

VOL. I

The
Collection of
Adrian Burr and
Peter Tatham

ART+OBJECT

VOL. I

The
Collection of
Adrian Burr and
Peter Tatham

2021



Amazing role models



St Cuthbert's



stcuthberts.school.nz



Iconic flavour,
now in capsules

allpressespresso.com

ALLPRESS
ESPRESSO



SCOTTIES
scottiesboutique.co.nz

EXHIBITING QUALITY LANDSCAPES

NEW ZEALAND'S FINEST LUXURY PROPERTIES

THE ELMS PENTHOUSE LAKE HAYES



www.luxuryrealestate.co.nz/Q58

3 3 2

CLOSEBURN STATION QUEENSTOWN



www.luxuryrealestate.co.nz/Q59

3 2 2

QUEENSTOWN

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

Nick Horton
+64 21 530 000
nick@luxuryrealestate.co.nz

luxuryrealestate.co.nz

LUXURY REAL ESTATE
NEW ZEALAND



www.seresin.co.nz

Signed,

Ther Choon



Whānau
Mārama
New Zealand
International
Film Festival

AUCKLAND: 28 October to 14 November

WELLINGTON: 4 to 21 November

CHRISTCHURCH: 29 October to 14 November

DUNEDIN: 5 to 21 November

HAMILTON: 11 November to 5 December

TAURANGA: 18 November to 5 December

HAWKE'S BAY: 18 November to 5 December

NEW PLYMOUTH: 18 November to 5 December

PALMERSTON NORTH: 19 November to 5 December

MASTERTON: 19 November to 1 December

NELSON: 11 November to 2 December

TIMARU: 11 to 21 November

GORE: 11 to 21 November

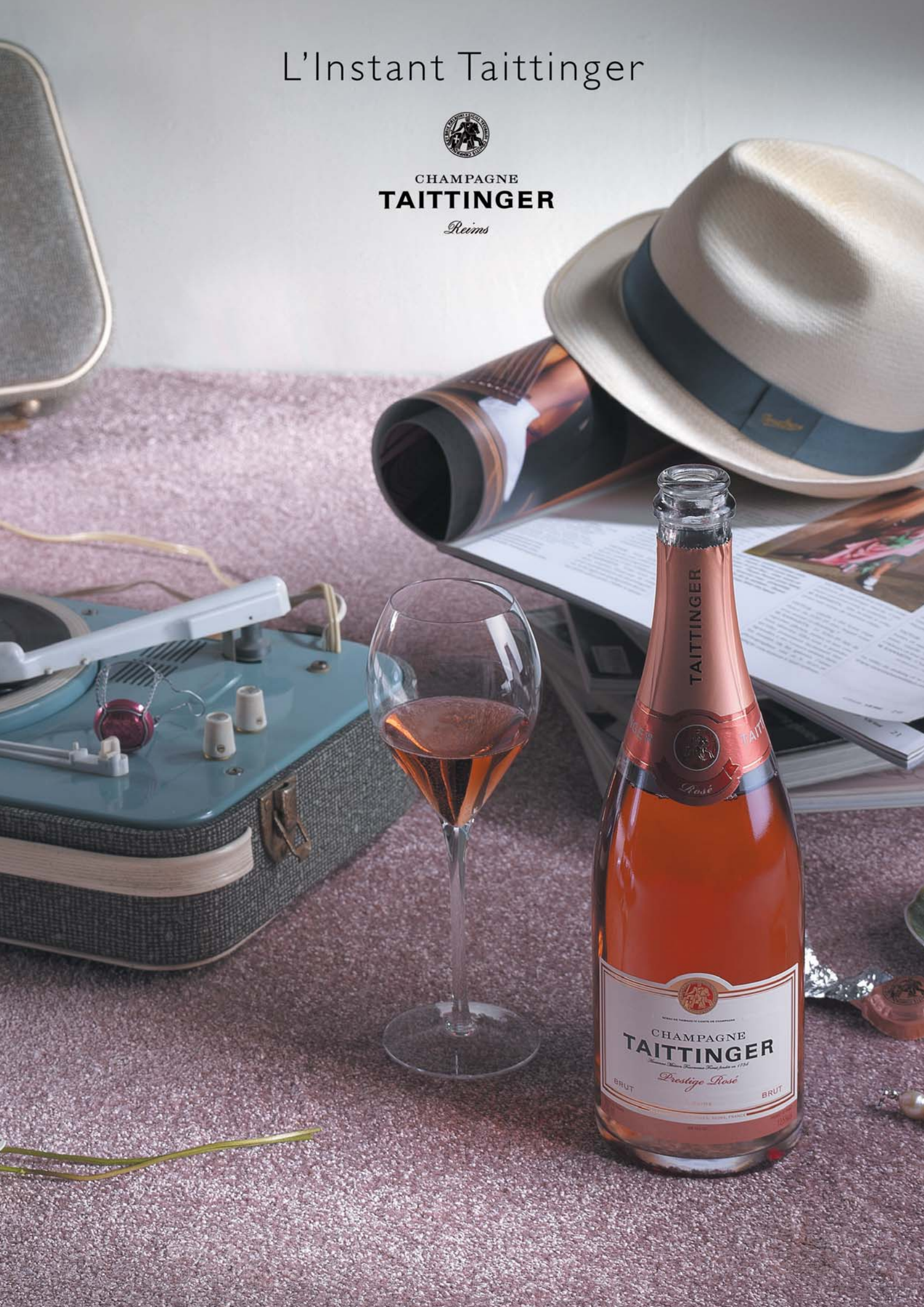
BWX Productions 2021

generously supported by **Art+Object**

L'Instant Taittinger



CHAMPAGNE
TAITTINGER
Reims

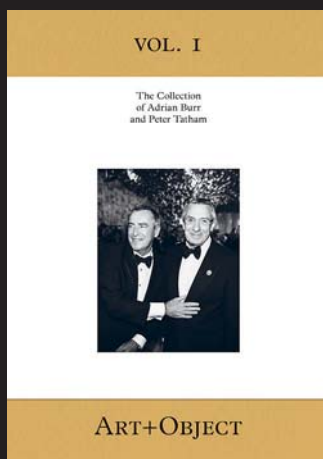


Since opening its doors fifteen years ago Art+Object has consistently been the auction house of choice for the country's leading art collectors.

For an extensive auction archive
please visit artandobject.co.nz

2021

The Collection of Adrian Burr
and Peter Tatham



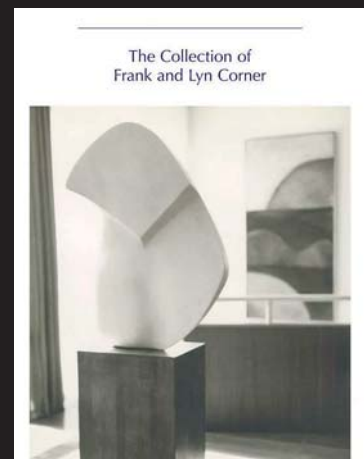
2019

Beyond the Lens: The Gerard and
Marti Friedlander Collection



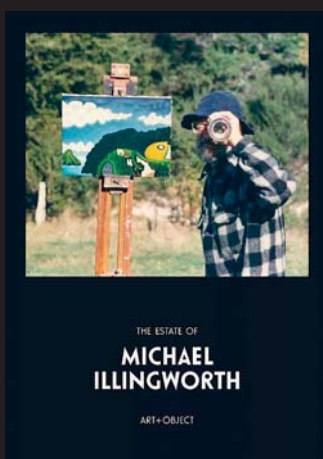
2018

The Collection of
Frank and Lyn Corner



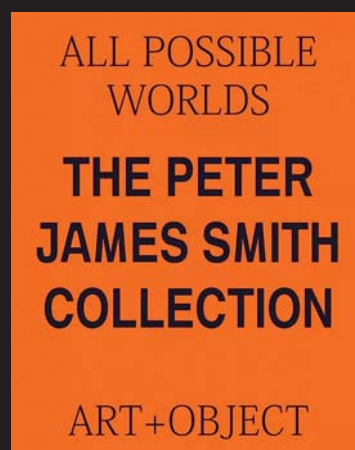
2017

The Estate of
Michael Illingworth



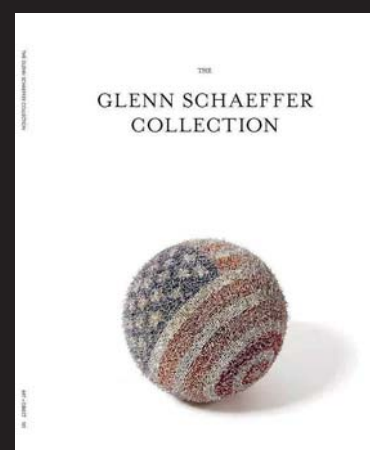
2018

All Possible Worlds – The Peter
James Smith Collection

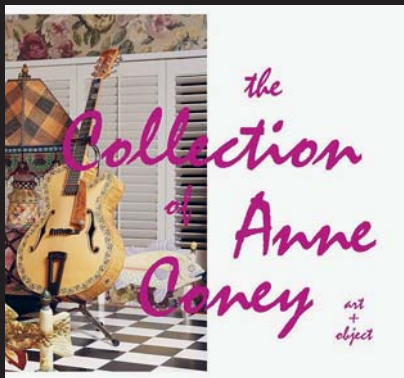


2017

The Collection of
Glenn Schaeffer



2017
The Collection
of Anne Coney



2015
The Ron Sang Collection



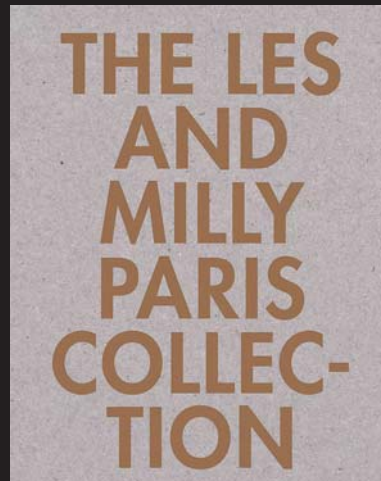
2010
Selected Photographs from
the Estate of Brian Brake



2016
The Real Art Roadshow



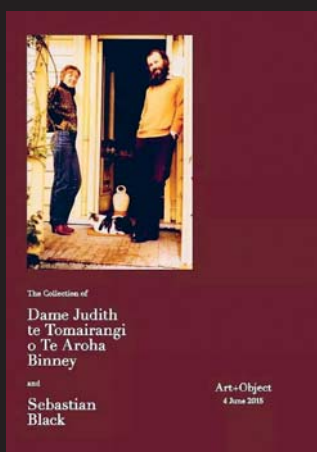
2012
The Les and Milly Paris Collection



2007
The Bev and Murray Gow
Collection



2015
The Collection of Dame Judith
te Tomairangi o te Aroha Binney
and Sebastian Black



2011
The Michael Seresin Collection
of International Black and
White Photography



2016
The Tim and Sherrah Francis
Collection: a life, and love,
in New Zealand art





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:

Leigh Melville
Managing Director

+64 9 354 4646
+64 21 406 678
leigh@artandobject.co.nz

Ben Plumbly
Director Art

+64 9 354 4646
+64 21 222 8183
ben@artandobject.co.nz



Bill Culbert, *Bebop* 2013.
Furniture, fluorescent tubes, electrical
components, wire, sheet glass. Collection of
Christchurch Art Gallery Te Puna o Waiwhetū.
Purchased with assistance from Gabrielle Tasman
and the Christchurch Art Gallery Trust, 2014.

AUCTION HIGHLIGHTS IMPORTANT PAINTINGS & CONTEMPORARY ART



20

Art+Object's August auction of Important Paintings and Contemporary Art proved to be one of our most successful yet, with a sale total of over \$3.4 million and sales by volume of 73%.

New auction records were set for a number of artists including Fiona Pardington, Peter Stichbury, Robert Ellis, Tony de Lautour, Sam Mitchell, Gregor Kregar and Seung Yul Oh.



47

56



AUG 2021

20

Fiona Pardington
Davis Kea Wings (Above)
realised \$133 300
a new record price for
the artist at auction

30

Peter Stichbury
Vita Ventra, 1978
realised \$91 290
a new record price for
the artist at auction

41

Rita Angus
The Eclipse
realised \$96 100

46

Charles Tole
Haystacks
realised \$42 600

47

Don Binney
Te Henga
realised \$240 240

56

Colin McCahon
Comet (F1, F2, F3)
realised \$318 330

57

Michael Parekowhai
Koura (Kapa Haka)
realised \$216 200
a new record price for
the artist at auction



30

57



46



41



IMPORTANT PAINTINGS CONTEMPORARY ART

Gordon is a very important artist, whose real value is not even remotely appreciated here, yet. However, one day that will change. And those koru works will be much sought-after.

— Peter McLeavey

Ben Plumbly
Director Art

+64 9 354 4646
+64 21 222 8183
ben@artandobject.co.nz



Peter McLeavey in August/September 1971.
Image courtesy of the McLeavey family.

CONSIGNMENTS
NOW INVITED

07.12.21



Gordon Walters
Koru
acrylic and PVA on canvas, 1971
1830 x 1380mm

Provenance
From the collection of Peter
McLeavey and the McLeavey family,
Wellington.

\$650 000 – \$950 000

14.12.21 RARE BOOKS & MANUSCRIPTS

ENTRIES INVITED

Art+Object's final rare book auction for the year will be held on 14 December and further consignments are now invited.

Of major importance are a series of letters written by Private Thomas Burgess, Royal Marine written while abroad the HMS Beagle on its epic voyage of discovery round the world in 1831–1835.

Other important early consignments include rare pre-treaty letters and documents relating to early New Zealand including a number of letters concerning John Bumby, a Wesleyan missionary who arrived in New Zealand in 1839, and was drowned on the Hokianga Harbour in 1840. These include a rare undocumented broadside from James Busby's Store at Victoria, Waitangi, listing merchandise for sale circa 1840.

Auction:

Wednesday 14 December
at 12.00pm

Enquiries:

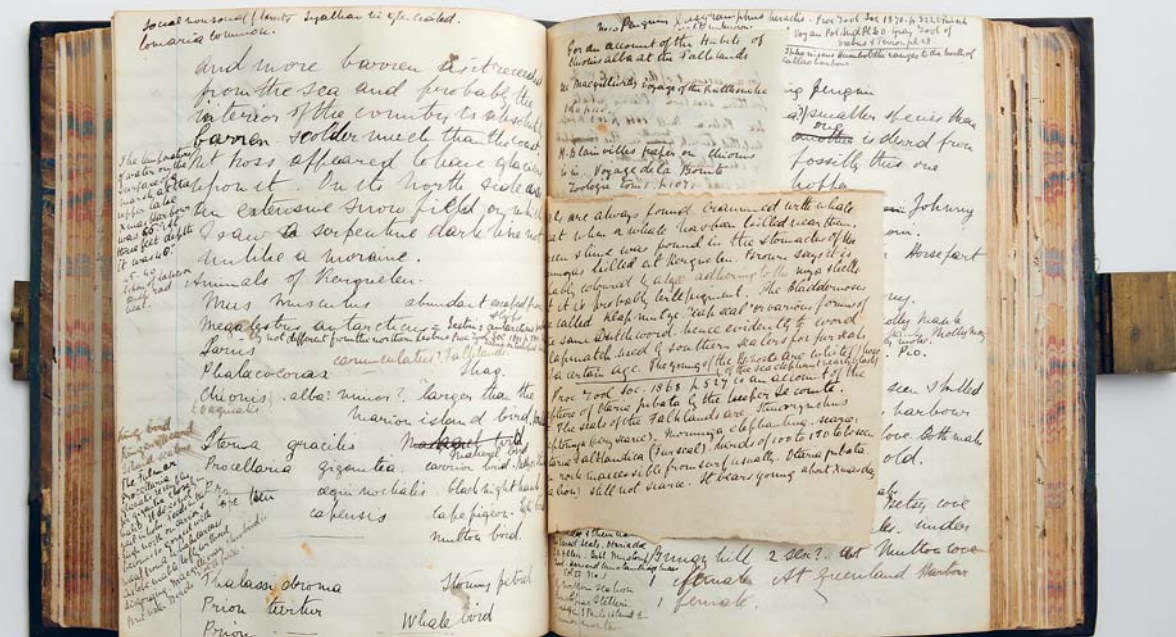
Pam Plumbly
pam@artandobject.co.nz
+64 21 448 200

Henry Nottidge Moseley *Manuscript Diary* – H.M. S. Challenger.

A manuscript diary compiled by H. N. Moseley [1844–1891], naturalist aboard H.M. S. Challenger.

Realised

\$78,000
May 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.





VOL. I

The
Collection of
Adrian Burr and
Peter Tatham

2021

Peter Tatham, Ross Green
and Adrian Burr in Venice,
2011.



Art+Object is delighted to bring you this very special single vendor auction. It is abundantly clear throughout this catalogue that Adrian Burr and Peter Tatham were legendary figures in the art collecting world. Well known for their impeccable taste, they amassed an impressive collection of New Zealand and international art that brought them, their colleagues, and friends' great pleasure every day. Fortunately, their passion for art did not stop at ownership; they were some of this country's greatest philanthropists, who believed in sharing their good fortune widely with others. As long-time business colleague and friend Ross Green shares:

Adrian was a force, so positive and full of enthusiasm. He embraced life like no-one I've ever known, and he was constantly thrilled by what it gave him back in return; the people he met, the experiences he had, the emotional dividends that flowed from his generosity. Adrian and Peter lead very full lives and it is almost impossible to recount the many causes and charities that they supported, not just in a financial sense but with time, interest, and enthusiasm. The dominant theme in Adrian's life was his love of people, he was endlessly fascinated by them and always saw the best in them. He loved being involved in the creative process and became deeply invested in the lives of those he supported and of course many became close friends. Artists, opera singers and many other creatives have had their lives profoundly touched by their generosity.

Peter Tatham's flair for design, his ability to create beautiful, classic interiors and his love of gardens provided the essential backdrop for the art collection; it was an intoxicating combination.

The collection offered in these two catalogues contains numerous highlights, but one of the standout features is the contemporary art they acquired via their long-standing patronage of New Zealand's participation at the Venice Biennale. The purchase of Michael Parekowhai's *A Peak in Darien* (lot 43), which was exhibited in the beautiful garden of Palazzo Loredan dell' Ambasciatore Calle dei

Cerchieri, just off the Grand Canal in 2011, must have been an enormous boost for the artist in his most ambitious undertaking. You can read more in Jenny Harper's essay on page 76.

More recently, Adrian provided extensive support to Dane Mitchell for his 2019 exhibition *Post Hoc*. By that time, Adrian's interest in filmmaking had been ignited and Prospect Group enabled Dane to document the entire making of his exhibition, with filming in China and NZ, culminating in the installation and opening of the exhibition in Venice. On what would be the eve of NZ's second lockdown, NZ at Venice patrons gathered with the artist to view the finished documentary at the Bridgeway theatre in Northcote, which was generously sponsored by Adrian. Following the screening we all enjoyed dinner at Adrian and Peter's favorite restaurant The Engine Room. Even though Adrian was too unwell to be there, he was still present in spirit, uniting us all in support of the arts. The next morning, my first phone call was from a relentlessly positive Adrian, full of questions ... who was there, how was the film received, did we enjoy it, what was for dinner, and did we have some nice Pinot? Future Biennale trips to Venice, when finally permitted, will certainly not feel the same.

Bill Hammond's *Living Large* (lot 68) almost feels like an emblem or mascot for the collection. The title evokes memories of the way they lived, yet there is nothing over the top about the gathering Hammond depicts around the table.

The philanthropic legacy created by Adrian and Peter will continue, but it is time for their treasured artworks and possessions to find new homes. We hope you will join us to reflect on lives well lived and enjoy the viewing in both locations. Do join us in the Abbey Street rooms for the opening preview on Thursday 14 October. Thereafter, the viewing will continue across two locations, our usual Abbey Street premises and directly across the road at 12 Gundry Street.

Leigh Melville

AUCTION

The Collection of Adrian Burr
and Peter Tatham

Thursday 4 November at 6.30PM
3 Abbey Street, Newton, Auckland

PREVIEW

Tuesday 26 October
5.30PM – 7.30PM

VIEWING

Wednesday 27 October	9.00AM – 5.00PM
Thursday 28 October	9.00AM – 5.00PM
Friday 29 October	9.00AM – 5.00PM
Saturday 30 October	11.00AM – 4.00PM
Sunday 31 October	11.00AM – 4.00PM
Monday 1 November	9.00AM – 5.00PM
Tuesday 2 November	9.00AM – 5.00PM
Wednesday 3 November	9.00AM – 5.00PM
Thursday 4 November	9.00AM – 2.00PM

Peter Tatham and
Adrian Burr aboard
the 'Awatea' in 2016.



The true test of an enduring relationship between an art dealer and client is when one walks into the client's house after 35 years of helping with their collection and feels an immense sense of pride. This was certainly the case when I walked into Pete and Adrian's Cremorne St. property and the Prospect offices in the viaduct.

I first encountered Pete in the early 1980s. Usually we'd cross paths at the Empire Tavern, run by Pete's life-long friend Simon Woolley. The Steinlager always flowed freely and numerous fun-filled nights were had. I met Adrian in 1986 at their home on the side of Mt. St John, when Pete decided to step up the art collection. In those days it was a relatively rare occasion when money and taste collided, but this was certainly the case with Peter and Adrian. Pete's wonderful taste and style met with Adrian's life-long passion for art. Few people know but Adrian made pots with Barry Brickell and Yvonne Rust well before becoming one of New Zealand's most renowned property entrepreneurs.

There are so many wonderful memories: flying to Wellington with Peter to buy a Frances Hodgkins; flying to Versailles with Adrian to see the Jeff Koons installation; calling Adrian from Wellington upon seeing Colin McCahon's late, great masterpiece *St. Matthew Lightning* at Peter McLeavey's gallery and Adrian deciding almost instantaneously to acquire the painting. His call a couple of days later saying that it was slightly surreal heading to Wellington with a bank cheque in his pocket to buy a work he was yet to see is one of the more memorable moments in our relationship of trust and friendship. The excitement of buying a major work or a wonderful Maori carving was always palpable as they always knew when they were seeing something great, something unique, or something to add yet another level of gravitas to their ever-growing collection.

I recall very clearly taking the early McCahon *Entombment after Titian* painting around to the Benson Road house for Adrian and Peter to look at. They had quite literally just returned from

Melbourne having won the Melbourne Cup (who does that on their first attempt!!). They both agreed that it was a superb early work and that it belonged in their collection. Adrian announced to Peter 'lets buy it with our Melbourne Cup winnings', and so another great painting entered the collection.

Calls from Adrian and Peter about artworks were frequent: 'there's a Parekōwhai I am thinking of buying....', or 'I like the look of the Dibble's coming up in the next show John', or 'I have been offered a Binney what do you think?', or 'I will be having a glass of pinot at home so give me a call from the auction and lets see...' were many and plentiful. Thus, we steered a course which over time created one of the most important private art collections in New Zealand. The works were lived with and loved, beautifully presented and always hung perfectly in their houses. It's a strange feeling when one goes to pick up the phone to alert them to an exciting work only to remember that they have both left their art collection behind... A legacy of friendship, taste and a life-long love of art.

John Gow

PUBLIC PROGRAMME

Saturday 30 October, 3.00PM

Bookending Greatness – two paintings by Colin McCahon

Floor talk by Peter Simpson



Please join us as leading Colin McCahon scholar and author Peter Simpson takes an in-depth look at the collection of works by Colin McCahon at the heart of the Adrian Burr and Peter Tatham Collection. Simpson will pay particular attention to the late, great masterpiece *St Matthew's Lightning*. The collection is almost unprecedented privately in that it affords students of McCahon's works the opportunity to consider two crucial works in the artist's oeuvre at both the beginning and end of his career.

Peter Simpson is a writer, curator and editor who lives in Auckland. His publications on Colin McCahon include *Candles in a Dark Room: James K. Baxter and Colin McCahon* (AAG, 1996), *Answering Hark: McCahon/Caselberg* (Potton 2001), *Colin McCahon: The Titirangi Years 1953–59* (AUP, 2007), *Patron and Painter: Charles Brasch and Colin McCahon* (Hocken, 2010), and a chapter in *Bloomsbury South: The Arts in Christchurch 1933–53* (AUP, 2016). He has also curated four exhibitions on McCahon. He received the Prime Minister's Award for Literary Achievement in non-fiction in 2017. In 2019 he completed the landmark two volume publication *Colin McCahon: There is Only One Direction Vol I. 1919 – 1959* to coincide with the centenary of McCahon's birth.

Saturday 30 October, 4.00PM

From the Empire Tavern to Versailles: An Enduring Relationship

Floor talk by John Gow



John Gow first met Adrian Burr and Peter Tatham in the early 1980s. He worked increasingly closely with them both, assisting in identifying and procuring major New Zealand and international works of art and actively helping them shape and build their collection as their ambitions and scope increased over the decades. Hear him discuss the two collectors, his thoughts on how the New Zealand art world has changed over the course of his time as Director of Gow Langsford Gallery, and the role a dealer can play in shaping a private collector's tastes and ambitions.

John Gow MNZM opened Gow Langsford Gallery in 1987 with his business partner Gary Langsford in a converted gas station in the Auckland suburb of Grey Lynn. He has mounted over 500 exhibitions since and has sat on several advisory boards including the Spark Art Trust, the Mackelvie Trust Board, The Northern Club Art Committee and the Britomart Arts Trust.

Adrian Burr at
Cremorne St in 2020.
Photograph taken by
Helen Klisser During.



At the beating heart of collections and dedicated collectors are conversations. I had a few with Adrian over the years. He was in the gallery just a week or so before he suddenly passed, still looking and still talking passionately about art. He was seriously looking at acquiring the major Theo Schoon mural in November last year which he ended up underbidding. Of course, he recognized its significance, perhaps more than I did, acutely aware of the further conversations it would provoke in his collection.

It's a conversation I didn't have with him that I regret – sadly never quite getting around to the generous and rare offer of a drink and a walk through the collection. Regrets... Peter, I had met but didn't know so well.

The conversations I'll focus on then are the visually related ones. The ones that make collections such as this so special and such a privilege to be involved with. They're everywhere in Adrian and Peter's collection. Obvious conversations and conversations that take more time to tease out around. There are internal conversations – in what must be close to an unprecedented, publicly or privately, collection of the work of major painter, sculptor and illustrator Russell Clark. Here, an artist who only just made fifty but who for a time was among our most radical and out-ward looking modernists creates beautiful conversations across wood, plaster, metal work and paint. Similarly, Chris Charteris, Bill Hammond, Paul Dibble, Shane Cotton, Max Gimblett and Julian Dashper and others all chat fruitfully among themselves. Denis O'Connor generously talks with both Bill Hammond and John Reynolds across media – reminding us of the kinship, generosity and sharing of ideas that runs deep throughout the visual arts community.

Then there's rich dialogues between generations, collectors, patrons and across far-flung countries. As rare as the collection of works by Russell Clark is, so is the opportunity to see major examples of early British modernism in this country. Like Russell Clark, Christopher Wood didn't live

a long life, tragically committing suicide before his thirtieth birthday. Wood met and painted with Picasso, Jean Cocteau and Ben Nicholson, joining the experimental avant-garde group the Seven and Five Society in London in the 1920s. Another member was Ivon Hitchens, represented in Adrian and Peter's collection by one of his classic, mature and atmospheric abstracted landscapes. Also a member of the Seven and Five Group, and a key figure in this rich artistic milieu, was Frances Hodgkins. Her portrait of surrealist painter Arthur Lett-Haines is a highlight of the collection and was originally in the collection of his partner Cedric Morris, himself depicted in the collection by the charming portrait done by lesser-known St Ives artist Kathlene Earle. Dialogues abound.

