

IMPORTANT PAINTINGS



CONTEMPORARY
ART

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ART



Don Binney, *Te Henga* (1975),
lot 47, from the Estate of
Gordon and Elizabeth Orr,
Wellington

ART+OBJECT



Amazing energy



St Cuthbert's



steuthberts.school.nz

AUCKLAND
OPERA STUDIO

PRESENTS:

Opera Gala Concert

FEATURING:

AMELIA BERRY
CLAIRE FILER
MOONYOUNG JANG
MANASE LATU
SAMSON SETU
OLIVER SEWELL
PAUL WHELAN
BENSON WILSON
with SOMI KIM



5:30pm
15 August 2021

AUCKLAND
OPERA STUDIO

Auckland
Town Hall

PT CHEV COOKIES



Available at Farro stores
ptchevcookies.nz

EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

BLOXHAM LANE QUEENSTOWN



luxuryrealestate.co.nz/Q47

3 3 2

MOUNTAIN VIEW ROAD QUEENSTOWN



luxuryrealestate.co.nz/Q37

6 4 2

LITTLES ROAD QUEENSTOWN



luxuryrealestate.co.nz/Q40

5 4 2

DALEFIELD ROAD QUEENSTOWN



luxuryrealestate.co.nz/Q44

4.96 hectares

TIO BAY BAY OF ISLANDS



luxuryrealestate.co.nz/NT159

4 4 1

RON SANG MASTERPIECE BAY OF ISLANDS



luxuryrealestate.co.nz/NT149

4 4 5

QUEENSTOWN

Terry Spice
+64 21 755 889
terry@luxuryrealestate.co.nz

NORTHLAND

Charlie Brendon-Cook
+64 212 444 888
charlie@luxuryrealestate.co.nz

luxuryrealestate.co.nz

LUXURY REAL ESTATE

N E W Z E A L A N D



New website, new hub for Aotearoa New Zealand arts abroad.

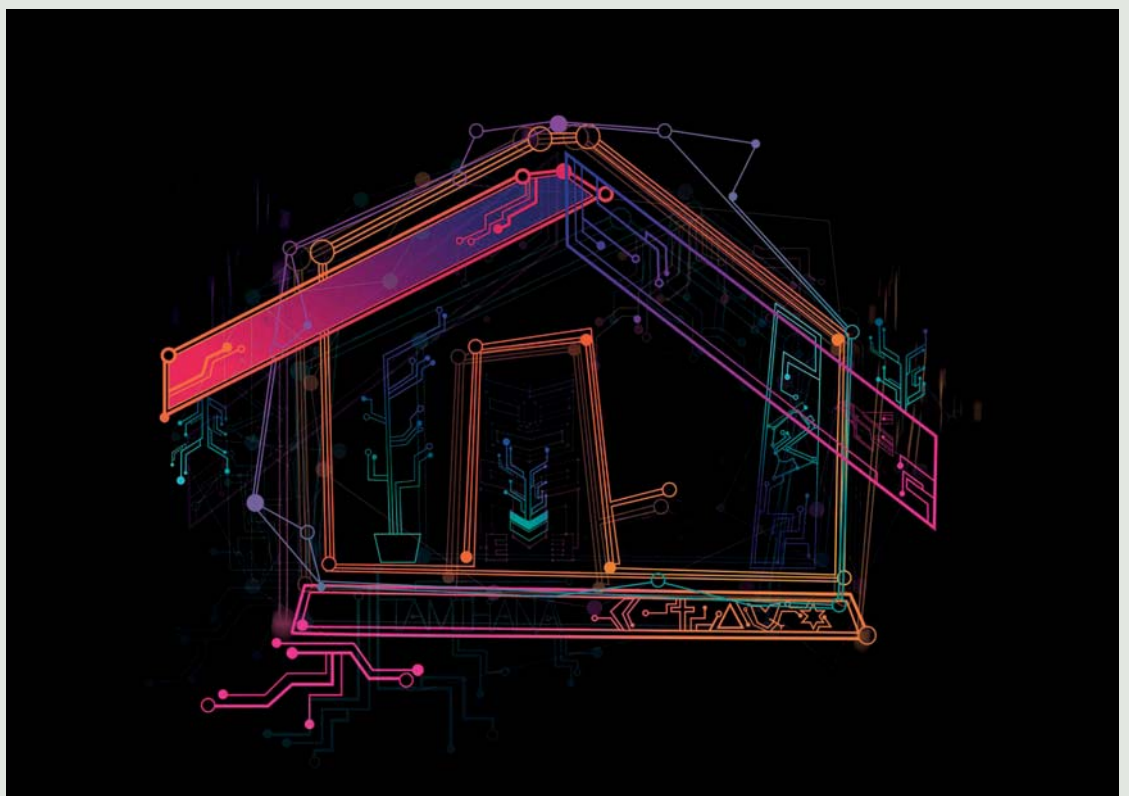
Visit us at
contemporaryhum.com

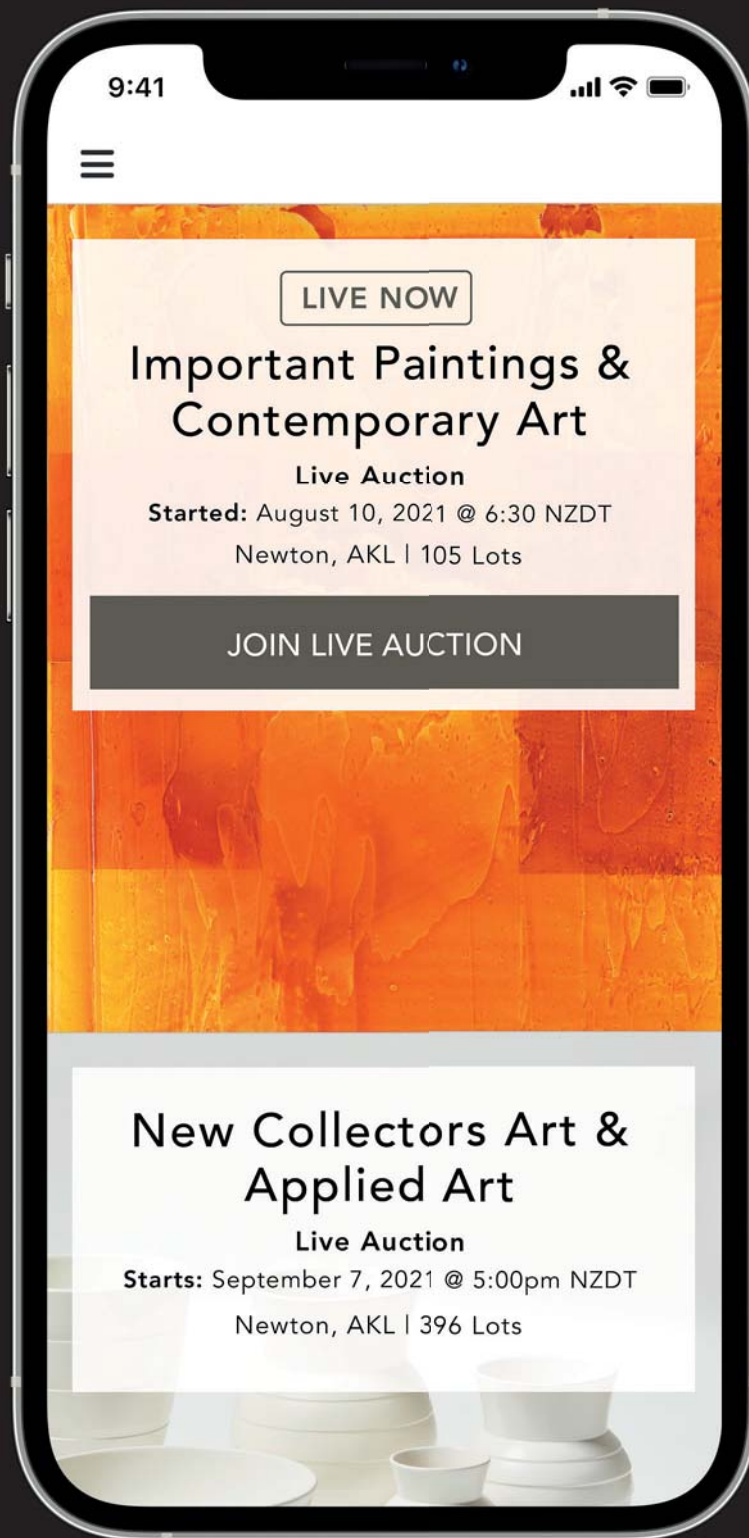
- Explore our entire site by location, topic, artist or contributor name
- Discover more artists and creative practitioners from Aotearoa New Zealand and follow their offshore presence
- Browse through almost 100 essays, reviews, interviews and conversations from the past five years
- Join our Publishers Circle and receive our HUMcard — an exclusive mailout by an artist or curator sharing insights into their latest project
- Use our Calendar page to find out who's working where on a global scale
- Learn about our special projects including partnerships, collaborations, and public events

HUM

Artwork 1: Matthew Galloway, *The Factory & its Memories*, Cripta747, Torino, June 2019. Photo: Sebastiano Pellion di Persano.

Artwork 2: Kaaterina Kerekere, *Te Rawheoro*, from the motion graphic digital composition *Takuahiroa*, in *Nuit Live* 2020





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



The Collection of Adrian Burr and Peter Tatham

Peter Tatham and Adrian Burr together on the occasion
of Adrian's seventieth birthday celebrations.



FRANCES HODGKINS
(New Zealand/United Kingdom, 1869–1947)

Portrait of Arthur Lett Haines

oil on canvas, dated 1927 and inscribed
Painted at Brittany on original exhibition label
affixed verso; inscribed *Portrait of Arthur Lett
Haines* on exhibition label affixed verso,
610 x 490mm

Exhibited

Frances Hodgkins: The Late Work, Minorities
Art Gallery, Colchester, England, 1990 –
1991; *Frances Hodgkins: Paintings, Drawings
and Gouaches*, John Leech Gallery, Auckland,
26 March – 17 April 2010.

Reference

Frances Hodgkins Database FH0797
(completehodgkins.com).

Provenance

Gifted by the artist to the sitter, Arthur
Lett-Haines; Collection of Sir Cedric
Morris, Suffolk, England; Victor Batte-Lay
Foundation, Colchester, England; Purchased
from John Leech Gallery, Auckland by Adrian
Burr and Peter Tatham, 1 December 1996.

\$250 000 – \$350 000

Art+Object is honoured to announce that it is to
auction one of the country's most significant private
collections of New Zealand art.



COLIN McCAHON
(New Zealand, 1919–1987)

St Matthew: Lightning

synthetic polymer paint on unstretched canvas,
title inscribed, signed with artist's initials *CMcC*
and dated Dec '77 – Dec '78. May '79 in brush
point lower right, 2680 x 2170mm

Exhibited

Colin McCahon: Paintings, Peter McLeavey
Gallery, Wellington, 30 October – 16 November
1979; *A Place to Paint: Colin McCahon in
Auckland*, Auckland Art Gallery Toi o Tāmaki,
10 August 2019 – 27 January 2020.

Illustrated

Gordon Brown, *Colin McCahon: Artist*
(Wellington, 1984), p. 186; Peter Simpson,
Colin McCahon: Is This the Promised Land?
Vol. 2 1960 – 1987 (Auckland University Press,
2020), p. 311.

Literature

Gordon Brown, *ibid.*, pp. 186, 207.
Peter Simpson, *ibid.*, p. 301.

Reference

Colin McCahon Database CM001618
(mccahon.co.nz).

Provenance

Private collection, Lower Hutt.
Purchased From John Leech Gallery and
Peter McLeavey Gallery (jointly), Auckland/
Wellington, 1 December 1999.

\$1 600 000 – \$2 400 000





MICHAEL PAREKŌWHAI
(New Zealand, 1968–)

A Peak in Darien

cast bronze and stainless steel, edition of
three, two parts (2011), 2200 x 2850 x
1750mm, 520 x 1050 x 320mm

Exhibited

‘Michael Parekōwhai: On First Looking Into
Chapman’s Homer’, *New Zealand at the 54th
Venice Biennale*, 4 June – 27 November, 2011;
*Michael Parekōwhai: On First Looking Into
Chapman’s Homer*, Musée du Quai Branly,
Paris, France, 13 February – 1 April, 2012;
*Michael Parekōwhai: On First Looking Into
Chapman’s Homer*, Christchurch Art Gallery
Te Puna o Waihetū, 30 June – 29 July, 2012,
and The Museum of New Zealand, Te Papa
Tongarewa, 25 August – 23 September, 2012.

Illustrated

Mary Barr (ed), *Michael Parekōwhai: On First
Looking Into Chapman’s Homer* (Michael Lett
and Roslyn Oxley 9, 2011), unpaginated.

Provenance

Purchased from Michael Lett Gallery,
Auckland, 28 December, 2010.

\$900 000 – \$1 400 000



Interior view of the Burr Tatham residence with
Shane Cotton, *Tiki* (1997), \$250 000 – \$350 000.



Thursday 23 September 2021
3 Abbey Street, Newton, Auckland
6:30PM

Saturday 25 September 2021
31D Normanby Road, Mount Eden, Auckland
2:30PM

Renowned as one of this country's greatest art collectors and philanthropists, Adrian Burr, together with his partner Peter Tatham, assembled a collection that encompassed the finest quality New Zealand and international art from the 20th and 21st centuries. Adrian and Peter were founding benefactors of the ASB Waterfront Theatre and their support of The Arts Foundation is recognised with a Laureate Award in their names. The Burr/Tatham Trust Award, established in 2019, recognises and rewards an outstanding artist of any discipline. They were long-term Patrons of Auckland Art Gallery and members of the Chairman's Council group of Major Foundation Donors that helped fund the gallery re-build which opened in 2009. Their generosity extended beyond the arts to encompass support for environmental issues, sport and mental health.

Intensely private yet fiercely passionate, their collection has been seen by very few and consists of many of the finest examples held outside of museums, by many of our most distinguished artists, including: Frances Hodgkins, Bill Hammond, Colin McCahon, Paul Dibble, Séraphine Pick, Shane Cotton, Ans Westra, Michael Parekōwhai, Chris Charteris, Russell Clark, Callum Innes, Dick Frizzell, Max Gimblett, Ngaio Marsh and many, many more. The auction will also include furnishings, artefacts and applied art and will be sold across two days on September 23 and 25, 2021.

A limited-edition two-volume catalogue will be produced to mark the occasion.



Interior view of the Burr Tatham residence with works: Ann Verdcourt, *Gap* (2003), \$10 000 – \$16 000; Tony Fomison, *Attributed to Corregio – Napkin of St Veronica* (1976), \$220 000 – \$300 000; Bill Hammond, *Whistlers Mother* (2000), \$125 000 – \$175 000; Don Binney, *Kereru over Dunedin* (1976), \$300 000 – \$400 000.



Photo: Graham Dainty

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: Eastern Southland Gallery, 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.

To discuss commissioning an Art+Object valuation contact:

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Ben Plumbly
Director Art

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RARE BOOKS AUCTION

Of major importance are a number of paintings by Charles Blomfield relating to the thermal area of New Zealand including the Pink and White Terraces; a rare pre-treaty land conveyance document with the moko signatures of Maori chiefs; maps and charts including Cook's Chart of New Zealand engraved by J. Bayley 1772; Walter Lawry Buller's 'A history of the birds of New Zealand' London 1873, first edition; a rare copy of the first edition of 'The Wakatipians' by Alfred, H. Duncan London 1888; a large selection of New Zealand literature books and original manuscripts from Hone Tuwhare, James K. Baxter and signed works by Janet Frame.

We are also privileged to be offering the library of book artist Elizabeth Steiner, founder of the Steiner Press (1992–2008), which includes an impressive selection of International artist's books and Private Press. A highlight of the sale is a beautiful and fine copy of Katherine Mansfield's 'The Aloe' London 1930 from the library of John Middleton Murry and a rare copy of the first edition of 'Bliss'. Several first editions by Eric Gill including 'Canticum Canticorum Salomonis', Weimar: Cranach Presse 1931, 'Engravings 1928-33', London 1934, along with Oscar Wilde's 'The Happy Prince' London 1888, and manuscript cookery books from the 18th century.

Other major components of the catalogue are collections of maritime, Antarctic, children's books, as well as a collection of mountaineering posters and First day Covers signed by Edmund Hillary and other international mountaineers.

This sale features over 450 lots covering a diverse and eclectic group of books, maps, photographs and documents.

18.08.21

Auction:

Wednesday 18 August at 12.00pm

Enquiries:

Pam Plumbly
pam@artandobject.co.nz
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Charles Blomfield
*White Terraces, Rotomahana from
the Tattooed Basin*

oil on canvas
signed and dated 1886
title inscribed and signed in
pencil verso
425 x 573mm

Provenance

Private collection, Auckland.

\$45 000 – \$65 000



Gill, Eric – Cranach Press
*Canticum Canticorum Salomonis quod
hebraice dicitur Sir Hasirim.*

Weimar: Cranach Presse, 11
wood engraved illustrations and
18 wood engraved initials by
Eric Gill, printed in red and black
throughout. Number 110 of 200
copies from an edition of 268
copies. Designed by Harry Graf
Kessler, in publisher's parchment
backed boards, and with original
card slipcase. Regarded as being
a highlight in the history of modern
book design and fine press
printing.

\$4000 – \$5000

CANTICUM CANTICORUM



NEW COLLECTORS ART & APPLIED ART



Kushana Bush
Babes and Fools from the series
'Nais tambu pepa piksas'

07.09.21

Limited entries are now invited
until Wednesday 11 August

Leigh Melville
Managing Director
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Art+Object's September auction of New Collectors Art and Applied Arts includes artworks from the Bieringa Family Collection, notably a vibrant Still Life screenprint by David Armitage, together with photography by Peter Peryer, Marie Shannon and others.

A large section of the auction is contemporary art from collector Simon Robinson. A long-time supporter of a number of notable Wellington artists, the auction includes works by Andrew Barber, Susan Te Kahurangi King, Tom Sladden, Francis Upritchard and Kushana Bush and many more.

Also included are artworks and sculptures by Terry Stringer, Layla Walter, Ian Scott, Mike Petre, Len Castle and more.



Andrew Beck
Ultraviolet Field II
silver gelatin print, amber acrylic sheet,
conservation glass and artist frame, 2016

AUCTION HIGHLIGHTS

MAY 2021

NEW COLLECTORS ART, APPLIED ARTS & MODERN DESIGN

Art+Object's auction of New Collectors Art, Applied Arts and Modern Design held in May was a remarkable success with a sale total of \$819 200 realised. 100% of the Scandinavian furniture was sold under the hammer and the overall sales rate by volume was 88%.



27



12



168



221



225



270

12
Crown Lynn Potteries
unique hand-potted
'Louie Dean' vase
white glazed ceramic
Realised \$2760

27
Len Castle
Blossom Vase
stoneware slab vase
in tenmoku glaze with
speckled jun highlights
Realised \$21 610
a new record price for
the artist at auction

168
Rolf Middelboe for
the architect Mogens
Lassen, manufactured
by Tranek , Denmark
1960's chequerboard
or mosaic 'Wenge'
coffee table
Realised \$3480

221
Judy Millar
Untitled
acrylic on aluminium
Realised \$12 015

225
Colin McCahon
Kauri
screenprint
Realised \$6605

270
Peter Siddell
House and Trellis
acrylic on board
Realised \$26 460

**IMPORTANT
PAINTINGS
CONTEMPORARY
ART**

Welcome to Art+Object's winter auction of Important Paintings and Contemporary Art. As we are, I hope you are feeling refreshed from a winter break and looking forward to what the rest of 2021 has to offer.

We are very pleased to bring you this auction of Important Paintings and Contemporary Art, including many excellent examples by some of this country's leading practitioners.

Of particular note is the group of works from the estate of collectors Gordon and Elizabeth Orr, beginning at lot 46. In a similar way to the other notable Wellington collections that Art+Object have offered previously, the Orr's were informed collectors with a modernist eye. While adding to their collection in the 1960's and '70's, they were frequently inclined to purchase from the Wellington art dealer Peter McLeavey. Alongside a passion for art, the Orr's had a deep affection for gardening and the New Zealand environment and I think that is evidenced in the fine examples they acquired by Don Binney, Michael Smither, Toss Woollaston and others that are contained within these pages. I hope you enjoy reading more about the Orr's in an essay by their friend Philip Clarke on page 63.

Interestingly, there are a number of connections to Auckland Art Gallery Toi o Tāmaki within this catalogue. Fiona Pardington's *Davis Kea Wings (Above)*, 2015 comes to us directly from there, having been recently exhibited, and greatly admired, in the Gallery's landmark exhibition *Toi Tū Toi Ora: Contemporary Māori Art*. The Gallery has recently opened the exhibition *Bill Culbert | Slow Wonder*, curated by Julia Waite. The exhibition explores Culbert's enduring exploration of light, and it's ability to transform objects. It includes works made over an extended period, from his early experimentation with found objects, to some of the large scale suspended sculptural works he created for his 2013 exhibition at the Venice Biennale *Front Door Out Back*. Lot 13, *Yellow Still Life* is undoubtedly quintessential Culbert and comes to Art+Object from the renowned Australian collector Peter Fay, who purchased it while visiting the artist's studio in London. *Yellow Still Life* was exhibited in *Home Sweet Home, Works from the Peter Fay Collection* at the National Gallery of Australia in 2003. In the accompanying catalogue, curator Deborah Hart wrote 'Culbert's object-based works combine the surreal with a lightness of touch, as well as a sense of humour and playful serendipity'.

