



24.11.2020

IMPORTANT PAINTINGS & CONTEMPORARY ART



ART+OBJECT



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RALPH HOTERE **ĀTETE** TO RESIST

MARTI FRIEDLANDER **Ralph Hotere**
Photograph. Courtesy the Gerrard and
Marti Friedlander Charitable Trust

Exhibition Partner in Dunedin
 **CRAIGS**
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RALPH HOTERE: ĀTETE [to resist] is a
partnership project between Dunedin Public Art Gallery
and Christchurch Art Gallery Te Puna o Waiwhetū


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2021

THE CLOUD /
AKL WATERFRONT

VIP PREVIEW &
OPENING NIGHT
WED 24 FEB

LEAD PARTNERS





Welcome to Art+Object's November auction of Important Paintings and Contemporary Art. I dare not mention that this *may* be our only auction of 2020 in this category to proceed without a lockdown delay.

While this year has been so turbulent for us all, we are looking back with some pride on the things we have managed to achieve regardless. The art market has shown remarkable resilience and trading has continued at pace when possible. Our winter art auction suffered extended delays and was eventually conducted under level 2.5, yet we still surpassed expectations, achieving a sales total over \$2million and selling over 75% by volume. Earlier in the year we launched a new website and to complement that, we are about to launch our own on-line bidding platform. The site will be accessible on all devices and includes an app for convenience. Please see inside this catalogue for further details.

The adoption of this technology has surely been accelerated by the pandemic but it also reflects our desire to provide a full service to all our customers and to highlight buyer's premium parity across all methods of bidding. If you successfully purchase an item via our new online bidding system, you will pay the same amount as someone attending the auction in person or bidding by phone. We hope the new service enhances your dealing with Art+Object and makes buying at auction even easier!

Another knock-on effect of Covid-19 may be the wealth of art from our own country that is being shown in local institutions. *Ātete (to resist)*, a partnership project between Dunedin Public Art Gallery and Christchurch Art Gallery Te Puna o Waiwhetū, celebrates Ralph Hotere as one of Aotearoa's most significant artists. *Ātete* will celebrate Hotere's achievements and, in what feels like an extremely timely move, it will bring his artistic vision to a new generation. Auckland Art Gallery opens their much-anticipated survey *Toi Tū Toi Ora: Contemporary Māori Art* exhibition in early December; both promise to be a celebration of New Zealand culture and worth seeing.

You might notice a couple of additions to this catalogue. Once again we have partnered with Pride to offer five special artworks in the auction; all funds raised through their sale will go directly towards supporting the artists associated with the signature Pride Gala event. We are also delighted to welcome Kokomo Private Island to our family of advertisers and while they are just out of reach right now, there is always hope for the future. Many people I talk to say they are looking forward to a relaxing summer break and leaving the stresses of this year behind. Before then, we hope you will join us at the preview on 18 November, for a glass of Seresin wine, to view the excellent collection of artworks assembled in this catalogue.

Season's Greetings

Leigh Melville

Art+Object

3 Abbey Street
Newton
Auckland
PO Box 68345
Wellesley Street
Auckland 1141
Tel +64 9 354 4646
Free 0 800 80 60 01
Fax +64 9 354 4645
info@artandobject.co.nz

Instagram: @artandobject
Facebook: Art+Object
Youtube: ArtandObject

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

Cover: Ava Seymour, *Rubber Love*, lot 54.

Page 1: Theo Schoon, *Mural* (1982) installed at wharekai Whakatūria, Ohinemutu Marae. Photo: Natascha Hartzuiker.

artandobject.co.nz

IMPORTANT PAINTINGS AND CONTEMPORARY ART

34

Peter Robinson
Price War

Estimate \$65 000 – \$85 000
Realised \$81 084

49

Colin McCahon
Journey into a dark landscape No. 2

Estimate \$300 000 – \$400 000
Realised \$324 337

50

Ralph Hotere
Black Painting

Estimate \$70 000 – \$100 000
Realised \$90 093

45

Richard Killeen
About Asking When The Answer Is No

Estimate \$50 000 – \$75 000
Realised \$72 075

A new record price for the artist at
auction

54

Pat Hanly
Golden Age (F)

Estimate \$160 000 – \$240 000
Realised \$186 193

52

Gretchen Albrecht
Skyfall – Seaward

Estimate \$60 000 – \$80 000
Realised: \$126 131

A new record price for the artist at
auction

48

Colin McCahon
Muriwai No. 7

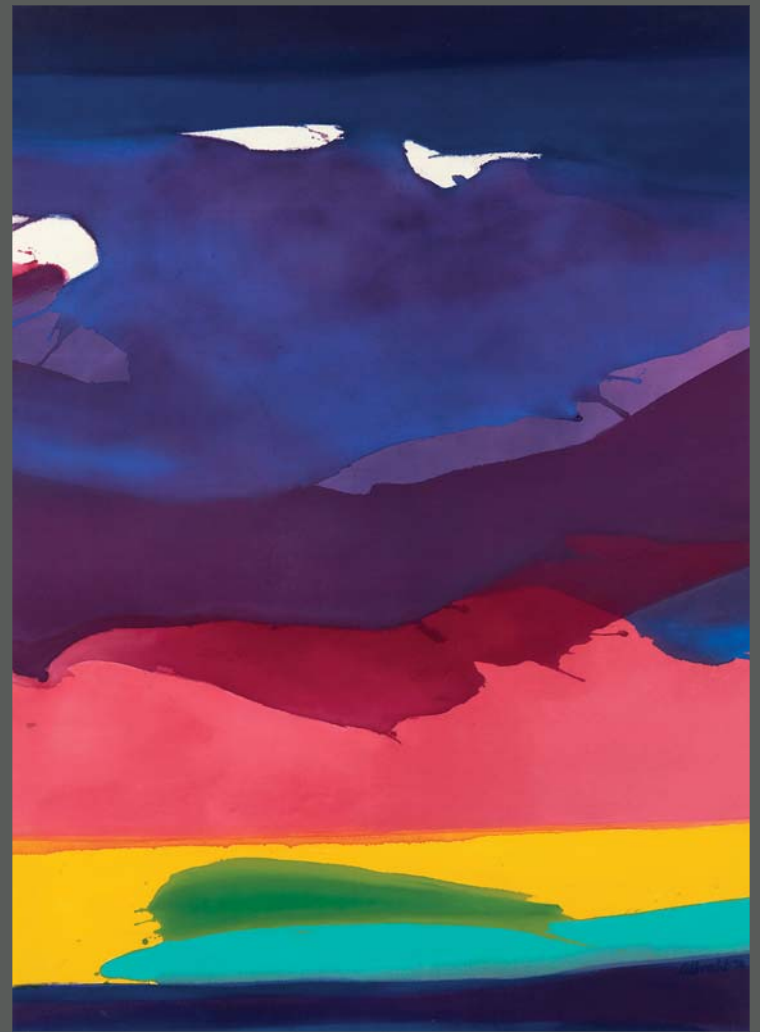
synthetic polymer paint, graphite and
sand on board

Estimate \$100 000 – \$150 000
Realised \$144 150



49

Thrice-delayed and conducted under Level 2.5 Covid-19 restrictions, the major mid-winter art auction exceeded market expectations, resulting in a sale total of \$2 066 485 and 76% sold by volume.



52



50

45



54

NEW COLLECTORS ART & DECORATIVE ARTS

08.12.20

John Ritchie
Untitled – Abstracted Landscape
watercolour
signed and dated 1950
418 x 520mm
\$1500 – \$2500



INCLUDING WORKS FROM THE ESTATE OF JOHN AND JUNE RITCHIE

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



A selection of Crown Lynn
Potteries slip-cast ceramics,
c.1950–1960

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

THE PAUL HARTIGAN COLLECTION OF CROWN LYNN CERAMICS

RARE BOOKS

09.12.20

A collection of first and early editions of works by Charles Darwin including *On the Origin of Species*, 2nd edition London 1860. *The Expression of Emotions in Man and Animals*, 1st edition, London 1872. *Cross and Self Fertilization of Plants*, 1st edition, London 1876. *The Descent of Man and Selection in Relation to Sex*, 1st edition, London 1871.

Viewing

Saturday 5 December
11.00am – 4.00pm

Sunday 6 December
11.00am – 4.00pm

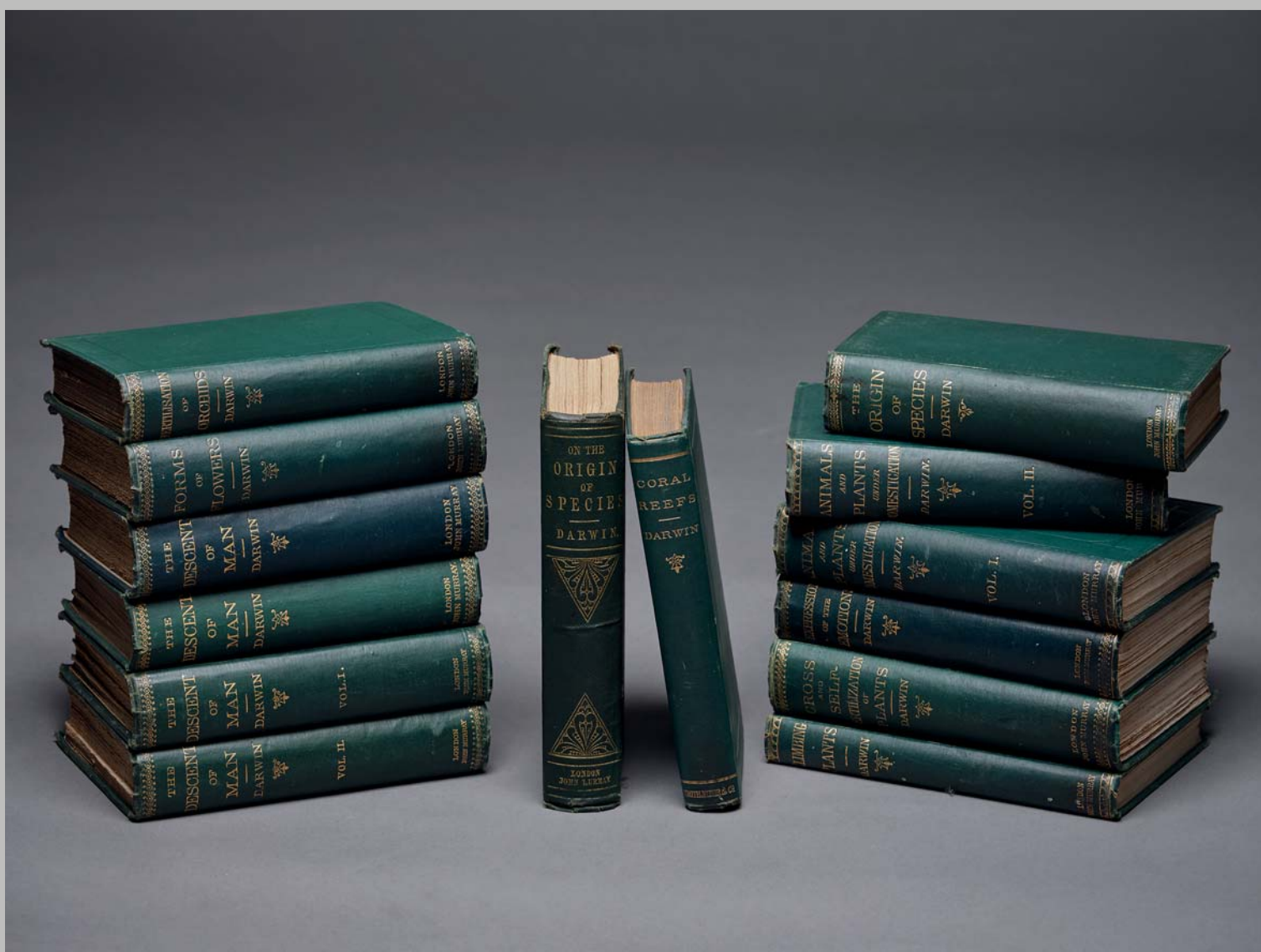
Monday 7 December
9.00am – 5.00pm

Tuesday 8 December
9.00am – 5.00pm

Auction

Wednesday 9 December
12:00pm

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





The Art+Object mobile app is now live and available for download via the App store. Available for IOS and Android, the Art+Object app grants on-the-go access to our auctions allowing collectors to stream the auction and bid remotely in real time. You can now find, research, and enter the saleroom without using a third party platform. Please note users pay no additional fees for bidding via the app, meaning parity for all bidders at Art+Object.



Auction

Tuesday 24 November at 6.30pm
3 Abbey Street, Newton, Auckland

Preview

Wednesday 18 November
5.00pm – 7.00pm

Viewing

Thursday 19 November
9.00am – 5.00pm

Friday 20 November
9.00am – 5.00pm

Saturday 21 November
11.00am – 4.00pm

Sunday 22 November
11.00am – 4.00pm

Monday 23 November
9.00am – 5.00pm

Tuesday 24 November
9.00am – 2.00pm

IMPORTANT PAINTINGS & CONTEMPORARY ART

ART+OBJECT
24 NOVEMBER 2020

1

Richard Killeen
Insects

acrylic on paper
signed and dated 25.5.79
545 x 363mm

Provenance
Private collection,
Wellington.

\$5000 – \$7500



2

Colin McCahon
*Tomorrow will be the same but
not as this*

silkscreen print with archival
ink on BFK Rives Italian art
paper, 49/100
signed on the plate;
McCahon House chopmark
to paper margin
1195 x 750mm

Provenance
Collection of McCahon
House Trust, French Bay.

\$8000 – \$14 000



3

Allen Maddox

Fuck or Die

oil on cotton duck
 title inscribed and signed with
 artist's initials A. M
 845 x 700mm

Provenance

Collection of the artist's dealer,
 Denis Cohn.
 Private collection, Waikato.
 Purchased by the current owner
 in 2005.

\$10 000 – \$15 000



4

John Ritchie

Mud Flat – Ohiwa

oil on board
 signed: title inscribed verso
 457 x 405mm

Provenance

From the estate of John and June
 Ritchie, Auckland.