As a life-long student of Colin McCahon's work it would be remiss of me not to acknowledge the conversation which took place across Adrian and Peter's dining and living rooms. Perhaps the only other place a conversation like this could take place is in The Museum of New Zealand Te Papa Tongarewa. In one corner, the artist's 1946 *Entombment after Titian*, painted in Dunedin and the first of his charmingly naïve figurative religious paintings which would dominate his practice for the proceeding five or six years. Here, an artistic conversation is openly acknowledged by McCahon in the title and not for the last time, he would go onto reference and openly dialogue with Bellini, Mondrian, Tomioka Tessai and several more. In the other corner, a true heavyweight in the form of one of McCahon's final, large-scale powerhouse canvases, *St. Matthews Lightning* (1977–1979). The two paintings go close to bookending our most important painter's vast and lifelong engagement with spirituality and belief. An early masterpiece and a late one, neither of which offer us any answers only questions, dialogues and on-going conversations...

Ben Plumbly



I. PAUL DIBBLE
(New Zealand, 1943–)

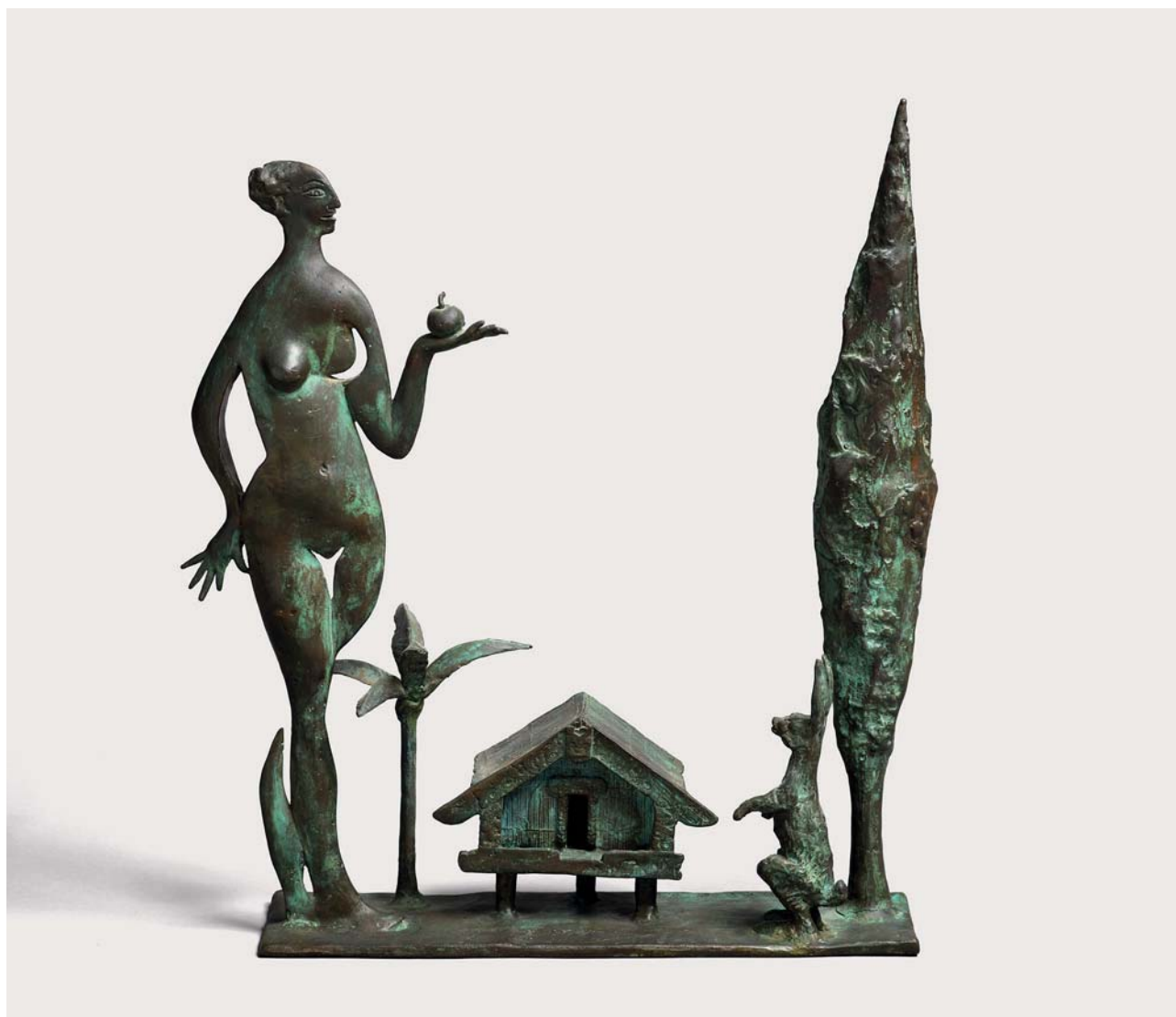
The Garden, Second Study

cast bronze, unique
signed and dated '93
470 x 535 x 160mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 1995.

\$10 000 – \$16 000



2. LISA ROET
(Australia, 1967–)

Communitas

cast bronze, red patina and gold plate,
edition of 6
700 x 550 x 650mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 20 June 2018.

\$20 000 – \$30 000

3. LISA ROET
(Australia, 1967–)

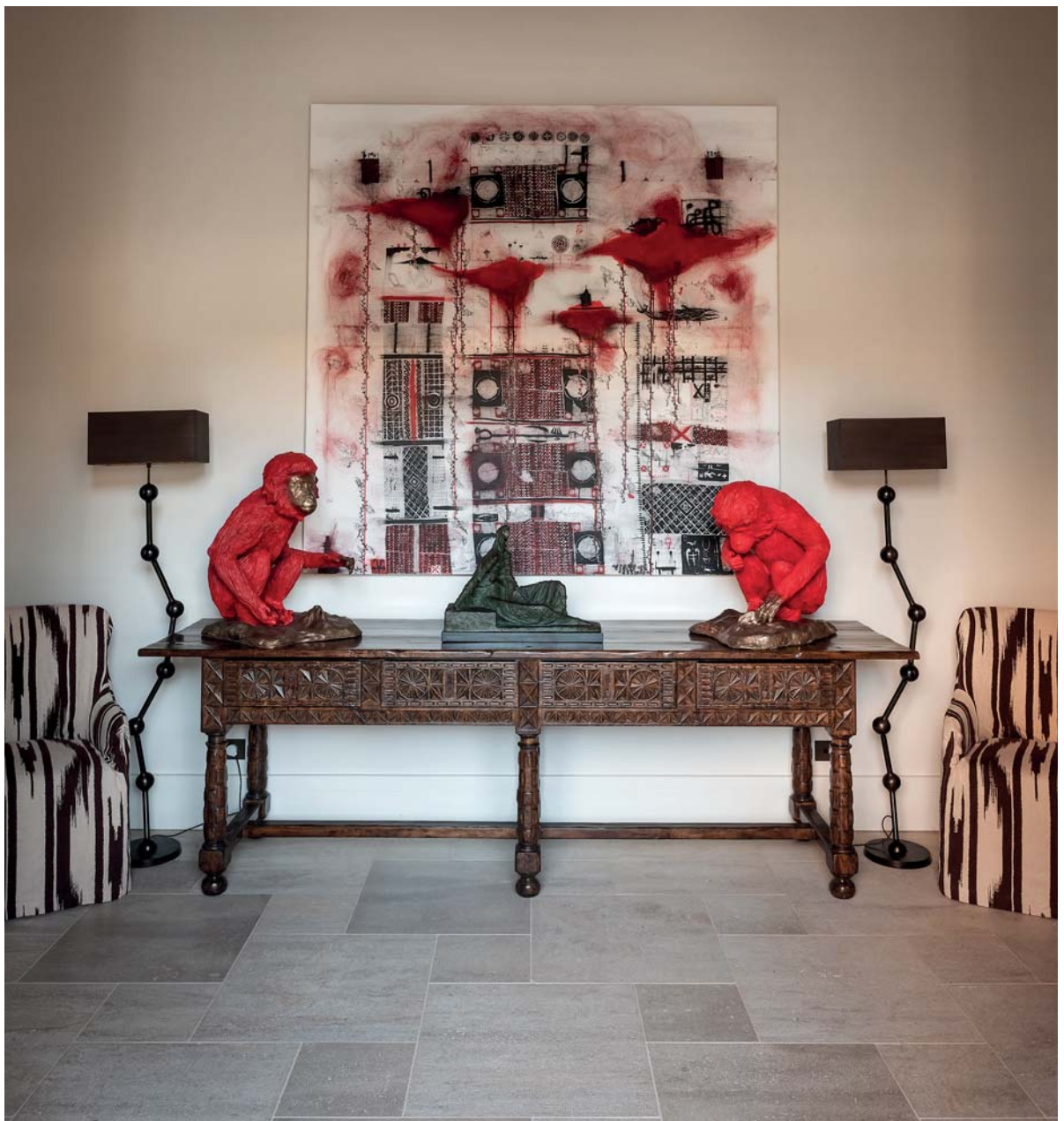
Red Monkey

cast bronze, red patina and gold plate,
edition of 6
600 x 680 x 460mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 20 June 2018.

\$20 000 – \$30 000



4. MOLLY MACALISTER
(New Zealand, 1920–1979)

Bird Watcher

cast cement

960 x 480 x 480mm

Illustrated

Una Platts, 'Molly MacAlister:
1920–1979', in *Art New Zealand*
No. 14, Summer 1979–1980.

Provenance

Collection of Gillian McLaren.
Acquired directly from the artist.
Purchased from Gow Langsford
Gallery, Auckland, 22 January
2001.

\$24 000 – \$32 000



‘Let us sing for Molly with the
sculptured head – a head bearer
for the many heads she made
for the Queen Street Warrior:
beautiful heads and perhaps
she never really knew what she
created. Few artists if any ever
know this.’ — Colin McCahon

5. MOLLY MACALISTER
(New Zealand, 1920–1979)

Victim

cast bronze, edition of 3, circa 1964
290 x 220 x 270mm

Illustrated

Peter Cape, *Artists and Craftsman
in New Zealand* (Collin, Auckland,
1969), p. 12.
Education, 1977, Volume 26, Plate
No. 4.

Exhibited

‘Five Sculptors’, Barry Lett
Galleries, Auckland, 1965
(concrete casting).
‘Auckland Sculpture’, Glenfield
College, Auckland, 1972.
‘The Maori in European Art’,
Auckland City Art Gallery, 1984,
Cat No. 84.
‘Molly MacAlister: A Memorial
Exhibition’, Auckland City Art
Gallery, 1982, Cat No. 36.

Provenance

Collection of the artist, Jim Allen,
Auckland.
Purchased from Gow Langsford
Gallery, Auckland, 1 April 2019.

\$10 000 – \$16 000



6. AYESHA GREEN
(New Zealand, 1987–)

All of my Lovers are Immigrants
(*Smooth my Pillow*)

acrylic on canvas, diptych
2000 x 2700mm: each panel
2000 x 5400mm: overall

Exhibited

'Ayesha Green; Wrapped up in Clouds', Dunedin Public Art Gallery, 29 August – 29 November 2020.

'Te Wheke: Pathways across Oceania', Christchurch Art Gallery Te Puna o Waihetū, May 2020 – June 2022.

Illustrated

'Understanding Beauty', Otago Daily Times, 27 August 2020.

Note

This painting was the winner of the Rydal Art Prize in 2020. The Rydal Art prize was established in 2019 to acknowledge an artist who has made a significant contribution to contemporary painting. It was established by Tauranga Art Gallery Toi Tauranga in partnership with the Seeds Trust. This painting is currently on exhibition in Christchurch Art Gallery Te Puna o Waihetū and is not available as part of the auction viewing. It is on long-term loan to Christchurch Art Gallery Te Puna o Waihetū and as part of this agreement it will be available to the successful purchaser when the loan period finishes in late June 2022.

Provenance

Purchased from Jhana Millers Gallery, Wellington 13 October 2020.

\$25 000 – \$40 000



‘Set within the cosy, intimate space of a bedroom, the stories told in these two large canvases are clearly personal. By transforming the bedcovers into glorious flower-filled landscapes, however, Green connects us to a broader narrative: the painful history of colonisation in Aotearoa New Zealand... Although many early marriages between Māori women and European sealers and whalers were strategic and mutually beneficial, Green is astutely aware that these intercultural relationships became a colonising tool, contributing to a series of deliberate attempts to undermine Māori whakapapa (genealogy) and claims to the whenua (land).’ — Felicity Milburn



7. JOHN PULE
(Niue/New Zealand, 1962–)

Uku/Anoint

oil and ink on canvas
title inscribed, signed and dated 2003
2000 x 2000mm

Illustrated

Nicholas Thomas (ed.), *Hauaga:
The Art of John Pule* (Otago
University Press, 2010), p. 128.

Provenance

Purchased from Gow Langsford
Gallery, Auckland.

\$75 000 – \$95 000

Inspired by a period in the artist's life when he was 'hopping between cities and flights, clouds and blue firmaments, home and the world beyond', *Uku/Anoint* is a paean to the fecundity of the Oceanic environment—to which all of John Pule's work is umbilically linked—while at the same time reflecting a broadening of the artist's horizons and capabilities.

In this and other of Pule's works from the early 2000s, art historian Nicholas Thomas observed a shift from the map-like space and grounded reality of earlier hiapo-inspired works to arrive at an 'atmospheric space... The viewer looks out into a surreal cloudscape. The clouds are at once inhabited and interlinked, by paths, long and precarious ladders, and by plant growths. The vines and plants are associated with lives, origins, and nurture.'¹

From the bottom edge of the canvas, stacked building forms extend upwards 'to be closer to the sun' – derived equally from the 'structural architecture' of Niuean hiapo and the urban environment.² These rigid geometric forms contrast with the floating and drifting plant/cloud forms which infuse – or 'anoint' – the painted surface with a redness belonging equally to human blood, tropical flower and island sunset.

In Pule's alluring yet purposefully disorientating work, the viewer is asked to step into space – a world of vertical descents, of falling and instability. The imposing tower-assemblages in *Uku/Anoint* have a precedent in the poetry of Federico Garcia Lorca (an early influence on Pule), who, upon visiting New York in 1929–30, was struck by the city's 'extra-human architecture and furious rhythm. Geometry and anguish. There is nothing more poetic and terrible than the skyscrapers' battle with the heavens that cover them.'³ In this case, the vertical

structures also function as doorways and windows. Or they could be stacks of shipping containers. Or blankets hung on a wall, or rugs seen from above (think McCahon's 'Angels and Bed' works). Such is the poetics of Pule's visual and verbal art, with its allusive, associative patterning, its echoes and strands of connection within and beyond the human sphere.

Importantly, the title of the work, *Uku / Anoint*, is a verb rather than a noun. It signals the act or gesture of anointing or blessing – an action rather than an object or end-point. Anointing often involves the application by hand of an oil-based substance onto another's body, usually in a ceremonial context – a particularly apt meaning given the artful, evocative smears and unorthodox applications of pigment in *Uku/Anoint*.

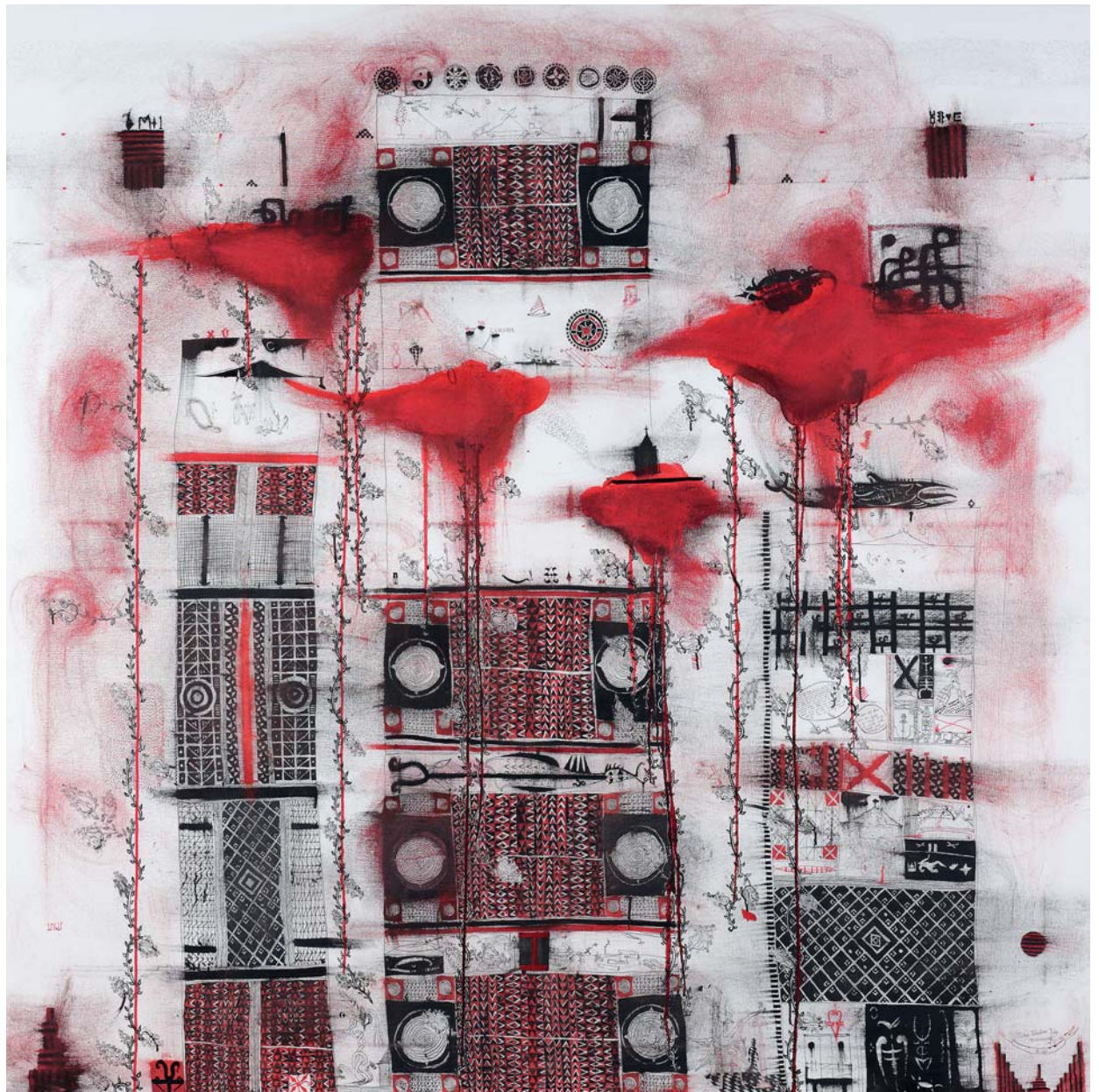
Small vignettes, drawn in pen, float among the towers and cloud-forms like spores from a plant. Human realities – love, war and death – are rendered as ephemera or marginalia—a bird of peace lands on the cannon of a tank; two planes fly towards two buildings... In one scenario, a speech-bubble is raised above a figure: 'When life flows from the body we must bring it back...' While the human figures in the work are tiny, bordering on insignificant, *Uku/Anoint* is a purposefully human-scaled work, measuring two metres squared – close to the dimensions of a bedsheet. Here, we are presented with a blanket in which to enwrap 21st century humanity, with all its dreams, desires, vexations and anxieties. Therein warmth, shelter.

Gregory O'Brien

1. Nicholas Thomas (ed.), *Hauaga; the art of John Pule*, Dunedin: Otago University Press 2010., p120

2. Email to the author, 24 August 2021

3. Federico Garcia Lorca, *Deep Song and other prose*, ed. Christopher Maurer, London: Marion Boyars 1980. p87



8. JOE SHEEHAN
(New Zealand, 1976–)

Survival Kit

Russian nephrite jade, pounamu
from Big Bay, South Australian black
nephrite jade in wooden case, edition
of 10 (2006)

80 x 205 x 210mm

\$5000 – \$8000

9. JOHN EDGAR
(New Zealand, 1950–2021)

Cornerstones

black granite (India) and white marble
(Italy), two parts

135 x 135 x 135mm: each

\$6000 – \$9000



10. JOHN EDGAR
(New Zealand, 1950–2021)

Transformers No. I, II, III

New Zealand granite, African granite,
Indian granite, New Zealand limestone
and Indian sandstone (1999)

2140 x 200 x 70mm

2200 x 195 x 85mm

2355 x 2100 x 85mm

Provenance

Purchased from Artis Gallery,
Auckland, 12 January 2000.

\$25 000 – \$40 000



II. DON BINNEY
(New Zealand, 1940–2012)

Kereru over Dunedin

oil on board
signed and dated 1963
910 x 608mm

Provenance

Private collection, Waikato.
Purchased from International Art
Centre, Auckland, 29 March 2001,
Lot No. 8.
Purchased from Nadene Milne
Gallery, Arrowtown, 14 February
2002.

\$300 000 – \$400 000

While studying design for a Diploma of Fine Arts at Elam 1959–1962, Don Binney had settled on a subject matter drawn from certain characteristically local motifs: native birds, Victorian wooden architecture, modified landscapes. The pioneer of modern birdwatching in New Zealand, Richard Broadley Sibson (1911–1994) was Don Binney's Classics master at King's College in Otahuhu. "Sibi" had helped found the Ornithological Society in May 1940, and was its president from 1952–54 when Don Binney was a schoolboy.

King's College had its own Bird Club, and Don was a junior member of Forest & Bird. He later wrote, "In birdwatching I found the way to enter the landscape and know it as an environment". Using the hard black outline and layers of flattened forms characteristic of Japanese woodblock prints as interpreted by the Australian bird artist Vaughan Murray Griffin (1903–1992), Don Binney transformed images of airborne native birds such as tui, kereru and kaka into icons of New Zealand identity.

In 1963, the year this painting was made, Binney had just finished a year at Teachers' College and was 23 years old. He was already a highly regarded painter whose first solo exhibition at Ikon Gallery in Symonds Street in October of that year was a critical success. Marrying Australian-born historian Judith Musgrove, he started work as the art teacher at Mount Roskill Grammar School. His second show, held at the Ikon Gallery in October 1964, immediately sold out. From it the Auckland City Art Gallery purchased the iconic *Piwiwharuauroa Mating* painting. By this stage his paintings were featuring in the *New Zealand Herald* as Picture of the Week, and his work became so sought after that he was able to leave school-teaching

in 1966 to concentrate on commissions and overseas exhibitions. He did not return to teaching until he joined the staff of the Elam School of Fine Arts as painting lecturer in 1974, a position he held until his retirement in 1998 at the age of 58.

Interviewed for the May 1966 edition of the Barry Lett Galleries newsletter to coincide with his Auckland Festival exhibition, Don Binney responded affirmatively when asked if there was a peculiar sort of light in New Zealand that influenced his way of seeing. The interviewer was a statement made by Auckland Art Gallery director Peter Tomory in his introduction to a catalogue of painting shown at the Commonwealth Institute in London in 1965: "in these islands, the Pacific light burns and bleaches, so that in high summer, black and white predominate". Binney had only been out of the country a few times for exhibitions in Australia, but he reported "seeing New Zealand for the first time after two weeks away...one had the impression of an iron land, strong and clear in this light." As a fiercely nationalist painter, Don Binney worked to convey the power and simplicity of that vision.

Dominating this image are a breeding pair of kereru, swooping out of a clear blue sky high above the city of Dunedin. Viewed as if through binoculars, Binney's birds appear generalised, but are represented accurately if not scientifically in terms of scale and colouration. Green and yellow are blended to match the characteristic plumage, with a purple-bronze iridescence on the neck, mantle and coverts of the wings. The underparts of each bird are a brilliant white with a sharp demarcation between the white and blue-green on the upper breast.

At left, piercing the undulating line of the Otago Peninsula is the spire of R A Lawson's Presbyterian First Church (1873). Between the church and Highcliff lies the Otago Harbour, its lightly ruffled surface glittering in morning light. Attuned to geological histories of place, Binney uses simplified forms to indicate how the Dunedin skyline is dominated by a ring of hills. Forming the remnants of a long-extinct volcanic crater, these shapes loom up to chime with the curves of the wood pigeons' full bodies.

An assortment of grey-blue geometric shapes define the buildings of the city, with atmospheric perspective turning the background hills behind a soft blue. Complemented by the yellow of a VW Beetle heading north down State Highway 1, the shades of azure and cerulean of the sea, city and sky are balanced by rich tones of emerald green and soft velvety black in the foreground. Ultimately dwarfed by the scene-stealing birds, the city of Dunedin is trivialised to elevate the importance of the natural environment as magical and enduring.

Linda Tyler



12. TOSS WOOLLASTON
(New Zealand, 1910–1998)

Mapua Landscape

oil on board

title inscribed and signed verso;

inscribed *Property of Rodney Kennedy,*

432 High Street, Dunedin verso

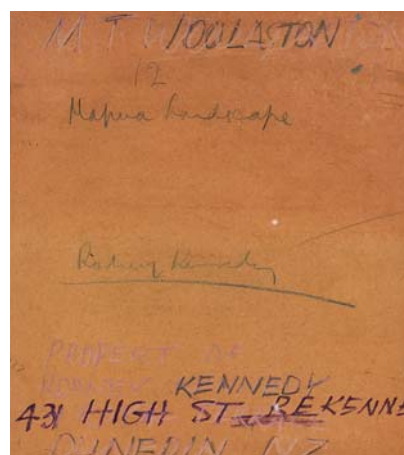
435 x 398mm

Provenance

Collection of Rodney Kennedy,
Dunedin.

Collection of Adrian Burr and
Peter Tatham.

\$30 000 – \$40 000



13. MICHAEL SMITHER
(New Zealand, 1939–)

Boys on the Beach

oil on board

signed with artist's initials *MDS*

and dated 1976

408 x 740mm

Illustrated

Trish Gribben (ed), *Michael
Smither* (Ron Sang, Auckland,
2004), unpaginated.

Provenance

Private collection, Auckland.

Collection of the Real Art

Roadshow. Purchased from

Art+Object, Auckland, 1

November 2016. Lot No. 73.

\$60 000 – \$80 000



14. GAVIN CHILCOTT
(New Zealand, 1950–)
and RALPH PAINE
(New Zealand, 1957–)

Bad News at the Bank

porcelain
signed and dated 1993
360mm: height

Provenance

Purchased from Art+Object,
Auckland, 24 May 2012.

\$2500 – \$4000

15. GAVIN CHILCOTT
(New Zealand, 1950–)
and RALPH PAINE
(New Zealand, 1957–)

Skull

porcelain
signed and dated 1993
360mm: height

Provenance

Purchased from Art+Object,
Auckland, 24 May 2012.

\$2500 – \$4000



16. GAVIN CHILCOTT
(New Zealand, 1950–)
and ERROL BARNES
(Australia, 1941–)

Oceania

porcelain

title inscribed, signed and dated 1990

to underside

410 x 300 x 230mm

Provenance

Purchased from Gregory Flint
Gallery, Auckland, circa 1995.

Purchased from Art+Object,
Auckland, 24 May 2012.

\$2500 – \$4000



17. ISAAC COATES
(United Kingdom/New Zealand,
1808–1878)

Cootia – Te Rauparaha's Head Wife

watercolour and ink on paper, circa 1843

artist's name, title and date (c. 1843)

inscribed on label affixed verso

169 x 133mm

Provenance

Purchased from John Leech Gallery,
Auckland, 10 December 1998.

\$20 000 – \$30 000



18. ISAAC COATES
(United Kingdom/New Zealand,
1808–1878)

Te Rangihāeta

watercolour and ink on paper, circa 1843

artist's name, title and date (c. 1843)

inscribed on label affixed verso

179 x 142mm

Provenance

Purchased from John Leech Gallery,
Auckland, 10 December 1998.

\$20 000 – \$30 000



19. TONY FOMISON
(New Zealand, 1939–1999)

Attributed to Correggio – Napkin of St Veronica

oil on jute canvas

title inscribed, signed and dated 6/3/76; inscribed

verso *Night time Nut/Based on North of England*

NP photo 20.9.65 of Albert Bennison/Winner of

World Gurning Championships at Egremont,

A Fomison 16-27/4/70

670 x 940mm

Reference

Ian Wedde (ed), *Fomison: What shall we tell them?* (Wellington, 1994), Supplementary Cat No. 39.

