

# IMPORTANT PAINTINGS



# CONTEMPORARY ART

Installation views of Michael Parekōwhai, *Kapa Haka*  
at Michael Lett, 21–22 December 2003. Photography  
by Patrick Reynolds, courtesy of Michael Lett.



# IMPORTANT PAINTINGS CONTEMPORARY ART



Yvonne Todd  
*Smoke*

type C print, 3/3  
title inscribed, signed and  
dated 2008 and inscribed  
*printed 2019* verso  
550 x 440mm

## ART+OBJECT



# Amazing friendships



St Cuthbert's

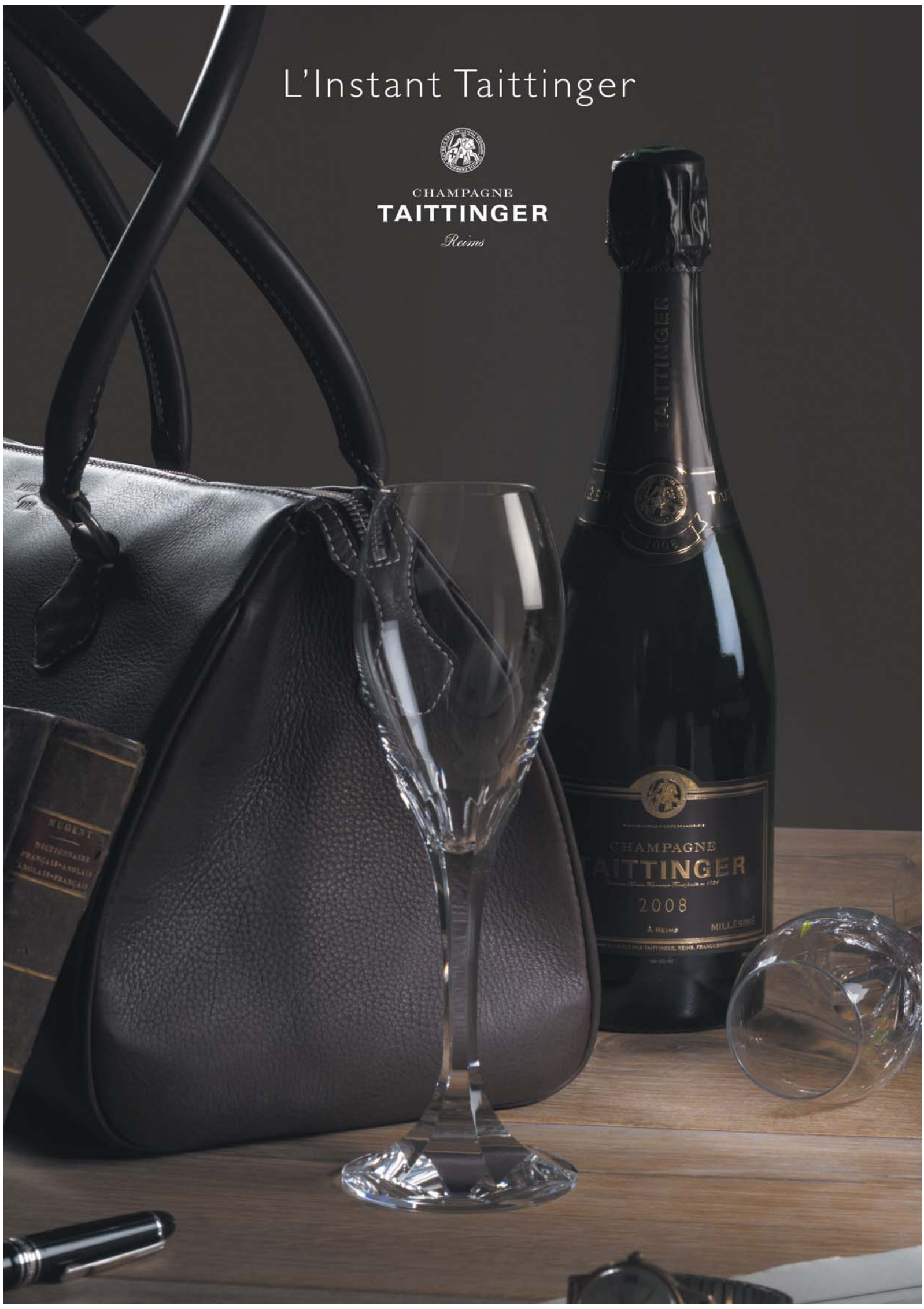


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# L'Instant Taittinger



CHAMPAGNE  
**TAITTINGER**  
*Reims*





# TAI MOANA TAI TANGATA

Brett Graham

6 Dec 2020 – 2 May 2021

*Ka pari te tai moana,  
ka timu te tai tangata*

*When the ocean tide rises, the human tide recedes*

Te Rauparaha to Te Wherowhero, 1822

Brett Graham *Maungārongo ki te Whenua,  
Maungārongo ki te Tangata (detail)*, 2020

42 Queen Street  
New Plymouth  
Aotearoa New Zealand

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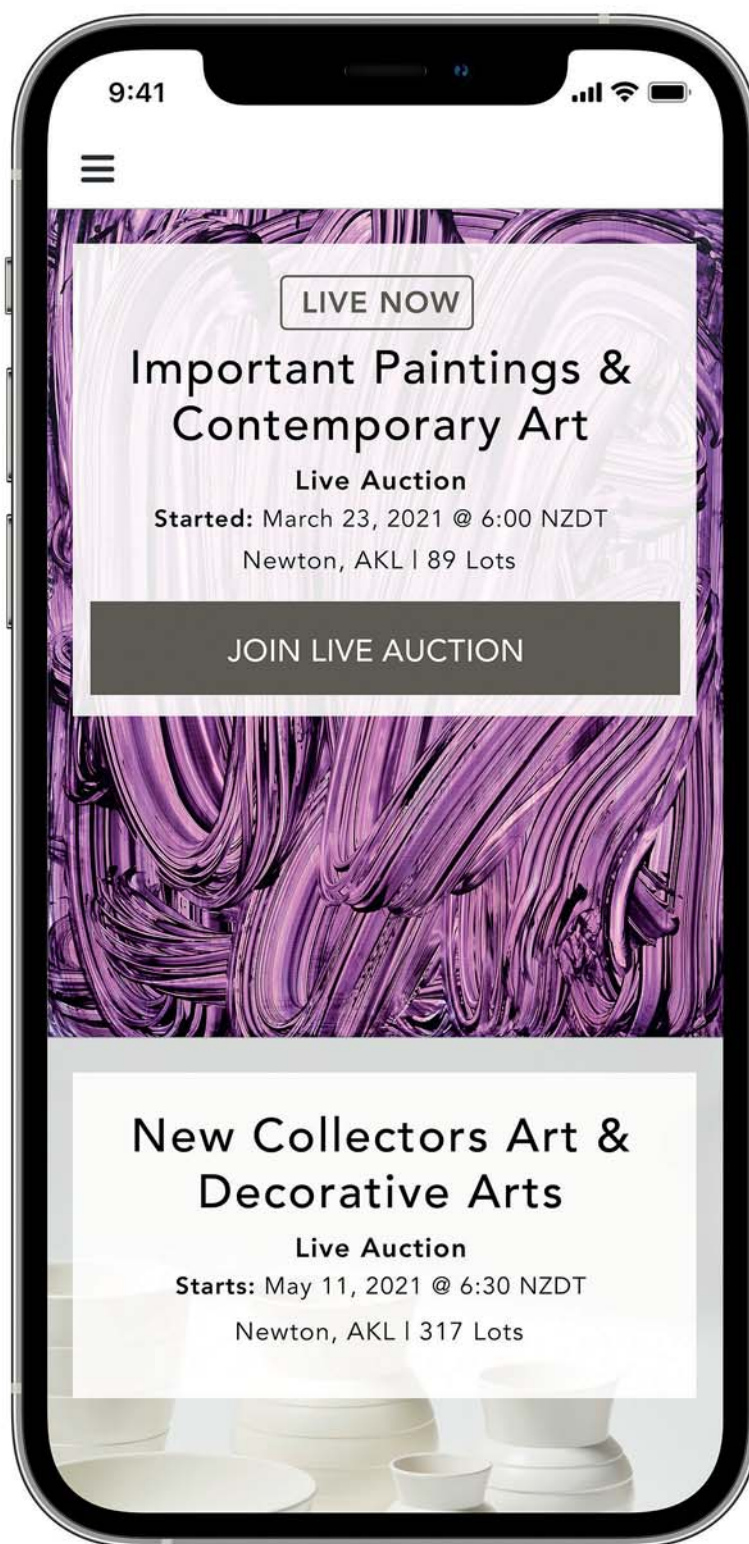
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# AUCTION HIGHLIGHTS

FEB 2021

## NEW COLLECTORS ART & APPLIED ARTS INCLUDING THE KUNST COLLECTIVE

Preliminary  
highlights include:

1  
Saskia Leek  
*From the Colour Course*  
Realised \$7500

2  
Sam Mitchell  
*Bas Bleu*  
Realised \$14 400

7  
Star Gossage  
*Moon Mantilla*  
Realised \$26 400  
New record price for the artist  
at auction

35  
Joanna Braithwaite  
*As luck would have it №3*  
Realised \$8890

37  
E. Mervyn Taylor  
*Mai*  
Realised \$3600

68  
Gordon Walters  
*Kapiti*  
Realised \$18 600

84  
John Walsh  
*The Bride*  
Realised \$15 300

94  
Keith Murray for Wedgwood  
*Shoulder Vase*  
Realised \$3600

95  
Keith Murray for Wedgwood  
*Spherical Vase*  
Realised \$2760

120  
Len Castle  
*Avian Bowl*  
Realised \$3360



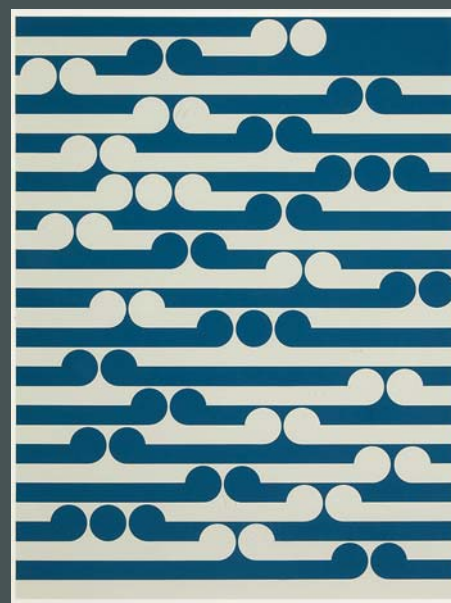
1



2

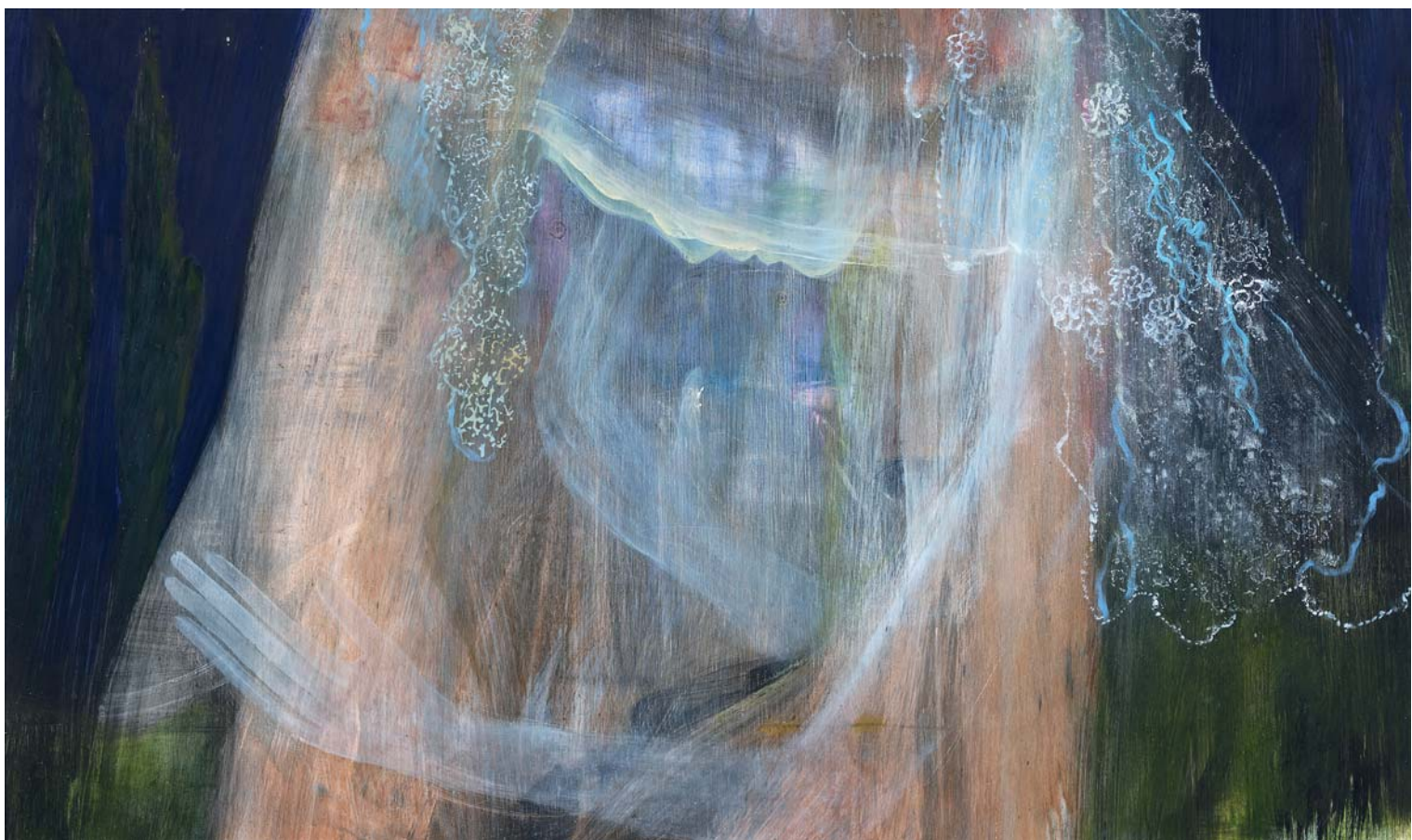


37



68

Art+Object's first auction for 2021 was an outstanding success and a wonderful way to begin 2021. New record prices were achieved for works by Star Gossage, Kate Small, Johanna Peglar and Marian Maguire. The Kunst Collective enjoyed a very successful conclusion to their current collecting, thanks to spirited participation from members of the group, together with other bidders. Buyers in the room competed with over 300 registered online bidders, taking the overall sale total to \$752 000, with sales by volume of 81%.



7



35



84



94

95



120

# MODERN DESIGN & STUDIO CERAMICS

Further entries  
invited until 15.04.21

A selection of Crown Lynn and Wedgwood hand-potted vases, thrown by Ernest Shufflebotham and Keith Murray, from the collection of Damian Balle. The collection realized \$43 600 and cleared 100% by volume in our September Modern Design auction.



# 11.05.21

# NEW

Further entries  
invited until 15.04.21

# COLLECTORS

# ART



Philip Clairmont  
*Clothesline*

linocut, 16/33

Provenance

From the collection of former  
Wellington gallerist, Janne Land

# 11.05.21

# RARE BOOKS AUCTION

We are privileged to be offering in this sale an important international collection of military medals, uniforms and related items from the estate of the late Major Harry Russell, MC.

In 1947, aged 17, he enlisted and became the first trooper for the Royal New Zealand Armoured Corps seeing service in both the Korean and Vietnam Wars.

Between 1965 & 1971 the New Zealand Special Air Service [SAS] was deployed on active service four times including periods in South Vietnam. In 1969 Captain Russell was deployed to Vietnam, attached to the 25th United States Infantry Division, where he demonstrated the highest standards of patrol techniques, reconnaissance, ambushing, fire discipline

and above all the operational professionalism from which today's highly skilled New Zealand Special Forces have emerged. He was awarded the Military Cross for repeated acts of gallantry contributing to the successful outcome of an important battle.

The medal collection includes the Military Cross, both full size and miniature; various uniforms including caps and badges, a scrapbook containing photographs, telegrams, and ephemera, books and a number of plaques and tankard trophies awarded to him throughout his career.

Major Russell MC. Service number 30184, RNZ Armoured Corps, Korea, Vietnam died on 7th November 2018.

## 31.03.21



Major H. Russell MC. with .50 BMG calibre M2 Browning Machine Gun on manoeuvres, Townsville, Australia 1970.

Auction:

Wednesday 31 March at 12.00pm

Viewing:

Sunday 28 March 11.00am – 4.00pm

Monday 29 March 9.00am – 5.00pm

Tuesday 30 March 9.00am – 5.00pm

Wednesday 31 March 9.00am – 12.00pm

Inquiries:

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The Suter Art Gallery Te Aratoi o Whakatū, Nelson. Photo: Paul McCredie.

# ART+OBJECT IS THE COUNTRY'S LEADING VALUER OF FINE & APPLIED ART

We are regularly commissioned to undertake large-scale and complex valuation advice to museums and public institutions as well to private collectors. In the last twelve months we have undertaken important valuation mandates for: The Govett-Brewster Art Gallery / Len Lye Centre, Dunedin Public Art Gallery, Christchurch Art Gallery Te Puna o Waiwhetū, Te Manawa Museum of Art, Science and Heritage, The Wallace Arts Trust, The University of Auckland, Tāmaki Paenga Hira The Auckland War Memorial Museum, Auckland Council Te Kaunihera o Tāmaki Makaurau, Heritage New Zealand Pouhere Taonga, Tauranga Art Gallery Toi Tauranga, Rotorua Museum Te Whare Taonga o Te Arawa and The Suter Art Gallery Te Aratoi o Whakatū.

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## Auction

Tuesday 23 March at 6.00pm

3 Abbey Street, Newton, Auckland

## Preview

Wednesday 17 March

5.30pm – 7.30pm

## Viewing

Thursday 18 March

9.00am – 5.00pm

Friday 19 March

9.00am – 5.00pm

Saturday 20 March

11.00am – 4.00pm

Sunday 21 March

11.00am – 4.00pm

Monday 22 March

9.00am – 5.00pm

Tuesday 23 March

9.00am – 2.00pm

IMPORTANT  
PAINTINGS  
CONTEMPORARY  
ART

23 MARCH

ART+OBJECT

# THE ELLIPSIS COLLECTION



## ...full stop.

A dictionary will tell you that an ellipsis is ‘the omission from speech or writing of a word or words that are superfluous or able to be understood from contextual clues’.

At the time of choosing our group moniker, we mostly just liked the name. Suspenseful. Anticipatory. In retrospect, it was a satisfyingly prescient choice.

Apart from the clear parallels with art that the definition draws, there were many times when we needed to use an ellipsis when appreciating artwork. e.g. What the ...?

The three dots, a symbol of the journey we have taken. From beginning to end and everything that happened in the 9 years between: countless gallery visits; AGM outings; art fairs; graduate shows; well thumbed art magazines; a swathe of talks – artists, gallerists, art critics; new artwork reveals; champagne drinking & merriment; and many, many honest opinions voiced.

Who was voicing these opinions you may ask?

### ... the Equestrian

Required some education on modern art, having in earlier life developed a bit of a penchant for ‘hunting scenes’. She went on to be jointly responsible for the purchase of the Martin Basher and the Yvonne Todd works, which certainly demonstrated a significant evolution in tastes.

### ... the I.T. consultant

A lifelong lover of art from afar, desperate to fill her blank walls and in need of some creative respite, the I.T. Consultant ran the group’s art rotation in the earlier years developing an intricate spreadsheet to assist with the task.

### ... the Accountant with a flair for interior design

Who set aside her desire to match the art with her curtains. She brought media attention and pizzazz to the group, with her stylish pad featuring in *NZ House & Garden*, the Ellipsis’ Martin Basher pride of place.



### ... the Insider

An experienced collector of contemporary art in her own right, the Insider was able to provide some early education on who and what was “happening” in the art world and ensured we had introductions to “all the right people”.

