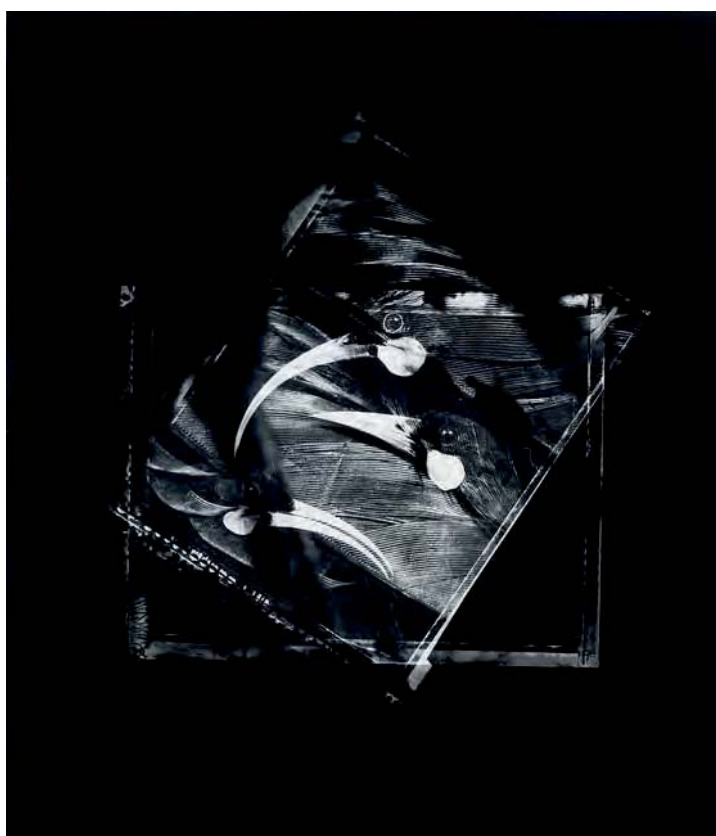
Fiona Pardington  
*Study for Huia Love Triangle*

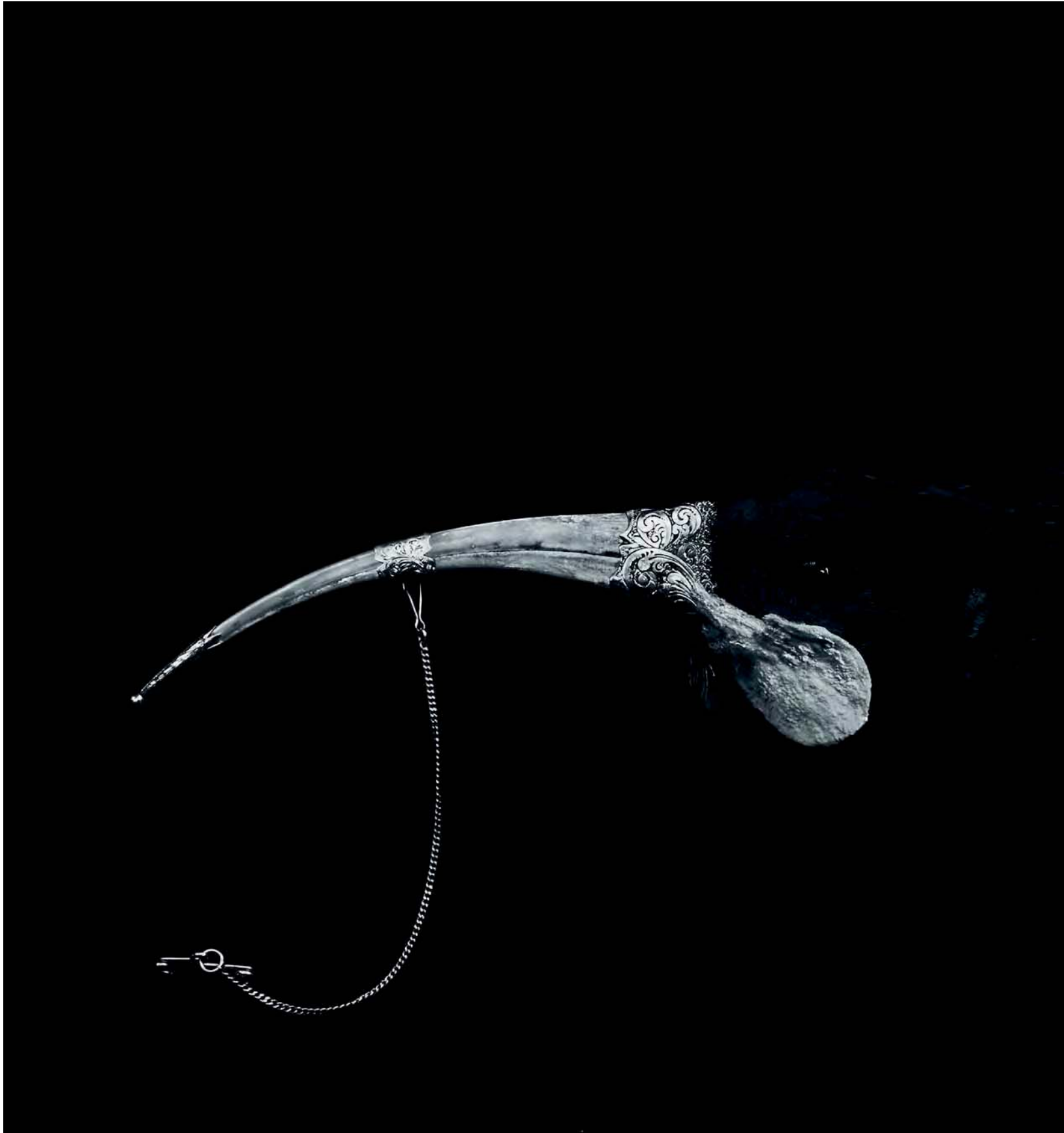
gelatin silver print, 1/5  
 title inscribed, signed and dated 2004–2008 verso  
 225 x 195mm

## Provenance

Private collection, Auckland. Purchased from  
 Two Rooms, Auckland, 3 May 2009.

\$3000 – \$5000





11

Fiona Pardington  
*Captive Female Huia*

pigment inks on hahnemuhle  
paper, 7/10  
signed and dated 2017 verso  
1100 x 1460mm

Provenance  
Private collection, Auckland.

\$35 000 – \$55 000



## 12

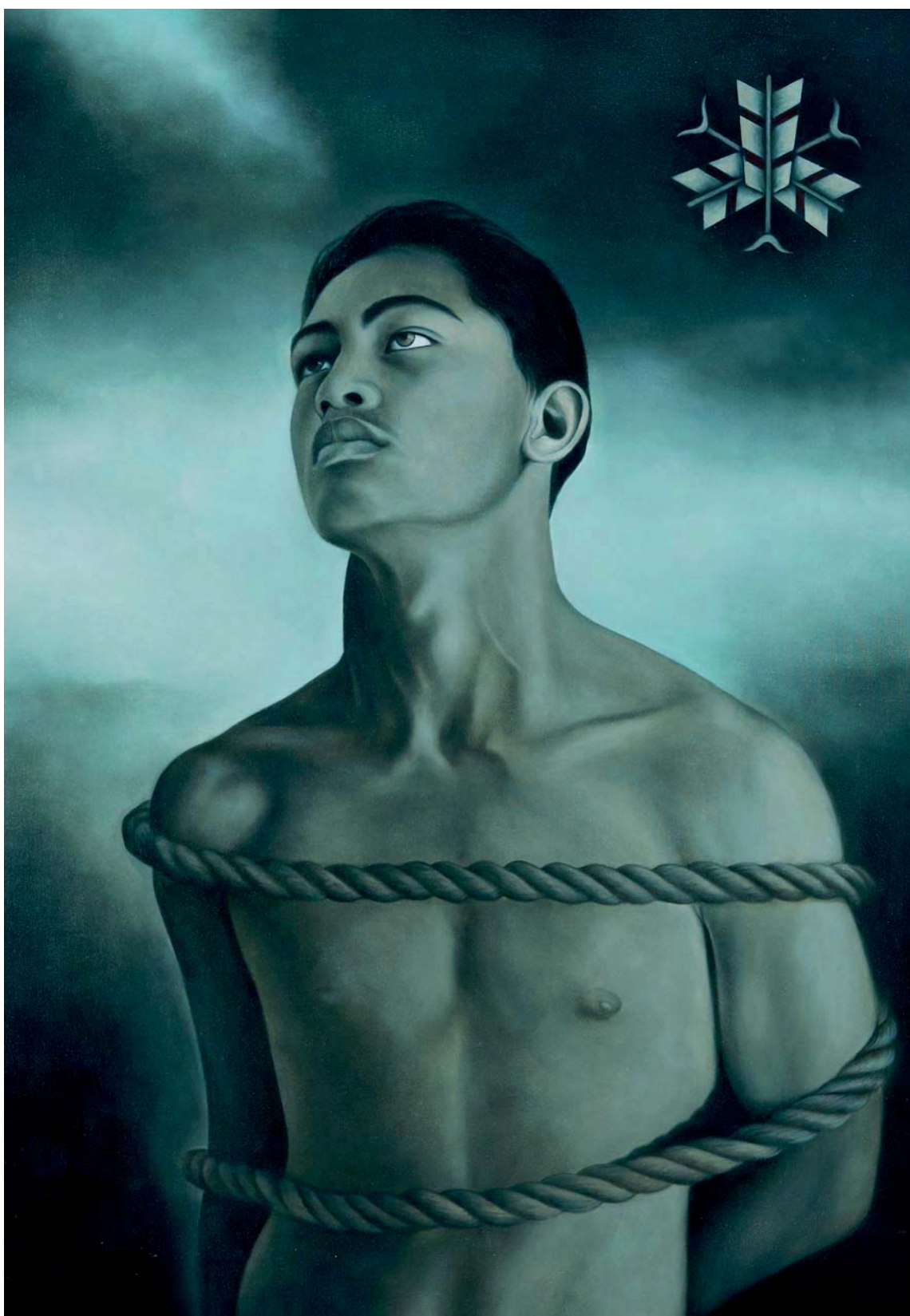
Heather Straka  
*Sebastian*

oil on canvas mounted to board  
title inscribed, signed and dated 2005 verso  
860 x 605mm

## Provenance

Private collection, Auckland.

\$15 000 – \$20 000



## 13

Heather Straka

*Love*

oil on board  
title inscribed, signed and dated  
2004 verso  
526 x 388mm

Exhibited

'Heather Straka – The First Fleet',  
Milford Galleries, Dunedin, 28  
August – 16 September 2004.

Provenance

Private collection, Auckland.

\$11 000 – \$16 000



## 14

Kushana Bush  
*Modern Semaphore 'Pressed Half Pike'*

gouache and pencil on paper  
title inscribed, signed and dated  
2009 verso  
700 x 500mm

\$5000 – \$7000



## 15

Kushana Bush  
*Fan Stamp*

gouache and pencil on paper  
title inscribed, signed and dated  
2009 verso  
700 x 497mm

\$5000 – \$7000



## 16

Bill Culbert

*White III*

fluorescent tube and plastic bottles  
610 x 300 x 50mm

## Provenance

Private collection, Auckland.  
Purchased by the current owner from  
Sue Crockford Gallery, Auckland.

\$8000 – \$14 000



## 17

L. Budd  
*"I Feel Nothing!"*

oilstick and acrylic on blind  
 title inscribed and variously inscribed  
 930 x 895mm

## Provenance

From the estate of Simon Manchester, Wellington.

\$3000 – \$6000



## 18

Brendon Wilkinson  
*Total Glamour*

oil on canvas, two panels  
 560 x 710mm and 201 x 254mm

## Exhibited

"Brendon Wilkinson: Somnambulant Perimeter  
 – 9 recent works' Peter McLeavey Gallery,  
 Wellington, 30 April – 25 May 2002.

## Provenance

Private collection, Taranaki. Purchased from  
 Peter McLeavey Gallery, Wellington, 2002.

\$6000 – \$9000



## 19

Miranda Parkes

*Licker*

acrylic on canvas

title inscribed, signed and dated 2008 verso

1815 x 1815 x 260mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



## 20

Winston Roeth

*Blaze Star*

tempera on ten slate panels  
title inscribed, signed and dated  
2011 verso  
2640 x 630mm: installation variable  
505 x 305mm each panel

Exhibited

'Winston Roeth: New Paintings',  
Jensen Gallery, Sydney,  
February 2011.

Provenance

Private collection, Auckland.

\$45 000 – \$65 000





## 21

Paul Dibble  
*Green Tango*

cast bronze, two parts, 1/3  
signed and dated '97  
2030 x 1700 x 540mm

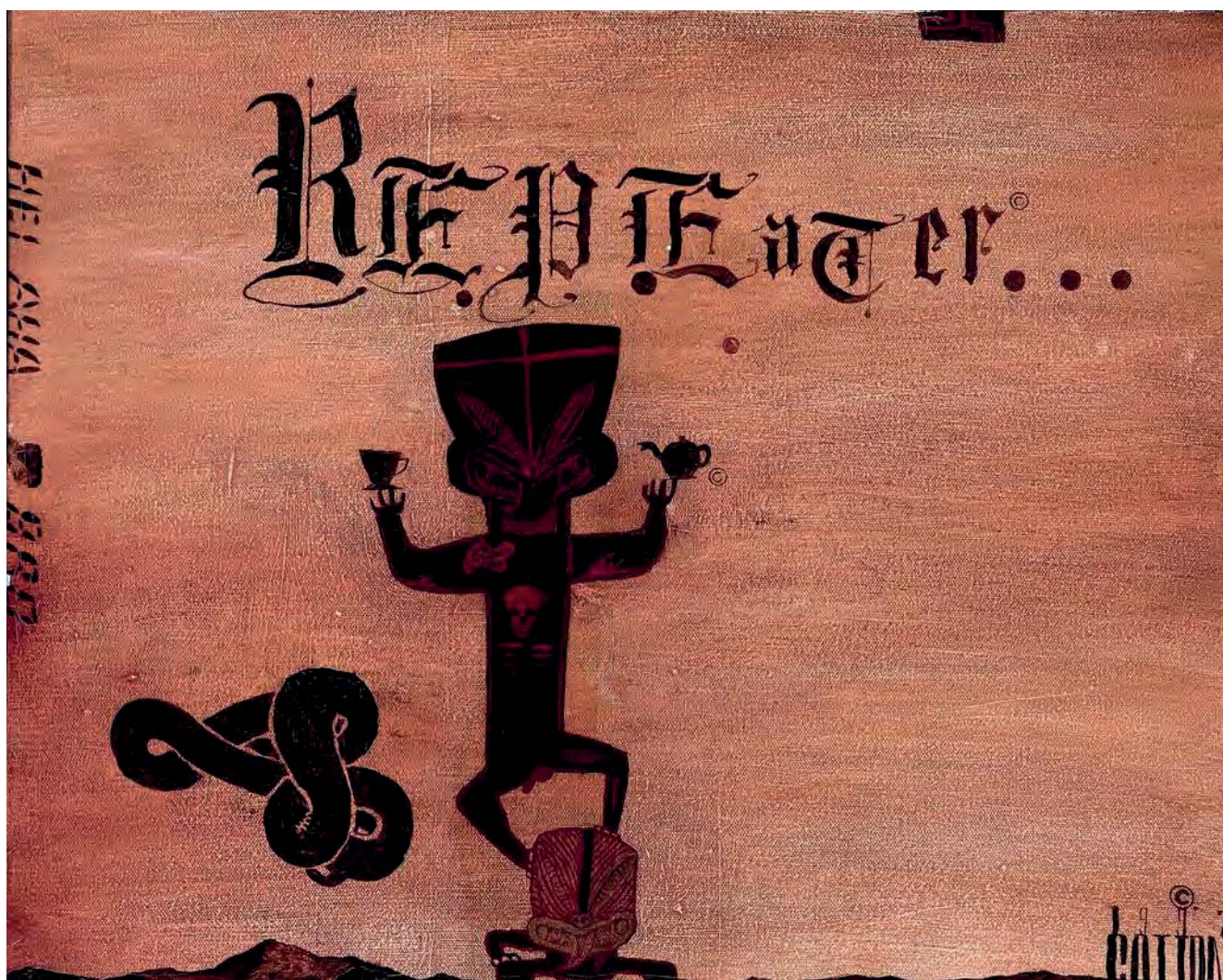
Illustrated

Dr. Henner Loeffler and Fran Dibble, *Paul Dibble: The Large Works* (Auckland, 2012), p. 40

Provenance

Private collection, Christchurch. Acquired from Brooke Gifford Gallery, Christchurch.