Provenance

Estate of Tony Fomison, Auckland.

Purchased from John Leech Gallery,

Auckland, 24 March 2010.

\$220 000 – \$300 000

‘O dark, dark, dark. They all go into the dark’.

Tony Fomison must have loved Rembrandt’s brilliant paintings, with lightfall captured on ageing faces, captured on bolts of falling cloth, on hands and open bibles, leaving large areas of the remaining painted space engulfed in dark impasto. Fomison must have loved the stagelight of Caravaggio, with figures acting out a narrative at the front of the canvas stage. He must have loved the simple power of the Christ portraits and the sensual configurations of Correggio—for *The Saviour* by the Italian Renaissance master is collaged into his studio painting logbook.

This overarching sense of painted dark and stagelike faces lies at the core of the current work, *Attributed to Correggio – Napkin of St Veronica*, 1967. For this painting, Fomison likely reflected on the simple downward facial lines of Correggio’s frontally lit *Head of Christ*, c1525. This portrait has a circling crown of thorns in figure eights crossing the forehead like an eternal braid of spirit everlasting. Fomison renders his thorned figure eight with less flexion, as if it was placed on Jesus’s head by the force of an unseen hand, leaving three rivulets of blood as scripted symbols of redemption.

The narrative is redoubled in the second part of the title of Fomison’s painting. Christian legend has it that while Jesus carried the burden of the cross on the way to Golgotha, St Veronica graciously

offered Jesus her veil/napkin to wipe his face. Gladly he accepted and when he returned the veil, his image was miraculously imprinted on it. Such miracles are a precondition for sainthood. Art history is paved with many painted versions of the Veil of St Veronica.

Fomison appropriates this haunting image and places it in his favoured darkened ground with a brief sustenance of light directed across Jesus’s face. This is a spartan representation. The dark veil ground is edged in crimson folds (of stylised blood). The whole sits asymmetrically on the whitened canvas surface as if the veil had been casually dropped upon it.

The canvas, verso, is another allegorical tale of the frailty of the human condition, for it tells an amazing backstory. Dated 1970, *Night Time Nut* is an image from the so-called *Gurner Faces*, a series of distorted faces that Fomison began painting in Christchurch in 1968, and these were a catalyst for the later series of *Mugshots* of the early 1970s. What is a gurner? The World Gurning Championships are held each year in the Lake District, United Kingdom, where contestants compete to see who can pull the most hideously distorted face. Fomison’s painting of the 1965 winner, Albert Bennison, is a sparsely painted image poised between confidence and self-doubt, but ultimately capturing an inner turmoil. In this sense it is a perfect foil for the front-side image of Christ that serenely carries the hope of redemption for all human failure.

Fomison’s painted physiognomies of wounded christs and mug-shot gurners are revelations of an inside soul rather than an outside façade. They are like actors with a strength of profile just visible as the light falls from the stage. To represent them, he favoured ivory black grounds with flickers of burnished brown rubbed back to reveal exaggerated features of flesh and bone. He worked with a paucity of materials. As in the current dual image, he utilised the reverse side of completed canvasses to later expand his oeuvre – in this case some three years later. Clearly held in high regard, it remained in Fomison’s collection until his death in 1990.

New Zealand is a land of dark light. That is, a land where the weight of darkness outweighs the liminal presence of light flickering across a dawn horizon; a land settled and conditioned by missionary zeal; a land of now strong Māori and Pacific culture emergent far from Europe. Tony Fomison was keenly aware of this darkness and religious mantle. And, just like painter Colin McCahon had achieved with religious insertions, used his attribution to Correggio and reference to Veronica to make visible the effect of European traditions in the New Zealand firmament.

Peter James Smith



1. T. S. Eliot, *Four Quartets*, 1944, sixth impression 1970, Faber and Faber, London, line 101, p. 27.

2. Ian Wedde (ed.), *Fomison—What Shall We Tell Them?*, 1994, City Gallery, Wellington, p. 162.



20. RUSSELL CLARK
(New Zealand, 1905–1966)

Seated Female Figure

plaster

400 x 570 x 220mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, August 2014

\$25 000 – \$35 000

Among the works collected by Adrian Burr and Peter Tatham is an important group of sculptures and a painting by Russell Clark. At first Clark may seem a surprising inclusion in their select group of major artists such as Colin McCahon and Frances Hodgkins. However, we can see it as a sign of their willingness to trust their taste at a time when Clark was no longer as valued and esteemed as he had been in the years before his premature death in 1966. But, in the period between the 1940s and 1960s he was regarded as one of the most important experimental and progressive artists in New Zealand. He held a lectureship in Painting at the Canterbury School of Art in Christchurch alongside William (Bill) Sutton and Rudi Gopas where he taught talented students such as Dick Frizzell and Tom Kreisler among many others. He was respected for his technical skills, for his draughtsmanship, his versatility, and his receptivity to modernist ideas. He was active as an illustrator for the New Zealand Listener and the School Journal and as a painter and sculptor who exhibited regularly in Christchurch and had public sculpture commissioned throughout the country.

He excelled in all disciplines and in the challenging environment of those years he pushed the boundaries of his practice by his incredible industry and application. When sculpture was little practised and was the poor relation of painting Clark developed a large production of both small-scale and bigger pieces all made by hand and often with improvised tools and materials. He was known for his long hours of work at night in his home studio, for his chain smoking and his preference for doing artwork rather than talking about it. For him paint brush and chisel did the talking.

It is as a sculptor that Russell Clark perhaps made his most important contribution. He looked closely at modernist developments in Britain and Italy and was especially attracted to the sculpture of Henry

Moore and Barbara Hepworth. In fact, he purchased an original drawing in 1951 by Henry Moore of a family group which featured the formal interest in volume and spatial relations that reverberated with him. He was aided in his study of Moore by the return to Christchurch of Alan Ingham in 1953 who had worked as his studio assistant and was able to assist Clark's understanding of Moore's methods and ideas. Clark wanted to make sculpture that people could see, own, and share their lives with. He helped introduce tabletop sculpture to Christchurch art patrons and made public sculptures for buildings such as supermarkets and post offices. As a painter he also looked at the styles of artists such as Paul Nash, Graham Sutherland, and the Australian Russell Drysdale whose images of the Australian outback inspired his paintings of contemporary Maori life. Clark's art is accessible, secular and about trying to find a local or vernacular imagery that people in New Zealand could identify with.

Michael Dunn



An elegant sculpture showing a type of reclining figure found in Henry Moore of the 1950s. There is one main view of this figure, side on, where its silhouette is carefully considered in relation to the base. But there is also emphasis on the underlying forms of the legs and arms revealed by the way the drapery clings to the forms and gives a rhythmic grace to them that recalls the Elgin marbles, an influence on Moore. Moore often drew the limbs of figures with lines following their forms to emphasize their volume. MD

21. RUSSELL CLARK
(New Zealand, 1905–1966)

*Sculptural Maquette for University of
Canterbury Water Fountain*

plaster, cast metal and wood (1958)
300 x 470 x 150mm

Provenance

Purchased from Webb's, Auckland,
21 July 2009, Lot No. 58.

\$25 000 – \$35 000

The maquette shows a created environment with recesses and openings for the placement of sculptural figures so that they occupy and define the spaces. There is a contrast between the dark metallic figures and the smooth pale stone walls of the architectural structure. Clark has planned the work to be walked past by varying the direction and height of the figures to give multiple viewpoints. It is an ambitious conception that sadly was not built. MD



22. RUSSELL CLARK
(New Zealand, 1905–1966)

Two Figures

cement fondu (1954)
660 x 600 x 380mm

Exhibited

‘Russell Clark: A Retrospective,
1905–1966’, Robert McDougall
Art Gallery, 28 April – 1 June,
1975, Cat No. 38.
‘Contemporary Sculpture’,
Auckland City Art Gallery,
Auckland, June 1955.

Illustrated

Michael Dunn, *Russell Clark*
(Christchurch, 1975), p. 42.

Provenance

Collection of Ms Rosie Archer.
Collection of the artist’s estate.
Purchased from Gow Langsford
Gallery, Auckland, 20 June 2018.

\$35 000 – \$55 000

Male and female figures are set on a shallow plinth and interlocked by the turn of their torsos and the position of their arms and hands. Influenced by the figures of Henry Moore, both male and female are reduced to concave and convex forms that occupy and define space. The opening between them is a characteristic device used by Moore and other modernist sculptors to allow real space to enter and surround the forms making them solid rather than illusory. Unlike Moore’s sculpture of this period, however, the heads and facial features are comparatively naturalistic and not replaced by geometric equivalents. This work was shown at the Auckland City Art Gallery in the Contemporary Sculpture Exhibition in 1955. It remained in the artist’s collection at the time of his death. MD



23. RUSSELL CLARK
(New Zealand, 1905–1966)

Seated Polynesian Figure

carved beech

signed and dated '54 to underside

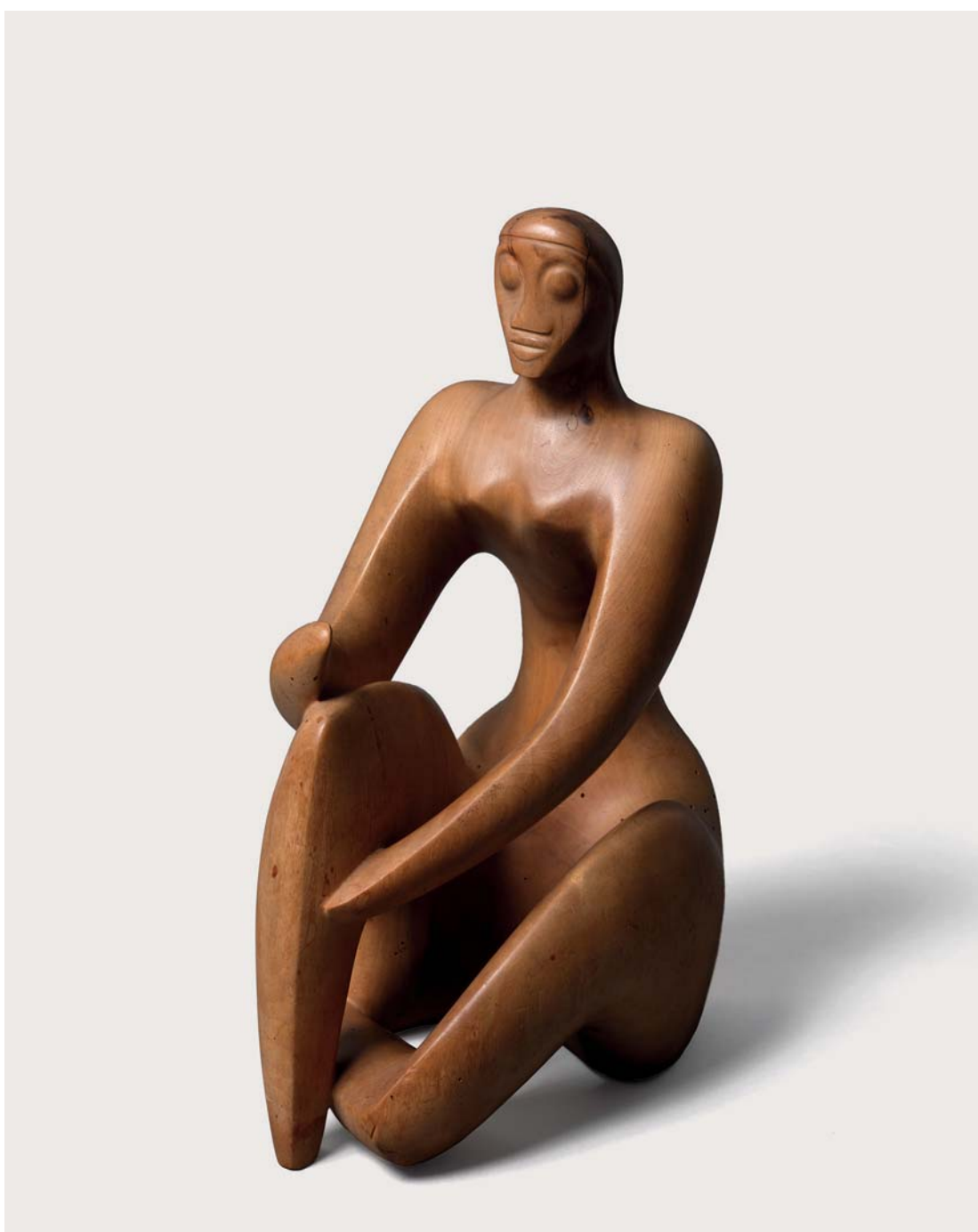
430 x 285 x 200mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 27 February 2014.

\$16 000 – \$25 000

This seated figure belongs to the series of paintings and carvings of Maori made from 1948 to the late 1950s. The carvings are made in a variety of local veined marbles, Hinuera stone and wood. Clark sourced the material himself in the landscape and related the carvings to the form of the found object. In this case he follows the example of Moore who used elm and beech wood for some of his carvings and allowed the natural form and grain to become part of the sculpture. The simplified forms of the arms, legs and breasts relates to imagery in tribal art as does the mask-like head. The openings between arms and legs and the torso create spatial movement and allow multiple viewing positions. MD



24. RUSSELL CLARK
(New Zealand, 1905–1966)

Old Keta and Friend

oil on board in artist's original frame
signed
495 x 535mm

Provenance

Private Collection, Northern Ireland.
Purchased from Webb's, Auckland,
20 September 2005, Lot No. 41.

\$70 000 – \$100 000

Old Keta and Friend is one of a series with imagery of contemporary Māori based on field work in Northland and other rural centres in 1948 and afterwards. The single figure of Old Keta features in a well-known painting in Te Papa but here she is joined by a companion. Both are seated and are clothed in heavy draperies that give them a solid, monumental appearance. Their closeness to the land is shown by their bare feet resting on the soil and their situation surrounded by the landscape of hills and sky. They are seen close up and the strong shadows and broad handling of paint give them an appearance of spiritual strength and mana. Clark gives a directness to his treatment of their clothing and the pipes they smoke that eschews sentiment in favour of authenticity. MD



25. ALAN INGHAM
(New Zealand/Australia, 1920–1994)

Standing Figure

cast bronze, unique
signed and dated 1986
1800 x 600 x 600mm

Provenance

Purchased from International Art Centre,
Auckland, 23 November 2016, Lot No. 50.

\$30 000 – \$40 000



26. JIM ALLEN
(New Zealand, 1922–)

Portrait of the Artist's Son, Tony

cast bronze on timber base, 1950

200 x 120 x 160mm (excluding base)

Exhibited

'Jim Allen', The Royal Academy,
London, 1951.

Illustrated

Gwynneth Porter (ed), *Jim Allen: The
Skin of Years* (Auckland, 2014), p. 46.

Provenance

Collection of Mrs Turner.

Purchased from Michael Lett Gallery,
Auckland, 19 July 2019.

\$20 000 – \$30 000



27. IVON HITCHENS
(United Kingdom, 1893–1979)

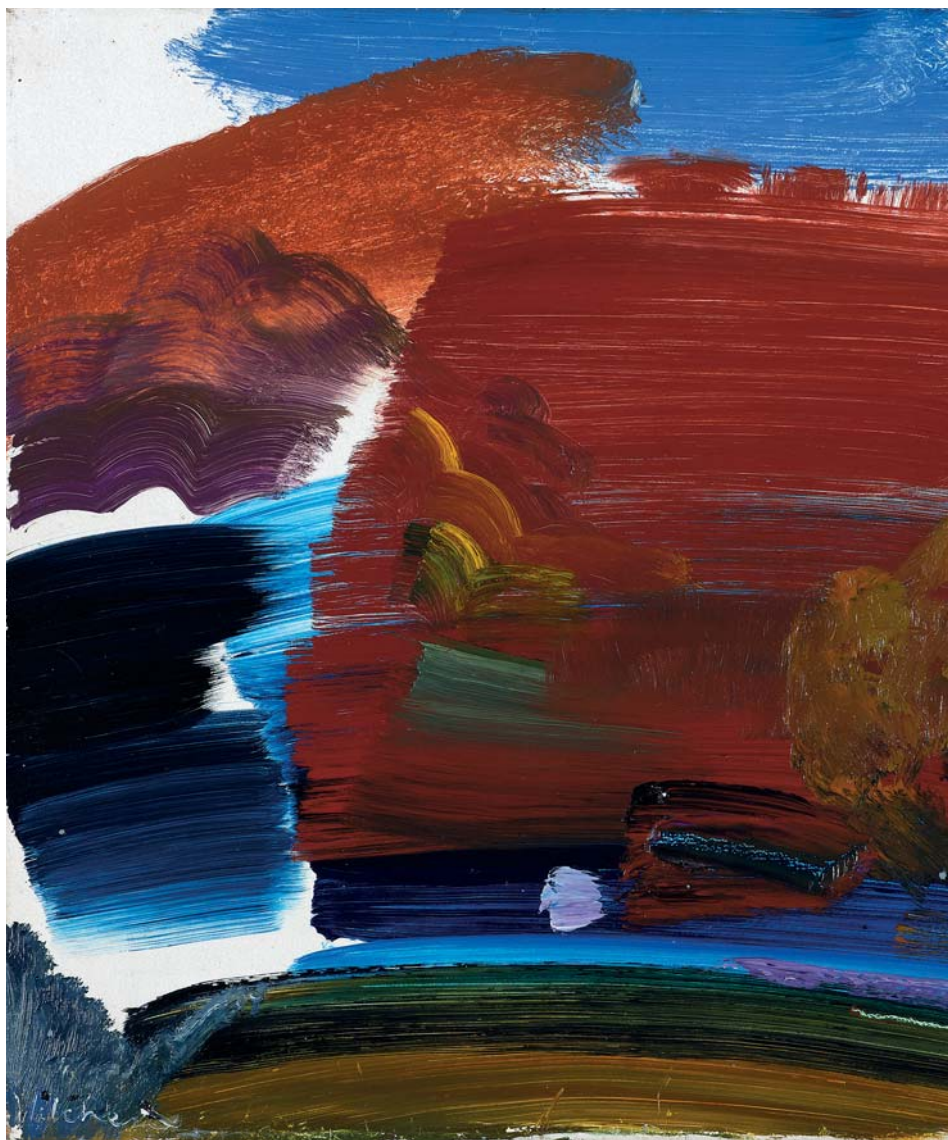
Barlavington II

oil on canvas
signed
570 x 1020mm

Provenance

Purchased from John Leech Gallery,
Auckland, 15 June 1988.

\$125 000 – \$185 000



Ivon Hitchens (1893-1979) is widely regarded as the outstanding English landscape painter of the 20th Century. The only child of two artistic parents, his father Alfred Hitchens was a landscape and portrait painter of some note who regularly exhibited at The Royal Academy of Arts, his identity as a painter is inextricably linked to the Sussex landscape where he lived and painted most of his life. Born and raised in London, Hitchens was an early member of the avant-garde Seven and Five Society, regularly exhibiting alongside Barbara Hepworth, Ben Nicholson and Henry Moore. However, when his studio in Hampstead was obliterated in the Blitz at the outset of World War Two, the artist exchanged the cultural milieu of London for the self-imposed isolation of rural Sussex, where he would live and paint until his death in 1979. His retreat from London to Sussex

gave rise to an extraordinary body of paintings that were radical in spirit despite their roots in the traditional English countryside.

Barlavington is a small village and civil parish in the Chichester district of West Sussex, just a few kilometres from the artist's home and studio in Lavington Common. Whilst the artist's earlier works were influenced by Parisian post-cubism and are fundamentally representational, *Barlavington II* is typical of the artist's signature, mature style, showcasing his penchant for animated brushwork, structure and single-stroke flourishes. Increasingly the artist came to favour narrow rectangular canvases, believing the panoramic format could convey the sensation of passing time, what he called 'eye-music' as the picture unfolded across the canvas before the viewer's eye. As critic Andrew Lambirth



remarked: “When you look at Hitchens’ landscapes, you’re also looking at rhythm and different divisions going through the image. That’s why he favoured working on long, thin canvases, because they could be split up into three or four sections that played out visually like movements in a symphony.”

As with his Seven and Five contemporaries, Barbara Hepworth and Ben Nicholson, the landscape became a departure point for deeper and lusher forays into advanced abstraction. Painted *en plein air* and with its burnished palette almost certainly in Autumn, *Barlavington II* is typical of the work which would bring Hitchens international acclaim, sensual and atmospheric it utilizes abbreviated fields of colour perceived from the landscape rather than exact forms. The landscape became the inspiration for increasingly unabashed abstraction

for Hitchens, as he sought to get closer to the heart of the English landscape. The emphasis on space, colour and form is heightened by the exposed and unpainted sections of the canvas which the artist leaves unpainted. Balancing emotion with structure and formal integrity, it demonstrates how the artist never felt totally comfortable with pure non-objective abstraction, seeking to retain illusionistic space and a close relationship to the local countryside.

Ben Plumbly

28. GORDON WALTERS
(New Zealand, 1919–1995)

Pallas

oil on canvas (1950)
artist's name, title and date printed on
original 'Gordon Walters Estate' label
affixed verso
290 x 360mm

Provenance

Collection of the artist's estate.
Purchased from Sue Crockford
Gallery, Auckland, 4 April 2005.

\$100 000 – \$160 000

Zeus entrusted his daughter Athena to the sea god Triton to bring up. And Triton left her with his daughter Pallas all day. Violent and competitive they often came to blows and one day they found themselves face to face their spears quivering in their hands. From Olympus Zeus saw the danger and intervened, but too late as Athena's sword plunged fatally into Pallas's side. Back in Olympus, remorseful for her death, Athena decided to fashion a wooden statue of Pallas, and she set it beside Zeus. When it was finished Athena looked at the statue and recognised herself.

While a mythological reference of this kind is rare for Walters, who tended to leave much of his early work 'Untitled' or later would simply use the street names of the suburb of Miramar where he grew up, the myth of Pallas has much resonance for his work at the time. The figure modelled by the artist may simply in the end mirror him or herself. All portraits as are simply self-portraits or, to express this less literally, every portrait is about the artist. "Every painter paints himself," as Vasari proposed in his life of Michelangelo. For an artist like Walters single-mindedly trying to find his way this self-reflexivity must have been more than emblematic.

A related pencil drawing dated 1947 boldly exhibits the name PALLAS in capital letters at its upper right, and the calculation and finish of the 1950 painting depends much on decisions already made for the drawing. The date of 1950 for the painting suggests that it may have been completed during Walters' first trip to Europe or perhaps in Australia, where he stayed for two years prior to his return to New Zealand in 1953. No matter, it was important enough that it travelled with him. Just as *The Poet* (1947, Te Papa) represents his influential encounter with the work of Paul Klee so *Pallas* is his encounter with that of Joan Miró. Walters' knowledge

of Miró was gained through reproductions in the 1941 Museum of Modern Art catalogue on the artist, purchased from the Notanda Bookshop that he brought back from Sydney in 1946: James Johnson Sweeney, *Joan Miró* (New York: Museum of Modern Art, 1941). The earlier pencil drawing of *Pallas* was completed in Sydney. Back in New Zealand Miró would have had an imported aura like fabulously smelly camembert. Nevertheless, Walters embraced Miro's lessons of "the simplest compositional schemes, symbolic extracts of forms, a complete ideography made credible through the artist's powerful gift of poetic suggestion" (Sweeney, p. 36). In particular, he later referred Michael Dunn to a painting called *The Lasso* reproduced on page 44 of Sweeney's book. It was the calligraphic aspect of Miró's wavy line in his work of the late twenties that Walters captured in the stylised hair and undulating ribbons that compose the body and head of the reclining Pallas, woozily drawn and tenderly brushed, as well as her her fullstop breasts, all of which provided him with a freedom from the formal conventions of figuration. Even the brown-ochre brush-stroked smudges that are daubed horizontally across the canvas of *Pallas* may be derived from Miró's adoption of irregular edges of tonal areas in his watercolours of the 1930s.

Walters made his Miró homegrown; he ate his foreign camembert on a local cracker. For there is another important conjunction that influences both *The Poet* and *Pallas*. During the summer of 1946–7 Walters had visited rock art sites in South Canterbury where his mentor and friend Theo Schoon was employed making copies for the Department of Internal Affairs. Many of these rock drawings are in monochrome black charcoal, stylised figures that incorporate the background limestone, its uneven and sometimes mottled surface, into the composition.



Like the stretches of empty canvas found in Miró's work, a distinctive feature of the rock drawings was the presence of areas of untouched limestone; expanses that nevertheless enter into the figures and become part of their configuration. While the title anchors *Pallas* to a figure and the figurative, we can detect Walters' shift towards abstraction where the ribbony lines detach themselves from a pure illusionistic and representational function. They become marks that cohere in the mind rather than in the eye of the viewer. Would it be too much to see Pallas's breasts as preparatory koru bulbs? The positive/negative interplay between the image painted and the surface on which it resides was part of the aesthetic of rock art and now Walters' incorporated this into his multi-tonal, sandy background. This

positive/negative interplay, of course, would become the hallmark of Walters' later koru paintings.

Pallas is rare among Walters' early works because there is an intensity to his process. A minute or two in front of *Pallas* is enough to confirm the painting's sophistication. There is something Walters is trying to deal with, or at least resolve, in the face of a drive that will sustain him through to the next stage of his career, the abstract gouaches of the 1950s and 60s. There exists a hint of playing for the stakes of what is beyond the immediately figurative, a consummate abstraction.

Laurence Simmons

29. MICHAEL ZAVROS
(Australia, 1974–)

The Sunbather II

oil on aluminium (2015)

signed verso

320 x 400mm

Provenance

Purchased from Starkwhite,
Auckland, 28 January 2016.

\$30 000 – \$40 000



30. DANIEL CROOKS
(New Zealand/Australia, 1973–)

Train No. 10 (onward backwards)

single channel high definition digital
video, a/p. 2/2 (from an edition of 3
with artist's proofs)
title inscribed, signed and dated 23.5.16
on artist's original certificate
of authenticity
07:20 minutes

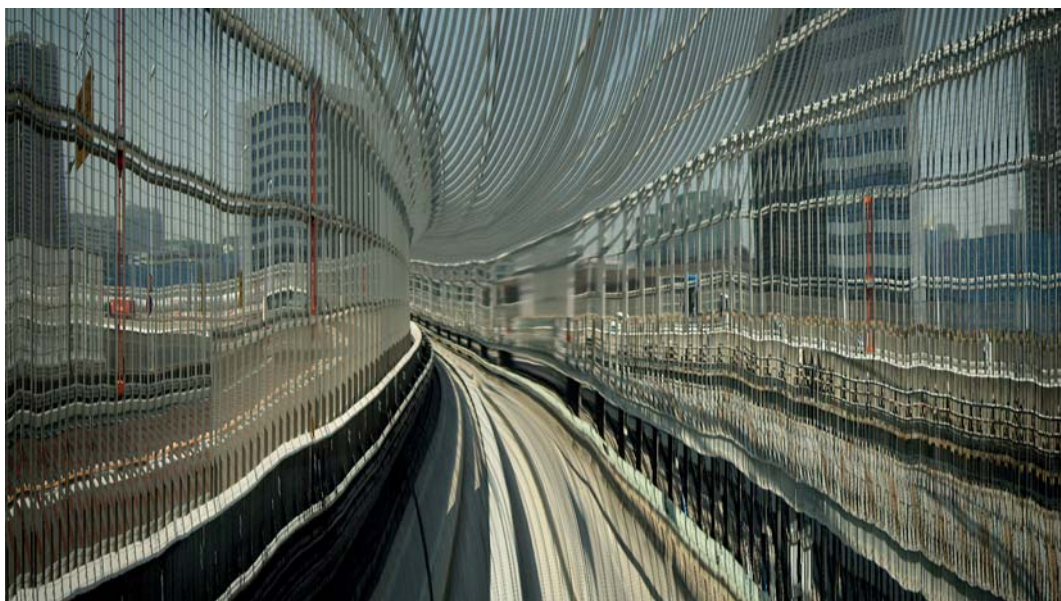
Exhibited

'Bullet Time', City Gallery, Wellington
Te Whare Toi, 25 March – 10 July 2016.