### ... the Nurse

Who was able to bring us all back down to earth, commenting during our inaugural meeting that “there was a reasonable likelihood that one of us will be dead before this is over”. Fortunately her prediction has not come to pass (touching wood and rabbit’s paws).

### ... the Photographer

The only artist amongst the rabble. She aimed to ensure our education goal was not subsumed by less lofty pursuits. Could always be relied upon to accompany you to a last minute gallery visit when your buying committee buddies were otherwise engaged.

### ... the Camp Mum

Lawyer by day, Ellipsis secretary by night. Responsible for rallying the group in spirit – and in presence for our AGMs – and generally setting us on the straight and narrow with all things administrative.

### ... the Lawyer come Treasurer

Whoever said lawyers can’t do maths never met our treasurer. All accounts paid on time and nary a cent out of place thank you very much. Despite her book-keeper role, she was never one to shy away from spending the big bucks on art!

### ... the Editor

Esteemed in the culinary journalism sphere, it should come as no surprise that the Editor was jointly responsible for purchasing our only piece of art with food in the title, Fiona Pardington’s *Seaweed with Lemons*. The Editor also took over the rotation from the I.T. consultant by which stage the aforementioned spreadsheet had all but given up the ghost.

### ... the Absentee

The member with the most commitments elsewhere, the Absentee nonetheless loved the work on her walls and contributed to the acquisition of some of the favourite works.

### ... the Bloke

Yes, there was a bloke. He brought a welcome perspective and was jointly responsible for the piece of art that was probably most talked about by visitors to our homes. We’ll leave you to take a stab at which one that might be.

### ... the Employment Lawyer

Insightful and witty in her assessments of the work, her irreverence kept us from taking ourselves too seriously. She was likely responsible for some of the artwork “nicknames” which shall be kept amongst ourselves.

And so it is with heavy hearts that our eclectic bunch ends the Ellipsis journey, however our goals have been met. We have developed a deep appreciation for New Zealand contemporary art practice and become passionate supporters of it. We have learned much of the language of art and the art world and got to know some of its flamboyant participants. All the while cementing some great friendships. So while this may be ‘full stop’ for Ellipsis, the experience has opened doors and taken us down paths that will ensure our relationship with art as individuals is most certainly

to be continued ...

1

Fiona Pardington  
*Seaweed and Lemons*

pigment inks on  
Hahnemuhle photo rag  
420 x 555mm

Provenance

Purchased from Two  
Rooms Gallery, Auckland  
in May 2013.

\$7000 – \$10 000



2

Yvonne Todd  
*Smoke*

type C print, 3/3  
title inscribed, signed and  
dated 2008 and inscribed  
*printed 2019* verso  
550 x 440mm

Provenance

Purchased from the Peter  
McLeavey Gallery in June  
Wellington in 2019.

\$6000 – \$9000



## 3

Peter Madden

*Still Life in a Silver Shadow*

mixed media collage  
title inscribed, signed and  
dated 2014 verso  
590 x 405 x 60mm

Provenance

Purchased from Ivan  
Anthony Gallery, Auckland  
in September 2014.

\$7500 – \$10 000

## 4

Ben Cauchi

*Untitled (Chair)*

unique ambrotype  
title inscribed, signed and  
dated 2007 verso  
430 x 360mm

Provenance

Purchased from Paul  
McNamara Gallery,  
Whanganui in July 2016.

\$5000 – \$7500



5

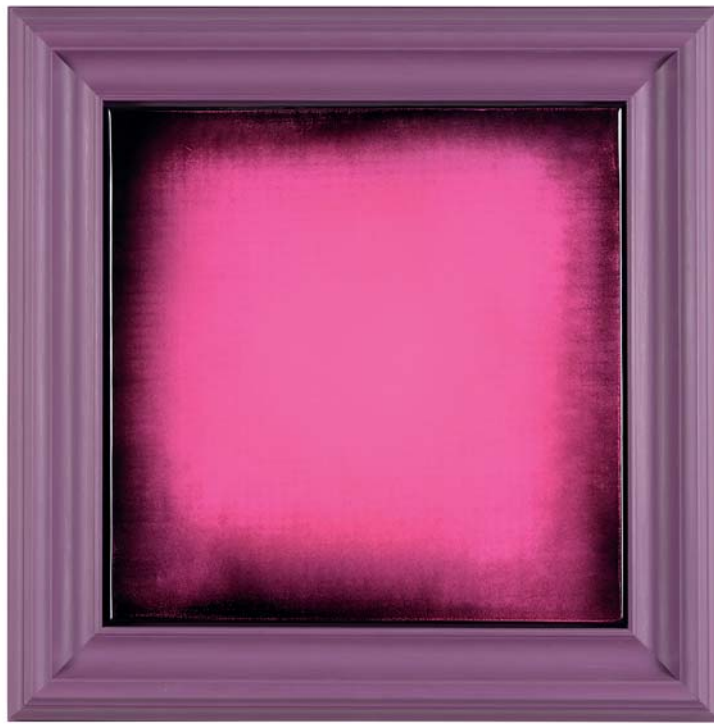
Johl Dwyer  
*Magenta Reef*

resin, cedar, enamel and acrylic  
title inscribed, signed and dated  
2018 verso  
447 x 447mm  
620 x 620mm: including frame

Provenance

Purchased from Tim Melville  
Gallery, Auckland in April 2019.

\$6000 – \$9000



6

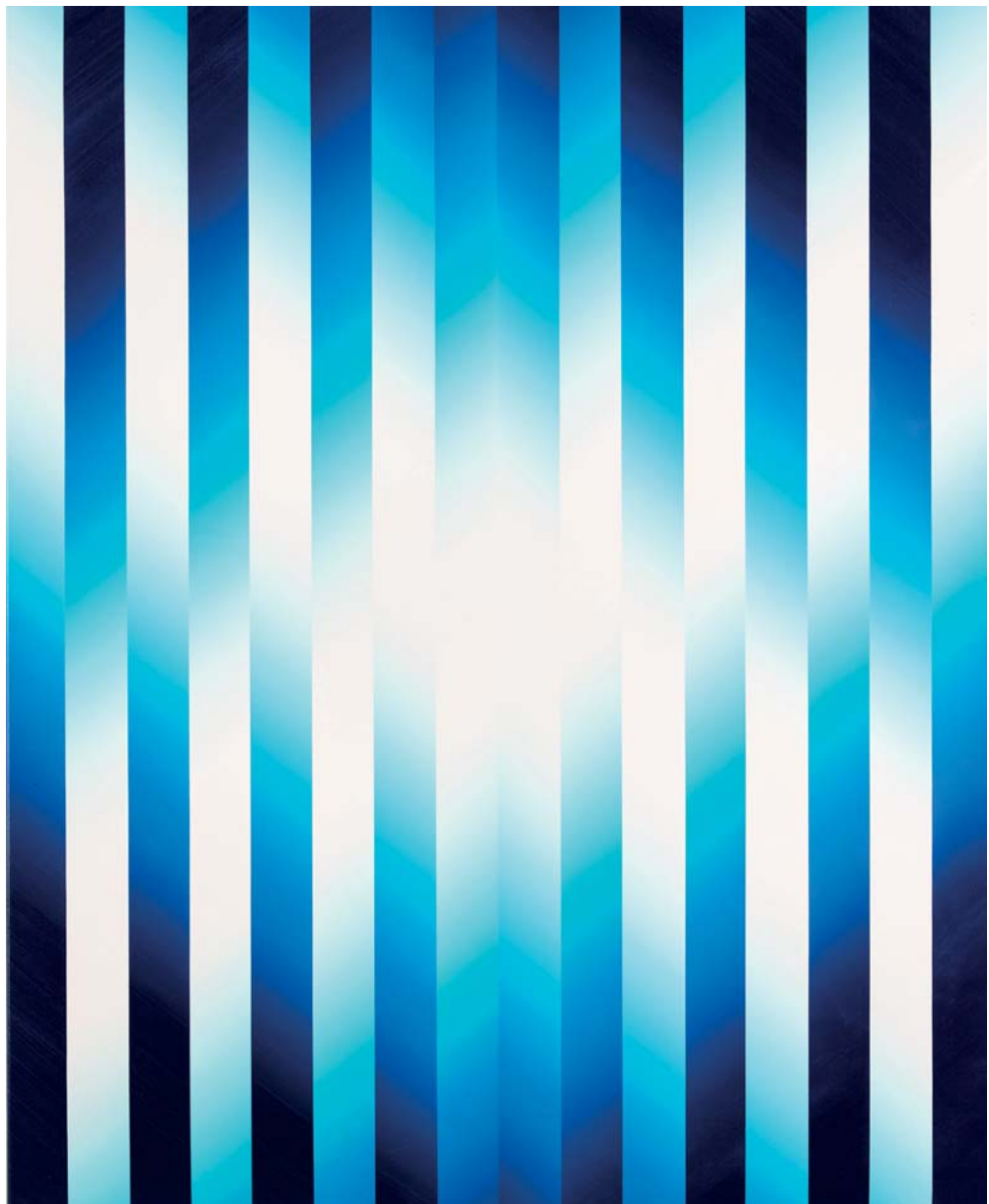
Martin Basher  
*Untitled*

oil on canvas  
title inscribed, signed and  
dated 2016 and inscribed  
*Cat No. 23* verso  
1355 x 1100mm

Provenance

Purchased from Starkwhite,  
Auckland in May 2016.

\$11 000 – \$16 000



7

Jack Trolove

*Abrir*

oil on canvas  
title inscribed, signed  
and dated 2017 verso  
1420 x 1200mm

Provenance

Purchased from  
Whitespace, Auckland  
in October 2017.

\$10 000 – \$16 000



8

Rohan Wealleans

*Time Hand*

acrylic and gold on canvas  
830 x 600 x 50mm

Provenance

Purchased from Ivan  
Anthony Gallery, Auckland  
in August 2017.

\$9000 – \$14 000



9

Seung Yul Oh

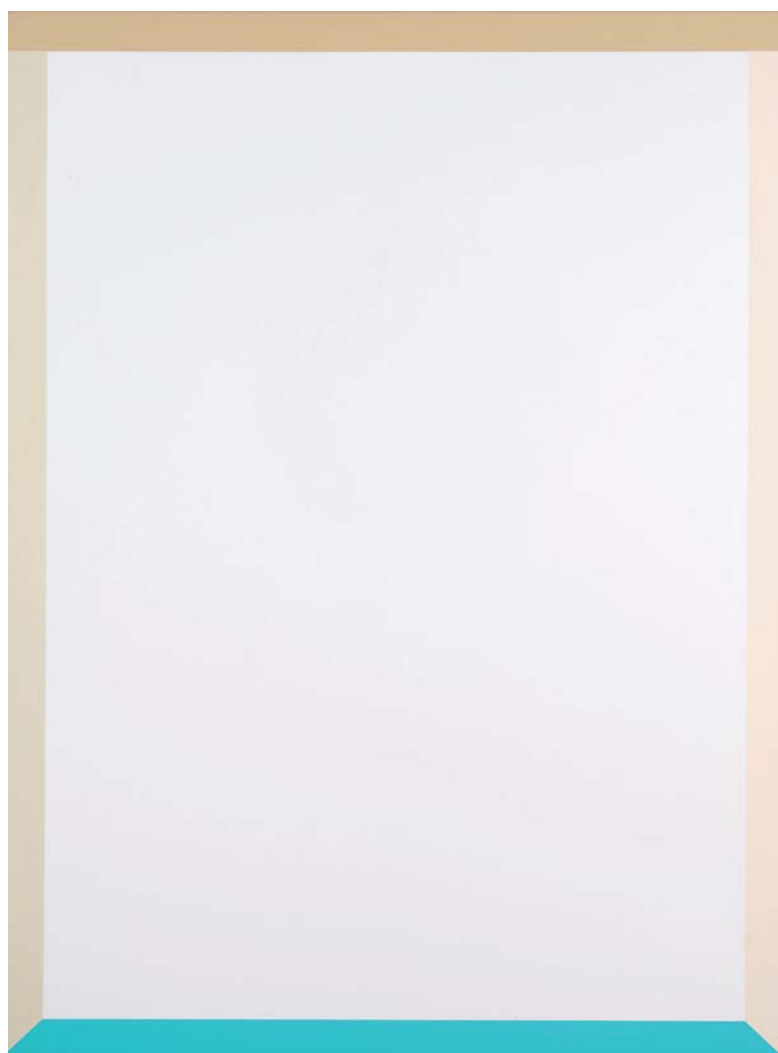
*Dool*

acrylic on canvas  
title inscribed, signed and  
dated 2014 verso  
900 x 1200mm

Provenance

Purchased from  
Starkwhite, Auckland in  
August 2014.

\$6000 – \$9000



10

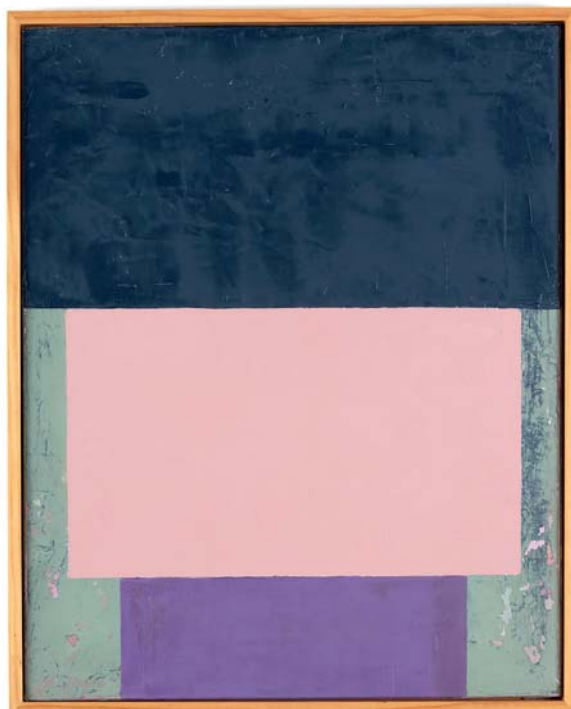
Robin Neate  
*They Can't Tell*

oil and wax on canvas  
signed and dated 2016 verso  
500 x 400mm

## Provenance

Purchased from Melanie  
Roger Gallery, Auckland in  
September 2016.

\$3000 – \$5000



11

Sam Mitchell  
*Untitled*

acrylic on Perspex mounted  
on six canvas boards  
title inscribed, signed and  
dated 2012 verso  
395 x 294mm

## Provenance

Purchased from Melanie  
Roger Gallery, Auckland in  
November 2012.

\$4000 – \$6000



12

James Robinson  
*Untitled*

mixed media and collage  
variously inscribed  
700 x 510mm

## Provenance

Purchased from the artist  
in June 2017

\$800 – \$1200

13

Gavin Hurley  
*Practice*

collage  
title inscribed, signed and  
dated 2014 verso  
280 x 835mm

## Provenance

Purchased from Melanie  
Roger Gallery, Auckland  
in July 2014.

\$4000 – \$6000



14

Nicola Farquhar

*Denise*

oil on linen  
signed with artist's initials  
and dated 2013 verso  
800 x 700mm

Provenance

Purchased from Hopkinson  
Mossman, Auckland in  
August 2017.

\$5000 – \$7500



15

Charlotte Handy

*The Real Interior*

oil on canvas  
signed and dated 2013  
500 x 497mm

Provenance

Purchased from Milford Galleries,  
Queenstown in February 2014.

\$2500 – \$4000



16

Amanda Gruenwald

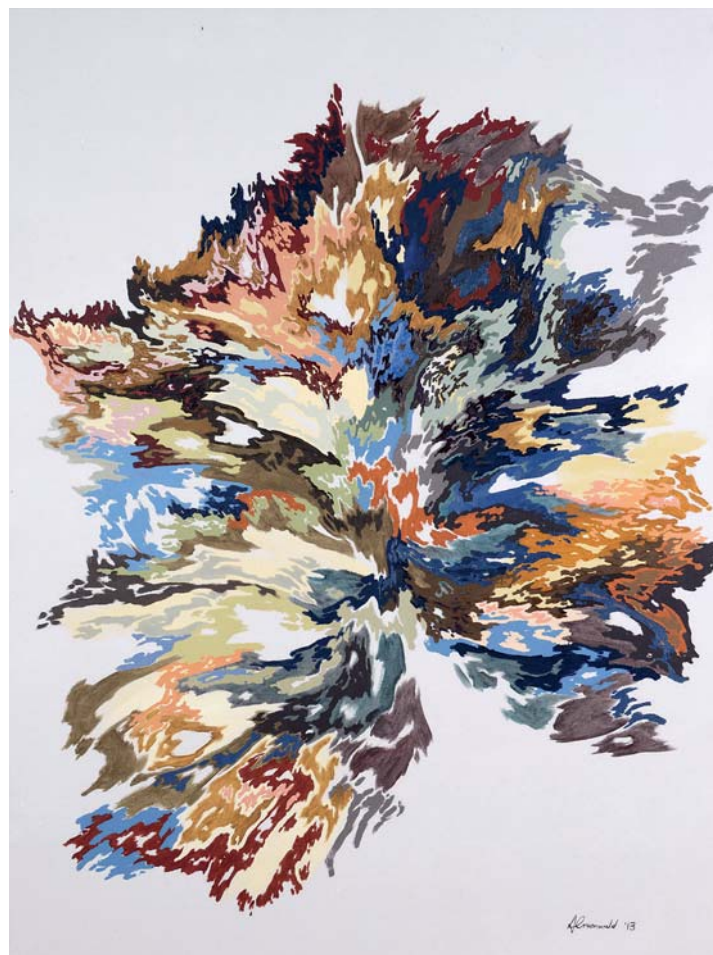
*Accumulations No. 8*

oil on canvas  
signed and dated 2013; title  
inscribed, signed and dated verso  
1400 x 1055mm

Provenance

Purchased from Sanderson  
Contemporary Art Gallery,  
Auckland in July 2014.

\$6000 – \$9000



## 17

Trenton Garratt

*A Place Beneath the Trees*

acrylic on canvas

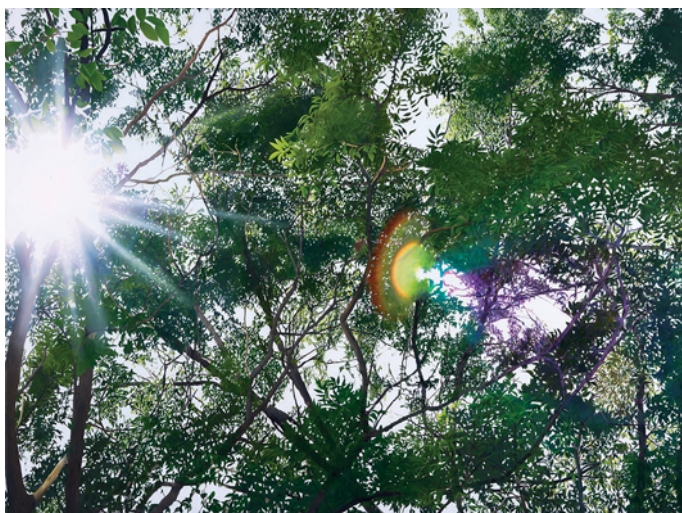
title inscribed and signed verso

750 x 1000mm

Provenance

Purchased from Starkwhite,  
Auckland in February 2014.

\$4500 – \$6500



## 18

Gowoon Lee

*Yellow Ribbons*

oil on board

signed verso

880 x 1100mm

Provenance

Purchased from the Elam  
Graduate show, Auckland in 2014.

\$1000 – \$2000



## 19

Kirsten Roberts

*Untitled*

oil on canvas

title inscribed, signed and

dated 2012 verso

1010 x 760mm

Provenance

Purchased from the artist in  
July 2013.

\$2000 – \$3500



## 20

Amber Wilson

*Aerial*

oil on canvas

title inscribed, signed and

dated 2012 verso

800 x 800mm

Provenance

Purchased from Anna Miles  
Gallery, Auckland in July 2013.

\$3000 – \$5000



# WORKS FROM THE COLLECTION OF FORMER WELLINGTON GALLERIST JANNE LAND (LOTS 21 – 35)



Philip Clairmont, *Magic Theatre*. Commissioned for the front doors of the new Janne Land Gallery which opened in Allen Street, Te Aro, Wellington on April 26, 1981.