Finally, we would like to acknowledge the recent passing of the great architect, collector and philanthropist Ron Sang. Ron was a valued friend of Art+Object since our earliest beginnings in 2007. It was an honour to auction items from his Epsom home and personal collection in the Ron Sang Collection in 2015, which many of you attended. Lot 62, Don Binney's *Apapane, Kilauea* was a favourite of Ron's and is from the Sang Collection.

We hope you enjoy the catalogue and look forward to seeing you at the preview on Wednesday 4 August.

Warm regards,

Leigh Melville

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Design: Fount—via
Print: Graeme Brazier

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AUCTION

Important Paintings Contemporary Art
Tuesday 10 August at 6.30pm
3 Abbey Street, Newton, Auckland

PREVIEW

Wednesday 4 August
5.30pm – 7.30pm

Seung Yul Oh,
Woomool,
lot 31



VIEWING

Thursday 5 August
9.00am – 5.00pm

Friday 6 August
9.00am – 5.00pm

Saturday 7 August
11.00am – 4.00pm

Sunday 8 August
11.00am – 4.00pm

Monday 9 August
9.00am – 5.00pm

Tuesday 10 August
9.00am – 2.00pm

1

Michael Parekōwhai
Acts

lost-wax, cast bronze,
ten parts, circa 1993
90 x 18mm: each part
(variable)

Provenance

Private collection,
Auckland.

\$4000 – \$6000



2

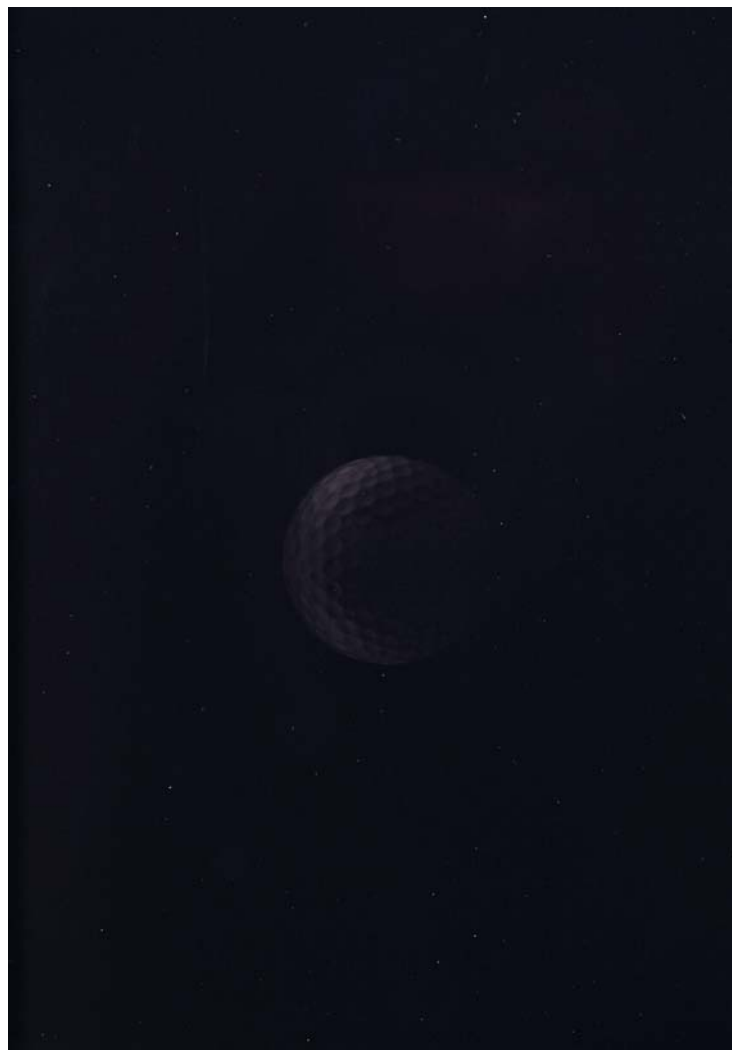
Michael Parekōwhai
Mare Tranquillitatis: Sea of Tranquility

type C print, edition of 100
(2007)
195 x 140mm

Provenance

Private collection,
Auckland.

\$3000 – \$4000



3

Michael Parekōwhai
The Bosom of Abraham
screenprinted vinyl on
fluorescent light housing
1300 x 200 x 80mm

Provenance
Private collection,
Auckland.
\$15 000 – \$22 000



4

Michael Parekōwhai
The Bosom of Abraham
screenprinted vinyl on
fluorescent light housing
1300 x 200 x 80mm

Provenance
Private collection,
Auckland.
\$15 000 – \$22 000



5

Don Peebles
Painting 1972

acrylic on canvas
title inscribed and
signed verso
307 x 408mm

\$5000 – \$8000



6

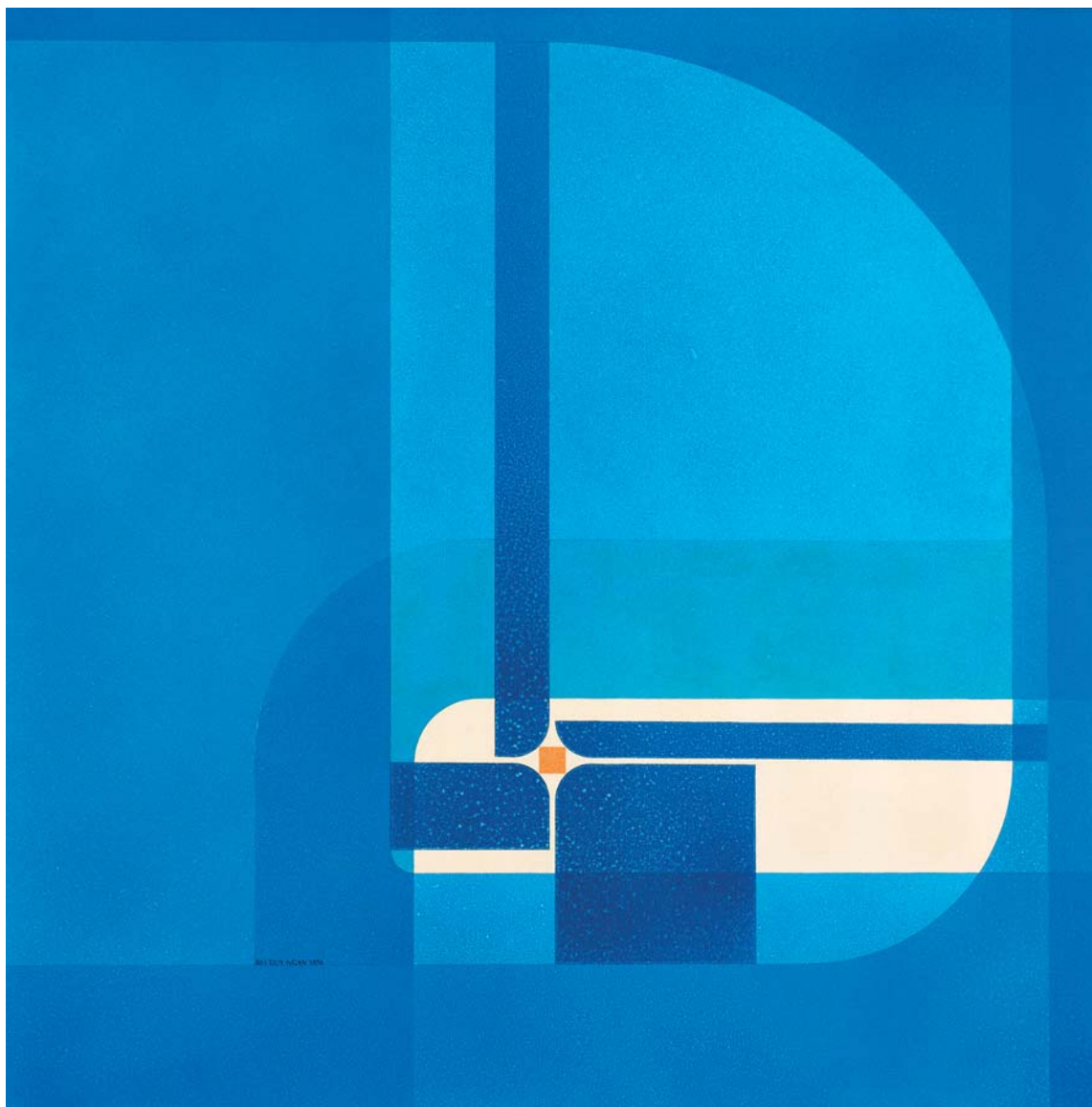
Guy Ngan
Blue Structure No. 1

oil on board
signed and dated 1974
and inscribed *B. S 1*;
title inscribed on artist's
original catalogue label
affixed verso
1220 x 1220mm

Provenance

Private collection,
Wellington.

\$10 000 – \$16 000



7

Ronnie van Hout

Extra Leg

painted epoxy resin
on polystyrene (2014)
940 x 320 x 120mm

Exhibited

'In the Dust of this
Planet', Station Gallery,
Melbourne, 1–22
November, 2014.

Provenance

Private collection,
Auckland. Purchased
from Station Gallery,
Melbourne, Australia.

\$6500 – \$9500



8

Michael Harrison

Down There

watercolour
signed
296 x 210mm

Provenance

Private collection,
Auckland.

\$2000 – \$3000



9

Paul Dibble
The Tableaux

cast bronze, 4/5
signed and dated 2003
460 x 150 x 150mm

Exhibited

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

Provenance

Private collection,
Auckland.

\$7000 – \$10 000



10

Paul Dibble
Stingray

cast bronze, 3/3
signed and dated 2003
420 x 450 x 300mm

\$7000 – \$12 000



11

Paul Dibble

Fruits of the Garden

cast bronze, 2/3
signed
530 x 610 x 120mm

Note

This is the maquette for the large-scale sculpture at Frank Kitts Park on Wellington's waterfront.

\$13 000 – \$18 000



12

Paul Dibble

Body Architecture – Study 2

cast bronze, 3/3
signed and dated 2006
625 x 260 x 150mm

Exhibited

'Paul Dibble: Balanced Gestures', Bowen Galleries, Wellington, 2000.

Provenance

Private collection, Auckland.

\$13 000 – \$18 000



13

Bill Culbert
Yellow Still Life

plastic containers, found tin
and electric lights, 1989
275 x 230 x 215mm

Exhibited

'Home Sweet Home:
Works from the Peter Fay
Collection', National Gallery
of Australia, Canberra, 11
October 2003 – 18 January
2004.

Illustrated

Eve Sullivan (ed), *Home
Sweet Home: Works from
the Peter Fay Collection*
(Melbourne, 2003), p. 22.

Provenance

Collection of Peter Fay,
Tasmania. Purchased from
the artist's studio in London,
circa 1990.

\$7000 – \$10 000



14

Bill Culbert
Jug Spill

found enamel jug and glass
titled inscribed, signed and
dated '91
110 x 410 x 225mm

Provenance

Collection of Peter Fay,
Tasmania.

\$5000 – \$8000



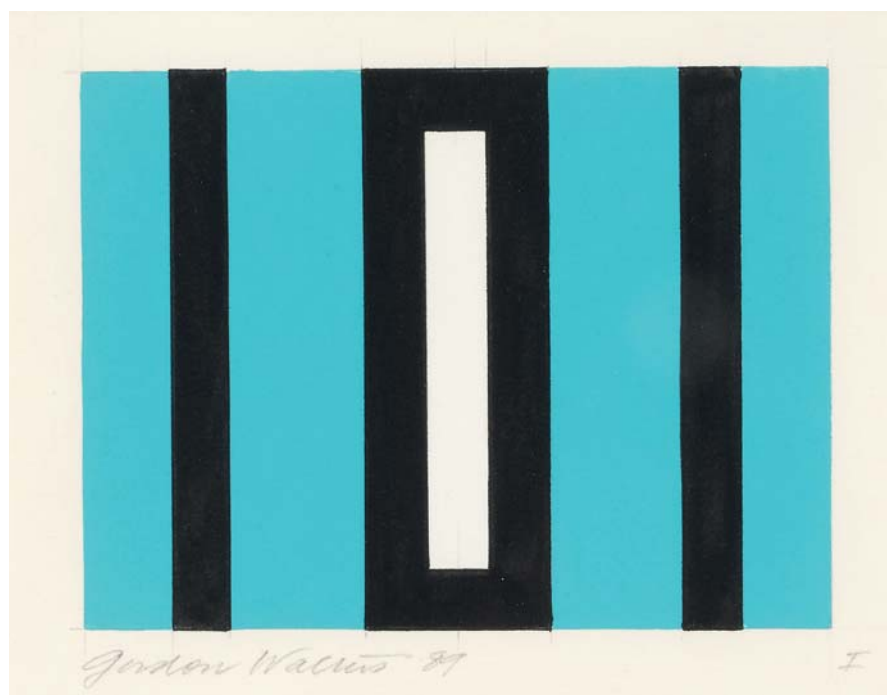
15

Gordon Walters
One/Two/Three No. 2
acrylic on paper
title inscribed, signed
and dated 25 - 9 - 88
600 x 400mm
\$10 000 - \$16 000



16

Gordon Walters
Untitled No. 1
acrylic on paper
signed and dated '89
and inscribed I
145 x 183mm
\$7000 - \$12 000



17

Miranda Parkes

Untitled

acrylic on canvas
 title inscribed, signed
 and dated 2007 verso
 1030 x 1030 x 200mm

Provenance

Private collection, Auckland.

\$7000 – \$12 000



18

Sam Mitchell

Anewa

acrylic on Perspex
 title inscribed, signed and
 dated 2012 and inscribed
 {Maori boys name, means:
 "to fall"} verso
 985 x 981mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



19

Robyn Kahukiwa
Rangi and Papa

oil on canvas, two panels
signed
2680 x 1878mm

Provenance

Private collection,
Christchurch.
Commissioned from the
artist through Jonathan
Smart Gallery, Christchurch
in 1994.

\$18 000 – \$28 000



20

Fiona Pardington
Davis Kea Wings (Above)

archival inkjet print on
gessoed substrate, unique
print in this medium from an
edition of 10 (2015)
825 x 2200mm: overall

Exhibited

'Toi Tū Toi Ora:
Contemporary Māori Art',
Auckland Art Gallery Toi o
Tāmaki, 5 December 2020
(this example).

Provenance

Private collection, Auckland.
Purchased from Starkwhite,
Auckland in 2015.

\$60 000 – \$80 000





21

Fiona Pardington
Captive Female Huia

pigment inks on Hahnemuhle
photograph, 2/10
artist's name, title and date
(2017) inscribed on artist's
original catalogue label
affixed verso
1100 x 1460mm

Provenance

Private collection, East
Coast. Purchased from
Sumer, Tauranga.

\$35 000 – \$50 000



22

Fiona Pardington
My Mother's Roses,
Pomegranates and Silver Platter
of Ihumoana, Ripiro Beach

pigment inks on Hahnemuhle
photrag (2013)
815 x 1100mm

Provenance

Private collection, Auckland.
Purchased from Starkwhite,
Auckland.

\$12 000 – \$18 000



23

Banksy (Britain, 1974–)

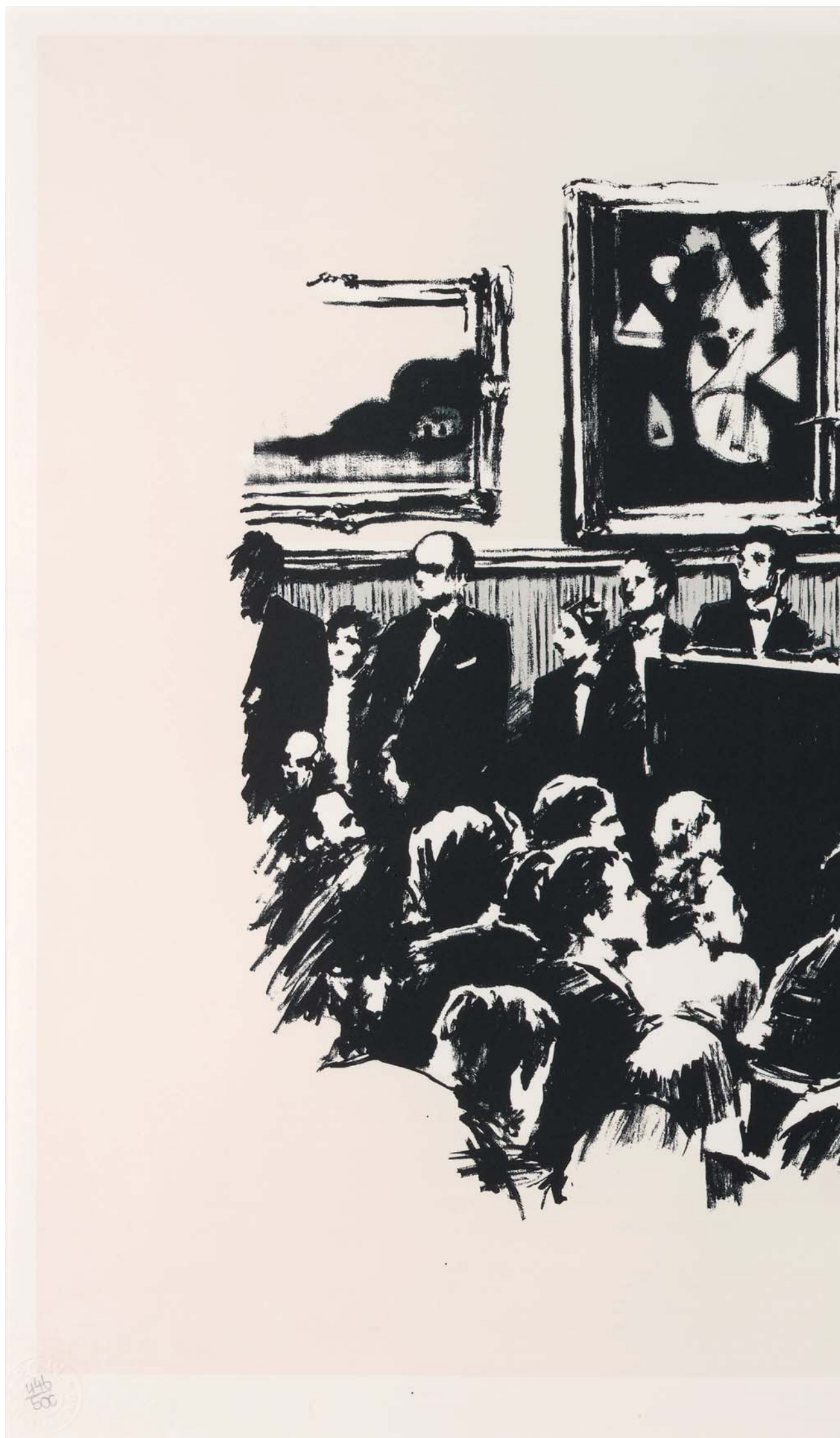
Morons (White)

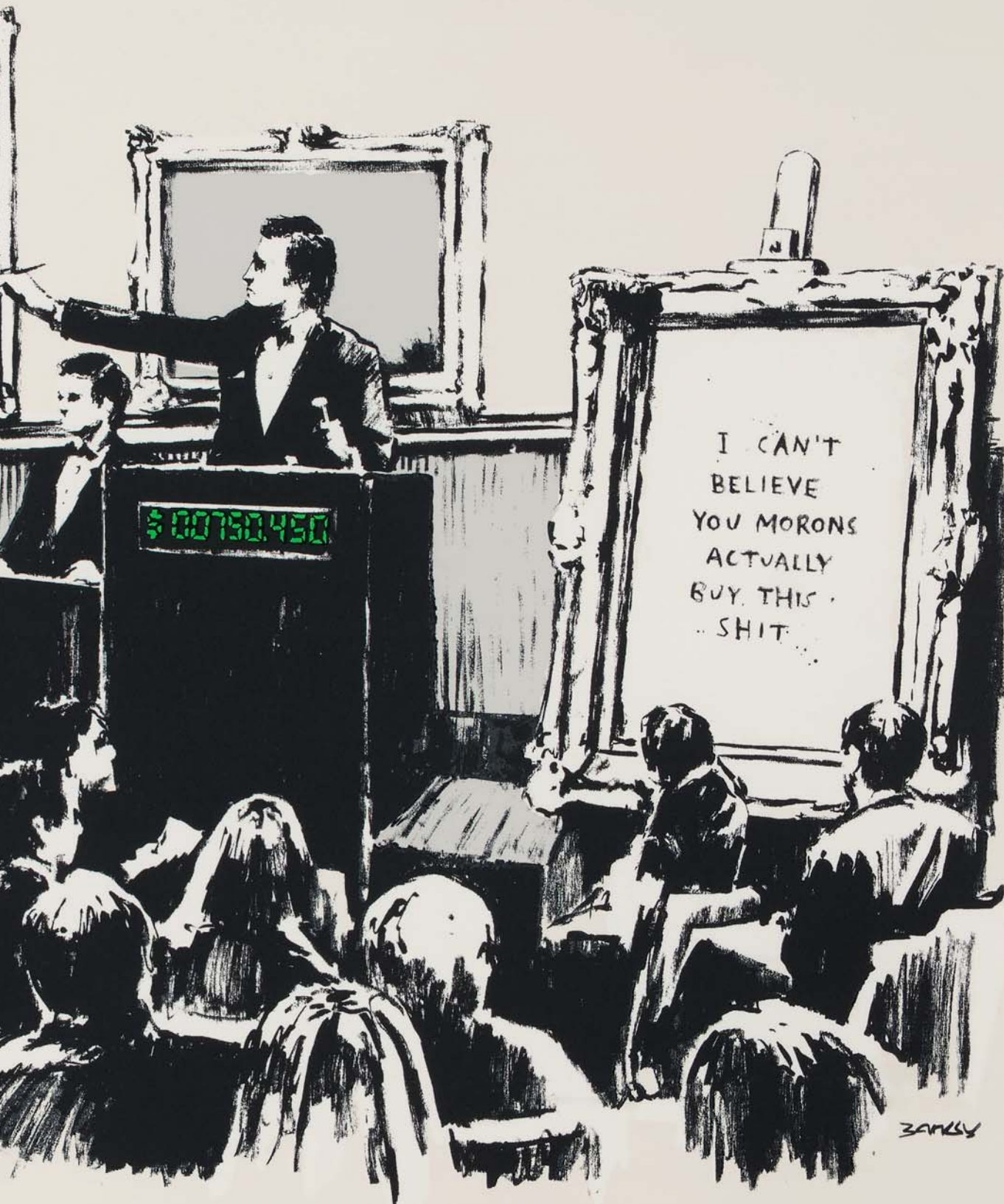
screenprint, 446/500 (2007)
signed on the plate and
numbered in pencil; *Pictures
on Walls* blindstamp; original
Pest Control certificate of
authenticity affixed verso
572 x 765mm

Provenance

Private collection, Auckland.