Provenance

Purchased from Starkwhite, Auckland.

\$25 000 – \$35 000



31. MARTIN CREED
(United Kingdom, 1968–)

Work No. 991

acrylic on canvas, four panels
title inscribed, signed and dated 2009
verso; original Hauser and Wirth
Gallery label affixed verso; original
Michael Lett Gallery label affixed verso
610 x 456mm: each part
610 x 1824mm: overall

Provenance

Purchased from Michael Lett
Gallery, Auckland, 4 April 2012.

\$160 000 – \$240 000

Martin Creed grew up in Glasgow, in a Quaker family. His father was a silversmith, who led the musical ensemble in which Martin played violin. They went to meetings and made their devotions. Creed still plays in a band, makes records, performs and composes. He also makes films, theatre, installations and live action sculpture.

Since 1987 he has, irrespective of medium, numbered his works; sometimes with a descriptor, as in *No. 227: The lights going on and off*, which won the Turner Prize in 2001. The lights go on and off at five second intervals in an empty room. People said it wasn't art and mourned the loss of skills, like draughtsmanship, in the younger generation. He said the work was an aid to seeing.

Creed still paints, as this work shows. It is from the Pyramid Series, begun after the turn of the millennium. People in Peru, Mexico, on the Great Plains, Harappa, Sumer, Mesopotamia, Egypt, Africa, India, South East Asia, China, Japan and the Pacific, all built step pyramids. Creed approaches the subject matter obliquely, as an exercise, combining restriction, indecision and the operations of chance.

'I'm a desperate man and, given the situation I find myself in, often I try to put things in order. With the pyramid paintings, I just basically wanted to make paintings with all of the brushes. I went to the shop and realised that there were hundreds of brushes and so the painting would have been very big; so then a pragmatic decision was to try to distil the number of brushes I was using to a smaller number. And then, on the canvas, I decided to put them in order of size.'

While there is something incongruous about remaking an ancient architectural form over and over again in 2D while using different sized brushes

to make single horizontal strokes of colour, these works still have an enigmatic power. The sequence of colours here – red, blue, lilac and black – suggest a kind of code. And if you count the steps on the pyramids, from left to right, you arrive at another code, a PIN perhaps: 5847.

Creed is ambivalent about making work: 'Because I think that the world isn't divided up – I think the world's a mass, as I experience it – so any decision is like a cut in the world, and that's terrible, you know. I think that's why it's so difficult to work. To make something you have to make cuts in the world, and that's brutal.'

His oeuvre includes two pieces of public art on display in New Zealand: 'Everything Is Going To Be Alright', revealed in rainbow neons on the roof of the Christchurch Art Gallery when it re-opened in 2015; and 'Whatever', another multi-coloured neon, which appeared in Auckland a few years later, in 2019, on a building in Sale Street near Victoria Park.

Martin Creed says he doesn't want to detain his audience for too long and that's why his works are all one-liners. 'You don't have to look at them for more than a second to get what's going on.' With *Work 991*, however, that one look may be given time and time again; as if you are indeed looking at ancient ziggurats.

Martin Edmond



32. PAUL DIBBLE
(New Zealand, 1943–)

Giant Male Figure after Goya

cast bronze, A/P, from an edition of 3 (2000)

signed

2500 x 1500 x 630mm

Exhibited

‘Unfinished Business’, Gow Langsford
Gallery, Auckland, 2000.

‘Paul Dibble’, Manawatu Art Gallery,
Palmerston North.

Provenance

Purchased from Gow Langsford Gallery,
Auckland, 2001.

\$140 000 – \$190 000

Raised in a rural community on the Hauraki Plains in the 1940s, Paul Dibble was used to constructing things on the farm, figuring it all out as he went. He was a natural-born creative and making things was second nature to him. Despite little encouragement from his family or formal training, he studied at Elam School of Fine Arts in the 1960s and has since emerged as a leading sculptor of his generation.

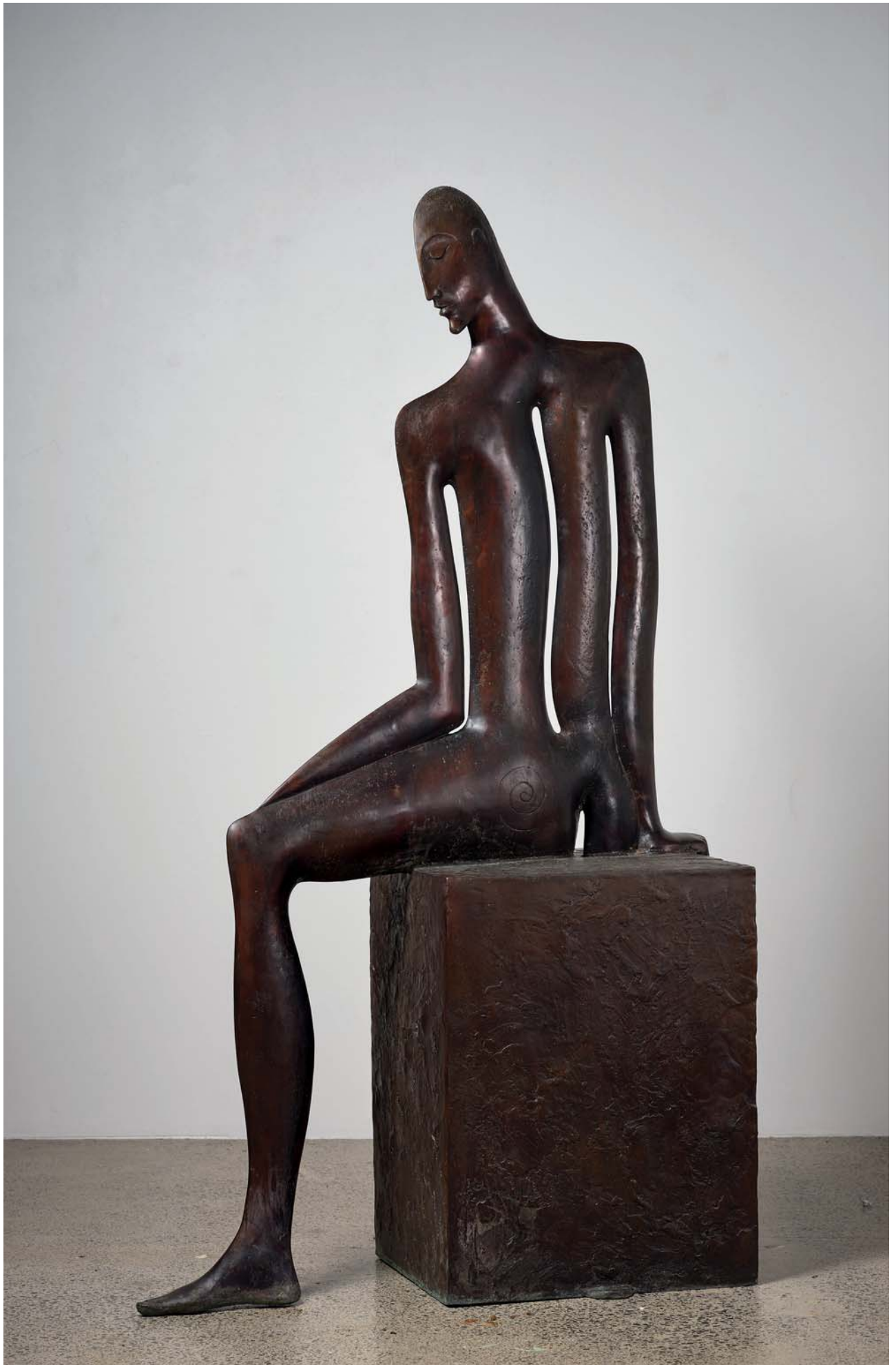
Few New Zealand sculptors have worked in bronze with the same vision and energy. Bronze is an intensely demanding medium and unlike most of his contemporaries, Dibble casts his own work with the help of a small team of highly skilled assistants, including his wife Fran Dibble. While consistent with the medium of bronze, his approach is diverse. The human figure, objects drawn from contemporary life, and the history of Aotearoa and the Pacific, all form subjects in his work. These objects and figures form fragments of many narratives. Ideas which begin as fluid line drawings are worked and reworked to a point of perfect balance before being modelled in wax and captured in bronze. Different series reflect an engagement with a range of styles from quirky surrealism, merry folk art, to cool and elegant modernism.

In the late 1980s Dibble was starting to cast small works in a make-shift foundry in the shed at the end of the garden of the family home on Cook St in Palmerston North. This proved ideal for the artist and their young family, as both parents could work onsite and, with only a small amount of industry experience from working at other foundries; together they figured out the casting methods largely through trial and error.

By 1994, as his confidence and technical ability grew, all works were cast from the home studio, using sand-casting methods. In 1997, no longer able to meet council consenting requirements for the studio at home, the artist established a new foundry on Botanical Road in Palmerston North where he worked until he opened his permanent, custom-built foundry in 2000 where he remains.

His first solo exhibition was at Barry Lett Gallery in 1971 and he has shown regularly with Gow Langsford Gallery since 1990. He was appointed a Member of the New Zealand Order of Merit for his services to Art in 2005 and was awarded an honorary Doctorate in Fine Arts from Massey University in 2007. Te Papa Tongarewa the Museum of New Zealand, The Dowse Art Museum, Christchurch Art Gallery Te Puna o Waiwhetū and Te Manana hold works in their permanent collections. A high point of his career is the successful commission of The New Zealand Hyde Park Corner Memorial in London which was unveiled in Hyde Park in 2006 by Her Majesty the Queen.

Anna Jackson



33. PAUL DIBBLE
(New Zealand, 1943–)

Watching and Waiting

cast bronze, 1/2 (1998)

signed

2300 x 1870 x 640mm

Provenance

Purchased from Gow
Langsford Gallery, Auckland,
10 December 1998.

\$140 000 – \$190 000



In the late 90s a series of figurative works were constructed, of sizes that earlier might have been considered monolithic, a result of the foundry now achieving a degree of proficiency. *Waiting and Watching* is an early example of these works. These were busy years for the foundry which employed several full-time workers.

Although *Waiting and Watching* is a precursor, the first of the larger series of seated figures, was a work called *Giant Male Figure After Goya*, inspired by Goya's etchings of the Napoleonic wars. In the etchings the figures are shown apart from the battlefield and in Dibble's versions they also seem gentle, solitary guardians looking over the landscape. The figures are modelled in a semi-relief style where they are full figures from a front view but from the side are just thin forms. This was a typical stylistic aspect of the figures from this period. AJ



34. PAUL DIBBLE
(New Zealand, 1943–)

Patience of the Gardener

cast bronze, two parts, 2/3 (1994)

signed

1975 x 345 x 345mm

1845 x 600 x 345mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 1994.

\$80 000 – \$120 000

Many of Dibble's works from the mid-90s were concerned with New Zealand's place in the world. This was a time when the country started to look inward, finally shedding its identity as a 'little England' with glances towards Europe. Many of the works were more loaded than others. In *Patience of the Gardener* the work is a simple form with a quiet elegance. The 'gardener' is placed up-side down as New Zealand, and sits opposite the Cypress, a European transplant and an equal part of the diptych. AJ



35. PAUL DIBBLE
(New Zealand, 1943–)

The Fall

cast bronze on artist's original base, 2/3
title inscribed, signed and dated '94
835 x 880 x 280mm
1775 x 880 x 280mm

Exhibited

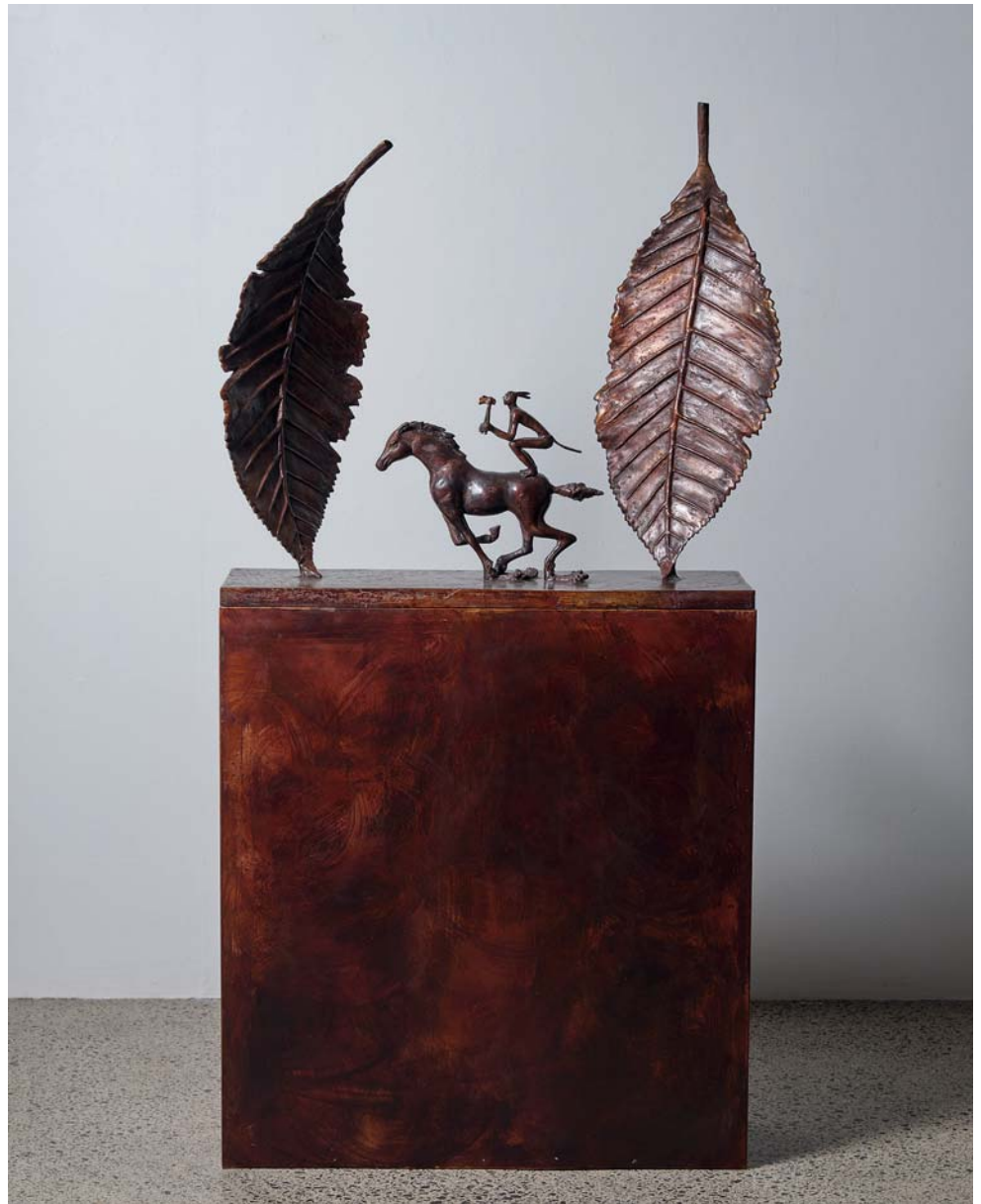
'Paul Dibble: Made in NZ', Manawatu
Art Gallery, 1995.

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 1994.

\$45 000 – \$65 000

The title of *The Fall* is intentionally ambiguous, the double meaning of a description of autumn with two large leaves dropping around the rider, and the fall that is dangerously close to happening with the Indian rider juggling on horseback. This is one of several works from this period which were inspired by some of Dibble's travels, making playful references to places overseas, and their cultural identities. In many respects the work is mostly about movement – the horizontal galloping horse contrasted with the gentle vertical fall of the leaves. AJ



36. JULIAN DASHPER
(New Zealand, 1960–2009)

Nut Dust

acrylic and Indian ink on paper (1988)
title inscribed and dated 16/12/88 on
artist's original catalogue label affixed verso
565 x 780mm

Exhibited

'Julian Dashper', Michael Lett Gallery,
Auckland, 20 May – 20 June 2015.

Provenance

Purchased from Michael Lett Gallery,
Auckland, 18 May 2019.

\$12 000 – \$18 000

37. JULIAN DASHPER
(New Zealand, 1960–2009)

One of the Good Guys (for Bill)

acrylic and Indian ink on paper (1988)
title inscribed and dated 21.12.88
560 x 750mm

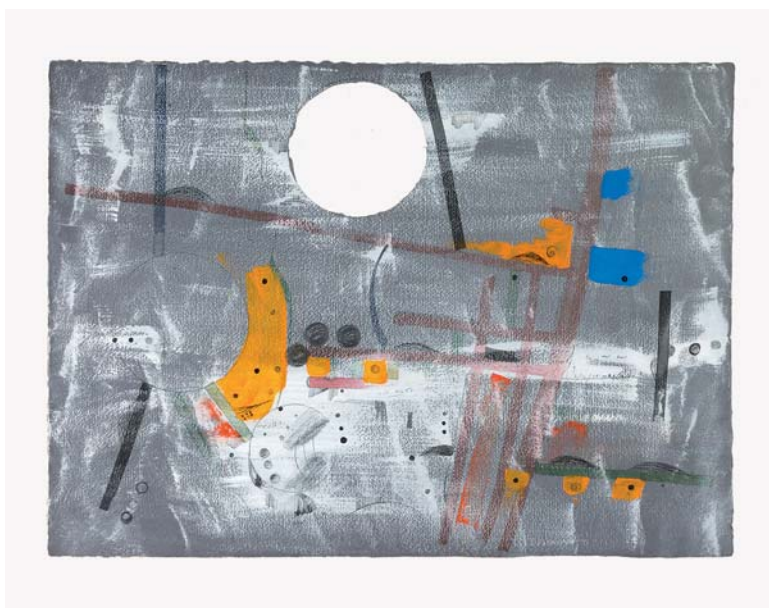
Exhibited

'Julian Dashper', Michael Lett Gallery,
Auckland, 20 May – 20 June 2015.

Provenance

Purchased from Michael Lett Gallery,
Auckland, 18 May 2019.

\$12 000 – \$18 000



38. JULIAN DASHPER
(New Zealand, 1960–2009)

The Nude Staircase

acrylic on canvas with plastic wrapping (1989)
title inscribed, signed and dated 6.8.89 verso;
original Te Manawa Museum Gallery label
affixed verso
600 x 800mm

Exhibited

'Julian Dashper', Michael Lett Gallery,
Auckland, 20 May – 20 June 2015.

Provenance

Purchased from Michael Lett Gallery,
Auckland, 18 May 2019.

\$13 000 – \$20 000



39. DAME NGAIO MARSH
(New Zealand, 1895–1982)

Portrait

oil on canvas

signed lower right

420 x 450mm

Provenance

Acquired, 1 January 1970.

\$16 000 – \$25 000



40. KATHLEEN EARLE
(British, 1893–1966)

Portrait of Cedric Morris, Newlyn, 1919

ink, watercolour, gouache and bodycolour
on paper

title inscribed, signed and dated on artist's
catalogue label affixed verso; original
Parkin Gallery label and original Sally
Hunter Fine Art, London exhibition
labels affixed verso; inscribed *Kathleen
Earle, student of Stanhope Forbes school.
Married Allan Walker who started CRESTA
in a Newlyn cottage. Used designs by all the
Newlyn painters. Allan Walker died of drink.
Farm taken on by Patrick Heron's father.
"CRESTA Silks" may have had a slightly
different name in the Newlyn Days.* verso
342 x 258mm

Exhibited

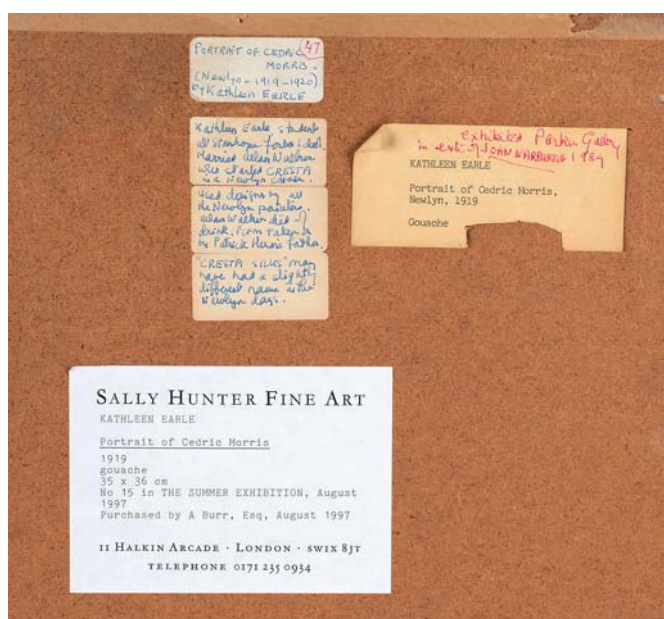
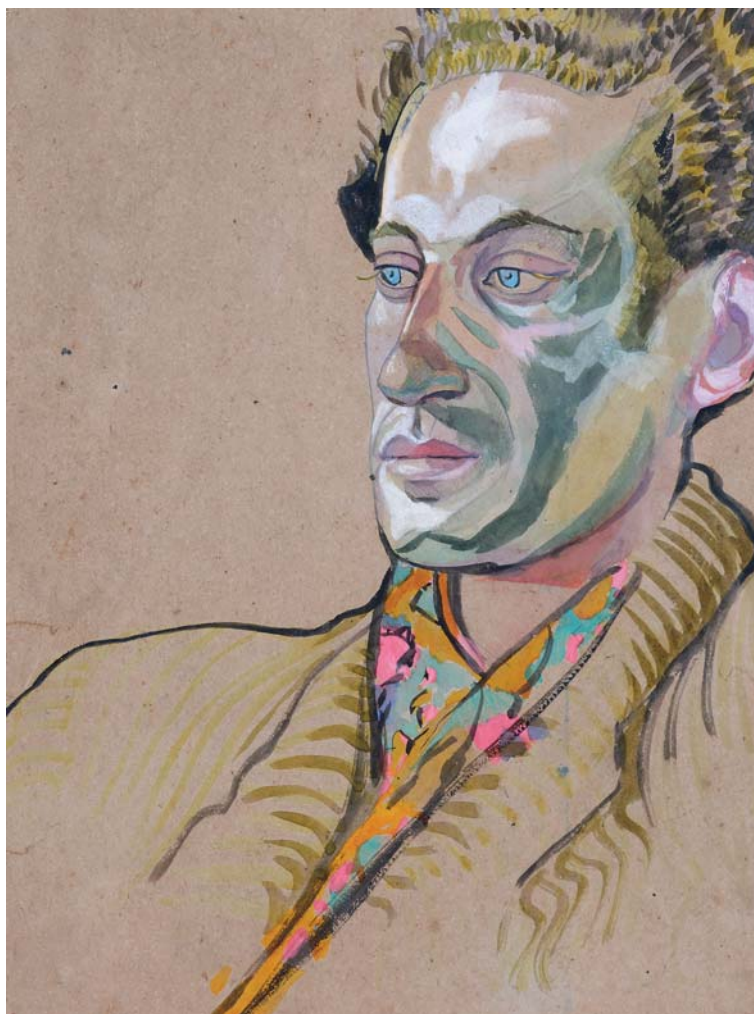
'Joan Warburton 1920–1995', Parkin
Gallery, London, 1984.

'The Summer Exhibitor', Sally Hunter
Fine Art, London, August 1997.

Provenance

Purchased Sally Hunter Fine Art,
London, August 1997.

\$4000 – \$7000



41. COLIN MCCAHON
(New Zealand, 1919–1987)

Pangatotara – looking towards Motueka

ink on paper

title inscribed, signed and dated '42

201 x 256mm

Reference

Colin McCahon Database

(www.mccahon.co.nz) CM000560.

Provenance

Purchased from Gow Langsford

Gallery, Auckland, 1 June 1994.

\$12 000 – \$18 000



42. TONY FOMISON
(New Zealand, 1939–1999)

*I Runga I Te Pa; I runga I Te Urupa;
He Karanga Mo Te Po; He Karanga
Mo Hine Nui O Te Po*

oil on canvasboard

title inscribed, signed and dated

'84 and inscribed *started late August*

in Christchurch on artist's original

catalogue label affixed verso

300 x 400mm

Provenance

Purchased from John Leech

Gallery, Auckland, 21 April 2006.

\$34 000 – \$45 000



43. MICHAEL PAREKŌWHAI
(New Zealand, 1968–)

A peak in Darien

cast bronze and stainless steel, two parts, edition of 3
(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 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.

Note

Work is available for viewing by appointment only.

\$900 000 – \$1 400 000

Visitors arriving via the Grand Canal to Michael Parekōwhai’s presentation at the Venice Biennale of Art in 2011 were greeted by the back of a bronze bull on a bronze grand piano. *A peak in Darien* (the ‘sitting bull’), quietly brooding and weighty, was like a guardian for other works in the New Zealand pavilion (and perhaps especially the continuously played red piano next door). A Spanish bull, he was cast in a different hemisphere from the imported solid material used to depict European kings and emperors over many centuries. Right hoof forward, this bull rested, but remained fully alert to the seriousness of his role.

Another bronze bull on a grand piano – *Chapman’s Homer*, the ‘standing bull’ – was outside in a peaceful Venetian courtyard garden beyond. They were deliberately memorable contributions to the Biennale during the six-month long international exhibition, a weighty contrast to much contemporary

art – and to the lightness and fleeting nature of the music played continuously on the wonderful red piano inside.

After being seen in Paris at the musée du Quai Branly, the Venice Biennale presentation came back to Aotearoa in 2012. What a contrast!

For here in Christchurch, both bulls and their bronze guard *Kapa Haka* (*Officer Taumaha*) were sited on an especially cleared section of flat land against the backdrop of broken buildings and rubble in the ‘red zone’ after the 2010–2011 Canterbury earthquakes. Madras Street had only just re-opened. It was a single lane one-way street and very slow as people, many returning to the central city for a first post-quake visit, strained to see the bulls. Hundreds got out of their cars and absorbed the drama of the sculptures, posing for family photographs beside them. Although only on this site for 30 days, every taxi driver in Ōtautahi knew where the visiting bulls were. They represented so much at that time. In the wake of a major local tragedy and with the strains of music played on the red Steinway piano in a nearby upstairs space, they evoked thoughts of both nature and culture.

Chapman’s Homer remained and is now on the forecourt of Christchurch Art Gallery Te Puna o Waihetū. But *A peak in Darien* was bought by two especially generous and committed Venice patrons, Adrian Burr and Peter Tatham. Not only did they support New Zealand’s presentation in Venice (going there to celebrate with others in 2011), but they endorsed Michael Parekōwhai’s mahi in practical terms by purchasing this compelling and distinctive piece. It’s a fantastic piece. Even in Venice, the folds of flesh reminded us of Colin McCahon’s renditions of hills back home.

The title *A peak in Darien* comes from the John Keats poem ‘On First Looking into Chapman’s Homer’ written in October 1816, well before this part of the world was ‘discovered’ by Europeans. I can recall Mike’s wry amusement at Keats’s idea of the Spanish explorer Cortez having arrived in Panama and gazing ‘silent, upon a peak in Darien’ at the seemingly endless Pacific Ocean under equally endless skies. No European knew then of Parekōwhai’s forebears (he is Ngāriki Rotoawe and Ngāti Whakarongo on his father’s side). Beyond Cortez’s finite gaze, Māori – and works of art like this – were yet to be factored into the richness of humanity and of history.

Jenny Harper



44. MICHAEL PAREKŌWHAI
(New Zealand, 1968–)

Jim McMurty

woven nylon substrate and pigment (2004)
12000 x 4500 x 4500mm

Exhibited

‘Michael Parekōwhai: Jim McMurty’,
Gwangju Biennale, Korea, 2005.
‘High Tide: Currents in Contemporary
New Zealand and Australian Art’,
Contemporary Art Centre, Lithuania,
Poland, 2 June – 13 August, 2006.
‘High Tide: Currents in Contemporary
New Zealand and Australian Art’,
Zacheta National Gallery of Art,
Warsaw, Poland, 14 February – 9
April, 2006.
‘Michael Parekōwhai: Jim McMurty’
Maori Hall, Auckland, 19–23
February 2008.
‘Michael Parekōwhai: Jim McMurty’
Dunedin Public Art Gallery, 26
July – 9 November 2014, (touring to
Christchurch Art Gallery Te Puna o
Waihetū, and The Dowse).
‘Seeing Touch: Contemporary Soft
Sculpture’, Casula, New South Wales,
15 October – 4 December 2016.