\$65 000 – \$85 000



22

Shane Cotton  
*Repeater*

oil on canvas  
 title inscribed, signed and dated 1997;  
 title inscribed, signed and dated verso  
 405 x 503mm

\$25 000 – \$35 000



## 23

Shane Cotton

*20 to 9*

oil on canvas

signed with artist's initials S. W. C;

title inscribed and signed verso

305 x 610mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



24

Ans Westra  
*Turangawaewae, Ngaruawahia, 1963*

gelatin silver print  
signed; title inscribed verso  
280 x 260mm

\$3000 – \$5000



25

Ans Westra  
*Tangi of Inia Te Wiata at Otaki Marae, 1971*

gelatin silver print  
signed; title inscribed verso  
210 x 310mm

\$3000 – \$5000

## 26

Laurence Aberhart

*View No. 4, Fort Jervois, Ripapa Island,  
Lyttleton Harbour. 15 March 2000*

selenium-toned gelatin silver print  
title inscribed, signed and dated 2000  
195 x 250mm

Provenance

Collection of Ian MacDonald, Northland.

\$3000 – \$5000



## 27

Laurence Aberhart

*Nature Morte (silence)*

selenium-toned gelatin silver print  
250 x 195mm

Provenance

Collection of Ian MacDonald, Northland.  
Gifted to him by Bill Hammond.

\$4500 – \$7000



## 28

Karl Maughan  
*Victoria Avenue*

oil on canvas  
title inscribed, signed and dated 2017  
1800 x 1800mm

## Provenance

Private collection, Auckland.

\$25 000 – \$40 000



## 29

Karl Maughan  
*Argyle Street*

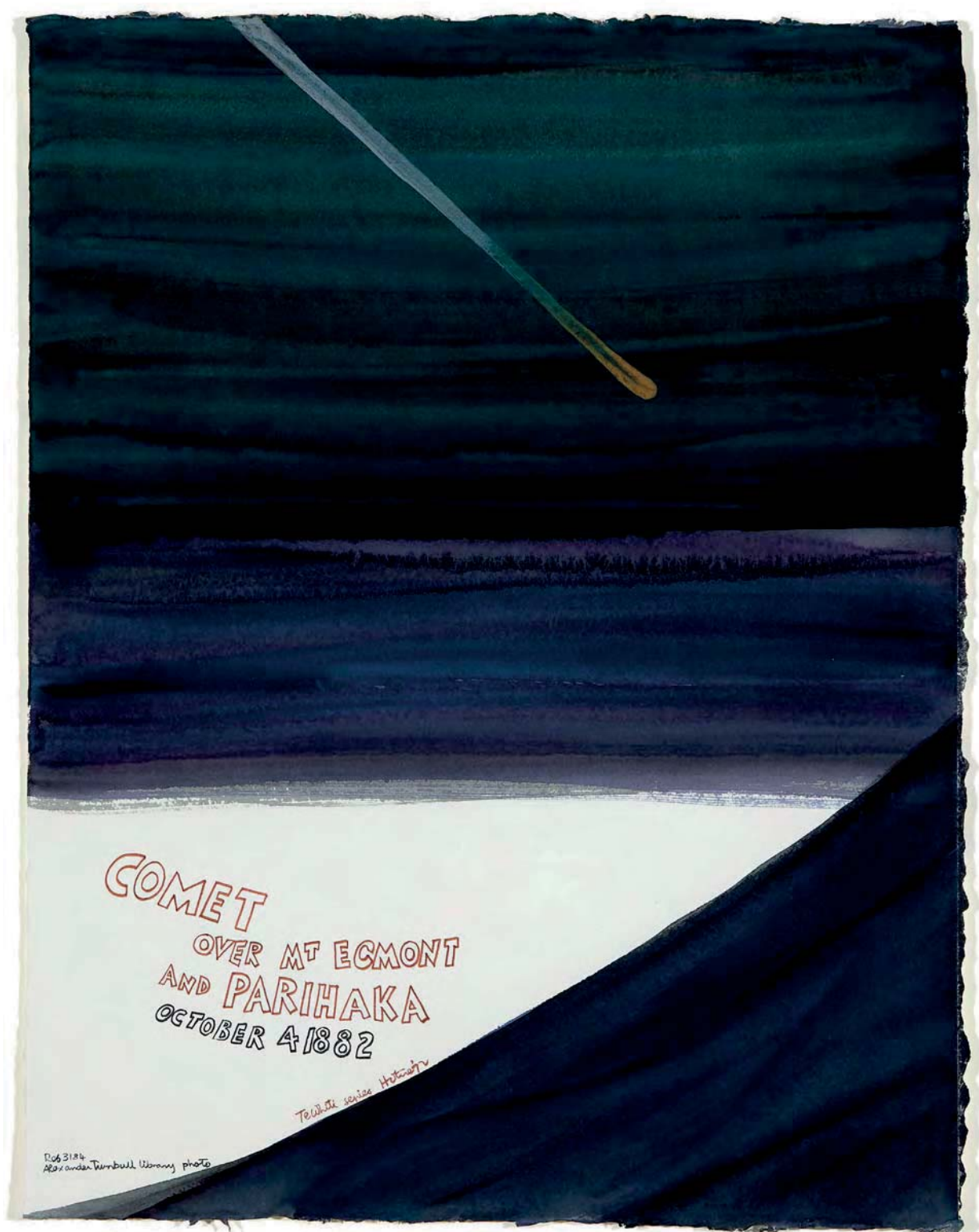
oil on canvas  
title inscribed, signed and dated 27/07/08  
1220 x 1220mm

## Provenance

Private collection, Auckland.

\$20 000 – \$30 000





## 30

Ralph Hotere

*Comet over Mt Egmont and Parihaka, October 4 1882*

watercolour and acrylic on paper

title inscribed, signed and dated '72 and inscribed

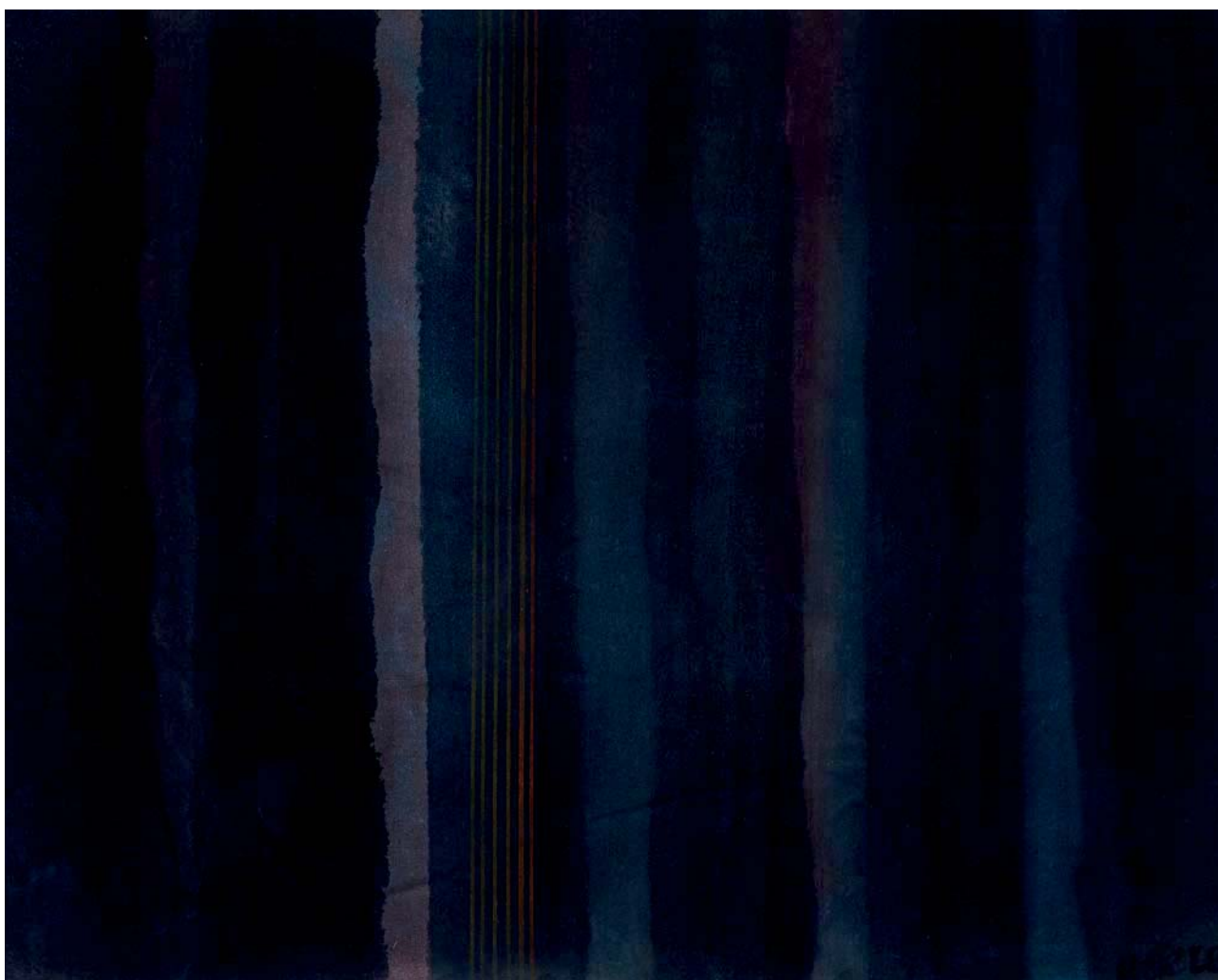
*Ref 3184 Alexander Turnbull Library*

587 x 450mm

Provenance

Private collection, Christchurch.

\$25 000 – \$35 000



### 31

Ralph Hotere

*Requiem*

acrylic and dyes on canvas  
signed; signed and dated '75 verso  
475 x 598mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000

32

Gordon Walters  
*Untitled*

acrylic on paper  
dated 13.8. '76; signed and dated '76 verso  
243 x 194mm

Provenance

Private collection, Auckland.

\$7000 – \$10 000

33

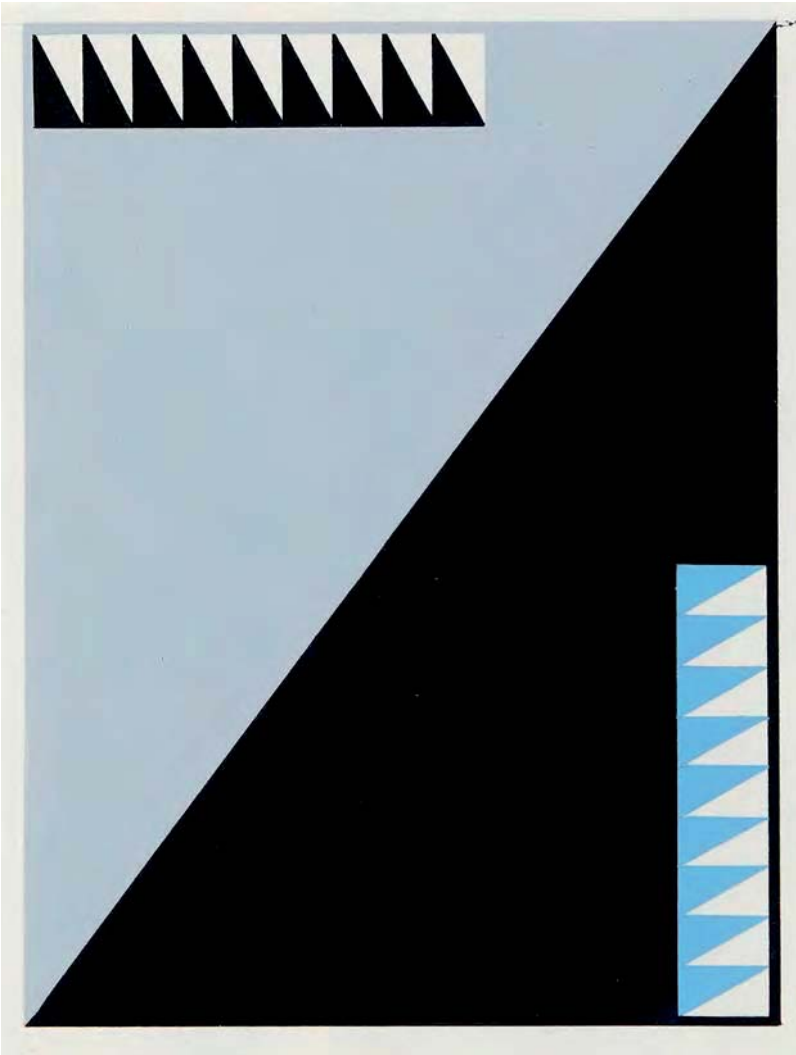
Marti Friedander  
*Gordon Walters Photographed for  
Contemporary New Zealand Painters:  
Volume 2 (Unpublished)*

silver gelatin print  
250 x 200mm

Provenance

Gifted to Jim Barr and Mary Barr by  
the artist in 1981.

\$3500 – \$5000



## 34

Gordon Walters

*Parade No. 1*

acrylic on canvas  
artist's name inscribed verso and  
dated '56 – '77 verso; original Fletcher  
Challenge label affixed verso  
485 x 609mm

Illustrated

Lucy Hammonds, Laurence Simmons,  
Julia Waite, *Gordon Walters: New Vision*  
(Auckland/Dunedin, 2018), p. 101.

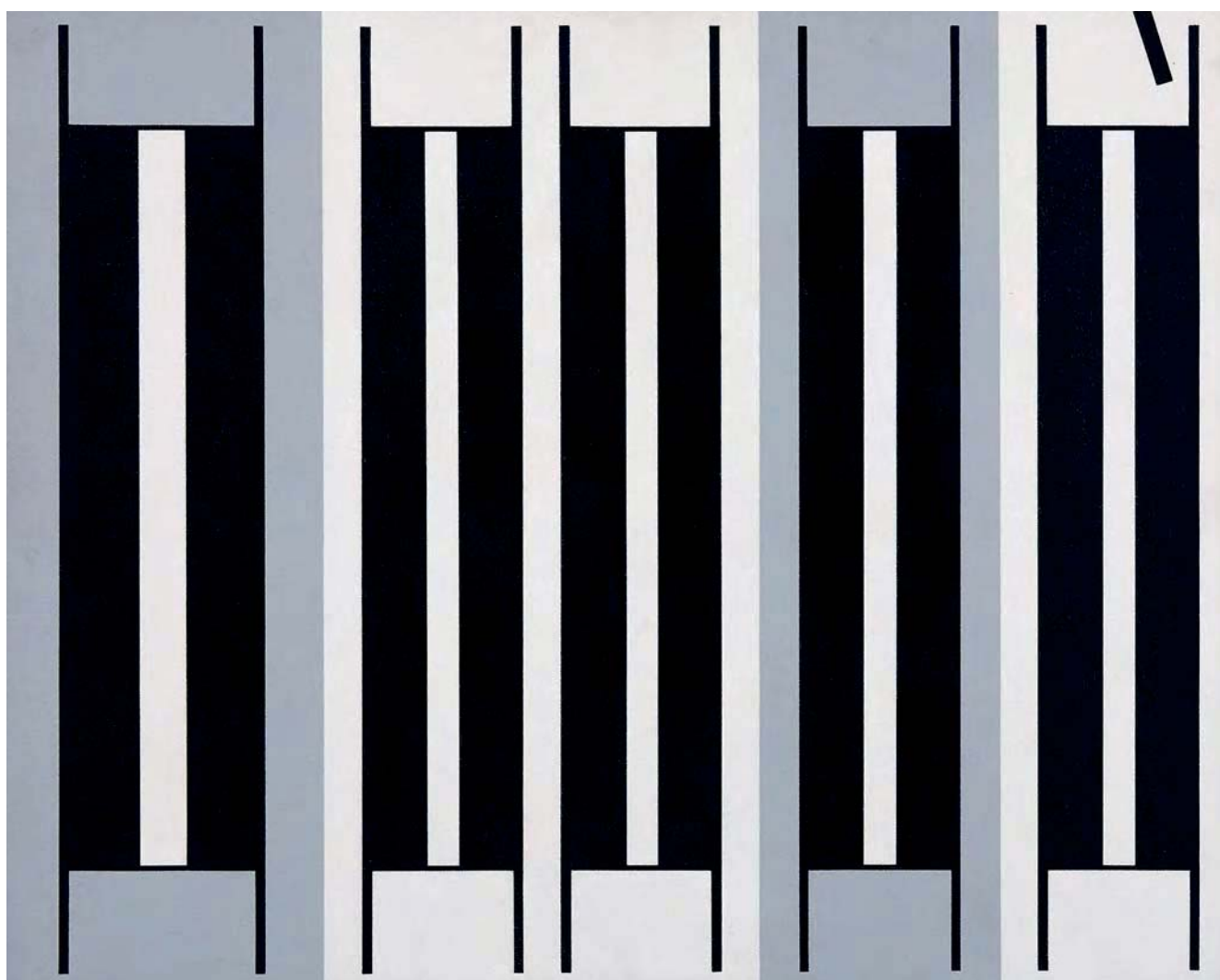
Exhibited

'Gordon Walters: New Vision', Dunedin  
Public Art Gallery, 11 November 2017 –  
8 April 2018 (touring nationally).

Provenance

Fletcher Trust Collection, Auckland.  
Private collection, Hawke's bay.

\$45 000 – \$65 000



## ROBERT ELLIS



## 35

*Conjunction IV*

oil on canvas  
signed and dated '74; title inscribed verso  
1515 x 1355mm

## Illustrated

Hamish Keith, Elizabeth, Hana and  
Ngarino Ellis, *Robert Ellis* (Ron Sang  
Publication, 2014), p. 77.