\$2500 – \$4000



5

Tomislav Nikolic
1; *Will-Power*, 2; *Love-Wisdom*, 3; *Active Intelligence*, 4; *Harmony Through Conflict*, 5; *Concrete Science*, 6; *Love-Devotion*, 7; *Ceremonial Order*
acrylic and marble dust on paper, seven parts
title inscribed, signed and dated 2011-2012
each verso
160 x 180mm: each
200 x 2020mm: installation size variable

Exhibited
'7', Fox/lensen Gallery, Auckland, 2012.

Provenance
Private collection, Auckland.

\$10 000 – \$16 000



6

Geoff Thornley

C. 82

oil on canvas laid onto board
signed and dated verso
612 x 612mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



7

Geoff Thornley

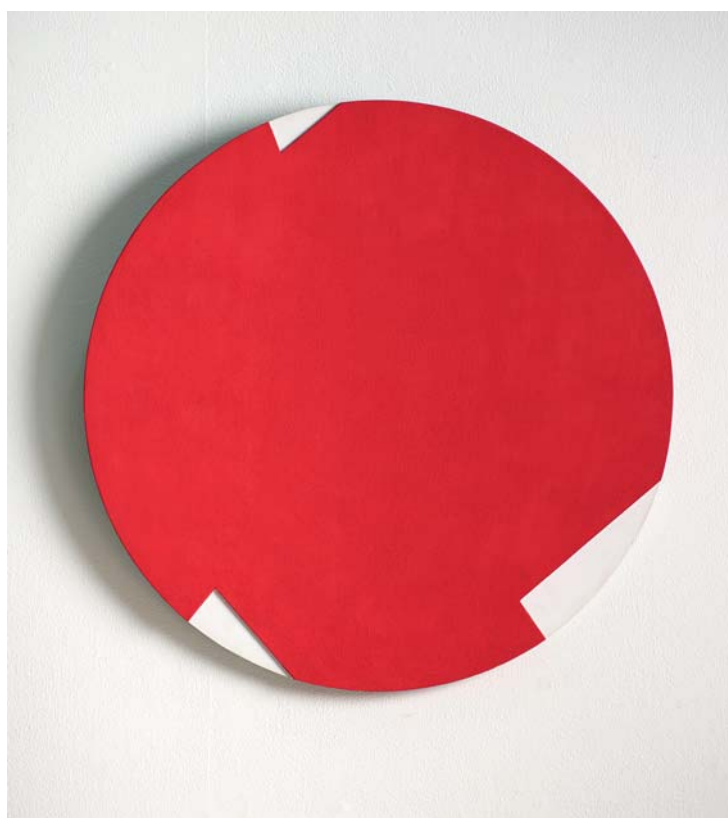
Construction 3/79

oil on canvas laid onto board
signed and dated verso
585mm: diameter

Provenance

Private collection, Auckland.

\$7000 – \$10 000



8

Robert Ellis

Landscape with City and River

oil on canvas

signed and dated '64; title

inscribed, signed and dated

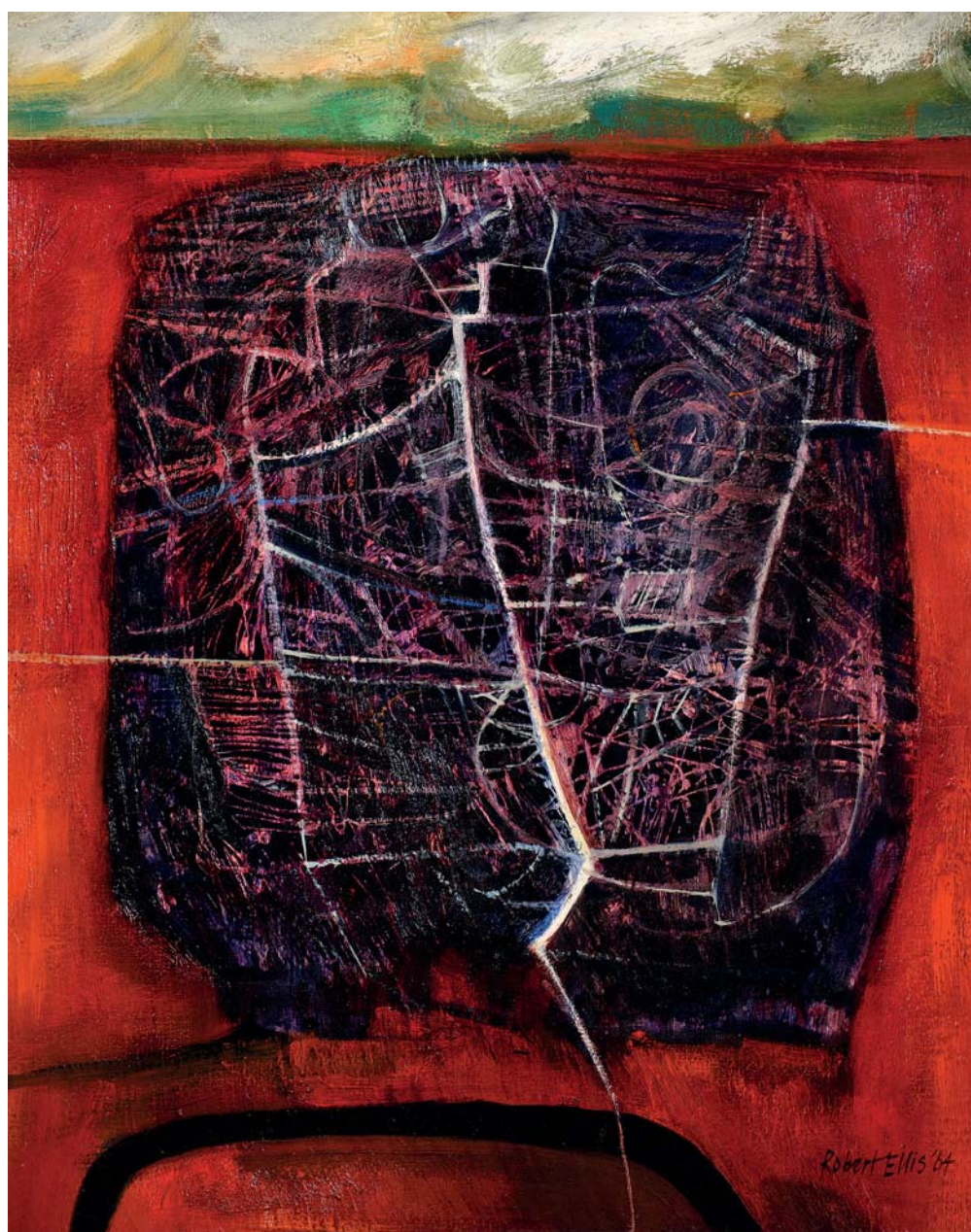
verso

760 x 604mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



9

Michael Smither

Dance

alkyd on board
signed with artist's initials
M.D.S and dated '87
740 x 923mm

Provenance

Private collection, Taranaki.

\$18 000 – \$26 000



10

Gavin Hurley
Carnation

oil on linen canvas
 title inscribed, signed with
 artist's initials and dated '04
 455 x 355mm

Provenance

Private collection, Central
 Otago.

\$4000 – \$6000



11

Gavin Hurley
Big Rage

oil on linen canvas
 title inscribed, signed and
 dated 2011 verso
 1350 x 1005mm

\$13 000 – \$18 000



12

Don Driver
Untitled

mixed media and found objects
title inscribed, signed and dated
1974 and inscribed *To Bill and Dot*
From Don Driver and Joyce verso
600 x 435 x 95mm
\$3000 – \$6000



13

Tony de Lautour
Comic Cuts

oil on wood, five panels
title inscribed; title inscribed,
signed and dated 1996 on
original Brook Gifford Gallery
label affixed verso
260 x 1270mm: overall

Provenance

Private collection, Auckland.

\$6000 – \$9000



ARTWORKS TO BE SOLD
FOR THE BENEFIT OF PRIDE

14

Jack Trolove
Ravine

oil on linen (2020)
800 x 500mm

Note

This work been requested for a major exhibition of Jack Trolove's work, scheduled for late 2021 at Te Manawa Museum, Palmerston North.

\$6500 – \$9500

Lots 14 – 18 attract no buyer's premium or commission

15

Shane Cotton
Rock Garden

acrylic on paper (2014)
1000 x 700mm

\$7000 – \$12 000



16

Reuben Paterson
Love You, Love You More
screenprint and glitter on Fabriano
Artistico 420 gsm, 2/6 (2017)
800 x 645mm
\$3000 – \$4500



17

Gretchen Albrecht
Flood Tide
polymer photogravure etching, 24/30
(2016)
675mm x 785mm
\$2500 – \$3500



18

Imogen Taylor
Nether Regions
watercolour on paper (2019)
760 x 570mm
\$2500 – \$4000



19

Gretchen Albrecht

Orange Glory

oil and acrylic on canvas
title inscribed, signed
and dated 2011 verso
950 x 1600mm

Provenance

Private collection,
Auckland.

\$30 000 – \$40 000



20

Ralph Hotere

*Untitled – from the Algeria
Series*

mixed media on canvas
signed and dated 'Vence
2.6.62'; signed and dated
and inscribed *Series
Algerie, Vence Alpes,
Maritimes, France* verso
1115 x 805mm

Provenance

From the estate of
John and June Ritchie,
Auckland.

\$25 000 – \$40 000



21

Niki Hastings-McFall

Untitled

Perspex, lightbox and
artificial lei
720 x 720 x 180mm

Provenance

Private collection,
Wellington.

\$3000 – \$5000



22

Jim Speers

Untitled

acrylic, fluorescent light
fittings and wiring
475 x 730 x 155mm

Provenance

Private collection,
Wellington.

\$3500 – \$5000



23

Galia Amsel
West Coast Surf

hand-smoothed and
polished, cast bullseye
emerald and clear glass
title inscribed, signed and
dated 2007
900 x 135 x 360mm

\$7000 – \$12 000



24

Colin McCahon

By Jet from Muriwai

charcoal on paper

title inscribed, signed and

dated '73

272 x 356mm

Provenance

Private collection, Auckland.

Passed by descent to the
current owner.

\$25 000 – \$35 000



25

Colin McCahon

Van Gogh – Poems by John Caselberg

four lithographs together
with original cover sheet
title inscribed, signed and
dated Auckland, Sept 1957
on the plate
356 x 251mm: each
310 x 225mm: cover sheet

Exhibited

'Answering Hark –
Caselberg/McCahon: Poet/
Painter', Auckland Art Gallery
Toi o Tāmaki, 17 March – 20
May 2001.

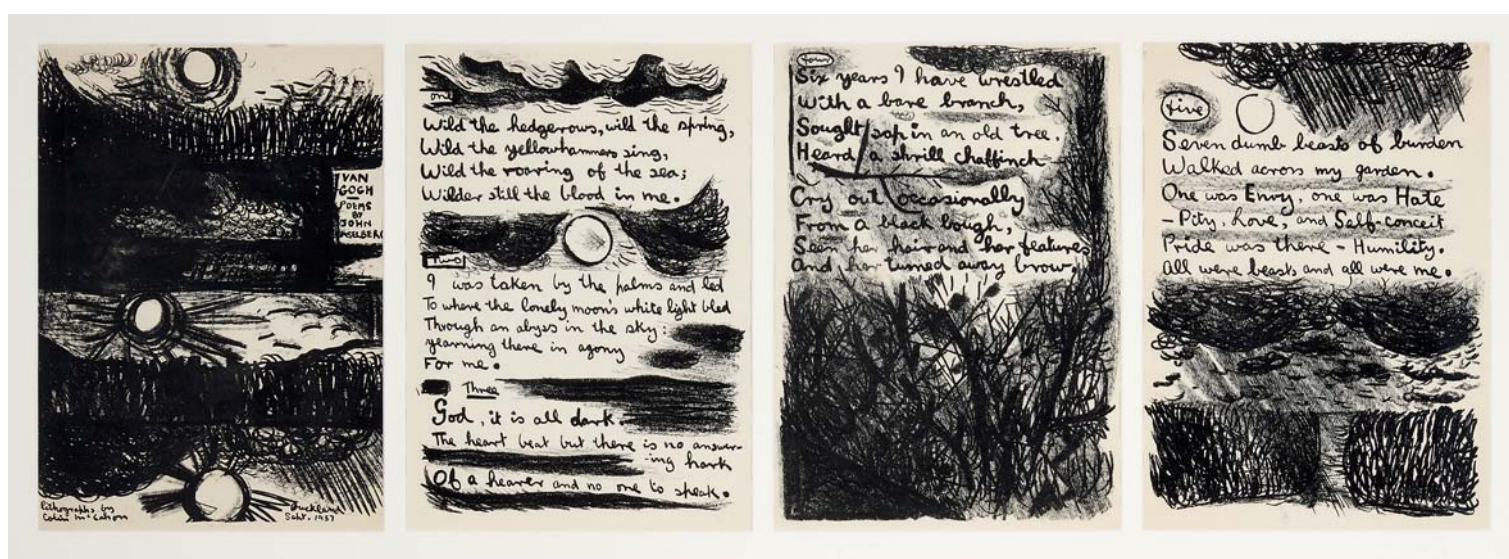
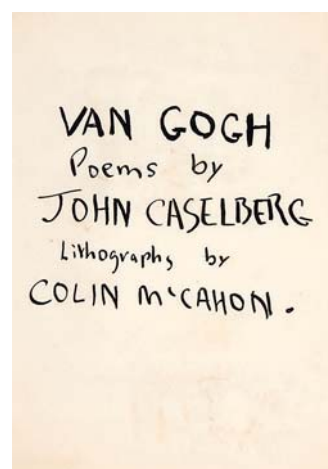
Reference

Colin McCahon database
(www.mccahon.co.nz)
cm001352

Provenance

Private collection,
Wellington.

\$7000 – \$10 000



26

John Pule

The Upper Room

acrylic and enamel on canvas
title inscribed, signed and dated
2010
1010 x 1010mm

Provenance

Private collection, Auckland.
Purchased from Gow Langsford
Gallery, Auckland in 2010.

\$18 000 – \$26 000



27

John Pule

Another time, another place

acrylic and enamel on canvas
 title inscribed, signed and
 dated 2008; original Martin
 Browne Contemporary,
 Sydney label affixed verso
 1015 x 1015mm

Exhibited

'John Pule', Martin Browne
 Contemporary, Sydney, 28
 May – 22 June 2008.