Provenance

Purchased from Michael Lett Gallery,
Auckland, 17 October 2017.

Note

Work is available for viewing by
appointment only.

\$70 000 – \$100 000



Image courtesy of Dunedin
Public Art Gallery



45. SHANE COTTON
(New Zealand, 1964–)

1995

acrylic on canvas

title inscribed; title inscribed and

signed verso

732 x 900mm

Exhibited

'Shane Cotton', Anna Bibby
Gallery, Auckland, 1995.

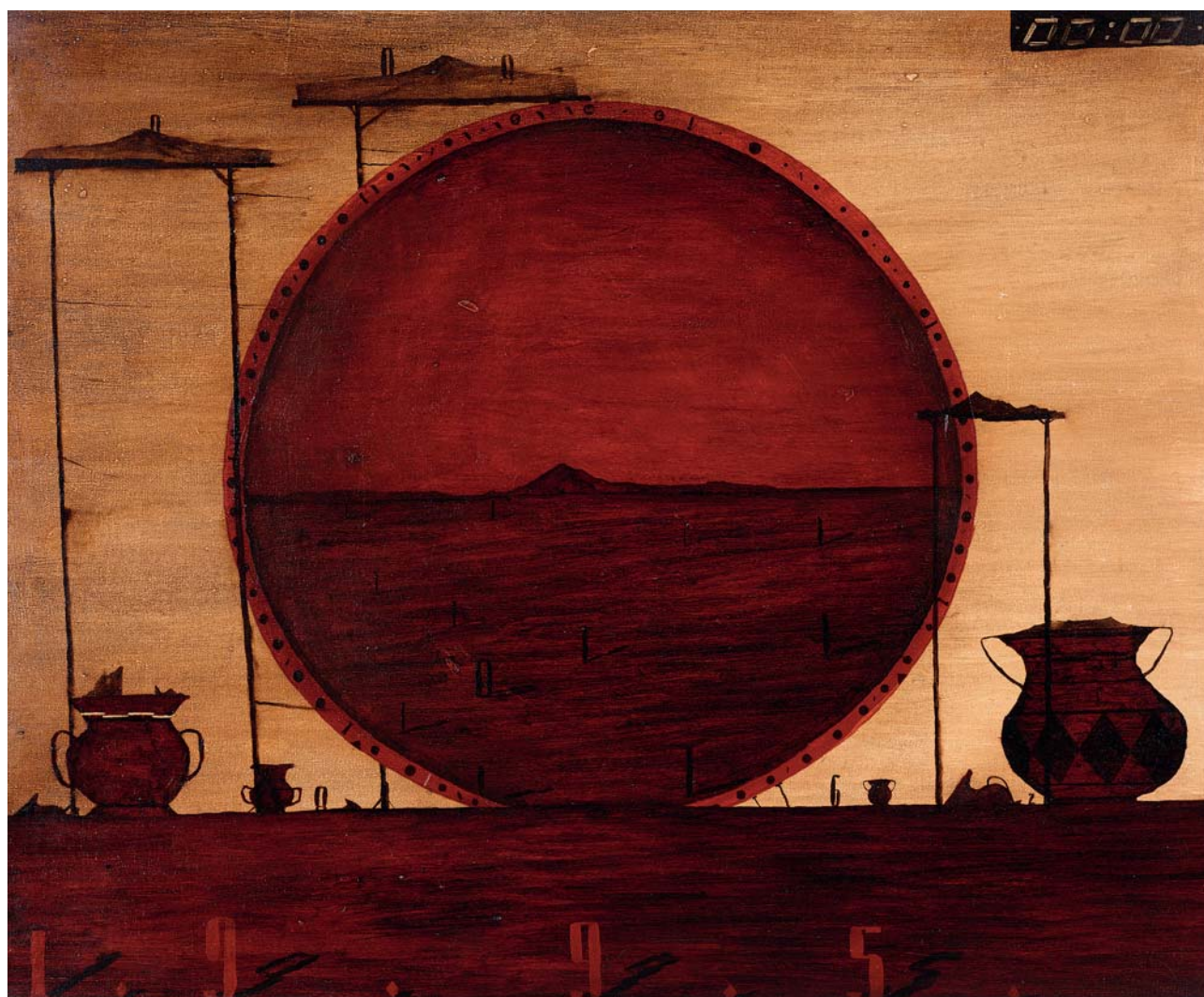
Provenance

Private collection, Auckland.

Purchased from John Leech

Gallery, Auckland, 24 March 2010.

\$65 000 – \$85 000



46. SHANE COTTON
(New Zealand, 1964–)

The Carrier II

acrylic on canvas

title inscribed, signed and dated 2003

710 x 1070mm

Provenance

Purchased from Gillie Deans
Art Consultancy, Canterbury,
14 December 2006.

\$65 000 – \$85 000



47. SHANE COTTON
(New Zealand, 1964–)

Kaua E Raweke I Te Manu

acrylic on canvas
signed and dated 1997
1820 x 1515mm

Exhibited

‘Shane Cotton: Square Style’, Mori
Gallery, Sydney, 20 August –
6 September 1997.
‘Shane Cotton: Survey’, City Gallery,
Wellington, 29 May – 8 August 2004.

Illustrated

Ewen McDonald, *Square Style –
An introduction to recent paintings by
Shane Cotton* (sydney, 1997), cover.
Lara Strongman, *Shane Cotton*
(Victoria University Press, 2005), p. 23
(detail), 60, 61.

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 1 December 2004.

\$250 000 – \$350 000

Working with imagery drawn from his turangawaewae of Te Tai Tokerau brought about a complete change of direction in Shane Cotton’s art in the mid-1990s. Instead of the non-narrative abstraction influenced by American artist Terry Winters (born 1949) that had characterised the works he produced at art school at the University of Canterbury, his new paintings combined traditional and contemporary elements to address the histories of the Ngāpuhi iwi. As he has said, “I wanted to paint the land but the only way you can paint it is to look at the stories and events connected to it, and you come to appreciate it in a personal way.” Based in the figurative traditions of painting which had emerged in the decoration of meeting houses on the East Coast in the late nineteenth century such as Rongopai (1888), Cotton’s paintings from 1995 onwards became sepia-toned with disjunctions of scale and strange combinations of imagery. These works conjured history, but in a new way, suggesting that fresh approaches might bring out new narratives.

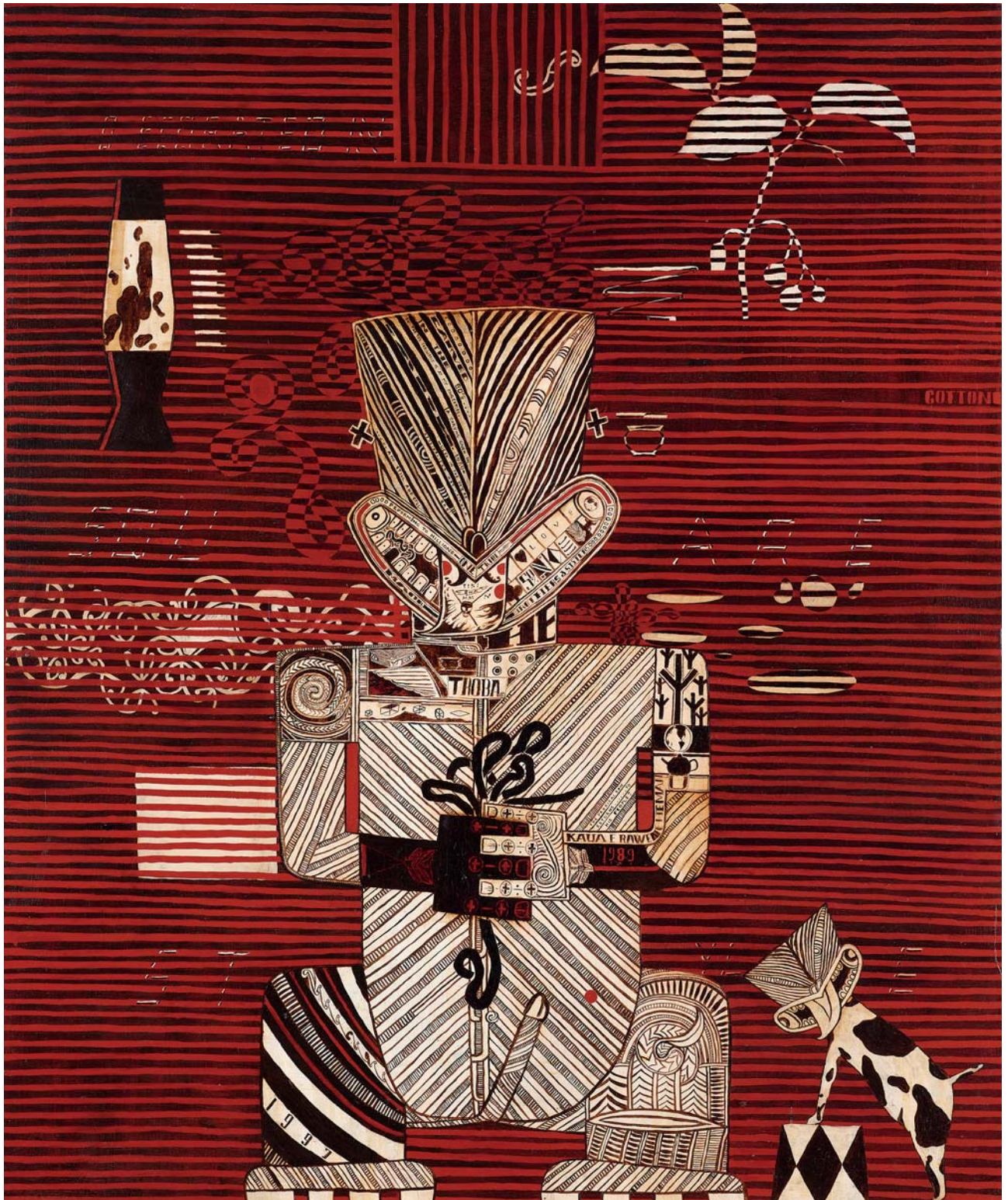
At bottom right of *Kaua e raweke te manu* (which can be translated as “Do not touch the bird”) is a black and white spotted dog with a tiki head, standing with its fore legs up on a circus stand. This is an allusion to the widespread Māori opposition



to dog registration in the nineteenth century. Many Māori kept dogs, as pets and for hunting and they saw racial discrimination in the government levying an annual ‘dog tax’ of 2s 6d per dog on them. The animosity aroused led to a confrontation between the Crown and Northern Māori in 1898. Ngāpuhi leader Hone Toia prophesied that if dogs were to be taxed, men would be next. He was arrested and imprisoned for eighteen months for inciting rebellion. Cotton ridicules this legislation, while at the same time lamenting the injustice of how Māori have been treated. However, Cotton’s touch is light, even humorous, rather than didactic. He later explained that these “history” paintings were the result of researching his own iwi: “I’m not really trying to teach people, I’m trying to tell them what I’ve found.”

The background of *Kaua e raweke te manu* is structured using a grid of dark red horizontal strata their colour reminiscent of the red ochre or kōkōwai derived from haematite which produced the pigment Māori used for rock art. The interference pattern which these lines set up also creates a kind of camouflaging screen behind which text and image are glimpsed but can’t be fully comprehended. The pictorial structure is reminiscent of the paintings of New Zealand’s Gordon Walters (1919–1995) who died just two years before this painting was completed, as well as Op Art painters such as French Hungarian artist Victor Vasarely (1906–1997) and the British artist Bridget Riley (born 1931). This appears to be a conscious act of reverse appropriation by Cotton in the wake of European artists “borrowing” imagery from indigenous cultures to refresh the style, form and content of their work in the twentieth century.

Appearing in front of the venetian blind horizontal lines of this work is a lava lamp lifted



from the sculptural practice of Israeli American artist Haim Steinbach (born 1944). Steinbach used the kitsch novelty of this symbol of all things countercultural and psychedelic to challenge viewers to question the relationship between ordinary consumer items and those objects elevated to the status of art. In an analogous way, Cotton questions discrepancies in the way in which Māori art is valued. Even after the enormous success of the 1984 milestone exhibition *Te Māori* which changed the way in which customary carving was seen

and understood, European traditions of painting continued to be elevated to the status of fine art and valued as more significant than Māori art. Cotton's painted depiction of a massive ancestral pou figure with erect penis which dominates this composition transforms it into more than just a painted representation of carving. It is a powerful presence, demanding that we readdress the status of taonga in our hierarchies of value.

Linda Tyler

48. COLIN MCCAHON
(New Zealand, 1919–1987)

Marge as the Virgin Mary in the Maitai Valley

watercolour and ink and wash on paper

signed and dated '46

302 x 220mm

Exhibited

'The Kim Wright Collection of New Zealand Painting', Govett-Brewster Gallery, New Plymouth, May – June 1974 (touring nationally), Cat No. 27.

'Colin McCahon: Religious Works, 1946–1952', Manawatu Art Gallery, March 1975, Cat No. 3.

Illustrated

Landfall (December, 1947), p. IX

Hamish Keith and Barry Lett, *The Kim Wright Collection of New Zealand Painting* (New Plymouth, 1974), p. 9.

Luit Bieringa, *Colin McCahon: Religious Works, 1946–1952* (Manawatu, 1975), p. 40.

Reference

Colin McCahon Database
(www.mccahon.co.nz) CM000305.

Provenance

Collection of the artist.

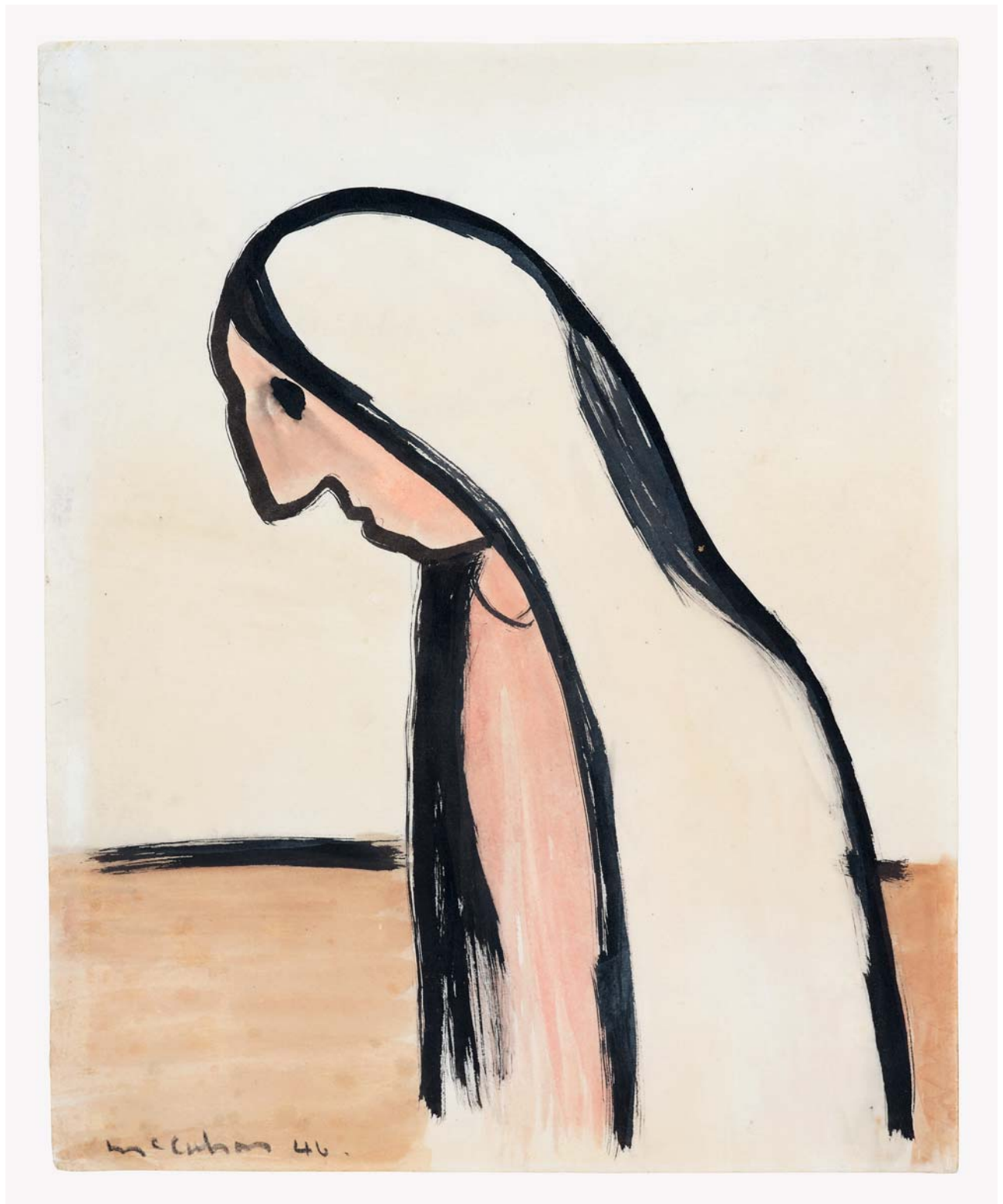
Collection of Mr B. Cooke. Purchased from Barry Lett Galleries, Auckland.

Collection of Kim Wright, Auckland.

Purchased from John Leech Gallery, 1 December 1993.

\$55 000 – \$85 000





49. 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

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.

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.

Reference

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

Provenance

Private collection, Lower Hutt. Purchased
from Peter McLeavey Gallery, Wellington,
1979.
Collection of Adrian Burr and Peter
Tatham. Purchased from Peter McLeavey
Gallery through John Gow, Gow
Langsford Gallery, with the assistance of
Dame Patsy Reddy, 1 December 1999.

\$1 600 000 – \$2 400 000

Towards the end of the 1970s the frantic pace at which McCahon had produced work earlier in the decade slowed dramatically and new works emerged much more rarely, sometimes worked over for many months before being completed to the artist's exacting satisfaction. The majestic *St Matthew Lightning* is one such work, as is suggested by the unusually complex date assigned to it: 'Dec.77 – Dec. 78. May 79.'

This indicates that McCahon worked on the painting over a period of nearly 18 months, returning to it repeatedly to make small and large changes. Finally he wrote: 'St. Matthew Lightning is reworked & so much better. It's taken a week of endless small happenings. It's now tougher – so much so I've added a 79 to the list of dates'. These dates connect the painting with several others which also took months to complete around this time such as three *Five Wounds of Christ* on which he worked between October 1977 and January 1978, and two *May His Light Shine* paintings painted between November 1978 and September 1979.

In October 1978 McCahon wrote to Peter McLeavey: 'I'm painting again – a big thing called "St Matthew Lightning and Wounds", an early form of the title which explicitly connects it with the *Five Wounds of Christ*. A further point of connection between these works is that their main imagery consists of stark white crosses against black night skies, spotted with faint stars.



Installation view: *A Place to Paint: Colin McCahon in Auckland*, 2019.
Image courtesy Auckland Art Gallery Toi o Tāmaki (Paul Chapman).

The 'lightning' of the title comes from St Matthew's gospel (Chapter 24 Verse 27) in which Christ after warning against false prophets tells his disciples: 'Like lightning from the east, flashing as far as the west, will be the coming of the Son of Man' (New English Bible). Perhaps the horizontal white streaks in the night sky on the right of the work represent flashes of lightning. The main text on the painting is not from the Bible, however, but from the Anglican Book of Common Prayer: 'By thine Agony and Bloody Sweat; by thy Cross and Passion; by thy precious Death and Burial; by thy glorious Resurrection and Ascension (mis-spelt by McCahon), and by the Coming of the Holy Ghost, *Good Lord, deliver us*'. As always, McCahon makes over the text by the character and arrangement of his lettering. The poignant prayer is spread across the bottom of the painting on both sides of the vertical of the cross, shifting back and forth between block capitals and cursive writing, and pulsing rhythmically as the brush loads with and empties of paint.

The form of the dominating Tau cross is unique in McCahon's work with its long narrow vertical, its short thick horizontal and the dark streak running from top to bottom like the 'zip' in a Barnett Newman painting. Close inspection reveals that the supporting canvas consists of two pieces sewn together vertically where this dark strip occurs. Also noteworthy is the subtle and expressive

layering of white paint within both the vertical and horizontal parts of the cross, a feature which adds to the meditative complexity of the imagery. There is even the ghost of a Latin cross hovering under the surface.

And what are we to make of the sharp angular wedge of tan paint (so conspicuous in a work otherwise confined to black and white)? Interpretations of this element will differ from viewer to viewer but one possibility is that it represents symbolically the spear that pierced the side of crucified Christ and dealt the mortal blow that ended his earthly life.

However we interpret its meaning, this late masterpiece is among McCahon's most compelling and accomplished works.

Peter Simpson

Quotations in this essay are all from Peter Simpson, *Colin McCahon: Is This the Promised Land?* (AUP, 2020), p. 301.





Her Excellency The Right Honourable
 Dame Patsy Reddy in front of Colin
 McCahon's *St Matthew's Lightning*.
 The now Governor-General of New
 Zealand played a key role in helping to
 facilitate the acquisition of the painting
 by Adrian and Peter in 1999.

50. COLIN MCCAHON
(New Zealand, 1919–1987)

Entombment after Titian

oil on board

title inscribed, signed and dated '46

515 x 635mm

Literature

Laurence Simmons, 'After Titian', in, *The Image Always Has The Last Word: On Contemporary New Zealand Painting and Photography* (Dunmore Press, 2002), pp. 52–67.

Illustrated

Peter Simpson, *Colin McCahon: There is Only One Direction, Volume 1 1919–1959* (Auckland University Press, 2019), p. 111.

Laurence Simmons, *The Image Always Has The Last Word: On Contemporary New Zealand Painting and Photography* (Dunmore Press, 2002), p. 66.

Reference

Colin McCahon Database
(www.mccahon.co.nz) CM001089.

Exhibited

'Colin McCahon: Exhibition of Paintings', Wellington Public Library, 2 February – 21 February 1948.

'McCahon and Woollaston', Helen Hitchings Gallery, Wellington, 30 July – 5 August 1949.

'McCahon Religions Works: 1946–1952', Manawatu Art Gallery, Palmerston North, March 1975.

Provenance

Gifted by the artist to R.C Lamb (Chief Librarian, Christchurch Library).

Purchased from Gow Langsford Gallery, Auckland, 1 June 1994.

\$450 000 – \$650 000

Entombment after Titian was a significant breakthrough work in Colin McCahon's career. Painted in Dunedin towards the end of 1946 when he was 27, it was the very first of the figurative Biblical paintings which came to dominate his practice until 1952. These paintings more than any others made his name and first provoked the controversy which often swirled around him and his work.

The biblical paintings (annunciations, mother and child, crucifixions, depositions, entombments etc.) seemed to come out of nowhere. McCahon had been painting for around a decade in a variety of modes and styles – landscapes, portraits, still-lives – but none was remotely comparable to this work and those which followed it. The Christian subject-matter was itself new. McCahon had been actively interested in religion since childhood but it had not previously shown up explicitly in his painting.

Nevertheless there were hints and suggestions in his correspondence which anticipated this new direction, such as an event at Mapua in 1945 which he mentioned to friends. He told Rodney Kennedy: 'Idea for painting – experience at work seeing men put up two power poles with connecting beam – a brilliant light ... the nearest thing I am likely to see to a Crucifixion group'. And to Ron O'Reilly in 1946, mentioning his imminent return to Dunedin, he wrote: 'I plan an assault on the Peninsula landscape... I now see people in these landscapes... I have thought of an equivalent to a crucifixion – or if you like the erection of a transformer at McKees works Mapua'. The idea of people in a landscape with connections to the Crucifixion soon came to bear important fruit.

Another factor affecting McCahon's practice at this time was art historical. Earlier his primary influence had been Cézanne, as mediated by his mentors R.N. Field and Toss Woollaston, but around 1945 he engaged with a different tradition of painting he associated with Giotto, Michelangelo and Gauguin, which he called 'the real tradition',



or ‘the art of the Churches’. This shift of focus was facilitated by his exploration of early Renaissance art particularly through Phaidon Press books on Michelangelo, Titian and Bellini. He wrote later: ‘At the time I had the Phaidon book on Titian and was deeply impressed by the later religious works...’

The painting of Titian’s which most engaged him was *The Entombment* (1599) in the Prado, Madrid. In 1946-47 McCahon made at least five works based on this painting including a drawing, two watercolours and two oil paintings. The Dunedin painting appears to have been the first. In Titian the figures around the tomb are five in number as they are in McCahon’s first oil. However, in Titian there are three men and two women around the dead Christ, while in McCahon there are three women and two men.

McCahon remarked to Kennedy that Titian must have worked from St John’s gospel: ‘that accounts for the number of figures in his Entombment; in Matthew Mark & Luke only a small group’. McCahon retained from Titian the figures of Nicodemus and Joseph of Arimathea, plus Mary mother of Jesus and Mary Magdalene, but replaced St John the Evangelist by a woman, presumably a third Mary, as the tradition of ‘three Maries’ attending the Crucifixion and its aftermath is one that McCahon references, for example in the drawing *The Three Maries at the Tomb* (1947).

It is obvious that, apart from the number and arrangement of the figures, McCahon has not attempted a faithful *copy* of Titian’s painting; his version is ‘after’ Titian only in the most general sense. Indeed the contrast is striking between the resplendent colour and anatomical subtlety of Titian’s treatment and McCahon’s deliberately cruder (in terms of technique) and more expressionistic treatment of the figures.

The landscape setting McCahon provides – cave, hills, tree, sky – is also very different from Titian as is the colour scheme he adopts. The pale, distorted, lifeless body of Jesus is set off by the colourful garments of the people around him – red, green, black, blue, brown. McCahon is working through Titian’s original in order to discover an eloquent idiom all his own.

Peter Simpson



All quotations in this essay are from Peter Simpson, *Colin McCahon: There is Only One Direction* (AUP, 2019), pp. 85-86. It is also worth noting that on the verso of the painting is an undocumented (and presumably abandoned) double portrait of two men in profile.

51. COLIN MCCAHON
(New Zealand, 1919–1987)

Waterfall

synthetic polymer paint on board
signed and dated Dec '64 in pencil lower
right; signed and dated in brushpoint verso
304 x 304mm

Reference

Colin McCahon Database
(www.mccahon.co.nz) cm000372

Provenance

Purchased from Gow Langsford
Gallery, 27 February 2014.

\$75 000 – \$100 000



52. RAYMOND MCINTYRE
(New Zealand/United Kingdom,
1979–1933)

Portrait of a Woman

oil on canvas, circa 1928

signed

595 x 490mm

Provenance

Collection of the artist's family,
United Kingdom.
Private collection, Auckland.
Purchased from Gow Langsford
Gallery, Auckland, September 2003.