\$60 000 – \$80 000





24

Peter Robinson

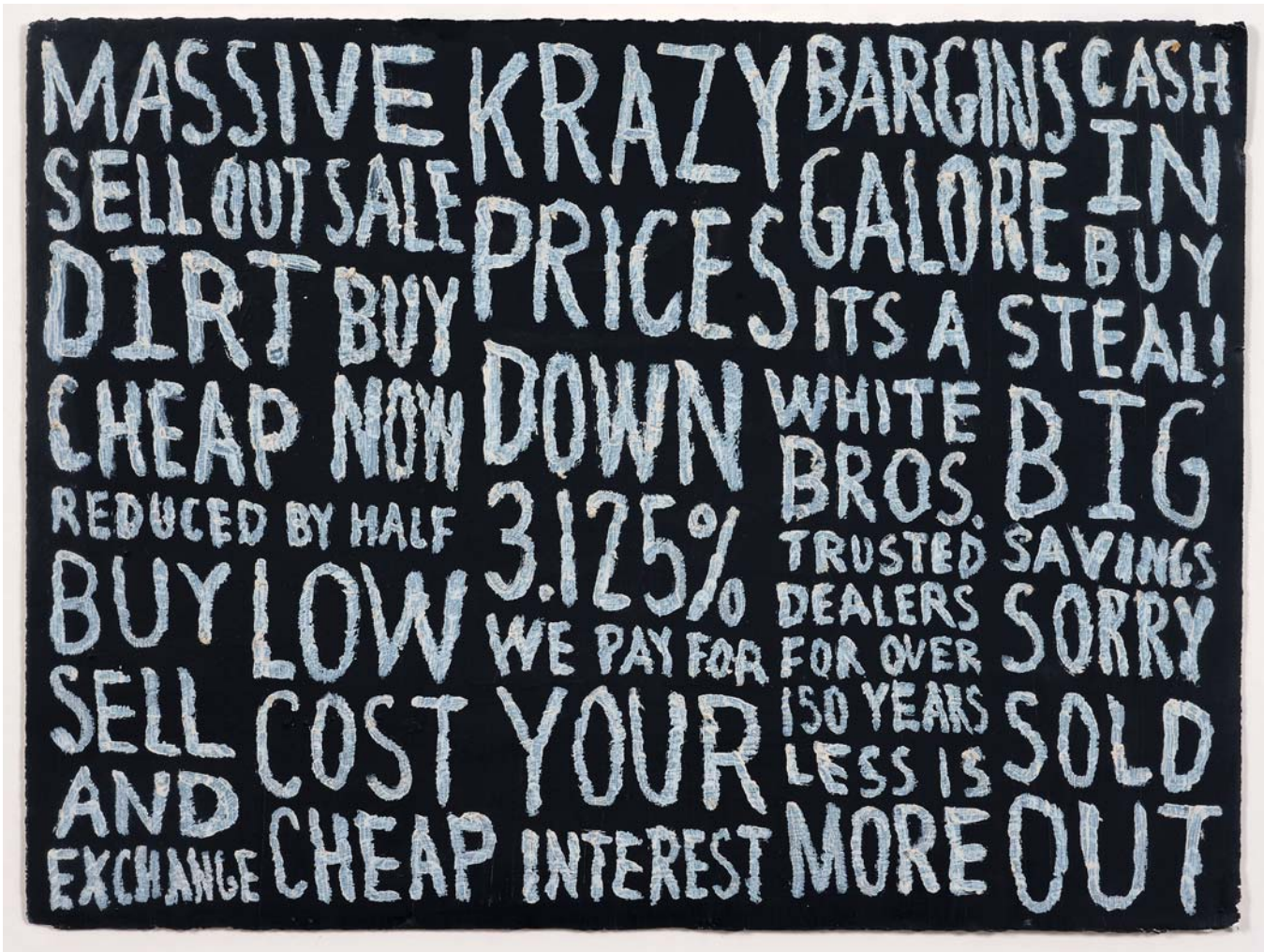
Untitled

oilstick and acrylic on paper
variously inscribed
560 x 750mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



25

Peter Robinson
100%

oilstick, acrylic and bitumen
on paper
title inscribed and signed
590 x 757mm

Provenance

Private collection, Auckland.

\$15 000 – \$22 000



26

Doris Lusk

The Embankment

acrylic and coloured pencil
on canvas laid onto board
signed and dated '80; title
inscribed, signed and dated
1980 verso; original CSA
Gallery, Christchurch label
affixed verso
813 x 558mm

Provenance

Private collection,
Wellington. Purchased from
Ferner Galleries, Wellington
in 1998.

\$23 000 – \$32 000



27

Doris Lusk
Geraniums

oil on board
title inscribed, signed and
dated March 1966 verso
760 x 340mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



28

Ralph Hotere

Les Saintes Maries de la mer

acrylic on canvasboard
title inscribed, signed and
dated *Carey's Bay '97*
405 x 306mm

Provenance

Private collection,
Wellington.

\$25 000 – \$35 000



29

Ralph Hotere

O Africa

acrylic and oil on
shaped canvas
title inscribed signed and
dated 9 - '66 and inscribed

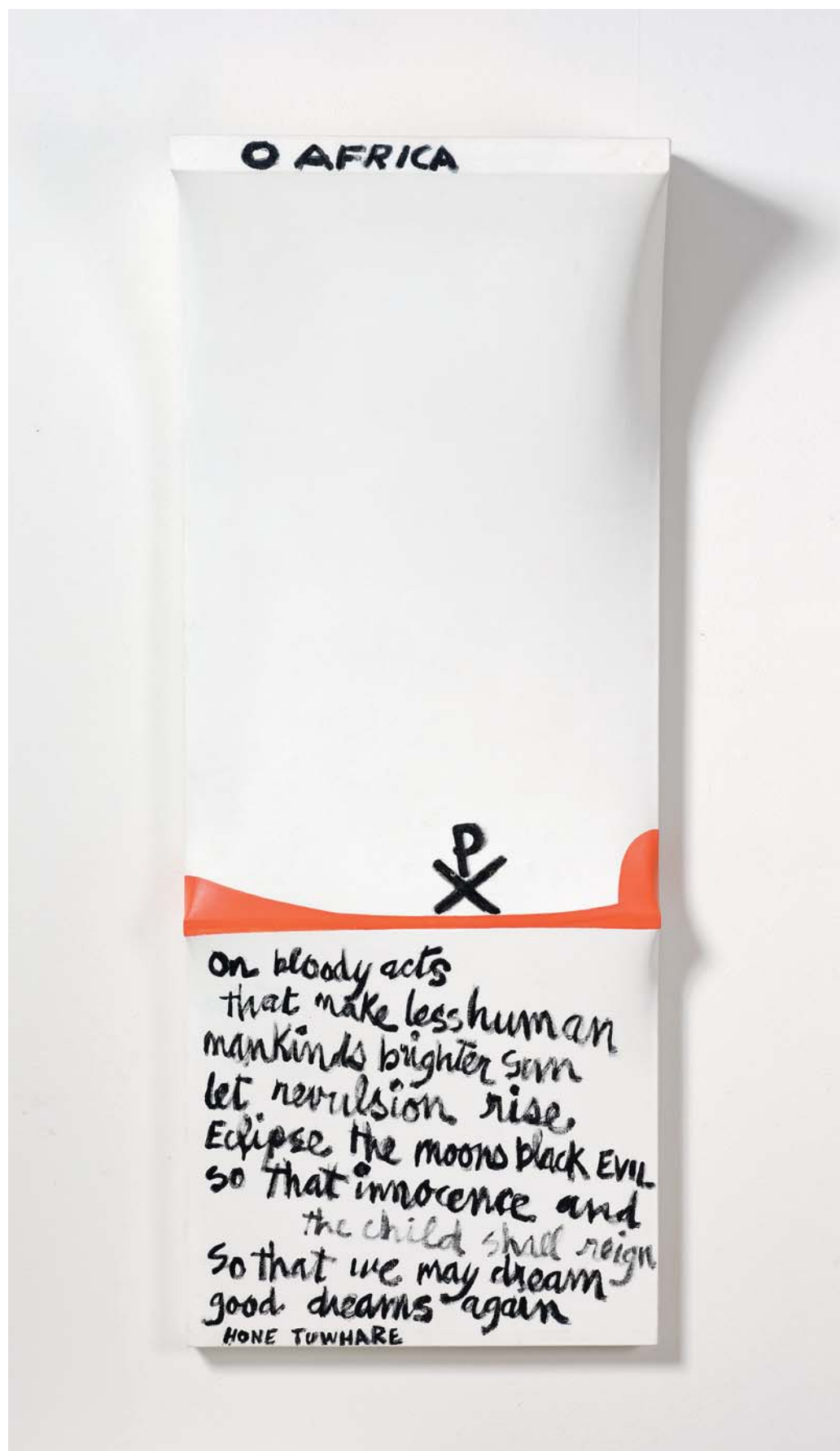
*On bloody acts that make
less human mankind's
brighter sun
Let revulsion rise
Eclipse the moon's black evil
so that innocence and the
child shall reign
So that we may dream good
dreams again
Hone Tuwhare*

1500 x 580 x 230mm

Provenance

Collection of Annette Asher,
Wellington.
Private collection,
Christchurch. Purchased
from Art+Object, Auckland,
25 March 2010, Lot No. 23.

\$50 000 – \$75 000



PETER STICHBURY



30

Peter Stichbury
Vita Ventra, 1978

oil on linen canvas
title inscribed, signed
and dated 2019 verso
775 x 605mm

Exhibited

'Animals of God: Peter
Stichbury', Fine Arts,
Sydney, 23 August –
21 September 2019.

\$50 000 – \$70 000

From a flat, inky black background a portrait of a young woman emerges. Positioned in a classic three-quarter pose, her nose has a long and elegant bridge complimented by large, blue eyes. High cheekbones are set in a delicate face with a slender, graceful neck that suggests the fine features of an aristocratic 'girls in pearls' magazine feature. There's a recognisable yet timeless aura about this portrait, a touch of Leonardo da Vinci's *The Lady with an Ermine* crossed with a young Grace Kelly, or perhaps those glossy 1960s models with their big doe-eyes and endless legs. Not the beautiful and damned bohemian glamour of 60s 'It Girl' Thalitha Getty, however, there's a primness to this young woman. Well groomed with her blond hair neatly tied back and showing a hint of pink cardigan with a crisp white top underneath, she's adorned only with the merest suggestion of a peachy lip gloss. Details suggesting the identity of this woman or the reason for her portrait are scant. Who is Vita Ventra, whose name has given this portrait its title? And why does she gaze out, calm yet with troubled eyes seemingly from some other world?

Portraiture is one of the oldest and most classic genres of painting. Portraits are biographies, each presenting a fragment of a person to the world. The English word 'portrait' evolved from the Latin word *protrahere*, meaning to reveal or draw forth but, while Stichbury's beautiful and technically perfect surfaces offer an easy allure, his portrait of Vita Ventra reveals little about the person or her background. All we are given is the mysterious date in the portrait's title, '1978'. Stichbury's approach to portrait painting is unique, often alluding to a compelling narrative of which the painting's subject is only a tiny fragment. His portraits have presented complex, dynamic figures and modern day character archetypes – nerds, oddballs, the cool kid – as symbols of a range of beliefs, experiences, and values. Drawing from the contemporary imagery of mass media and celebrity via the dark alleyways of conspiracy theory, disinformation, and unexplained mysteries the artist's intensely psychological representations suggest something deeper and darker. He's treaded this territory before, digging into UFO sightings and creating portraits of the 'experiencers', their characteristically wide-eyed gazes suggesting something haunted or anxious about their character.

More iconic than realistic, Stichbury's practice makes use of portrait painting as a dramatic device to convey narrative and open up contemporary folklore. *Vita Ventra, 1978* is from the 2019 painting series *Animals of God* presented at Fine Arts, Sydney that year. Vita shares a common thread with other portraits from this body of work, each sitter offering a

hint of something distinguished but disturbing about their expression. A series that continued Stichbury's research into observances of human consciousness, each painting in the exhibition was accompanied by an individual case study. Each detailed an anecdotally reported testimony of consciousness having survived the living body, or Near Death Experience. Vita Ventra's story of a car accident and feeling separated from her body while rising into another dimension offers us the keys to explore and reflect on the identity of this woman and her experience that the ambiguity of the composition does not. Portraiture may be an art historical genre but, because of its human subjects, it also doubles a social practice.

While the portrait of *Vita Ventra* approaches the experience of the border of one dimension and another, so too does the appearance of the sitters in this body of work. Stichbury's attention to detail is exceptional. The enigmatic perfection of his cast of characters is conveyed with forensic regard, each eye painstakingly framed lash by lash, while small hairs and tiny details are present but only add to the artist's perfect surfaces. The artist's exacting technique gifts his sitters immaculate skin, creamy and unblemished with a velvety matte finish. "Faces of nearly oppressive flawlessness," critic Justin Paton once said of them. Stichbury's portrait subjects come from a variety of sources but share aesthetic similarities. Idealistic but constituted from the study of real and imagined people, his immaculate facades hide unsettling undertones. Against flat backgrounds that offer no pictorial depth the artist's characters stare slightly awry, or occasionally directly at the viewer, but share the same wide-eyed, unsettled gaze. The eyes are key to these beautiful paintings, rich with a multitude of emotions and otherworldly experiences hidden behind glassy stares. An intense site of contestation where the depiction of refined beauty contends with a barely suppressed subtext of profound experience forever altering character, Stichbury's portrait of *Vita Ventra, 1978* simmers with knowing and emotion.

Kelly Carmichael

31

Seung Yul Oh

Woomool

fiberglass and two pot paint
1600 x 1400 x 900mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



32

Seung Yul Oh

Pokpo

fibreglass and two pot
automotive paint, edition
of 10 (2011)
600 x 500 x 500mm

Provenance

Private collection, Auckland.
Purchased from Starkwhite,
Auckland.

\$17 000 – \$26 000



33

Gregor Kregar
Cloud 2

recycled aluminium sheets,
chameleon paint
1300 x 1020 x 520mm

Provenance

Private collection, Auckland.
Purchased from Bowen
Galleries, Wellington, 2010

\$6000 – \$9000



34

Gregor Kregar
A Sound of Thunder

aluminium and neon lights
(2017)
1400 x 800 x 200mm

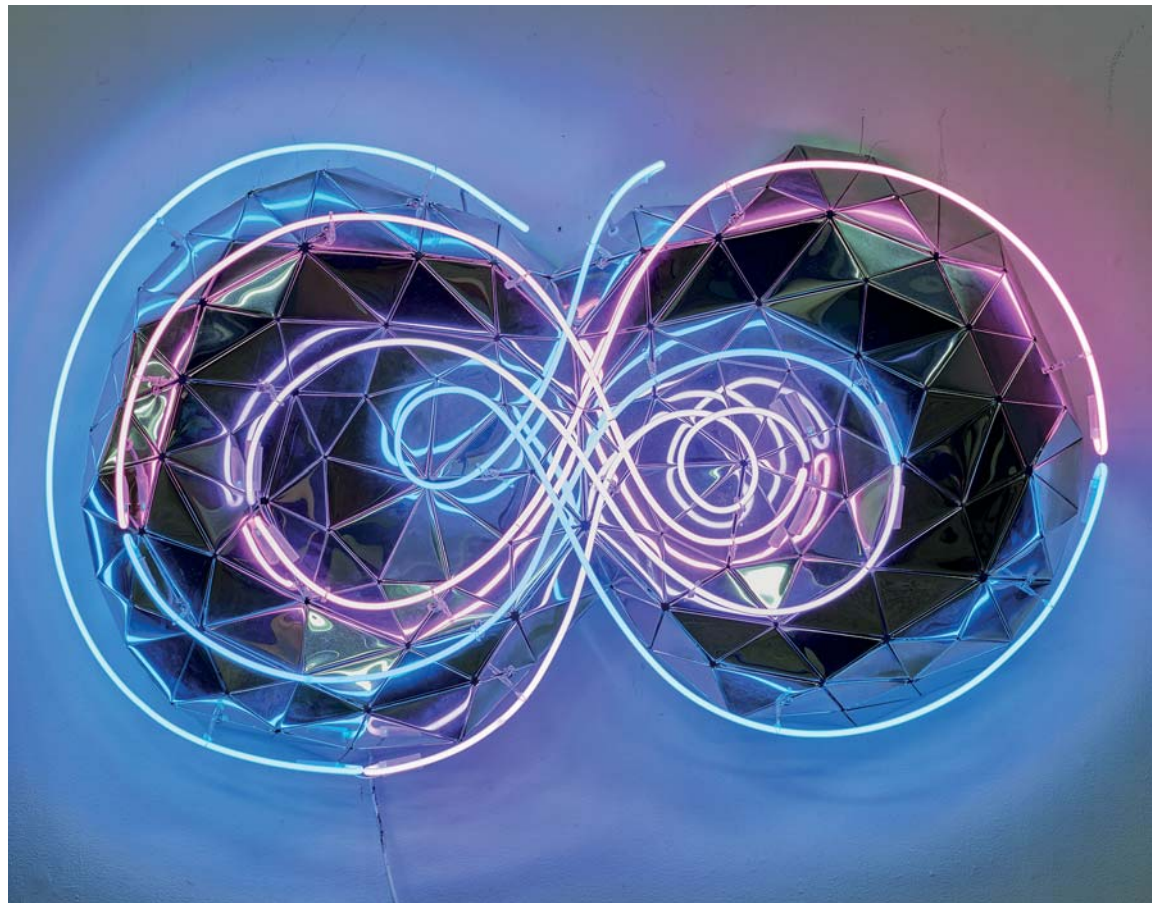
Exhibited

'Gregor Kregar: A sound
of thunder', Gow Langsford
Gallery, Auckland, 18
October – 11 November
2017.

Provenance

Private collection, Auckland.
Purchased from Gow
Langsford Gallery, Auckland,
16 October 2017

\$14 000 – \$20 000



35

Désirée Dolron (Holland, 1963–)
Cerca Paseo de Marti from Te di todos mis sueños

dye destruction print, face-mounted to Plexiglas, 1/2/AP (edition of 6)
 title inscribed, signed and dated 2007 verso
 800 x 1000mm

Provenance

Private collection, Auckland.
 Purchased from Suite Gallery, Wellington.

\$15 000 – \$20 000



36

Désirée Dolron (Holland, 1963–)
Cerca Industria from Te di todos mis sueños

dye destruction print, face-mounted to Plexiglas, (edition of 6)
 title inscribed, signed and dated 2007 verso
 810 x 795mm

Provenance

Private collection, Auckland.
 Purchased from Suite Gallery, Wellington.

\$10 000 – \$15 000



37

Richard Killeen
My Tribe

dulon acrylic lacquer
on aluminium
title inscribed, signed
and dated 1978 and
inscribed *Cat No. 783*
verso
885 x 885mm

Exhibited

'Richard Killeen', Data
Gallery, Auckland, 1978.

\$20 000 – \$30 000



38

Allen Maddox

Untitled

oil on canvas (1988)
1015 x 1015mm

Provenance

Private collection,
Auckland.