## Provenance

Collection of the artist.

\$35 000 – \$55 000

In this aerial view of a tract of land, Robert Ellis paints a circuitry of motorways hemmed in on each side by land and sea. In the same painting, with less of a sense of figuration, he hints at the abstract notions of clouds, camouflage, spirit birds and chevrons—a combination of realistic rendering and abstraction. Typical of his mid-70s paintings, *Conjunction IV*, 1974, has a sense of a specific locale being depicted, yet the details are carefully avoided. It is the title of the work that is recorded verso, not which city is rendered. The image strikes up environmental themes at a time when hippydom was on the wane and Extinction Rebellion had not been thought of. It is true that looking at this painting now more than forty years after it was painted, the viewer is armed more strongly with an environmental focus. But perhaps the image is more about the duality of the built environment and the consequent human condition than a piece of political hectoring.

Specifically, what tract of land could this possibly be? It is nowhere and everywhere. But given the long run of Ellis's motorway paintings, Auckland as subject comes to mind. What can be seen on flying into Auckland and looking down at that isthmus of land that separates the waters of the Manukau and the Waitemata? A land cross-hatched by the Northern, North-Western and Southern Motorways and the outer curve of Tamaki Drive. These days the motorway network is tight and ageing and the city blocks look cornered. These days, an exit runs through Grafton Gully and snakes off to the port.

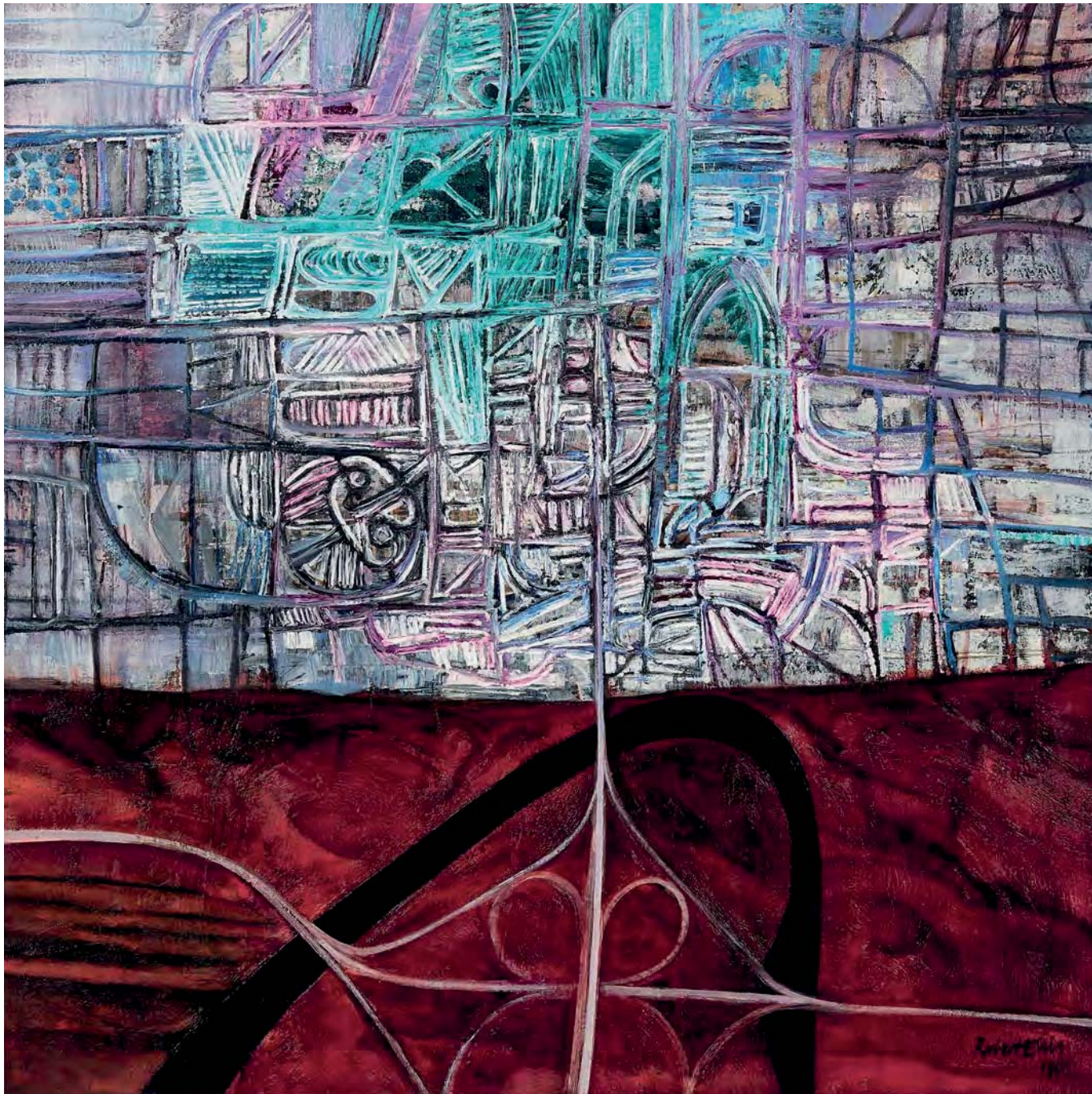
But in the 1970s, when Robert Ellis was an Elam academic at the University of Auckland, Grafton Gully was first a wasteland for hundreds of cars, the detritus of a nearby wrecker's yard, until the motorway came through and it was up-rated to exit-ramp status. The Gully behind Elam was a bleak landscape that could play on the mind. Arguments raged. Should there be more cars and motorways in the urban environment? Less? Ellis must have surveyed the changes from his nearby vantage point. As the bulldozers re-shaped the Gully, Ellis did the same on his painting using the wet-on-wet force of a palette knife.

In the centre of *Conjunction IV*, 1974, this symbolic isthmus of land with its network of motorway lines runs into a bottleneck. Blue shapes, that are a cross between camouflage patterns and spirit-birds, occupy an area of red earth. Below, dark chevron markings travel like waves in the sea, moving under clouds of camouflage, almost unable to be seen as the warning signs that they truly are. With the title of the painting, Ellis ties his spiritual self to place.

This tract of the built urban environment, densely packed, mazed with circuitry, and shoe-horned between earth and sea becomes, then, a statement on the human condition and our civilisation. Ellis's painted motorways have the look of having been scoured out of hardened ground, but a ground that will not last. Perhaps our cities and motorways are not as sustainable as we first thought—or rather, perhaps our urban lifestyles too are fragile? In the bottleneck, our mental well-being is trapped behind rigid curvilinear borders with the conjunction of earth and sea lying well beyond our reach. Such is an urban way of thinking; such is an urban way of life.

Peter James Smith

## ROBERT ELLIS



## 36

*Road Systems, River and City*

oil and acrylic on board  
 signed and dated 1965; title inscribed,  
 signed and dated verso  
 1220 x 1215mm

Provenance

Collection of the artist.

\$25 000 – \$40 000

The major early works by a painter, when they have refined their daily practice and a style emerges that later becomes the vehicle for a lifelong painted dialogue with the viewer... are pure gold. They are gold because they are close to the moment of insight, when the way forward becomes clear, when expression is youthful with a confident even arrogant freshness.

Robert Ellis's large oil *Road Systems, River and City*, 1965, is a major early work by an artist who has indeed found his voice by the time it was painted. The drivers of his practice are all there, appearing specifically in the title. This *Road Systems, River and City* painting abounds with all the shots in his post-1960 arsenal: the motorway and the earth; the river and the metropolis; the aerial view of the fractured plane, in parts figurative and in other parts, abstract.

In a discussion of Ellis's early work in the *200 Years of New Zealand Painting* monograph (of 1971), Gil Docking points to the tension that such dualities highlight. With reference to Ellis's painting, Docking quotes a 1959 article by artist/educator Peter Smith (no relation) who observes that Ellis 'strips down and explores the basic structures of his environment, both physical and mental, and it is in this double field of form and meaning that their interest lies'.

This duality may be explored further. *Road Systems, River and City* essentially divides into two halves, breaking any hope of classical perspective in the plane. The upper half supports a universal city network with roads, parking lots and city blocks in bleached chalky colours signifying decay from the effects of decades of weathering. The lower half shows a darkened river making a curved foray into the landscape, its banks just touching the city's edge. By comparison it seems impervious to decay. It is clean, smooth, quietly spiritual. There is a sense that it will go on flowing long after the city weathers away.

Given that Ellis depicted the 'universal' city rather than the specifically 'local' in his practice, we need to remember that while he was refining his painted position, his home town of Auckland was undergoing a process of infrastructure rebirth. There was an urgency to bring about the 'modern'. In the decade of the sixties, motorways suddenly appeared in the name of progress. That phrase 'in the name of progress' is worth focusing on, because all the while, there were detractors questioning this sixties enterprise. Although Ellis does not harangue us directly with environmental causes, the dualities that he paints bring them into play.

In *Road Systems, River and City*, the motorway overlays the entire painting's design, overrunning land river and city with clover-leaf loops. But does it not bring life-blood into the city? Is it not arterial? Referring again to Docking's writings, this time on a similar painting of the period, held in the collection of Auckland Art Gallery Toi O Tamaki—*Motorway/City*, 1969—there is consensus that the Ellis 'motorway' is a symbol. But a symbol of what? Docking notes that 'the painting seems to raise the question which many are asking: Is this new symbol prophetic, not of renewal, but of the slow strangulation of the city?'

Peter James Smith



37

Robert Ellis  
*Rakaumangamanga*

oil on linen  
 title inscribed, signed and dated 1988  
 2120 x 1750mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000

**38**

Michael Smither  
*Okahu Boats I*

acrylic on canvas  
title inscribed, signed with artist's initials  
M. D. S and dated 2013 verso; original  
Diversion Gallery, Picton label affixed verso  
1220 x 915mm

\$20 000 – \$30 000

## JUDY MILLAR

39

*Star Watch*

acrylic on canvas  
original Gow Langsford Gallery label  
affixed verso  
1960 x 3010mm

## Exhibited

'I is She, as You to Me', Dunedin Public Art  
Gallery, September–October 2003.

'I'd Like Painting', Gow Langsford Gallery,  
Auckland, 6 April – 1 May 2004.

## Provenance

Private collection, Auckland.

\$40 000 – \$60 000

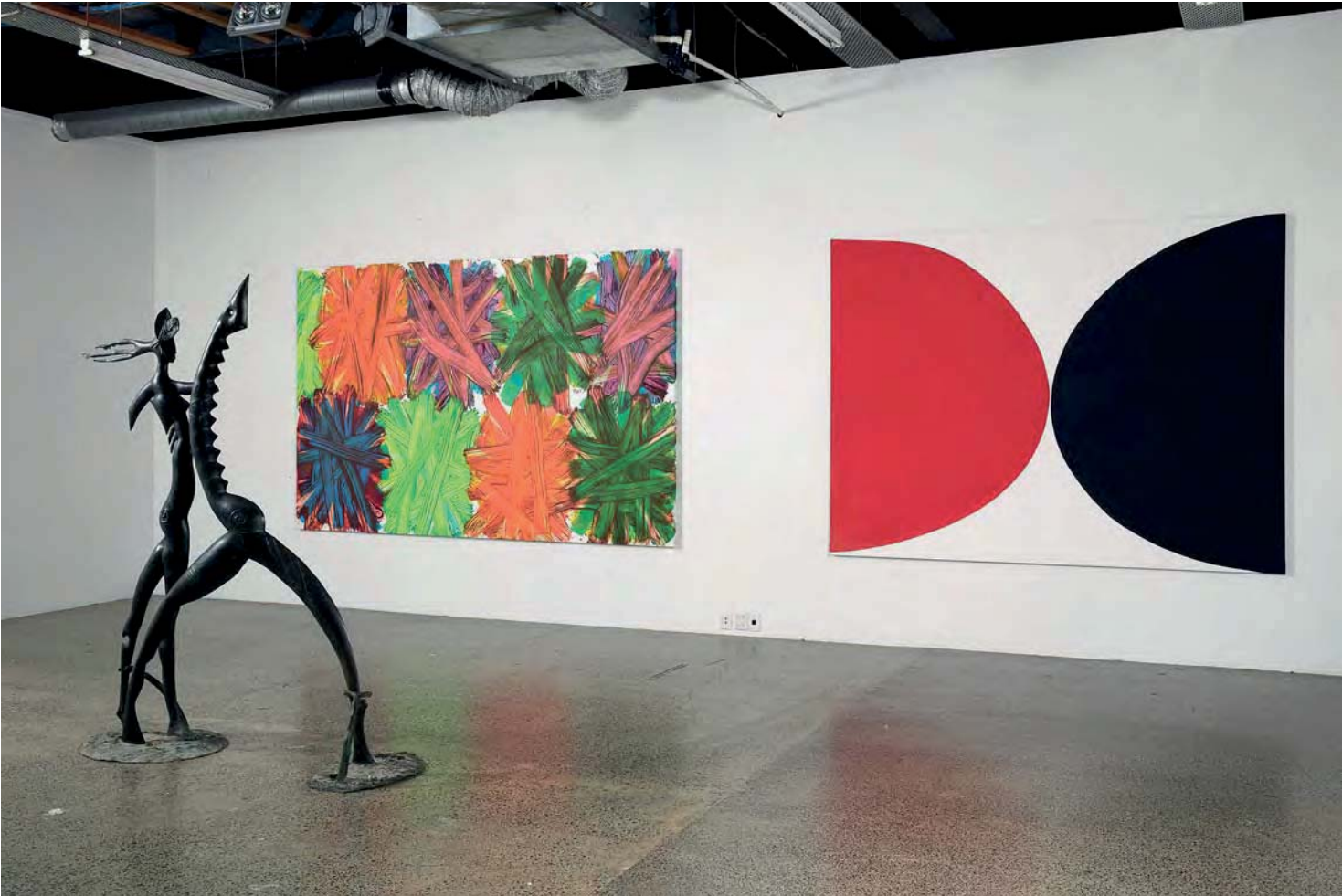
Judy Millar's *Star Watch* is a bold and energetic art work across an enormous canvas. Created in 2003, the painting was produced as part of a residency at the Dunedin Public Art Gallery and is characteristic of Millar's sustained exploration of expressive mark making. Millar began making these large scale, gestural paintings in the early 2000s. Many of the aspects of her later practice are already evident: the painted brush stroke or handmade mark, the repetition of form, the layering of shape and colour, and the exploration of scale and how this forces an awareness of our own physical selves. This is painting as a tactile, physical experience.

*Star Watch* is both pragmatic and suggestive. The art work offers up its own concrete, physical mass as a history of it's making, but also as a representation of art historical movements and negations. In this work the physical act of painting is clear. This is hands-on making, the art work telling the story of its creation. We see energetic, expressive strokes emphasising the sweep of the painter's arm or movement of her hand. *Star Watch* is a vivid map of the artist's transit across and around its surface, a physical record of Millar's movement in the studio. The colourful strokes that create the star forms exist as action lines of their making and evidence of an artist deeply engaged in experimenting with the rough brushwork and textures made possible by oil paint. There's more than just vigorous brushwork, however, as the broad sweeping marks have been made with a combination of brush and ragstrokes, the artist applying quantities of paint to the surface then

working, dragging, erasing, and wiping it. Millar calls this 'painting backwards'. The dynamism and energy present in this art work combined with Millar's sweeping strokes and gestural application of paint invites comparisons to East Asian ink and wash painting. With a goal to not simply to reproduce the appearance of a subject but to capture its spirit through brushwork, so as to convey its most essential qualities or temperament, it is possible to see similarities between this ancient art form and Millar's ability to engage with and respond to conceptual practices through riotous form and colour.

The surface of *Star Watch* is a rich and multi dimensional haptic pleasure. Optical space is created in the work not only from paint manipulation but also Millar's use of layers and under colours. The sweeping mark-making in animated bands of colour – a vivid Granny Smith apple alongside a resinous leafy green, a shadowy rhubarb, brilliant orange, and royal blue; not to mention the tones and variations created as one colour moves swiftly over those in the base layer – allows only small patches of white to peak out between the heavily worked canvas. Not entirely abstract, *Star Watch* offers an image distilled from the real world, a reduction of form to basic and determined strokes.