Provenance

Private collection, Otago.

\$18 000 – \$26 000



28

Ann Robinson

Twisted Flax Pods

cast glass, two parts

signed and dated 2006

1280 x 170 x 85mm: each

\$40 000 – \$60 000



29

Michael Parekōwhai
The Moment of Cubism

hand-finished cast bronze,
unique (2009)
1170 x 560 x 365mm

Provenance

Private collection, Auckland.

\$45 000 – \$65 000



MICHAEL PAREKŌWHAI



30

Michael Parekōwhai	
<i>Kiss the Baby Goodbye (Marquette)</i>	
	powder-coated steel, two parts, edition of 3 (1999)
	1895 x 1195mm: each part
	1895 x 2490mm: installation size variable
Exhibited	
	'Kitset Cultures', Djamu Gallery, The Australian Museum, Sydney, 8 May – 28 September, 1991.
Literature	
	Robert Leonard and Lara Strongman, <i>Michael Parekowhai: Kiss the Baby Goodbye</i> (Govett-Brewster Gallery, New Plymouth, 1994).
Provenance	
	Collection of the artist.
	Private collection, Central Otago.
	Purchased by the current owner from Gow Langsford Gallery, Auckland in 2001.
	\$100 000 – \$150 000

Kiss The Baby Goodbye is presented as an oversized kitset: it comes with a set of cultural resonances that are readymade. This sculpture by Michael Parekōwhai directly references and restages *Kahukura*, a 1968 canvas by Gordon Walters. Walters is recognized as a pioneer of abstraction in New Zealand art history, widely known for his geometric reworking of the Maori Koru motif. Imitation is the sincerest level of flattery and Parekōwhai’s oversized kitset adds gloss and glamour to Walters’ legacy, but is also pitched at an audience well aware of the limitations of cultural appropriation.

Parekōwhai exhibited this sculpture in the mid-nineties as a new generation of Maori artists took centre stage. His kitset ‘Walters’ is illustrated in black and white: a doppelganger with a looming agenda. The black koru motif is physically present, spray painted on to powder-coated steel. The interlocking white koru motif is cut out of the frame. In this sculpture blackness is present. The kitset leans against the wall of the gallery. The white walls fill the negative space. The traditional white cube is the silent partner in completing the formal properties of the work.

Parekōwhai is an astute showman with a slick sense of humour. He reconfigures cultural issues as though they might be child’s play. *Kiss the Baby Goodbye* is a colloquial expression, taken from film and popular culture. Is Parekōwhai kissing Walters goodbye? Who is the baby in this equation? *Kahukura* was allegedly made in 1968, the year Parekōwhai was born. Walter’s original canvas features

the predominant use of brown paint. As a Pakeha artist, Walters right to use the koru motif became publically rebuffed and reconsidered in the eighties and nineties. Parekōwhai is an artist aware of racial stereotypes, however he doesn’t commit to a reductive reading of Walters practice. Instead the formal use of positive and negative space is extended in this sculpture. *Kiss The Baby Goodbye* operates as a visual pun. Parekōwhai’s work is conceptually and formally tight. As with Walters, none of the striking design principles in the Koru design are lost. The work is black and white; the issues at stake are not. Parekōwhai gets to have his cake and eat it too.

Kahukura and *Kiss The Baby Goodbye* are bookends on a period of national art history. Current generations of New Zealand students are taught about these works in tandem, each work punctuates the historical relevance of the other. Gordon Walters re-branding of the Koru, however contested, has become iconic. In this sculpture Parekōwhai throws the arguments surrounding cultural appropriation into sharp relief. *Kiss The Baby Goodbye* is a rite of passage; Parekōwhai confirms the canonical status of Gordon Walters and by doing so steals some of his shine.

Megan Dunn

31

Andrew McLeod
Hei – Matau

oil and collage on canvas, two panels
signed; title inscribed
327 x 345mm and 150 x 140mm
550 x 345mm: installation size

Provenance

Purchased by the current owner
from Ivan Anthony Gallery,
Auckland.

\$6000 – \$9000



32

Andrew McLeod
Amulet

oil and collage on canvas, two panels
title inscribed; signed verso
310 x 260mm and 150 x 155mm
550 x 260mm: installation size

Provenance

Purchased by the current owner
from Ivan Anthony Gallery,
Auckland.

\$6000 – \$9000

Hei - Matau
Ngaiofe Gern made
To Hironaka. To Hironaka
Auckland Institute of Art (1950)
It is said that fishing vessels
named after the hei matau. The sym-
bol meaning of the hei matau
is a reminder of the fisher's
to Hironaka with the fisher's
for the 'to Hironaka' motif of
the island of Hironaka. The
island is shaped like a fish
with head to the south, to the
north.



10. AMULET (2)
Stone, 13 cm long
Small
By Taku (Hirafuku)
To Taku's period (1200-1500)
Formerly A. Hamilton Collection
National Museum of NZ (NZMS 65)
The patterns on this piece are very reminiscent
of decoration found on artefacts from the
Pacific Islands. The use of matching apertures
seen in New Zealand, the concentric circle
and spiral forms relate to it rather power-
fully in the south island. The function of
this artefact is unknown, but its form sug-
gests a neck pendant.
text by David R.
Summers
Photograph by Athol McRedie

33

Brendon Wilkinson
Swedish Tourist Scenario
diorama housed in eye
fidelity TV set
540 x 600 x 400mm

Provenance
Private collection, Nelson.
Purchased from Peter
McLeavey Gallery, circa
1999.
\$5000 – \$8000



34

Peter Robinson
*Bad Faith: The Presence and
Absence of God*
lambda print
signed: title inscribed verso
1200 x 1680mm

Provenance
Private collection, Nelson.
Purchased from Anna Bibby
Gallery, 2001.
\$6000 – \$9000

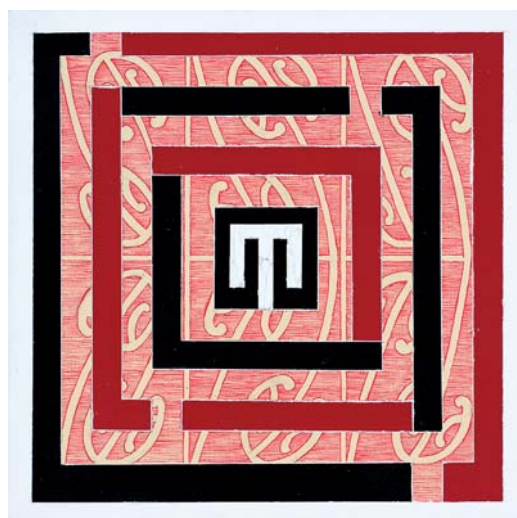


35

Darryn George
Kowhiwhiwhi No. 2

oil on canvas
title inscribed, signed and
dated 2007 verso
402 x 402mm

\$3000 – \$4000



36

Darryn George
Enoha/Enosh

oil on canvas
title inscribed, signed and
dated 2004 verso
402 x 402mm

\$3000 – \$4000



37

Paratene Matchitt
Untitled

oil on board, circa 1965
715 x 702mm

Provenance

From the estate of John and
June Ritchie, Auckland.

\$6000 – \$9000



38

Shane Cotton

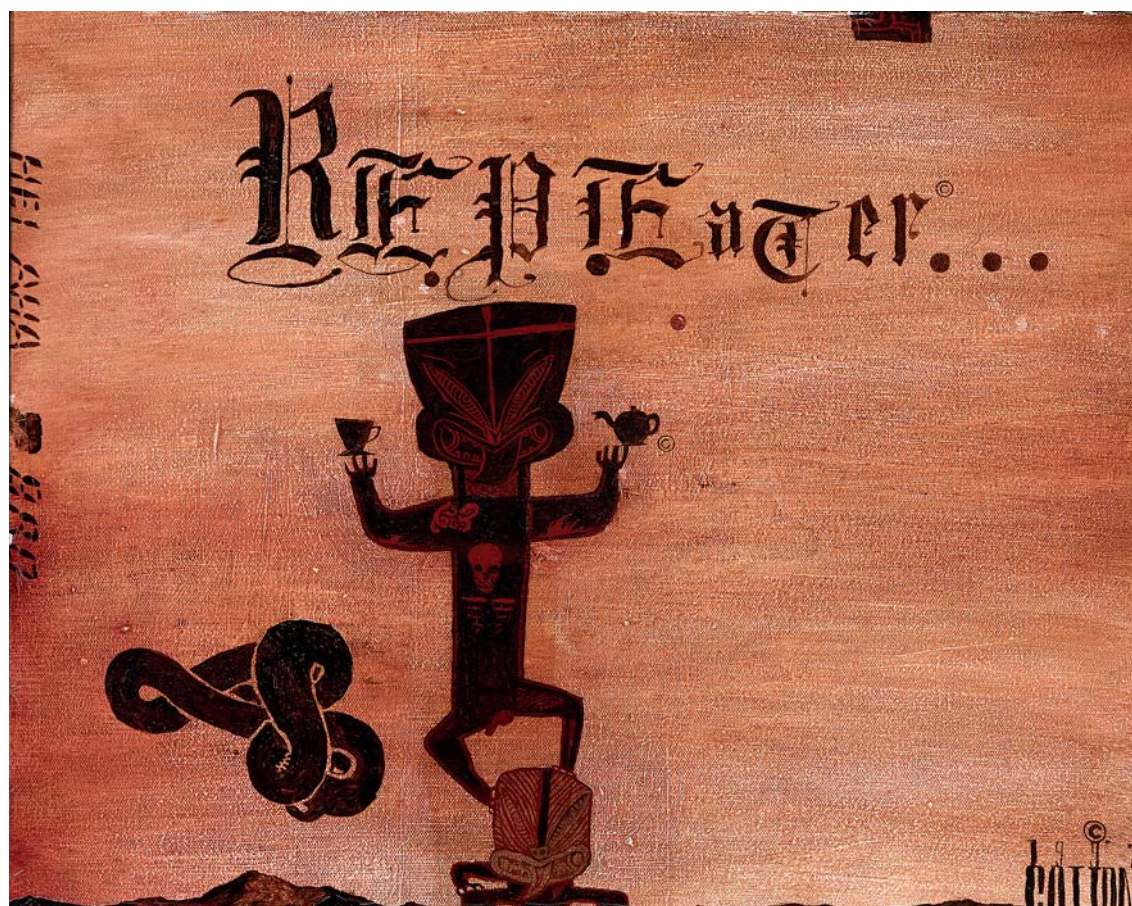
Repeater

oil on canvas
title inscribed, signed and
dated 1997; title inscribed,
signed and dated verso

Provenance

Private collection, Auckland.
405 x 503mm

\$20 000 – \$30 000



39

Yvonne Todd

Bo-Drene

lightjet print, 1/3

title inscribed, signed and dated Feb 14 2004

985 x 752mm

Provenance

Private collection, Auckland. Purchased from
Peter McLeavey Gallery, Wellington.

\$10 000 – \$15 000



40

Brian Brake

Arab Woman – Shibham, Wadi Hadramawt, 1956

colour photograph printed from Kodak

transparency on Ektacolour paper

original 'Brain Brake' Dowse Art Gallery

exhibition label affixed verso

665 x 460mm

Provenance

Private collection, Auckland.

\$3000 – \$5000



41

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.

\$2500 – \$4000



42

Neil Pardington

Pink Mattress

led print, edition of 10 (1999)
500 x 750mm

Provenance

Private collection, Auckland.

\$2000 – \$3000



43

Reuben Paterson

Tender

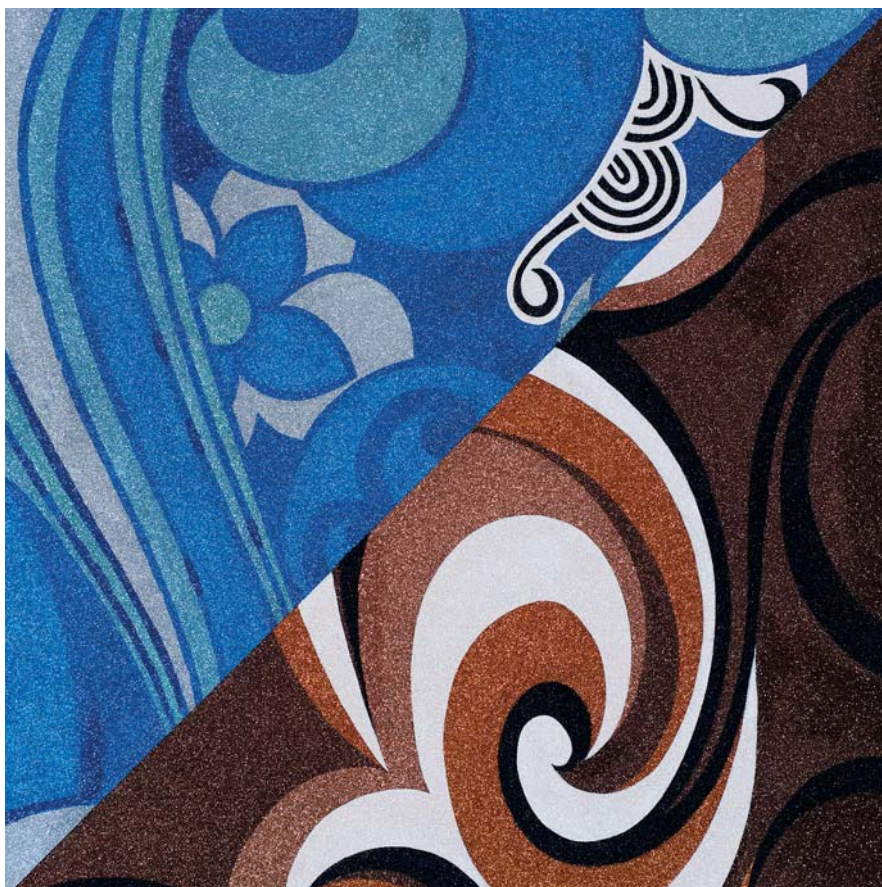
glitter on canvas

title inscribed, signed and dated 2007 verso
1020 x 1020mm

Provenance

Private collection, Central Otago.

