





IMPORTANT PAINTINGS & CONTEMPORARY ART



10

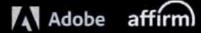
Peter Robinson
Defunct Mnemonic
felt and dowel, 2013
1260 x 50 x 50mm

















align

Alphabet











coupang













Givaudan









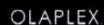






























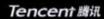






























Portfolio as at 19 July 2022 Elevation Capital Managment Limited is the issuer under this offer. A Product Disclosure Statement (PDS) is available at: www.globalsharesfund.com

Past performance is not indicative of future results.

Independent Thinking - Disciplined Investing



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.







Andrew Drummond, Kowhai, Te Manawa Museum of Art, Science and Heritage. Photo: Jeff Fox.

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

We are regularly commissioned to undertake large-scale and complex valuation advice to museums and public institutions as well to private collectors. In the last twelve months we have undertaken important valuation mandates for: The Sarjeant Gallery Te Whare o Rehua Whanganui, 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

Exhibiting Quality Landscapes

NEW ZEALAND'S FINEST LUXURY PROPERTIES



WAIKINO ROAD, **BAY OF ISLANDS** luxuryrealestate.co.nz/NT186



JEFFERY ROAD, **QUEENSTOWN** luxuryrealestate.co.nz/Q76



luxuryrealestate.co.nz/Q79



WYUNA PRESERVE, **QUEENSTOWN** luxuryrealestate.co.nz/Q77



FLYNN LANE, **ARROWTOWN** luxuryrealestate.co.nz/Q78



BAYWATERS LANE, **QUEENSTOWN** luxuryrealestate.co.nz/Q80

Terry Spice South Island +64 21 755 889 terry@luxuryrealestate.co.nz Charlie Brendon-Cook North Island +64 212 444 888 charlie@luxuryrealestate.co.nz

LUXURY REAL ESTATE

WANT TO GET CLOSER TO THE ARTS IN AOTEAROA?

MEET THE NEXT WAVE OF OUTSTANDING ARTISTS SHAPING AOTEAROA

JOIN US FOR THE 2022

ARTS FOUNDATION LAUREATE PARTY

Tickets are on sale now for the annual Arts Foundation Te Tumu Toi Laureate Party – one of the most significant nights of the year for New Zealand's arts community.

Hang with New Zealand's greatest artists, get to know the seven 2022 Arts Foundation Laureate recipients and party into the night with kai and libations from the best in New Zealand hospitality.

Tickets include food, drinks, music – and of course, front row seats for the 2022 Laureate reveal.

Meet the next wave of outstanding artists shaping Aotearoa.

Friday 2 September. The Aotea Centre 6.00pm — late.

To find out more head to: thearts.co.nz/events/laureateparty-2022 or purchase through Ticketmaster







THE ARTS
FOUNDATION
TE TUMU TOI

WORKS FROM THE ESTATE OF JOHN EDGAR ONZM (1950–2021)

Art+Object announces a unique auction and catalogue dedicated to the work of legendary Auckland sculptor, John Edgar. Edgar first began sculpting in the 1970s and achieved international renown for his sculptures which are defined by their strong links to the environment and which balance elements of concept, materiality, duality, and process in a singular and seamless convergence. His work is represented in innumerous public and private collections in New Zealand and overseas. A major exhibition of his work, 'Ballast' was mounted in Scotland in 2009 and his work has been toured nationally in museum exhibitions including: 'Stone Lines' (1989), 'Making Amends' (1993–1995), 'Cross Country' (1996), 'Lie of the Land' (1998–1999) and 'Calculus' (2004). Edgar undertook several commissioned Public Artworks including one of his largest, 'Transformer', in Auckland Domain in 2004.