Kelly Carmichael









40

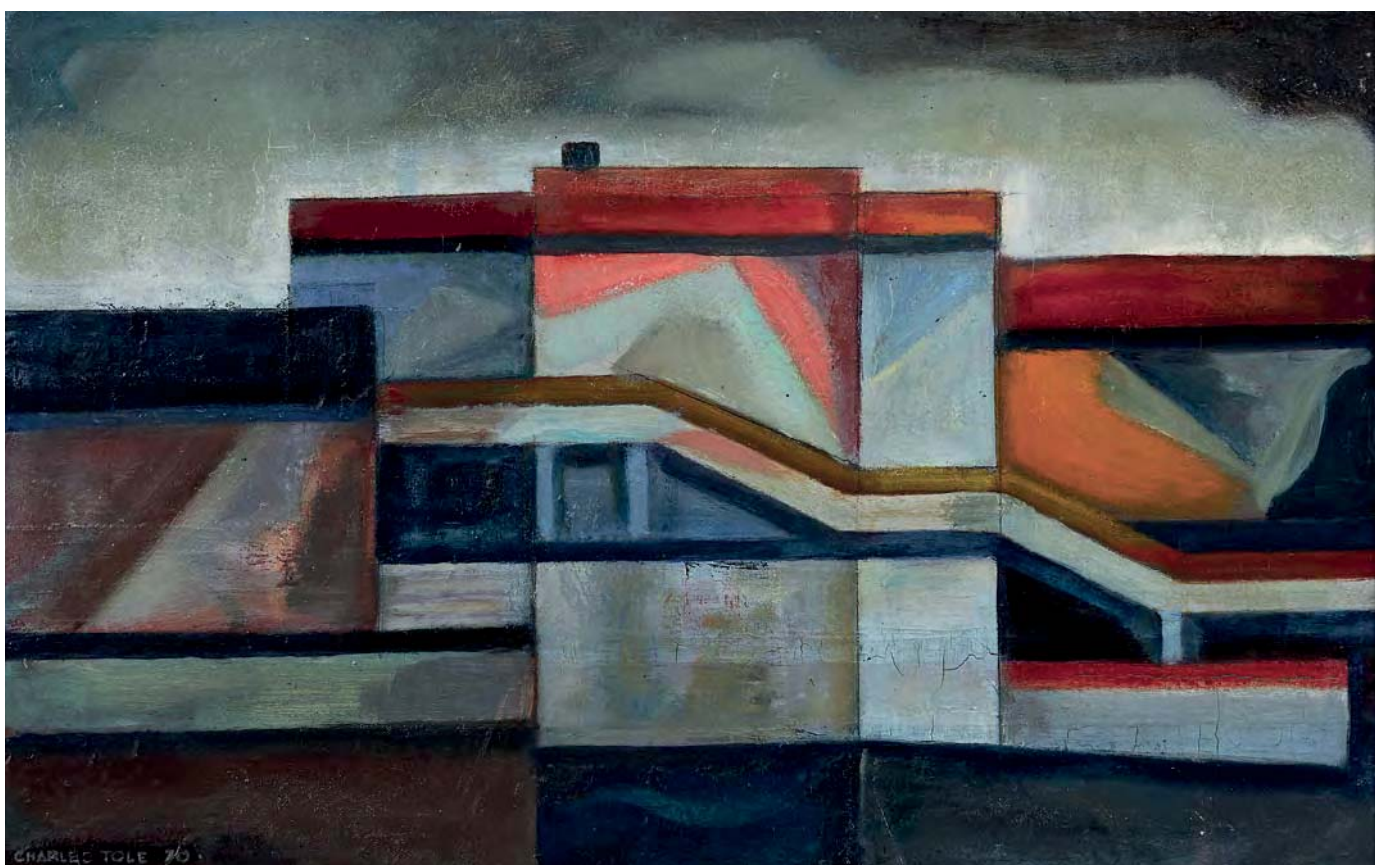
Charles Tole  
*Waterfront at Onehunga*

oil on board  
signed and dated '67; title inscribed and signed  
on artist's original catalogue label affixed verso  
293 x 468mm

Provenance

Private collection, Auckland. Purchased by the  
current owner from International Art Centre,  
Auckland, 26 July 2001, Lot No. 1.

\$15 000 – \$25 000



## 41

Charles Tole

*Buildings with Ramp*

oil on board

signed and dated '70; title inscribed,

signed and dated '70 – '76 on artist's

original catalogue label affixed verso

295 x 474mm

Provenance

Private collection, Auckland.

\$15 000 – \$25 000

## 42

Terry Stringer

*The Death of Cleopatra*

cast bronze

signed and dated 2005

1970 x 600 x 600mm

Provenance

Private collection, Auckland.

\$25 000 – \$40 000



## 43

Terry Stringer  
*Still Life*

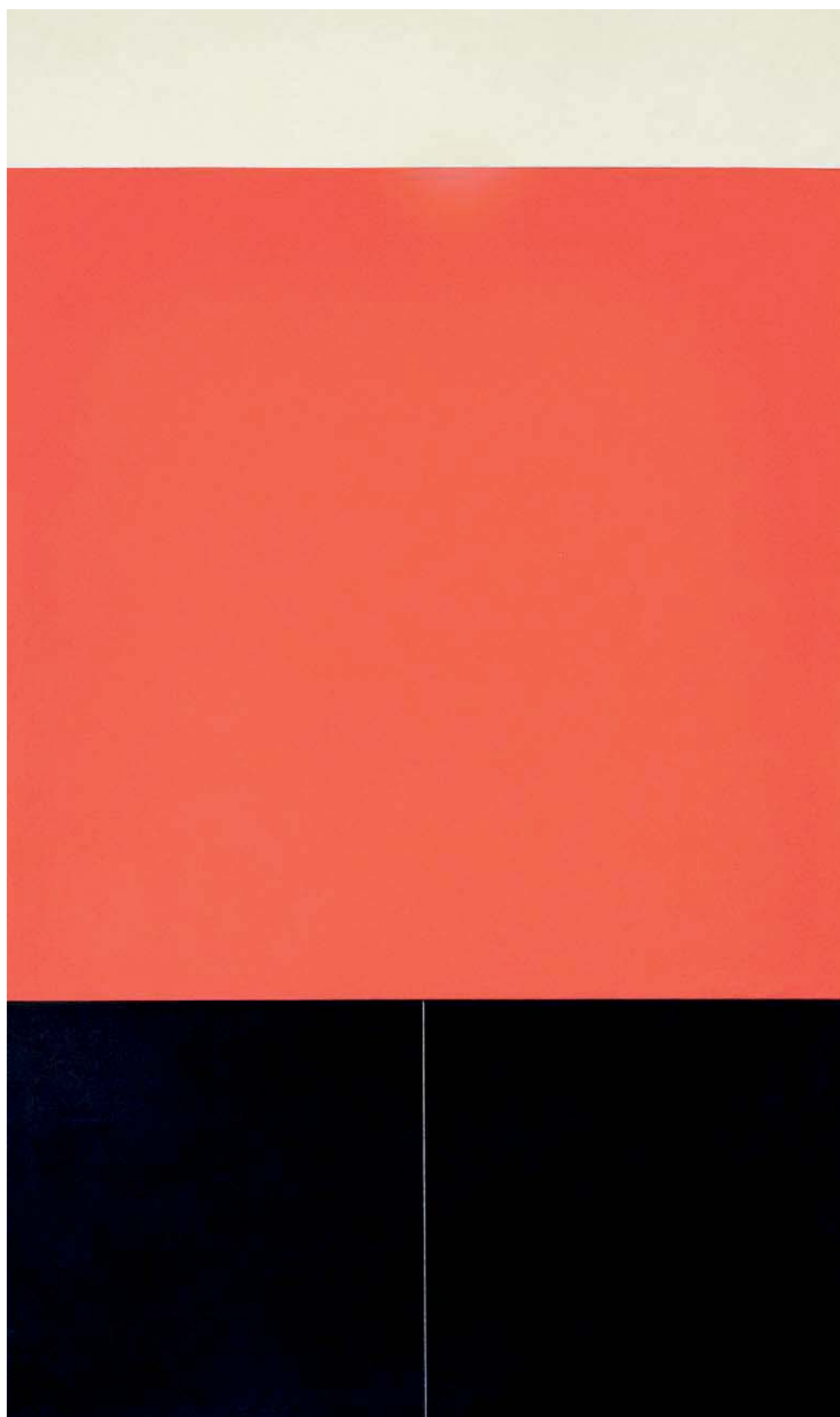
cast bronze, a/p  
signed and dated 2006  
1050 x 450 x 260mm

## Provenance

Private collection, Auckland.

\$25 000 – \$35 000





## 44

Milan Mrkusich  
*Red Achromatic*

acrylic on Belgian linen  
title inscribed, signed and dated 1992 verso  
1725 x 1015mm

### Provenance

Private collection, Wellington. Purchased from  
Sue Crockford Gallery, Auckland, March 1993.

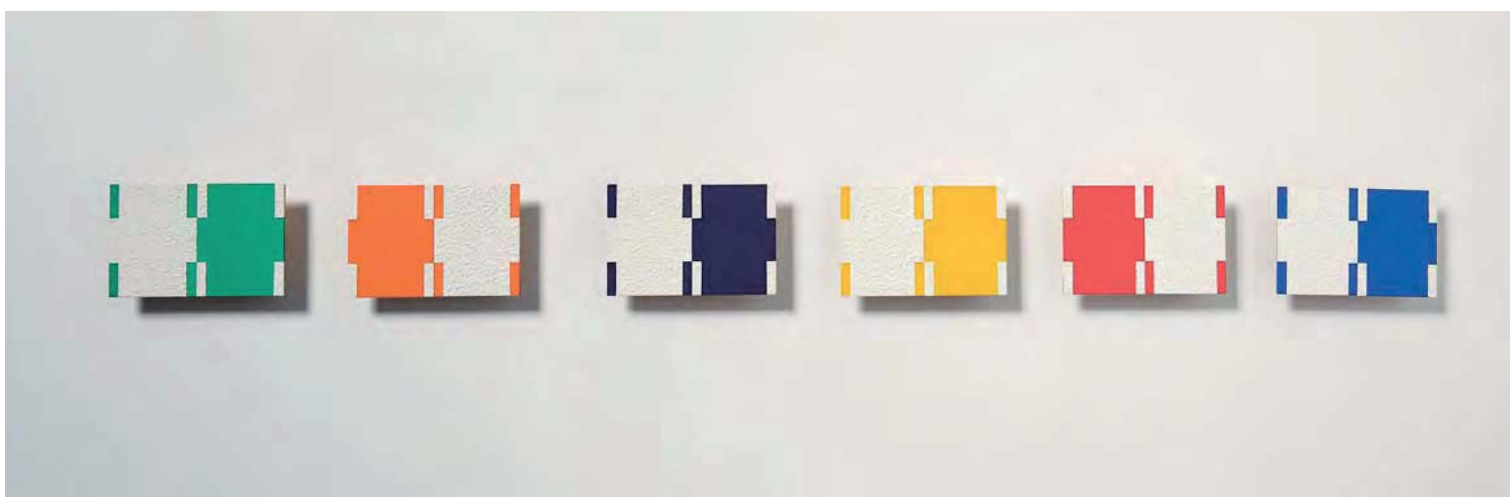
\$30 000 – \$45 000

## 45

Stephen Bambury  
*Exoteric/Esoteric*

acrylic on aluminium mounted to MDF, six panels  
title inscribed, signed and dated 2004 each panel  
verso  
120 x 180 x 32mm: each panel

\$14 000 – \$20 000



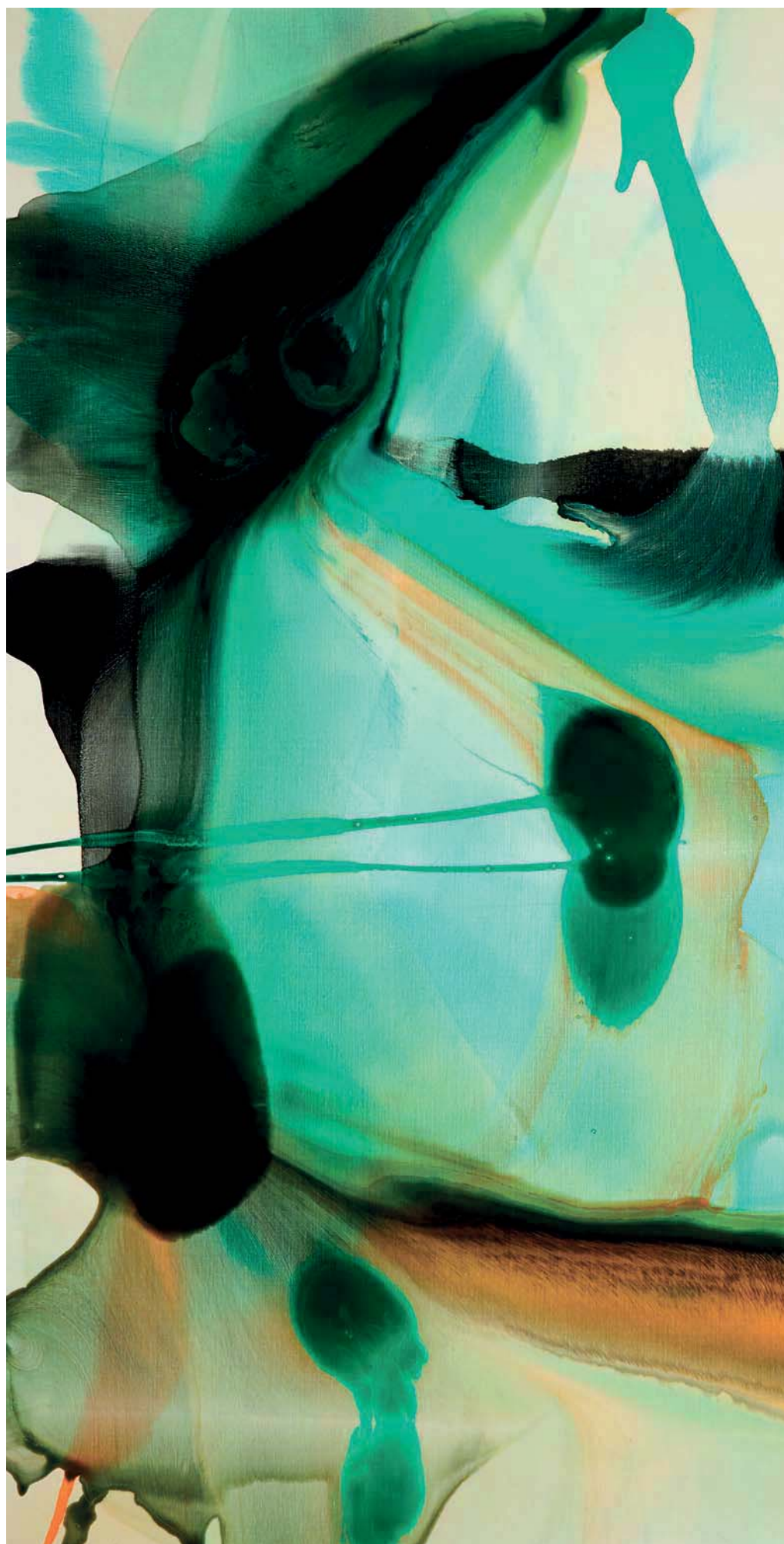
## 46

Dale Frank (Australia, 1959–)

*It was a sort of dismal day, that's how it started out. But after she left, and the conversation turned to her and we all seemed to pick up. She had that effect on people, so did her art. Best not to talk about it when it is not in front of you.*

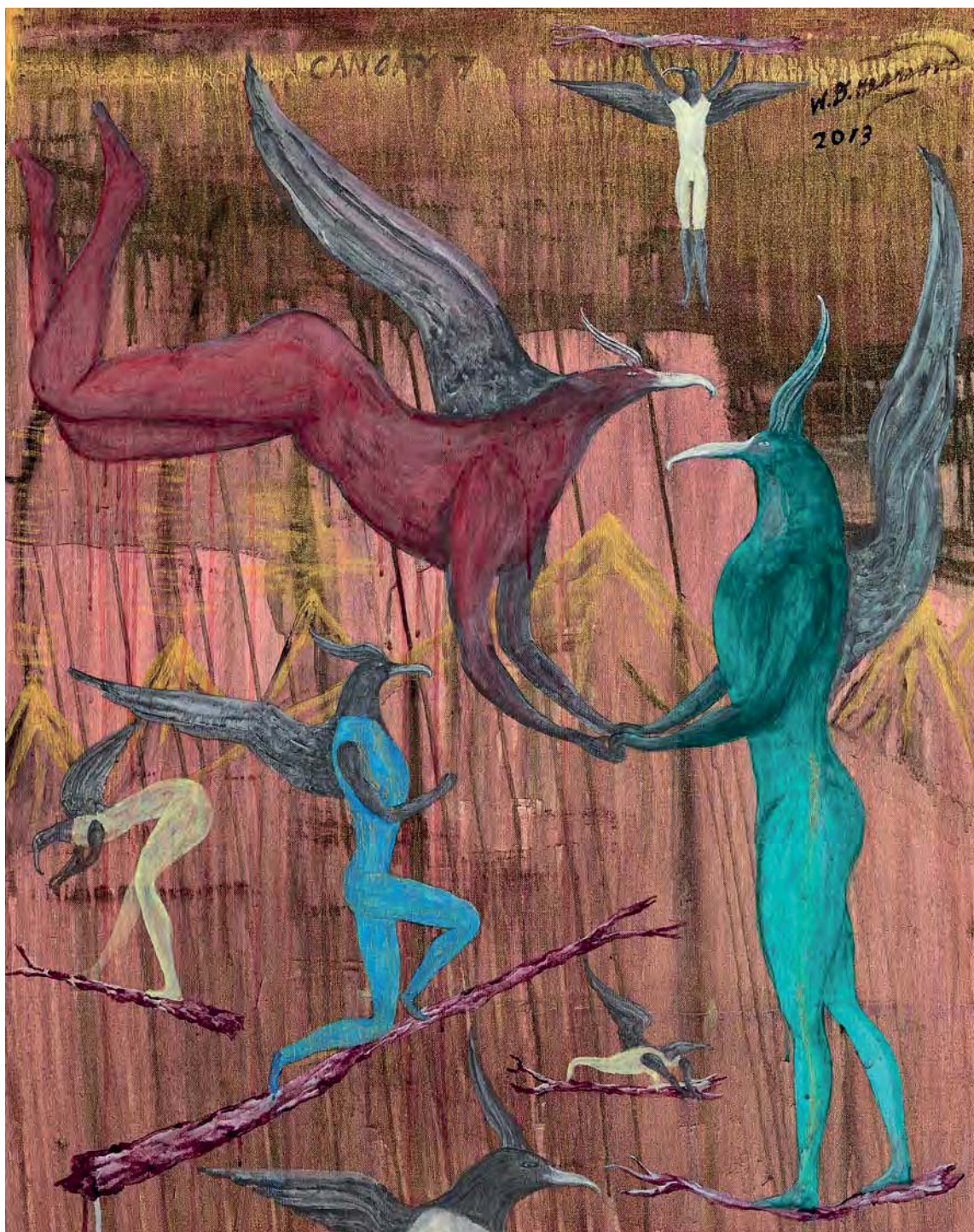
varnish and acrylic on canvas  
signed and dated 2006 verso  
2000 x 2600mm

\$50 000 – \$75 000





## BILL HAMMOND



## 47

*Canopy 7*

acrylic on canvas  
title inscribed, signed and dated 2013  
990 x 788mm

## Exhibited

'Permanent Maroon: Bill Hammond',  
Peter McLeavey Gallery, Wellington,  
27 November – 24 December 2013.