21

Edward Weston  
*Nude on Sand, Oceano, 1936*

gelatin silver print  
signed by the artist's son Cole Weston  
verso; title printed verso  
184 x 240mm

#### Provenance

Peter Webb exhibited Edward Weston photographs at Barrington Galleries, Auckland (with assistance from the Queen Elizabeth II Arts Council). The exhibition was opened by the artist's son, Cole Weston, on 23 March 1976. Purchased by Janne Land from this exhibition.

#### Exhibited

'Edward Weston: Fifty Photographs',  
Barrington Gallery, Auckland, 1976.

\$3500 – \$5500

22

Edward Weston  
*Nude 62 N – Dancer's Knees, 1927*

gelatin silver print  
signed by the artist's son Cole Weston  
verso; title printed verso  
184 x 240mm

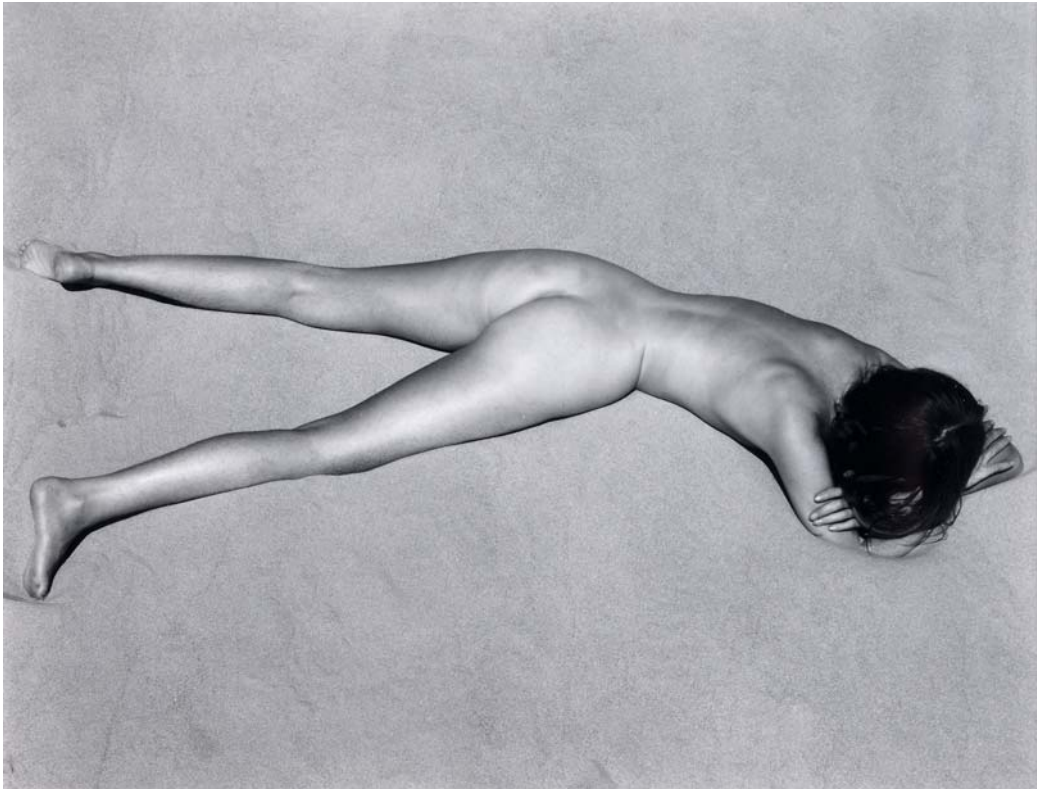
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#### Exhibited

'Edward Weston: Fifty Photographs',  
Barrington Gallery, Auckland, 1976.

\$3500 – \$5500



# RALPH HOTERE



## 23

Ralph Hotere  
*Avignon Painting*

oil on unstretched canvas in colonial sash window frame  
title inscribed and signed;  
title inscribed, signed and dated '78 and inscribed  
*Cat No. 30*  
620 x 495mm: canvas measurement  
1007 x 680mm: including frame

\$55 000 – \$75 000

As the remarkable, recent biography of Ralph Hotere by Vincent O'Sullivan, *The Dark Is Light Enough*, has revealed the periods of time he spent in Europe were both inspirational and essential for the development of his artistic trajectory back home. It is not surprising, then, that many of Hotere's series take up placenames for their titles: *Sangro* of 1962-3 and *Return to Sangro* of 1978; the 1972 *Port Chalmers* series; the *Avignon* works of 1978; the *Matauri Bay* and *Towards Aramoana* series of the 1980s. A Queen Elizabeth II Arts Council travelling scholarship in 1978 allowed Hotere to base himself in Avignon in France for several months and travel to Spain and Italy. The paintings produced during this visit to Europe fall into four distinct series: *Return to Sangro* referring to a return visit to the Sangro River War Cemetery on the Adriatic coast of Italy where his brother is buried. It was after his first visit there in 1962-63, that Hotere painted a series of powerful and compelling works expressing his anger at the futility of war. Another series, entitled *The Pope is Dead*, was painted in reaction to the death of Pope John Paul I in 1978. The severe stencilled lettering, familiar from his earlier work, this time derived from the huge and heavy newspaper headlines that announced the Pope's death. The *Avignon* paintings, many painted at night under a naked lightbulb strung from an apricot tree, allude to the architecture, the play of light and the muted colours of the city in which he had chosen to base himself. The works of the fourth *Windows in Spain* series are notable for their repeated Christian imagery.

Avignon, dominated by the papal residence of fourteenth-century Popes in exile, fascinated Hotere for its "superb arches & handsome stonework," as he enthused in a letter to Barry Brickell. He settled, with his wife Cilla McQueen and her daughter Andrea, on the Ile de la Barthelasse, the long flat island between the banks of the Rhône with medieval Avignon glistening white across a stretch of river. Cilla McQueen sent her diary entries back to the magazine *Islands* where they were published and so we have a detailed record of Hotere's work patterns and his everyday life at this time. O'Sullivan notes that McQueen was bemused at how in Europe Hotere engaged in an uncomplicated fashion with traditional Catholic belief and how it enriched his work. *Avignon Painting* (1978) is no exception. First of all, it is the frames (the small squares) within the outer frame (a traditional sash window that he would later employ many times) that divide the work into four quarters so it simply becomes a large cross. The later work *Lo Negro Sobre Lo Oro* (1992) (Te Papa Tongarewa) uses squares of gold leaf in a similar arrangement. The first and most obvious reference is to a crucifix of the Catholic tradition, "a symbol of both suffering and redemption, of sadness, faith and transcendent love" as Gregory O'Brien amply describes it. The cross motif also denotes the site of a grave, his brother's

grave that Hotere investigated in his two major series of *Sangro* works and, inversely, it draws our attention to the life that surrounds death. The squares in the painting's corners are all individual: the upper left is delicately mottled, a surface that Hotere would return to in later banner works; the lower left carries intimations of that later gold leaf; the two on the right may recall the dazzling whiteness of medieval Avignon. The central section starts from the top as a storm and falling rain. It may also recall the appearance of lines from James K. Baxter's last published poem, 'Ode to Auckland', that featured in Hotere's 1972 *Te Whiti* series:

'Roimata ua, roimata tangata –'  
The tears of rain are falling,  
Tears of rain, tears of men.

Finally, like the leadhead nails he was to use later, the marks of the drawing pins that held the outer edges of Hotere's unstretched canvas to the board as he painted are highlighted and remain a feature of the Avignon paintings. Len Bell, who reviewed the works from Europe in the *New Zealand Listener* when they were finally exhibited in Auckland in 1979, felt that "in contrast to the cool, 'impersonal', tightly-handled surfaces" of Hotere's earlier abstract work these new paintings were "readily accessible to viewers if they can respond to the cues." And today we can.

Laurence Simmons

- 1 James K. Baxter, *Collected Poems*, ed. John Weir (Auckland: Oxford University Press, 1979), p. 598.
- 2 Leonard Bell, 'New Beginnings,' *New Zealand Listener*, 28 July 1979.
- 3 Gregory O'Brien, 'Miserere Mitimiti – A Meeting Place' in *Hotere: Seminar Papers from Into the Black*, eds. Roger Taberner and Ronald Brownson (Auckland: Auckland Art Gallery Toi o Tāmaki, 1998), pp. 13-29.
- 4 Vincent O'Sullivan, *The Dark Is Light Enough: Ralph Hotere: A Biographical Portrait* (Auckland: Penguin, 2020).

## 24

Ralph Hotere

*Towards Aramoana*

stained glass, lead and  
swamp kauri frame  
signed and dated '86  
1200 x 1260mm

\$70 000 – \$100 000



## 25

Pablo Picasso

*Bacchanal with Pair of Lovers and Owl*

linocut

dated on the plate 2.12.59; inscribed *Cat No. 59*

on printed exhibition label affixed verso

260 x 320mm

Note

Between the years 1958 and 1961 Picasso made several linocuts, a creative process he found greatly stimulating. During this time he invented the 'reduction' method, progressively cutting the same lino block for each new colour, making it impossible to take any further prints from the original block. This image was likely printed in 1962.

Provenance

Peter Webb exhibited Pablo Picasso prints at Barrington Galleries in the 1970s, Auckland (with assistance from the Queen Elizabeth II Arts Council). Purchased by Janne Land from this exhibition.

\$1000 – \$2000



## 26

Pablo Picasso

*Two Satyrs and Goat*

linocut

title printed on original exhibition label affixed verso

260 x 320mm

Note

Between the years 1958 and 1961 Picasso made several linocuts, a creative process he found greatly stimulating. During this time he invented the 'reduction' method, progressively cutting the same lino block for each new colour, making it impossible to take any further prints from the original block. This image was likely printed in 1962.

Provenance

Peter Webb exhibited Pablo Picasso prints at Barrington Galleries in the 1970s, Auckland (with assistance from the Queen Elizabeth II Arts Council). Purchased by Janne Land from this exhibition.

\$1000 – \$2000



27

Michael Smither

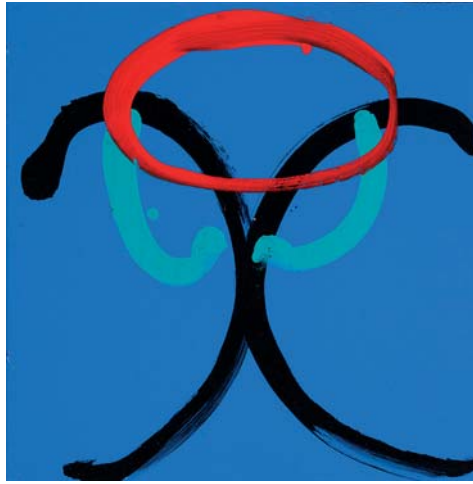
*Harmonics of Ripple, Ring and Rock*

acrylic on board

title inscribed, signed and dated '81 verso

325 x 325mm

\$2500 – \$4000



28

Dick Frizzell

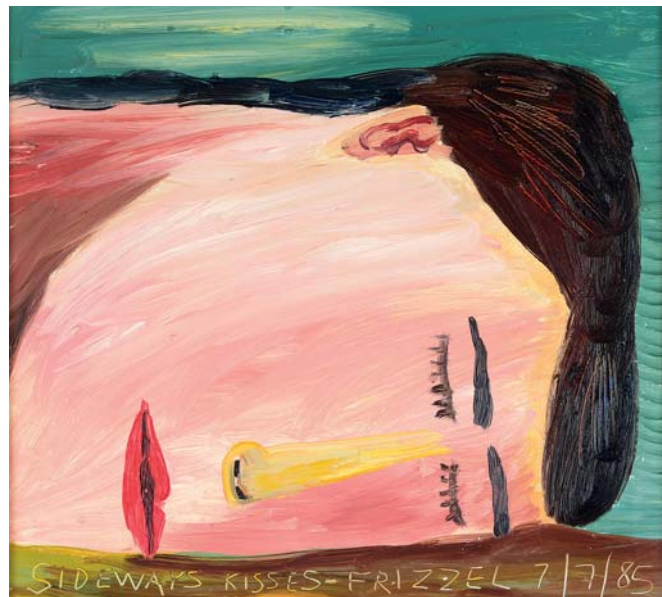
*Sideways Kisses (Portrait of the Artist's Wife, Jude)*

oil on board

title inscribed, signed and dated 7/7/85

395 x 436mm

\$6000 – \$9000



29

Michael Hight

*Patea: Descendent*

oil and collage on canvas, five panels

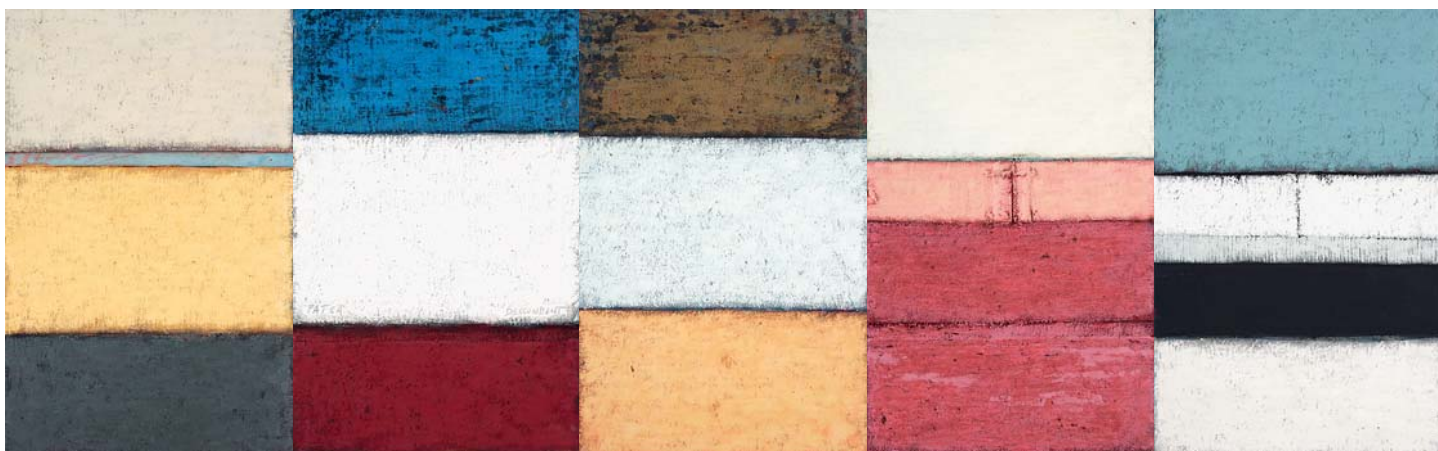
title inscribed, signed and dated '95 each

panel verso

565 x 360mm: each panel

565 x 1800mm: overall

\$7000 – \$10 000



30

Heather Straka

*2 Queens*

oil on canvasboard  
 title inscribed, signed and dated  
 2003 verso  
 835 x 550mm

\$4000 – \$6000



31

Ralph Hotere and Mary McFarlane

*Granada*

mixed media  
 title inscribed, signed and dated  
 'Port Chalmers '99' verso  
 710 x 595mm

\$5000 – \$8000

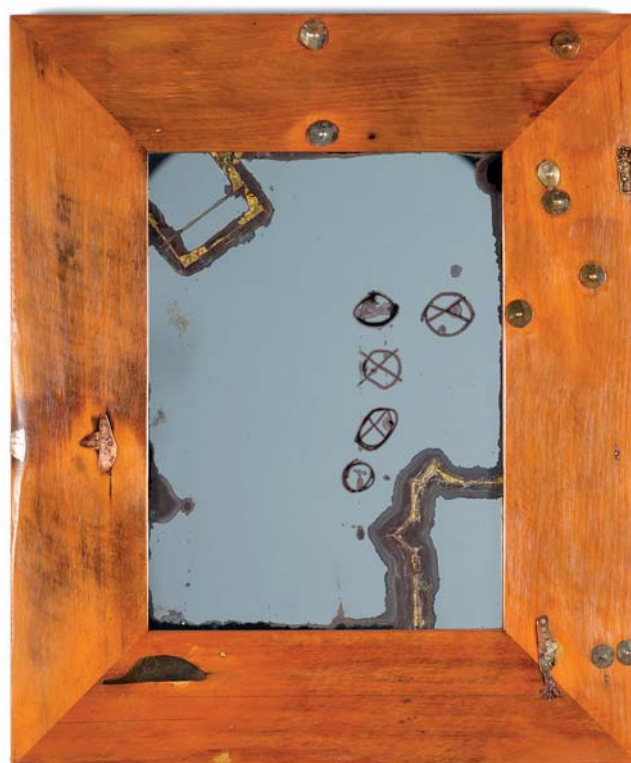
32

John Walsh

*Marakihau*

oil on board  
 title inscribed, signed and dated  
 2001 verso  
 230 x 733mm

\$5000 – \$8000



33

Terry Stringer

*The Lady and the Swan*

cast bronze, 5/10  
signed and dated '99  
670 x 152 x 152mm

\$5000 – \$8000



34

Paul Dibble

*Antics from the High Country*

cast bronze, 4/5  
signed and dated 2001  
585 x 370 x 100mm

Exhibited

'The Calici Smile', Bowen  
Galleries, Wellington, 2001.

\$8000 – \$14 000

35

Ann Robinson

*Amphora*

cast glass  
285 x 360 x 110mm

\$4000 – \$6000



## 36

Paul Dibble

*Soft Geometric in Three Parts*

cast bronze, three parts  
signed and dated 2005  
560 x 1000 x 130mm: installation  
size variable

Exhibited

'The Unfolding Model', Gow  
Langsford Gallery, Auckland, 2006.

Provenance

Purchased by the current owner  
from Gow Langsford Gallery in  
2006. Private collection, Auckland.

\$18 000 – \$26 000



# FIONA PARDINGTON



37

Fiona Pardington

*Andrew's Huia*

archival inkjet prints on Hahnemuhle  
paper, diptych, 8/10  
title inscribed, signed and dated 2019  
on artist's original catalogue label  
affixed verso  
885 x 1185mm: each panel  
885 x 2370mm: overall

Provenance

Private collection, Auckland.

\$35 000 – \$50 000



38

Michael Parekōwhai  
*The Bosom of Abraham*

screenprinted vinyl on fluorescent  
light housing  
1300 x 200 x 80mm

\$15 000 – \$22 000

39

Judy Millar  
*Untitled*

acrylic on aluminium  
signed and dated November 2004  
verso  
1030 x 800mm

Provenance

Private collection, Wellington.  
Purchased by the current owner  
from Bartley + Company, Wellington.

\$9000 – \$14 000



40

André Hemer

*Illuminations No. 8*

acrylic and pigment on canvas  
 title inscribed, signed and dated  
 2019 and inscribed *Vienna, 2019-03-04, 15:49 CET* verso  
 1553 x 1100 x 75mm

## Provenance

Purchased by the current owner  
 from Kristin Hjellegjerde Gallery,  
 Berlin. Private collection, Auckland.

\$18 000 – \$26 000



41

Amanda Gruenwald

*Orange Violet*

acrylic and oil on canvas  
 title inscribed, signed and dated  
 2018 verso  
 2000 x 1500mm

## Provenance

Private collection, Auckland.