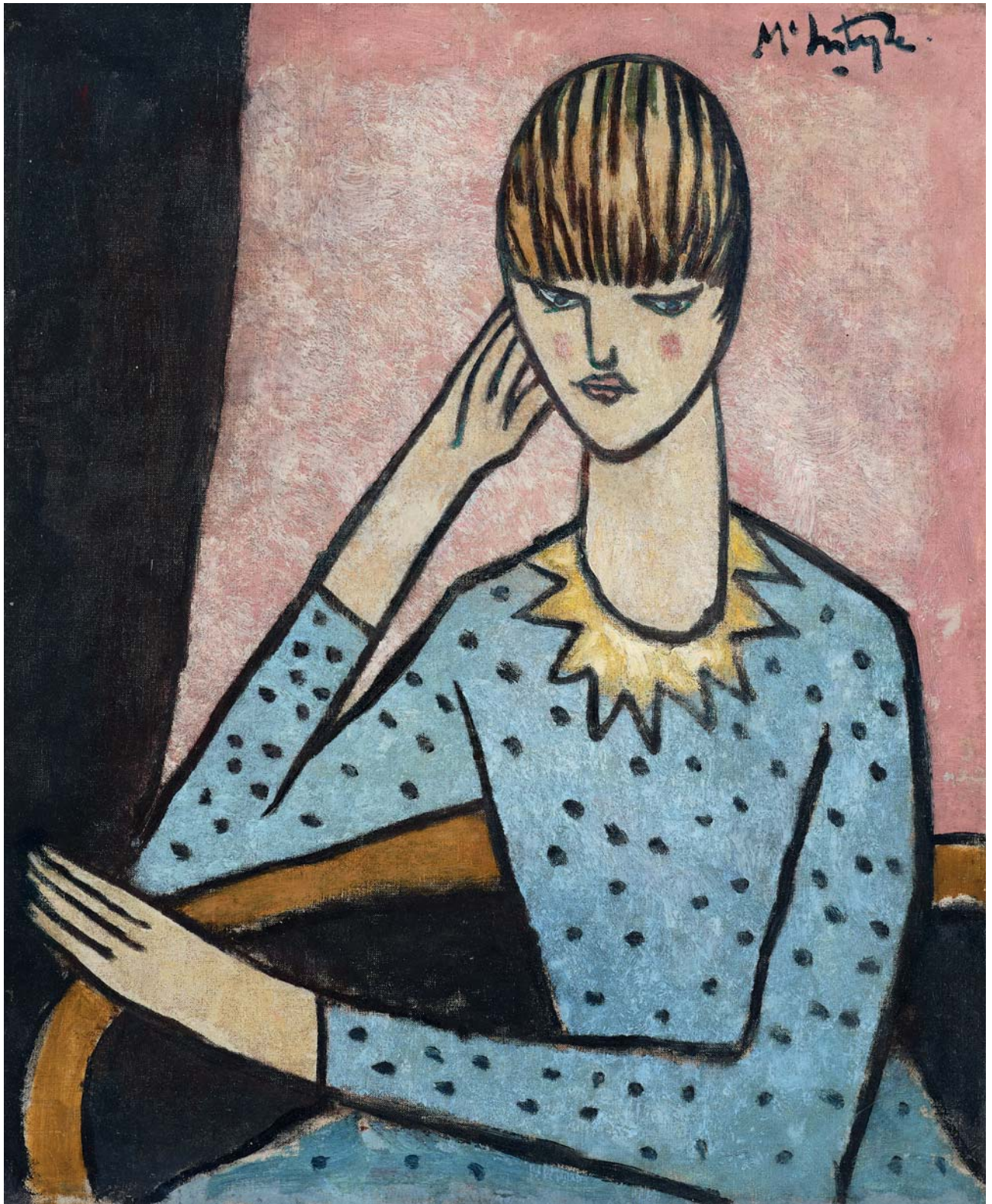
\$220 000 – \$300 000

In photographs of him, and especially his self-portraits, Raymond McIntyre is unprepossessing, an elegantly turned-out but somewhat withdrawn, wary, nervous man. The remarkably little that is known of his life appears dull. His zealous housekeeper destroyed all his sketches, letters and valuable documents the day after his death. He went to Canterbury School of Art and joined various groups of progressive local painters, shared a studio with Sydney Lough Thompson, and was influenced by English Impressionism. Without regrets, but frustrated with the lack of local response to his work, McIntyre left New Zealand for London in 1909 where he found instruction with Walter Sickert among others, managed to exhibit with one of the leading international galleries, and finally had a painting accepted for exhibition at the Royal Academy in 1924. McIntyre who visited France for the first time in 1912, and regularly thereafter, was clearly influenced by Cézanne, Matisse and Modigliani. He died early, and somewhat tragically, in 1933 because as a Christian Scientist he refused medical assistance for a minor operation. As an expatriate McIntyre was more or less forgotten in New Zealand and interest in his work was only revived by Colin McCahon who included him in an exhibition of 'Six New Zealand Expatriates' at the Auckland City Art Gallery in 1962. But it was not until 1984 that he was given a full survey show at the Auckland City Art Gallery and his major works began to be repatriated. Here, poignantly, is the last sentence of McCahon's catalogue essay for his exhibition: "Can any land that has in any way ignored its artists justly claim as its own the refugees it has created?"

McIntyre is a master of eyes, a genius of gazes. Typically the eyes look out of the painting, almost never at the viewer, for often the head is turned away. In *Portrait of a Woman* they are downcast and it dawns on you that his sitter is probably looking at the floor. We sense her discomfort with the process in the forced angularity of her arms. Like a puppet when the strings get tangled she does not seem to know what to do with them. The egg-shaped head and inverted triangle of her tiny face is made for design and tonal qualities rather than any accuracy of individual likeness, yet we sense her grumpiness. The chalky, pink fresco-like surface of the background wall, picked up in the sitter's pink lips and cheeks, deliberately contrasts with and sets off her powder blue polka-dot dress. All of which contributes to the vivid ambiguity of McIntyre's portrayal – ambiguity beyond ambivalence can sustain speculation. McIntyre has been criticised for lack of "real analysis and insight," being "concerned with modish posturing than anything more substantial. His art has no message. It is art for art's sake."¹ But that, I think, misses the point. This painting exudes a concentrated subtlety and intensity of feeling despite the static, rigid nature and passivity of the sitter. McIntyre both provokes and manipulates an emotional involvement with his subject, and, despite her flat cut-out look, in a subtle overlap between the personal and the social she is a woman invested with qualities of the absolutely modern. She preserves a contingent aspect and aura. McIntyre's image is impersonal enough to be shared wholly with others, personal enough so it dances with its time. We may only be starting to understand McIntyre. The postmodern re-evaluation of values has revised McIntyre's paintings without altering their subject. What used to seem old fashioned about them, the recall of pictorial styles and sources, the nostalgia for fashion, is the present's cup of tea. Against a checklist of the current sensibilities of the postmodern – icy aloofness balanced by a secret romanticism, use of quotation (Matisse here), the flatness of the modelling, a highstrung, self-consciousness (look at that the ominous black curtain) – McIntyre ticks all of today's boxes.

Laurence Simmons

1. Michael Dunn, *Art New Zealand* 33
(Summer 1984–5)



53. CHRISTOPHER WOOD
(United Kingdom, 1901–1930)

Woman with Dogs

oil on canvas

signed and dated 1925 in pencil lower left

273 x 376mm

Provenance

Collection of Lucy Carrington

Wertheim, United Kingdom.

Private collection, Auckland.

Acquired by Adrian Burr and Peter

Tatham from John Leech Gallery,

circa 1988.

Note

Lucy Wertheim was an art dealer and philanthropist, as well as a patron of Christopher Wood and Frances Hodgkins. In 1948 she donated 148 works to Auckland Art Gallery.

\$200 000 – \$300 000

The life of Christopher Wood plays out like a tragic soap opera. He suffered an untimely and dramatic death at the age of 29, committing suicide whilst under the increasingly heavy influence of opium, by jumping in front of an express train, bringing a tragic and abrupt end to a brilliant, meteoric career. Although Wood was always a figurative painter, which put him at a remove from the main modernist trajectory, his path coincided with the avant-garde tendencies of the time and no other British painter enjoyed such warm acceptance into Parisian avant-garde circles. Nurtured by Picasso, Wood can only be described as a man of great contradictions, frequently oscillating between extreme confidence and acute self-doubt, the former famously illustrated in a letter he wrote to his mother in 1922: “I have decided to try to be the greatest painter that has ever lived. I want to paint everything which touches the human being.” He was a charismatic but greatly flawed wunderkind.

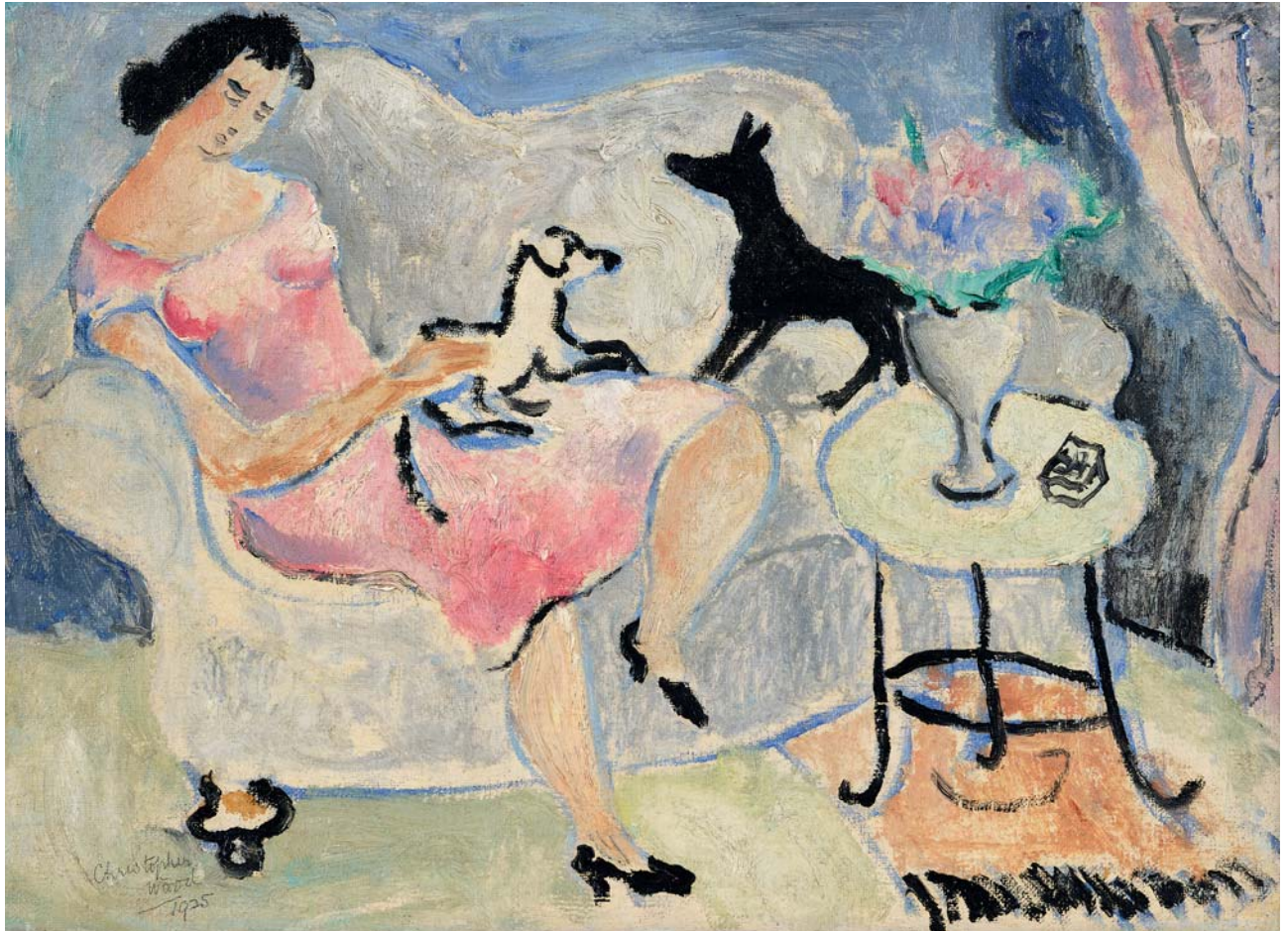
Despite his work being regarded as naïve and charmingly primitive, Wood closely studied many of the great painters – particularly Picasso, Matisse, Cezanne and Van Gogh – whose work he came into contact with in 1920s Paris. Wood was a productive artist and whilst failing to see in a third decade he left behind an extraordinary body of some five hundred paintings.

This exquisite, whimsical domestic scene was likely painted in Paris and is typical of the artist’s work in many respects, featuring many recurring

stylistic motifs including a reduced palette, poetically uncomplicated subject matter and his trademark charming, faux naïve painting style. The following year the artist would meet and become great friends with artists Ben and Winifred Nicholson. Upon encountering his work, Winifred Nicholson remarked: ‘Crowded together in his small bedroom were an amazing array of canvases. He produced masterpiece upon masterpiece. The Red Dogs; the White Ship; the portrait of Tony, a nude, a number of still and dark Cornish landstrips...we walked home in the high skies. Here was England’s first painter. His vision is true, his grasp is real, his power is life itself.’

Sadly, Wood’s addiction to opium increasingly began to take its toll. The artist became frantic and paranoid and started carrying a gun with him. At one point during the preparation for a significant London exhibition, he travelled to meet his mother and sister for lunch in Salisbury and to show them a selection of his latest paintings. Shortly after saying goodbye, on the 21st of August 1930, he jumped under a train at Salisbury railway station, leaving behind him a remarkable legacy of work and plenty of unanswered questions about what direction his art might have taken had he lived longer.

Ben Plumbly



54. 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

Reference

Frances Hodgkins Database
(www.completehodgkins.com) FH0797.

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.

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

Frances Hodgkins travelled from Manchester to Tréboul in June 1927 to join her friends Cedric Morris and Arthur Lett-Haines (known as Lett Haines). She spent several months in Brittany, enjoying their company as well as giving classes to Hannah Ritchie, Jane Saunders, and Dorothy Selby.

Hodgkins had first met Cedric Morris in Zennor, North Cornwall, in 1917, while she was living in St Ives, and the following year Cedric and Lett moved to Newlyn nearby. She delighted in their conviviality, but equally they were both serious, if struggling artists with whom she could discuss developments in modern art, and whose constructive criticism she always found invaluable. Cedric had painted a richly coloured watercolour portrait of her the year before, and in Newlyn she produced the vivid, impastoed oil portrait of Lett now in Te Papa's collection [<https://completefranceshodgkins.com/objects/26100/portrait-of-arthur-lett-haines>]. In 1919, she sublet her London flat to Lett for a time, cementing their friendship.

A long holiday in their company, then, inevitably proved a delight. During her time in Tréboul, Hodgkins painted Lett again, but this time her palette was more subtle. In the Te Papa painting



Lett looks down, his elongated head, not unlike an African shield, drawing attention to his receding hairline, whereas in the work under discussion, he leans back in his chair, eyes closed, completely at ease. His forehead is divided into segments of light and dark, and a band of greyish white on the right emphasises the sculptural form of his head.

Throughout much of the nineteen twenties, Hodgkins experimented with various modes of painting, her watercolours continuing to use long, fluid strokes, while the density and opaqueness of oil forced her to modify her application of paint to suit the medium. By 1927 she was focusing on the treatment of volumes and mass. Lett's arms appear as tubular forms with a life of their own, his fingers only minimally demarcated. It is as if each element of the composition is treated as an abstraction, ultimately unified by the assured density of line.

The crossbar on the window behind Haines links to the pale outline of his head, drawing the eye down and around his chin, just as the curve of the seat back leads us across the horizontals formed by Lett's heavy brows and closed eyes. Hodgkins has introduced a lot of black to her palette, but on close inspection, the right-hand sleeve reveals her ongoing love of colour, with broad dashes of muddy pinks giving a tweedy effect to the fabric. The white tie is accentuated by little curlicues of black patterning. To the left, there is a frame containing sprigs of leaves, possibly suggesting foliage in a garden outside. Their treatment may stem from the repeated patterns that were an essential element of the fabric designs she produced for the Calico Printing Company in Manchester in 1925. Both curlicues and floating sprigs of leaves and flowers remained leitmotifs for most of Hodgkins' career.

Mary Kisler

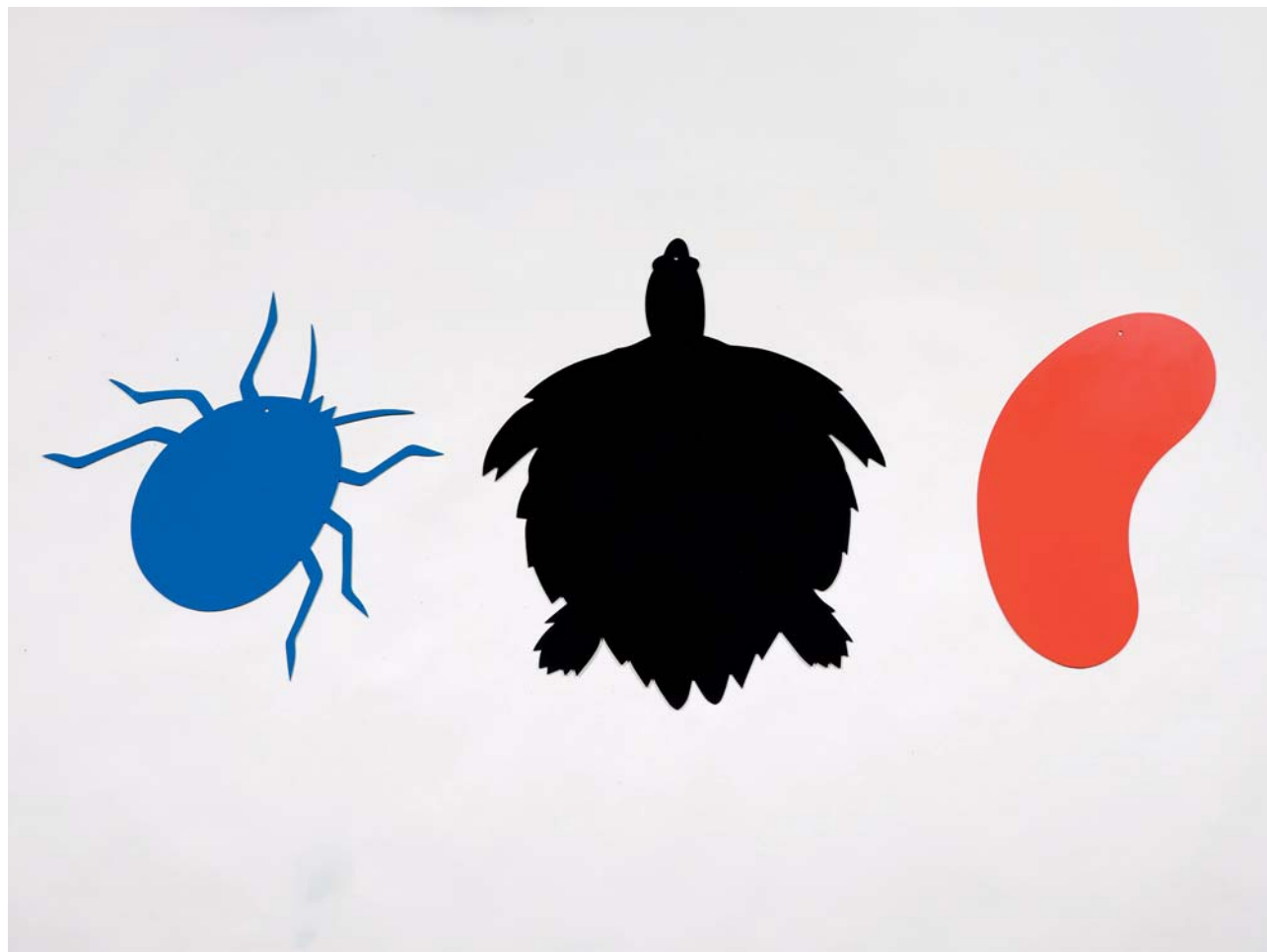


55. RICHARD KILLEEN
(New Zealand, 1946–)

Black Turtle

acrylic laquer on aluminium, three parts
title inscribed, signed and dated 1979
verso and inscribed *Cat No. 126* on artist's
label verso
453 x 1000mm: installation size variable

\$25 000 – \$35 000



56. DARRYN GEORGE
(New Zealand, 1970–)

Clipboard Study No. 19

automotive paint and acrylic on perspex
title inscribed, signed and dated 2013 verso
352 x 277mm

\$1000 – \$2000

57. DARRYN GEORGE
(New Zealand, 1970–)

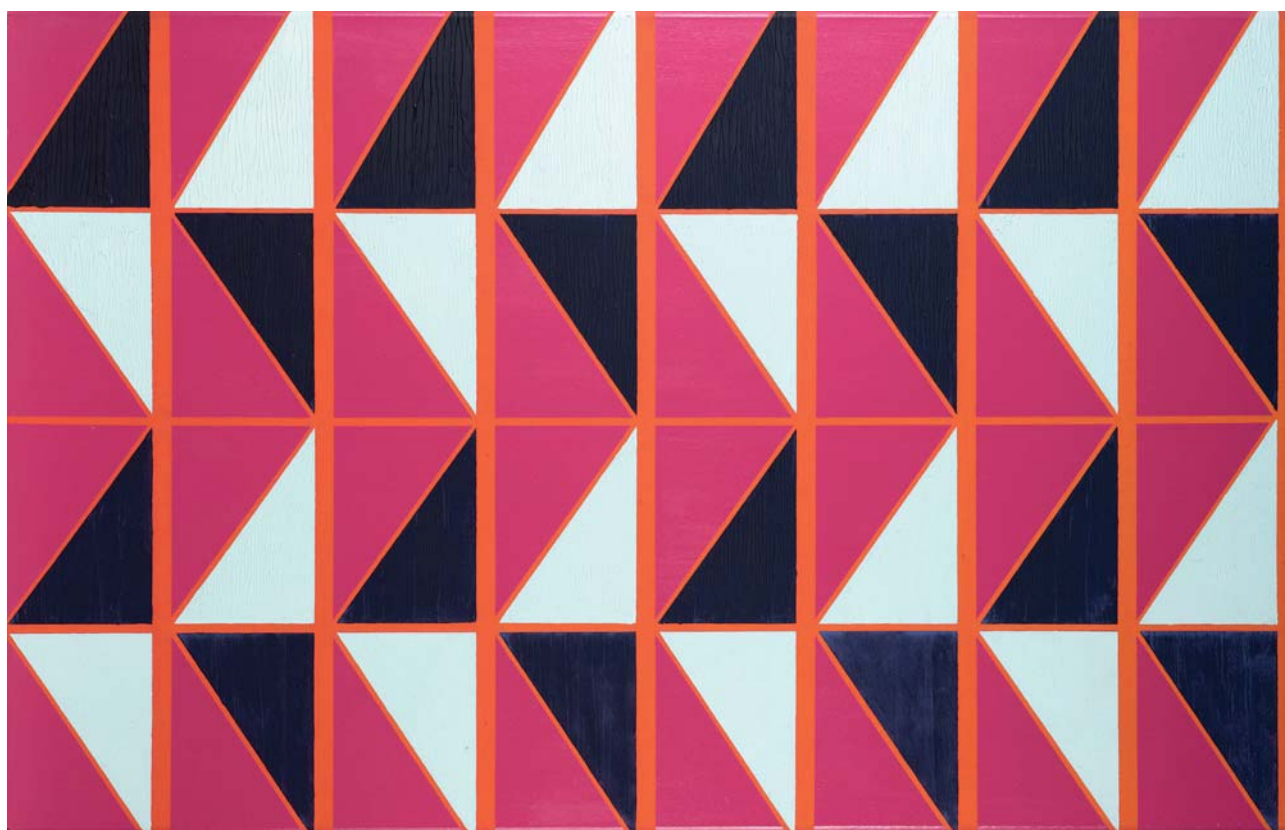
Push Play

oil on canvas
title inscribed, signed and dated 2000 verso
1040 x 1602mm

Provenance

Purchased from Webb's, Auckland,
19 December 2019, Lot No. 53.

\$10 000 – \$16 000



58. JOHN PARKER
(New Zealand, 1947–)

Twenty Seven Vessels

ceramic, 26 parts
installation size variable

Provenance

Purchased from Anna Bibby Gallery,
Auckland, 23 December 2004.

\$8000 – \$14 000

59. ANN VERDCOURT
(United Kingdom/New
Zealand, 1934–)

Gap

hand-built ceramic forms (2003)
300 x 1300 x 650mm: overall

Provenance

Purchased from Masterworks,
Wellington.

\$10 000 – \$16 000





Max Gimblett is an unusual blend of contradictions: he tears up sentimentally as frequently as he raises his voice, he is both reticent and animated, and has that increasingly inappropriate old-boy humour that you can't help but be amused by. He is both impulsive and measured and, at his age, you respect his energy although it clearly surges. The faded scent of 'Old Spice' follows him, as does his growing following of art admirers. A self-professed Buddhist of Presbyterian upbringing, an American New Zealander, a Kiwi Yank, a painter, ceramicist, printmaker, leader and collaborator; Gimblett is an open book, albeit a complex one to read.

He talks about his work with abandon and is a natural-born story-teller. He generously contributes to his community having made major donations to both public institutions and to grassroots organisations throughout New Zealand.

At 85, although he has lived in the USA all of his adult life, he is perhaps one of this country's best-known artists, synonymous with his signature shape, the quatrefoil. Age and covid restrictions have failed to slow him down and he continues to make works from his New York studio.

Gimblett's childhood was modest and is a topic he is reticent about. His abusive, alcoholic father died in 1945, following which he lived in a boarding house attached to the Thistle Dairy in inner city Auckland with his mother and Aunt, both of whom were nurturing and supportive. As a young child he revelled in the suitcases full of second-hand books that this mother brought home for him to read and draw in, and fondly recalls discovering Auckland on his push bike.

He excelled academically at Grafton Primary School where he also joined the rugby team and became a dedicated fan of the sport. He moved to King's Prep and then onto Auckland Grammar School, leaving at age 15. As a young adult, he travelled throughout Europe before he arrived in Canada in 1962. He cut his teeth in the art world working as an apprentice for potter Roman Bartkiw and ceramicist Merton Chambers in Toronto, Ontario during the early 1960s. In 1963 he met his beloved Barbara Kirshenblatt. They married the following year and more than fifty years on, she remains his rock and an enduring inspiration. He settled with Barbara in New York in 1972.

It was during his early years in New York that he met his compatriot New Zealander Len Lye who became his mentor, teacher and very close friend until his death in 1980. In 1974 he purchased the lease of the loft that he still occupies from pop artist James Rosenquist. The neighbourhood has, of course, changed – now gentrified, it bears little resemblance to the street he once knew – but Gimblett remains steadfast and happy there and

hopes to live out his days within its brick walls.

He was invited to join the Cuninghame Ward Gallery in 1975, the same year as Ross Bleckner, alongside whom he exhibited. His first solo exhibition there in 1976 sold out. From 1977 he began annual visits to New Zealand, sometimes staying for longer periods and producing work here, which proved crucial in building his profile locally. In Auckland, he exhibited with Barry Lett Gallery in the late 1970s and Peter Webb Galleries from 1981. His first solo exhibition at the Auckland Art Gallery was in 1984 and was followed by another in 2004. In 1991 Gow Langsford Gallery hosted its first solo Gimblett exhibition beginning a long relationship.

Alongside his painting projects he frequently collaborates with other artists, most notably with poets and writers on limited edition publications and on projects with fashion label Workshop.

Gimblett is a Benefactor of the Auckland Art Gallery, Special Patron of the Christchurch Art Gallery and Special Patron of the Queensland Art Gallery. In 2009 he received the Augusta Award from Auckland Grammar School, and in 2011 the Old Boy of the Year Award at King's School, Auckland.

In 1979 he became an American citizen, although he strongly identifies himself as a New Zealander and maintains dual citizenship. In 2015 his contribution to New Zealand was recognised by his inclusion in the Queen's Honours list as an Officer of the New Zealand Order of Merit for his services to art.

Anna Jackson

Text edited from, *From Grafton to The Guggenheim* (Gow Langsford, 2016).