\$13 000 – \$18 000



44

Heather Straka

The Stranger – A Self-Portrait

acrylic on canvasboard

title inscribed, signed and dated 2017 verso
625 x 424mm

Exhibited

'Heather Straka: The Strangers' Room', Trish
Clark Gallery, Auckland, May 2 – June 3 2017.

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



45

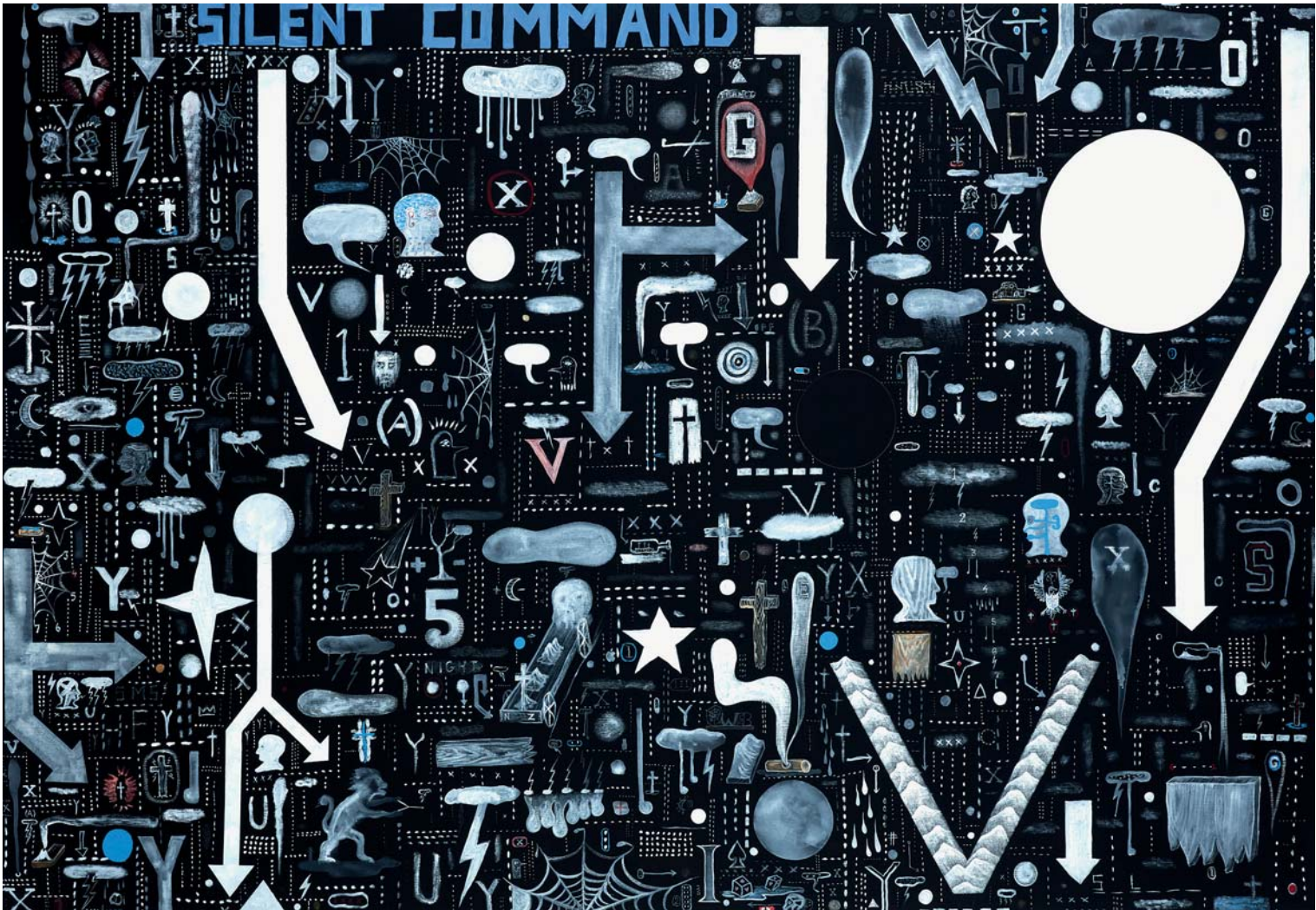
Tony de Lautour
Silent Command

acrylic on canvas
title inscribed, signed and
dated 2006
1435 x 2065mm

Provenance

Private collection, Nelson.

\$14 000 – \$22 000



46

Pat Hanly
Huia Hills

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

Provenance

Private collection, Wellington.

\$50 000 – \$70 000



47

Milan Mrkusich
Untitled Indigo

acrylic on canvas
title inscribed, signed and
dated 1985 verso
1810 x 1445mm

Provenance

Private collection, Auckland.

\$45 000 – \$65 000



48

Peter Robinson

100%

oil stick, acrylic and bitumen on paper
title inscribed and signed; title inscribed,
signed and dated 2008 verso
590 x 757mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



49

Seung Yul Oh

Udon

silicon, epoxy resin, steel, from an edition of 5
(only one edition realised), 2011
1565 x 235 x 190mm

Exhibited

'Moamoa: Seung Yul Oh', Dunedin Public Art
Gallery, 23 November 2013 – 27 April 2014.

\$4500 – \$7000



50

Peter Robinson

Diversions

felt (2014)
1000 x 700mm: installation size variable

Provenance

Purchased from Peter McLeavey Gallery,
Wellington in 2014.

\$8000 – \$12 000



51

Fiona Pardington

*Portrait of a Life Cast of Matoua
Tawai, Aoteroa, New Zealand*

pigment inks on Hahnemuhle
photo rag paper (2010)
1460 x 1100mm

Illustrated

Kriselle Baker and Aaron
Lister (eds), *Fiona Pardington:
A Beautiful Hesitation*
(Victoria University Press,
2016), p. 182.

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



52

Fiona Pardington
Inanga, Heitiki, North Island,
type C print (2002)
1400 x 1080mm
Provenance
Private collection, Central Otago.
\$20 000 – \$30 000



53

Fiona Pardington

Still Life with Nasturtium

pigment inks on Hahnemuhle
photo rag paper, 2/10
825 x 1100mm

Provenance

Private collection, Auckland.

\$14 000 – \$22 000



54

Ava Seymour
Rubber Love

type C print, 2/5
title inscribed, signed and
dated 1994/2004 verso;
original Sue Crockford
Gallery label affixed verso
605 x 557mm

Provenance

Private collection, Auckland.

\$3500 – \$5500



55

Ava Seymour
AK 79

type C print, 3/3
title inscribed, signed and
dated 2004
845 x 2400mm

Provenance

Private collection,
Auckland. Purchased from
Peter McLeavey Gallery,
Wellington.

\$8000 – \$12 000



56

Ian Scott

Lattice No. 94

acrylic on canvas

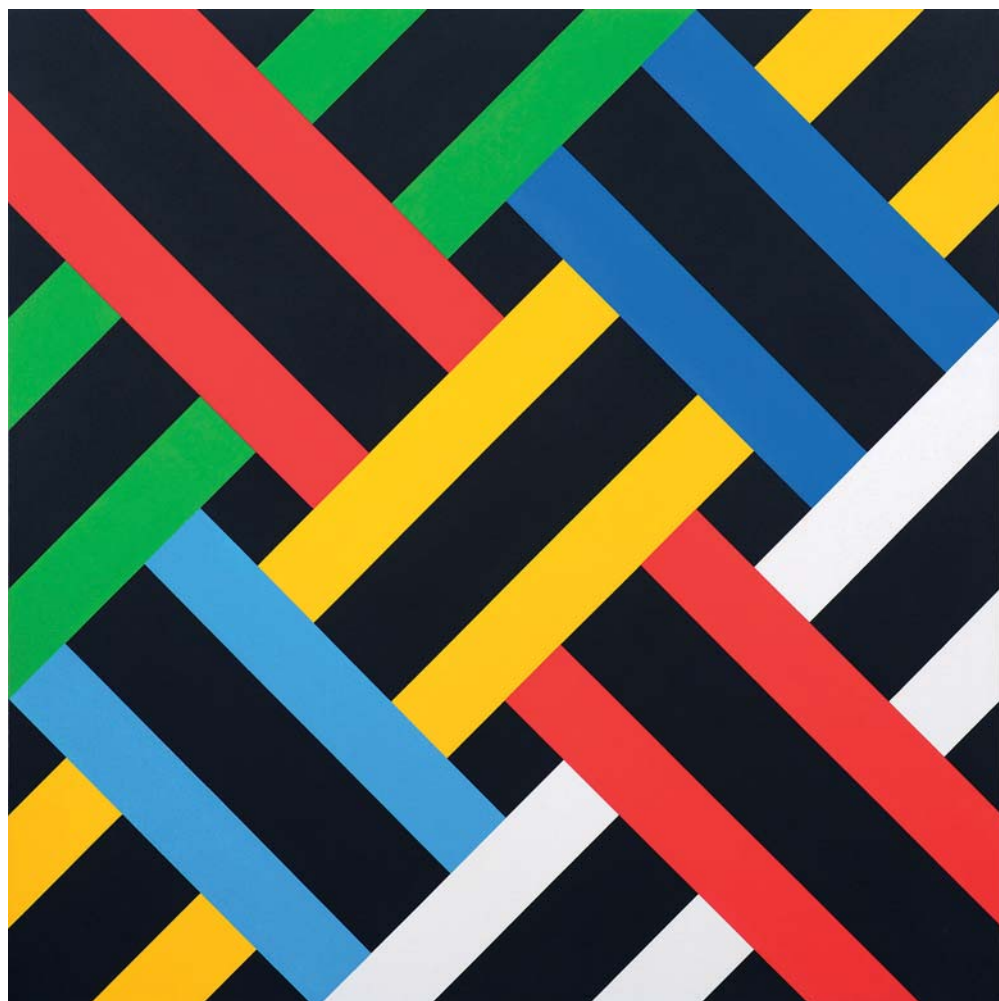
title inscribed, signed and
dated November 1982 verso

1525 x 1525mm

Provenance

Private collection, Auckland.

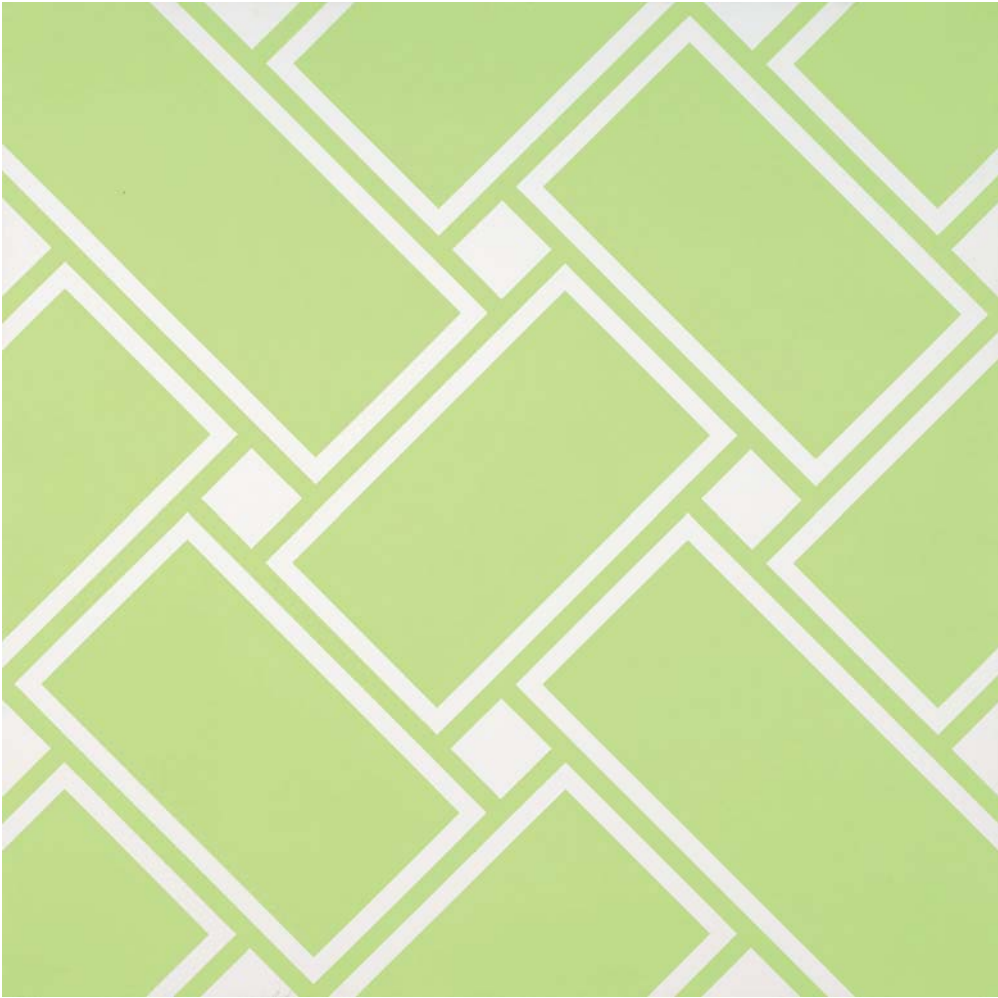
\$25 000 – \$35 000



57

Ian Scott
Small Lattice No. 130
acrylic on canvas
title inscribed, signed and dated
March 1986
915 x 915mm

Provenance
Private collection, Wellington.
\$12 000 – \$18 000



58

Bill Hammond

Skin Deep

acrylic on canvas

title inscribed, signed and dated

1985

810 x 550mm

\$25 000 – \$35 000



59

Ralph Hotere

Untitled

blowtorched baby iron in
original driftwood frame
signed and dated '83 verso;
inscribed *Framing by Roger
Hickin* verso
860 x 720mm