\$20 000 – \$30 000



39

Gordon Walters

Untitled

gouache on paper
signed and dated '54 twice
(lower left and right-hand
paper margins)
214 x 270mm

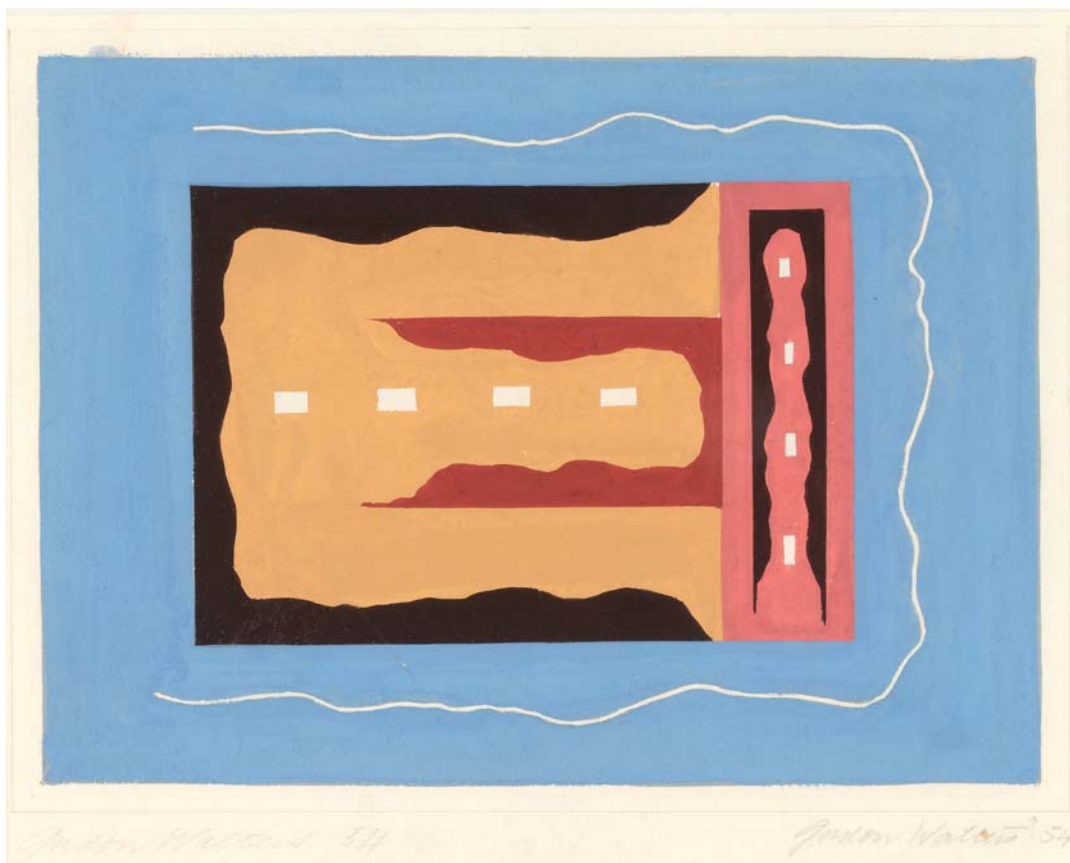
Exhibited

'Hattway, Schoon, Walters:
Madness and Modernism',
Lopdell House, Auckland,
11 October – 9 November,
1997.

Illustrated

Amanda Garland and
Damian Skinner, *Hattway,
Schoon, Walters: Madness
and Modernism* (Auckland,
1997), p. 41.

\$30 000 – \$45 000



40

Gordon Walters

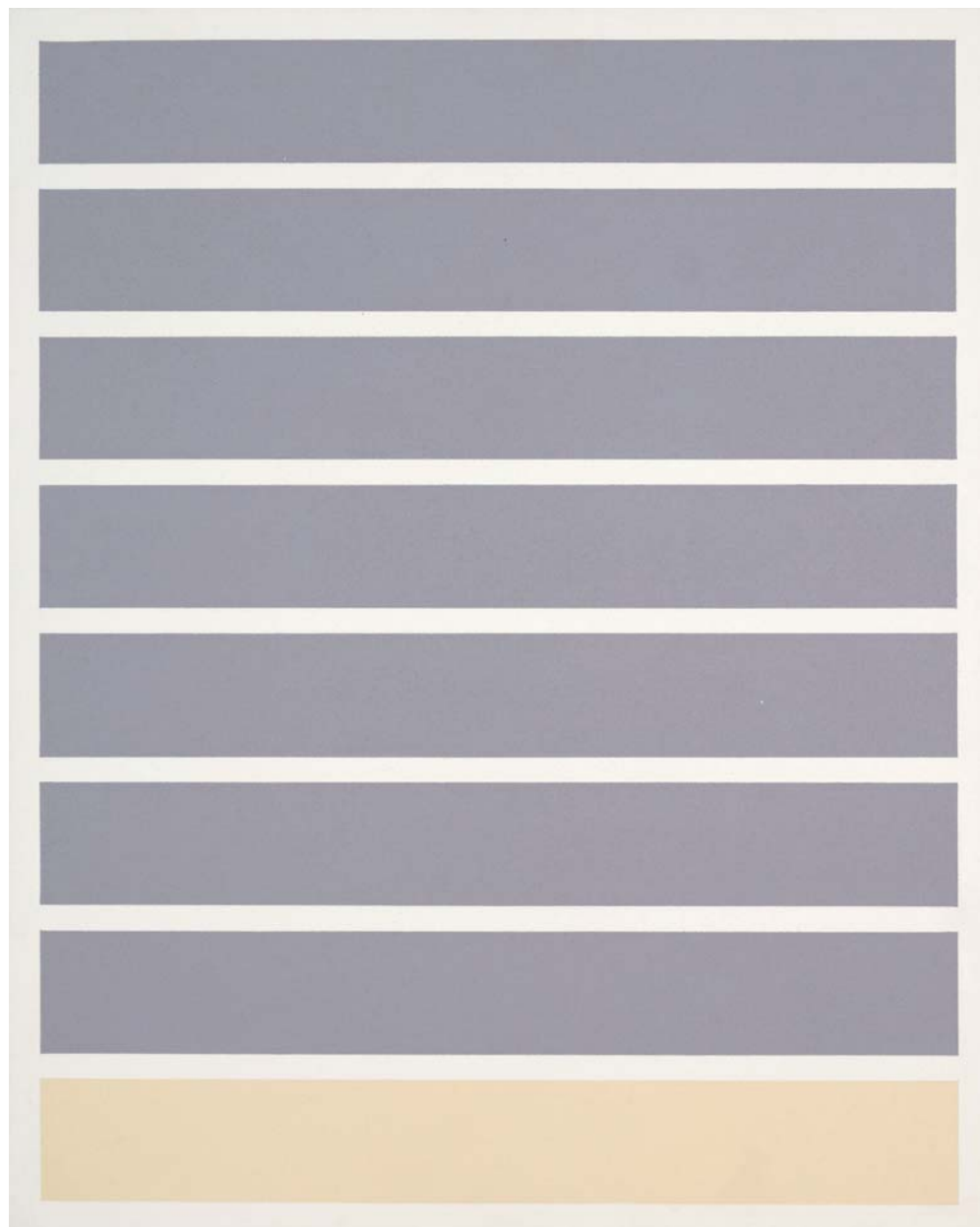
Untitled (XIV)

acrylic on canvas
signed and dated '79 verso;
original 'Gordon Walters:
New Vision' exhibition label
affixed verso
610 x 490mm

Exhibited

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

\$40 000 – \$60 000



RITA ANGUS



41

Rita Angus
The Eclipse

oil on canvasboard
signed
230 x 397mm

Provenance

Private collection, Auckland.
Purchased from Webb's,
Auckland, 31 March 1998,
Lot No. 1017.

\$50 000 – \$75 000

Covid has robbed Rita Angus of the major exhibition that the Royal Academy in London had planned for 2020 which would have brought her work the wider recognition it deserves. She remains one of our most iconic yet enigmatic painters – Cass, her 1936 depiction of a Canterbury railway station in the collection of the Christchurch Art Gallery was voted New Zealand's greatest painting in 2006, yet no one can really account for the presence of a suited gent in its foreground.

While her earlier works were unequivocally representational, several of her later works, such as *The Eclipse*, hover between mimesis and abstraction, and may have held symbolic meaning for the artist. Observation of nature was key to her practice, and just as she liked to study what was at her feet, meticulously rendering botanical specimens in watercolour, she also paid attention to what was going on in the heavens above her. Late in life when she was awarded an Association of New Zealand Art Societies Fellowship and was able to travel, she studied painting in Britain, depicting the moon over silhouetted rooftops in London in 1960.

Returning to her cottage in Sydney Street West in Wellington, she began attending public astronomy evenings at the nearby Carter Observatory gazing through the eyepiece of the historic 1867 Thomas Cooke telescope still used for viewings. A rare total solar eclipse was visible in Northland on 31 May 1965, and the moon passing between the earth and the sun caused public excitement. But Angus's interest went beyond the scientific. Long upheld as a feminine or goddess symbol by many cultures, the phases of the moon resonated with her. She made numerous coloured pencil drawings of the waxing gibbous moon in the winter night sky on consecutive evenings between 6 and 17th July 1965.

Angus noted the impact of weather and planetary movements on her lunar observations in a letter to her sister: "Every evening the moon is visible it is different in shapes, reflections & atmospheric effects. The colours are rich on cloudy nights, cerulean blue around the moon with reddish circle & dark clouds on fine nights... The Observatory told me the moon had passed near Mercury last month (Mercury throws a red orange light) and last Saturday evening the moon passed Mars, also Venus...I have part-painted two moon paintings last month with moon passing Mercury."

In this painting, she oscillates between showing the moon as a circular outline and a full disc, with brilliant oranges and reds evident in the penumbra. Clouds scudding by in the night sky anchor the depiction in experience, but the imagery evokes a study in colour simultaneity worthy of early twentieth century abstractionist Sonia Delaunay, who with husband Robert, founded Orphism. Complements of both primaries (such as cool blue and warm orange) and secondaries (green and purple) show Angus's sophisticated grasp of colour theory.

A self-portrait wearing a red smock, painted in the following year, 1966, was the first of her paintings to be purchased by the National Art Gallery. In it, a version of the blue-rimmed, bright white moon with orange surrounds seen here illuminates the left side of the artist's face, joined in the sky by the paired fish which represent her astrological sun sign, Pisces. It seems an unequivocal declaration that the moon for her was a symbol of female creativity, and the light of her inspiration.

Linda Tyler

42

Bill Henson (Australia, 1955–)
Untitled Image 1996/1997, No.
CL. SH 232 N. 2

type C print, 5/5
title inscribed and signed
1270 x 1800mm

Illustrated

Dennis Cooper and Bill
Henson, *Lux et Nox*
(Scalo, 2002), p. 29.

Provenance

Collection of Professor Peter
James Smith, Melbourne,
Australia. Purchased Tolarno
Galleries, Melbourne,
Australia, April 2001.

\$13 000 – \$18 000



43

Karl Maughan
Penelope Road

oil on canvas
title inscribed, signed and
dated April 2009 verso
1825 x 1520mm

Provenance

Private collection, Auckland.

\$35 000 – \$45 000



WORKS FROM THE ESTATE OF GORDON AND ELIZABETH ORR (LOTS 46 – 53)



Gordon and Elizabeth Orr in the garden at 90 Simla Crescent, Khandallah in the late 1950s.
The house at this address was designed for the Orr's by Peter Beaven.

Elizabeth and Gordon Orr were Modernists and New Zealand modernisers. Progressives who sought to, and did, improve the domains in which they operated. Gordon as Secretary of Justice, Dean of the Victoria University Law School and a Waitangi Tribunal member. Elizabeth's spheres were Women's Employment and Victoria University, as its first woman Chancellor. Their art collection was a highly pleasurable joint activity, that like their professional lives, was an opportunity to imagine new possibilities for Aotearoa New Zealand and being New Zealanders.

Portrait of My Aunt by Michael Smither was an early purchase made when they were living in the house architect Peter Beaven had designed for them. This was purchased from Peter McLeavey and they were loyal clients of his for three decades, very conscious that the regularity of their buying was helping to constitute a professional art market in Wellington. In addition to the Don Binney, John Drawbridge, Selwyn Muru, Michael Smither, Charles Tole and Toss Woollaston works currently offered, their collecting included works by Frances Hodgkins, Rick Killeen, Dennis Knight Turner, Doris Lusk, Colin McCahon and Gordon Walters.

There was a family dimension to the art that they surrounded themselves with. Their collection included paintings by Elizabeth's distant-ish cousins Rhona Haszard and Dame Janet Paul and her USA-based aunt, Molly Morpeth Canaday. Although in 1974 the National Art Gallery of New Zealand staged a Molly Morpeth Canaday retrospective, today she is significantly more notable as a visual arts philanthropist, rather than as a practitioner, having established with her husband Frank Canaday trusts in many New Zealand cities to support the visual arts.

Purchases from McLeavey stopped around 2000, Elizabeth noting in her memoir "we didn't want to follow Tim and Sherrah Francis's practice of covering walls of their house with paintings". This comment was not just an example of their modernist fastidiousness, it was an acknowledgement that their Wellington city apartment and country property, Rawhitiroa at Te Horo were by then amply supplied with art, plus an indication that they had another significant creative interest, gardening.

Designed by their close friend architect Derek Wilson, the large and spacious, but not ostentatious, house at Rawhitiroa sat in the midst of lawns and massive herbaceous borders surrounded by a haka, ringed by farmland and native bush. Visiting Rawhitiroa it was discernible that the environment they had created manifested the values they espoused. Hard work, thoroughness and creativity conjoined with Modernism's tenets of informal living, the easy integration of indoors and outdoors and art's potential to improve our daily lives.

Philip Clarke



Gordon and Elizabeth Orr at a Victoria University function, 1995.

44

John Drawbridge

The Edge

watercolour and
pastel on paper
signed and dated June
1997 lower right in pencil
750 x 572mm

Provenance

From the Estate of
Gordon and Elizabeth
Orr, Wellington.

\$4000 – \$6000



45

Selwyn Muru

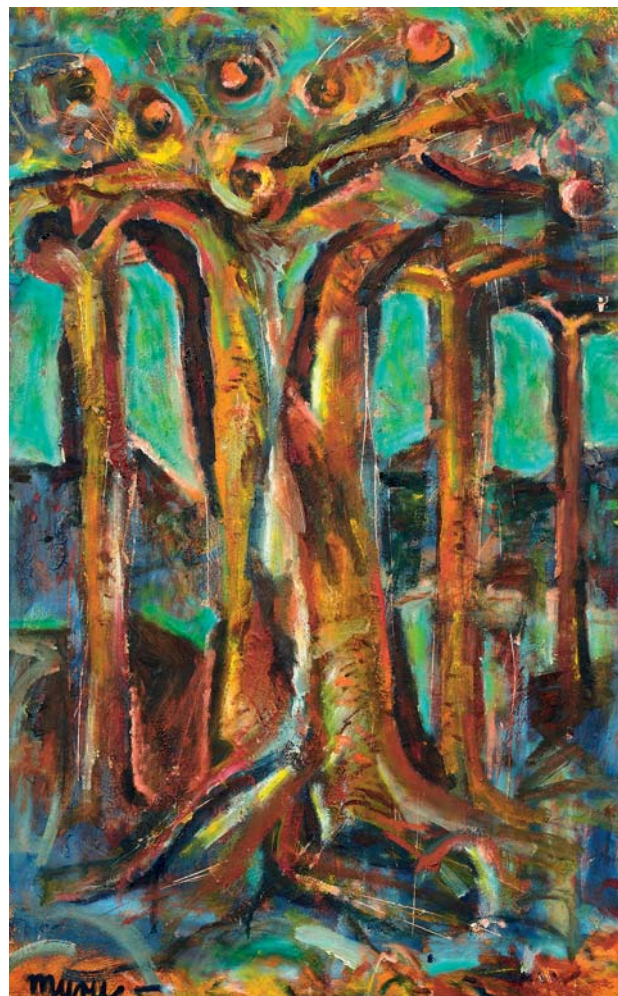
Untitled

oil on board
signed
879 x 565mm

Provenance

From the Estate of
Gordon and Elizabeth
Orr, Wellington.

\$3000 – \$5000



46

Charles Tole

Haystacks

oil on board
signed; title inscribed
and dated circa 1955 and
inscribed *Cat No. 225* on
artist's original catalogue
label affixed verso
395 x 496mm

Provenance

From the Estate of
Gordon and Elizabeth
Orr, Wellington.
Purchased from Peter
McLeavey Gallery,
Wellington.

\$25 000 – \$35 000



47

Don Binney
Te Henga

oil on canvas
title inscribed, signed
and dated April 1975
1052 x 1052mm

Provenance

From the Estate of
Gordon and Elizabeth
Orr, Wellington.

\$120 000 – \$170 000

The English critic Raymond Williams once noted, “The very idea of landscape implies separation and observation.” Perhaps that’s why Don Binney didn’t like the word ‘landscape’ and preferred ‘environment’. “Environment,” he said, “is a word that sits more comfortably with what I am talking about than ‘landscape’ which has so many sublime and Romantic 19th and 18th century connotations.” *Te Henga*, the oceanside farm lands of the Bethell family on Auckland’s Waitakere coast, was just such an environment for Binney. Binney’s father had secured the rent on a homestead cabin just before he died in 1960 and Binney lived there on and off until 1977. From 1963 *Te Henga* and its environs featured in numerous canvases and drawings. Binney also spoke of how “environmental attitudes” were the basis of much of his imagery: “I paint and draw because I’m thoroughly committed to and involved with environmental natural stimuli ... When you go into a major forest or walk along an unidentified stretch of coast you feel an accumulated force of experience — not just human experience ... Every natural ecology becomes a spiritual ethology.” Not surprisingly, he was also an early active member of the Waitakere Ranges Protection Society.

While his paintings were flavour-of-the-month in the 1960s by the mid-1970s, as Damien Skinner puts it bluntly, Binney had been “consigned to the dustbin of art history with the label ‘second-generation regional realist.’” And as a regional realist he was “too often understood as a simple case of look and paint.” True Binney paints landmarks. Here looking down from Kuataika, the high point between Anawhata and Bethells, the rolling hills in the immediate foreground in green-brown thick brushstrokes. Could these hills be covered in manuka? Beyond them the double-humped tops of Erangi, *Te Henga*’s defining headland, on the left, together with the bump of its companion island, Ihumoana, are corrugated with impastoed paint. They stand before the long rise of Taumaiti the guardian of the Waitakere River covered in pohutukawas. Above the fields of the open rolling country are an even light green painted flat. The gash of land erosion and the grey sliver of the long natural dune-impounded Lake Kawaupaka catch the eye. Everywhere to the left the sea is a perfectly even field of blue, to the distant coastline of the South Kaipara and a long extended white cloud. The elements of *Te Henga* (1975) are realistic in the sense they belong to visible reality, but they are painted so differently from each other that something very distinctive is clearly at stake. That something is the way they fit the lie of the land but also engage with the mechanics of painting. We could say that Binney is constantly testing his confidence as a painter against new observations. The term ‘regional realist’ Binney later insisted had been used against him for “its political and social overtones” not for any reflection of his artistic practice.

The space of *Te Henga* therefore has hardly any depth, as if it were all proximity, and it is clear that, in this sense, the pictorial space is not a realistic one. Binney attributed this lack of depth to the result of his bird-watching, of hours of looking through binoculars that produce a distortion of proximity and closeness. The sense of contact and imminence lives, too, in the play between the horizontal lines and textures of the painting’s different zones. Binney’s painting is distinctive for the marks of his brushes and palette knives. He consistently highlights the deliberate contrast between areas of striation, raked and combed oil, and those that carry a high quotient of gloss opposed to others that appear flat, even thin and dry. The life of this painting lies in the tension between what it is a picture of, the shapes of the land forms, the light upon them, the stillness of the sea, and what the painting is in itself, its colours, forms and strokes of paint. The painter painting it does so almost selflessly, it is as if he is painting on the land’s terms. In this sense *Te Henga* is true to the lie of the land which is folded, uneven, different; for Binney has walked on its surface, aligned his life with its inclines, folds and pockets. It is also true that Binney has found for himself a secure place where he can stand and watch and paint. He once claimed, “The land around *Te Henga* has for the last 100 years remorselessly rejected people. You can work there, live there, even make your mark on the land by clearing or building, but the way of the place is one of natural elements and of rejection, rather than the harmonious relationships you might find elsewhere.” But you know from this painting that Don Binney was one of the few who did not suffer this rejection.

Laurence Simmons

1. Don Binney, ‘Don Binney Answers Questions,’ *Barry Lett Galleries News* 14:1 (May 1966).
2. Don Binney, ‘A benevolent by-product,’ *Art New Zealand* 7 (1977), p. 43.
3. Sheridan Keith, ‘A Conversation with Don Binney,’ *Art New Zealand* 28 (1983), p. 18.
4. Damian Skinner, *Don Binney: Ngā Manu/Ngā Motu – Birds/Islands* (Auckland: Auckland University Press, 2003).



48

Don Binney

Te Henga

oil on board
title inscribed, signed and
dated 1976; inscribed *Cat*
No. 4 verso
588 x 885mm

Provenance

From the Estate of
Gordon and Elizabeth Orr,
Wellington.