\$10 000 – \$16 000

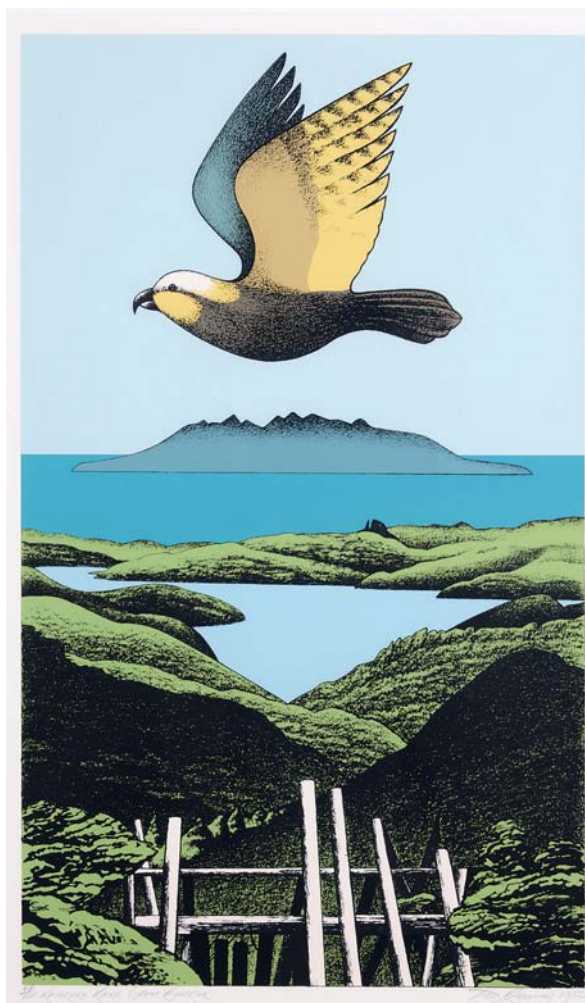


42

Don Binney  
*Kaiarara Kaka, Great Barrier*

screenprint, 47/150  
 title inscribed, signed and dated 1982  
 660 x 395mm

\$9000 – \$14 000



43

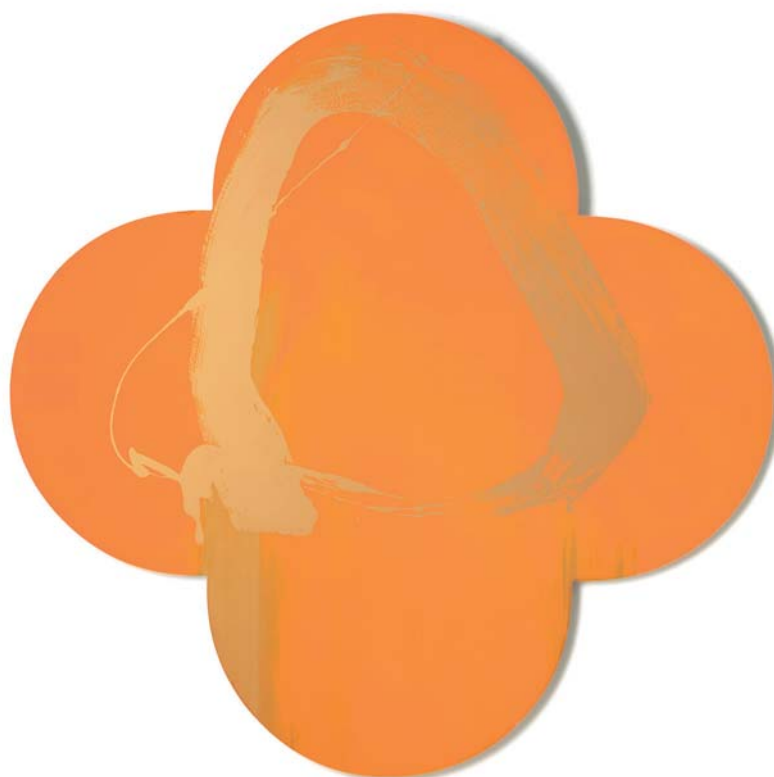
Max Gimblett  
*Grail Palace*

libragloss ink and UV gloss screenprint  
 on aluminium, unique  
 title inscribed, signed and dated  
 2019 verso  
 1000 x 1000mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



44

Ian Scott

*Blooming Light*

acrylic on canvas  
 title inscribed, signed and dated  
 March '74 verso  
 2200 x 800mm

Provenance

Private collection, New Plymouth.

\$10 000 – \$15 000

45

Milan Mrkusich

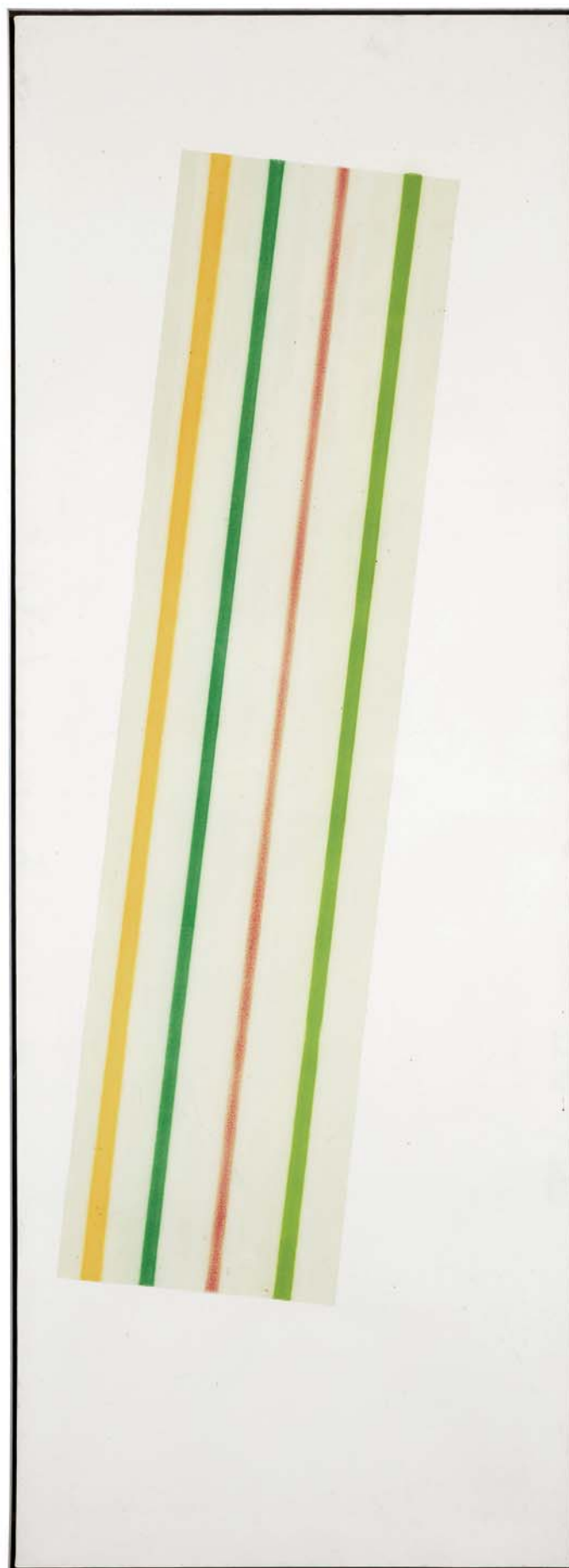
*Painting No. 13*

gouache on paper  
 signed and dated '61 and  
 inscribed *No. 13*  
 374 x 271mm

Provenance

Private collection, New York.

\$7000 – \$10 000



## 46

Marti Friedlander

*Allen Maddox in his Studio*

vintage colour photograph  
290 x 240mm

Illustrated

Jim and Mary Barr, *Contemporary New Zealand Painters: Volume I, A–M* (Alistair Taylor, 1980), p. 135.

Provenance

Collection of Jim Barr and Mary Barr, Wellington. Gift of the artist in 1981.

Note

Allen Maddox appeared in *Contemporary New Zealand Painters: Volume I, A–M* but was the only artist to do so unaccompanied by any supporting writing.

\$5000 – \$8000



## 47

Marti Friedlander

*Gordon Walters Photographed for Contemporary New Zealand Painters: Volume II (Unpublished)*

vintage gelatin silver print  
250 x 200mm

Provenance

Collection of Jim Barr and Mary Barr, Wellington. Gift of the artist in 1981.

\$3000 – \$5000



## 48

Saskia Leek

*Untitled*oil on board  
397 x 298mm

Exhibited

'The Berlin Years: Saskia Leek and Isobel  
Thom', Hamish McKay Gallery, Wellington,  
18 October – 10 November 2012.

Provenance

Private collection, Wellington.

\$4500 – \$6500



## 49

Laurence Aberhart

*Files, Wanganui, 1 July 1986*gold and selenium toned gelatin silver print  
195 x 245mm

Illustrated

Gregory O'Brien and Justin Paton, *Aberhart*  
(Victoria University Press, 2007), plate 40.

Provenance

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

\$4000 – \$6000



50

Karl Fritsch  
*Ring – 9ct White Gold/Palladium,  
Diamonds and Sapphires*

25 x 20 x 10mm

Provenance

Private collection,  
Christchurch. Purchased from  
The National, Christchurch.

\$2000 – \$3000



51

Andrew Beck  
*Genesis*  
pressed lead and wood, 2012  
303 x 303 x 355mm:  
installation size variable

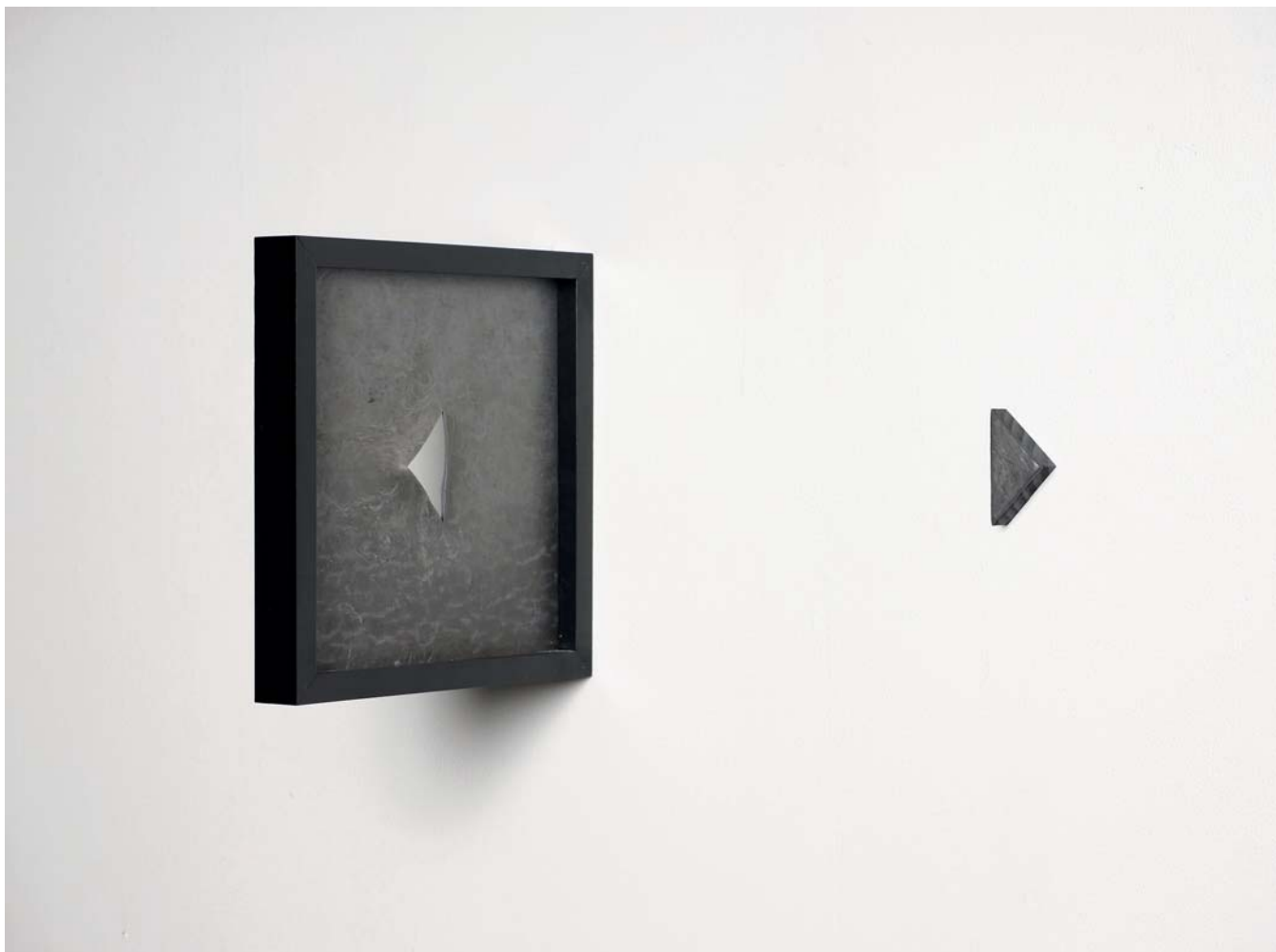
Exhibited

'Andrew Beck: Resistance and  
Relief', Hamish McKay Gallery,  
Wellington, 7–29 June, 2013.

Provenance

Private collection, Wellington.

\$1400 – \$2400



## 52

Stephen Bambury

*"Even though it appears abstract" (Chakra IV)*

graphite and acrylic on seven  
aluminium panels  
title inscribed, signed and dated 1992  
each panel verso  
2765 x 500 x 7mm

Illustrated

Wystan Curnow and William McAloon,  
*Stephen Bambury* (Craig Potton, 2000),  
p. 154.

Exhibited

'Stephen Bambury', Govett-Brewster  
Gallery, New Plymouth, 1993.

Provenance

Private collection, Auckland. Purchased  
from Jensen Gallery, Wellington in 1997.

Private collection, Sydney. Purchased  
in 2005.

\$30 000 – \$40 000



53

Ian Scott

*Lattice No. 132*

acrylic on canvas

title inscribed, signed and  
dated November 1986 verso  
1825 x 1825mm

Provenance

Private collection, Auckland.

\$35 000 – \$55 000



## 54

Gretchen Albrecht

*Mango Slice*

acrylic on canvas  
signed and dated '76  
1455 x 1910mm

Note

This painting was the winner of the  
1976 I.C.A. Art Award at Pakuranga Art  
Gallery in 1976.

Provenance

Collection of Pakuranga Arts Society.  
Private collection, Auckland. Purchased  
from International Art Centre, Auckland,  
10 November 2001, Lot No. 18.

\$25 000 – \$40 000



55

Philip Clairmont

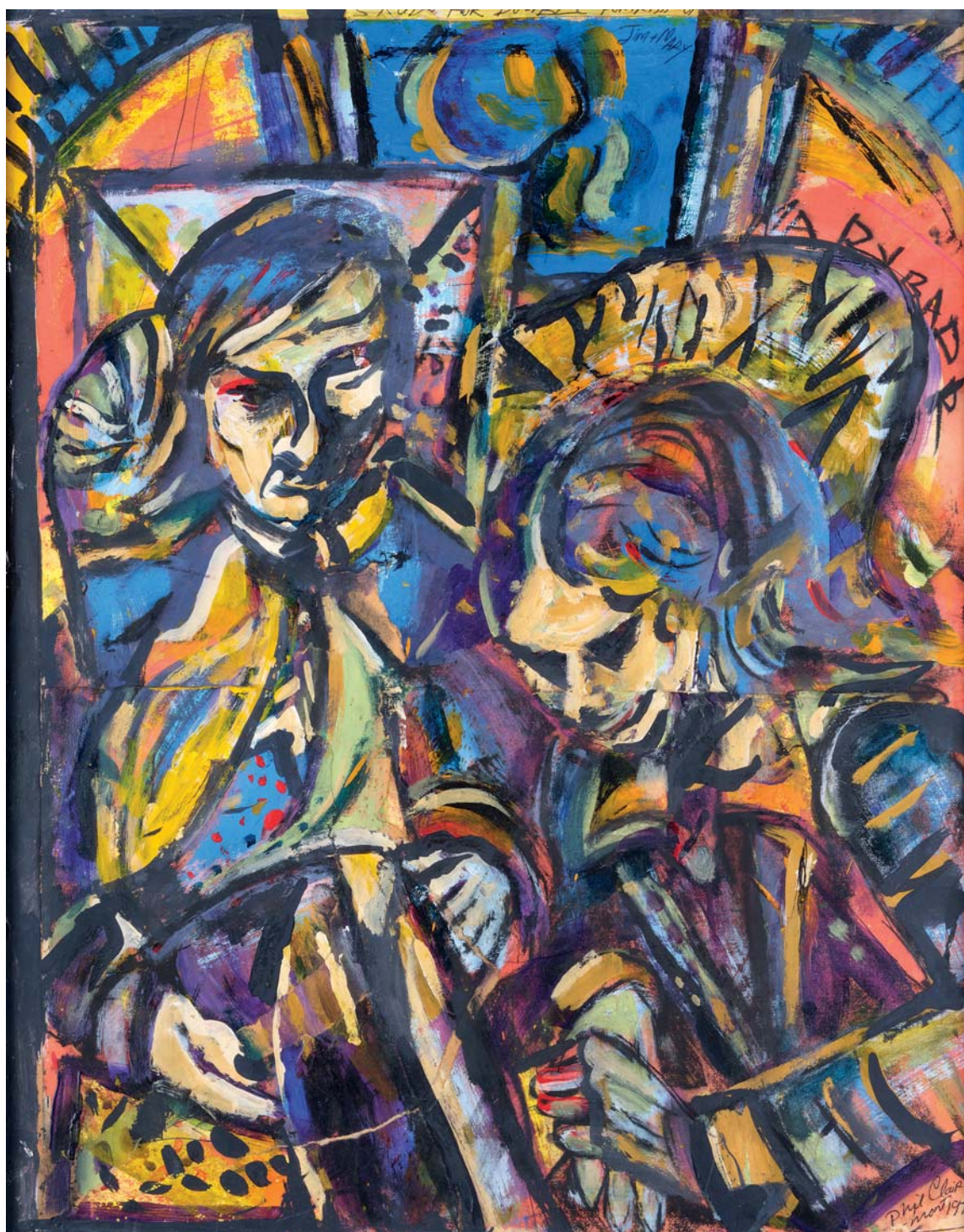
*Portrait of Jim and Mary Barr*

oil and gouache on paper and card  
signed and dated 1974 and  
inscribed *Study for Double Portrait  
of Jim and Mary*  
600 x 473mm

Provenance

Collection of Jim Barr and Mary  
Barr, Wellington.

\$16 000 – \$24 000



## 56

Colin McCahon

*Fly, fly*

charcoal on paper

title inscribed, signed and dated Easter '73

225 x 302mm

## Provenance

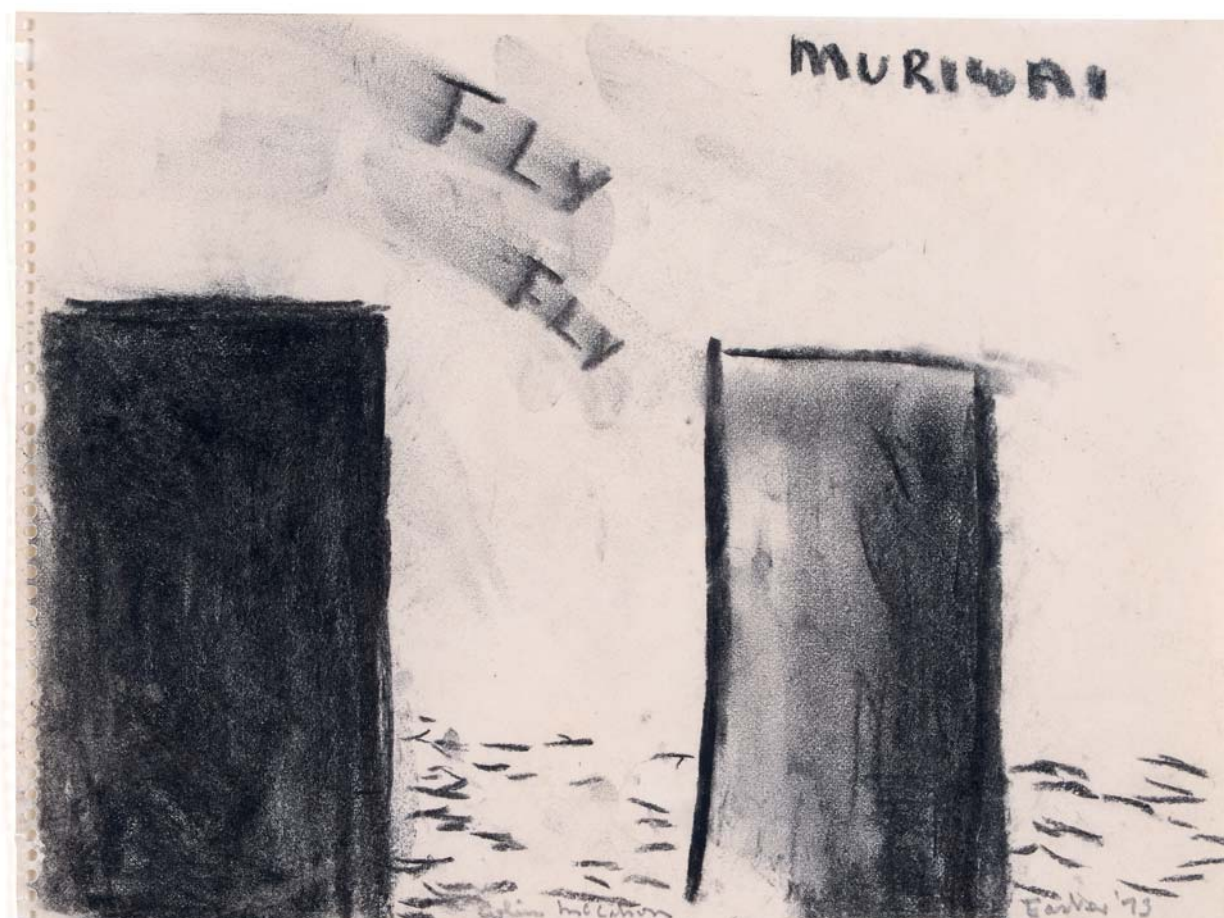
Collection of Denis Cohn, Auckland.