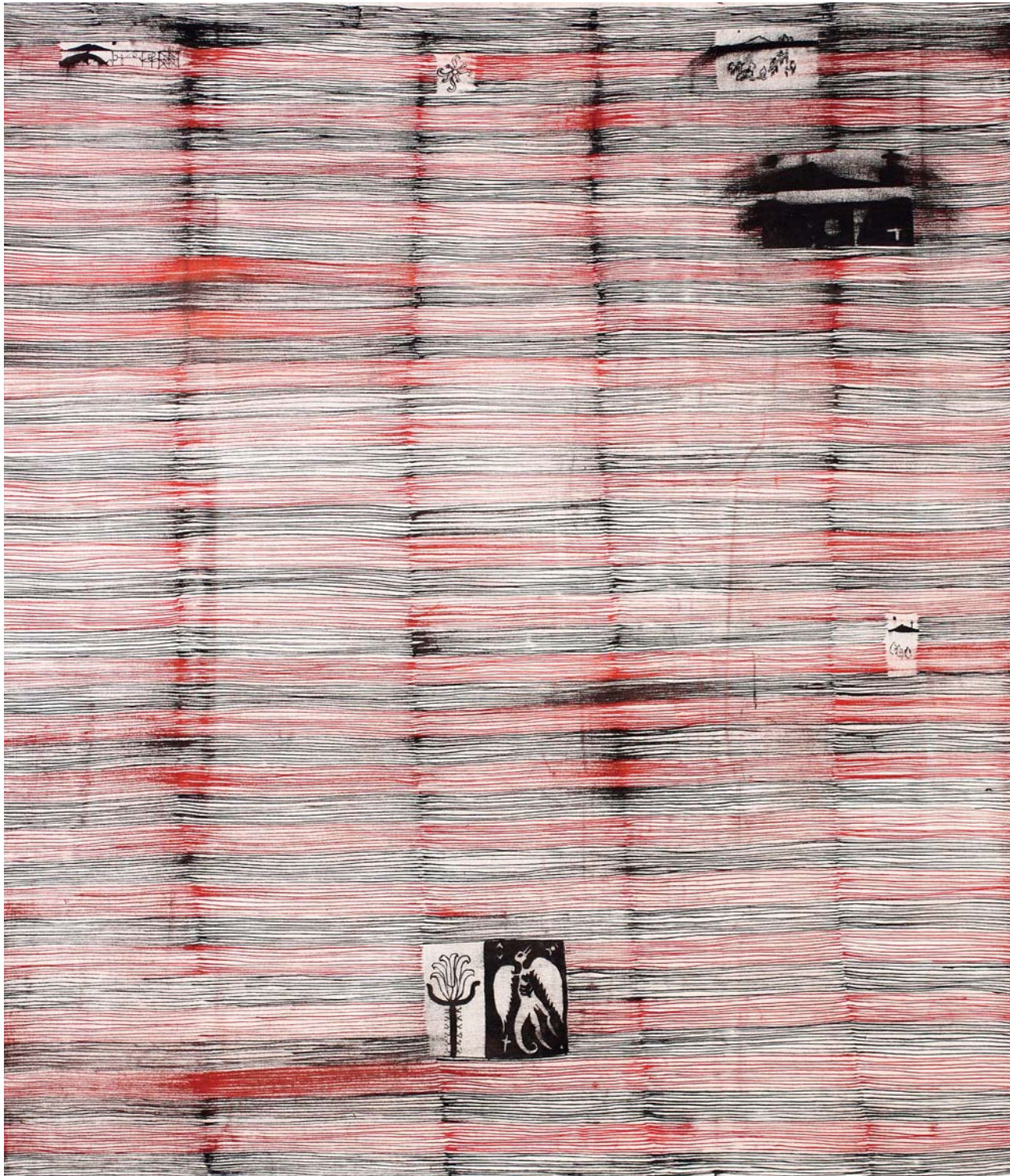
Provenance

Private collection, Auckland.

\$45 000 – \$65 000



JOHN PULE



60

John Pule
Hoko (Arrived)

oil on unstretched canvas
 title inscribed, signed and dated
 1999 verso
 2140 x 1837mm

Provenance

Private collection, Central Otago.

\$38 000 – \$50 000

Hoko, (meaning to reach, or to have arrived) is one of a series of unstretched canvases that Niuean-born, New Zealand based artist and writer, John Pule, created during the 1990s. Inspired by hiapo (painted Niuean bark-cloth) the works both reference the traditional art form, yet also move away from it to articulate a contemporary and personal significance. Pule returned from New Zealand to visit Niue as an adult in 1991 and since then, has travelled widely to view hiapo first-hand. Engaging with the art form he states, ‘the connection I made by meeting these works of art was like meeting a family in the flesh.’¹

Hiapo is bark cloth created from (often) paper mulberry and fig bark. Patterned with a structured grid system, or circular fields, and densely filled with botanical and geometric motifs, hiapo were painted freehand, rather than being printed with blocks to achieve identical repeating images. The irregularities that result from this process add to the individualism, vitality, and sense of movement in the works. Hiapo is unlike much of the tapa cloth produced in other parts of the Pacific in that its creation was primarily confined to the late 19th century. This was a key period in Niuean history in terms of the arrival of missionary colonists, and the changes to Island belief and culture that the missionaries instigated. Within hiapo, Niuean and European imagery often mingle and the hiapo becomes a site of meeting and exchange.

In *Hoko*, Pule draws on several aspects of hiapo, such as the combination of both abstract geometric patterning and representational images. Yet unlike many of Pule’s earlier works, such as *Pulenoa* (triptych, 1995), which were densely patterned and formally divided

into grids, *Hoko* features a more open pictorial space, and a delicate network of fine striations. As such, *Hoko* may be viewed formally as a bridge between Pule’s earlier practice and his most recent works. Small pictographic squares seemingly float within the space, the images that they feature ones Pule has employed throughout his oeuvre. Mythological, bird-like creatures, tracts of land, botanical forms and people grouped around the cross inhabit the same cartographic site. Yet while these images may visually co-exist, references to Christianity speak to the unsettled colonial history of Niue and to Pule’s personal ambivalence regarding this. Likewise, of contemporary significance in the formation of Niuean culture, and of Pule’s personal history is the trend of migration. The title of *Hoko (Arrived)*, implies journey, even arriving home. Rather than suggesting comfort or complacency however, there is a sense of instability, of the dislocation that colonisation and migration may evoke. *Hoko* exemplifies John Pule’s poetic visual language, but also his beguiling use of this language to confront, and to challenge.

Winsome Wild

1 John Pule, ‘Desire Lives in Hiapo’, in J. Pule and N. Thomas, *Hiapo: Past and Present in Niuean Barkcloth*, Otago Press, 2005, p.17.

61

Tony Fomison

An Actor's Face

oil on hessian mounted to board
title inscribed, signed and dated '86 verso
346 x 280mm

Provenance

Collection of Alex and Leigh Ann Lawson.
Private collection, Auckland. Purchased
from Webb's, Auckland, 29 March 1995,
Lot No. 20.

\$35 000 – \$50 000



62

Colin McCahon

Landscape Multiple

synthetic polymer paint and
sawdust on board
title inscribed, signed and dated
May – June '68 and inscribed
No.7 of a series of 12 verso
292 x 292mm

Reference

Colin McCahon Database
(www.mccahon.co.nz)
cm001863.

\$35 000 – \$50 000



63

Colin McCahon

North Otago

synthetic polymer paint on paper
signed and dated '67; inscribed
For June from Colin, 1967
690 x 435mm

Provenance

Gifted by the artist to June Ritchie. From the estate of Auckland artist couple, John and June Ritchie, friends and contemporaries of McCahon's.

\$50 000 – \$75 000



64

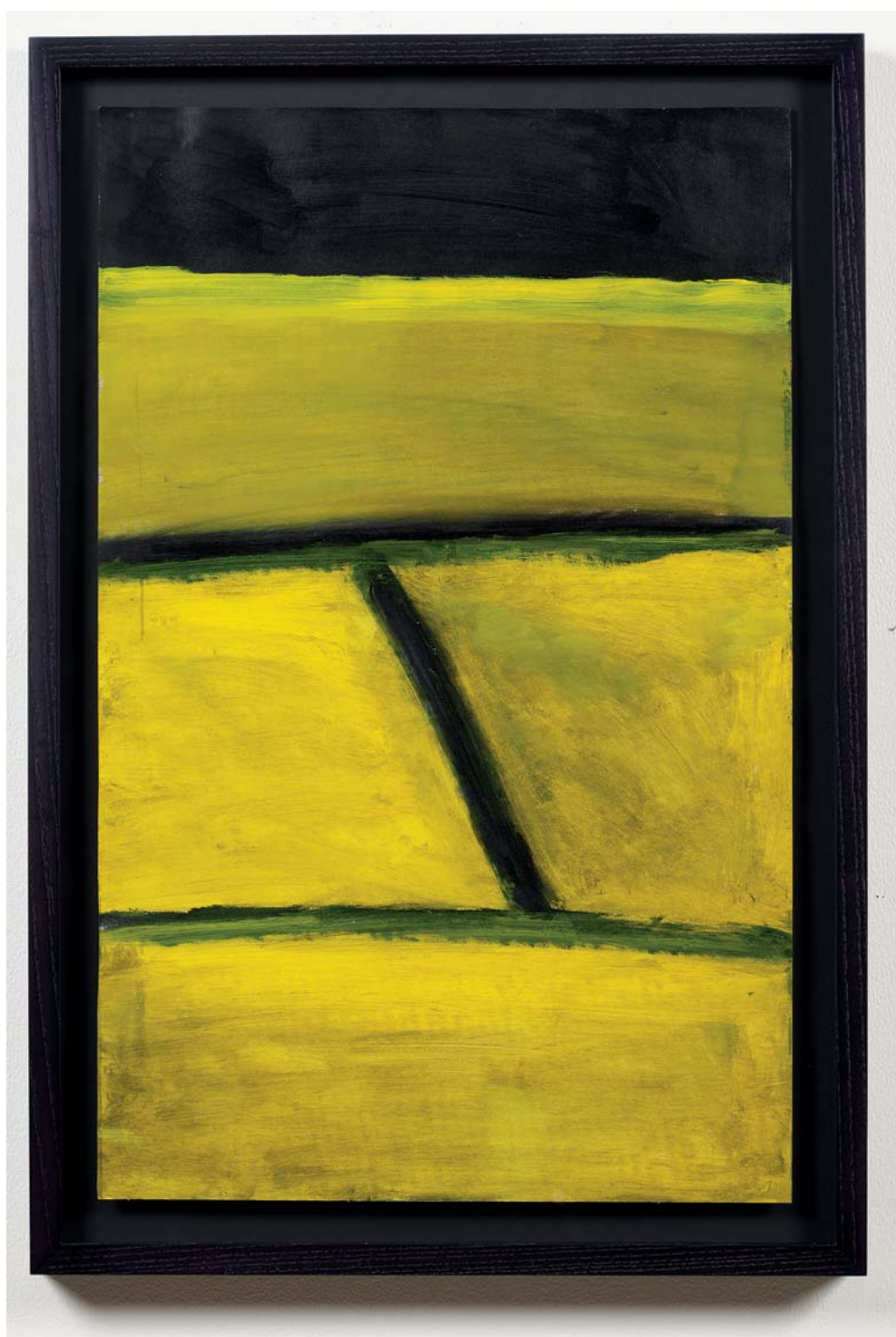
Colin McCahon

*North Otago*synthetic polymer paint on paper
690 x 435mm

Provenance

Gifted by the artist to June Ritchie.
From the estate of Auckland artist
couple, John and June Ritchie,
friends and contemporaries of
McCahon's.

\$50 000 – \$75 000



COLIN McCAHON



65

Colin McCahon

Northland

oil on canvas

signed and dated 4. 12. 62

1155 x 890mm

Provenance

Private collection, London.

\$200 000 – \$300 000

McCahon once wrote about Northland: ‘The real Far North of New Zealand is unlike any other part of the land. I can’t talk about it. I love it too much’ (*Art New Zealand* No. 7, 1977, p. 45).

He did his first paintings of Northland soon after returning from the United States in 1958, recalling: ‘We went home to the bush of Titirangi. It was cold and dripping and shut in – and I had seen deserts and tumbleweed in fences and the Salt Lake Flats, and the Faulkner country and magnolias in bloom, cities – taller by far than kauri trees. My lovely kauris became too much for me. I fled north in memory and painted the *Northland Panels*’ (*Colin McCahon: a survey exhibition*, 1972, p. 29).

There were other paintings of Northland in 1958 including three *Northland Landscapes* shown as a triptych at the 1959 Group Show. Then in 1959 he painted the wild and disturbing *Northland Triptych* (Hocken Collections) and made 35 works in black Chinese ink on paper he called *Northland Drawings*, all included in his famous Gallery 91 show in Christchurch later that year.