\$60 000 – \$80 000



49

Toss Woollaston

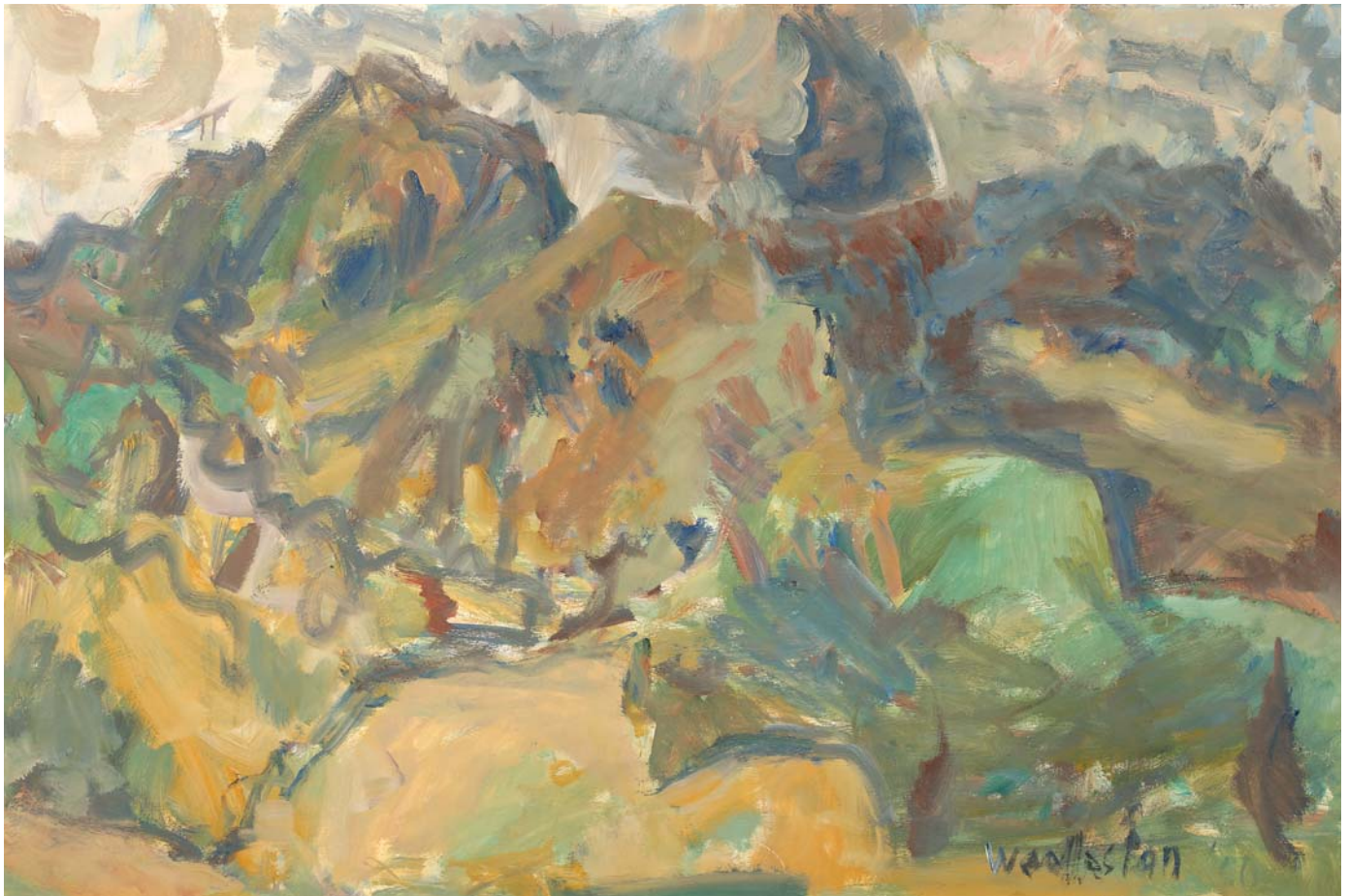
Bayly's Hill

oil on board
signed and dated '60;
title inscribed, signed and
inscribed 60/66 verso
803 x 1207mm

Provenance

From the Estate of
Gordon and Elizabeth Orr,
Wellington. Purchased from
Peter McLeavey Gallery,
Wellington.

\$45 000 – \$65 000



50

Michael Smither
Portrait of my Aunt

oil on board
signed with artist's initials
MDS and dated '71, title
inscribed verso.
304 x 918mm

Provenance

From the Estate of
Gordon and Elizabeth Orr,
Wellington. Purchased from
Peter McLeavey Gallery,
Wellington.

\$70 000 – \$100 000

These two works by Michael Smither are separated by three years and come from the same collection. While seemingly different — one is an horizontally abstracted landscape with a figure and a high horizon line, the other, an almost surrealist repetition of receding forms, has a low horizon and intense blue sky — a number of features connect them. Throughout his career Smither has painted simple domestic scenes drawn from his daily life, and subjects that are close to him such as family and friends, yet with a religious undercurrent in order to make them more substantial. During his father's absence in the war years he was raised by his mother and two aunts who became Catholic nuns. And for the Catholic Smither, painting shortly after the time of the liberal Second Vatican Council and Pope John XXIII, his painting is infused with religion but an optimistic and real-world religion. Smither has long been categorised as a realist, but his style is hardly an accurate, detailed, unblemished depiction of nature or domestic life. It goes beyond direct representation. So is he a 'magic realist', investing objective appearance with a clenched subjectivity? Realism has many different chapels.

For Auckland viewers, who were not offered his 1984 survey exhibition, Smither's work first

came to prominence in a show also curated in 1984 for the Auckland City Art Gallery entitled *Anxious Images*. The key aspect of the exhibition was, to quote the catalogue, "the expression of powerful emotion: unease, anxiety, anger, fear and pain." Anxiety as the curators rightly identified is the perennial emotion behind Smither's work. Smither's portraits (and his landscapes) are tense stand-offs between intimacy and integrity, and also convey the anxieties that attended the painting of them. We can often see Smither's people thinking tensely, and to judge from *Portrait of my Aunt* her bunched and twisted-together fingers mean her thoughts are not joyous. The anxiety in this painting is also geomorphological, a knot of ridges and ravines bulge and yield beneath the mountain range's golden skin. Likewise, the piles of polished rocks on barren ground in *Untitled* — seemingly repeated until you notice the small differences between them — exist as uncanny moments, little volcanoes captured as if in freeze-dried time. Why are they there? Who put them there? Did they really exist? Smither has provided the following answer that imbues them with religious portent, "the farmers in Canterbury are starting to make something like earth sculptures. Every time they plough, they turn up polished rocks from the fields and throw them in piles. Then they form them into shapes with their backs to



the wind for the sheep to shelter under. There's something almost religious about it. I think a lot of the early things that we've come to regard as religious, like votives for example, are really like those piles of stones."

The landscape of *Portrait of my Aunt* suggests Otago. Smither was living in Patearoa in 1969 and just four years before Smither's painting, in October 1967, McCahon exhibited 25 North Otago landscape paintings at Barry Lett Galleries in Auckland. The exhibition revealed McCahon's flattening of landscape into three simple, almost abstract horizontal bands: a pale cloudless sky; a flat band of hills in the middle distance with simple diagonal contour lines for ridges; and a flat and featureless foreground plain. Smither's painting, a homage, replicates the abstract bands, almost like a theatrical backdrop; but with greater tonal modulation in the hills, and he moulds them more like those in McCahon's earlier *Takaka: night and day* (1948). Moreover, Smither's foreground plain is not featureless with its tufts of repeated tussock. At first glance, this painting seems cold, unyielding and mathematical as though it were a set of schemes to be executed with care and deliberation, constructed to avoid emotion. At first glance, too, it seems all surface and edge, modelled by a strange sideways moving light that is neither harsh nor clear. The

black line that demarcates the foreground tussock plain; the washed-out mountains in the extreme background; the earth-brown hills with their neatly tucked-in edges that protrude into the canvas from the left. Nevertheless, a hard-won effect emerges from this nervous texture. It is only when you stand in front of it and give yourself time, when you stop thinking and start looking intently, that a strange energy is released. It is clear that everything is planned, but then with the placing of the Aunt, emerging out of the frame from the tussock on the right, there are the signs of a struggle, of someone striving towards something. What is she doing in such a desolate landscape? How did she find herself there? It is as if a hidden answer is to yet somehow appear on the background hills. As Smither once noted, "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."

As suggested structure and composition are of significant concern in Smither's work. The visionary (religious) overtones of Smither's work move us because they are based on facts. By exploiting light and tone in *Untitled* (1974) he emphasises the solidity and structure of the form. His figure and still life works also



51

Michael Smither
Untitled

oil on board
signed with artist's initials
MDS and dated '74
614 x 750mm

Provenance

From the Estate of
Gordon and Elizabeth Orr,
Wellington. Purchased from
Peter McLeavey Gallery,
Wellington.

\$60 000 – \$80 000

encompass this weighted quality. Whether painting landscapes, figures, or still life Smither conveys a strong sense of solidity in his forms. His rocks in *Untitled* are plunk on the ground. In *Portrait of my Aunt* the effect is one of bodily identification, the Aunt appears strenuously upright on the earth. Colour, even if it is subdued, is part of the power of these paintings. To register the full impact of chromatic harmonies and the underlying geometrical structures of Smither's painting takes time. Seemingly enigmatic at first glance, these works become inexhaustibly absorbing and intriguing when contemplated. They pulse and feel defiantly brand new. There exists a sense of mystical immanence in these deserted landscapes and their tactile appreciation of the contours of rocks and mountains. Your gaze loses itself in the tension of the shimmering surface of waving tussock or the dizzying impression of distance and infinity in *Untitled's* deep blue sky. A thereness that becomes hereness in the viewer's eye and mind. It is the same conceptual rigour which invests the ordinary with the gravitas of a vision.

Something tantamount to a miracle. This, too, is a sensation that Smither traces back to his childhood: "As a child, seeing the auras and halos around saints and angels and Christ and the Virgin Mary was a big part of my existence. I was always looking for miracles, that's what I was after. But I never found any, to be honest. I think that's what influenced me to accept the ordinary. I was not looking for miracles elsewhere."

Laurence Simmons

1. Alexa Johnston, *Anxious Images* (Auckland: Auckland City Art Gallery, 1984).
2. Michael Smither, 'The commodities of the human spirit,' *Art New Zealand* 7 (Spring 1977): 42-3.



52

Toss Woollaston
Taramakau

oil on board
signed and dated '65;
title inscribed verso
610 x 810mm

\$30 000 – \$40 000



STEPHEN BAMBURY



53

Stephen Bambury
Necessary Correction (XVIII)

acrylic and resin on
 aluminium, two panels
 title inscribed signed
 and dated 2000 verso;
 original Jensen Gallery
 label affixed verso
 2370 x 1700mm: overall

Provenance

Private collection,
 Wellington.

\$55 000 – \$75 000

If we forget for a moment the art historical back-story of Stephen Bambury's *Necessary Correction (XVIII)*, 2000, and concentrate on the currency of its physical presence now, it allows the viewer to respond immediately to its warmth and physicality well ahead of its postmodern intellectual position. There is the ineffable glow of beauty lurking here that can be immediately enjoyed.

The combination of resin and acrylic under-painting on a metallic surface sets up a painterly flow as the combined materials seep downwards under the pull of gravity. Like a glacier overtaking a headland and a fiord, the paint pours rather than drips over the grid of light and dark landscaped squares beneath. The artist has let gravity pull the paint in a manner that seems to override decades of controlled hard-edged abstraction of triangles, rectangles, grids and crosses. These formal and very familiar works are restrained, monumental, and quietly sombre. They speak amongst themselves with an internalised dialogue developed across a lifetime of painting. However, with the *Necessary Correction* series, at least for a moment, Bambury has given in to the painterly run of beauty.

If we refer back now to an intellectual position, it is clear that Bambury is quoting the vast anthology that is Colin McCahon, making art about art, using the circulating memes of grids and crosses. Bambury's entire *Necessary Correction* series may be seen as a reaction to McCahon placing New Zealand modernism in the local landscape context of 'place'. In the 1970s McCahon painted the *Necessary Protection* series where a white—sometimes tarnished—tau-shaped cross held the black cliffs of Muriwai as buttresses under its wings. The overriding spiritual image was always of 'light falling through a dark landscape' with a strip of light along the top of the image and a band of light running vertically down the centre. The format was always horizontal, especially when single painted images were mounted sequentially along a wall as a walk-past series. For his *Necessary Correction* series, Bambury imposes a vertical format by placing McCahon's *Necessary Protection* image and its reflected echo one above the other. And so McCahon's darkened cliffs of Muriwai become submerged in a warm glow, that is more physically beautiful than it is spiritually dark.

Like other works from this period, such as *Ideogram II*, 1995, the final image shows a piece of text quietly hidden in the abstracted image. *Ideogram II* contains the word 'HIFI' tipped on its side; Bambury's *Necessary Correction* contains the word 'I' centrally hidden behind the seeping paint and resin. The appearance of 'I' places the persona of the artist at the centre of the creative process, in a manner that rings in the millennial era where young painters paint their emotions with loosening brushwork and vivid colour.

In a catalogue essay accompanying Stephen Bambury's 1999 mid-career exhibition at City Gallery, Wellington, where works from the *Necessary Correction* series were shown, Lara Strongman advocated for the 'power of association' in Bambury's work 'which is not necessarily located between points on a modernist/postmodernist continuum, but is rather a mobile viewpoint, grounded in the specific historical moment and life experience of his viewer'. Well, his viewer is here and now. Indeed, since *Necessary Correction* was made twenty years ago, we are seeing it through the lens of twenty years of life-altering experience, through the shallow wall of images the internet feeds us with, and through the fertile ground of contemporary painting that keeps us looking and re-assessing. Recent commercially successful Australasian artists such as Dale Frank have taught us much about the manipulation of veils of resin, colour and varnish in a painted surface. Such artists have advanced art-historical notions of 'beauty' to a more recent form of 'design-beauty'. We see *Necessary Correction* through the filter of all of this. And yet still we are moved by its earnest presentation of the sensual.

Peter James Smith

PETER ROBINSON



54

Peter Robinson
The Medium is the Massage
Massage Massage

acrylic and oilstick
 on canvas
 title inscribed, signed
 and dated '99
 2125 x 1790mm

Provenance

Private collection,
 Central Otago.
 Private collection,
 Auckland. Purchased
 from Anna Bibby Gallery,
 Auckland in 1999.

\$50 000 – \$80 000

A strict, even disciplinarian approach to both materials and methods has characterised Peter Robinson's work since he burst onto the New Zealand art scene as a recent graduate in the 1990s.

The dynamic tension in Robinson's work has consistently been generated by his sharp limitation of key visual and verbal images, in stark contrast to the radical, bold, often deliberately shocking or provocative nature of the statements he makes in his works, and the complex social implications such statements inevitably bring to the minds of his viewers. Robinson's is an uncompromising vision, making few concessions to comfort apart from the irrepressible, anarchic humour that invariably transcends his severe application to managing his materials, both physically and intellectually. In its boldest, starkest manifestations, Peter Robinson's art makes huge, unavoidable and frequently uncomfortable statements, forcing viewers into inescapable engagements with his imagery as they attempt to read meaning into his works. In Australia he has exhibited sign-like works deliberately calculated to disconcert Australians – like an image of the continent emblazoned with a swastika. In Germany he has got away with similar cheek.

The Medium Is The Massage Massage Massage is a brilliant example of Robinson's full-strength blend of medium and message. Marshall McLuhan's famous phrase 'the medium is the message' was a standing joke among Kiwi school children in the 1970s and '80s, mostly because it sounded funny and incomprehensible, and teachers and parents seemed to repeat the phrase often as though it had some mysterious, portentous significance. In fact it was a challenging phrase for young minds – it represented the first encounter with postmodern concepts that one encountered in one's hesitant steps towards the development

of an intellectual consciousness. Never mind if you couldn't grasp the concept or might never grasp its full implications – you felt you had at least to try. It was fun to chant, over and over, like a mantra or spell.

In this gigantic, smashing sign, Robinson blithely subverts a whole range of basic concepts that we all take for granted. First up is the sign itself. Discarding the clutter of postmodern dialectic about signs and signifiers, Robinson goes straight for the sign itself. Never mind medium, this sign says 'Massage Massage Massage', and features a rudimentary emblem of a foot and calf, cut off at the knee, clad in a high heeled shoe and what appears to be a fishnet stocking. The three repetitions of 'Massage' function like a flashing sign. Something about sex for sale is implied, but here the highly refined, noble tradition of fetish imagery is hilariously subverted by the faux-naiveté of the drawing. Robinson's name features as boldly as the rest of the message – no point in wasting a good opportunity for self-advertisement.

Oliver Stead

55

Colin McCahon

Necessary Protection

charcoal and synthetic
polymer paint on paper
title inscribed, signed and
dated 'Muriwai '71'
455 x 610mm

Reference

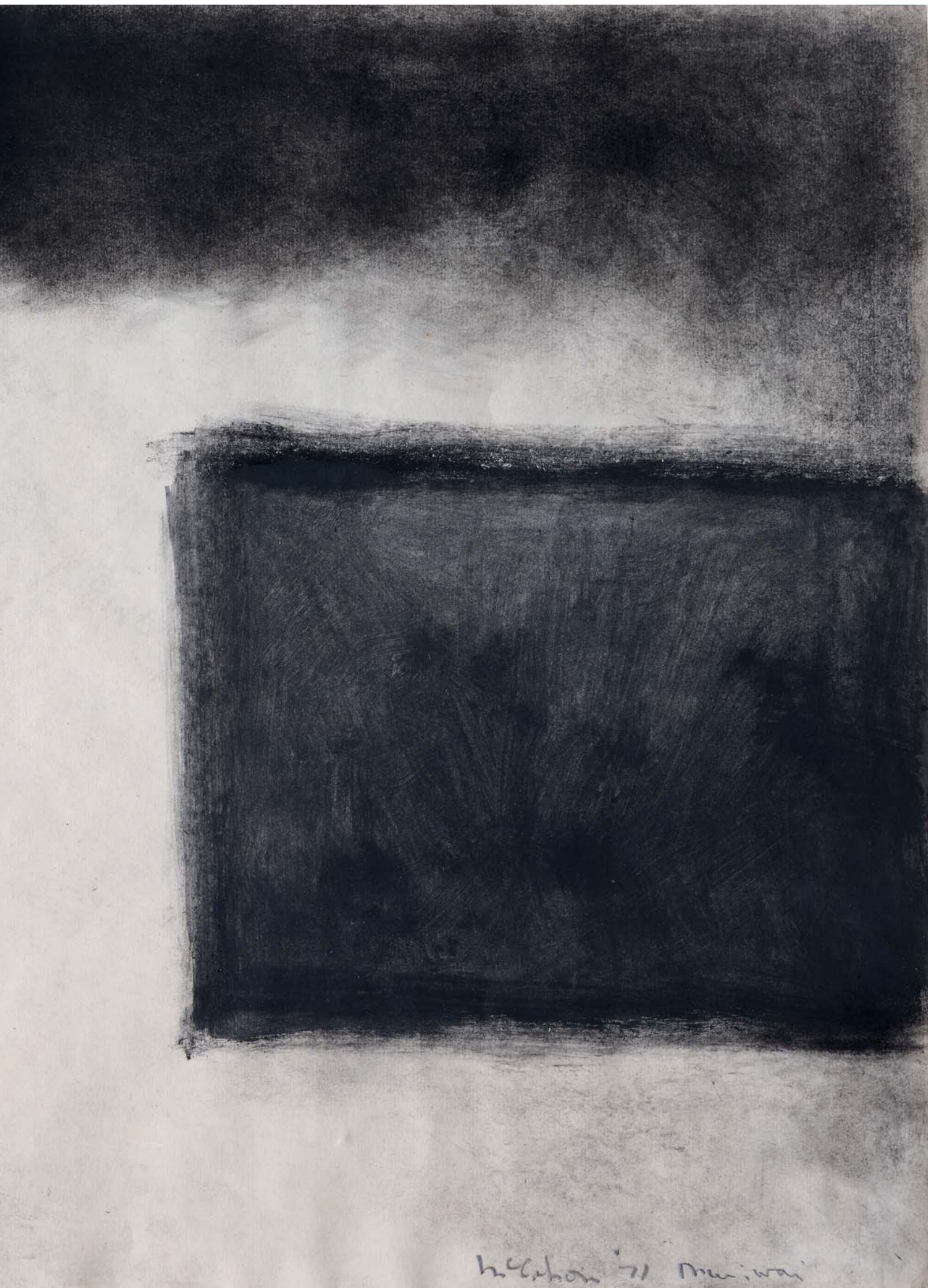
Colin McCahon database
(www.mccahon.co.nz)
cm001422.

Provenance

Private collection, Sydney,
Australia.

\$50 000 – \$70 000





COLIN McCAHON

56

Colin McCahon
Comet (F1, F2, F3)

synthetic polymer paint
on jute canvas, triptych
title inscribed, signed with artist's
initials *CMcC* and dated '74 on
each panel
930 x 510mm
930 x 595mm
930 x 535mm

Exhibited

'Jumps and Comets: Related Events
in my World', Barry Lett Galleries,
Auckland, 27 May – 7 June 1974.
'Colin McCahon's Necessary
Protection', Govett-Brewster Art
Gallery, New Plymouth, 1 September
– 25 September 1977.
'Toi Toi Toi: Three Generations of
Artists from New Zealand', Museum
Fridericianum, Kassel, Germany,
23 January – 5 April 1999.

Illustrated

Francis Pound, *The Invention of New
Zealand: Art & National Identity, 1930
– 1970* (Auckland University Press,
2009), pl. 18.

\$300 000 – \$400 000



In 1973 Colin McCahon bought a huge roll of rough-textured jute canvas which he cut into multiple strips of various widths (all about 930mm high). The roll was so large it had to be cut up in the street outside his house in Newton; it provided supports for more than 80 individual paintings including several major series over the next two years.