60. MAX GIMBLETT
(New Zealand, 1935–)

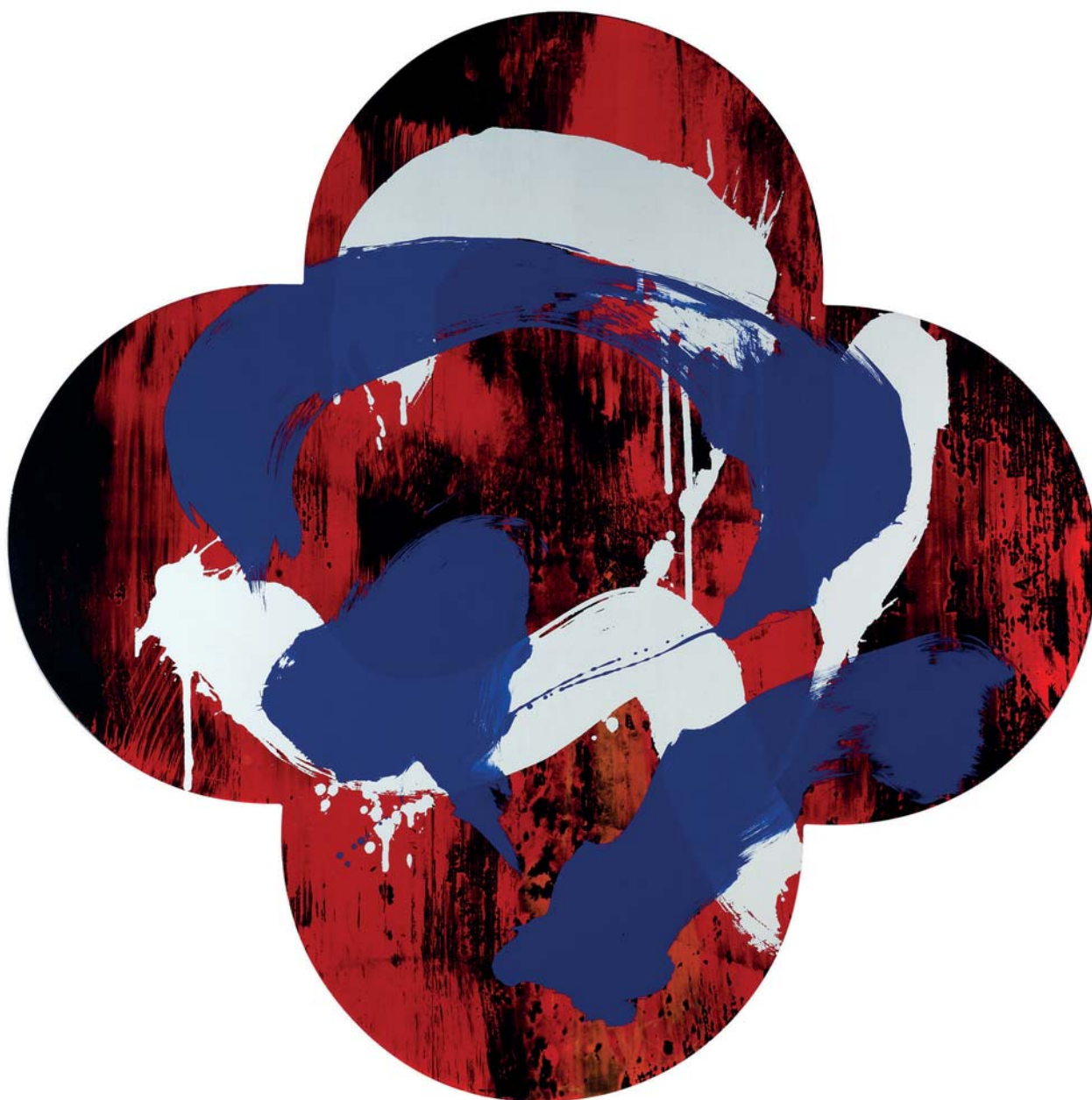
Mermaid

libragloss ink and UV gloss on aluminium
title inscribed, signed and dated 2019 verso
1016 x 1016mm

Provenance

Purchased from Gow Langsford Gallery,
Auckland, 20 November 2019.

\$11 000 – \$16 000



61. MAX GIMBLETT
(New Zealand, 1935–)

River of Flames

gesso, acrylic and vinyl polymers, epoxy,
aqua size, lemon gold leaf and acrylic
overcoat on canvas
title inscribed, signed and dated 2014 verso
915 x 760mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 20 November 2019.

\$30 000 – \$40 000



62. MAX GIMBLETT
(New Zealand, 1935–)

Jackson's Grace

polyurethane and acrylic on board
and Belgian linen
title inscribed, signed and dated 2000
760 x 1500mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 10 July 2000.

\$35 000 – \$55 000



63. MAX GIMBLETT
(New Zealand, 1935–)

The Transition of Three to Four

gesso, acrylic polymer, blue special
variegated leaf and silver on board
title inscribed, signed and dated 2004 verso
400 x 400mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 28 June 2004.

\$20 000 – \$30 000



64. MAX GIMBLETT
(New Zealand, 1935–)

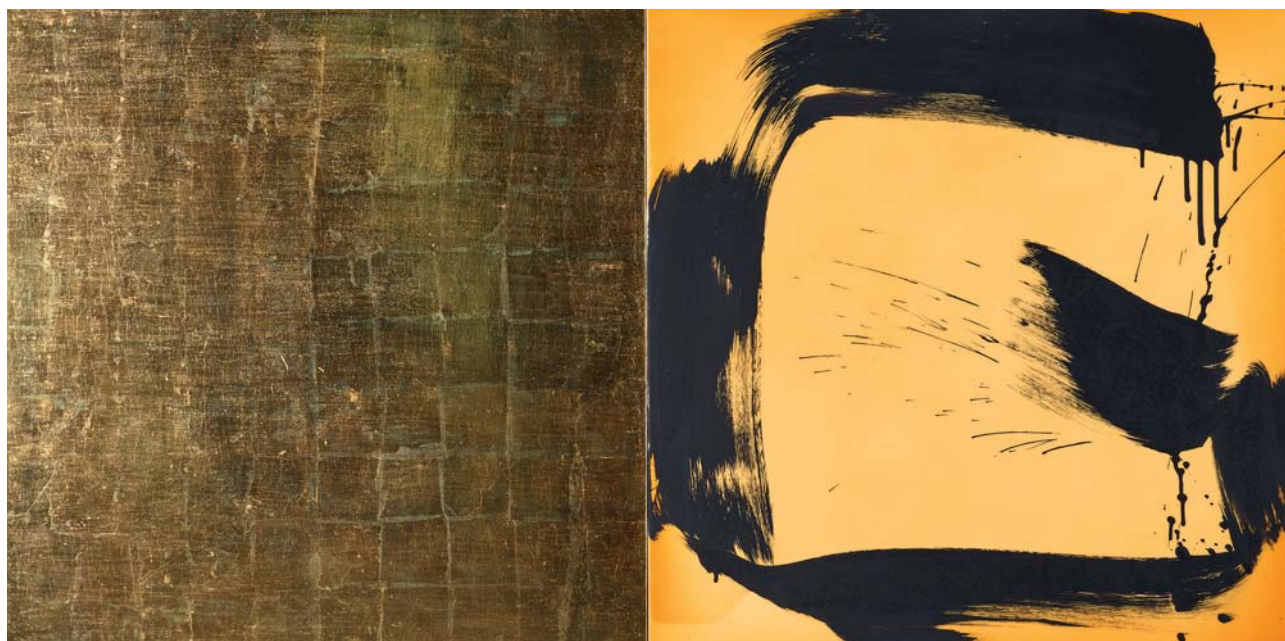
The Brush of Porfirio Didonna

Swiss gold, red bole clay, polyurethane
and acrylic on board, two panels
title inscribed, signed and dated
99/2000 verso
760 x 1520mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 10 July 2000.

\$35 000 – \$55 000



65. BASIL BEATTIE
(United Kingdom, 1935–)

Beyond the Blue Yonder

oil and wax on flax

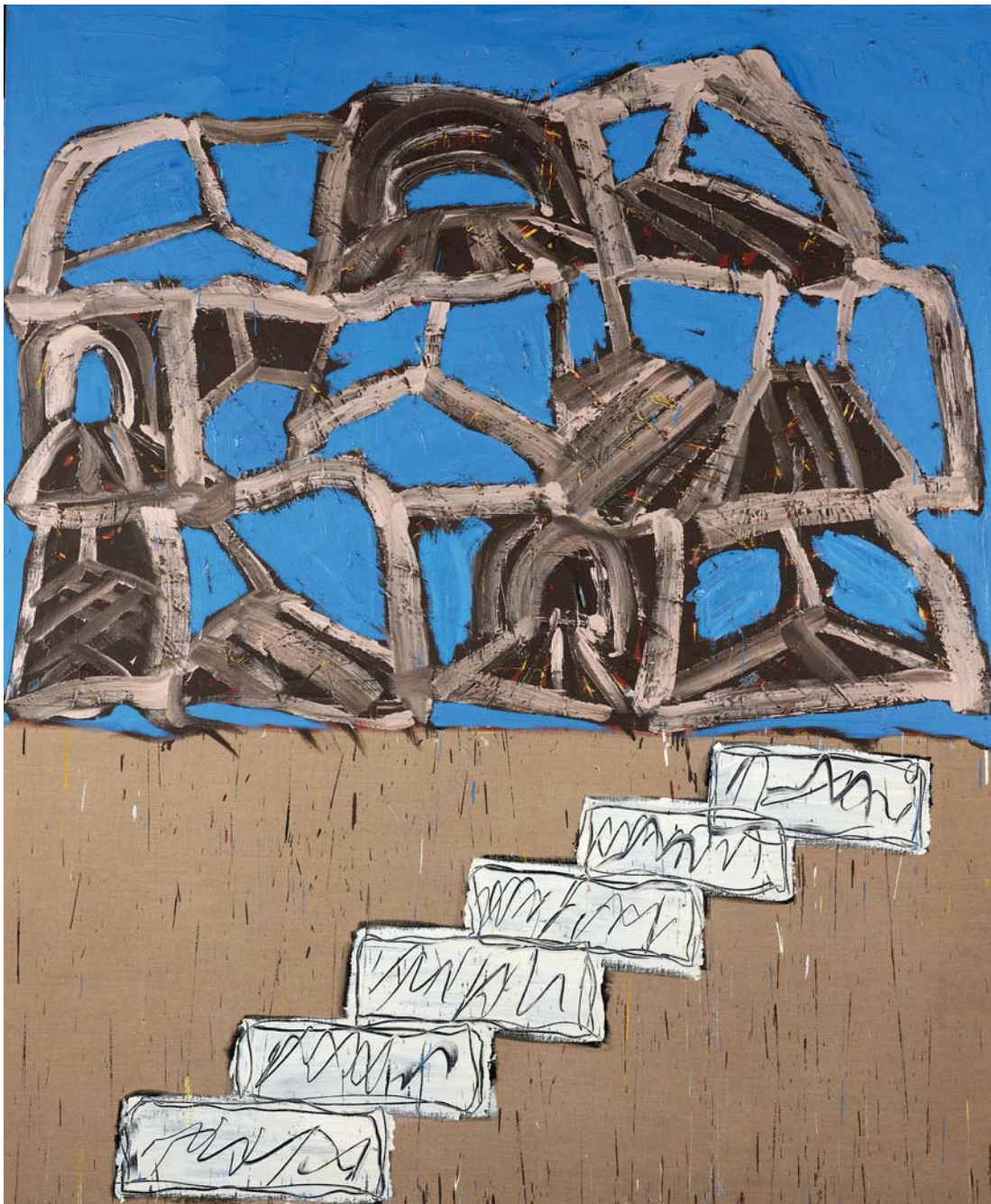
title inscribed, signed and dated 2004 verso

2750 x 2300mm

Provenance

Purchased from Two Rooms Gallery,
Auckland, 22 September 2006.

\$40 000 – \$50 000



66. JAMES CASEBERE
(United States, 1953–)

Yellow Hallway No. II

digital chromogenic print mounted to
plexiglass (2001–2003)

1/5 (edition of 5 with 2 A/Ps)

signed on original Sean Kelly Gallery,
New York label affixed verso

1810 x 2270mm

Exhibited

'James Casebere: Built Images, 1980 –
2017', Sean Kelly Gallery, New York,
18 May – 31 July 2019.

Provenance

Purchased from Jensen Gallery,
Auckland, 14 June 2004.

\$45 000 – \$65 000



67. BILL HAMMOND
(New Zealand, 1947–2021)

Living Large No. 7

acrylic on unstretched canvas
title inscribed, signed and dated 1995
2100 x 2000mm

Exhibited

‘W. D Hammond: Living Large –
6 recent works’, Peter McLeavey
Gallery, Wellington, 24 October –
11 November 1996.

The Third Asia-Pacific Triennial
of Contemporary Art (APT 3),
Queensland Art Gallery, Brisbane,
9 September 1999 – 26 January
2000.

Provenance

Private collection, Wellington.
Purchased from Webb’s, Auckland,
11 December 2001. Lot No. 35A.

\$400 000 – \$600 000

This enigmatic and powerful tableau is from the *Living Large* series Bill Hammond made in the mid-1990s. They were exhibited at the Peter McLeavey gallery in Wellington in 1995. Some of them are big; the one in Christchurch (#6), the one at the Sarjeant Gallery in Whanganui (#5); and this one, from a private collection. ‘Living large’ means of course living it up, having a high old time, with lots of luxurious options to choose among.

It’s a banquet scene. In the background there’s a window with its surrounds weeping red; a walled-off sky; a misty seascape seen through a veil (or vale) of tears and resembling one of Colin McCahon’s Muriwai paintings. There’s an empty scarlet plush Regency chair, suspended in the air and bleeding like the window surrounds; guests sitting at a bare table, with a mirror city reflected in its depths. There’s a green tree, a black pond, the tiny, irradiated, silver globe. A ceremony is in progress; the awarding of a trophy, perhaps, for some achievement of excellence in sport or in the arts.

And there are the birds: lining up along both sides of the table awaiting some sustenance that will never arrive; perched on the bleeding chair or on the shiny surface of the black pond. One, at the head of the table, is holding up the trophy – a bronze branch, with leaves? – in triumph; another is poised, hieratic, emblematic, over the silver globe. You can’t help

thinking that the birds are really ourselves, engaged in work or play; silently awaiting the inevitable end.

The greys and reds and whites run down the surface of the painting like rain on a window pane; but it’s a hard rain, an acid rain. The greys predominate, giving forth a glow ‘soft and discreet as Uranium’. But the space in the painting is ambiguous and may be understood, not as naturalistic, but theatrical. We are in an auditorium of some kind, this is a stage set, a dinner party whose meaning is inscrutable: readable neither in the nature of the ceremony, nor in its representation.

Before his epochal trip to the Auckland Islands in 1989, where he met the birds, Bill Hammond was making works that were theatrical in intent and used a form of pattern-making over a three dimensional space that was shallow and attenuated and always falling outwards into the actual two dimensions of the canvas.

He also made jewellery, and toys, and the decorative and fanciful elements of those craft forms manifest in his paintings – however ‘serious’ they may appear to be, there’s always an ironic intelligence at play. *Living Large No. 7* can be read as a satire on neo-liberalism, especially that version which flourished in New Zealand in the 1990s, with its hubris, its destructive power and its pursuit of various unholy grails.

There is a melancholy about the empty table, and the mirror city; but there’s humour too, a deep chuckle at the futility of our pretensions and the haughtiness of our ceremonies; while the hungry birds, like Giacometti’s pared-down humans, continue to wait for sustenance, and beyond the veil a grey sea continues to break upon a grey shore.

Martin Edmond



68. BILL HAMMOND
(New Zealand, 1947–2021)

Whistlers Mother

acrylic on canvas

title inscribed, signed and dated 2000

1000 x 760mm

Exhibited

‘Bright Paradise – The First
Auckland Triennial’, Auckland Art
Gallery Toi o Tāmaki, 3 March –
3 June 2001.

Provenance

Purchased from Hamish McKay
Gallery, Wellington.

\$125 000 – \$175 000

Bill Hammond’s celebrated hybrid human-bird forms exist in dream-like landscapes. Oddly anthropomorphic, the lithe creature in this painting is still and poised within in the composition – watching, waiting, bearing witness to some strange epoch or occurrence. For serious art lovers and the general public alike, Hammond’s legacy is closely associated with birds. He began painting in this iconic style in the early 1990s and continued until his death earlier this year. A trip to the sub-Antarctic Auckland Islands – human population zero and its bird population dominating the land and skies – a decade before making this painting was a pivotal point in the artist’s practice. The landscape made a profound impression on Hammond, allowing him to imagine how a primordial Aotearoa might have once been. ‘The Auckland Islands are like New Zealand before people got here’ Hammond commented, ‘It’s birdland.’

One single totemic form occupies the timeless primordial setting of *Whistlers Mother*. Set against a turquoise background rich in painterly texture, this airy and open composition has a low horizon line and is dominated by the bird-woman and her mysterious orb. From the orb long drips of paint run down the canvas, a detail common in the artist’s work, giving the impression of leaking liquid or perhaps of diminishing resources. Such concepts and the visual language that have come to characterise Bill Hammond’s work entice the viewer towards speculation, mythology, and psychoanalysis. His hybrid forms are wildly ambiguous and defy definition, either as human or non-human animals, or as other-worldly creatures. The totemic presence of Hammond’s elegant humanoid birds encompasses the unknowable or the unknown. Are we to imagine

the hybrid of this painting is a bird becoming human, or vice versa? Composed of a bird’s head and wings but with human hands and clothed in a rust coloured dress the figure alternatively recalls animal-human folklore hybrids as harbingers of doom, advanced futuristic creatures most adapted to altered environments, or kaitiaki / spirit guardians. Intriguingly, in Te Ao Māori both birds and humans share the same atua (god) in Tāne, and are therefore closely related through whakapapa.

Birds have been a principal motif throughout Hammond’s mature practice, representing the colonised and colonisers of Aotearoa–New Zealand. His work aligns with indigenous Māori culture rich in stories of supernatural hybrid creatures – such as the bird-woman Kurangaituku and stories of humans who could willingly transform into animals – and its antithesis, the actions of Sir Walter Buller. Buller was a prominent colonial ornithologist known for his illustrated book ‘A History of the Birds of New Zealand’, but also for killing and stuffing specimens in their thousands. The book is still an exceptional record of native birds, but Buller offers a paradoxical contribution to conservation, at best. A rich source of thematic material for Hammond, Buller’s records and belief that that Aotearoa’s native people, birds, and plants would be rendered extinct by superior European imports offers these paintings a friction beyond their striking surfaces. An eclectic borrower from New Zealand’s history, culture, and mythology, Bill Hammond’s celebrated practice and status as one of this country’s most respected artists is concentrated in his ability to give issues both due attention and unforgettable visual form.

Kelly Carmichael





69. STEPHEN BAMBURY
(New Zealand, 1951–)

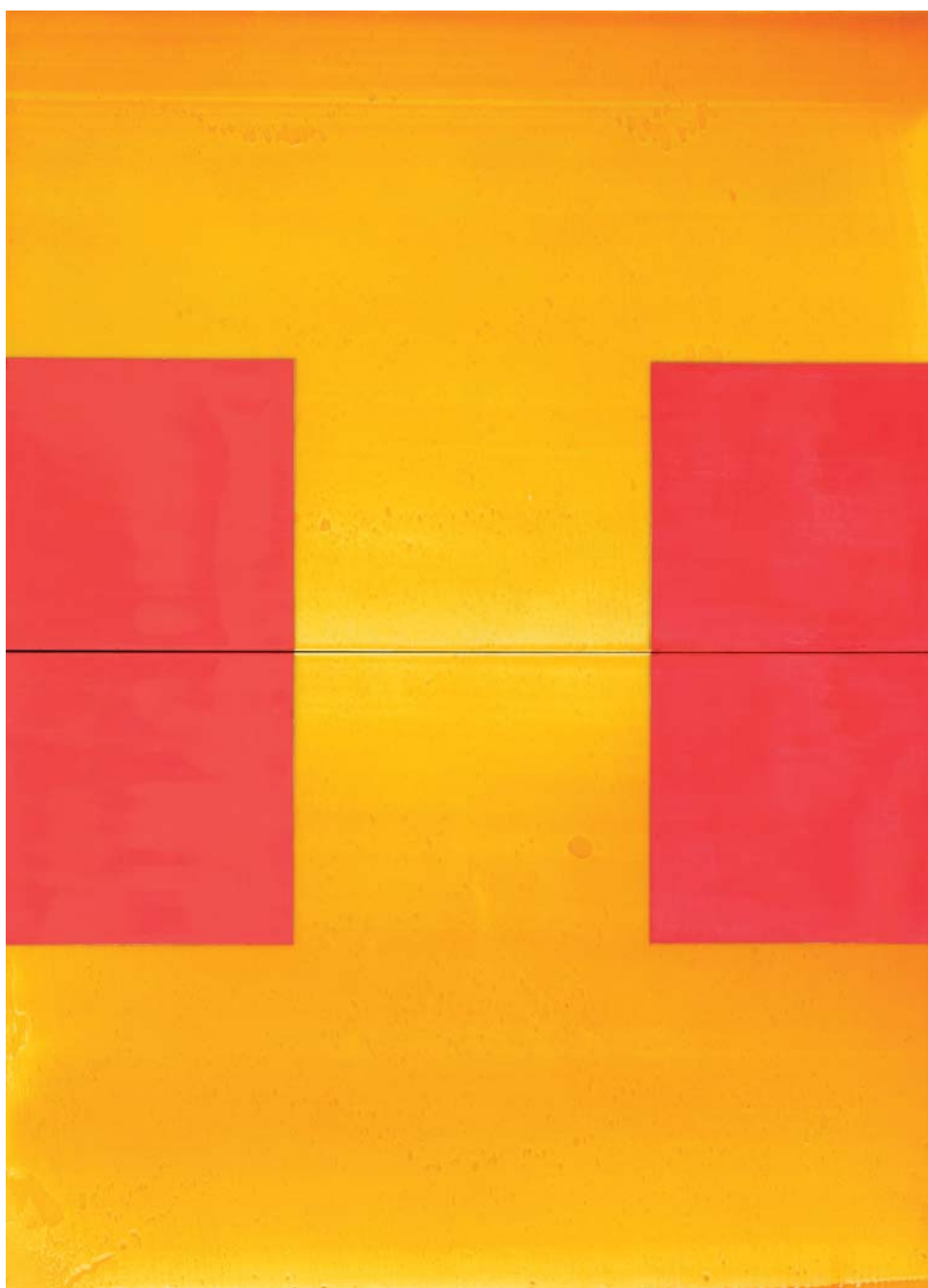
Necessary Correction (XV)

resin and acrylic on two aluminium panels
title inscribed, signed and dated '98 verso
1170 x 860mm

Provenance

Purchased from Jensen Gallery,
Auckland, 14 June 2004.

\$30 000 – \$40 000



70. STEPHEN BAMBURY
(New Zealand, 1951–)

Cartesian Circle (XI)

rust and resin on aluminium, two panels

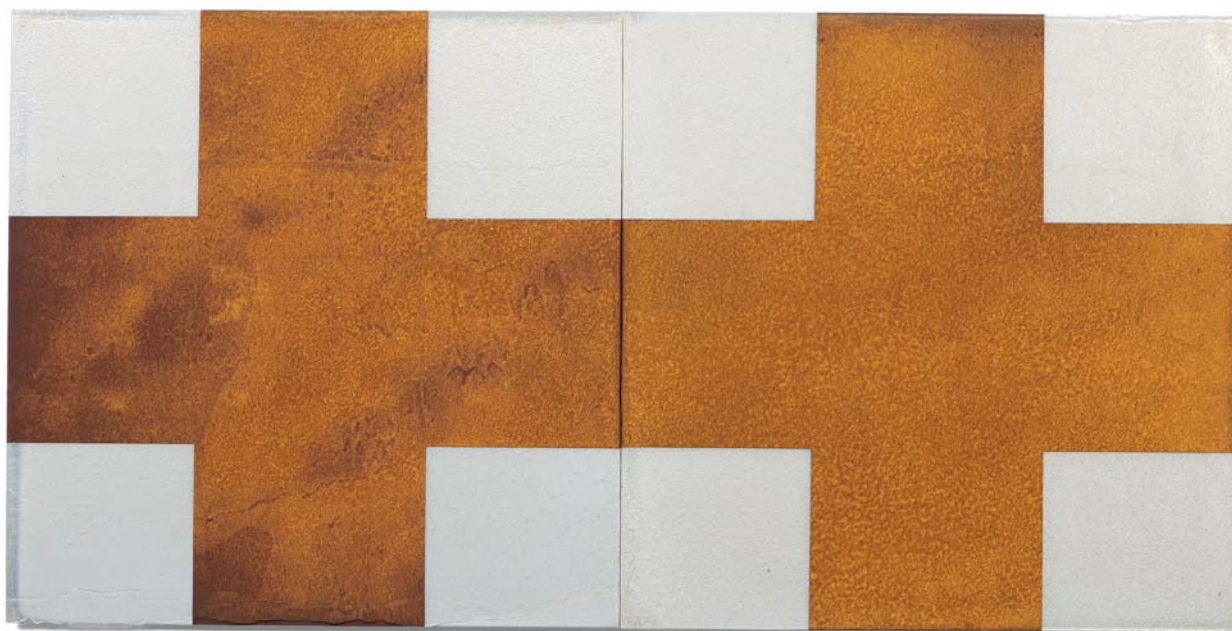
title inscribed, signed and dated 2004 verso

390 x 780mm: overall

Provenance

Purchased from Jensen Gallery,
Auckland, 14 June 2004.

\$14 000 – \$22 000



71. PHIL PRICE
(New Zealand, 1965–)

Peter's Blue Pohutukawa

wind activated kinetic sculpture,
carbon fibre composite construction
and precision bearings, 2020
5000 x 4000 x 4000mm

Provenance

Commissioned by Adrian Burr,
1 March 2019, in memory of
Peter Tatham.

Note

Work is available for viewing by
appointment only.

\$150 000 – \$250 000





72. CHRIS CHARTERIS
(New Zealand, 1966–)

Whai Wahi Mai

carved Coromandel basalt
420 x 380 x 150mm

Exhibited

‘Kōtuku’, FHE Galleries,
Auckland, November –
December 2007.

Provenance

Purchased from FHE Galleries,
Auckland, 12 December 2007.

\$7000 – \$12000



I first met Adrian on a Saturday morning in late Summer – at the John Leech Gallery (owned by the Gow Family) in Remuera – where I was working as an intern. Adrian sauntered in and two aspects immediately struck me. He was wearing suede mules (without socks) and he carried a large contemporary Maori Kete (filled with vegetables). I thought this incredibly individualistic and chic – when I later met Peter I could see the incredible advantages of a wonderful partner and inhouse advisor.

Adrian and Peter viewed with discretion, were genuinely intent on the artist’s words and never asked the price (the latter I think they thought good manners.)

Ralph (Hotere) called in early one morning to view an exhibition by Chris – he viewed it slowly and quietly; then sat down by the desk and said “Nothing better will happen to me today.” Adrian once asked why – on revisiting one of Chris’s exhibitions five times – what kept “calling him back”. I think it is the ‘soul – line’; even trying to name it seems overstated. It is the great unspoken. It’s our searching. The artist and poet John Pule has written “What Chris Charteris does best is that he makes us travel ... to the spirit and the place ... he is the great voyager of our visions.”

In discussing his work, Chris states “It is my belief that all nature is inherent with spiritual qualities. I regard my work as sacred work – I attempt to create things that have richness, spirit, meaning and purpose. It is with great respect that I work with nature’s taonga. When it comes to my work this is no single meaning I can identify; the forms and patterns I use can and do have multiple layers. Then it is the viewers journey and their navigation. There is a quote by J. Allen Boone that I carry close to my heart: “The most effective way to achieve right relations with any living thing is to look for the best in it, and then help that best into the fullest expression.”

Adrian and Peter viewed with such an extraordinary eye – but they acquired from the heart. This is reflected in this consummate collection of Chris Charteris’ work.

Kathlene Fogarty

73. CHRIS CHARTERIS
(New Zealand, 1966–)

Whanau o te puia

Coromandel scoria (2006)

1960 x 1500 x 100mm

Provenance

Purchased from FHE Galleries,
Auckland, 7 December 2006.

\$20 000 – \$30 000



74. CHRIS CHARTERIS
(New Zealand, 1966–)

The Family

sperm whale ivory, pounamu, shell and wax
250 x 220 x 10mm

Provenance

Purchased from FHE Galleries,
Auckland, 19 August 2000.