McCahon next returned to the region as a subject in 1962 with more than 20 mid-sized paintings all with *Northland* as title, including the one presently under discussion. These works had been preceded in 1961-62 by a period of intense geometric abstraction which included the *Gate* series, the *Second Gate series* and other satellite series such as the *Bellini Madonnas*. However, while these abstract works are now much admired, they were not very successful at the time, especially the 16-panel, *Second Gate Series* (1962) which one of McCahon’s strongest admirers (Nelson Kenny) described as ‘a near miss in an attempt to bring off something

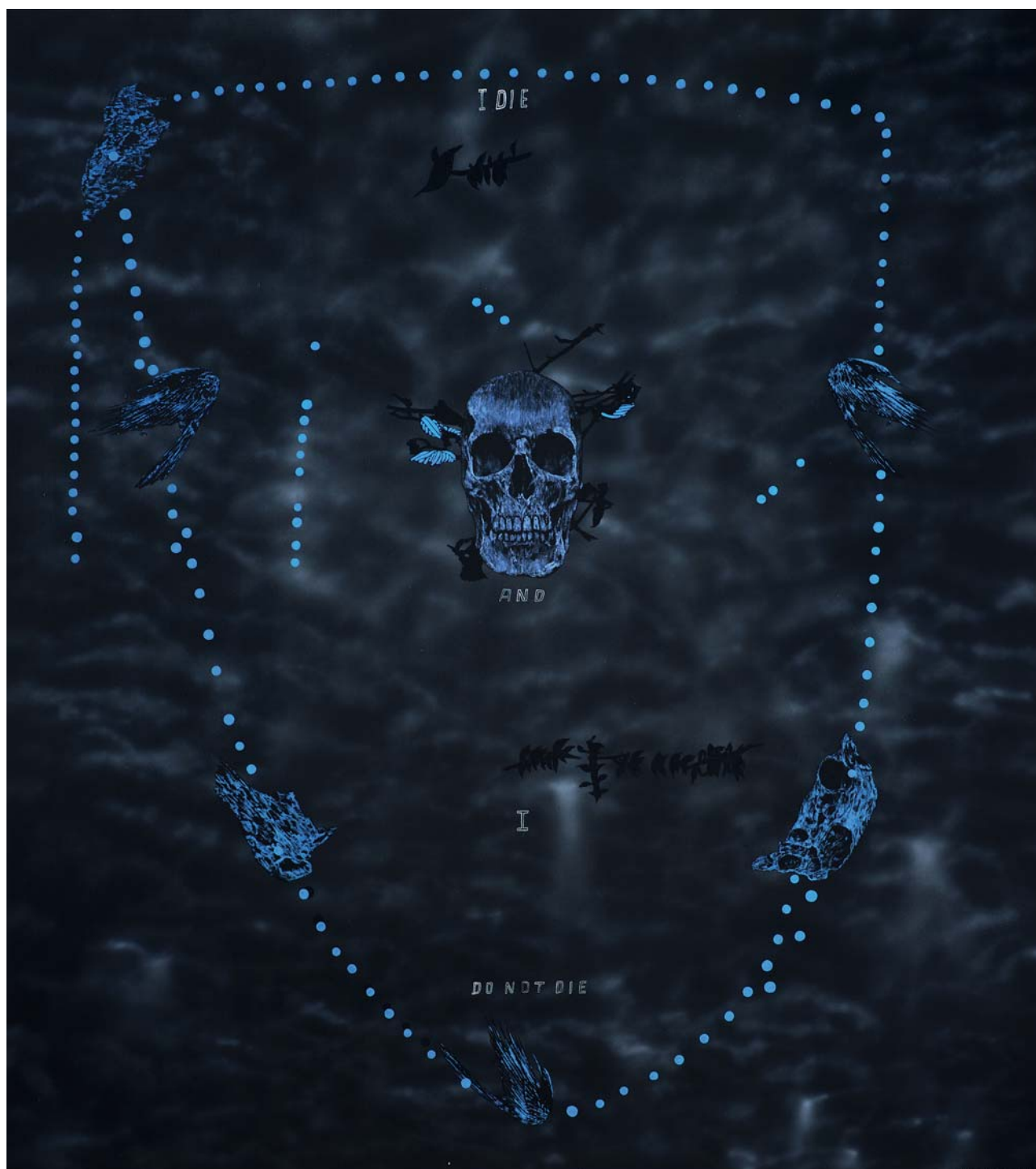
new and grand’ (quoted in Simpson: *Colin McCahon: Was This the Promised Land?*, 2020, p. 32). McCahon was so discouraged by the relative failure of these works (they ‘misfired’ he said) that he decided to rethink his whole direction and return (if only temporarily as it turned out) to landscape painting. The *Northland* series of 1962 was the first result of this turn. He later commented that he had returned to realism but ‘a realism impossible without the previous work’ (p. 36).

In these *Northland* paintings he repeatedly utilised the same technique. He used unsized canvas which was made sopping wet and then brushed with oil paints from which most of the oil had previously been extracted. He said: ‘This gives a very matt finish to the final painting but it has to be done very quickly. The technique also allows a great deal of freedom’ (p. 34). Most of the *Northland* paintings carry a specific date from August to December 1962, in this instance (along with another painting in similar colours): 6.10.62.

This lovely painting, the brightest in colour among the whole series, consists of three simple zones – blue sky, white cloud, green hill, the latter form carrying a dark scar. Or is the blue shape a cloud, not sky? This same wavy shape appears in several others of the series where it is clearly a cloud, and variously coloured yellow, grey, blue and brown – ‘realism’ with McCahon is a relative term. It doesn’t appear to matter too much how we read the painting – it is the harmonious and beautifully calculated relationship of shapes and colours that the artist is primarily interested in.

Peter Simpson

SHANE COTTON



66

Shane Cotton

I Die And I Do Not Die

acrylic on canvas

title inscribed, signed and

dated 2008 – 2010

1806 x 1600mm

Provenance

Private collection, Auckland.

\$100 000 – \$150 000

It is neither day nor night in the black and blue atmosphere of *I Die I Do Not Die*. Instead an ominous emptiness seemingly on the cusp of transformational dark energy is present. From Shane Cotton's gravity-less space of flux a painted skull appears as a ghostly apparition. Presented front and centre this head stripped of its flesh meets you straight on and there's no denying its power. A series of blue dots creates a perimeter to this powerful image. These sit like an elegant necklace of pearls floating in space or, more sinisterly, a snare that has captured a string of birds. *I Die I Do Not Die* is from a new body of work Cotton began around the mid-2000s, a time when his practice pushed wide open into a new aesthetic. Emerging on to the scene in the 1990s Cotton's earlier practice was dense and complex, sepia-toned paintings that reflected on New Zealand's colonial past and explored our emergent biculturalism and its cultural politics. Of dual Māori / Pākehā heritage, Cotton was well placed to mine this intersection, developing an exceptional practice and rich lexicon of signs and signifiers along the way. The striking shift in his painting of which *I Die I Do Not Die* forms part was dominated by blues and blacks. These symbolic colours created a series of powerful, ominous dreamscapes and reference the colour that appears when the pigment used in tā moko is placed into the skin. Cotton's painting from this time is like a series of apocalyptic warnings.

The skyscape of *I Die I Do Not Die* operates as architectural atmosphere, its vertiginous open space and storm-dark sky offered up as a space of invocation. It is these airbrushed skylscapes of the period that characterise the transformation of Cotton's work. Disorientating expanses with the cold and dark emptiness of deep space, they featured towering cliffs — or perhaps

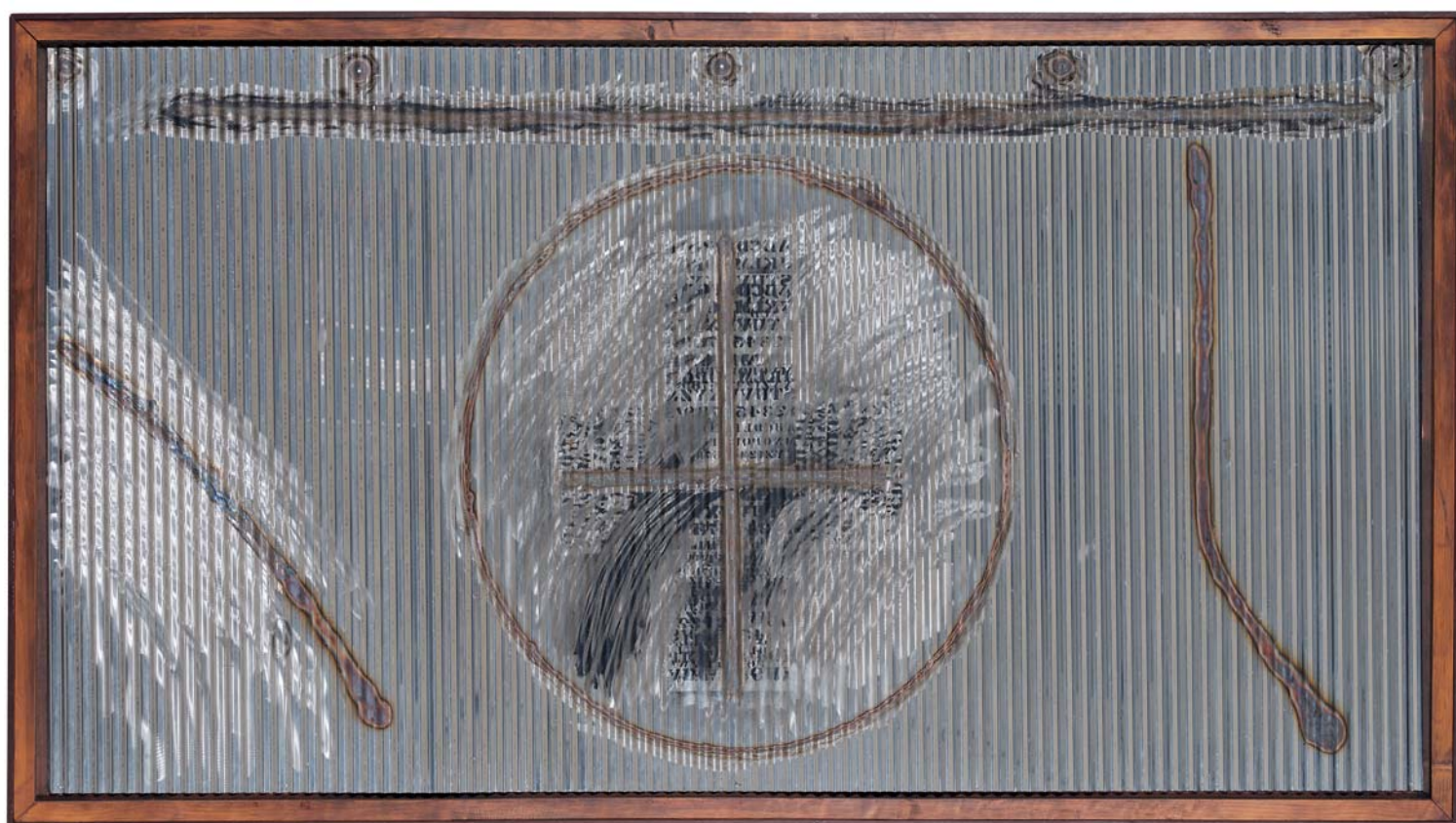
floating space rocks — shipwrecks, and his iconic twisting bird forms. Birds in particular have been a recurring motif in Cotton's painting. In traditional Māori culture birds were a rich source of metaphor and poetry. Considered intermediaries between heaven and earth their habits were closely observed to predict weather and other phenomena. Once identifiable by species in the artist's earlier practice, the birds in *I Die I Do Not Die* are edging towards abstraction. We can identify wings but also a morphing into something else, possibly more skulls or animal bones. Often depicted twisting, plummeting, or tumbling against a backdrop of a complex skylscapes and other haunting imagery, these are what Eliot Weinberger described in his poetic meditation on Cotton as 'ghosts of birds'. Now captured, bound, and warped through space their reckless action is curtailed.

Shane Cotton has often played with symbols and contradictory interpretations. Above and below the skull's hollow eyed stare a challenge is issued. Beginning at the top of the canvas 'I die' is written clearly in white block capitals. The message continues immediately under the jaw: 'and' followed by 'I' then 'do not die' lower down. With its resurrection overtones, halo of twigs, and flanked by snared birds, the skull and text emphasise both the fragility of creation and the macabre symbol of death. The human skull is one of the world's most ancient visual symbols. Associated with death and the brevity of human existence, the skull marks a familiar tension between spirituality and materiality, between containment and boundlessness. One of the best-known examples of skull symbolism occurs in Shakespeare's Hamlet, where the title character recognises the skull of an old friend: "Alas, poor Yorick!" Cotton's depiction of a skull in this painting also connects

to the tradition of Toi Moko (tattooed and preserved Māori heads) which he has drawn on extensively in his practice. Traded as highly sought-after collectables in the nineteenth century and with their own revered history in traditional Māori culture, Toi Moko are sacred objects but also symbols of power. Implicit within this work and Shane Cotton's wider practice is a marked tension between beauty and implied violence, either physical or the violence of colonisation. He has riffed on this in his painting, also creating medallion-like gang patches. It is of little surprise that skulls are also associated with gang regalia and motorcycle culture. The impact and intimidation of skull imagery, from pirates of old to modern day gang patches, is code for outlaw. Both items of reverence and symbols of power, gang patches and Toi Moko speak of violence and control, of dislocation from the physical and, in the case of gangs, from mainstream society. Like the gang patch, Toi Moko were major trophies of war. Terror, philosopher Edmund Burke argued, is the "common stock of everything that is sublime." Able to excite intense emotion when held at a certain distance, Cotton exquisitely understands the delicate balance of danger and intimidation. In this momentous skyscape with its dark symbolism and 'I Die I Do Not Die' self-negating text we find ourselves deep in sensory experience.

Kelly Carmichael

RALPH HOTERE



Ralph Hotere
Untitled

blowtorched and burnished
baby iron with applied acrylic
signed and dated '84 verso;
original Long Beach Museum
of Art, California label affixed
verso; original Bosshard
Galleries, Dunedin label
affixed verso
1220 x 2260mm

Exhibited

'Hotere: 1984', Bosshard
Galleries, Dunedin,
December 1984.
'Three from New Zealand:
Philippa Blair, Ralph Hotere,
Christine Hellyar', Long
Beach Museum of Art,
California, 1990.