Series A to D were Muriwai landscapes painted in memory of poet James K. Baxter and other dead friends. Series E was called *Jump*. The *Jumps* went up to E30 and all involved a simplified Muriwai landscape of cliffs and rock pinnacles together with dotted lines usually running from top to bottom. The next and last numbered series was *Comet*, F1 to F13. These two series were shown together at Barry Lett Galleries in May-June 1974 as *Jumps and Comets – Related Events in my World*. There were also some individual paintings and small series painted on the jute canvas but not sequentially numbered, including the large *Night of the Comet*; other examples are *Walk with me I* and *II* and the small *Rosegarden* series (both 1974).

Another feature of the jute canvas is that there was a narrow border known as the selvedge at top and bottom of each piece, marked by a line of purple thread, and which McCahon retained in lieu of a frame; it was on the bottom border that he signed each work with initials, title and date, commenting that he did this partly to discourage framing (which would cover up the signature). His preference was for the pieces of canvas to be simply pinned to the wall. In the case of the *Comets* the upper selvedge is painted black.

The title *Comet* refers to a particular comet, Kohoutek, visible in the night skies between March and December 1973. Named after the Polish astronomer who first identified it, Kohoutek is known as a 'long period comet' which was last visible from earth 150,000 years ago. Muriwai where the McCahons were then living, was perfect for viewing the comet in the night sky.

Of the 13 numbered *Comets*, there are two sets of 3 panels (F1-3, F8-10), and one of four panels (F4-7). F11, F12 and F13 are stand-alone panels. Some of the *Comets* are extremely minimal in their imagery, especially the first triptych (F1-3), which offers only small spots of white in a black immensity, apart from a narrow strip of white along the bottom of each canvas which in realist terms may be read as surf or sand and represents some visual relief from the dark boundlessness of the night sky. In some later *Comets* Kohoutek is more prominent than the other celestial objects visible, even featuring a modest tail in some instances. But in F 1-3, the comet, seen low in the sky close to the horizon, is no more prominent than other planets or

stars. The position of the comet varies in each panel suggesting the passage of time, as if the three panels were snap-shots of the night sky observed over an interval of time.

This time-exposure aspect is probably more important in F 1, 2, 3 than associations with the traditional triptych, although the triptych is a form much favoured by McCahon – there are more than a dozen in his oeuvre from *On building Bridges: triptych* (1952) to *Urewera triptych* (1975). The fact that the *Comet* series includes a four-panel work as well as two three panel-works, suggests that temporality and sequence are more immediately relevant than the Christian associations of 'triptych', though one feature F1-3 shares with traditional triptychs is that, as traditional, the central panel is slightly larger than the two outer panels, and a symbolic layer of meaning is present as usual with McCahon.

The minimal character of the imagery in F1-3 draws attention to minor variations on the 'less is more' principle. It is noticeable that F1 in its inky blackness is much darker and more opaque than F2 and F3 where the underlying jute canvas shows through the blackness (especially in F2) and adds a warming brownness to the effect, enhancing the impression of austere sublimity (or should that be sublime austerity) that characterises these remarkable paintings.

Peter Simpson

MICHAEL PAREKŌWHAI



57

Michael Parekōwhai
Koura (Kapa Haka)

automotive paint on
 fibreglass, Ray Ban 'Aviator'
 modelled sunglasses and
 brass belt buckle, one of two
 unique variants
 1900 x 600 x 500mm

Provenance

Private collection, Auckland.

\$200 000 – \$300 000

A variant of the artist's *Kapa Haka* series, comprising a rugby team's worth of identical fibreglass life-sized security guard sculptures, this unique work is dubbed "Koura" (gold in Te Reo) and has a gleaming belt buckle to match his name. First debuting as a tight five, the *Kapa Haka* figures kept an eye on passersby from the brightly-lit window of Michael Lett Gallery on Karangahape Road for 24 hours just before Christmas in 2003. The next year, 2004, the full team travelled to New York to scrutinise visitors to the Asia Society's exhibition *Paradise Now?*

Despite their name, these figures seem removed from the typical kapa haka dancer, distant even from the kaumatua version. They refuse to perform for you. Modelled on the artist's elder brother Paratene, who really was a security guard, these figures are all paunch and staunch. Each sculpture in the original line-up of *Kapa Haka* figures was bestowed with the Māori name for a colour, sculpted into the ID on their belt. The only way to tell them apart was by checking out their identity card, forcing the viewer to presume a degree of intimacy with the body of a guard which would be unimaginable in real life.

Like a gang member wearing a patch, *Koura (Kapa Haka)* dresses to intimidate. Reversing the pose assumed by the legendary Mr Jones and Mr Smith in the poster for the 1997 film "Men in Black" where Will Smith and Tommy Lee Jones play quasi-government agents sent to keep UFO witnesses quiet, *Koura (Kapa Haka)* crosses his left arm over his right, tucking his fingers into his armpit. Like his predecessors, he is formally dressed in collar, tie, belt and trousers, but in a departure from the norm, his shirt is black. In Italy after World War One, Ultrationalist Black Shirts (discontented ex-soldiers) posed as champions of law and order while violently attacking Communists, socialists, and other radical and progressive groups. Will *Koura (Kapa Haka)* be your friend or your foe? Who can tell? His polished Aviators deflect the viewer's gaze, rendering the expression in his eyes unreadable. The high gloss finish on the rest of his flesh, hair and clothing, means he will remain forever shiny and new-looking but unknowable.

Wherever they go, the *Kapa Haka* figures are instantly recognisable as bouncers, their individuality subsumed by the generic type. Like the faceless mannequins that American sculptor Fred Wilson put on display in his 1991 installation "Guarded View", they can be interpreted as reminders of racial inequality. Security guards are always on display, yet their work and value is continually overlooked. To contemplate a *Kapa Haka* figure is to consider the circumstances in society that put brown men in security uniform to work as guards in white spaces such as museums and galleries. By making them part of the art, Parekōwhai has transformed their status from zero to hero.

Linda Tyler

PHILIP CLAIRMONT



58

Philip Clairmont
The Axis of Vases

oil and mixed media
on board, triptych
signed and dated 1976
970 x 1480mm: overall

Exhibited

'Clairmont', Peter Webb
Galleries, September 13 –
September 24, 1976, Cat
No. 3.

Provenance

Private Collection.
Private collection, Auckland.
Purchased from Webb's,
Auckland, 30 April 1992,
Lot No. 38.

\$80 000 – \$140 000

The Axis of Vases is painted upon three pieces of hardboard; the middle panel has had a semi-circle of wood added to the top and a dagger-shaped triangular strip of canvas, rising up from below, pasted onto it. They are likely to be found panels. Another work in *Mugshot*, the 1976 show in which this one was first exhibited, *Three Windows*, was painted on a piece of board picked up from among the tidewrack on Waikanae Beach, where Clairmont was living at the time. The triptych format brings to mind religious painting of the medieval and renaissance periods; and the works of 20th century artists Francis Bacon and Max Beckmann, both of whom were strong influences upon Clairmont. There is also an association with the crucifixion, and perhaps with some advice, much admired by Samuel Beckett, that Saint Augustine gave: 'Do not despair; one the thieves was saved. Do not presume; one of the thieves was damned.'

There are three self-portraits among the contents of the vases painted upon each of the three panels. The face in the left hand one looks like an innocent abroad; perhaps the one who was saved. S/he on the right resembles a hedonist who has indulged to the full in the damnable pleasures of this world. The one in the centre panel is the most ambiguous of all, plagued by demons, with eyes glittering at the intersection of the horizontals and verticals of the black cross. This is based upon an artefact Clairmont owned—an Iron Cross of the kind used as a military decoration in Germany from the Napoleonic Wars until today—which turns up in a number of other works. Its provenance can no longer be determined; it disappeared from his house after he died. Here it takes the form of the Passion Cross, the Cross of Suffering: because of the points, like nails, at its four terminations.

'The Axis' written at the top of the centre panel recalls the alliance that fought the Allies during World War Two; but also refers to the title track of Jimi Hendrix's 1967 album *Axis: Bold as Love*, which is a hymn to colours: *My red is so confident that he flashes trophies of war . . . Orange is young, full of daring, / My yellow in this case is not so mellow / Giving my life to a rainbow like you / I'm bold as love, yeah, I'm bold as love / Just ask the Axis*. Meanwhile the 'J' at the bottom right of the right panel could refer to Jesus, Jimi or just to July—the month in which when the work was made. Note, too, how the surface of the painting has been incised here and there, the way potter Warren Tippett, for instance, used to cut lines into the glazes on his vases. Each of the portraits has a rectangular shape, like a painting, behind: the self, framed as art. Space transforms as you read the triptych from left to right; a consequence of the zig zag of the yellow and blue stripes of the table-top upon which the vases stand. From panel to panel we go from depth to greater depth to the right hand one in which the pictorial space is flat, like a Matisse.

When he went up to Auckland in 1977, Clairmont left *The Axis of Vases* in Wellington in the care of a friend. Some years later that friend, on condition that it was conserved, sold it. Even so, the work retains traces of its history: corners are rounded, there is a hole in one panel; none, strictly speaking, is symmetrical. This is not a deficit in the painting. Clairmont affirmed the value of objects, and works, that show the marks of experience—the slings and arrows of outrageous fortune. He was somewhat battered himself. Of the kidney table he constructed, and made many versions of, he said: 'You can see it's been knocked around. They do become very dear to me after ... repeated abuse.'

The Axis of Vases is a hinge painting in the Clairmont oeuvre, looking back to the two big triptychs of the Christchurch years, and the *Crucifixion Triptych* of 1975; forward to the staircase triptychs of 1977 and 1978; beyond to the *Birth Triptych* (1979-80) and the *Nude Triptych* (1982). It is a complex work, in which the demonology of the Nazis, the Christian sacrifice and the artist's vocation—as well as the music of Jimi Hendrix—are evoked; in a dynamic composition with exceptional colour valencies. 'Like the axis of the earth,' Hendrix remarked in a radio interview in 1968. 'If it changes, it changes everything. It's like love in a human being.'

Martin Edmond

DON BINNEY



59

Don Binney
Apapane, Kilauea

acrylic and oil on canvas
signed and dated MMI
(2001)
1060 x 751mm

Illustrated

Damian Skinner, 'Don
Binney': *Ngā Manu/Ngā
Motu – Birds/Islands*
(Auckland University
Press, 2003), pl. 71.

Provenance

From the collection of
Ron Sang, Auckland.

\$100 000 – \$150 000

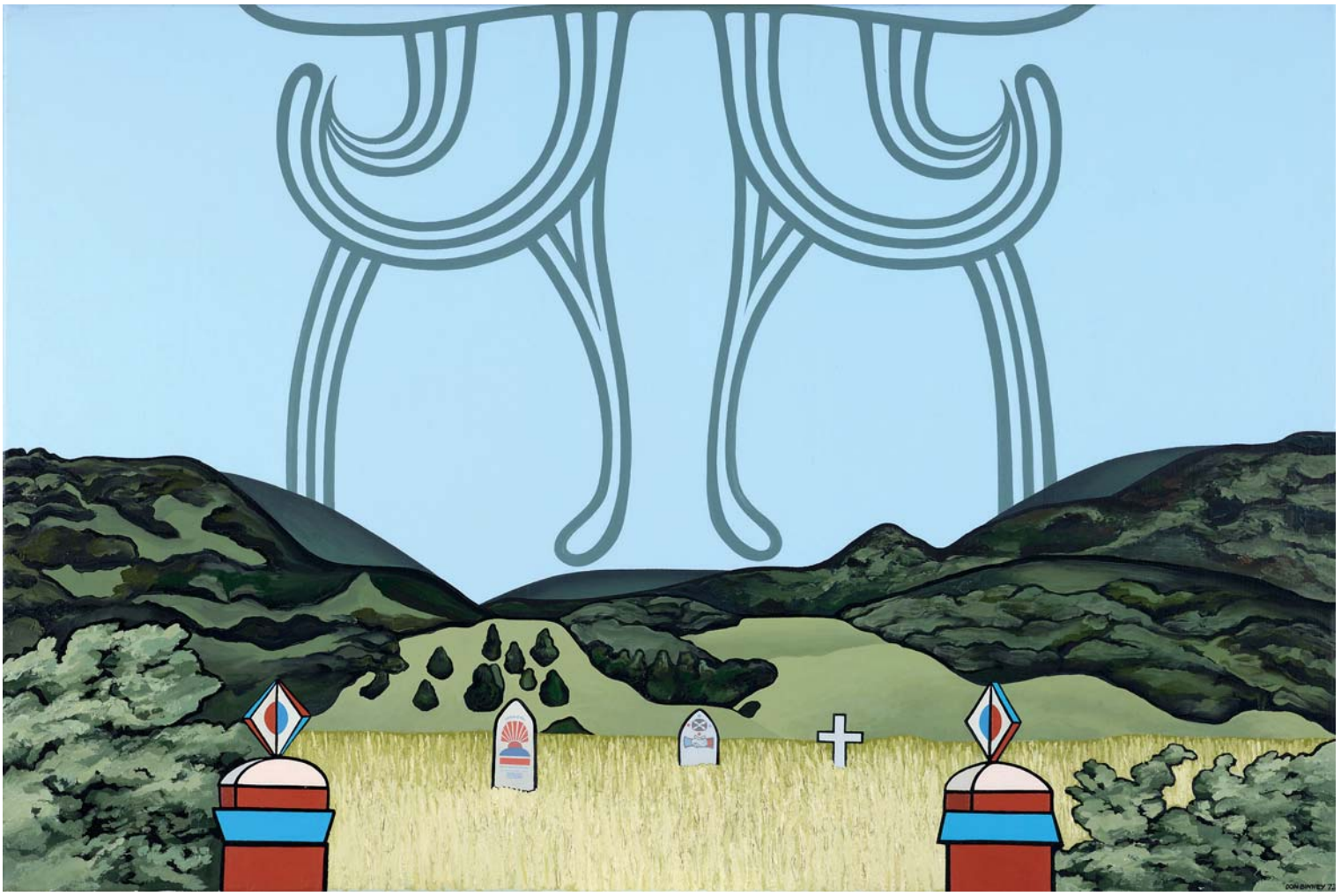
In an interview with Damian Skinner for his book on the artist, Don Binney traces the revival of his later painting to his visit to Hawaii in 1991. He recalled: "It was getting to Hawaii that got me back really. Going to a country that was like Aotearoa New Zealand and yet wasn't. I was going back through the looking glass. I remember walking on my own through the scrubland of the Kilauea crater, and for the umpteenth time in my life I was thinking empowering thoughts about what I would do when I got back to Auckland."

Apapene, Kilauea, 2001, seems to epitomise this return to his roots for Binney and to his leit-motif of the bird in a landscape. But this bird, Arapene, is a species of Hawaiian honey creeper, widespread in Hawaii and not a New Zealand native. Its environment in the painting is the high altitudes of the Kilauea volcanic crater, seen in the middle distance, where it feeds on the nectar of tree flowers in the canopy of the bush. We also see the scrubland where Binney walked alone and re-found his inspiration. Arapene is no ordinary bird – its bright crimson feathers were prized by the Hawaiian islanders who used them to ornament their capes, helmets and leis. Binney stresses the blaze of crimson that fills the foreground and brings out the contrasting cooler tones of the trees, crater and blue sky. The perching Arapane, with its dark tail feathers erect, is almost certainly a male who guards the unseen nearby nest from predators. Kilauea is an active volcano on the north-eastern shore of Kauai, one of the eight islands that make up the state of Hawaii. It is sparsely populated and provides a friendly environment for native flora and fauna which would have attracted the artist to visit it.

Self-consciously Binney makes links with his early bird paintings of the 1960s through the large scale of the bird, its dark outlining and the use of impasto to evoke the textures of plumage and foliage. However, he now uses canvas rather than hardboard and the colouration appears softer and with less contrast than in the early series. In this example his palette is brighter which helps suggest the change of location from New Zealand to the sunnier more tropical climate of Hawaii. There is a return of confidence and a sense of purpose in this fine work which is characteristic of the last phase of Binney's work.

Michael Dunn

DON BINNEY



60

Don Binney
Vanishing Sign I

oil on canvas
signed and dated 1973;
title inscribed verso
1025 x 1525mm

Exhibited

'Don Binney', Common-wealth Institute, Kensington, London, 1974.

Provenance

Private collection, Marlborough. Purchased from Louise Beale Gallery, Wellington, circa 1979.

Note

The companion painting to this, *Vanishing Sign II*, is in the collection of Rotorua Museum, Te Whare Taonga o Te Arawa.

\$160 000 – \$240 000

In 1971 Don Binney was appointed Visiting Lecturer in Art at Victoria University, Wellington and during that period spent quite a bit of time in and around the Paremata inlet; and visited Mana Island, which he painted several times. Poet Sam Hunt and artist Robin White were both living at Paremata then; it was also the childhood home of historian and writer Michael King. King too, from 1972, was in Wellington; tutoring in Journalism at the Polytechnic. That year his first book, *Moko: Maori Tattooing in the 20th Century*, based upon interviews with seventy-one women from all over the motu, and illustrated with photographs by Marti Friedlander, was brought out by Alister Taylor. It was unprecedented: 'a milestone in New Zealand publishing.'

A commission Binney received in these years also involved Michael King. It was from Helen Marcroft, on behalf of the Marcroft Bequest and the Arawa Tribal Trust, and was for a painting in memory of Helen's husband, Lyndon Harrison Marcroft. Lyndon, of Ngāpuhi descent, was a soldier and an educator; he and Helen are the parents of MP Jenny Marcroft. He died suddenly, of a heart attack, aged only 48, in 1973. This commission was fulfilled in the painting *Vanishing Sign II*, now in the collection of the Rotorua Museum Te Whare Taonga o Te Arawa. It is illustrated (plate 42) in Damian Skinner's 2003 book *Don Binney: Ngā Manu / Ngā Motu – Birds / Island*; and has a dedication, 'He whakamaharatanga ki a Lyndon Marcroft na Don Binney 1975', inscribed upon it. *Vanishing Sign I* is a precursory work which has some similarities with #II, but some differences from it too.

The urupā pictured in both paintings is at Utakura in the Hokianga, on the banks of the Utakura River east of the long arm of the harbour and west of Lake Omapere. The distinctive gates, shown in a slightly different form in each painting, were carved by Lyndon Marcroft's grand uncle. Lyndon was himself born at Utakura but grew up at Ngongatahā, where his father had gone for work; and is buried at Waitetī Marae on the shores of Lake Rotorua. His absence from the Utakura urupā is one of the unspoken themes of the *Vanishing Sign* paintings.

Both show a scatter of gravestones amongst the long cemetery grass: three in this work, four in the other. There are freestanding crosses in both, and upright stones with patterns inscribed upon them. The landscape behind is broadly similar in the two works, but #I has green bushes either side of the gates, whereas #II shows the tops of fleur-de-lys ornaments on a wrought iron fence. The most significant differences between the two works, however, are those between the moko in the sky. Both use the style called puhoro, where the background is darkened with pigment and the motif is revealed in the unpigmented areas; the

one in this work is abstracted into open lines upon the blue; while the moko in #II is more elaborately formed and densely painted. And the mokos are themselves different.

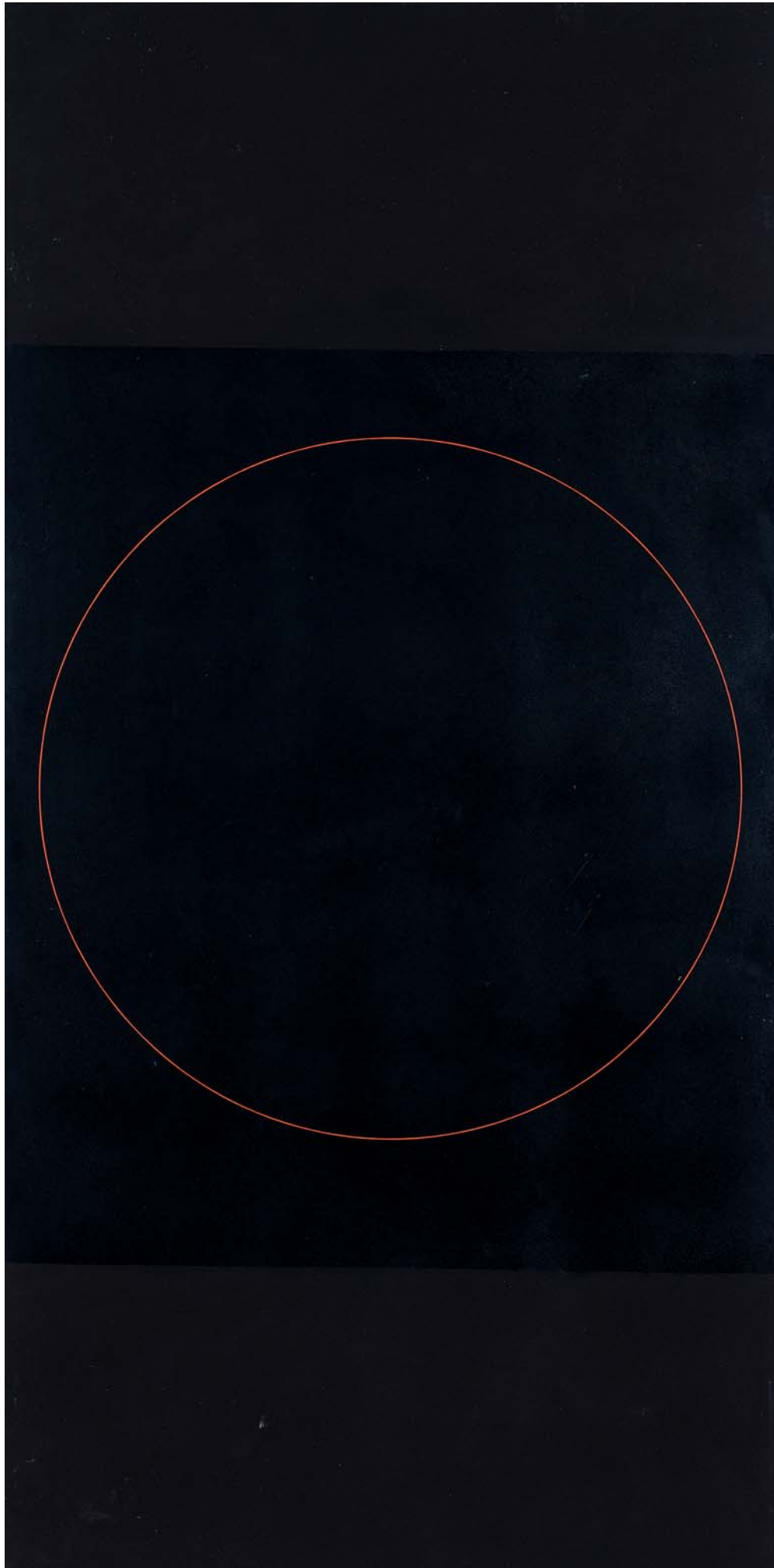
Probably both designs were given to Binney by Michael King, out of the research he had done for his 1972 book. Whether Binney visited Utakura isn't known but it is very likely that he did. However, this painting was made while he was in England, so it may have been done from memory or from photographs. The title, *Vanishing Sign*, also suggests a familiarity with the King and Friedlander work, documenting what was then thought, erroneously, to be a form of tattoo that was dying out.