\$130 000 – \$180 000

Bill Hammond's painting *Canopy 7* (2013) proffers no tree trunks, only truncations. Disconnected branches float in the sky, the strange habitat of even stranger humanoid bird life. We see the uppermost branches, yet the forest beneath is conspicuously absent – logged to oblivion, hidden from view or beyond the frame. These levitating limbs are rendered in a deep, bloody burgundy, evoking severed arteries. Red drips flow the length of the canvas. There is no blanket of fertile foliage to be found here, only empty space filled with activity and anticipation.

Two large birdlike figures dominate the composition, their human hands clasped together in a moment of connection. The emerald green figure stands tall, precariously perched on a fragile, slender branch; the burgundy red figure flies above as if descended from the heavens. The burgundy being appears reminiscent of representations of angels in western religious paintings. The entire canvas is washed with burgundy hues as if signalling its divine presence. The pair might be seen to represent the mingling and potential coupling of the physical and spirit worlds, fitting for a liminal landscape at the threshold of earth and sky.

The space between these two figures frames a prominent peak within a golden mountain range, a sublime stage for such a union. The mountains' exaggerated, angular pinnacles remind me of J. R. R. Tolkien's original illustrations for *The Hobbit* – wild, enchanted lands of high fantasy and epic drama – cinematically recreated, of course, in Aotearoa New Zealand. Hammond's majestic mountains are surrounded by ambiguous golden clouds, gathering around their peaks or even emerging from within them – surreal smoke rising from the underworld. These golden forms are echoed in the translucent wash loosely applied to the top of the canvas and the luxurious frame which encloses it, clear references to western religious painting traditions.

Like Tolkein's worlds, Hammond's are populated by all manner of creatures. Here our two central figures are accompanied by a cohort of fit misfits whose grey bodies are clothed in one-piece leotards. They bend, crouch, lunge and flex, subtly echoing the human exercise fanatics which appear in Hammond's selected earlier works, yet whose motivations are not so easily read. Abstract Expressionist painter Barnett Newman once infamously remarked "aesthetics is to artists

as ornithology is to the birds". Hammond's humanoid birds however, meet our gaze with side-eye stares, seemingly aware of our presence and their aestheticized portrayal. They may even be striking poses.

These creatures are not busying themselves with the everyday necessities of survival, instead involved in more mysterious activities. The figure in blue's body language may suggest prayer, perhaps prompted by the arrival of the angelic figure, who is presented as divine messenger or celestial being. Another figure in the background above the central couple may be holding up a branch – its wings outstretched – or alternatively hanging from it, a possible reference to the crucifixion in the context of religious painting.

A canopy can also refer to an ornamental cloth covering something, especially a throne or bed. Imagining a throne as a symbolic site for the work reinforces the way in which it is designed to evoke a sense of divine power, particularly in its use of gold to signify the heavens, alongside material wealth and social status. Alternatively, imagining the canvas unframed and draped over a four poster bed could be seen to emphasise the melding of the physical and spiritual worlds Hammond alludes to, given historical associations of sleep and dream with ethereal visitors from other realms.

The highly gestural, layered washes of burgundy, gold and dark forest green – coupled with the pronounced drips of paint which traverse the canvas – act to reinforce its surface. The work's title, positioned prominently at the top of the frame, announces itself to the viewer. These effects foreground it as a fabrication and remind us that, above all else, we are looking at a painting. From an immersion in its dreamscape, we are pushed back to the surface, awakened to an awareness of the act of looking.

Emil McAvoy

MICHAEL PAREKŌWHAI



## 48

*Tua Rima* from *Patriot: Ten Guitars*

flame maple, spruce, rewarewa, swamp kauri,  
ebony, paua shell and stand (1999)  
1040 x 430 x 130mm

## Exhibited

'Ten Guitars', Gow Langsford Gallery,  
Auckland, 1999.

'Michael Parekōwhai: Ten Guitars', Artspace,  
Auckland, 19 August – 4 September 1999.

Michael Parekōwhai: Ten Guitars', City  
Gallery, Wellington, 13 May – 25 June 2000.

'Ten Guitars', Asia-Pacific Triennial,  
Queensland Art Gallery, Brisbane,  
September 1999 – January 2000.

'Patriot: Ten Guitars', The Andy Warhol  
Museum, Pittsburgh, America, 2001.

'Play On', Adam Art Gallery Te Pātaka Toi,  
Wellington, 8 May – 25 July 2010.

## Literature

Mark Amery, 'Know Just Where You Are', *The Listener*, June 24, 2000.

William McAloon, 'Sixty Strings Slowly  
Strummed', *Sunday Star Times*, 21 May 2000.

'He has a band on men and all they do is...',  
*The Evening Post*, 11 May 2000.

Robert Leonard, *Michael Parekōwhai:  
Patriotism* (Artspace, 2000).

## Provenance

Collection of Anne Coney, Auckland.  
Private collection, Wellington

\$100 000 – \$150 000



Michael Parekōwhai, *Ten Guitars*, 1999  
installed at Artspace, Auckland.

Michael Parekōwhai's 'Ten Guitars' announced the fully fledged arrival of a major new voice in the New Zealand art world when they were first exhibited at Gow Langsford Gallery in 1999. A whistle-stop tour of the country's institutions followed by a ground-breaking outing in the Andy Warhol Museum in Pittsburgh, confirming what many artworld insiders already knew – here was an artist with a unique ability to make art both serious and fun that engaged with issues specific to post-colonial Aotearoa yet destined for a much bigger stage.

Parekōwhai has been wooing and wowing New Zealand and foreign audiences for nearly twenty five years now. His unique ability to combine the slickest and most refined of surfaces with an abiding conceptual vigour led Justin Paton to talk of the artist's dual identity as both 'showman and saboteur'. An obvious constant throughout the artist's considerable oeuvre is the manner which he mines the intersection of culture, place and identity politics. Parekōwhai's mother is Pakeha and his father Māori, granting him an ideal vantage point from which to comment and interrogate post-colonial relations.

Less discussed is the manner in which much of Parekōwhai's art seems to stem from his childhood and from early memories. Pedagogical toys for young minds – Cuisenaire rods, pick-up sticks, enlarged letters and building blocks – all found their way into the artist's work of the 1990s, albeit blown up to ludicrously grown-up proportions. Parekōwhai was born in the 1960s, a complex time for Māori in which they left rural areas en masse, migrating to the city. It was during this time that the guitar became ubiquitous, emerging as a

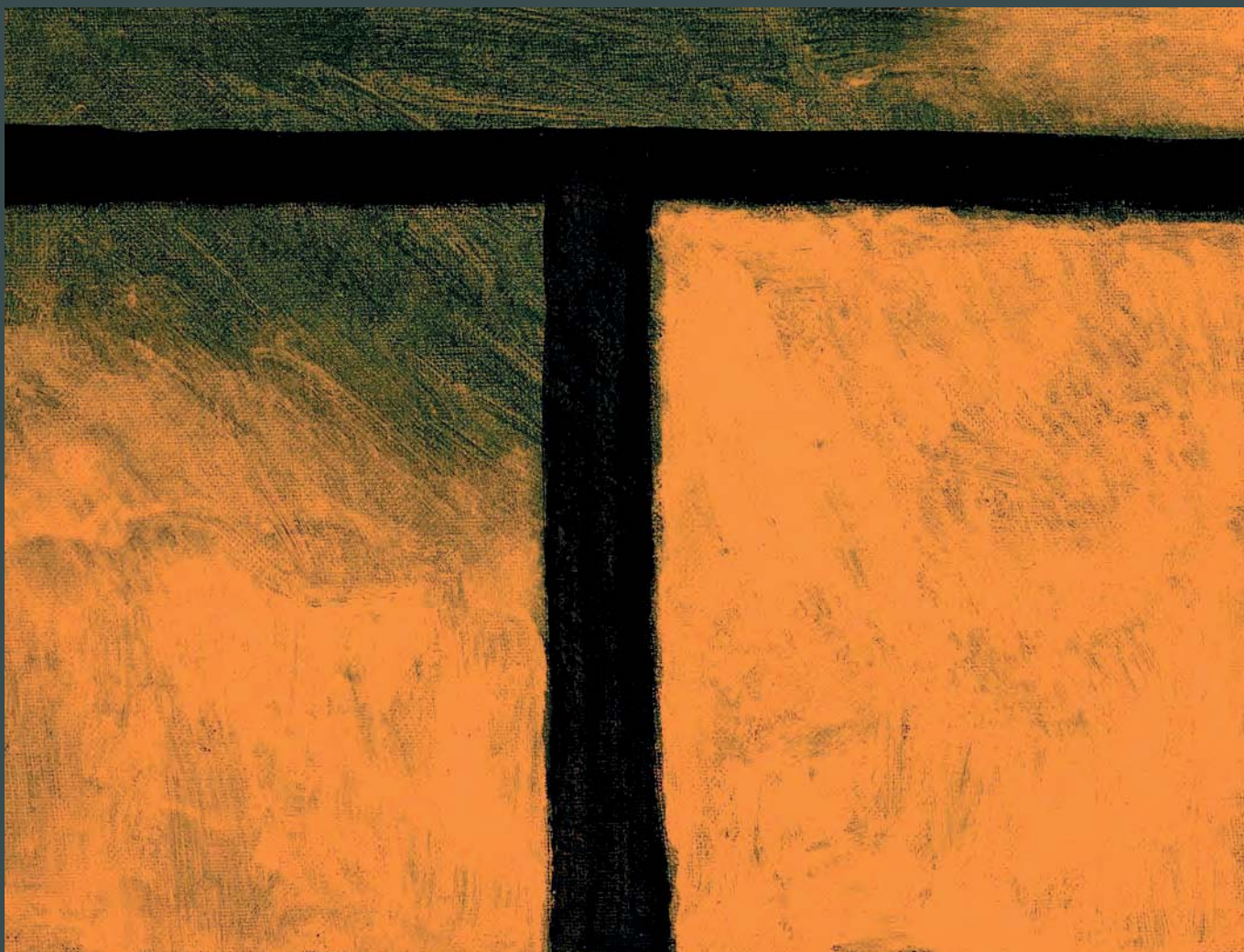
sign of sharing, togetherness and happiness in the urban Māori community. The 1960s and 1970s also witnessed the emergence of Māori performers such as Kiri te Kanawa and Howard Morrison.

The nostalgia of childhood and a less complicated yesteryear are central to *Tua Rima* and its siblings as are notions of whanau and community. Parekōwhai has commented: "I guess the meaning is sort of like being in a big family... I guess what I wanted to try and create was like a family of guitars which have their own differences and they go out in the world and they sort of get bought by different people... and then they all come back say every 5 or 10 years to re-play the tunes." Thus with custodianship comes responsibility, not to place the work on a pedestal and separate it from life, but rather to play, enjoy and one day again reunite *Tua Rima* with the whanau. The sublimely beautiful *Ten Guitars* are all conceived first and foremost as utilitarian objects, to be celebrated, strummed and enjoyed.

*Ten Guitars* is among Parekōwhai's richest and most impressive works to date. It takes Engelbert Humperdinck's classic anthem as a point of departure, hinting that the processes of colonialization and appropriation are not the one way street they are often purported to be. *Tua Rima* illustrates the remarkable adaptability of Māori and the manner in which they have long drawn on Pakeha culture for their own purposes.

Ben Plumbly

## COLIN McCAHON



## 49

*Truth from the King Country: Load Bearing Structures (Third Series), No. 2*

synthetic polymer paint on canvasboard  
title inscribed, signed and dated '78 verso  
228 x 305mm

## Reference

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm001272.

## Provenance

Private collection, South Island. Purchased from Peter McLeavey Gallery, Wellington by the current owner on July 15, 1980.

\$60 000 – \$80 000

The years 1978 – 1979 represented one of the final periods of sustained creativity for Colin McCahon and resulted in him completing several major paintings including *The Five Wounds of Christ* works, *A Letter to the Hebrews* and the two *May His Light Shine* paintings. Almost all of these paintings now reside in public collections in Australasia and represent the artist in all his grand, existential glory. This period also resulted in a very different yet no less ‘major’ body of paintings. Standing in stark opposition to the aforementioned ‘masterpieces’ is the series of diminutive *Truth from the King Country* paintings, thirty or so small paintings each showing a black tau cross before a predominantly ochre landscape beneath an often-turbulent sky.

Twenty-seven paintings from this series feature on the Colin McCahon database, all of which share the same intimate scale and an innate luminosity. The title of the series locates the works directly in the central North Island and is said to have found its inspiration in a view of the Mangaweka viaduct, south of Taihape. McCahon was fond of going for long drives deep into the landscape and would frequently stop at vantage points spending considerable time in front of a particular view which captivated him. This was not in order to memorise it but rather to log the changes of light and the passing of time.

The Tau Cross was one of Colin McCahon’s key leitmotifs, first appearing prominently in the 1959 painting, *Toss i mouth*. Simultaneously a symbol of power and an obstacle, the cross predates Christianity appearing both in Mesopotamia and ancient Egypt. In the *Truth from the King Country* series McCahon posits the ancient symbol and formal device as both barrier and gateway to what lies beyond.

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

*Truth from the King Country: Load Bearing Structures (Third Series), No. 2* represents a manifestation of McCahon’s grand themes and mannerisms reduced to an intimate and accessible scale. Fully aware that such a shift in scale and scope would result in greater interrogation of the surface, McCahon visibly pores over the surface of the canvasboard with the brush creating a delicacy and focus which is both atmospheric and inordinately attentive. It’s as if the artist, freed from the burden of the grand statement, instead creates a small devotional icon.

Ben Plumbly

## 50

Don Binney  
*Te Henga*

gouache and pastel on paper  
title inscribed, signed and dated 1966  
560 x 763mm

## Provenance

Purchased by the current owner  
from Barry Lett Galleries, circa 1967.  
Private collection, Auckland.

\$50 000 – \$75 000





## DON BINNEY



## 51

*Pipiwaharuroa over Matuku*

oil on board  
signed and dated 1963; title inscribed verso  
1220 x 843mm

## Exhibited

'Don Binney: An Exhibition of Drawings and Paintings', Ikon Gallery, Auckland, 15–27 October 1963.

## Provenance

Private collection, Australia. Acquired directly from the artist in the mid-1960s.

\$400 000 – \$500 000

Paintings about pipiwaharuroa, the shining cuckoo, were in effect Don Binney's initial calling-card as an artist. In the 1962 Contemporary New Zealand Painting and Sculpture exhibition, he showed *Pipiwaharuroa Late Summer* (1962); the following year, in his first one-man show at Ikon Gallery in 1963, four paintings had the distinctively striped bird in their titles: *Pipiwaharuroa and Kereru*, *Pipiwaharuroa over Hill*, *Pipiwaharuroa in Advent*, and, the present work, *Pipiwaharuroa over Matuku*. The next year, 1964, his second solo show at Ikon included *The Madness of Pipiwaharuroa* and *Pipiwaharuroa Returns to Te Henga*, while his first acquisition by Auckland City Art Gallery that same year was *Pipiwaharuroa Mating*. Eight ways of looking at a bird.

In the modest catalogue for his 1963 solo show Binney wrote: 'During this time I have been concerned with the forms seen in the profile of the land, and the relationship of earth and sky shapes. Both of these elements determine the forms of birds seen within the scope of vision'. Notice that it is the reciprocity of bird and environment that shapes his vision. Later he talked about 'symbiosis...the structural coordination of bird and land form, what I think of as resonance really' (*Earth/Earth* catalogue, 1971). Incidentally, Binney's statements about his painting (not to mention the paintings themselves) were always more subtle and thoughtful than the travesties sometimes foisted on him by ideologically hostile critics.