\$180 000 – \$280 000

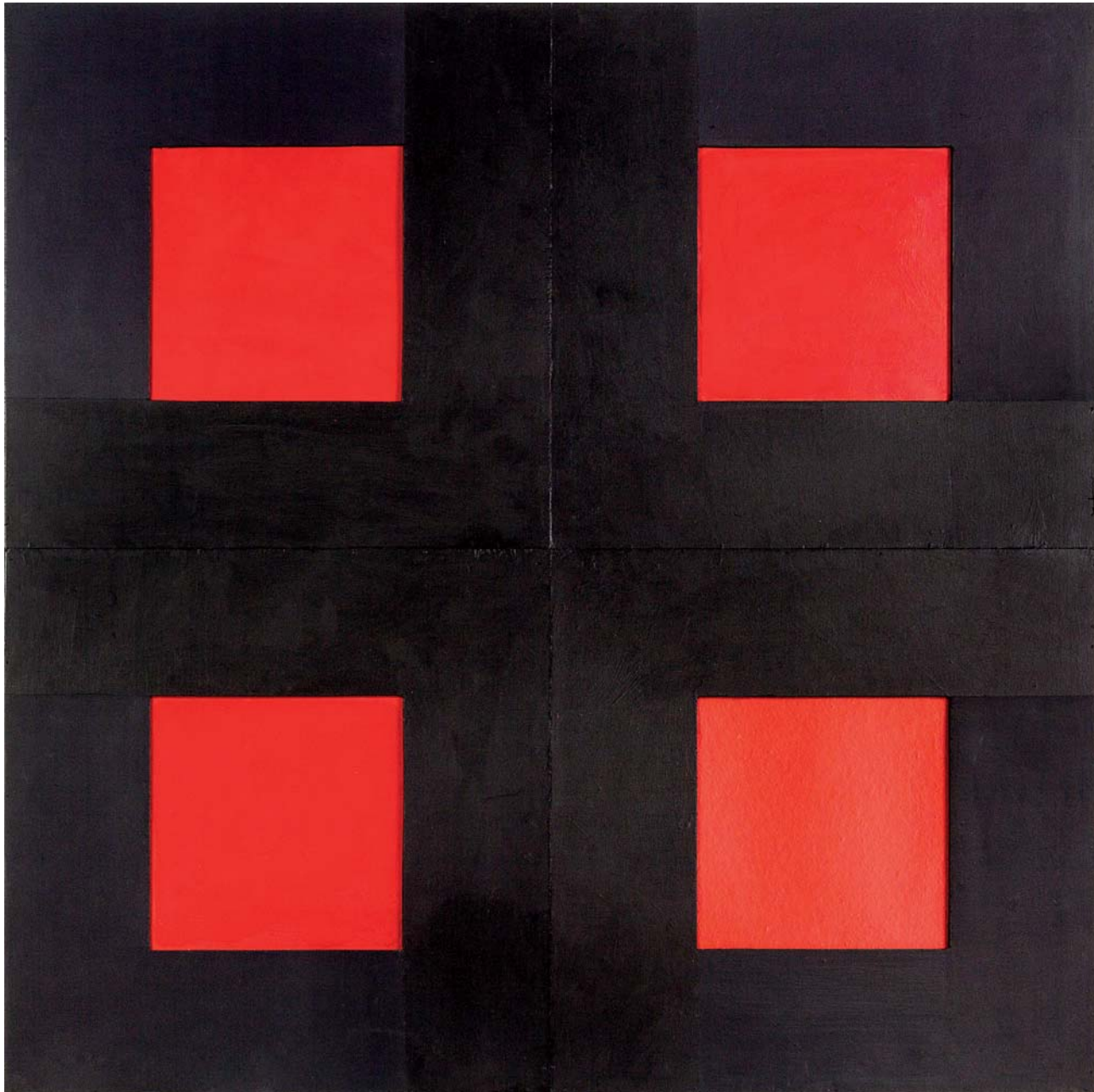
Most writers on Hotere remark with some ratio of awe to exasperation on the artist's taciturnity. He did not – would not, it was not worth wasting your breath asking him – discuss his works. This rankled, and still rankles, because what he made seemed positively to pant for discussion. Hotere was a riddler even when – especially when – his themes were blatant. Hotere's muteness about his work might have seemed a refusal to take responsibility for how it affects us. But his work speaks for itself as both bluntly material, with a deliberate existential gawkiness, and inextricably sublime. His material in *Untitled* (1984) is corrugated iron, invented in England in 1830, introduced into New Zealand in 1850 (it 'roofed' the first New Zealand Parliament in 1852), and now regarded as iconic kiwiana. Now that Hotere himself has become something of a New Zealand icon, it seems fitting, as writer Geoff Chapple maintains, that behind all the familiar New Zealand icons lies "the unrelenting ripple of corrugated iron"¹. Corrugated iron has over the course of Hotere's career been framed, painted, lacquered, scratched, sanded, burnished, and scored. Here he adopts 'baby corrugate', a unique New Zealand evolution of the original, that is now widely used for wall cladding, fencing and landscaping. It is the baby corrugate's sinusoidal wave shape, a mathematical curve, found in pure mathematics and engineering, and also in nature, for example in a rippled sea with its peaks and troughs, that seduces us. At first Hotere's surface seems vague, a spacious flatness, or rather neutral without real colour, volume without veneer, but soon it begins to possess qualities, signs and life. As our eyes sink and glide across the wrinkly panel surface in a sort of fascination they are also caught, inveigled, by interventions

of the artist's hand and tools. You take in the work quickly like an exclamation point, it seems random-looking at first glance but on sustained attention turns out to be profoundly disciplined. The upper edge contains a pentimento in a line of those familiar lead-capped nails that fix corrugated iron to our rooves. A central circle reminds us of Hotere's earlier black lacquer paintings. At its centre is a cross and stencilled text, that recalls one of many works on paper with text. It is stencilled text that proposes, perhaps, a hidden meaning (possibly another poem?) but then on closer observation turns out to be just overlays of sequences of letters from the alphabet. The glyphic lines on either side of the circle skitter down and sideways across the corrugated bumps. They are hyperactive wounds of line that sacrifice any sense of graphic order and race through the iron almost eating their way forward like etching acid. The rough-hewn wooden frame is an important element too, both container and context, part of the work's folkloric side that recurs throughout in various guises. Hotere's raw but controlled touch – patient yet unpredictable – simultaneously establishes and etherealises his image. Perhaps he was right to insist on letting the work speak for itself? As poet Ian Wedde has remarked, Hotere's "works celebrate the beauty of ordinary things and make them extraordinary."

Laurence Simmons

1 Geoff Chapple, *Corrugated Iron in New Zealand* (Wellington: Reed, 1983).

RALPH HOTERE



68

Ralph Hotere
Red Square Four (Human Rights Series)

acrylic on board
title inscribed and signed and
inscribed *Fellows Rd, N.W. 3,*
London, Qantas Gallery verso
1210 x 1210mm

Exhibited

'New Zealand Painters in
London', Qantas Gallery,
London, 1964.
'Hotere: New Paintings,
Barry Lett Galleries,
Auckland, 28 June – 12 July
1965.

Provenance

From the collection of Dame
Judith Binney and Sebastian
Black, Auckland.

\$40 000 – \$60 000

At first or second glance, you'll note little of the international wave of protest which informs the austere surface of this painting. Yet, as he created this work in 1964, Ralph Hotere was immersed in the mood and atmosphere of the time, strongly engaged in issues involving oppression, war and civil rights including the intensifying Vietnam War, Nelson Mandela's imprisonment in South Africa and China detonating its first atomic bomb.

Painted in London in 1964, *Red Square Four* was Exhibited at Barry Lett Galleries in Auckland in 1965 upon the artist's return home from a four year trip painting and travelling throughout Europe. It is most likely here where the painting was purchased by Sebastian Black. The artist's move home was certainly not prompted by a lack of critical success as his work was consistently met with favourable reviews from the international art press. Rather, it was precipitated by a desire to live and paint in his homeland. The mid 1960s were the years in which Hotere's signature style and palette emerge fully-formed, revealing itself for the first time in both the *Human Rights* series of paintings and in the *Sangro* series. All of a sudden and seemingly out of nowhere, the artist's work appears bolder, flatter, harder-edged, abstract, less informed and influenced by European modernism and, of course, almost entirely dominated by black, the darkness only occasionally punctuated by blood red scars and stencilled letters

and numerals. Unlike the machine-like lacquered surfaces of the *Black Paintings* which would occupy Hotere later in the decade, there is an entirely different set of concerns evident in the *Human Rights* paintings. Conceived in slight relief on plywood and obviously painted by hand, in *Red Square Four* the artist makes no attempt to obscure its manual production or materiality.

It is one of the great conundrums and complexities of Hotere's visual language that his preoccupation with the human condition is most often expressed, paradoxically, in the reductive formal language of late modernism. *Red Square Four* reflects the artist's growing political awareness and his interest in producing abstract paintings which take have their genesis in universal issues of war, human suffering and oppression, and the nuclear arms race. The *Human Rights* series, most especially, speaks to black Americans struggle for civil rights in the face of brutality and oppression. Painted in the year in which the Civil Rights act was passed, thus outlawing race-based discrimination in the United States and enforcing the constitutional right of Black Americans to vote, Hotere presents the viewer with a world of supreme order and symmetry as a symbol of protest in which he speaks to Black Americans' struggle for freedom in the face of brutality and oppression.

Ben Plumbly

THEO SCHOON



Split Level View Finder: Theo Schoon and New Zealand Art, Te Uru Waitākere Contemporary Gallery, 2019.
Photo: Sam Hartnett. Image courtesy of Te Uru.

In my role as Director of the Rotorua Art Gallery (1978–1988) I was responsible for the gallery’s exhibition programme which, in the bureaucratic scheme of things, was a joyful creative challenge. As a student at Elam School of Art (1960 – 1964) I had met and visited Theo Schoon on a number of occasions at his residence at 12 Home Street in Newton. I vividly recall when I was doing my honours year in painting and working late into the night at Elam, Theo was frequently there working in the Photographic Department’s dark room, printing and enlarging black and white photographs of his early mud pool studies.

Many years later when it came to organising the exhibition schedule for the gallery, Theo Schoon was a clear candidate for a place in the programme. With a curator’s zeal and vigour I rounded up as much of his work as I could find across a wide range of media. As a result, *Theo Schoon: Collected Works* was opened in late 1982 at the gallery by Gerhard Rosenberg, an old comrade and supporter.

After the exhibition I re-connected with Theo visiting him with a mutual friend at his new home in West Kempsey, south of Coffs Harbour in New South Wales. Soon after my brief visit to see him in Australia, a surprise visitor arrived at my door in Rotorua with 30 tea chests of personal belongings. Theo had decided to return to Rotorua, a place dear to his heart and where he still had many friends in both the local Dutch and Maori communities.

Three weeks after settling in at 146 Hinemoa Street, near the centre of Rotorua, I was asked to find a new place to reside. After some difficulty I found a new home upstairs in the vacant Doctors rooms in the Austral Buildings in Tutanekai Street and moved in with Theo.

Not long after settling into our new residence in this circa 1900 almost-condemned, boarding house in the city centre, I was approached by the local post master wondering if I knew of an artist who could design a mural that would grace the wall of the new Chief Post Office’s Philatelic Centre, situated on the high-profile corner at the junction of Hinemoa and Tutanekai Streets. For me the choice was an obvious one and after some serious discussions Theo began to develop a number of ideas, finally settling on an unfinished painted kowhaiwhai design he originally produced in the early 1960s, which is now in the collection of Te Papa Tongarewa. Theo changed the original format from landscape to portrait and dramatically increased the scale from the original design. An assistant was employed to assist him in realising this unprecedented large-scale work.

The large mural was installed and blessed by Te Arawa Kaumatua and remained in situ for around a decade when it was removed and installed in Tamatekapua Marae in Ohinemutu, the well spring of power and authority of the Te Arawa confederation of tribes where it was enjoyed by local iwi for a couple of decades until its recent appearance in the wonderful ‘Split Level Viewfinder’ exhibition where it has now been seen in a new light... Clearly this mural is Theo’s MAGNUM OPUS!

John Perry





69

Theo Schoon
Untitled Mural

oil on board, four panels
signed
1600 x 4780 x 30mm: overall

Illustrated

Damian Skinner, *Theo Schoon: A Biography*, (Massey University Press, 2018), p. 281.
Damian Skinner and Aaron Lister, *Split Level View Finder: Theo Schoon and New Zealand Art* (City Gallery, Wellington, 2019), pp. 68–69, 110–111.

Literature

Damian Skinner, *Theo Schoon: A Biography*, *ibid.*, pp. 278–280.
Damian Skinner and Aaron Lister, *Split Level View Finder: Theo Schoon and New Zealand Art*, *ibid* pp. 66–67.

Exhibited

‘Split Level View Finder: Theo Schoon and New Zealand Art’, City Gallery, Wellington, 27 July – 3 November 2019.
‘Split Level View Finder: Theo Schoon and New Zealand Art’, Te Uru, Auckland, 7 March – 14 June 2020.

Provenance

Private collection, Bay of Plenty.

\$160 000 – \$250 000

Contradictory and somewhat controversial, Theo Schoon (1915–1985) was born in Java in the Dutch East Indies to Dutch parents. His father worked in the colonial administration. As a child he was deeply immersed in Javanese culture. He was sent to Rotterdam in the Netherlands and enrolled at the Rotterdam Academy of Fine Arts sometime after 1931. There he gained first-hand awareness of European modernism and a thorough grounding in European art. He eventually returned to Java, and shortly before the outbreak of World War II the family emigrated to New Zealand. Here Schoon became fascinated with the visual culture of Māori art. He was a friend and mentor to Rita Angus and Gordon Walters.

In 1982 Schoon was commissioned to paint this mural for the wall of the philatelic centre at the Rotorua Post Office, on the recommendation of Schoon’s friend John Perry, then Director of Rotorua Museum. The design was based on an earlier painting from the 1950s owned by a Māori friend of Schoon’s, Wanda Bidois-Edwards, and now in the collection of Te Papa. These earlier works had been used as backdrops Schoon used when photographing the gourds he carved.

The mural consists of a number of panels that fit together a little like tukutuku or heke. By this stage Schoon was in poor health with emphysema from years of chain-smoking and required some assistance to complete it. At the time Rotorua was a melting pot of influences. The New Zealand Institute of Māori Arts and Crafts was reinvigorating the ancient traditions, local artists were practicing their own vernacular modernism, and the tourism industry engaged in its own form of ethno-kitsch. Schoon sat outside of it all.

The mural strongly reflects Schoon’s paternalistic desire to reinvigorate Māori artistic traditions (the only art in New Zealand that he saw having any merit) damaged by British colonialism, with the design principles of European modernism, specifically those of the German Bauhaus. The vocabulary of motifs is Māori – koru, pītau and kōwhaiwhai – assembled in a distinctly non-Māori, rigidly geometric and symmetrical way. Schoon also saw a resonance between the traditional Māori usage of red, black and white, and the restricted palette of Mondrian and the Bauhaus.

“My main concern in this mural,” Schoon wrote in a letter to art historian Michael Dunn, “was to preserve the Māori identity as much as possible. If an art is to develop or progress its new forms should be stronger, more flexible, and above all, have a presence. If that ‘presence’ is satisfying, a people can identify with it, and claim it, and the Pākehā can have second thoughts about its potential in a modern world.”

While these sentiments seem dated to contemporary understanding, the mural did find a Māori audience. When the Post Office closed in the early 1990s the mural found its way to Te Papa iouru marae where it hung in wharekai Whakatūria for thirty years. In this new context, freed from the overreaching ambitions of the artist, where the Ngāti Whakaue hapū of Ngāti Tae-o-Tū and Ngāti Tūnohopū came to appreciate and identify with the mural on their own terms.