Binney had painted signs in the sky before; mostly, but not always, birds; which may themselves be understood, in certain circumstances, as vanishing signs. He was also a consummate landscape painter, with the ability to give solid form to the whenua in a way that suggests permanence rather than transience; as is the case with the hills and valleys behind the urupā in this work. Don Binney's connections with the land, and with mana whenua, were deep and abiding and sometimes manifest, as here, in his paintings; but it wasn't an aspect of his work he foregrounded. Damian Skinner wrote: 'Binney's paintings are a special plea for belonging here, made through a gesture of respect for what is already here, without claiming anything that has not been given to him.'

Given the wide range of places Binney travelled and painted—Central America, Hawai'i, Australia, Europe, Africa, the UK—and the consistent concern with ecology and conservation in his oeuvre, the 'here' in this quote might be taken to refer, not just to Aotearoa New Zealand, but to the planet as whole. Utakura urupā is thus a window upon the world.

Martin Edmond

RALPH HOTERE



61

Ralph Hotere
Red IV

acrylic and brolite lacquer
on board
title inscribed, signed and dated
'Dunedin '69' verso
1210 x 600mm

Provenance

Passed by descent to the current
owner. Originally purchased
from RKS Gallery, Auckland,
circa 1978.

\$75 000 – \$100 000

Among the most austere, reductive and challenging artworks one might encounter throughout New Zealand art history is a small body of paintings produced by Ralph Hotere in the late 1960s and early 1970s. Broadly referred to as the 'Black Paintings', these paintings each share the same vertical orientation and are dominated by finely inscribed concentric circles and razor sharp lines. All are abstract in the purest sense of the word, offering viewers little or no reference outside of their self-contained, hermetic worlds of darkness.

No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. All of the paintings from this body of work are conceived in either matte black on canvas or, as here, the immediately seductive allure and sheen of brolite lacquer on board. 'Brolite' lacquer was a nitrocellulose-based paint used predominantly in the automotive industry in the 1960s. Hotere would spray the lacquer onto prepared hardboard and then polish them back to create glossy, smooth, seductive surfaces. These are without doubt cerebral paintings for quiet contemplation.

Red IV (1969) adheres to the stylistic status quo of this period and offers no elixir for the time poor or impatient; rather, like the gradually shifting tides, it creeps up on you slowly but surely, washing over and through you in a gentle tide of darkness. The infinite blackness is disturbed by the finest of red concentric lines, hovering over and above the inky darkness forming a perfect circle, and an area at the base of the painting painted in an earthier pigment.

Whilst the circular motif features prominently in the modernist vernacular of the 1960s, most notably in Jasper Johns' 'Target' paintings and in the work of Kenneth Noland, Hotere's concerns are entirely different from his lofty American forbears. Starting with the 'Human Rights' series of paintings earlier in the 1960s, Hotere's on-going project increasingly reflected his interest in producing abstract paintings which have their genesis in universal issues of war, human suffering and oppression, the nuclear arms race and degradation of the natural environment. It is one of the enduring complexities of the artist's project that his preoccupation with the human condition is most often expressed in the reductive formal language of late modernism.

Painted in the year the artist moved to Dunedin to take up the Frances Hodgkins fellowship, Ralph Hotere's *Red IV* flips the age-old question of what the abstract painting might 'represent' on its head, challenging the viewer, who is mirrored in its impeccable surface, with the question of what they represent and what they bring to any engagement with a work of art.

Ben Plumbly

MICHAEL SMITHER



62

Michael Smither
Doubting Thomas

oil on board
signed and dated 1968
910 x 760mm

Illustrated

Trish Gribben, *Michael Smither: Painter* (Ron Sang, 2004), p. 78.

Provenance

Private collection, Auckland.
Purchased from Webb's,
Auckland, 29 June 2004,
Lot No. 58.

\$120 000 – \$160 000

The biblical source of the story of *Doubting Thomas* as depicted by Michael Smither in this memorable painting is John 20:24-29. Thomas was absent when the resurrected Jesus appeared to the other disciples but Thomas refused to believe their story until he had seen with his own eyes. Then Jesus reappeared:

27. Then saith he to Thomas, Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust *it* into my side: and be not faithless, but believing.

28. And Thomas answered and said unto him, My Lord and my God.

The story of the doubting disciple who thought 'seeing is believing', was much discussed over the centuries by theologians debating issues of faith and doubt, and often depicted in Christian art. Among the most famous renditions are a bronze in Florence by Andrea del Verrocchio, and oil paintings by Carravaggio and Rembrandt. Another important source for Smither, though not of this particular subject, was the paintings of Stanley Spencer (1891-1959), the English artist who placed biblical stories within his home town of Cookham in Berkshire on the River Thames, as Smither sometimes (though not here) used Taranaki settings for his biblical paintings. Smither said: 'I had once seen a couple of Stanley Spencer paintings in the Wellington Art Gallery; they impressed me and set me reading. Spencer was interested more in form and space – not at all like the Impressionists. It gave his work a solidity, and that was what I wanted' (interview in *Tui Motu Interislands*).

Religious paintings are scattered throughout Smither's career alongside works in many other modes (portraits, landscapes, domestic scenes, beach scenes, abstracts etc. In 1968 he held two exhibitions specifically entitled 'Religious Paintings', one at Barry Lett Galleries in Auckland, the other at the Palmerston North Art Gallery. The subjects included the Pentecost, the baptism of Christ, Christ driving the money lenders from the Temple, Christ walking on water, the Crucifixion and Deposition, the Stations of the Cross and a group from events in the life of St Francis of Assisi.

The Lett exhibition, subtitled *Paintings and Drawings*, included fifteen items executed between 1960 and 1968, one of which was *Doubting Thomas*. In the catalogue Smither wrote: 'I cannot paint what I do not know or experience. But my religious paintings are a different matter and are made up of things I am intensely familiar with to the point where they

have become part of my environment. Born a Catholic with a strict moral upbringing, the lives of the saints and the apostles, have been if not my daily bread my weekly instruction, and in this field I am able to give expression to some of the moral and intensely spiritual emotions that concern me.'

In *Doubting Thomas* this intensity is seen in the eerie blue, white and black colour and chiaroscuro of the lighting, in the straining of muscle and sinew, in the grotesque distortions of Thomas' face, in the graphic literalism of Christ's wounds on head, hands and torso. It is all extraordinarily remote from the anodyne sentimentality of the Catholic art Smither had seen in childhood.

Of Thomas himself, Smither commented in words that also (perhaps) reflect indirectly on his own practice: 'The courage to doubt in the face of the great juggernaut of Christianity was illustrated by St Thomas who had the courage to investigate his doubts about the resurrection. As with many parables in the Catholic liturgy, I saw this as a courageous act rather than a cringing doubt' (*Michael Smither*, Ron Sang Publications, p. 78).

Peter Simpson

63

Gretchen Albrecht

Origin

acrylic on shaped canvas,
two parts
signed and dated '83 verso;
title inscribed on artist's
original catalogue label
affixed verso
1685 x 3370mm

\$45 000 – \$65 000





64

Jeffrey Harris
Two People

oil on canvas (1986)
1825 x 3640mm

Exhibited

'Jeffrey Harris', Ray Hughes
Gallery, Sydney, 1986,
Cat No. 9.

Provenance

Collection of Peter and
Anne Webb, Auckland.
Purchased from Ray Hughes
Gallery, Sydney in 1986.
Private collection, Dunedin.

\$26 000 – \$40 000





THEO SCHOON



65

Theo Schoon

One Man's Picture is Another Man's Rorschach Test

polyvinyl acetate on board signed; title inscribed, signed and dated 1964 and inscribed *New Vision Gallery, 8 H. M Arcade, Queen St verso*; inscribed *Cat No. 5* on original Auckland City Art Gallery 'New Zealand Painting: 1965' exhibition label affixed verso 1455 x 1200mm

Exhibited

'Theo Schoon', New Vision Gallery, Auckland, 1965.
'New Zealand Painting: 1965', Auckland City Art Gallery, 17 April – 1 May 1966, Cat No. 60.
'Hattaway, Schoon, Walters: Madness and Modernism', Lopdell House, Auckland, 11 October – 9 November 1997.

Illustrated

Damian Skinner, *Theo Schoon* (Massey University Press, 2018), p. 193.
Hamish Keith, *New Zealand Painting: 1965* (Auckland, 1965), p. 11.
Amanda Garland and Damian Skinner, *Hattaway, Schoon, Walters: Madness and Modernism* (Auckland, 1997), p. 39.

Literature

Damian Skinner, *Theo Schoon* (Massey University Press, 2018), pp. 187–188, 194.
Damian Skinner, 'Madness, Modernism and Primitivism' in *ibid.*
Hattaway, Schoon, Walters: Madness and Modernism (Auckland, 1997), pp. 19–25.

Provenance

Collection of Mr David Vaver.
Acquired by him from New Vision Gallery.
Private collection, Auckland.
Purchased by the current owner from International Art Centre, Auckland in 1987, Lot No. 26.

\$70 000 – \$90 000

In 1965 Theo Schoon exhibited a series of sixteen abstract paintings at the New Vision Gallery, Auckland, alongside some of his decorated gourds and prints. Of these remarkable works, *One Man's Picture is Another Man's Rorschach Test* is a significant example. He made the paintings in a short space of time for the show, and all are painted on a glaring white ground which becomes a prominent component of the imagery and our experience of the works. The colours used – red, black, blue and green – are limited in number, direct in application and largely unrevised. They have a visual impact that is raw and lingering. At the time they seemed modern, brash and hard to comprehend. Abstract and free of narrative or representation, they challenged the viewer and critics to work them out. They were like pictorial puzzles rather than conventional pictures.

This brings us to Rolfe Hattaway, a schizophrenic, who obsessively made drawings with clay on the pavement of the exercise grounds at Avondale Mental Hospital when Schoon was an attendant there in 1949. Schoon recognised in these drawings a genuine talent for spontaneous and intuitive invention. From his background in European modernist art and his then recent recording of New Zealand rock drawings, he saw Hattaway's language of lines, shapes and movements with an eye tuned to perceiving art that addressed the subconscious rather than the material world. He could see order and reason where others saw childish scribbles. He decided to supply Hattaway with paper and coloured pencils so that he could facilitate his artwork and also preserve it. By contrast, Hattaway's large pavement works were impermanent and washed away each day by the attendants. The pencil drawings he collected are the key to Schoon's paintings. He painted contrasting serpentine and rectilinear lines and bright colours, like Hattaway's, on plain white backgrounds. The original small drawings become much larger works with more studied use of colour and form. Schoon's

paintings reveal his knowledge of European geometric abstraction in the use of positive/negative counterpoint and the creation of virtual spatial effects. Paul Klee and Hans Arp were some of the masters Schoon admired and studied.

Schoon was interested in the cerebral process of viewing a painting and what it revealed about its creation. At this point the reference to a Rorschach test in the title of the current work is relevant for understanding it. The Rorschach test is a psychological exercise in which subjects of the test are asked to study and interpret a series of abstract 'inkblots'. As in Schoon's paintings, the images are on white backgrounds. Their colours are often limited with only a few being multi-coloured. According to the subject's personality and psychological make up, interpretation of the 'inkblots' can vary from benign associations with the natural world to more disturbing sexual or threatening ones. Colours are seen to provoke different responses when isolated in this way. The patient's analysis of the 'inkblots' probes the subconscious and favours an intuitive response. By referencing the Rorschach's test – popular in the 1960's – Schoon encourages us to interpret his artwork in a similar way so as to unravel its layers of meaning and reveal something of ourselves in the process.

Michael Dunn



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

66

Ian Scott

Lattice No. 75

acrylic on canvas
title inscribed, signed
and dated '81 verso
1025 x 1025mm

Provenance

Private collection,
Auckland.

\$15 000 – \$20 000



67

Stephen Bambury

*"Rustic appearances must
be removed" (Primary)*

acrylic and chemical action
on brass, two panels
title inscribed signed and
dated 1994 each panel verso
1220 x 650mm: overall

Exhibited

'Stephen Bambury: Works
1975–1999', City Gallery,
Wellington, Te Whare Toi, 16
October 1999 – 30 January
2000.

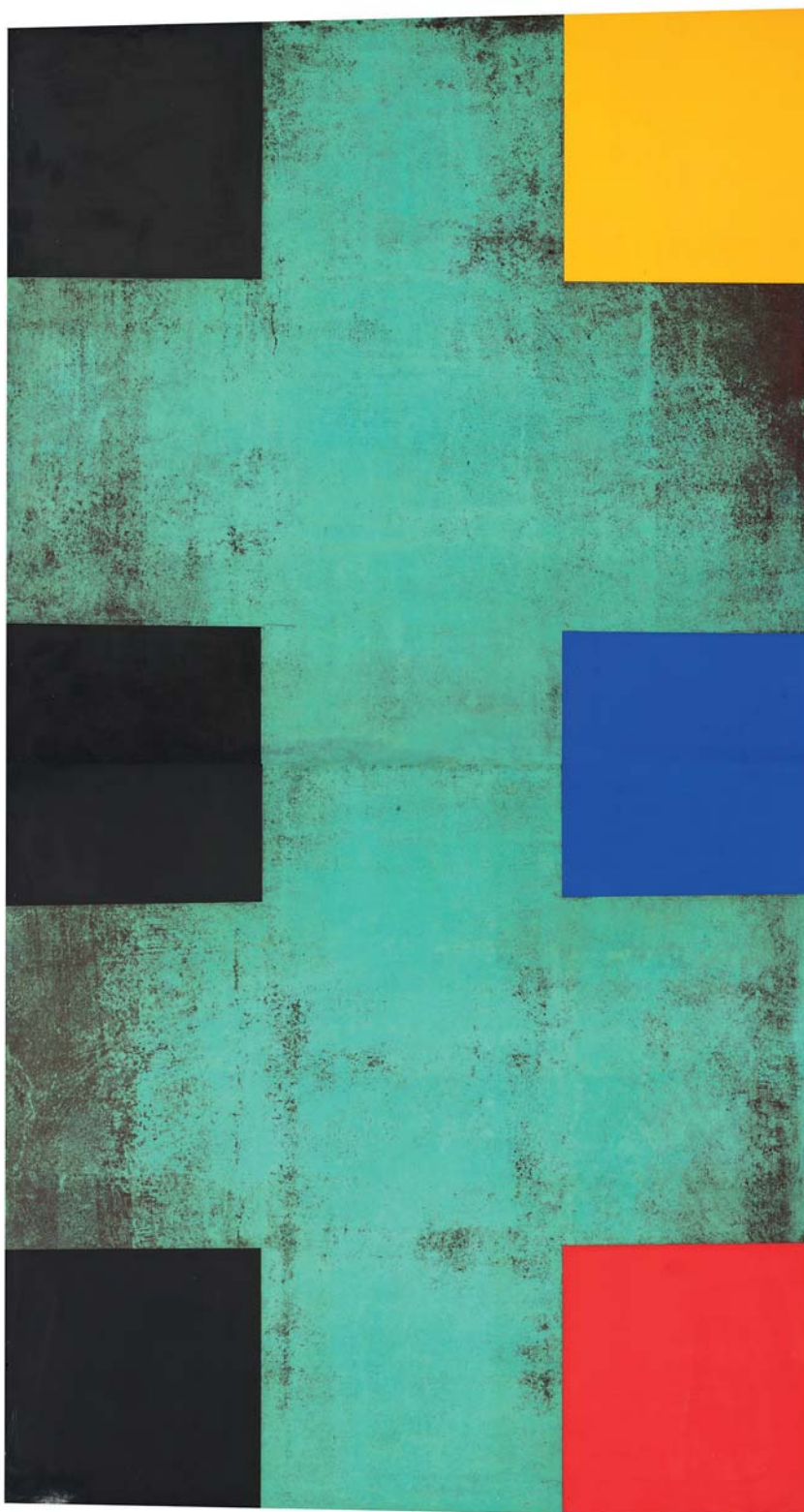
Illustrated

Wystan Curnow and William
McAloon, *Stephen Bambury*
(Nelson, 2000), p. 205.

Provenance

Private collection,
Wellington.

\$22 000 – \$32 000



68

Richard Killeen
Measuring Tools

acrylic on aluminium,
35 parts
title inscribed, signed
and dated 1994;
inscribed *Cat No. 2457*
on artist's original
catalogue label affixed
each part verso
1490 x 1600mm:
installation size variable

\$40 000 – \$60 000





69

S raphine Pick

Good Morning, Morning

oil on canvas

signed and dated 2008

1100 x 1520mm

\$40 000 – \$60 000





Jimmie Pick 2008

70

Tony de Lautour

X

oil and acrylic on
linen canvas
signed and dated 2003
1200 x 1200mm

Exhibited

'Landscape – Tony de
Lautour: Recent Paintings',
Te Manawa Art Gallery and
Museum, Palmerston North,
November 2003.

Provenance

Private collection, Auckland.
Purchased from Webb's,
Auckland, 29 June 2004,
Lot No. 47.

\$18 000 – \$28 000



71

Tony de Lautour
Untitled

acrylic and oil on canvas
signed and dated 1999
792 x 1195mm

Provenance

Private collection, Auckland.
Purchased from Ray Hughes
Gallery, Sydney.

\$16 000 – \$24 000



72

Tony de Lautour
Body Corp No. 7

oil and acrylic on
unstretched linen canvas
title inscribed, signed with
artist's initials T.D. L and
dated 2000
1560 x 1000mm

\$7000 – \$10 000



73

Richard Killeen

Destruction of the circle

acrylic and collage on canvas
title inscribed, signed
and dated April 24 1990;
inscribed *Cat No. 1148* on
artist's original catalogue
label affixed verso
1112 x 1520mm

Exhibited

'Sampler', Sue Crockford
Gallery, Auckland, 1989.

\$20 000 – \$30 000



74

Shane Cotton

Untitled

oil on canvasboard, 15 panels
signed and dated '98 and
variously inscribed
455 x 1010mm: overall

\$25 000 – \$35 000



75

Don Driver

General Motors Relief

battery case, nail box,
acrylic paint and mixed
media (1966)
signed and inscribed *G.M.*
Relief 135 GNS verso;
original Auckland Art Gallery
exhibition label affixed verso;
original Peter Webb Galleries
label affixed verso
1270 x 960 x 130mm

\$14 000 – \$22 000



76

Don Driver
Relic

mixed media and found objects
title inscribed, signed and
dated 2008
560 x 260 x 260mm

Provenance

Private collection, Auckland.
Purchased from Art+Object,
10 August, 2013, Lot No. 48.

\$3000 – \$5000



77

Don Driver
Jubilation

mixed media and found objects
title inscribed, signed and
dated 1990 verso
1600 x 1030 x 150mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



78

Milan Mrkusich

Three Areas Achromatic

acrylic on board, three parts

title inscribed, signed and

dated 1980 verso

915 x 1225mm

Provenance

Private collection, Auckland.

\$30 000 – \$50 000



79

Reuben Paterson
Take My Hand And Off We Stride
 glitter on canvas
 title inscribed, signed and dated
 2004 verso
 1200 x 1200mm

Provenance
 Private collection, Auckland.
 Purchased from Art+Object,
 Auckland, 15 August 2013,
 Lot No. 158.

\$13 000 – \$18 000



80

Reuben Paterson
Te ara puāwai
 glitter and synthetic polymer
 paint on canvas
 title inscribed, signed and dated
 2016 verso; original Milford
 Galleries label affixed verso
 1000 x 1000mm

Provenance
 Private collection, Auckland.

\$10 000 – \$15 000



81

Ralph Hotere

Nude

watercolour
350 x 295mm

Provenance

Acquired from the artist.