Private collection, Auckland. Purchased from Gow  
Langsford Gallery, Auckland in August 2008.

## Reference

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
cm 000271.

\$28 000 – \$38 000



57

Colin McCahon

*A fall of light in a dark landscape*

charcoal on paper

title inscribed, signed and

dated '71

465 x 605mm

## Reference

Colin McCahon Database

(www.mccahon.co.nz)

cm001764.

## Provenance

Private collection, New  
Plymouth. Acquired by the  
current owner from Barry Lett  
Galleries, Auckland in 1971.

\$50 000 – \$75 000





RITA ANGUS



## 58

Rita Angus

*Hill Landscape, North Canterbury*

oil on canvas  
signed 'R. Cook' and dated  
'34; original 'Rita Angus:  
Life & Vision', Te Papa  
Tongarewa exhibition label  
affixed verso  
300 x 397mm

## Exhibited

'Rita Angus', National  
Art Gallery, Wellington,  
9 December 1982 – 6  
March 1983, Cat No. 71.

'Rita Angus: Life & Vision',  
Te Papa Tongarewa,  
Wellington, 2008 (touring  
nationally).

## Illustrated

Mary Barr (ed), *Rita Angus*  
(Wellington, 1982), p. 168.

## Provenance

Collection of the Rita  
Angus estate.

Private collection, Otago.  
Purchased by the current  
owner from FHE Galleries,  
Auckland.

\$65 000 – \$85 000

In a world without Covid, I would have been penning this essay in the afterglow of Rita Angus' long-overdue maiden appearance on the world stage, courtesy of the sweeping seventy work exhibition due to have taken place at London's Royal Academy from October through to late January of this year. The exhibition, developed in partnership with the Museum of New Zealand Te Papa Tongarewa, has now been rescheduled for a yet-to-be finalized date in 2021. Rita Angus herself wasn't much of an international traveller and made only one overseas trip, in 1958, to London, the city in which it is hoped, will soon be introduced to one of New Zealand's greatest and most-loved artists.

It's a long way from the hallowed exhibition halls of the Royal Academy in Piccadilly to the parched, patchwork plains and crisp modulated rolling hills of rural North Canterbury in the 1930s. It's particularly difficult to distance Rita Angus' paintings from her biography and *Hill Landscape, North Canterbury* (1934) was painted in the year the artist separated from fellow artist-husband Alfred Cook. The marriage lasted only four years and the couple separated on the grounds of incompatibility. She continued to sign her work Rita Cook until 1946.

Fiercely independent, it is little surprise that she was unable to reconcile the conflicting roles of artist and wife. She never remarried and lived alone for the vast majority of her life. Her separation left her in a difficult position, both financially and socially. She worked various part-time jobs to supplement her income, including as an illustrator for the Christchurch Press. During this time she began to travel, retreating time and again into the barren beauty of the rural Canterbury landscape to draw and paint with her friends and contemporaries who included Doris Lusk and Louise Henderson. It was on one such expedition, two years after this work was painted, that she travelled to Arthur's pass where she sketched *Cass* (1936), recently voted the country's favourite painting.

*Hill Landscape, North Canterbury* shares many attributes with *Cass*. The same distinctive, brilliantly-lit clear colours and the flat, hard-edged graphic forms unique to Angus, mark it as her work immediately. The painting also showcases those 'Regionalist' qualities of the unique and distinct style of New Zealand painting which began emerging in 1930s and 1940s and for which Angus, along with Woollaston and McCahon – two artists which she resented being grouped alongside – were regarded as key proponents. The regionalist style can be characterised by a number of stylistic features: flattened forms, strong outlines, broad areas of flat colour, and the depiction of unpopulated landscapes with motifs to signifying settlement are all leitmotifs. Here the clumped trees in the left-hand bottom corner serve to subtly hint at a land being tamed.

Consistently domestic in scale, Angus' best paintings are small, jewel-like, condensed and powerful. The postponed exhibition in London's prestigious Royal Albert will bring her work the attention it has always deserved.

Ben Plumbly

# COLIN McCAHON



## 59

Colin McCahon

*South Canterbury Landscape*

synthetic polymer paint on board  
signed and dated '68 and  
inscribed Canterbury; title  
inscribed, signed and dated  
verso  
446 x 558mm

## Reference

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz))  
cm001090.

## Exhibited

'Colin McCahon', Barry Lett  
Galleries, Auckland, 14–25  
October, 1968.

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

## Illustrated

*Art New Zealand*, No. 4, February  
– March 1977, p.20, 21.

Gordon H. Brown, *Colin  
McCahon: Artist* (Auckland,  
1984), plate 100.

## Literature

Jim Barr, 'The Les and Milly  
Paris Family Collection', in *Art  
New Zealand*, No. 4, February –  
March 1977, p. 21.

Gordon H. Brown, *Colin  
McCahon: Artist* (Auckland,  
1984), p. 195.

## Provenance

Collection of Les and Milly Paris,  
Wellington.

Private collection, Auckland.  
Purchased from Gow Langsford  
Gallery in 2003.

\$250 000 – \$320 000

In 1977 Jim Barr writes that Colin McCahon's *South Canterbury Landscape* (1968) is "almost iconographic in its interpretation of the land." Forty two years later, McCahon's painting now has a longer history of owners, exhibitions and publications, but this same statement rings true. Looking to the history of the Canterbury landscape tradition, its abstract rendering questions our relationship to the physical world. Previous owners of the painting, all-consuming and prominent art collectors Les and Milly Paris, described it 'the quintessence of landscape...the landscape down to its bare bones'. It is exhibited in *Hit Parade: Contemporary Art from the Paris Family Collection* at City Gallery Wellington in 1992-1993, within its family of other collected artworks.

In the 1960s McCahon is interested in the human condition and by breaking up paintings into panels or sections. In *South Canterbury Landscape* McCahon divides the painting in half horizontally, separating land and sky. The sky is emerald green with a mustard yellow eye-shaped sun, outlined in jet black. Underneath the sun and above the horizon line is a translucent wash of blue paint, perhaps a mirage from the heat or the ocean in the far distance.

The lower half depicts the land painted in the same mustard tone as the sun, complete with rolling hills and land boundaries. The slightly off-straight black line on the left reads as both a way to divide the painting, but also a boundary marker, a fence on a farm, a naturally occurring line of different shades of land, or the fault line. This element is also present in McCahon's *The Fourteen Stations of the Cross* painted just two years earlier, in which the slightly-diagonal line is present in the majority of its panels. A hilly mound dominates the lower right corner. Through it strikes another line and the right hand side is washed with muddy brown paint over the yellow radiating beneath. The mound and its sections again reference the boundaries of the landscape, and the shades and perspectives of a rolling hill seen in different lights.

In 1968 *South Canterbury Landscape* was exhibited for the first time at Barry Lett Galleries for just 11 days. Alongside the painting are other enquiries into the Canterbury landscape painted in the same year, in variations such as: *South Canterbury: rain* and *South Canterbury before a storm*. It is exhibited alongside a range of Helensville landscape paintings and his *Visible Mysteries* series. *South Canterbury Landscape* is beautiful and serene in its humble simplicity. It is both obvious and familiar as a New Zealand landscape, yet acutely abstract. The yellow of the sun mimics the yellow of the landscape and it is instantly recognizable to New Zealanders and Cantabrians alike that we are looking at the Canterbury plains, drought ridden and burnt by the nor-wester. The plush rich green of the sky sits as a direct comparison to the barren land.



*South Canterbury Landscape* reflected in the mirror of the Paris Family lounge in Wellington. Jim Barr interviewing Les and Milly Paris, in *Art New Zealand* No. 4, 1977

In 1968 McCahon is living in Grey Lynn, yet he is still captivated by the Canterbury environment. In this painting, McCahon harks back to the Canterbury school of landscape painting that is so iconic as part of New Zealand's art history, and many of his contemporaries the quest to paint the vast plains and mountainous backdrop. Yet elements of the painting, such as the simple forms, sectioning of the painting and divisive lines in paint, look forward beyond 1968 to what we now label as 'iconic McCahon'.

At only 446 x 558mm, *South Canterbury Landscape* is a relatively small work of McCahon's, compared to his well-known *Northland Panels* (1958) or *The Fourteen Stations of the Cross* (1966). The vast expanse and history of the South Canterbury landscape is reduced to a small scale. Exploring the power of the landscape, the intimacy of size reminds us that while the landscape can be recognisable to all, our relationship to it still remains deeply personal.

Lucy Jackson

## SÉRAPHINE PICK



## 60

Séraphine Pick  
*A Place of Passage*

oil and pencil on canvas, diptych  
 signed and dated 1995  
 1525 x 2040mm

## Exhibited

'In the Flesh', Hamish McKay  
 Gallery, Wellington, 1995.

'Séraphine Pick', Christchurch  
 Art Gallery Te Puna o Waihetu  
 (Christchurch, 2009), 23 July –  
 22 November 2009 (touring to  
 Wellington and Dunedin).

## Illustrated

Felicity Milburn and Lara  
 Strongman, *Séraphine Pick*  
 (Christchurch, 2009), p. 48.

## Provenance

Private collection, Waikato.  
 Purchased from Hamish McKay  
 Gallery, Wellington in 1995.

\$80 000 – \$120 000

The dark and light fields of paint in the two panels of *A Place of Passage* evoke connections to theatrical lighting. When the curtain rises on a darkened stage the audience scans for any flicker of movement to clarify things that are momentarily half-seen. Is that darkened shape a figure, a chair or even a bathtub? Suddenly, under a spotlight, a figure emerges and begins to tell a story. Then, in later moments of full lighting, the play's scenarios burst towards the audience in a clarity of purpose.

Séraphine Pick puts her year of studying drama in 1989 at the University of Canterbury to good use in the early development of her painting practice in the 1990s. For Pick, the use of 'passage' and 'place' in the title of the current work resonate with the choreographed use of a stage, to the depiction of the passing of time, to the telling of stories and most importantly for painting, to the layering of a fertile ground of paint on which to place her painted objects, some seen, some half-seen. All float disconnected, like images recalled from a dream. This painting was shown in an exhibition titled *Unveiled* at City Gallery in Wellington in 1995.

What are these painted objects that are unveiled before our eyes? What stories do they tell? These, beds, dresses and dreamscapes are the way-sides of Pick's childhood, carried in memory to be painted into the present. Many are deeply personal everyday objects such as her father's clock and her mother's pincushion and Pick's own French knitting cotton reel. Sometimes the memories are merely sketched in, and at other times they are carefully shaped and lit with brutal honesty.

In the dark panel, the sketched-in figures are fleeting memories that still haunt the stage and metaphorically dance around the illumined objects. They are skilfully drawn with a flicker of movement, like rescued moments from a life-drawing class.

The central focus of the painted-in objects is the iron bed, drawn in both panels. Devoid of the comfort of linen it seems to recall times of childhood illness, a sense amplified by the images of leaking baths and colanders being drained of the water of life. The flow cannot be stopped. The fragile balloons tied to the ends of the bed are captured and held like breathless moments. Ironically, and perhaps with a sense of whimsy, some of these objects are depicted upside down to negate their sense of purpose.

In this tableau of a young girl's dreams, the dress and shopping bag seem to override. The pleated dress hangs under a spotlight, disembodied. The pleating seems to imply conformity as to how a young girl should look and behave. The sketched figure at the base of the darkened panel is hooded with an inverted shopping bag having holes for eyes. It is worn as a mask and the gender of the wearer remains undisclosed so as to be 'both disturbing and whimsical'.<sup>1</sup>

Peter James Smith

1 Séraphine Pick, 1995, 'A Painting You Can Wear', in *Unveiled*, exhibition catalogue, p.3, City Gallery Wellington Te Whare Toi

# MICHAEL PAREKŌWHAI



## 61

Michael Parekōwhai  
*Kapa Haka (Hīwera)*

automotive paint on  
fibreglass (2003)  
title inscribed  
1900 x 600 x 500mm

## Provenance

Private collection, Auckland.

## Exhibited

'Kapa Haka', Michael Lett,  
Auckland, December 2003.

\$120 000 – \$180 000

Michael Parekōwhai's *Kapa Haka* is a set of fifteen life-size sculptures modelled on the artist's brother Paratene, a security guard. Each fibreglass figure is named after a colour which appears inscribed in te reo Māori on an identification tag attached to their belt. Curator and writer Robert Leonard compares these names to the gangsters in Quentin Tarantino's film *Reservoir Dogs*: Mr Pink, Mr White, etc.<sup>1</sup> Perhaps *Hīwera*, a burnt red, would be Mr Scarlet. But *Hīwera* is no gangster, he is a worker reworked. Parekōwhai (Ngati Whakarongo) deploys his own whānau-as-artwork to reframe cultural stereotypes of Māori and their intersection with selected forms of labour.

With his short hair, black tie, loose fitting black dress pants draped over chunky black steel-capped leather shoes, uniform white shirt complete with epaulettes, and belly protruding over his belt, *Hīwera* looks every bit the cliché. Yet all is not exactly as it seems.

We might more commonly associate security guards with nightclubs and events, less so in art contexts. Nonetheless, they have been a fixture of large public galleries and museums for decades. When a stand-in security guard is exhibited as a sculpture in a contemporary art context, one might ask: who or what is *Hīwera* protecting – and for whose interests?

These *Kapa Haka* figures can, of course, double as bouncers. In this sense, we might consider how they act as guardians and gatekeepers, both granting and excluding access. They can be friendly and hospitable, but they are not to be messed with. They can let you into other realms of experience, and they can equally keep you out.

The stylised appearance and lush automotive paint finish of these works might suggest an oversized toy – a recurring motif in Parekōwhai's work – yet here a sense of seriousness jostles with apparent humour and playful criticality. How do we read *Hīwera*'s body language for clues? With eyes closed and arms firmly crossed, this figure isn't giving anything away.

Since their 2003 release at Michael Lett's former Karangahape Road gallery, *Kapa Haka* has taken on many iterations, exhibited individually and in groups. Writer and curator Justin Paton commented:

Given that security guards are found more often in K' Road banks and nightclubs than in its well-heeled commercial art galleries, the sight of five of them guarding a room full of nothing was enough to make the space crackle with politics. Installed in the homes of wealthy art collectors, the effect is even more biting – brown muscle protecting white wealth at minimum wage.<sup>2</sup>

Robert Leonard notes:

The work evokes a familiar cliché, one grounded in reality: the burly Māori bouncer...Parekōwhai plays on our recognition of bouncers' power and authority, yet also their disenfranchisement – it is a bad job. Security guards don't necessarily protect their own values, but their employers'. Parekōwhai's heavies appear to guard and secure whatever they are placed in front of. Because of this, the title becomes ironic, conflating kapa haka groups (as rent-a-tribe, collective, costumed, cultural performers) with the prevalence of uniformed Māori warriors in low-paid security work. And yet Parekōwhai's brothers do exude authority. If his previous works offered themselves as engaging – feel-good fun and games for the viewer – the *Kapa Haka* figures strike a pose of resistance: you can't engage them in conversation, can't access their thoughts. *Kapa Haka* is a study in staunch.<sup>3</sup>

Parekōwhai's work is well known for its interrogation of postcolonial Aotearoa while maintaining an elusive, open-ended approach which accommodates an array of readings. Here, the role of the haka as both a challenge and a form of welcome is recast in the arena of art and cultural politics. The work's title references a Māori performing group, yet the artist appears to ask us: what roles are these figures performing—and for which audience?

Emile McAvoy

- 1 Robert Leonard, 'Michael Parekōwhai: Kapa Haka Pakaka', *Auckland Art Gallery News* (March-June 2005), <https://robertleonard.org/michael-Parekōwhai-kapahaka-pakaka/>
- 2 Mark Derby, 'Māori humor – te whakakata – Māori humour in the 2000s', *Te Ara – the Encyclopedia of New Zealand*, September 5, 2013, <http://www.TeAra.govt.nz/en/photograph/40401/kapa-haka-by-michael-Parekōwhai>
- 3 Leonard, 'Michael Parekōwhai: Kapa Haka Pakaka'.

# SHANE COTTON



## 62

Shane Cotton

*Tuarā*

acrylic on canvas  
 title inscribed, signed  
 and dated 2010 verso  
 3000 x 1900mm

Provenance

Private collection,  
 Central Otago.

\$120 000 – \$180 000

Across the bottom of the canvas the title of Shane Cotton's painting, *Tuarā*, is scrawled graffiti-like in spray paint. In contrast to the turbulent grey-black sky behind, this punch of red – accompanied by three horizontal slashes and a cluster of iconic imagery in the same tone – decisively ruptures the unearthly void. Exhibited in *The Hanging Sky*, a major survey exhibition of Cotton's work that toured New Zealand and Australia between 2012–2013, this painting comes a body of work Cotton began around the mid-2000s when his practice pushed wide open into a bold and confident new aesthetic. Sepia-toned landscapes were replaced with rich blacks, blues, and bursts of red as the artist's gaze moved from earth to the heavens. This striking shift in his painting, of which *Tuarā* forms part, was dominated by symbolic colours that created a series of powerful, ominous expanses. Charged zones of vertiginous open space and storm-dark skies, these were unstable territories of potency and dynamism. Paintings such as *Tuarā* became a scaffold on to which the artist played out a rich and contentious history of colonialism alongside imagery of Māoritanga and the natural world in a dizzying and seductive body of work.

Cotton's practice has often referenced this country's biculturalism and its historical – and often harmful – baggage. Throughout his career he has developed an ongoing set of symbols and icons, some of the most iconic which appear in *Tuarā*. Picked out in red at the top left and right of the composition are Toi Moko (tattooed and preserved Māori heads) which Cotton has explored 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 that evoke prestige and power as well as tangled histories of conflict, revenge and trade. Cotton's arsenal of imagery includes the natural world, both flora and fauna. Twisting, plummeting, or tumbling against a backdrop of complex skylines and other haunting imagery, birds feature heavily as metaphor and symbol. While many references in Cotton's paintings are recognisably Māori, his depiction of birds work at cross purposes.

He's employed this trick before, drawing on symbolism not specifically from this land in a puzzling mismatch. *Tuarā* offers us introduced hummingbirds, their distinctive curved beaks dipping into flowers that could be our indigenous kōwhai or just as likely the non-native fuchsia, native to Central and South America. This odd and potentially uneasy associational interference is surely intentional. Subtle yet raw. Beautiful and deliberate.

In traditional Māori culture birds were a rich source of metaphor. Considered intermediaries between heaven and earth, against Cotton's momentous skyscape these delicately drawn emissaries act as signifiers of other dimensions and mysticism. In his shift from earthy landscapes to heavenly zones, Cotton opens up powerful, transcendent, and infinite spaces where Māori mythology and mystical practices can emerge. The disorientating expanse of *Tuarā*'s storm-ripe sky offers bursts of light behind tumultuous clouds, over which a fine mist may be seen. In Māori mythology spiritual beings known as Patupaiarehe are known to live on the peaks of high mountains and inhabit the mists and fog where, shielded, they can move into the everyday world. Within this beautifully painted realm of otherness ripe with potential and chaos, Cotton confidently channels mythology, history, cultural interaction, and the unknown; keeping all options alive and in play.