Leigh Melville leigh@artandobject.co.nz 021406678

John Edgar
Exchange
silestone (Spain) and
Rajasthan granite (India), 2012





MILANO 1967



241 PARNELL RD - www.orsini.co.nz

18.10.22 TWENTIETH CENTURY DESIGN

NEW COLLECTORS ART



The auction catalogue includes a consignment of twentieth century Scandinavian furniture, lighting and objet d'art including pieces by Hans Wegner, Louis Poulsen, Poul Kjaerholm, Sigurd Resell, Peter Hvidt, Borge Morgensen and many more. The New Collectors catalogue includes an important collection of nineteenth century photography of Maori portraits.

Ben Plumbly ben@artandobject.co.nz +64 21 222 8183

An original pair of Garth Chester 'Curvesse' Chairs, designed in 1944. Realised \$12 613, September 2020.



JOIN THE CONVERSATION 23-28 AUGUST, AOTEA CENTRE

SIX DAYS AND NIGHTS CELEBRATING GREAT WRITING, GLORIOUS BOOKS AND BRILLIANT IDEAS.

CONVERSATIONS WITH

CLEMENTINE FORD DAVID DUCHOVNY JANE CAMPION

FABULOUS FICTION

LIANE MORIARTY
COLM TÓIBÍN
MEG MASON
JENNY PATTRICK
DAMON GALGUT
WHITI HEREAKA
TESSA DUDER

FRESH PERSPECTIVES

LANA LOPESI COCO SOLID MOHAMED HASSAN

PERSONAL STORIES

NOELLE MCCARTHY ABBAS NAZARI JO MORGAN

REVIEWING HISTORY

SIAN ELIAS
VINCENT O'MALLEY
JOANNA KIDMAN
LUCY MACKINTOSH

ART AND DESIGN

DAVID TRUBRIDGE BRIDGET HACKSHAW NIGEL BORELL

THEATRE AND PERFORMANCE

HELLO DARKNESS
PARAGON DREAMS
KA-SHUE [LETTERS HOME]
ART AND POWER
THE GENIUS OF SONDHEIM

TE AO MĀORI

TĪMOTI KĀRETU MARK SOLOMON MOANA MANIAPOTO

POLITICS AND CURRENT AFFAIRS

MASHA GESSEN DAVID KILCULLEN A.C. GRAYLING

POETRY AND SPOKEN WORD

KEVIN IRELAND TAYI TIBBLE PASIFIKA VOICES IN NEW DAWN

LOADS OF FREE EVENTS INCLUDING:

STREETSIDE: BERESFORD HONOURED NZ WRITER PUKAPUKA ADVENTURES

THERE'S SOMETHING FOR EVERYONE

WRITERSFESTIVAL.CO.NZ BOOK VIA TICKETMASTER

RARE BOOK AUCTION

Catalogue highlights include: a complete set of the three Voyages of Captain James Cook 1773–1784, in eight text volumes and two folio atlases of plates and charts; Sydney Parkinson, A Journal of a Voyage to the South Seas in His Majesty's Ship The Endeavour (London 1773, first edition); David Collins, An Account of the English Colony of New South Wales (London, 1804); Walter Lawry Buller, A History of the Birds of New Zealand (London 1888, second edition); Supplements to the Birds of New Zealand (London, 1905); A framed lithograph of Huia birds from 'A History of the Birds of New Zealand' together with an original Huia feather laid into the mount; A large collection of art, private press books, music books and literature from the libraries of sculptor John Edgar and Richard Nunns; A collection of major New Zealand hunting books with provenance to T.E. Donne, from the library of Brendan Coe, founder and editor of Rod+Rifle; A large selection of historic New Zealand photographs; four Herbert Ponting images from the 1910-13 'Terra Nova Expedition' (Paul Popper label); Ephemera from the Byrd and Shackleton Expeditions to Antarctica; Historical art and lithographs including the winning entry for the Auckland Library and Art Gallery competition in 1887; a rare signed & inscribed edition of Dragon Rampant and a copy of Nor the Years Condemn by Robin Hyde, signed & inscribed by 'Starkie'.