\$6000 – \$9000



82

Robin White

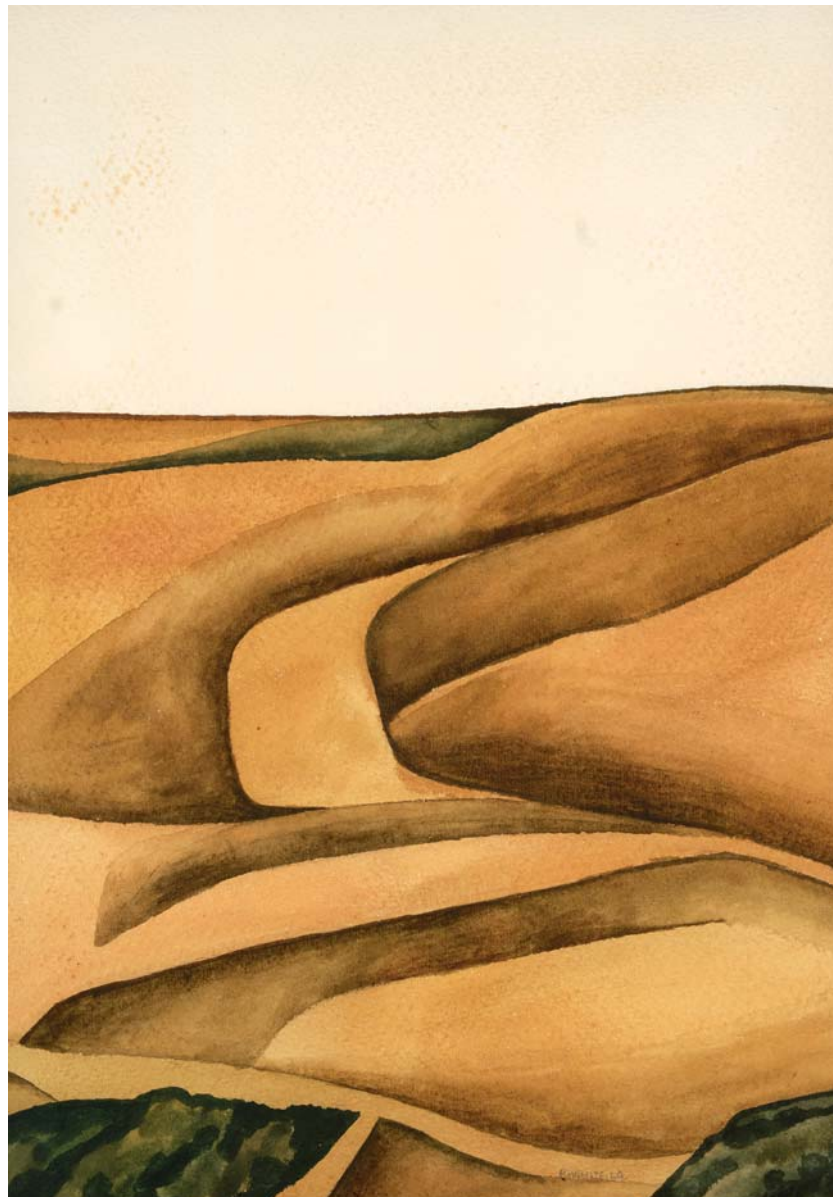
Paremata Landscape

watercolour
signed and dated '69
420 x 295mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



83

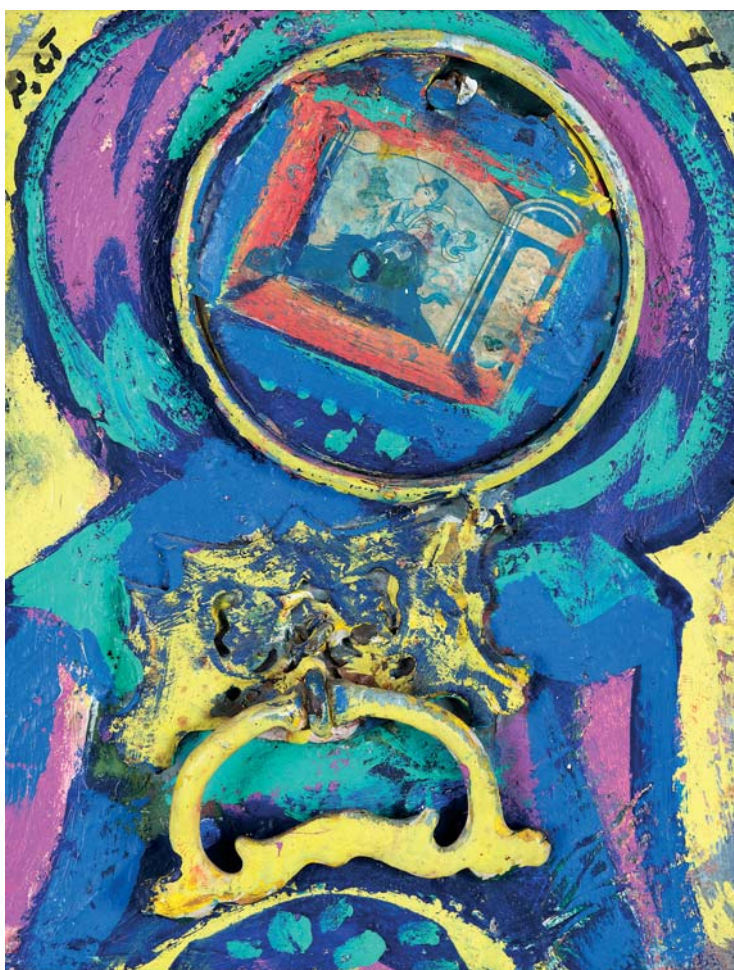
Philip Clairmont
Untitled

oil and collage on board
and found objects
signed with artist's initials
PCT and dated '79
240 x 185 x 50mm

Provenance

Private collection, Otago.

\$3000 – \$5000



84

Trevor Moffitt
*Popular Girl at University from
the Human Condition Series II*

oil on board
title inscribed and signed
and inscribed *Cat. No. 21*
verso
590 x 590mm

Provenance

Private collection, Central
Otago.

\$6500 – \$9500



85

Roberta Thornley
Mother

type C photograph
mounted to aluminium
signed verso; original
Tim Melville Gallery
label affixed verso
300 x 550mm

Provenance

Private collection,
Sydney, Australia.
Purchased from Tim
Melville Gallery,
Auckland.

\$2500 – \$4000



86

Brook (Garru) Andrew
(Australia, 1970–)
The Right to Offend is Sacred
(Glow Red)

six colour screenprint,
edition of 20 (2017)
755 x 925mm

Provenance

Private collection,
Auckland.

\$1000 – \$2000



87

Jacqueline Fraser
The Last Resort

type C photograph on
metallic paper (2009)
1255 x 890mm

\$4000 – \$7000



88

Dane Mitchell
*Dust Archive (National
Gallery of Australia),
2003–2019*

archival inkjet print on
dibond, edition of 3
800 x 800mm

Provenance

Private collection,
Auckland.

\$6000 – \$9000



89

John Walsh
*Tane Introduces Hine te
Tima to his Brothers*

oil on board
title inscribed, signed and
dated 2002 verso; original
John Leech Gallery label
affixed verso
742 x 1200mm

\$14 000 – \$22 000



90

John Walsh
Untitled
oil on board
signed and dated 2004 verso
890 x 1188mm

Provenance
Private collection, Auckland.

\$14 000 – \$22 000



91

James Ormsby

Untitled

graphite and coloured pencil on paper
variously inscribed
3200 x 1910mm

Provenance

Private collection,
Auckland.

\$6000 – \$10 000



92

Simon Kaan

Untitled

oil on wood
920 x 920mm

Provenance

Private collection,
Auckland.

\$9000 – \$15 000



93

Colin McCahon
Canterbury Plains Landscape

charcoal on paper
title inscribed, signed and
dated '48
200 x 250mm

Exhibited

'Colin McCahon: An
Exhibition of Paintings from
July 1947 – September 1948',
Dunedin Public Library, 16
September 1948 (closing
date unknown).

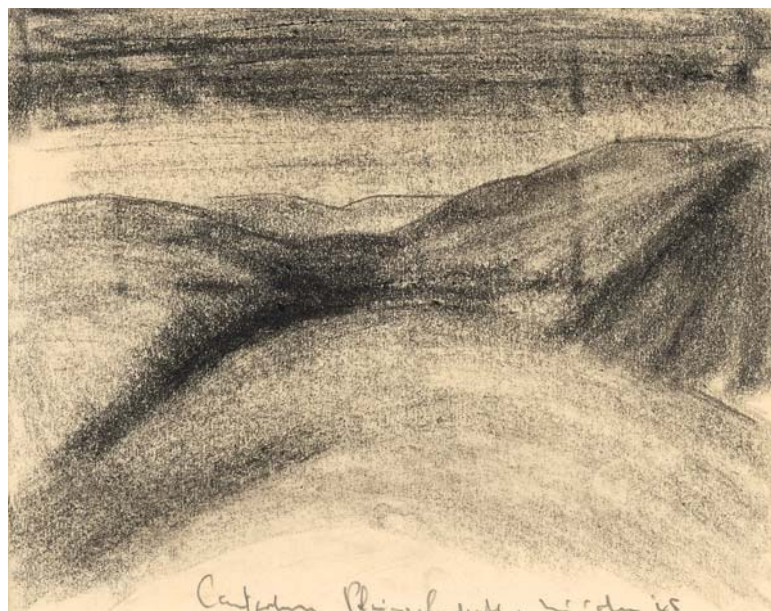
Reference

Colin McCahon database
(www.mccahon.co.nz)
cm001491.

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



94

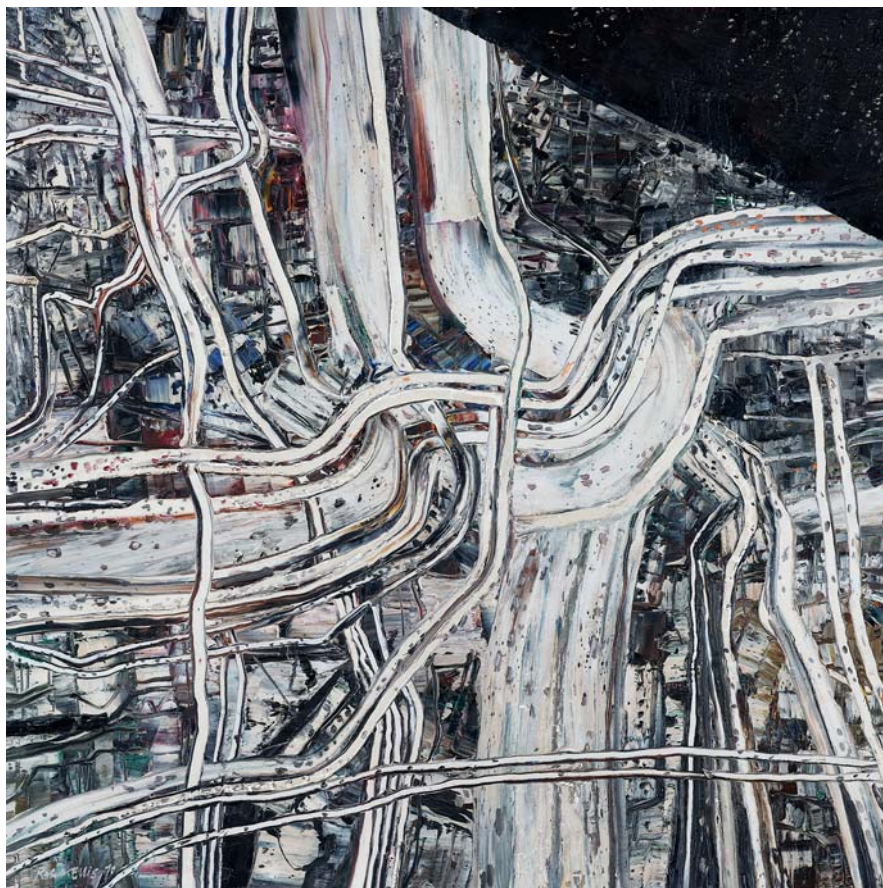
Robert Ellis
Motorway Journey

oil on board
signed and dated '70; title
inscribed, signed and dated
1970 and inscribed *B.L Ex.*
No. 30 verso
595 x 595mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



95

Terry Stringer
Mask and Cloth

cast bronze, 1/5
signed and dated '94
580 x 275 x 120mm

\$3000 – \$5000



96

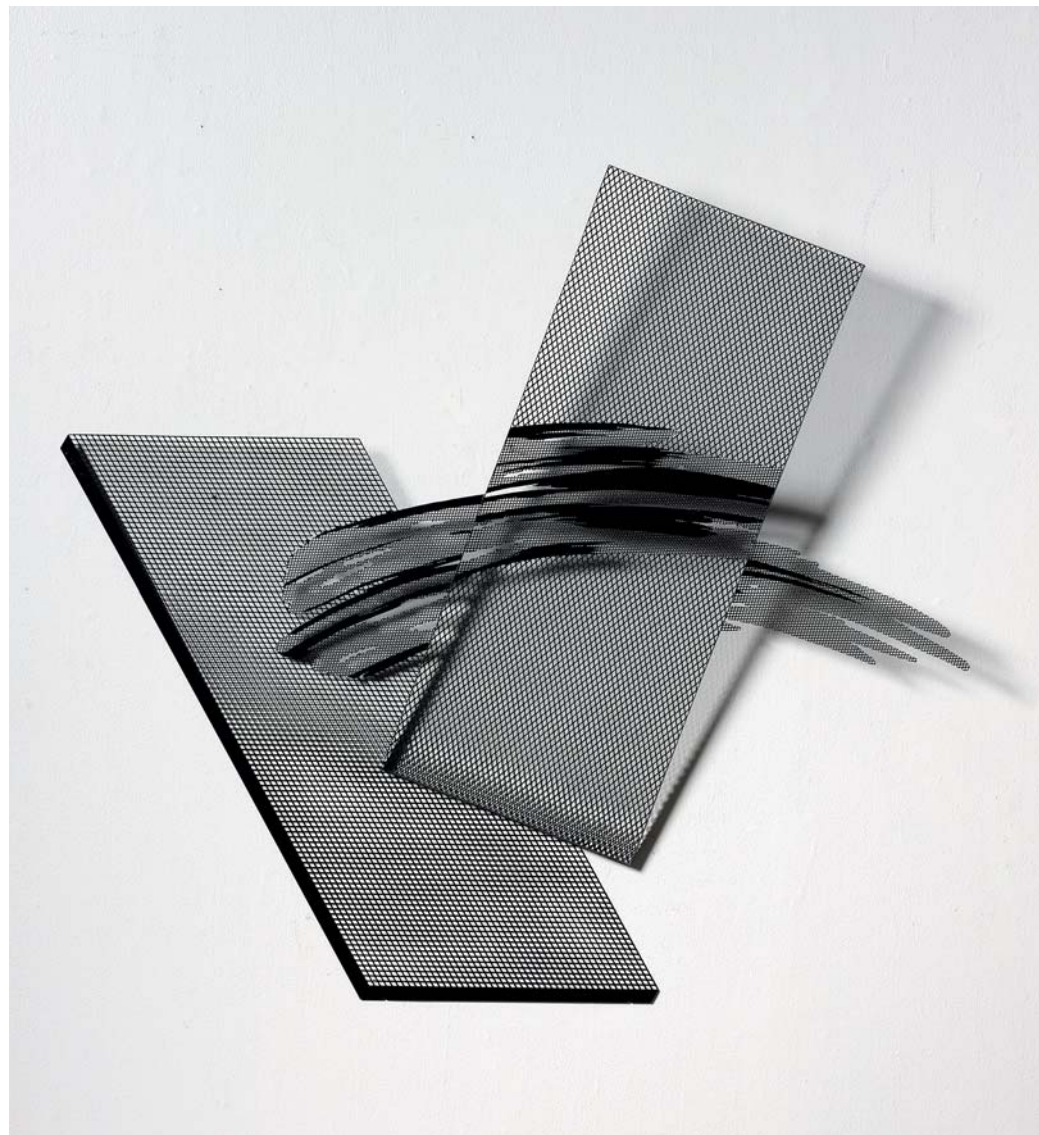
Neil Dawson
Switch

acrylic on wire mesh (1985)
1030 x 1120 x 50mm

Provenance

Private collection, Auckland.
Purchased from Webb's,
Auckland, 30 March 2004,
Lot No. 22.

\$12 000 – \$18 000



97

Sally (Mirdidingkathi
Juwarnda) Gabori (Australia,
Aboriginal, c.1924–2015)
Dibirdibi Country

synthetic polymer paint
on Belgian linen
title inscribed and signed
and inscribed *Cat No.*
7894 - L - SG - 1012
1515 x 910mm

\$12 000 – \$18 000



98

Francis Upritchard

Untitled – Urn

earthenware and modelling
material
480 x 200 x 200mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



99

Francis Upritchard

Brian

earthenware and rope (2007)
530 x 290 x 290mm

Exhibited

'Feelings', Ivan Anthony
Gallery, Auckland, 23 May
– 20 June, 2009.

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



100

Rohan Wealleans

Untitled

enamel paint, wood and pins,
circa 2002
1510 x 720 x 190mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



101

Rohan Wealleans

A Moveable Hole

oil paint on canvas blind
(2008)
1255 x 1220mm

Exhibited

'Rohan Wealleans – Deep
Heat', Hamish McKay
Gallery, Wellington, 23 July
– 16 August 2008.

Provenance

Private collection, Auckland.

\$6500 – \$9500



102

Richard Killeen
Soft bodied animals

acrylic and collage on polystyrene
title inscribed, signed and dated Feb 5 1988 and inscribed *Cat No. 800* on artist's original catalogue label affixed verso
1200 x 1305 x 80mm

\$12 000 – \$18 000



103

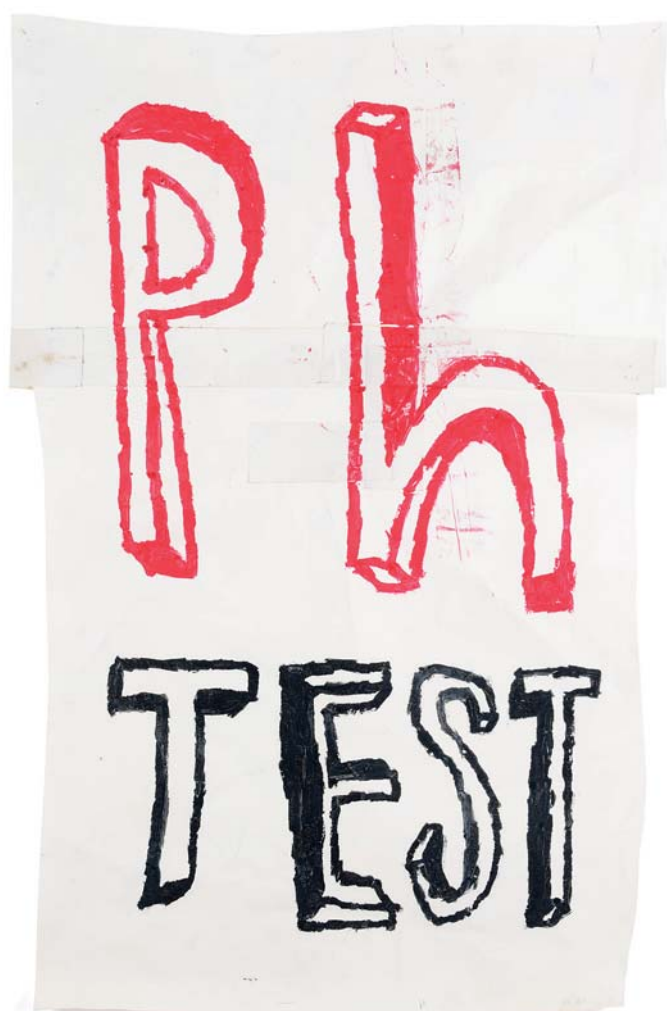
Peter Robinson
Ph Test

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

Provenance

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

\$5500 – \$8500



104

S raphine Pick
Baby

oil on canvas
signed and dated 2003
1070 x 1193mm

\$17 000 – \$25 000



105

Sara Hughes
Metadata I

acrylic on Belgian linen
title inscribed, signed and dated
2008 verso
1220 x 915mm

\$7000 – \$12 000



106

Simon Ingram
Untitled

oil on Belgian linen (2008)
1950 x 1950mm

Exhibited

'Simon Ingram: Boom Boom
Tschak', Gow Langsford Gallery,
Auckland, 3 February – 25
February, 2009.

\$6000 – \$9000



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. 162
 Important Paintings and Contemporary Art
 10 August 2021 at 6.30pm

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

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

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

Payment and Delivery: Art+Object will advise me as soon as is practical that I am the successful bidder of the lot or lots described above.

I 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.

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.

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

MR/MRS/MS:

FIRST NAME: _____ SURNAME: _____

ADDRESS: _____

HOME PHONE: _____ MOBILE: _____

BUSINESS PHONE: _____ EMAIL: _____

Signed as agreed: _____

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

1. Email a printed, signed and scanned form to Art+Object: info@artandobject.co.nz
2. Fax a completed form to Art+Object: +64 9 354 4645
3. Post a form to Art+Object, PO Box 68345 Wellesley Street, Auckland 1141, New Zealand

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