But such complexities and controversies came later in his career. *Pipiwaharuroa over Matuku* belongs to its celebrated beginnings when he arrived on the scene with a startlingly novel and fully-fledged manner which earned him immediate recognition. Over half a century later such paintings still look as fresh as the day they were made.

Another conscious part of Binney's practice from the beginning was his use of te reo for birds and places. 'I prefer to use Māori names for my birds (Pipiwaharuroa, Kereru), rather than vague and clumsy European alternatives (Shining Cuckoo, New Zealand Wood Pigeon)'. Equally important was the identification with a particular location: 'Much of my time is spent in the Kauri plateau behind Te Henga, Auckland west coast, and many of my images derive from this area'. In this early example the landscape is more stylised and abstracted than it became later on.

In this superb painting a second bird, matuku – the brown or Australasian bittern – is even more prominent than pipiwaharuroa. Indeed, the two birds – the migratory cuckoo with the plaintive song and the shyly elusive swamp dweller with the booming cry – are an elaborate study in contrasts: the cuckoo streaks up and out of the picture at the upper right, the epitome of swift movement, while makutu stands stock still in its wetland habitat and gazes out of picture to the left. The upper background of curved volcanic hills, sky and silhouetted tree is (literally) reflected in the swamp water in which the bittern quietly stands. The emerald green and black-and-white stripes of pipiwaharuroa contrast eloquently with the warm ochres and feathered browns of matuku in a perfectly integrated resolution of colours, forms and sinuous lines.

Peter Simpson

DON BINNEY



## 52

*Mexico D. F.*

oil on canvas  
 title inscribed, signed and dated 'Marzo-  
 Abril 1968'  
 2000 x 1500mm

## Provenance

Private collection, Canada. Purchased from  
 Barry Lett Galleries, Auckland in 1969.

Private collection, Auckland. Purchased  
 from Webb's, Auckland by the current  
 owner in March 2012, Lot No.57.

\$100 000 – \$150 000

Don Binney's *Mexico D.F.* is a unique and intriguing art work within the artist's wider practice. By 1968 when this work was painted Binney was still a young man in his 20s but one with a firmly established reputation. Awarded a prestigious QEII Arts Council Travel Fellowship in 1967 he had set off for Europe, and North and Central America. One year later the work he made in Mexico during this visit was included in an exhibition at the Instituto Anglo-Mexicano in Mexico City as part of New Zealand's cultural programme at the XIX Olympiad. *Mexico D.F.* was painted at a time when Binney was one of the leading painters of the period, central to the burgeoning New Zealand art scene and producing work that his contemporaries found "important and urgent".<sup>1</sup>

While he is perhaps best known for his paintings of birds, Don Binney's practice is more complex and varied than this simple understanding. In her book *New Zealand Art – A Modern Perspective*, Elva Bett describes Binney as one of the pivotal figures of his generation and an artist "of unusual sensitivity and insight, with an acute awareness of the land..." *Mexico D.F.* shows the artist's ability to create powerful visual images with a stylised approach of bold line and lush colour. In this foreign landscape devoid of living form but heavy with the implications of human occupancy, the physical resonance between shapes brings a powerful dynamic to the painting.

Characteristic of Binney's practice is the creation of captivating spatial relationships between light, horizon, and form. Here, the geometry and smooth blocks of colour making up the buildings are contrasted with tonal variations and a softening of line to form the hill and foreground of the pictorial plane. The bright, clear light that illuminates the painting is heightened by Binney's clean lines and precisely defined outlines, rich with stark colour contrast yet nuanced with an elegant simplicity.

There's something personal and tangible about the relationship Binney has with his environment. The experience of looking is often one of spiritual as well as intellectual curiosity, exploring the formal and symbolic qualities embedded within the land. In the series of works he created in Mexico an unusual element appears, the uplifting feeling unfamiliarity offers, evident in the deep blue skies and exotic contours of architecture, plant forms, and wildlife. Painted in 1968, *Mexico D.F.* is prescient as only a few years later living forms were to become rare in Binney's work for a time as the artist turned his focus to the tension between land and light, creating one of the defining bodies of work to address New Zealand's unique landscape.

Kelly Carmichael

1 Damien Skinner, *Don Binney Ngā Manu / Ngā Motu – Birds/ Islands*, (Auckland University Press, 2003), 1.

## TOSS WOOLLASTON



## 53

*Grey River with Dramatic Clouds*

oil on board  
signed; title inscribed verso  
900 x 1202mm

## Provenance

Private collection, Auckland.  
Purchased by the current owner from  
Webb's, Auckland, 22 November  
1990, Lot No. 77.

\$60 000 – \$80 000

This painting has a bruising *gravitas* — it is moody, mysterious, and dramatic; ‘dramatic’ is the operative word in its title. It is composed of splurges of jittery brushstrokes, blowsy swirls of impasto, choreographies of multiplicity, as if the brush in the painter’s hand had ideas of its own. Its marks are discontinuous, each daub can seem to represent a discreet look at an isolated moment in time, each brushstroke means eyes looking in a different direction, from flat plains to rising mountains. Each mark lies on the surface but seems to dig into pictorial space. It makes the painting inexhaustible. It keeps happening as you look. It is eternally in the middle of something, as if forever (deliberately) unfinished.

The viewer experiences a sort of self-engulfment in this painting. There is a purposeful incongruity between an absolute flatness rising up the canvas and an absolute depth plunging the viewer down into it. It is a composition that demands every resource of wit and the painter’s skill not to become a repetitive mess. *Grey River with Dramatic Clouds* is a visual reality fragmented but I want to suggest that its drama may contain something of more significance. In keeping with many of Woollaston’s landscapes its vantage point is from high up and without the horizon line which flattens the pictorial space out. Its upper section consists of impastoed and ochre-stained clouds. Indeed, ‘clouds’ is the other operative word in his title. Woollaston has dragged his ochre brush from the bottom right to the central upper sky as if to suggest the land might be somehow mirrored there. This brush unleashes a sky where the wind whips up a melee of colour to shift it forward into the viewer’s presence. From the Renaissance on clouds have long been understood — and Woollaston would have been aware of this — as emblems of the enigma of perspectival space. In their amorphousness and difficulty to pin down they seem to embody the mystery of the invisible depth that painting is somehow able to bring about on a two dimensional surface.

There has been a tendency to take Woollaston’s art at face value. By this I mean to accept critics who suggest that his painting is the result of a simple engagement with the New Zealand landscape (‘freehand sketches of land and sky ... usually devoted to the place where the painter lived’ — Tony Green)

or to accept Woollaston’s explanation of his own work (‘profound enjoyment of, and relation with, our visual environment, seems to me to be, of all things, what painting has always thriven on, and will always thrive on’), despite evidence to the contrary. He was, like McCahon, a talented writer and a constructor of his own artistic ‘afterlife’. There is undoubtedly a lot to make us believe that Woollaston’s work is the result of a simple and direct engagement with the New Zealand landscape, filtered perhaps through a number of European sources such as Cézanne and lessons of European modernism learnt from Flora Scales. But this is to simply situate Woollaston as an ‘old master’ of little relevance to the present. Now we need to consider Woollaston as part of contemporary New Zealand art not as apart from it, not simply as a throwback to previous values which is where critics align him.

It is the history of New Zealand landscape painting that determines his work as much as any direct observation of nature. Indeed, for all the complexity of Woollaston’s mature landscapes — lauded by his critics, but rarely described — they are made up of operations that come out of the previous tradition of New Zealand landscape painting. And maybe in this tradition Woollaston’s real ancestor is Petrus van der Velden who took the mirror-like calm of the picturesque of the scenic attraction of the Otira Gorge and repeatedly refigured it as a pulsing white water cataract crashing out of the mountains from all directions. In so doing he smashed that tradition of colonial art Francis Pound described as ‘frames upon the land’. Woollaston’s *Grey River with Dramatic Clouds* is, like van der Velden, a flurry of criss-crossing brushstrokes where everything is a cascade of paint. And it is also why Woollaston’s art is fundamentally conceptual, for he is just as much attempting to paint an idea — a distance that can be made visible — as anything actually visible; to paint something *conceived* not just *perceived*. And this is his connection with and how he might be seen as part of contemporary New Zealand art. His work has real significance not just because it harks back to the beginning but also because it pushes on towards a future.

Laurence Simmons

PETER STICHBURY



## 54

*Walter Whitlow*

acrylic on canvas  
 title inscribed, signed and dated 2005 verso  
 1600 x 1200mm

## Provenance

Private collection.

\$45 000 – \$65 000

With its near-perfect symmetry and rhythm, the name Walter Whitlow is probably not real, or at least not this character's real name, sounding more like a flashy pseudonym for a desperate actor or exotic dancer. Or perhaps an overdose of the rarefied air in a billionaire's mansion could be blamed for the strange lapse of taste that could scar a child with such a name? A Google image search for Walter Whitlow turns up criminal mug-shots photographed in similarly monochromatic fashion, but of a stocky, dishevelled man. Perhaps this is the same Walter Whitlow that Google also reveals was a high school basketball champ in 1984, fallen from glory, no longer a teenage alpha male? It is exactly this fine line between glamour and gauche that provides Peter Stichbury with a rich source of ambivalent tension and wit.

Stichbury loves facial foibles, which he gathers from magazines, websites and other pop culture sources. Shapely brows, chiselled jaws, pouts and parted hair are all collected to parody the beauty myth idealised in the media – if Paris Hilton and her ilk did not exist, there is a good chance that Stichbury would have created them anyway. His trust-fund delinquents evoke both disdain and sympathy. With their pampered looks and flawless skin, they seem caught in the spotlight, victims of their own status, an archetypal melancholy previously portrayed in hit TV show, *Brideshead Revisited*, although it is the jocks and nerds of 1980s American cinema, which Stichbury would have grown up with, that are a more direct reference.

The brooding Whitlow is perfectly groomed with a crisp white collar reminiscent of the starched linen and secret handshakes of Stichbury's earliest work. These formative pieces, including his 1997 Wallace Art Award winner, *Tuce*, used friends as models to depict strangely mannered Lynch-like rituals. Then came long-limbed models with names like Charity, Glister and Charity, and jutting, posed necks and vacant gaze. Later, fictional heartthrobs like Sloane were joined by more eccentric outsiders like Debbie

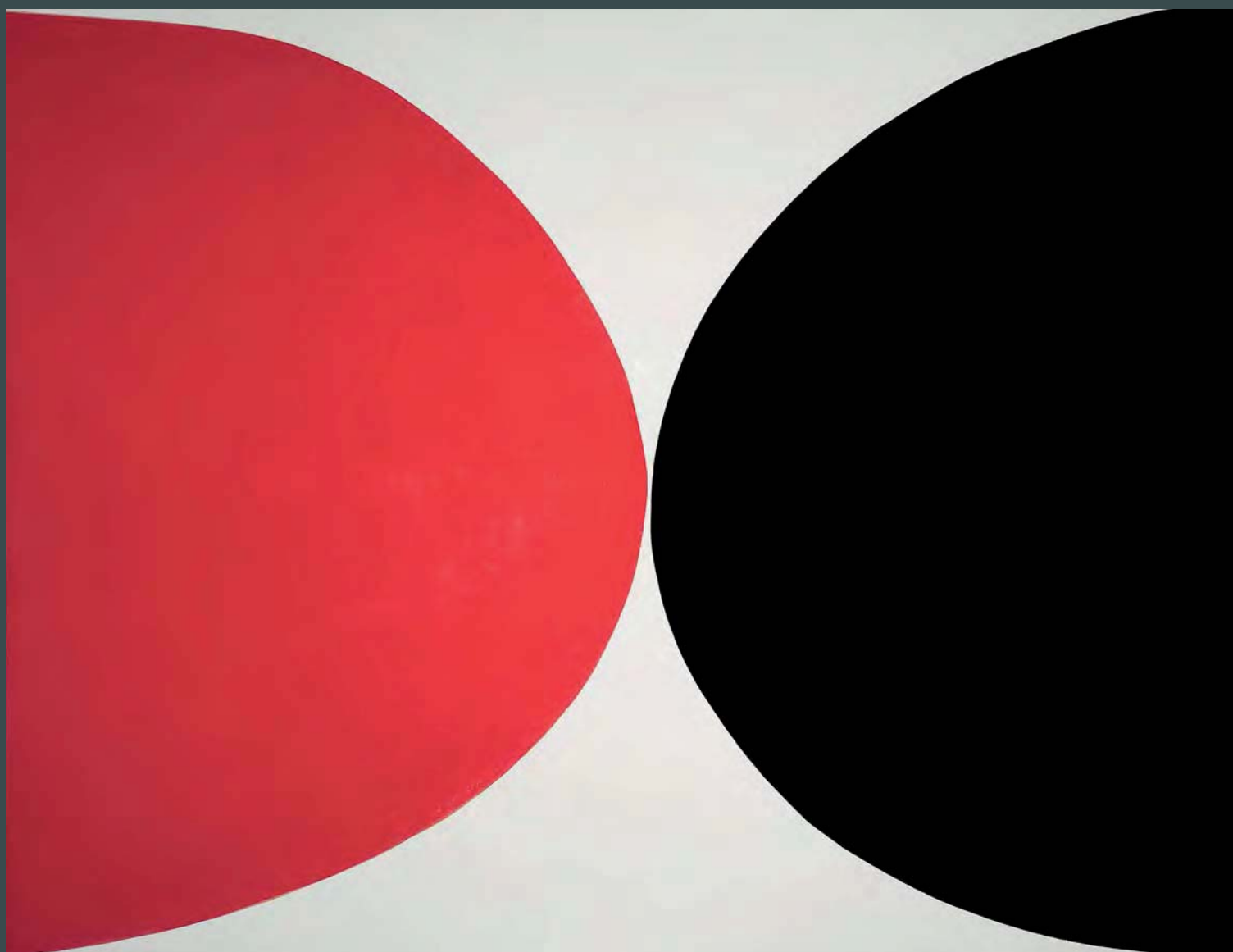
Bloomquist and Cratchley Wagstaff. As the 2010 publication for his survey exhibition *The Alumni* notes, imperfections like sticking plasters and spots suggest a fissure in Stichbury's seamlessly painted finish, a bodily rupture that provides a sense of internal pain. The slick portrayal of these more recent oddballs may challenge the societal hierarchies of their well-groomed predecessors but they also share a degree of discomfort; an awkward pause, a faltering chin, a haunted look.

Lastly, it should be noted that Stichbury's caricatures are seldom ascerbic. The affect-ionate way he lampoons society's tribalism is evidenced in the way his subjects enjoy the results. Even the glossy magazines that provide much of his source material are fans – Barney McDonald, former editor of *Pavement*, has been a long-time champion of Stichbury's work, commissioning page-works for the magazine, and a portrait of Anna Paquin for a cover. And young American entrepreneur Zach Klein, the subject of a 2009 portrait has boasted online about his role, and the owners of the painting, also in America, have since been in communication with Klein. Such is the spooky magnetism of these works – if you owned the portrait of Zach Klein, wouldn't you want to get in touch?

Andrew Clifford

## SIR TERRY FROST RA

(United Kingdom, 1915 – 2003)



## 55

*Red, Black and White*

acrylic on canvas (1967)  
signed and inscribed Jan '69 verso; original  
Royal Academy of Arts exhibition label affixed  
verso (Cat No. 28)  
1980 x 2590mm

## Exhibited

'Terry Frost: Six Decades', Royal Academy of  
Arts, London, 12 October – 12 November 2000.  
'Terry Frost: Six Decades', Mead Gallery,  
Warwick, 10 January – 16 March 2001.

## Illustrated

Mel Gooding, *Terry Frost: Six Decades*  
(Thames and Hudson, London, 2000), pl. 28.  
'Review of Reviews: Art', *The Week*, 21 October  
2000, p. 22.

## Literature

Martin Gayford, 'Brave new world',  
*The Spectator*, 4 November 2000, pp. 64–65.

## Provenance

Collection of the artist.  
Purchased by the current owner from Innocent  
Fine Art, Bristol, United Kingdom in 2000.  
Private collection, Auckland.

\$150 000 – \$250 000

At first glance this painting seems unyielding as though it began as a rigorous set of shapes of specific proportions, arranged and executed with care and deliberation as if to avoid easy feeling. At first glance, too, it seems all surface and edge. It is only when you stand in front of it and give yourself time, when you stop thinking and start looking carefully allowing your peripheral vision to be engulfed by its size, that an energy is released. It is clear that there was exact planning in the placing of shapes and the choice of colours. It is also clear that labour and decision were involved. The paint can seem stable and applied with a pure and exact hand, but slowly, as you look, the painted edges are not exact, and notice how the two shapes do not truly mirror each other.