Kelly Carmichael

# MICHAEL SMITHER



## 63

Michael Smither

*Thomas with Beach Umbrella*

oil on board (1969)

1395 x 780mm

## Exhibited

'Michael Smither: Paintings',  
30 November – 17 December  
1971, Peter McLeavey Gallery,  
Wellington.

## Illustrated

Trish Gribben, *Michael Smither:  
Painter* (Ron Sang Publications,  
2004), p. 69.

## Artist's Note

"This painting started off being  
only as high as the horizon, but  
the lollipops of Thomas's eyes  
made it necessary to contain  
them within a bigger reality, so  
I glued another piece of board  
and extended the umbrella."

## Provenance

Private collection, Wellington.  
Purchased from Peter  
McLeavey Gallery in 1971.

\$160 000 – \$240 000

Michael Smither's family and domestic paintings are unique in New Zealand art. It's common enough for artists to do portraits of family members, including children – examples by Toss Woollaston, Leo Bensemann and Doris Lusk immediately come to mind – but a whole body of more than 30 paintings, featuring Smither and wife Elizabeth's small children Sarah, Thomas and Joseph, such as he painted between 1965 and 1975, is unprecedented. 'I would sit and draw and draw continuously at breakfast time and other times during the day', Smither wrote, in the monograph on his work (Ron Sang, 2004, p. 14). His children were never an exclusive subject matter for Smither, however; he was doing many other sorts of paintings – portraits, landscapes of Taranaki and Central Otago, still lifes of kitchens and household objects, biblical paintings, rock pools – all at the same time, displaying remarkable versatility.

With a couple of exceptions, Smither's paintings of his children are never 'portraits' as such. They owe more to photography than to traditional portraiture. His children do not pose. They are captured at moments of activity – eating from a bowl, reaching for a light switch or a tap, hugging a toy or a blanket, or, as here pointing and exclaiming, wide-eyed, at the rainbow brilliance of a sun umbrella. They are depicted at a 'decisive moment' to borrow the terminology of photographer Henri Cartier-Bresson, and the paintings are often preceded by ink or pencil sketches rapidly recorded on the spot. A glance at Smither's drawings on line at the Te Papa website will reveal the sort of relationship between drawing and painting I am referring to. Nor are the paintings remotely cosy, cute or sentimental. They don't make you want to go 'aw' like an Instagram video. His vision of childhood encompasses fear, anxiety, anger, aggression, hostility as well as joy and wonder.

Smither's paintings, while conveying immediacy, are far from seeming sketchy or dashed off; on the contrary they are painstaking affairs, involving multiple layers of very thin oil paint to build up colour and texture. The structure is also carefully worked out. Notice in this painting how the angles of the jointed pole of the umbrella are echoed by the child's raised arm, and the verticals accentuated by the folds of his comfort cloth, while the coloured curves of the shade are repeated in aspects of the child's features and clothing, most literally of course in the reflections of the umbrella's bright circles in the pin-wheel colours of his eyes.

So decisive is the structuring that the painting approaches the abstract, perhaps showing an awareness of the target paintings of Jasper Johns and Kenneth Noland. It is intriguing to learn from Ron Sang's book (p. 69) that the painting originally stopped at the horizon line, but, realising it needed extra length to fully exploit the vertical reach of the design and the brilliant colours of the shade, Smither added an extra piece to the board, also introducing a further colour rhyme between Thomas's yellow shirt and the innermost circle of the shade.

A feature of *Thomas with Beach Umbrella*, as with all the works in the series, is the combination of spontaneity and timeless monumentality. The collector Charles Brasch, writing in his diary about another of this series which he purchased (now in Hocken Collections), said: 'I go back & back to look at it; like the others of these interiors, it reminds me of very early Renaissance Florentine paintings' [*Journals 1958-1973*, OUP, 2018, p.511]. In this case Giotto meets Jasper Johns.

Peter Simpson

## MICHAEL SMITHER



## 64

Michael Smither

*Memoriam to Rita Angus*oil on board  
765 x 771mm

## Exhibited

‘Michael Smither: Paintings  
(14 Stations of the Cross, in  
memory of Rita Angus)’, 29  
September – 16 October  
1970. Peter McLeavey  
Gallery, Wellington.‘Hills of Gold: Michael  
Smither’s Central Otago’,  
Dunedin Public Art Gallery,  
4 November 2000 – 4  
February 2001.

## Illustrated

Justin Paton, ‘Light and Life’,  
in, *Hills of Gold: Michael  
Smither’s Central Otago*  
(Dunedin, 2000), p. 3.

## Provenance

Private collection,  
Wellington. Purchased from  
Peter McLeavey Gallery in  
1970.

\$50 000 – \$75 000

This is one of a series of cross-shaped paintings exhibited at the Peter McLeavey Gallery in Wellington in 1970. They were made that same year in Dunedin, while Michael Smither was the Frances Hodgkins fellow at Otago University. Smither explained: ‘During my tenure Rita Angus died and I decided to take the Central Otago landscape we both enjoyed and introduce it into the cruciform shape as a memorial to her. I made many drawings and at an early stage decided to extend the idea into a series of twelve, relating to the Catholic tradition of the Stations of the Cross.’ Why twelve and not fourteen? He doesn’t say.

Another question: how exactly does this work relate to those Rita Angus made about the Central Otago landscape? Smither must be referring to the synoptic *Central Otago* from the 1950s, now in Te Papa, a gift from the composer Douglas Lilburn. Or perhaps the rather more austere *Central Otago Landscape*, which itself has affinities with the also unpeopled Mt Maud paintings from the 1930s. I say unpeopled but an uncanny feature of these works is the way the hills themselves, without being obviously anthropomorphized, nevertheless seem muscular, like flesh beneath which there is, indubitably, bones.

But this painting also references Colin McCahon—especially his *Takaka Day and Night* (1949) and *Landscape: theme and variations* (1963). Smither was aware of this connection. In 1993, in an interview with Robert Leonard, he said: ‘As a child in a Catholic school, I saw lots of images of three crosses on a hill. The hill became a central image. And it wasn’t just that one hill. Every hill you looked at had the possibility of having three crosses on the top of it, and everything that goes along with that.’<sup>1</sup> ‘Pretty scary,’ remarks Leonard, ‘when you live in a hilly country,’ and Smither agrees: ‘Just look what it did to McCahon. It drove McCahon bananas. He went around seeing doom and gloom on every bloody hill there was.’

‘And I tried to react against that by painting the hills in a sensuous way, but now I see they came out much the same because I was driven by that agenda underneath ... sensuality and sexuality were something that men of my generation, and especially Catholic men, paid for dearly. We had to confess our sins every Saturday, and our sins were mostly sexual sins, I’m afraid. Our attitude to sex had to go underground and mine went underground and came up underneath the hills of Taranaki and the hills of Central Otago. Whatever hills were around turned into sexual experiences. And then finally I crucified those sexual experiences in the Rita Angus crosses.’

You have to respect what an artist says about his own work; but that last statement is highly ambiguous when applied to this painting (and to the only other one from the series I have seen). Does he say ‘crucified’ because the landscape of rolling, sinuous, intertwined, comprehensively eroticised hill and valley shapes are confined within the vertical and horizontal of the cross? Presumably. I see this work slightly differently however. To me it looks as if these landscape elements are flowing out of some antecedent darkness and that their flow, even as it seems to implode into the centre of the work, to dive down into some cleft, still continues, as it were, beyond the confines of the cross. This painting doesn’t appear to me so much like a crucifixion as it does a celebration. A celebration of what? Of the generative power of art, I suppose.

Martin Edmond

1 <https://robertleonard.org/michael-smither-to-my-father-the-printer/>



Peter McLeavey at *Michael Smither: Paintings (14 Stations of the Cross, in memory of Rita Angus)*, September–October 1970. Photograph by John B. Turner.



Les Paris in his Wellington law office with a painting by Richard Killeen and Gordon Walters' *Mokoia*.

## 65

Gordon Walters

*Mokoia*

PVA and acrylic on canvas  
signed and dated '65 – '75  
verso  
1220 x 980mm

Exhibited

'Gordon Walters', Peter  
McLeavey, Gallery,  
Wellington, April 27 – May  
14, 1976. Catalogue No. 9.

'Gordon Walters: Survey  
Exhibition', Auckland City Art  
Gallery, March–April 1983.  
Catalogue No. 60.

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

Illustrated

Michael Dunn, *Gordon  
Walters* (Auckland City Art  
Gallery, 1983), pl. 60.

Provenance

Collection of Les and Milly  
Paris, Wellington. Purchased  
from Peter McLeavey  
Gallery, Wellington.

Private collection, Auckland.

\$500 000 – \$750 000

Despite their restricted formal vocabulary, there's seemingly endless variety in Gordon Walters' thirty year plus series of 'Koru' Paintings. It is unquestionably one of the defining achievements of 20th Century New Zealand painting. Arming himself with the distinctly limited means of just the line and the circle, Walters was able to push the limits of advanced abstraction in this country to newfound heights.

Some of his 'Koru' paintings appear sedate and calming, others exuberant and brash, some are hermetic, others push out beyond the picture plane into three dimensions. Among the most eloquent and successful of all his works from this series is, surely, *Mokoia* (1965 – 1975). It is in the black and white 'Koru' paintings where the visual interplay of positive and negative forms is at its most formally dynamic and explicit. Like the 'Op' artists such as Bridget Riley, Walters realized that through working achromatically he could achieve the maximum contrast, dynamism and optical flicker. The artist famously remarked: "My work is an investigation of positive/negative relationships within a deliberately limited range of forms; the forms I use have no descriptive value in themselves and are used solely to demonstrate relations. I believe that relations are most clearly expressed by the repetition of a few simple elements".

Walters' interest in both modernism and indigenous art was nurtured by his friendship with the Indonesian-born Dutch artist Theo Schoon, who he first met in 1941. Walters first began exploring the formal potential of the Koru some twenty years before completing *Mokoia* in 1956. Whilst his earliest forays into the motif appear soft and organic, he soon after began 'modernising' it, moving it further towards the geometric and machine-like, where the use of the artist's hand also became increasingly indiscernible.

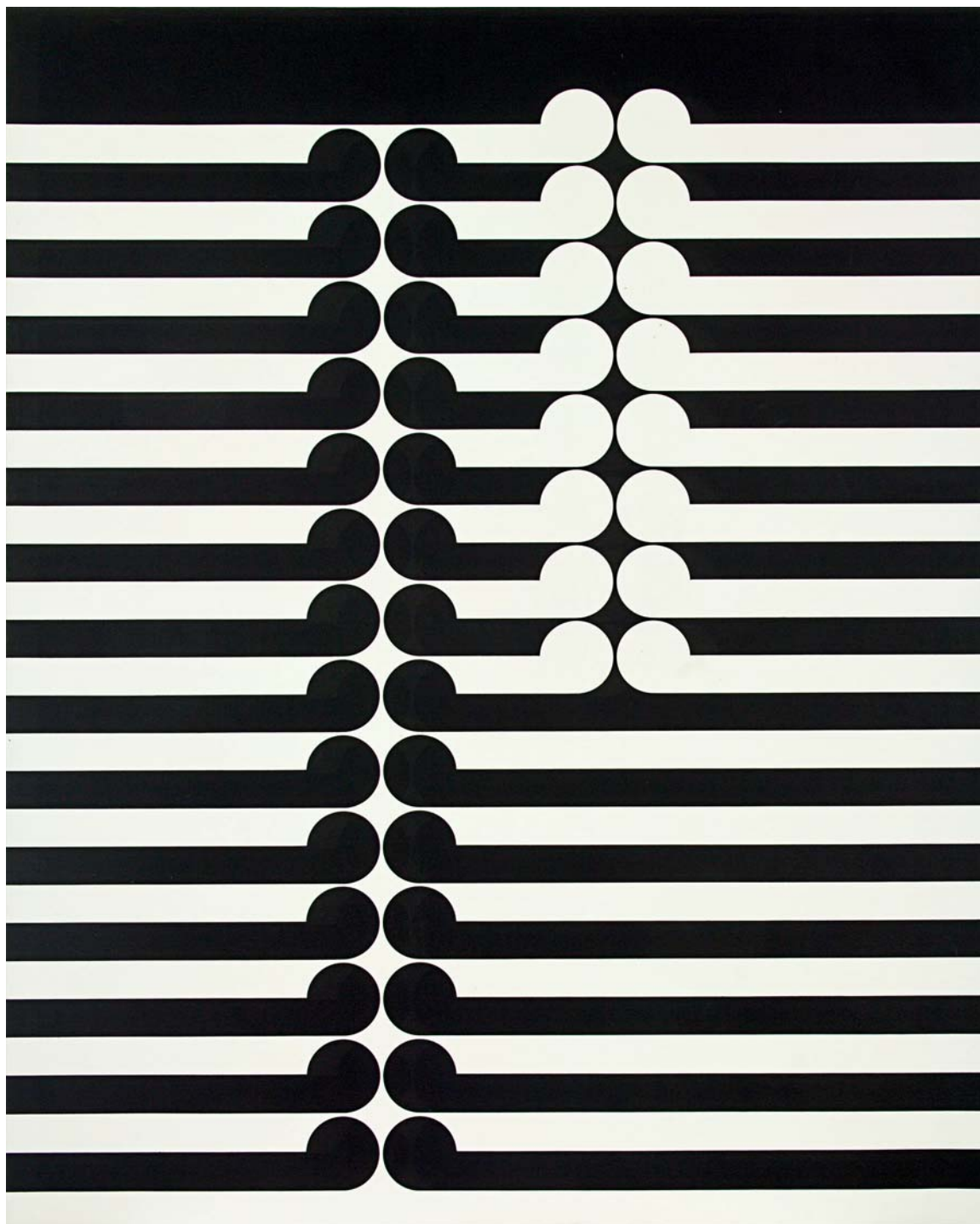
The viewer tends to read *Mokoia* from bottom to top, the eye pushing upwards beyond the picture plain. The black and white Koru bulbs are stacked vertically, pushing hard up against one another, invoking the collision of two giant tectonic plates. It is a lesson in economy and control from a master painter at the peak of his craft.

The painting takes its name from an island sacred to Māori on Lake Rotorua and which is the site of the famous legend of Hinemoa and Tutanekai. After being forbidden to marry by Hinemoa's father Umukaria, a chief from the shores of the lake, he ordered that she not be able to travel by canoe to Tutanekai's tribal village on Mokoia island. Hinema decided to swim 3.2 kilometres across the lake to the island instead, guided by the sound of Tutanekai's flute-playing.

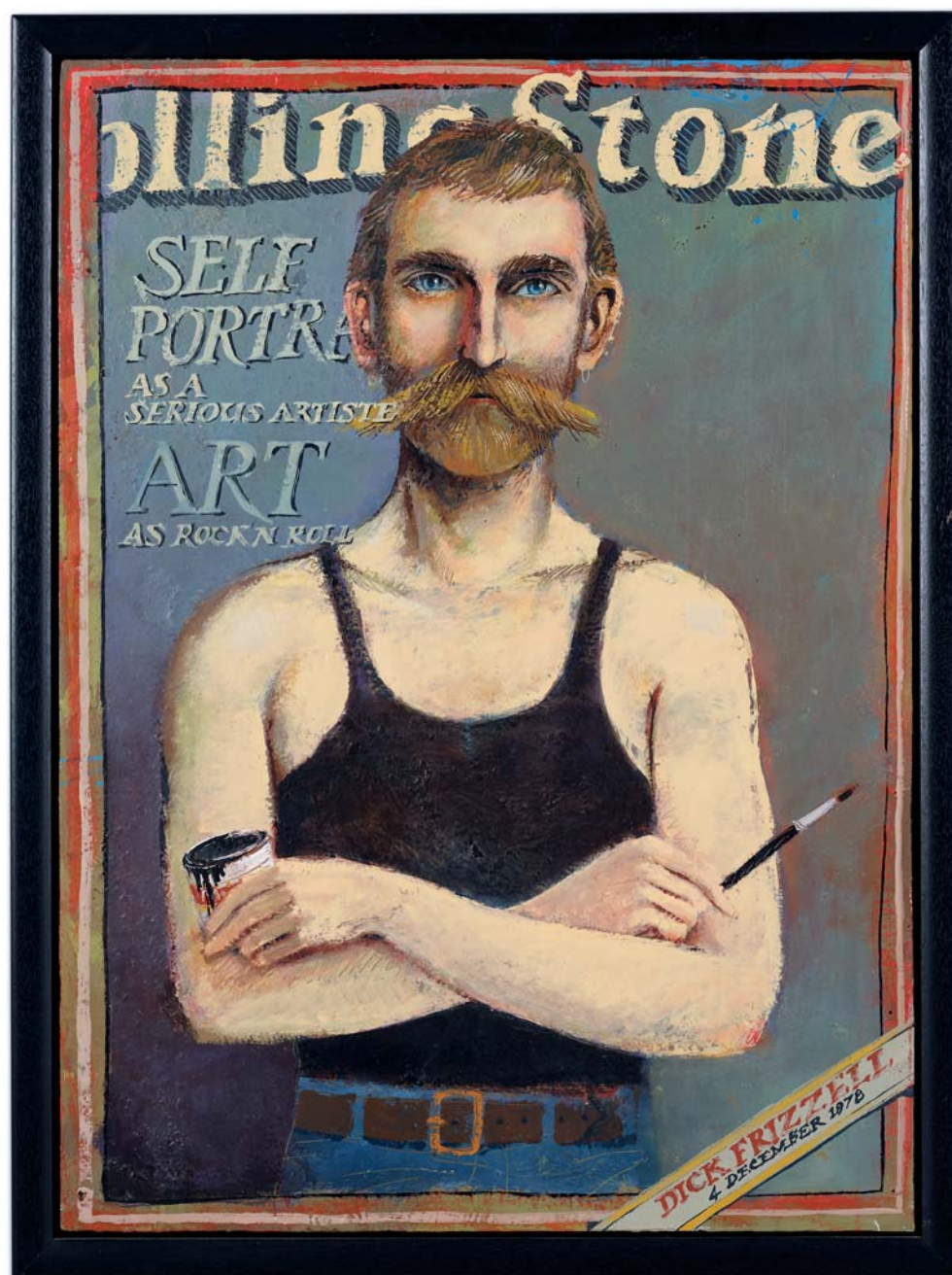
Walters frequently used Māori titles in his 'Koru' paintings and in doing so directly acknowledged the inspiration he received from the Koru and related motifs, as well as, more generically, Māori culture as a whole. It also served to anchor his paintings geographically and biographically with Walters titling the vast majority of his works after the streets and suburbs around Wellington where he grew up.

Ben Plumbly

## GORDON WALTERS



## DICK FRIZZELL



## 66

Dick Frizzell

*Self Portrait as a Serious Artiste*

enamel on board

title inscribed, signed and

dated 4 December 1978

850 x 613mm

## Exhibited

'Putting it all on the Lion',  
Barry Lett Galleries, Auckland,  
26 February – 26 March  
1979.

'Artists' Self Portraits',  
National Gallery, Wellington,  
5 February – 28 March 1982.

'Dick Frizzell – Portrait of  
a Serious Artiste', The City  
Gallery, Wellington, 15 March  
– 25 May 1997 (touring to  
Dunedin Public Art Gallery).

'New Image: Aspects of  
recent New Zealand art',  
Auckland City Art Gallery,  
1983, Cat No. 37.

## Illustrated

Allan Smith, *Dick Frizzell –  
Portrait of a Serious Artiste*  
(Wellington, 1997), inside  
cover, p. 29.

Dick Frizzell and Fane Flaws,  
*Dick Frizzell – The Painter*  
(Godwit, Auckland, 2009),  
p. 63.

## Literature

Francis Pound, 'The New  
Image Painters', in, *Art New  
Zealand*, No. 22, Summer  
1981 – 1982, p. 28.

## Provenance

Private collection, Auckland.  
Purchased from Barry Lett  
Galleries, Auckland in 1979.