ON HER AJESTY'S ECRET ERVICE IAN

17.08.22

Viewing will be held at Art + Object:

Sunday 14th August 11.00am – 4.00pm

Monday 15th August 9.00am – 5.00pm

Tuesday 16th August 9.00am – 5.00pm

Wednesday 17th August 9.00am – 12.00pm

Enquiries:

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

lan Fleming's On Her Majesty's Service (Ionathon Cape, 1963). Edition no. 224/250 copies signed by the author (Fleming's only signed limited edition). Published simultaneously with the first trade edition, 1 April 1963.

THEO SCHOON: ON THE OUTSIDE LOOKING IN —

The Christine Fernyhough Collection

Art+Object presents one collector's obsessive journey into developing a greater understanding of the fascinating, unorthodox, pioneering and controversial artist, Theo Schoon. The Christine Fernyhough Collection follows on from recent exhibitions, films and a biography devoted to the artist's life and work. It is unique in its scope and singular focus and features photographs, paintings, gourds, drawings, prints, jewellery and archival material all associated with one of Aotearoa New Zealand's most important twentieth century artists.



EWAN McDOUGALL Freed Up in Lockdown

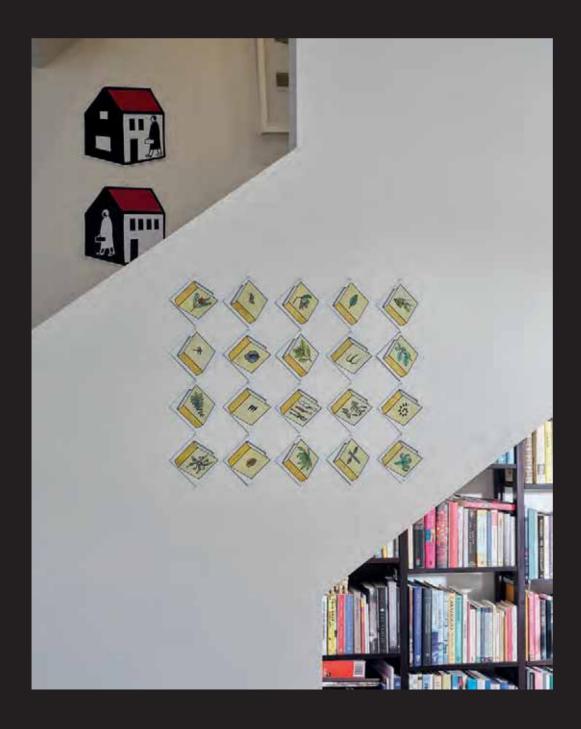


Eastern Southland Gallery, Gore 23 July – 18 September 2022



"SOME PICTURES I WROTE" THE COLLECTION OF PROFESSOR LAURENCE SIMMONS

Art+Object is delighted to be offering the collection of Professor Laurence Simmons. Laurence is Professor of Film Studies at The University of Auckland and in 2002 published a major work on twentieth century New Zealand artists: The image always has the last word: On Contemporary New Zealand Painting and Photography. He has subsequently authored, co-authored and edited numerous publications on many of the country's leading artists including: Certain Words Drawn: John Reynolds Continued, Victory over Death: The Art of Colin McCahon and David Cauchi: The End. He recently co-curated the major touring Gordon Walters retrospective, 'Gordon Walters: New Vision'. His contemporary art collection is notable for the manner in which Laurence has collected, in depth, many of the artist's work whom he has extensively researched including: Gordon Walters, Richard Killeen, David Cauchi, Andrew Barber and John Reynolds. The collection also includes contemporary photography by Laurence Aberhart, Ben Cauchi and Chris Corson-Scott. Laurence has continued to contribute writing for Art+Object's auction catalogues since the company was founded in 2007.



Ben Plumbly ben@artandobject.co.nz 0212228183

Interior view of Laurence Simmon's inner city Auckland apartment, featuring works by Richard Killeen.



AUCTION HIGHLIGHTS

IMPORTANT PAINTINGS & CONTEMPORARY ART

07.04.22 **REALISED** \$2 139 467





26

44



Bill Culbert Five Cubes to Black: Daylight to Nightlight

five Perspex boxes on wooden base with electric light fittings (1976) 230 x 215 x 1030mm \$7000 - \$12 000

Realised \$25 347, a new record price for the artist.