The red 'D' is actually larger in surface area than the black 'C' which, in turn, does not fit neatly into its corners like the red shape does. These are the actual raw signs of the making of the work, they are the signs of someone striving. So the effect created may seem facile but in fact it is hard won from a struggle in which there is a nervous texture

in the colours and the shapes. Something which seemed so stable, one shape and colour meeting another, a D and a C coming together, now begins to hover. The colour may seem to subsume us but it is clear that the artist is fascinated by the rules of and experiments with colour. He may have been aware of Goethe's definition of colour as 'troubled light'. The artist has set up an image which seems spare and elemental but then allows it to exude levels of feeling. He works with geometry but fills his forms with a spirit that is exhilarating as you look. Something which seemed filled with reason, systematic, almost closed in on itself, becomes suggestive rather than sure.

Sir Terry Frost was one of Britain's most loved and admired abstract painters. In a career that spanned six decades, along with Roger Hilton, Peter Lanyon and Patrick Heron, he led the development of British abstraction from St Ives in Cornwall. Frost was a late starter as an artist, having done a variety of industrial and retail jobs, and then he served in the army. He was captured in Crete in 1941 and decided to become a painter while a POW in Stalag 383, Bavaria. In early works he was already exploring lines, generating and defining shapes: the curve, circles, angles and arabesque. These created rhythm, counterpoint, interruption and repetition — concepts which he would then spend the next sixty years developing. Frost was an instinctual painter and what comes across clearly in his work is the emotional power of what has been described as a 'strong gestalt' — a powerful configuration of form. Adrian Heath, his mentor, described Terry Frost's painting style as Romantic as opposed to Classical, based on the fact that Frost's paintings expressed 'emotion over reason,' and that in his work 'direct and spontaneous action produced more authentic results than calculation or planning.' Frost's art is one of celebration and exuberance, vigorous, optimistic, dashing, beguiling, unpretentious. Apparently like the man himself who exhibited a perennial curiosity for popular culture and a boyish jubilation in everything, as well as a penchant for conversation, champagne and Guinness (altogether).

How should we read *Red, Black and White*? It would be easy to see it simply as a result of influence. Certainly Frost was able to explore American Abstraction further during his first exhibition in New York in 1960 when he also had the opportunity to meet local artists

including Mark Rothko, Willem de Kooning, Barnett Newman, Robert Motherwell, Jackson Pollock (and conceivably he also saw the work of Ellsworth Kelly?). Rothko and others had already visited St Ives in 1958 and met with Frost. But perhaps this is a way *not* to read it? It cannot be read as an impression of something or even an expression of something, like programme notes to a moment in history. Nor should it be relished for an absolute purity, its distance from the world of feeling. By letting his shapes almost touch each other, by letting the paint live and shimmer he fills our eyes with certainty and then withdrawing what is certain leaves us to deal with the consequences.

In a letter to fellow painter Roger Hilton in 1967 Frost wrote: 'You can do so much with curves. You can make them full or thin, slow or fast. The tension brings vitality to the white space around them — they ooze authority and life.' In this way Frost's work is a form of action, dramatic and dynamic as much as it is stable or well-made. It may appear to be about two shapes but, of course, it is about three. Frost's works exploit the asymmetry of the essential number three. Not only the three principal elements of abstract art — form, line, colour, but also three dynamic fields in the composition or three motifs in tension. We tend to forget the white between the red and the black, or we read it as 'ground'. But are the coloured shapes at the edges merely there to help the eye move inwards, to search deep within that in-between central sliver of almost-connection? A useful way to look at this painting may be to recall the famous 'Vase-Faces' optical illusion first discussed in 1915 by Danish Gestalt psychologist Edgar Rubin. If the centre is seen as figure and the black edges as ground you see a vase; if the black edges are taken as figure and the white centre as ground you see two faces. In 1954, Frost declared: 'Seeing is a matter of looking and feeling, for things do not look exactly like you think they do. To look with preconceived notions of visual experience is to destroy the possibility of creating again that experience in paint. If you know before you look, then you cannot see for knowing.'

Laurence Simmons

## ROSALIE GASCOIGNE



## 56

*Flagged Down*

sawn wood on board  
 title inscribed, signed and dated  
 1992 verso  
 1210 x 1150mm

## Exhibited

'Rosalie Gascoigne', Roslyn Oxley9  
 Gallery, Sydney, Australia, 1999.

## Provenance

Purchased from Gow Langsford  
 Gallery, Auckland.

\$150 000 – \$200 000

In one of the most influential essays of twentieth-century art criticism, 'Grids' (1979), Rosalind Krauss describes the structural device of the grid, 'that is ubiquitous in the art of our century while appearing nowhere, nowhere at all in the art of the last one,' as 'flattened, geometricized, ordered, it is anti-natural, anti-mimetic, anti-real. It is what art looks like when it turns its back on nature... the grid is the means of crowding out the dimensions of the real and replacing them with the lateral spread of a single surface.'<sup>1</sup> For Krauss, the grid, this emblematic structure of modern art, declares nothing, speaks of nothing outside itself, except perhaps to announce that what we are looking at is a modernist painting. However, for Rosalie Gascoigne, the grid was not 'anti-natural,' it was employed as a compositional method in order to generate highly personal and experiential evocations of natural phenomena in ways which transcended the more rigid, impersonal qualities associated with its geometry.

In *Flagged Down* (1993), Gascoigne assembled 49 individual panels of sawn, found painted timber in roughly similar sizes in a grid-like formation. At a surface level the work is a serial repetition of components arranged and balanced according to vertical and horizontal axes and corresponds to a reductive Minimalist sensibility. It's a grid in Krauss's terms, but then it's not. The effect of the work is antithetical, that is the juxtapositions and compositional rhythms of the coloured squares jar ever so slightly, and will not resolve themselves into deliberately formal patterns. The grid of *Flagged Down* is wobbly, the squares assembled are of various sizes, they jostle their corners uncomfortably, their scuffed surfaces compete. The composition's dynamics seem about to resolve in one way — heraldically flat, flag-like even — and then, blink, and the square shapes swarm in and out. What is going on here? Is the artist aiming at a sort of minimalist order — the order of the grid but then misses? Does she try for the grid and then fail? Or is it that Gascoigne's grid will take us elsewhere? As if, once you start looking, you can't stop by force or will? For it is the heavily weathered timber with its faded paint which infuses the work with a resonant and suggestive force.

As the artist traversed the open countryside around Canberra she deliberately sought out materials that she felt were 'invested with the spirit of the place' and capable of recalling 'the feeling of an actual moment in the landscape.' From this perspective, the vital materiality of the reclaimed painted timber is not only inscribed with the effects of its

prolonged exposure to the elements, but it also speaks directly to Gascoigne's deep and abiding memories of her experiences in the Australian landscape. The timber squares speak of the environment by exhibiting its weathering influence and also by implying an extension beyond their original boundary, as they have now been sawn, turned around and taken out of an infinity. They re-present what Gascoigne experienced as 'the disorganised and random appearance of the Australian landscape.'

In *Flagged Down*, the richly allusive quality of the individual boards evokes the ephemeral and transitory phenomena of nature in continuous metamorphosis. Look closely at these sawn boards. They are dirty, dinged, scratched, cracked, pitted, blistered. Found, but now made to look almost purposeful like the mechanical 'distressing' in faked antique furniture. As Gascoigne remarked: 'I look for things that have been somewhere, done something. Second hand materials aren't deliberate; they have had sun and wind on them. Simple things. From simplicity you get profundity.' Notice, too, how the panels seem to be fighting for each other's space and appear both flat *and* dimensional at the same time, their corners almost lifting. Contemplated as a unified pictorial whole, this assemblage of discarded material assumes a metaphysical dimension bordering on the ineffable.

*Flagged Down* reflects the artist's desire to 'capture the "nothingness"<sup>2</sup> of the countryside, those wide-open spaces ... the great Unsaid ... the silence that often only visual beauty transcends.' 'Plain Air' was the title of a Wellington City Gallery retrospective where this work was once displayed, punning obviously on '*plein air*', the tradition of landscape painting outdoors. What of the title of the work itself? As we have seen, Gascoigne's grid 'flags us down', captures our attention and transports our minds elsewhere to the realms of connotation. As she once suggestively declared: 'I am not making pictures. I make feelings.'

Laurence Simmons

1 Rosalind Krauss, 'Grids', *October*, Vol. 9, Summer, 1979, p. 50.

2 Rosalie Gascoigne quotes from Deborah Edwards, *Rosalie Gascoigne: Material as Landscape*, Sydney: Art Gallery of New South Wales, 1997, p. 8, 16.

RALPH HOTERE



## 57

Ralph Hotere

*Lo Negro Sobre Lo Oro*

lacquer on glass, gold leaf, gold dust and window frame  
 title inscribed, signed and dated '92 and inscribed *Window in Spain, The Black over the Gold*; title inscribed, signed and dated 'Port Chalmers '92' verso  
 940 x 630mm

## Provenance

Private collection, Christchurch.  
 Acquired from Brooke Gifford Gallery, Christchurch.

\$100 000 – \$150 000

*Lo Negro Sobre Lo Oro* is black lacquer painted on the glass of an old window pane, still in its frame, with gold leaf and gold dust added, and the catch intact at the top. There are inscriptions: 'Window in Spain'; 'The Black over the Gold'; which is a translation of the Spanish title, also inscribed. It's signed and dated 'Port Chalmers '92'. First exhibited at the Port Chalmers Aero Club in August 1992 and then sent to Janne Land in Wellington, RKS Art in Auckland and the CCA in Hamilton, the painting was bought by a Christchurch collector from the Brooke Gifford gallery, most likely in the early 1990s. Now they are selling it.

I'd never seen it until I was sent the slide. At once I thought of some of the more enigmatic panels of Roman painting from Pompeii and other places. It's the effect of the mysterious symbols drawn upon the black which has obscured the gold, as in the title. What are they? A soft M with a cross growing out of its centre fold; a cross; a cross upon a diamond. They are quite clear but seem to have been hesitantly inscribed; while at the same time constituting the key to the painting. Characteristically, it turns out to be a key that will not unlock the window. We will have to try elsewhere.

Even though *Lo Negro Sobre Lo Oro* means the black over the gold, in the painting it looks, to a casual eye, as if the gold is spilling out over the black. There is a figure/ground ambiguity. And when Hotere writes the title in English at the bottom, he does so in mirror script. How did he do that? It makes you wonder what it looks like from the other side. And then you think: the black is definitely over the gold. There's a world blazing, as in the Spain of Goya or Velazquez, behind that lacquered curtain.

The work also recalls some early (1940s) Mark Rothko paintings when, via Arshile Gorky and the exiled Surrealists, he was trying to write antiquity into modern times. It has to be said that Hotere is on firmer ground. His purview is wider. His Mana Whenua, his youthful Catholicism. His aesthetic sense and his far travels. It may be a window in Spain but what's behind it isn't simply the gold of Europe, or the gold of the conquistadors. There's also, for example, Gauguin's *Et l'or de leurs corps*. The gold of their bodies. Ralph Hotere's marks are historically astute and resemble Colin McCahon's in their uncanny precision and their emotional resonance. They can bring you to tears.

The figure at the top, that soft M, could be, but isn't, the alchemical symbol for gold: still there is a sense in this painting of the arcane loose in a field of black through which, ineluctably, the gold still shines. All four corners, dripping ore. Especially the one at top right. It is, as Avenal McKinnon said of a precursory series, the *Aramoana Black Windows*, 'a framed vista of infinity'.

Martin Edmond

## FRANCES HODGKINS



## 58

*Walled Garden with Convolvulus*

gouache, 1942–1943  
440 x 510mm

## Exhibited

'Gouaches by Frances Hodgkins – A new series of Gouaches painted during 1942–1943', The Lefevre Galleries, London, England, March–April 1943.

'First Exhibition of Water-colour paintings by John Marshall. Paintings, Water-colours and Gouaches by Frances Hodgkins, 1869–1947. New paintings by Keith Vaughan.', Leicester Galleries, London, 8–28 June, 1956.

'Frances Hodgkins, Works from Private Collections: An exhibition held to celebrate the opening of the new store and gallery', Kirkcaldie and Stains, Wellington, 1–29 August, 1989, Cat No. 43.

'Manufacturing Meaning: The Victoria University, Wellington Art Collection in Context', 22 September 1999 – 31 January 2000.

## Illustrated

Elizabeth Eastmond, Michael Dunn, Iain Buchanan, *Frances Hodgkins: Paintings and Drawings* (Auckland University Press, 1994), p. 159.

'Frances Hodgkins: Works from Private collections' (Kirkcaldie and Stains, Wellington, 1989), Cat No. 43.

## Provenance

Collection of Geoffrey Gorer, Sussex, England. Acquired from the artist.

Gifted by Geoffrey Gorer to Mrs Nancy Moore, Frome, England.

Private collection, Auckland. Purchased from Ferner Galleries, Auckland

\$65 000 – \$85 000

This strong and distinctive painting dates from 1942 and was included in the exhibition *Gouaches by Frances Hodgkins* at the Lefevre Gallery in London in 1943. This was in war time and Hodgkins was confined to England and Wales – no more gallivanting around the warmer parts of the continent, as she had done regularly before the war; mostly she hunkered down in the village of Corfe in the so-called Isle of Purbeck (actually a peninsula) in Dorset. The village is dominated by the ruins of a medieval castle which Hodgkins painted several times, as she did the modest courtyard here depicted in the village between her studio and the cottage where she lived between 1939 and her death in 1947.

The new website *The Complete Frances Hodgkins* ([completefranceshodgkins.com](http://completefranceshodgkins.com)) recently posted on line by Auckland Art Gallery enables comparison of *Walled Garden with Convolvulus* to the other gouaches from 1942–43 with which it was exhibited. Of the fourteen works in the exhibition – depicting ornaments, kitchen and barn interiors, farmyard activities, town and country scenes and so on – this work is the most radical in its denial of conventional perspective and representation of objects. Shown at the same time at Lefevre Gallery as Picasso and his Contemporaries the painting shows that Hodgkins was sometimes surprisingly close to her radical European contemporaries in embracing Picasso-like modernism in spatial experiment and transformation of objects.

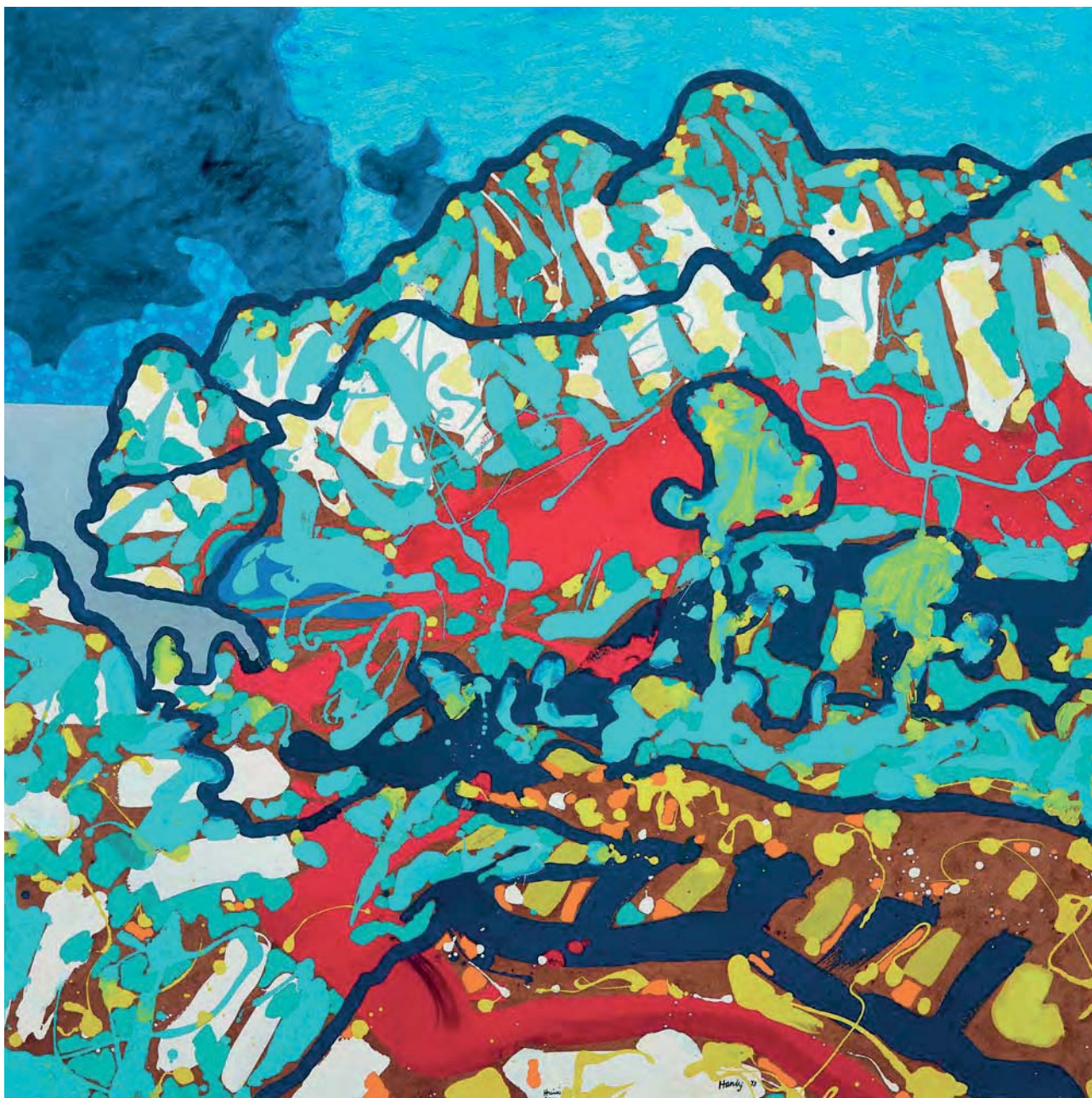
Without Hodgkins' title viewers might be hard put to identify all the elements of the scene depicted. In the foreground jugs and pots, as so often in Hodgkins' paintings, are quickly sketched in with a few brush strokes, and towards the top of the picture the rooflines of several buildings are clearly discernible. Leaves and flowers are also identifiable; there is a tall shrub on the right

with a trio of bright patches (flower beds?) below it, and trailing vines on the left, but in general effect the picture approaches close to abstraction. Presumably the flecks of paint – blue, brown and especially white – which dominate the composition are meant to signify the convolvulus of the title, though the primary impression is of unidentifiable calligraphic marks decoratively strewn across the central part of the picture.