\$80 000 – \$120 000

One day in 1970 I was walking up Franklin Road in Freemans Bay with Peter Calder when we saw three young men coming down the hill towards us. They were tall and slender and stylishly dressed and they were laughing. Peter knew one of them and stopped to say hello. It didn't take long – they were older than us – and I wasn't introduced. As they went laughing on down the hill, and Peter and I toiled upwards towards Ponsonby Road, I asked him: *Who was that?* I meant the one in the middle, the ginger one, the most extroverted, the one who laughed loudest. *That's Dick Frizzell*, Peter said. *He's in advertising.* I didn't know how he knew and I didn't ask; but I've always remembered the encounter and carried in my head an image of that flamboyant, laughing, gingery man.

The work here, *Self Portrait as a Serious Artiste*, was made by him a few years later, in 1978, and carries with it some of that laughter and some of that flamboyance too. By that time I was living in San Francisco, working as a roadie for a rock 'n' roll band, and I cannot help but note some resemblances between the self-portrait and the way gay men of that town in those days dressed: blue jeans worn high at the waist, checked shirts, boots; and all bearing moustaches. Though this artiste's moustache is somewhat exaggerated in size and perhaps more reminiscent of fashions in facial hair from an earlier period. Colonial times perhaps. The black singlet, however, locates him securely, or should I say insecurely, in the vernacular New Zealand rural tradition. Think Fred Dagg.

But it's also a picture of the cover of an imaginary issue of *Rolling Stone* magazine and includes the sub-title *Art as Rock 'n' Roll*: what could that mean? Is the artiste an art star in the same way someone else might be a rock star? Perhaps. In his left hand he holds a small can of black paint and in his right a brush; but his arms are crossed so that left is right and right is left. Somehow this recalls Australian painter Arthur Boyd's reply to a question about

the nature of his politics: *I always thought left was right*, he said. The dominant feature of the figure, and indeed of the work as a whole, is the transparent yet penetrative blue eyes that look out at us from between that gingery hair and that absurd moustache. Is it the eyes that make the artiste, then? In the same way that this artiste has made the painting he appears in? Check out how the red and black of the paint tin is echoed in the borders of the work, and how the blue of the eyes comes through the background and also through the weave of the jeans.

A crucial element of the painting, given away by the use of the word 'artiste', is its self-parody; but isn't it true that you can only parody something which is at the same time, on some level, to be taken seriously? And isn't that word 'serious', which also appears in the title, therefore both parodic and serious? The Dick Frizzell I saw laughing up on Franklin Road five decades ago now was exuberant, amused, delighting in the world but also delighted, in a very knowing way, with himself. He thought he was already a star. He was, it now seems, in a manner that remains remarkable, coterminous with the artiste in this painting; and coterminous with the artist who painted it.

Martin Edmond

67

Séraphine Pick

*Untitled*

oil on canvas  
signed and dated '99  
1065 x 759mm

Provenance

Private collection,  
Melbourne.

\$20 000 – \$30 000



68

Andrew McLeod

*Digging*

oil on canvas  
title inscribed, signed and  
dated 2002 verso  
1500 x 1910mm

Provenance

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

\$30 000 – \$40 000



69

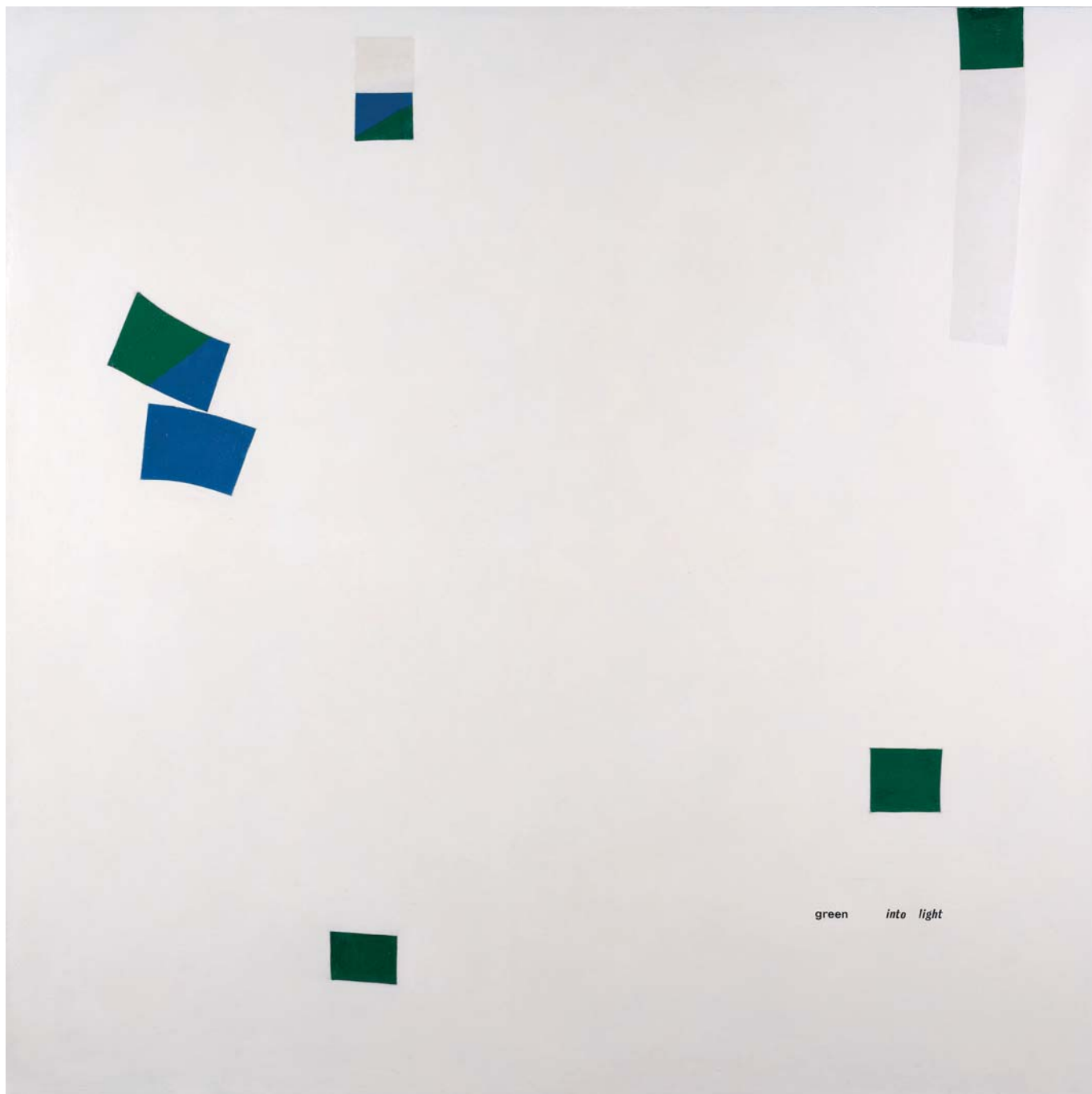
Ralph Hotere  
*Green into Light*

acrylic on canvas  
title inscribed; title inscribed,  
signed and dated '65 verso  
1525 x 1525mm

Provenance

Private collection, Dunedin.

\$25 000 – \$40 000



70

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

\$13 000 – \$18 000



71

Ann Robinson

*Ice Bowl*

cast glass

signed and dated 2008

and inscribed *No. 87* to

underside

215 x 361 x 361mm

\$25 000 – \$35 000



72

Ann Robinson

*Te Rito Pod*

cast glass

signed and dated 2009

and inscribed I/I to

underside

290 x 361 x 240mm

\$20 000 – \$30 000



## This is a large, oval-shaped ceramic plate by Robert Rauschenberg, titled 'Ceramic Plate' (1989). The plate is covered in a dense, colorful collage of various objects and figures, rendered in a style characteristic of his later work. The collage includes several pairs of hands in different colors (white, grey, blue), tools like a wrench and a screwdriver, insects such as a butterfly, a cicada, and a bee, and abstract shapes like a large yellow 'L' and a red arrow. There are also depictions of a swan, a leaf, and various mechanical parts. The background is a light, textured surface with some blue and white washes. The overall composition is a complex, multi-layered visual field.

## 73

Richard Killeen  
*Naming of Parts*

acrylic and collage on  
customwood  
title inscribed, signed  
and dated April 26 1990  
1790 x 1900 x 120mm

## Provenance

Private collection,  
Auckland.

\$40 000 – \$50 000

Initially, this painting was a commission for the former National Bank headquarters on Queen St. It was also made at a point of artistic transition as Killeen moved to end his longstanding practice of cut-outs, collections of painted image fragments, hung in a cluster, in any order. The transition, in part simulated by a vigorous period of drawing, was to involve a shift to painting on large shaped pieces of polystyrene or in this case customwood. “Paintings now develop out of the drawings,” Killeen noted to himself in his working notebook in 1985, and “Experiment with idea again of painting on a large shape,” he prompts himself in 1987. The large shapes, like the final pieces of the cut-outs, were mostly organic as is the suggested fish shape here. By 1987 it seemed to Killeen that his cut outs had played themselves out and come to an end. He announced ‘the last cut-out show’ in 1987 with the Peter McLeavey Gallery, a mixture of cut-outs and the new non-cut-out polystyrene works. Despite the ‘seeming’ end to the dynasty, in 1990 there were a number of new cut-outs of same title, *Naming of Parts*, but, interestingly, they came with instructions to be hung with their pieces touching as if to obliterate the perception of the white of the wall on which they were placed. These were exhibited at the Bertha Urdang Gallery in New York in 1991. An artist’s paintings of transition are often the most intellectually and visually exciting, for they pulse with the energy of change and new ideas. How did Killeen get from cut-outs to large shapes we are forced to ask?

First the title which comes from a poem by British war poet Henry Reed in which with irony he describes his army training:

To-day we have naming of  
parts. Yesterday,  
We had daily cleaning. And  
to-morrow morning,  
We shall have what to do after  
firing.

There are several other works of Killeen that focus on the question of ‘naming’: *The Politics of Naming* and *The Importance of Naming*. What’s in a name? Naming is a form of norming. We become what we are named. Place-names, for example, are part of the social construction of space. And as the American writer Toni Morrison once said: “Definitions belong to the definer, not the defined.” Let’s name some of the parts of the *Naming of Parts*: a yellow yacht rudder, a mechanical duck, brown Greek columns encompassed in a large foot and ankle, a jumbled stack of six hands, a black woogly shape, a selection of four shells in a black border, a leaf tinged green, a black double-edged jagged saw-like shape, a footprint of abstract shapes, two spanners, a truncated insect wing, a locust and more. And what of ‘parts’? Parts or pieces, of course, are what the cut-outs were made of. But now the ‘part’ it seems has been placed and fixed down by the artist.

At first glance, this painting seems as if were a set of parts executed with care and deliberation, constructed to avoid emotion. At, first glance, too, *Naming of Parts* seems all surface and edge. It is only when you stand in front of it and give yourself time, when you start looking intently, that a strange energy is released. It is clear that everything is planned, but then in placing a column inside a foot, an insect inside a head, a rudder at its centre, a cicada above a pointed rectangle... there are signs of a struggle towards meaning of how one named and identified object becomes something new when it is placed next to or inside another. And it is important that the painting surface is shaped and not flat. The surface becomes suggestive rather than secure, creating a nervous effect as images slide off its sides. *Naming of Parts*, too, is a painting about transition and transformation. Its success depends on this hard-won effect of tension while at the same time maintaining a formal integrity,

poise and precision, a look that seems right. We might say that it is the task of naming its parts that makes the work stand up on its own.

What if Killeen’s pictures hold in them more than they can cope with aesthetically? In this case all sorts of questions arise, and the asking of questions is at the heart of Killen’s work. The titles of Killeen’s paintings contain far more question marks than most others. But the pleasure of looking at a Killeen painting isn’t just, or even mainly, to do with getting the right answer – there are wrong answers to be considered. It is not puzzle-solving that draws us to Killeen’s painting – What does that jumbled stack of six hands really mean? And that woogly shape? – although it provides much of the narrative momentum for our looking. It is something else related to the elusive unknown that lies behind everything so that it is not easy to see what it is. Killeen is forever describing the moment when one object becomes another, morphing into yet another, but also grappling with the feeling of non-relation between the different parts of the painting. We are in the territory of what Roland Barthes called ‘the neutral’: that mode in which it is possible to refuse the heaviness of binary distinctions. Things aren’t simply this or that, somehow everything is actually connected. The aesthetic of our age consists of the attempt to produce works whose various parts bear no relation to each other. It is an art that has no style, no single history, because it cannot be repeated and embodies no consistent principle from work to work. Richard Killeen leads the battle against this aesthetic.

Laurence Simmons

1 Henry Reed, ‘Naming of Parts’, *New Statesman and Nation* 24, no. 598, 8 August 1942.

74

Shane Cotton

*Traditional Handles and Switches*

acrylic on canvas

title inscribed, signed and

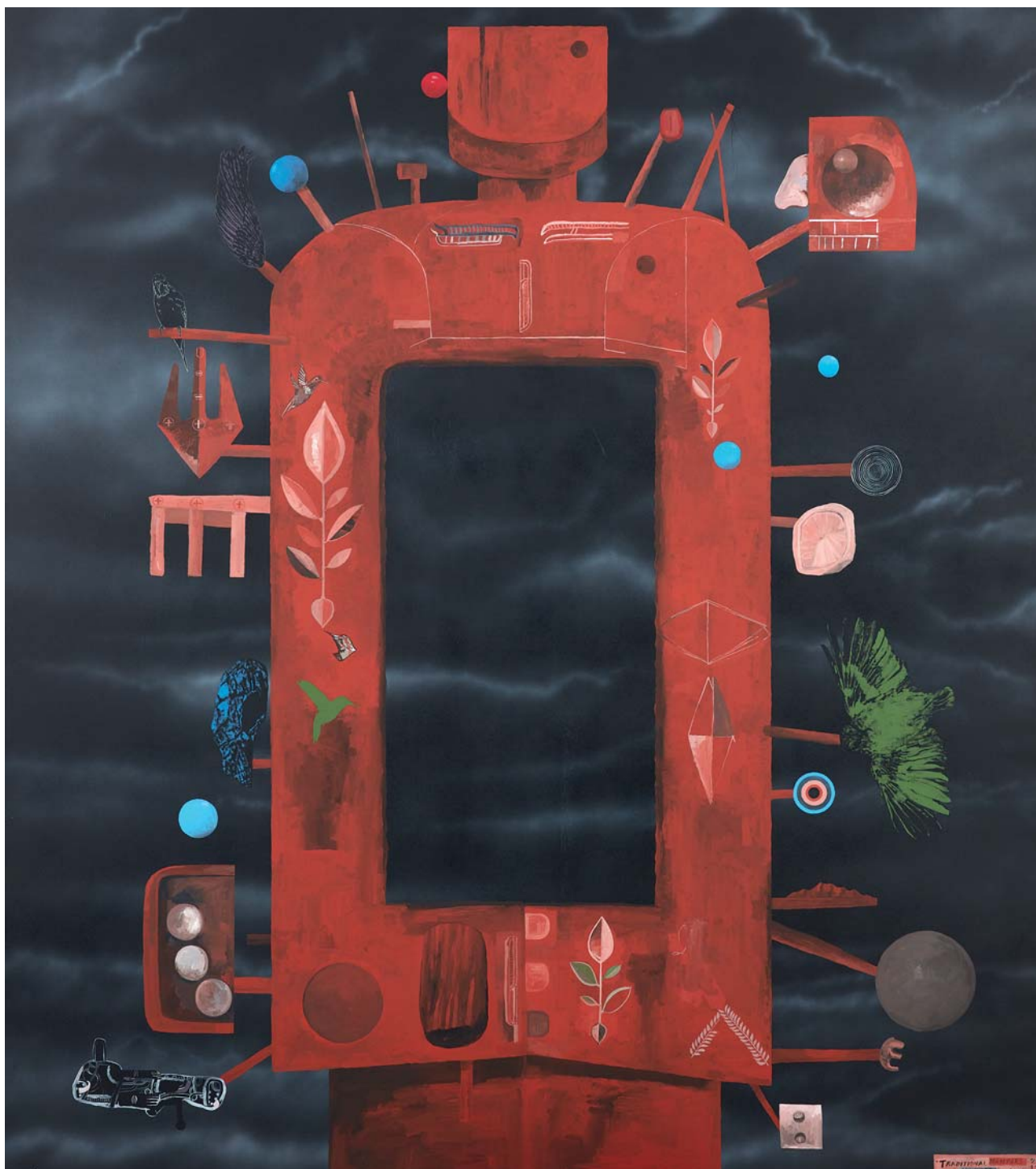
dated 2012 verso

1800 x 1600mm

Provenance

Private collection, Auckland.

\$65 000 – \$85 000



75

Shane Cotton

*Night Sky over Ayers Rock, Light below Uluru*

acrylic on canvas

title inscribed, signed and dated

November 2004

750 x 1100mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



76

Bill Hammond

*Zoomorphic Lounge*

acrylic on canvas

title inscribed, signed and dated 1984

and inscribed *Looking at the screen*

705 x 495mm

Provenance

Private collection, Wellington.

\$25 000 – \$40 000



77

Bill Hammond

*Regional Plate and Gravy Boat*

acrylic on aluminium

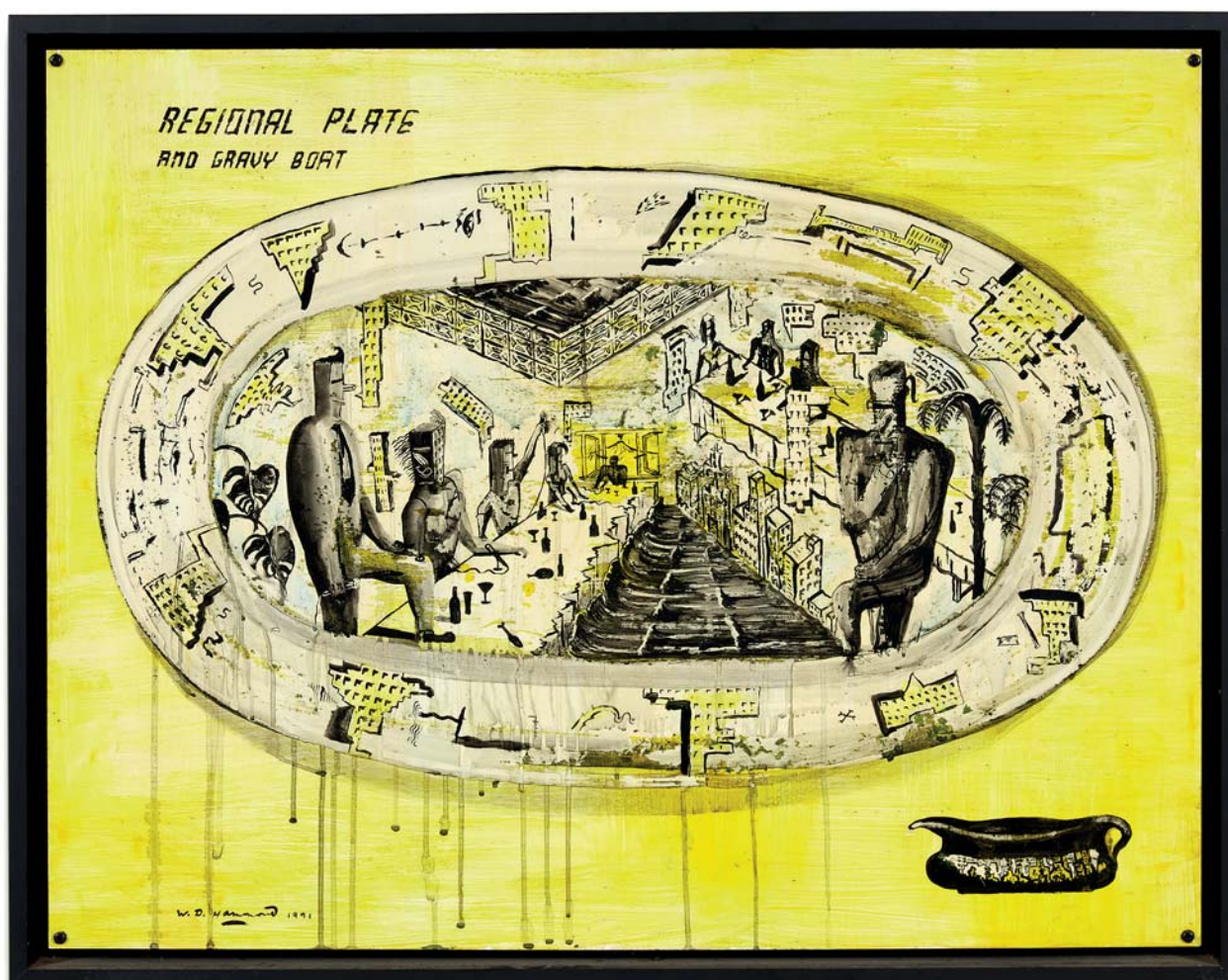
title inscribed, signed and dated 1991

700 x 900mm

Provenance

Private collection, Wellington.