Mark Adams Te Ana o Hineraki – Moa Bone Cave 1989

silver bromide fibre-based prints, diptych 580 x 460mm: each panel \$8000 - \$14 000

Realised \$28 968, a new record price for the artist.

26

Andy Warhol Mao colour silkscreen (1972),

11/250 915 x 915mm \$60 000 - \$80 000

Realised \$96 560





9

Ralph Hotere
Black Window
acrylic on board and
burnished steel in window
frame (1983)
1033 x 960mm
\$130 000 - \$180 000
Realised \$181 050

36
Bill Hammond
Watching for Buller
acrylic and metallic pigment
on canvas (1994)
300 x 400mm
\$60 000 - \$80 000
Realised \$137 598

Paul Dibble

Geometric Figure I

cast bronze, 1/3 (2001)
2050 x 400 x 300mm

\$80 000 - \$120 000

Realised \$108 630



36



AUCTION HIGHLIGHTS

21.06.22

THE JOHN GOW COLLECTION OF PHOTOGRAPHY, THE TATARAMOA COLLECTION OF NEW ZEALAND ART, MODERN DESIGN & APPLIED ARTS

REALISED \$1 047 482



41



99



389





47



240



407

41

C. Troughton Clark

Jean Batten Leaving Rotorua

Realised \$11 165

47

Una Garlick
No. 5 Maori Character Study
Realised \$12 372

99

Louise Henderson Untitled Realised \$31 380

240

Grace Wright
Untitled
Realised \$15 690

389

Charles Blomfield
Auckland from the Domain
Realised \$23 530

4∩7

Piero Fornasetti Chair Sole Realised \$3320

425

Charles and Ray Eames A '670' and '671' lounge chair and matching ottoman Realised \$11 460

IMPORTAN PAINTING CONTEM ART

JT S& PORARY









Installation view of Ann Shelton's *a library* to scale in Dark Matter, Auckland Art Gallery Toi o Tāmaki, 2016. Photograph by Sam Hartnett.

Front cover: John Miller, *Hone Tuwhare at Barry Lett's with McCahon*, 14/9/72. Courtesy of the artist.

Back cover: Lot 63, Michael Parekōwhai, Kapa Haka (Officer Taumaha). Installation view, New Zealand Pavilion, 54th Venice Biennale. Image courtesy of Creative New Zealand. Photograph by Michael Hall.



Welcome to Art+Object's August auction of Important Paintings and Contemporary Art. If you have not yet managed to escape to the ski fields or the tropics or indeed, the other side of the world, winter in Auckland can really start to feel like a marathon; the perfect time to indulge in some fine art! This catalogue features exciting and unique examples by leading practitioners from this country and internationally.

Of particular note is Don Binney's *Heron's Departure, New Spring, Te Henga*. Painted in 1964 and originally purchased from Ikon Gallery, it was exhibited at Auckland Art Gallery's annual end-of-year survey show in the same year. Binney's kōtuku soaring above Te Henga is a hopeful portent of the season to come.

Another work with exemplary exhibition history is Michael Parekōwhai's *Kapa Haka (Officer Taumaha)*, having previously travelled to Italy as part of Parekowhai's exhibition at the 54th Venice Biennale in 2011.

New Zealand's current exhibition in Venice is *Paradise Camp* by Yuki Kihara, curated by Natalie King. Continuing the strong presence that New Zealand has established at Venice over the last two decades, Kihara's exhibition has received extensive accolades in international media. Her investigation and re-invention of the paintings of French post-impressionist Paul Gauguin offers a wry comment on tourism and the climate crisis, among other issues. Kihara worked closely with members of the fa'afafine community in Samoa to highlight their role in a small island ecology, presenting her own version of Paradise through 12 large scale photographs, accompanying videos and the artists' own Vārchive of personal research, rare books and archival material.