\$3500 – \$5000

75. CHRIS CHARTERIS
(New Zealand, 1966–)

Three Stones

Southland argillite

Provenance

Purchased from FHE Galleries,
Auckland, 2000.

\$3000 – \$5000



76. CHRIS CHARTERIS
(New Zealand, 1966–)

The Navigators

Paritu granite (2005)

Provenance

Purchased from FHE Galleries,
Auckland, 22 February 2004.

\$3000 – \$5000



77. RICHARD REDDAWAY
(New Zealand, 1962–)

Adam and Eve

aluminium, lead and plaster, two parts
1300mm: height

\$4000 – \$7000



78. EUAN MACLEOD
(New Zealand, 1956–)

Smoke Ring

oil on canvas

title inscribed, signed and dated 2005 verso

1855 x 1232mm

Provenance

Purchased from Smythe Galleries,
Auckland, 21 February 2007.

\$30 000 – \$40 000



79. ALLEN MADDOX
(New Zealand, 1948–2000)

Untitled No. 78

oil on canvas

title inscribed, signed with artist's

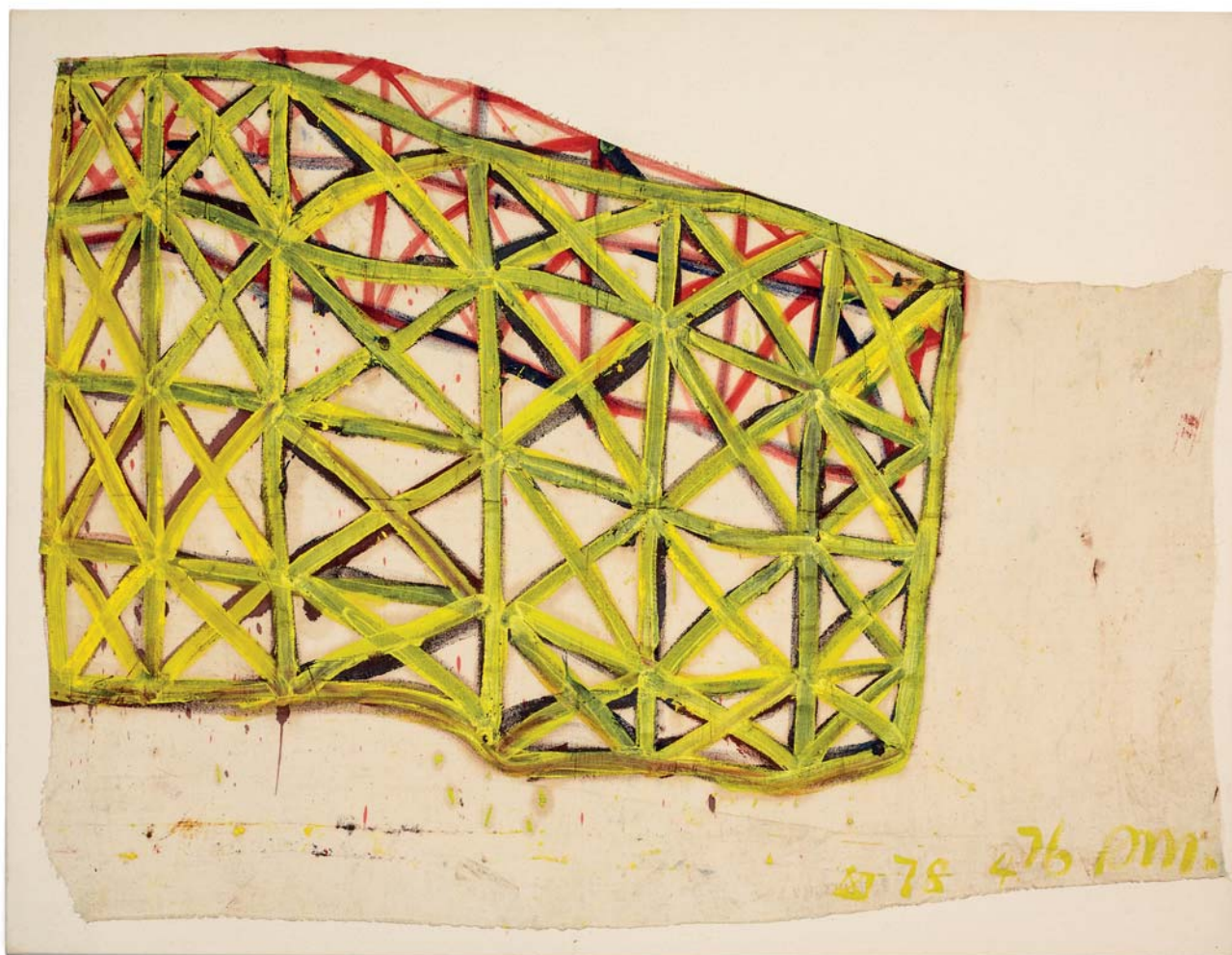
initials A. M and dated 4. '76

1000 x 1300mm

Provenance

Purchased from Gregory Flint
Gallery, Auckland.

\$30 000 – \$40 000



80. SÉRAPHINE PICK
(New Zealand, 1964–)

Girl (With Offered Eyes)

acrylic on canvas

signed and dated 2004

1800 x 1200mm

Exhibited

'Séraphine Pick', Christchurch Art
Gallery Te Puna o Waiwhetu,
23 July – 22 November 2009.

Illustrated

Felicity Milburn and Lara
Strongman, *Séraphine Pick*
(Christchurch, 2009), p. 130.

Provenance

Purchased from Michael Lett
Gallery, Auckland, 22 May 2007.

\$55 000 – \$75 000



81. JACQUELINE FRASER
(New Zealand, 1956–)

*That Tight-Rope Walker Holds her Eyes
Wide Open with Super Glue, Crap Artist*

mixed media

signed and dated 2006

2000 x 1000 x 160mm

Provenance

Collection of Glenn Schaeffer, Nelson.
Purchased from Art+Object, Auckland,
31 October 2017, Lot No. 85.

\$20 000 – \$30 000



82. CALLUM INNES
(Scotland, 1962–)

Exposed Painting Dioxazine Violet

oil on Belgian linen

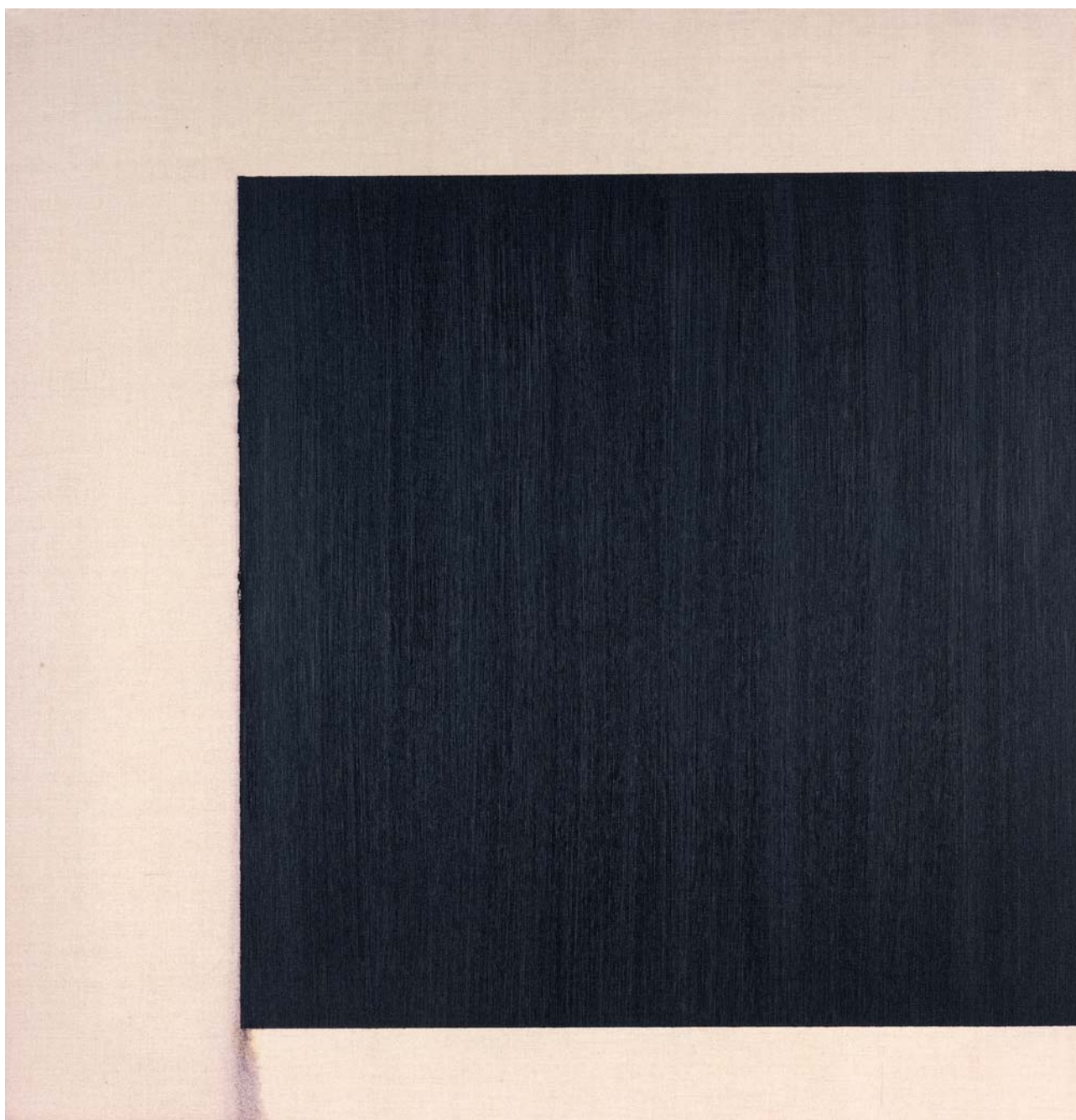
signed and dated '07 verso

910 x 864mm

Provenance

Purchased from Jensen Gallery,
Auckland, 18 April 2002.

\$45 000 – \$65 000



83. GEOFF THORNLEY
(New Zealand, 1942–)

Untitled No. 11

oil on canvas

title inscribed, signed and dated '89 verso

930 x 940mm

Provenance

Collection of Glenn Schaeffer, Nelson.

Purchased from Vavasour Godkin

Gallery, Auckland.

Purchased from Art+Object, Auckland,

31 October 2017, Lot No. 79.

\$22 000 – \$32 000



84. LISA REIHANA
(New Zealand, 1964–)

Stars

giclee print on Ilford gold metallic
gloss paper, edition of 100
235 x 235mm

Provenance

Printed on the occasion of the
artist's participation in the 57th
Venice Biennale.

\$3000 – \$6000



85. DANE MITCHELL
(New Zealand, 1976–)

Astronomical Smithereens

inkjet print on archival photorag
paper, 2/5
signed verso; original Hopkinson
Mossman Gallery label affixed verso
940 x 940mm

Provenance

Purchased from Hopkinson
Mossman Gallery, Auckland,
19 November 2018.

\$10 000 – \$15 000

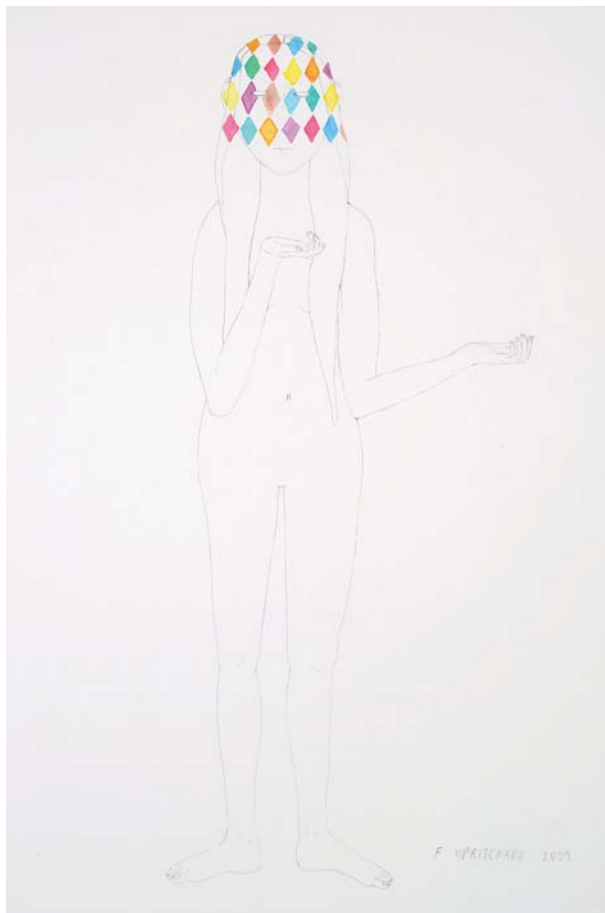


86. FRANCIS UPRITCHARD
(New Zealand, 1976–)

Untitled

lithograph with applied watercolour
signed and dated 2009
565 x 386mm

\$3000 – \$5000



87. JUDY MILLAR
(New Zealand, 1957–)

Untitled

digital print, 58/60
signed and dated 2009
530 x 698mm

\$3000 – \$5000



88. BILL HAMMOND
(New Zealand, 1947–2021)
and DENIS O'CONNOR
(New Zealand, 1947–)

The Emissary

slate, stone and mixed media
title inscribed, signed and dated
September 24, 1994 verso
500 x 500mm: variable

\$8000 – \$12 000

89. DENIS O'CONNOR
(New Zealand, 1947–)
and JOHN REYNOLDS
(New Zealand, 1956–)

Gabriel

carved slate and mixed media
title inscribed, signed and dated
August 1993 verso
510 x 1430 x 40mm

\$12 000 – \$18 000



90. DENIS O'CONNOR
(New Zealand, 1947–)

The blindness of history in my eyes
The blindness of history in my hands
The blindness of history in my name

carved slate, two panels

title inscribed, signed and dated 1994 verso

1800 x 2000mm: overall

Provenance

Purchased from Gow Langsford Gallery,
Auckland, 1995.

\$40 000 – \$60 000



91. DICK FRIZZELL
(New Zealand, 1943–)

Waiheke Island – East Coast

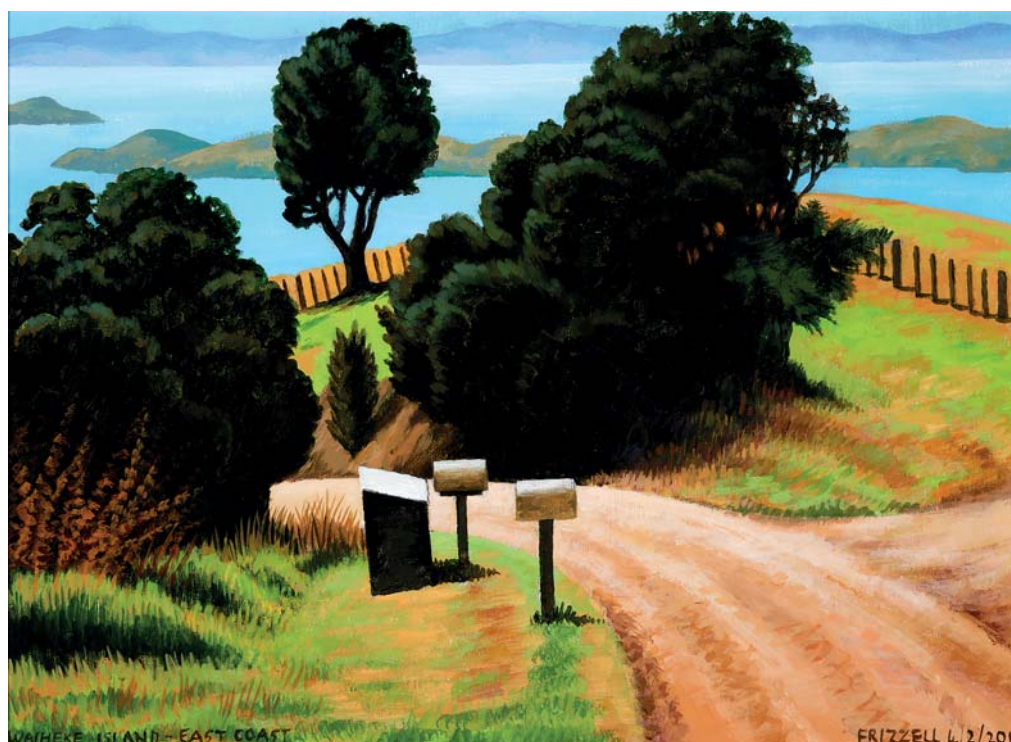
oil on canvas

title inscribed, signed and dated

4/2/2014

520 x 670mm

\$12 000 – \$18 000



92. DICK FRIZZELL
(New Zealand, 1943–)

Roman Funerary Urns – Pisa

oil on board

title inscribed, signed and dated

14/12/1988

500 x 630mm

\$12 000 – \$18 000

93. DICK FRIZZELL
(New Zealand, 1943–)

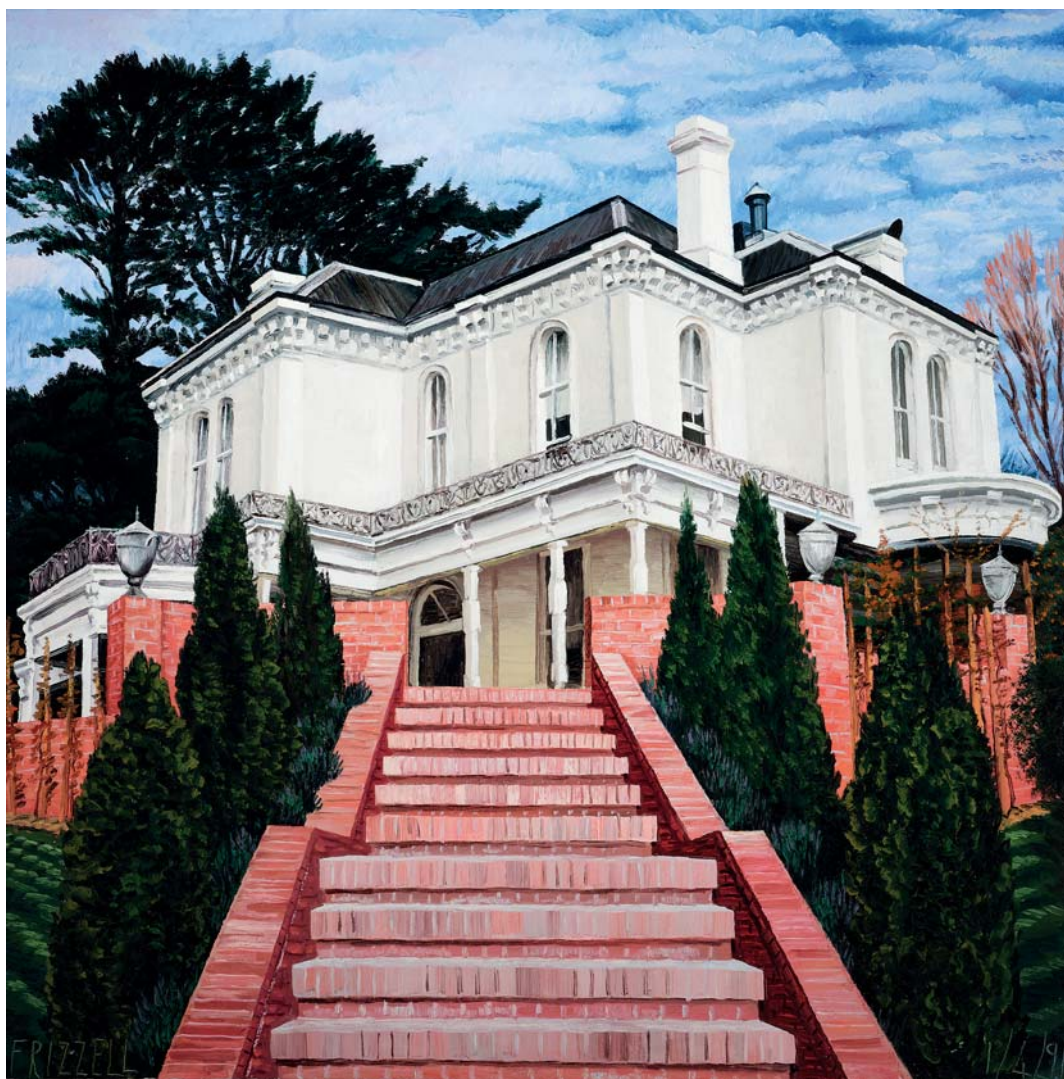
Prospect House

oil on canvas

signed and dated 1/4/91

800 x 800mm

\$15 000 – \$20 000



94. MARTIN SELMAN
(United Kingdom/New Zealand)

Small Binding

carved carrara marble (1987)
300 x 300 x 100mm

Provenance

Purchased from Black Barn Gallery,
Hawke's Bay, 27 August 2003.

\$3500 – \$5000



95. NATALIE GUY
(New Zealand, 1964–)

Form for Modern Interior No. 3

wood
415 x 255 x 50mm: including stand

Provenance

Purchased from Jensen Gallery,
Auckland, 2016.

\$2000 – \$4000

96. NATALIE GUY
(New Zealand, 1964–)

Form for Modern Interior No. 3

cast bronze (unique)
480 x 250 x 80mm: including stand

Provenance

Purchased from Jensen Gallery,
Auckland, 2016.

\$3000 – \$5000



97. JOHN REYNOLDS
(New Zealand, 1956–)

Stairs to Heaven

acrylic and oil paint marker on canvas
title inscribed, signed and dated 2006
verso
1520 x 1015mm

Provenance

Purchased from Sue Crockford
Gallery, Auckland.

\$11 000 – \$17 000

98. TONY DE LAUTOUR
(Australia/New Zealand,
1965–)

Head Count No. 10

oil and acrylic on unstretched linen
canvas
title inscribed, signed and dated 1999
1218 x 797mm

Provenance

Purchased from Ngamatau Gallery
(Nadene Milne), Arrowtown, 10
February 2003.

\$14 000 – \$20 000



99. HARRY WATSON
(New Zealand, 1965–)

Give me a daisy do

oil paint on wood
300mm: diameter

Provenance

Purchased from FHE Galleries,
Auckland, 20 April 2004.

\$5000 – \$8000

100. CHIARA CORBELETTI
(Italy/New Zealand, 1956–)

La Casa Del Giorno E Della Notte

(House of the Day and of the Night)

Oamaru stone and slate (1991)
650 x 295 x 320mm

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 12 December
1991.

\$5000 – \$8000



101. GREER TWISS
(New Zealand, 1937–)

Apron

lead and found objects
signed and dated '90
1110 x 360 x 50mm

Provenance

Purchased from Art+Object,
Auckland, 24 October 2018.

\$7500 – \$10 000



102. GREER TWISS
(New Zealand, 1937–)

Golden Kiwi

cast bronze with applied gilding
310mm: height

Provenance

Purchased from Gow Langsford
Gallery, Auckland, 1995.

\$8500 – \$12 500



103. ROBERT BOURDON
(United States/New Zealand, 1947–)

Keeping the Faith

25mm plate steel (2001)
2150 x 580 x 280mm

Provenance

Purchased from Milford Galleries,
Auckland, 2002.

\$5500 – \$8500

104. TERRY STRINGER
(United Kingdom/New Zealand, 1946–)

Woman in Hat of 1945

cast bronze and pigment
signed and dated '79
360 x 158 x 100mm

\$5000 – \$8000



105. GUI TACCETTI
(Brazil/New Zealand, 1983–)

Veü (Vail) from *Inferno* (2019)

digital print, 1/9 (plus 1 A/P)

1500 x 2000mm

Note

Further images from this series
and the artist's 'Seraphim' (2017)
series are available. Please enquire
for further details.

\$6000 – \$9000



106. SUSANNE KERR
(New Zealand)

Void

gouache on Hahnemuhle paper
signed and dated 2013
1250 x 1080mm

Exhibited

'The Unfolding', FHE Galleries,
Auckland, 2013.

\$5000 – \$8000



107. SUSANNE KERR
(New Zealand)

Boundary

gouache on Hahnemuhle paper
signed and dated 2013
1250 x 1080mm

Exhibited

'The Unfolding', FHE Galleries,
Auckland, 2013.

\$5000 – \$8000



108. SUSANNE KERR
(New Zealand)

Untitled

gouache and gold leaf on Hahnemuhle
paper
signed and dated 2013
200 x 300mm

Exhibited

'The Unfolding', FHE Galleries,
Auckland, 2013.

\$1500 – \$2500



109. PAULA PAUL MIRRAYARRNGKA
MAKALMAKALIYARRNGK
(Aboriginal, circa 1937–2021)

Burrkunda

synthetic polymer paint on linen canvas
title inscribed, signed and dated 1985 verso
1530 x 1010mm

Provenance

Purchased from Tim Melville Gallery,
Auckland, 23 April 2008.

\$6000 – \$9000

110. BARRY ROSS SMITH
(NEW ZEALAND, 1964–)

Untitled – Man in Hat

acrylic on board
signed
750 x 890mm

\$1500 – \$2500



CONDITIONS OF SALE

IMPORTANT ADVICE FOR BUYERS

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 18% + 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.

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. 164

The Collection of Adrian Burr and Peter Tatham

4 November 2021 and 6 November 2021

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 (18%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

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

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

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

I will arrange for collection or dispatch of my purchases. If Art+Object is instructed by me to arrange for packing and dispatch of goods I agree to pay any costs incurred by Art+Object. Note: Art+Object requests that these shipping arrangements are made prior to the auction date to ensure prompt delivery processing.

Please indicate as appropriate by ticking the box:

☐ PHONE BID

☐ ABSENTEE BID

MR/MRS/MS:

FIRST NAME: _____ SURNAME: _____

ADDRESS: _____

HOME PHONE: _____ MOBILE: _____

BUSINESS PHONE: _____ EMAIL: _____

Signed as agreed: _____

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

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

ARTIST INDEX

Allen, Jim 26

Bambury, Stephen 69, 70

Beattie, Basil 65

Binney, Don 11

Bourdon, Robert 103

Casebere, James 66

Charteris, Chris 72, 73, 74, 75, 76

Chilcott, Gavin 14, 15, 16

Clark, Russell 20, 21, 22, 23, 24

Coates, Isaac 17, 18

Corbeletto, Chiara 100

Cotton, Shane 45, 46, 47

Creed, Martin 31

Crooks, Daniel 30

Dashper, Julian 36, 37, 38

De Lautour, Tony 98

Dibble, Paul 1, 32, 33, 34, 35

Earle, Kathleen 40

Edgar, John 9, 10

Fomison, Tony 19, 42

Fraser, Jaqueline 81

Frizzell, Dick 91, 92, 93

George, Darryn 56, 57

Gimblett, Max 60, 61, 62, 63, 64

Green, Ayesha 6

Guy, Natalie 95, 96

Hammond, Bill 67, 68, 88

Hitchens, Ivon 27

Hodgkins, Francis 54

Ingham, Alan 25

Innes, Callum 82

Kerr, Susanne 106, 107, 108

Killeen, Richaed 55

MacAlister, Molly 4, 5

Macleod, Euan 78

Maddox, Allen 79

Marsh, Dame Ngaio 39

McCahon, Colin 41, 48, 49, 50, 51,

McIntyre, Raymond 52

Millar, Judy 87

Mirrayarrngka Makalmakaliyarrngk, Paula
Paul 109

Mitchell, Dane 85

O'Connor, Denis 89, 90

Parekōwhai, Michael 43, 44

Parker, John 58

Pick, Séraphine 80

Price, Phil 71

Pule, John 7

Reddaway, Richard 77

Reihana, Lisa 84

Reynolds, John 97

Roet, Lisa 2, 3

Ross Smith, Barry 110

Selman, Martin 94

Sheehan, Joe 8

Smither, Michael 13

Stringer, Terry 104

Taccetti, Gui 105

Thornley, Geoff 83

Twiss, Greer 101, 102

Upritchard, Francis 86

Verdcourt, Ann 59

Walters, Gordon 28

Watson, Harry 99

Wood, Christopher 53

Woollaston, Toss 12

Zavros, Michael 29

2021