\$25 000 – \$40 000



78

Paul Dibble  
*The Tableaux*

cast bronze  
signed and dated 2002  
600 x 720 x 150mm

Exhibited

'Where the owl sits on the water', Gow Langsford Gallery, Auckland, 2002.

\$8000 – \$14 000



79

Lyonel Grant  
*Te Ihingarangi*

cast bronze and sandstone  
signed and dated May '97 to  
underside  
680 x 150 x 100mm:  
including base

Provenance

Private collection, Auckland.  
Purchased from John Leech  
Galleries, Auckland in 2002.

\$7000 – \$10 000



80

Terry Stringer

*Still Life*

cast bronze, a/p  
signed and dated 1999  
1100 x 410 x 270mm

Provenance

Private collection, Auckland.  
Purchased from Webb's  
Auckland in September  
2008, Lot No. 1039.

\$20 000 – \$30 000



81

Robert Jahnke

*Ko te turu*

lead and wood  
830 x 460 x 450mm: chair  
1000 x 495 x 85mm: wall  
relief

Exhibited

'Con-version 3.3R', Fox  
Gallery, Auckland, 1996.

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



## 82

Gordon Walters

*Untitled*

gouache on paper  
signed and dated '55  
300 x 230mm

Exhibited

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

Illustrated

Lucy Hammonds, Julia Waite, Laurence  
Simmons, et al., *Gordon Walters: New  
Vision* (Auckland/Dunedin, 2018), p. 100.

Provenance

Private collection, Hawkes Bay.

\$30 000 – \$40 000



83

Gretchen Albrecht

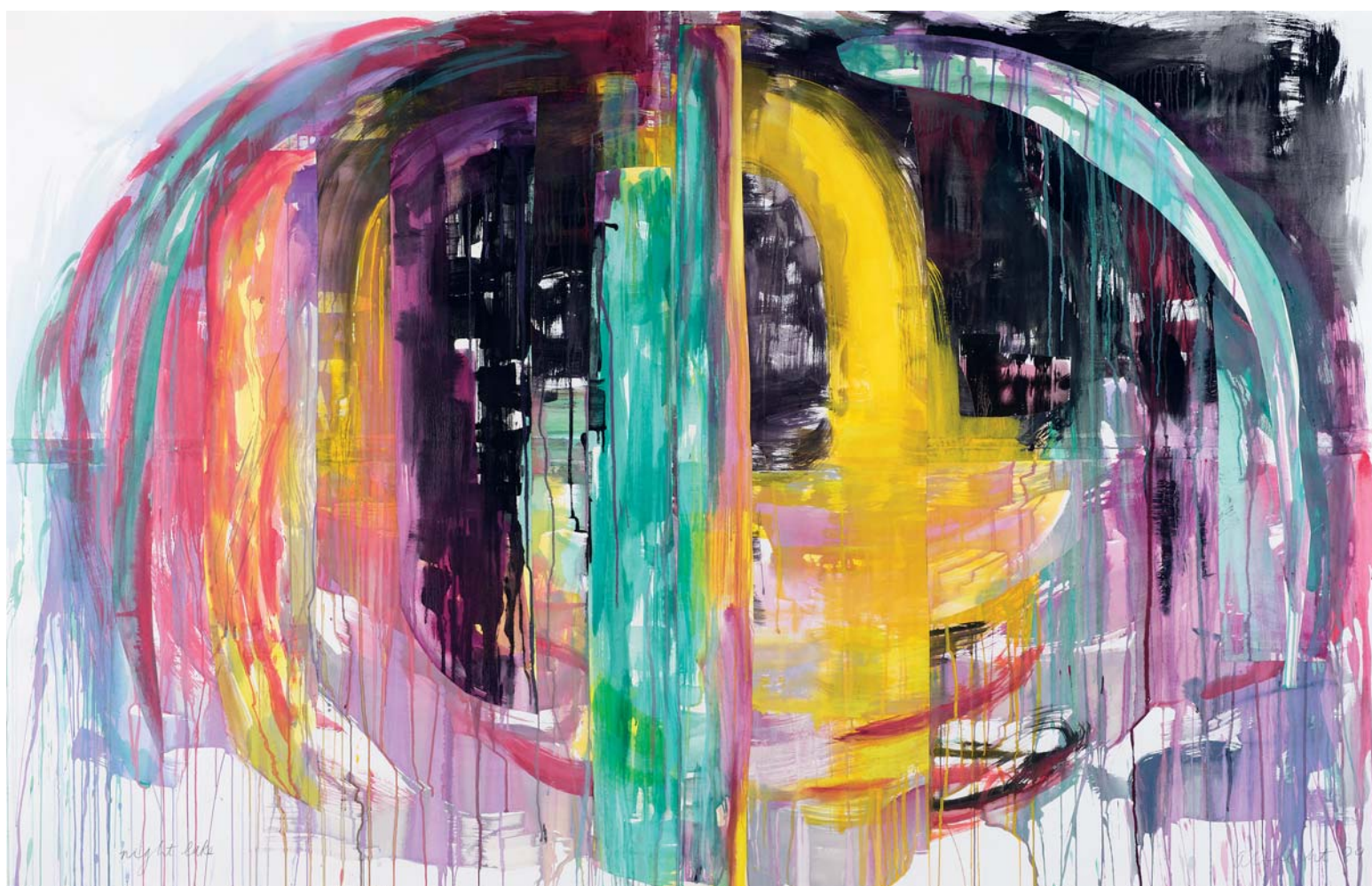
*Night Lake*

acrylic, collage and watercolour  
title inscribed, signed and dated '89  
1440 x 2220mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



84

John Pule

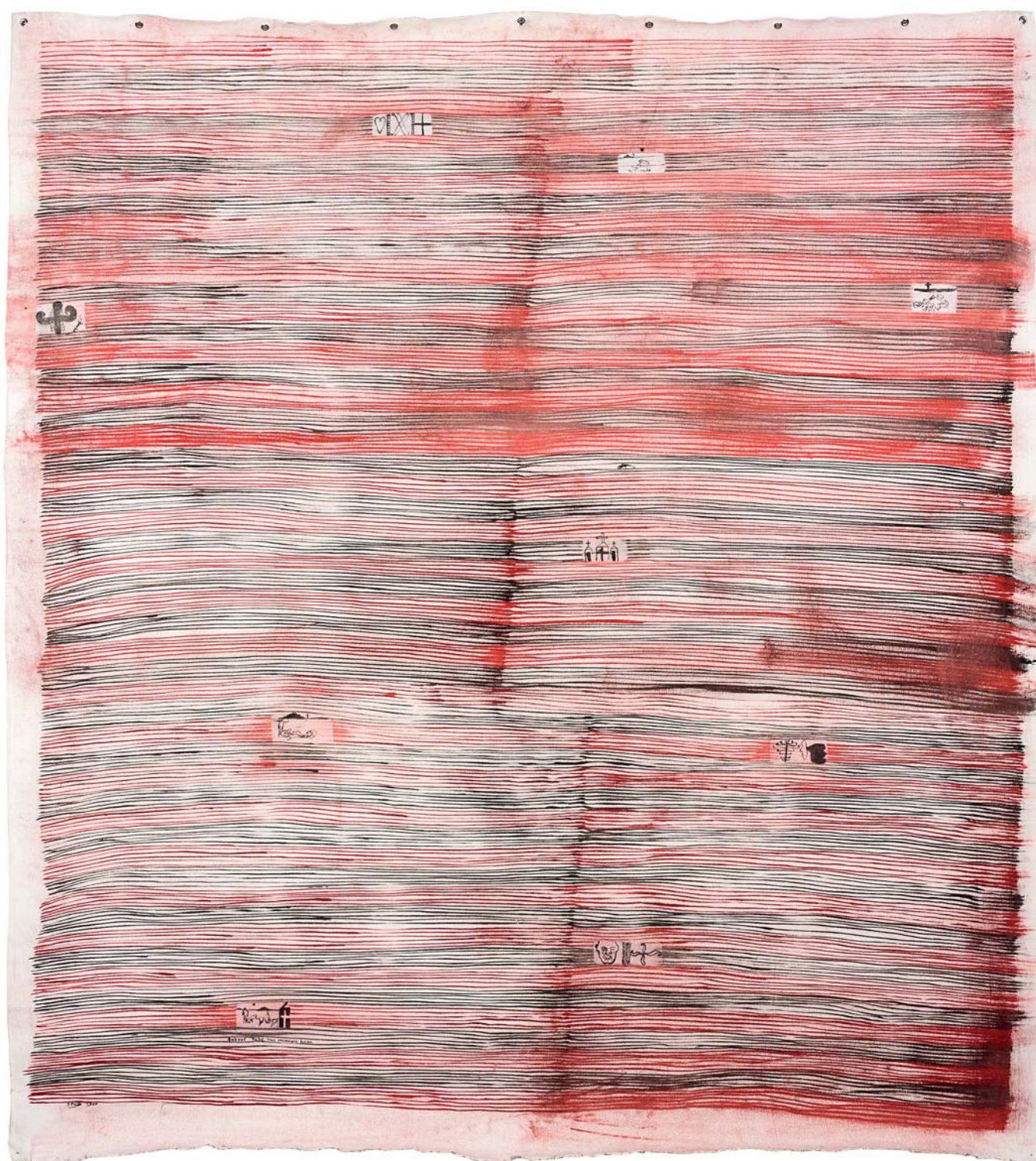
*Fakaue kehe tau monunia haau*

acrylic on unstretched canvas

title inscribed, signed and dated 2000

1800 x 1630mm

\$25 000 – \$35 000



85

Peter Robinson

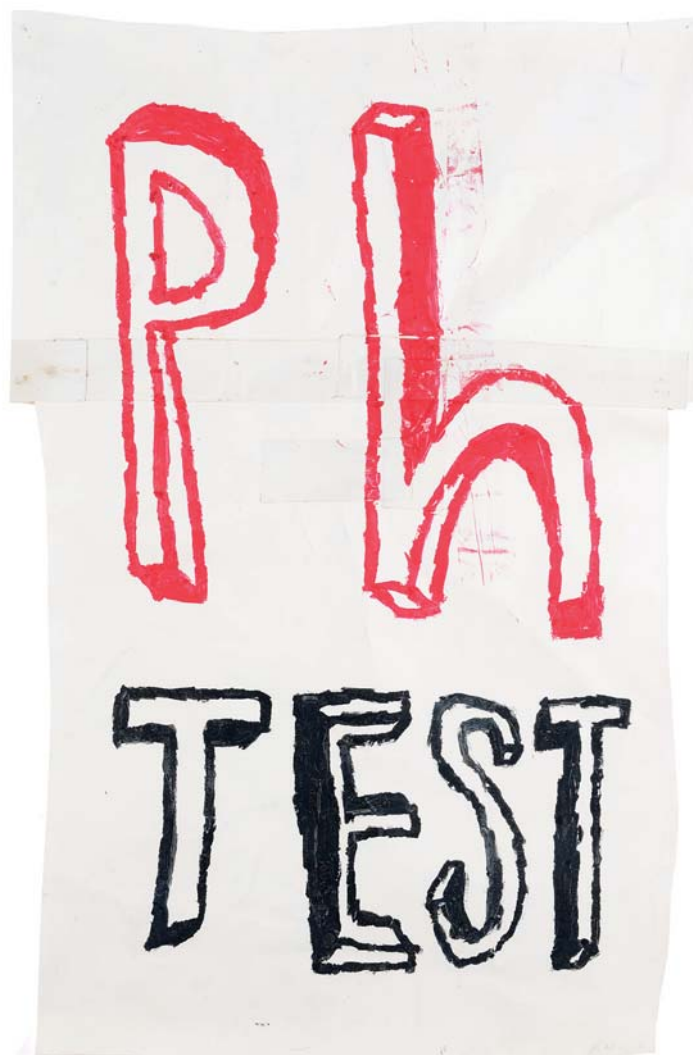
*Ph Test*

oilstick, tape and acrylic on paper  
signed and dated '97  
830 x 540mm

Provenance

Private collection, Wellington.  
Acquired from Peter McLeavey  
Gallery, Wellington.

\$6000 – \$9000



86

Richard Prince

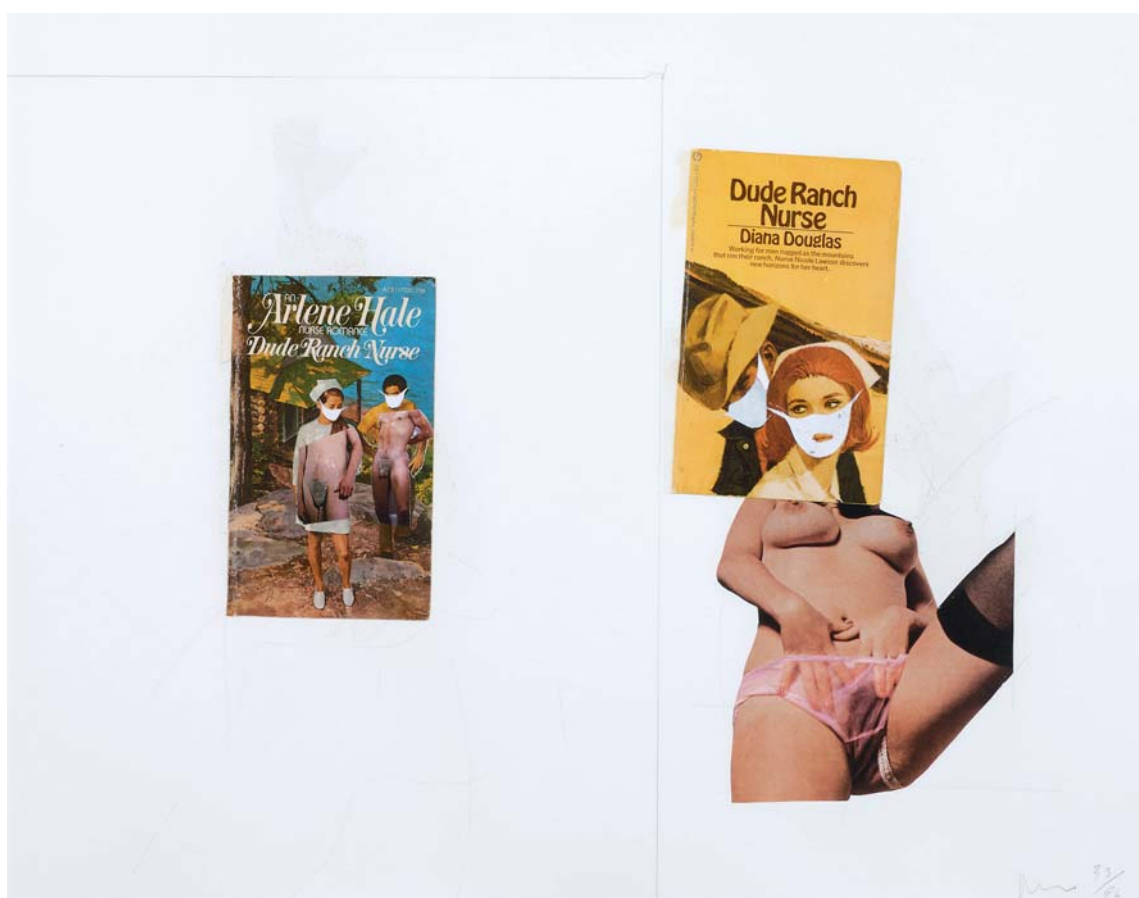
*Dude Ranch Nurse*

collage with offset lithograph,  
hand-colouring and graphite  
signed and inscribed 33/96  
465 x 595mm

Provenance

Private collection, Hawkes Bay.  
Purchased from the Serpentine  
Gallery, United Kingdom in 2008.

\$8000 – \$12 000



87

Nobuyoshi Araki

*Gaga No. 5*

gelatin silver print  
signed verso  
510 x 600mm

Provenance

Private collection, Hawkes Bay. Purchased by the current owner from Norton Gallery, Tokyo in 2018.

\$8000 – \$12 000



88

Nobuyoshi Araki

*Koki No Shashin: Photographs of a Seventy Year Old*

RP direct print on Fuji  
Crystal; paper  
343 x 410mm

Provenance

Purchased from Taka Ishii Gallery, Tokyo in 2014.  
Private collection, Hawkes Bay.

\$4000 – \$6000



89

Robert Mapplethorpe

*Lisa Lyon*

gelatin silver print, A/P, 1/2  
 (from an edition of 10 with  
 two artist's proofs)  
 signed and dated 1982 verso  
 482 x 384mm

## Provenance

Private collection, Hawkes  
 Bay. Purchased from Phillips,  
 New York in 2015.

\$10 000 – \$16 000

90

Desiree Dolron

*Lisa*

gelatin silver print, 7/10  
 title inscribed, signed and  
 dated '95 – '97 verso  
 540 x 450mm

## Provenance

Private collection, Hawkes  
 Bay. Purchased by the  
 current owner from Suite,  
 Wellington in 2011.

\$9000 - \$14 000



# 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. 159  
Important Paintings and Contemporary Art  
23 March 2021 at 6.00pm

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

ARTIST INDEX

Aberhart, Laurence 49  
Albrecht, Gretchen 54, 83  
Angus, Rita 58  
Araki, Nobuyoshi 87, 88

Bambury, Stephen 52  
Basher, Martin 6  
Beck, Andrew 51  
Binney, Don 42

Cauchi, Ben 4  
Clairmont, Philip 55  
Cotton, Shane 62, 74, 75

Dibble, Paul 34, 36, 78  
Dolron, Desiree 90  
Dwyer, Johl 5

Farquhar, Nicola 14  
Friedlander, Marti 46, 47  
Fritsch, Karl 50  
Frizzell, Dick 28, 66

Garratt, Trenton 17  
Gimblett, Max 43  
Grant, Lyonel 79  
Gruenwald, Amanda 16, 41

Hammond, Bill 76, 77  
Handy, Charlotte 15  
Hemer, André 40  
Hight, Michael 29  
Hotere, Ralph 23, 24, 31, 69  
Hurley, Gavin 13

Jahnke, Robert 81

Killeen, Richard 73

Lee, Gowoon 18  
Leek, Saskia 48

McCahon, Colin 56, 57, 59  
McFarlane, Mary 31  
McLeod, Andrew 68  
Madden, Peter 3  
Mapplethorpe, Robert 89  
Millar, Judy 39  
Mitchell, Sam 11  
Mrkusich, Milan 45

Neate, Robin 10

Oh, Seung yul 9

Pardington, Fiona 1, 37  
Parekōwhai, Michael 38, 61  
Picasso, Pablo 25, 26  
Pick, Séraphine 60, 67  
Prince, Richard 86  
Pule, John 84

Roberts, Kirsten 19  
Robinson, Ann 35, 71, 72  
Robinson, James 12  
Robinson, Peter 85

Scott, Ian 44, 53  
Smither, Michael 27, 63, 64  
Straka, Heather 30  
Stringer, Terry 33, 80

Todd, Yvonne 2  
Tole, Charles 70  
Trolove, Jack 7

Walsh, John 32  
Walters, Gordon 65, 82  
Wealleans, Rohan 8  
Weston, Edward 21, 22  
Wilson, Amber 20



# 23 MARCH 2021



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