Andrew Paul Wood

Installation view,
Split Level View Finder: Theo Schoon and New Zealand Art, City Gallery Wellington, 2019

FRANCES HODGKINS



70

Frances Hodgkins
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

\$55 00 – \$75 000

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) 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

71

Robert Ellis
2 Akuhata

acrylic on canvas
title inscribed, signed and
dated '92
1718 x 1678mm

Exhibited

Hamish Keith, Elizabeth,
Hana and Ngario Ellis,
Robert Ellis (Ron Sang
Publications, 2014) p. 207.

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



72

Simon Morris
Shift No. 5

acrylic on aluminium, two parts
title inscribed, signed and dated 1996
on artist's label each panel verso
2400 x 400mm: each panel
2400 x 800mm: overall

Provenance

Private collection, Wellington.

\$6000 – \$9000

73

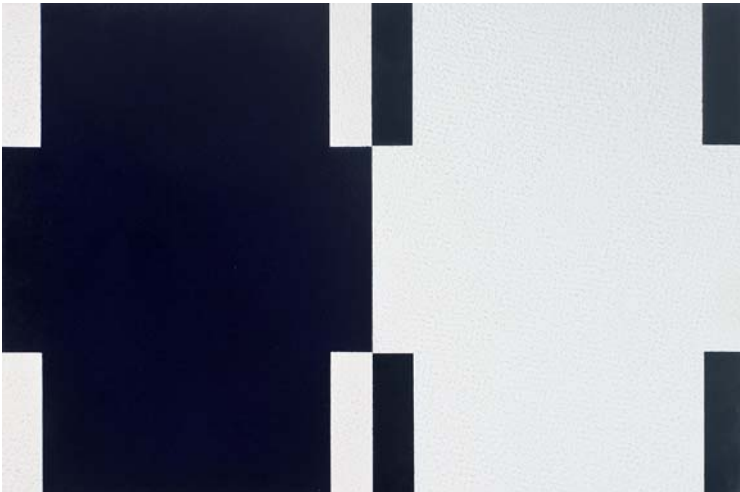
Stephen Bambury
FVE 610 (Dark)

acrylic on aluminium
title inscribed, signed and dated 1996 verso
420 x 630mm

Provenance

Private collection, Wellington.

\$10 000 – \$15 000



74

Geoff Thornley

Naming the Site No. I

oil on canvas

title inscribed, signed and dated 13. 98 verso

2440 x 2000mm

Provenance

Private collection, Auckland.

Exhibited

Geoff Thornley: Naming the Site, Antoinette

Godkin Gallery, Auckland, 12 May – 12 June 1999.

\$22 000 – \$32 000



75

Brad Lochore
Shadow No. 136

oil on canvas
title inscribed, signed and
dated 2010 verso
1400 x 2600mm

Provenance

Private collection, Auckland.

\$12 000 – \$22 000

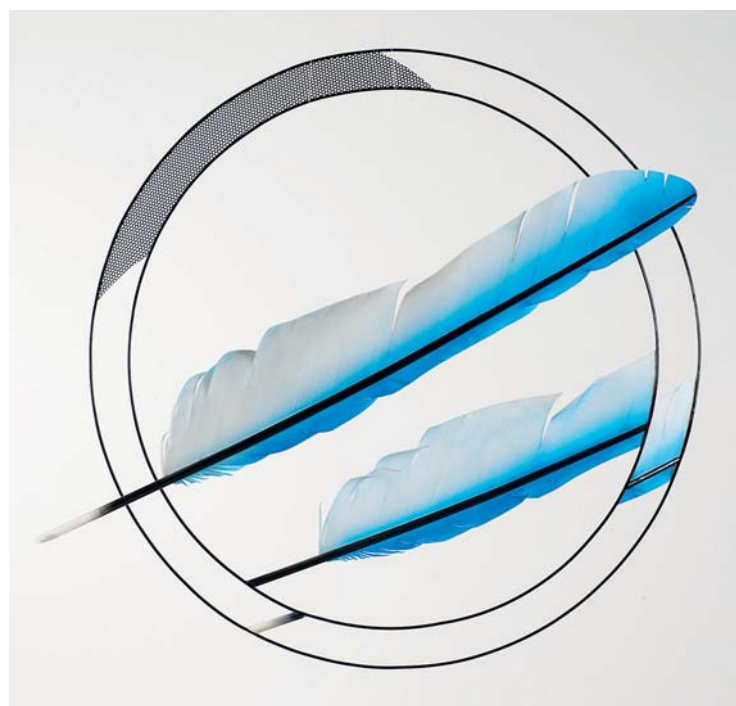


76

Neil Dawson
Coincidence

mixed media (1988)
1290 x 1100 x 330mm

\$8000 – \$12 000

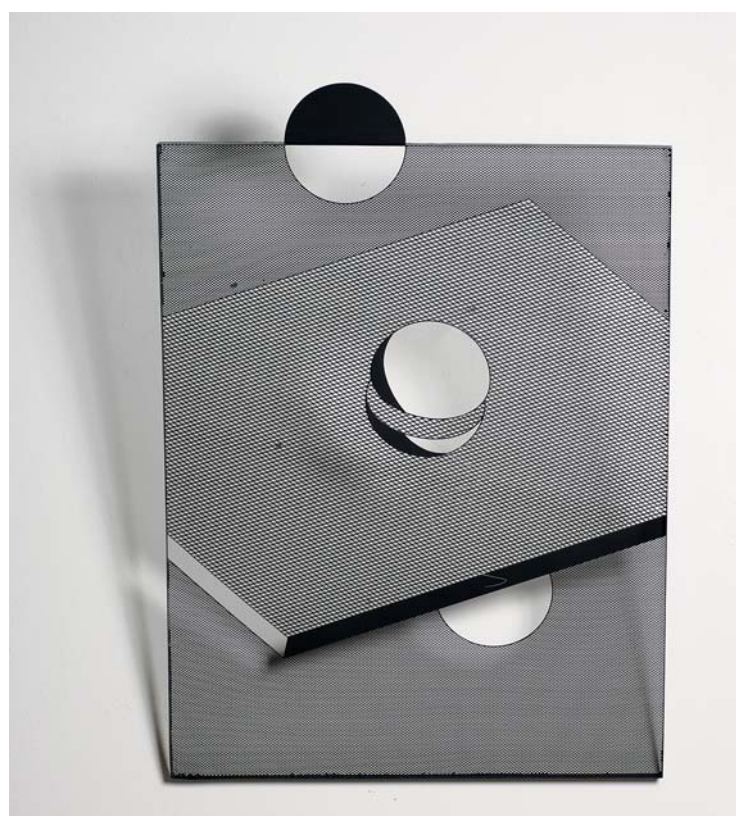


77

Neil Dawson
Meld

acrylic on steel and mesh (1985)
1110 x 780 x 200mm: installation size

\$6000 – \$9000



78

Terry Stringer

Untitled

cast bronze, leadlight shade
and light fitting, 3/3
signed and dated '82
530 x 245 x 130mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



79

John Edgar

Untitled

carrara marble
160 x 160 x 50mm

Provenance

Private collection, Canterbury.

\$2500 – \$4000



80

Jude Rae

Counterpoint

oil on canvas

title inscribed, signed and dated 1996 verso
1500 x 1500mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



81

Jude Rae

SL 162

oil on canvas

signed verso

458 x 512mm

Provenance

Private collection, Auckland.

\$13 000 – \$18 000



82

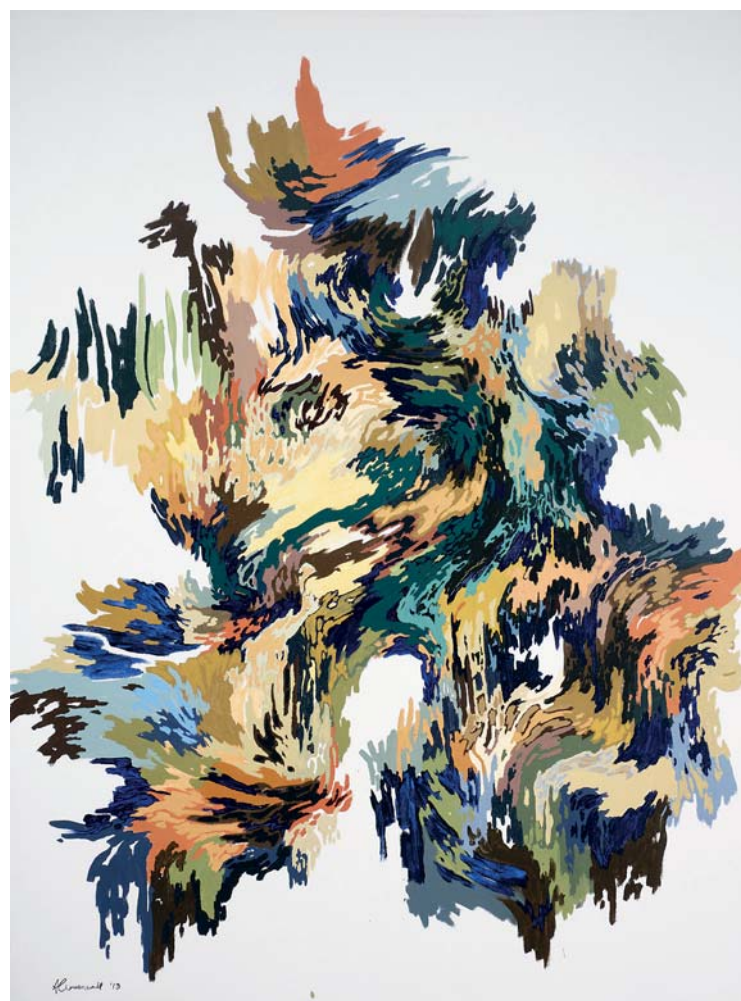
Amanda Grunewald
Accumulations No. 6

acrylic on canvas
 signed and dated '13; title inscribed,
 signed and dated verso
 1400 x 1050mm

Provenance

Private collection, Auckland.

\$7000 – \$10 000



83

Jenny Dolezel
Applause

acrylic on canvas
 title inscribed, signed and dated 2003
 660 x 758mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



84

Rudolf Gopas

Lyttleton Harbour

oil on board

signed and dated 1960;

title inscribed on original

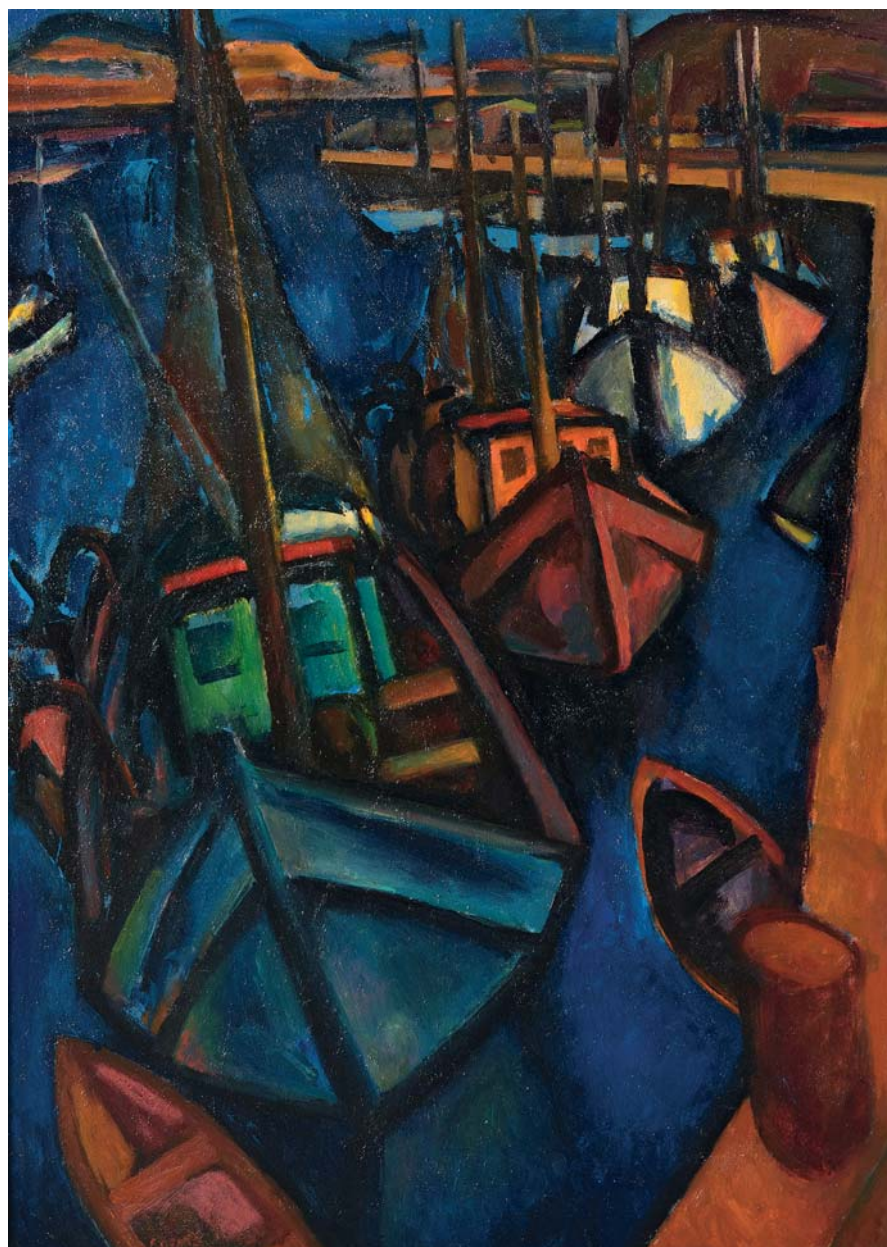
exhibition label affixed verso

1195 x 895mm

Provenance

Private collection, Nelson.

\$12 000 – \$18 000



85

Toss Woollaston

White Steven

oil on board

signed and dated '91

1217 x 905mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



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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. 155

Important Paintings and Contemporary Art

24 November 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
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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IMPORTANT PAINTINGS & CONTEMPORARY ART

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