Another effect worth mentioning is the structural device of a densely packed squarish centre – a tight jumble of shapes and colours – which is entirely surrounded on all four sides by a kind of loose border. The edges are lighter in colour (blue, white and pale orange patches and painterly squiggles), sparer in imagery, airy and spacious in effect, and creating an impression of tightly packed enclosure for the middle portion of the picture.

This painting shows Hodgkins at the height of her remarkable powers – radical, idiosyncratic, and memorable.

Peter Simpson



59

Pat Hanly  
*Huia Hills*

enamel and oil on board  
title inscribed, signed and dated 1973; title  
inscribed and inscribed *Energy Series* verso  
900 x 900mm

Provenance

Private collection, Wellington.

\$65 000 – \$85 000

## 60

Toss Woollaston

*Landscape with Tower, Greymouth*

oil on board

signed; original John Leech Gallery affixed  
verso; inscribed *Signed on the 21st October  
1996 when Toss Woollaston and Kerry  
Aberhart popped into view the Caselberg  
Woollaston's that we were selling (this being  
one). A photograph of Toss and Kerry taken on  
this occasion is enclosed below. Painted  
c. 1955. J. Gow verso.*

311 x 455mm

Provenance

Collection of Anna Caselberg, daughter of  
Toss and Edith Woollaston.

Private collection, Central Otago. Purchased  
from John Leech Gallery, Auckland, circa 1996.

\$15 000 – \$25 000





## 61

Edward (Ted) Bullmore  
*The Thorn Tree*

oil on canvas  
 signed with artist's monogram and dated 1959  
 978 x 610mm

### Exhibited

'The Young Commonwealth Artists Exhibition',  
 London, 1961.

'Edward Bullmore 1933-1978', Rotorua Art  
 Gallery, Rotorua, 1979.

'One Decade On', The Bath House, Rotorua,  
 1988–1989.

'Edward Bullmore: A Surrealist Odyssey',  
 Tauranga Art Gallery, Tauranga, 2008–2009.

### Provenance

Collection of the estate of the artist's wife,  
 Jacqueline Bullmore, Canterbury.

\$30 000 – \$40 000



62

Edward (Ted) Bullmore

*Yasuko*

oil and tempera on board  
 signed with artist's monogram and dated  
 '60; signed and inscribed *117 New Kings  
 Rd, Fulham SW6* verso  
 580 x 420mm

Exhibited

'Edward Bullmore: A Surrealist Odyssey',  
 Tauranga Art Gallery Toi Tauranga, 15  
 June – 21 September 2008.

Provenance

Collection of the estate of the artist's  
 wife, Jacqueline Bullmore, Canterbury.

\$15 000 – \$22 000

## 63

Dick Frizzell

*Sawmill (after Tibor Gergely)*

oil on linen

title inscribed, signed and dated

15/3/2001; original Gow Langsford

Gallery label affixed verso

1500 x 1500mm

Illustrated

Hamish Keith, *Dick Frizzell – The Painter*

(Auckland, 2009), p. 227.

Provenance

Private collection, Auckland.

\$50 000 – \$70 000



64

Don Binney  
*Queen Victoria*

oil on paper laid onto board  
signed and dated 1984  
575 x 701mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



## 65

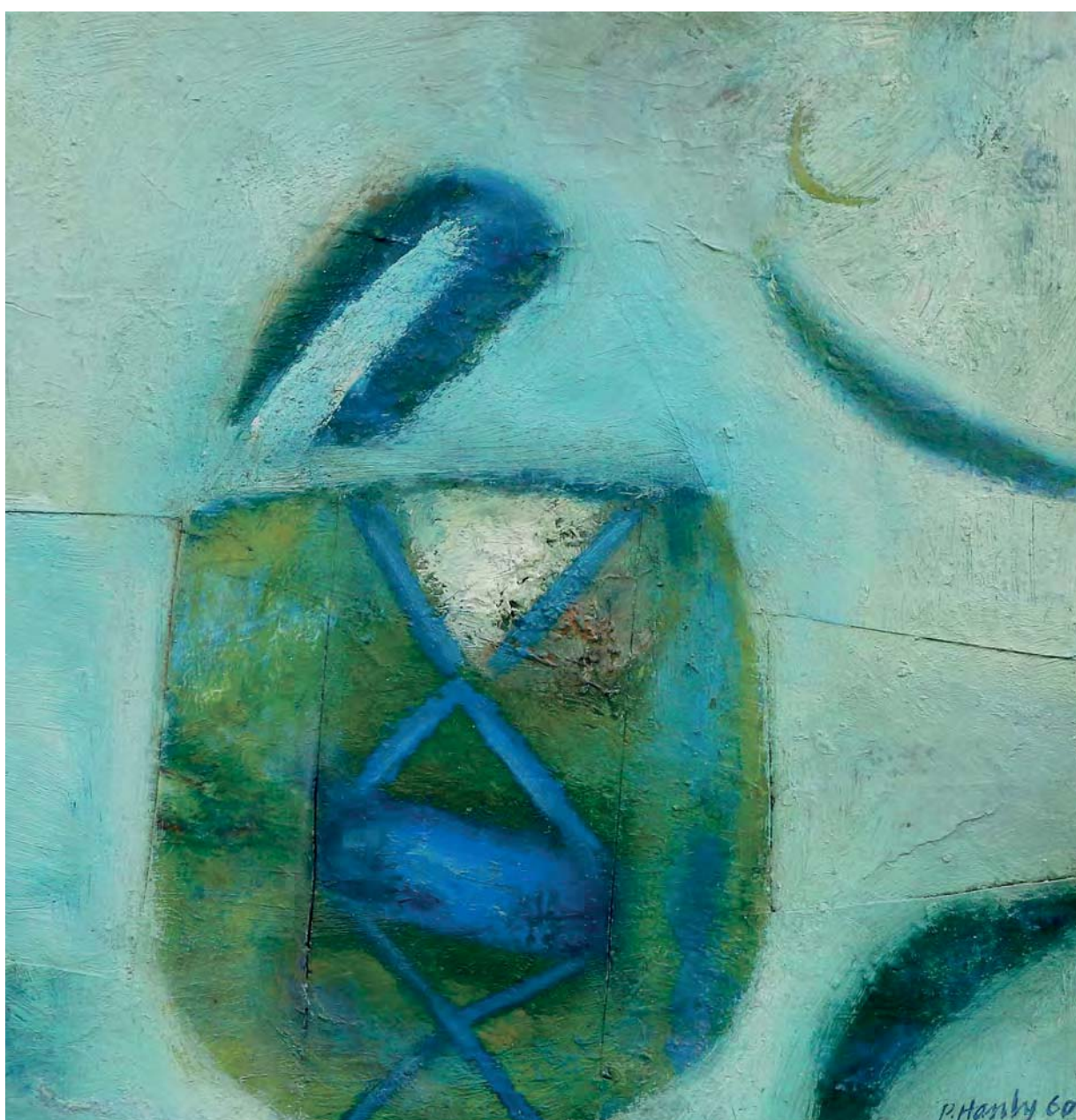
Pat Hanly  
*Shield from Fire*

oil on board  
signed and dated '60; title inscribed and  
inscribed '*The Gallery*', 64 Symonds St,  
Auckland, Cat No. 5 verso; title inscribed,  
signed and dated on original Gallery One,  
London label affixed verso  
438 x 426mm

## Provenance

From the collection of Nelson and Janet  
Kenny, Australia. Nelson Kenny was an  
early champion of the work of McCahon  
and Woollaston and art critic for the  
Christchurch Press in the 1960s.

\$14 000 – \$20 000



66

Ann Robinson

*Side Carved Flax Pod*

cast glass

signed and dated 1998 and inscribed 1/1

Provenance

Private collection, Auckland.

305 x 355 x 260mm

\$16 000 – \$24 000



## 67

John Pule  
*Procession*

acrylic and ink on canvas  
title inscribed, signed and dated 2005  
800 x 1800mm

## Provenance

Private collection, Auckland.

\$12 000 – \$18 000



## 68

Damien Hirst  
*The Hours*

household enamel paint on plastic skull  
with metal watch faces and compact  
disc, 145/210  
title inscribed, signed on the plate and  
editioned on original, accompanying box  
165 x 127 x 190mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000

## 69

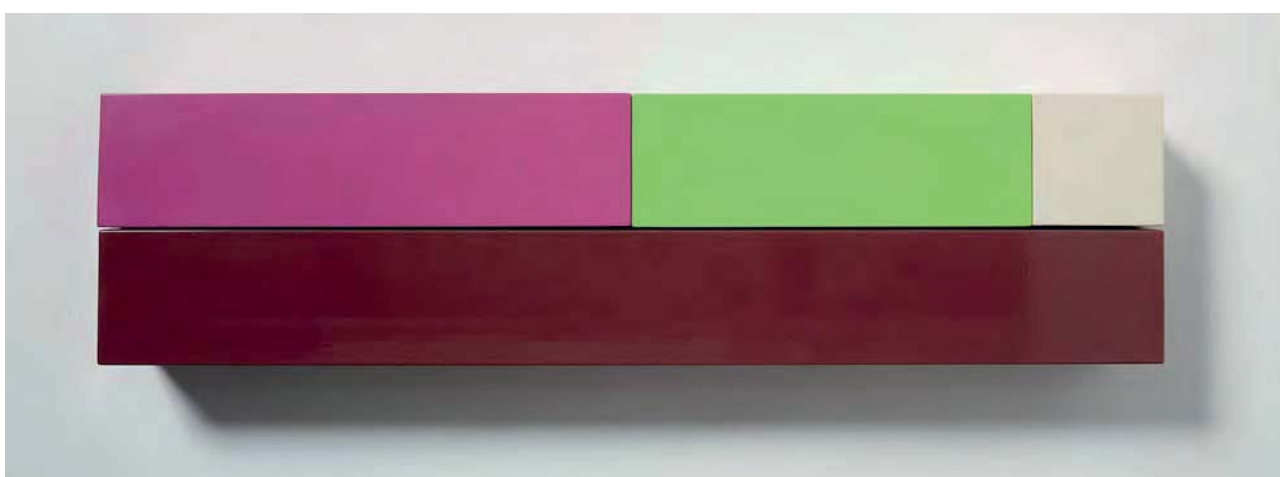
Michael Parekōwhai  
*Atarangi*

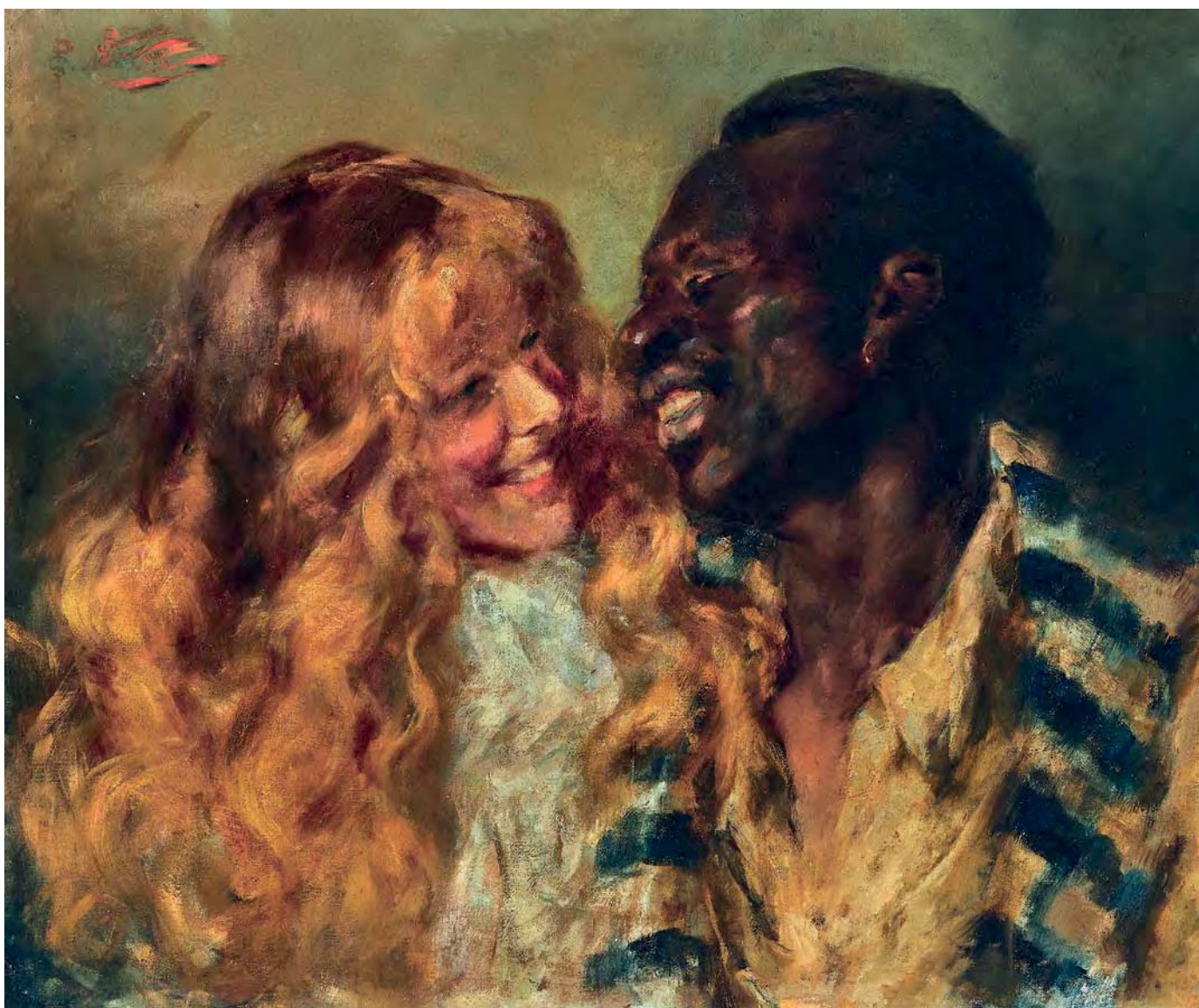
powder-coated aluminium, four parts  
200 x 800 x 100mm

Provenance

Private collection, Auckland.

\$11 000 – \$16 000





## 70

Girolamo Nerli (1860–1926)

*Eva and Uncle Tom*

oil on canvas (1895)

signed

500 x 600mm

Note

This painting is also known by the title,  
*The Black and the Gold.*

Exhibited

Otago Art Society, annual exhibition, 1895,  
Cat No. 132.

Literature

Peter Entwisle, Michael Dunn and Roger  
Collins, *Nerli: An exhibition of paintings and  
drawings* (Dunedin, 1988), Cat No. 118.

Provenance

Private collection, Dunedin. Previously on  
long-term loan to Dunedin Public Art Gallery.

\$16 000 – \$25 000

71

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 the work directly from  
the artist. Passed by descent to the  
current owner.

\$12 000 – \$16 000



## 72

Tony Fomison  
*Night and Day (II)*

oil on canvasboard  
title inscribed, signed and dated 'August  
1988, Williamson Ave, Grey Lynn' verso  
410 x 330mm

## Provenance

Private collection, Australia.

\$15 000 – \$22 000





# 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 and 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. We accept payment via Eftpos, cash (under \$5000.00) and direct credit. Visa and MasterCard credit cards are accepted, however a surcharge of 2.5% will be added. Payments over \$10,000.00 must be made by direct credit to our bank account. Our bank details for deposits are 12-3107-0062934-00. Please use your buyer number as transaction reference. Please refer to point 7 of the Conditions of Sale in the catalogue for a detailed description of payment terms.

**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.

# ABSENTEE & PHONE BID FORM

Auction No. 149  
Important Paintings and Contemporary Art  
2 April 2020 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 buyers premium for this sale (17.5%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

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

Payment 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 Eftpos, cash (under \$5000.00) or direct credit. I understand that there is a 2.5% surcharge for payment by Visa or MasterCard credit cards. I understand that payments over \$10,000.00 must be made by direct credit to Art+Object's bank account as shown on the invoice.

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 shipping 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 68345 Wellesley Street, Auckland 1141, New Zealand

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