Much of the press around Paradise Camp has focused on the milestones that Yuki Kihara represents; she is the first Pacific, Asian and fa'afafine artist to represent New Zealand in Venice. But she has not been content to leave it at that. In Venice, Yuki has established the Firsts Solidarity Network, to support and connect other artists who represent 'firsts' for the biennale or their country. A move of which New Zealand and supporters of the artist can be justifiably proud.

Please enjoy this catalogue and as always, we look forward to seeing you at the viewing.

Warm regards

Leigh Melville

Art+Object

3 Abbey Street Newton Auckland

PO Box 68345 Wellesley Street Auckland 1141

Tel +64 9 354 4646 Free 0 800 80 60 01 Fax +64 9 354 4645

info@artandobject.co.nz

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



AUCTION

Important Paintings & Contemporary Art
Tuesday 9 August at 6.00pm
3 Abbey Street, Newton, Auckland

PREVIEW

Wednesday 3 August from 5pm – 7pm 3 Abbey Street, Newton, Auckland

VIEWING

Thursday 4 August	9am – 5pm
Friday 5 August	9am – 5pm
Saturday 6 August	11am – 4pm
Sunday 7 August	11am – 4pm
Monday 8 August	9am – 5pm
Tuesday 9 August	9am – 1.30pm

1

Gordon Walters Tamaki

silkscreen print, artist's proof VI title inscribed, signed and dated 1983 760 x 563mm

Provenance

Collection of the artist's estate, Dunedin Public Art Gallery. Private collection, Auckland. Purchased from Starkwhite, Auckland.

\$20 000 - \$30 000



2022

2

Gordon Walters Kapiti

silkscreen print, 20/75 title inscribed, signed and dated '84 760 x 555mm

Provenance

Collection of the artist's estate, Dunedin Public Art Gallery. Private collection, Auckland. Purchased from Starkwhite, Auckland.

\$24 000 - \$30 000



3

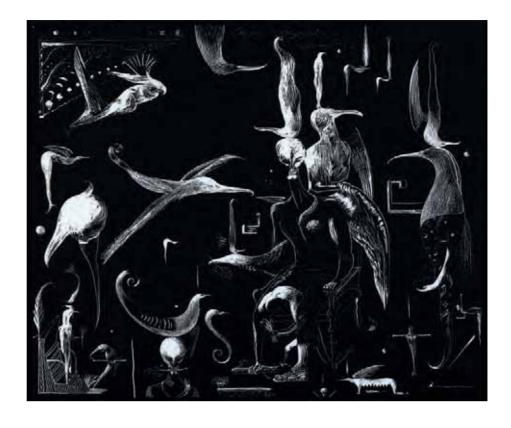
Bill Hammond Singer Songwriter I

> lithograph, edition of 100 title inscribed, signed and dated on the plate 680 x 820mm

Provenance

Private collection, Auckland.

\$8000 - \$14 000



4

Bill Hammond Fish Finder I

lithograph, 35/45 title inscribed, signed and dated 2003 457 x 356mm

Provenance

Private collection, Auckland.

\$6000 - \$9000



5

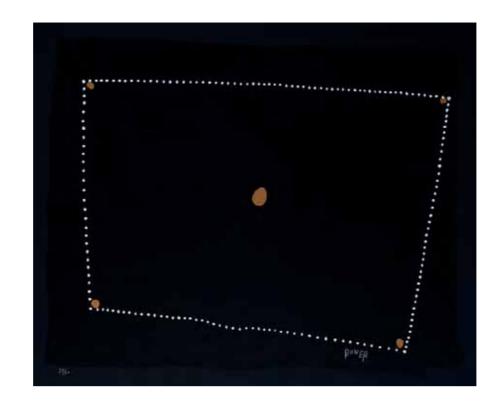
Rover (Julama) Thomas (Aborigine, c. 1926 – 1998) Punmu – The Universe

> silkscreen print, 39/50 signed 'Rover' lower right 765 x 1120mm

Provenance

Private collection, Marlborough.

\$2500 - \$4000



6

Dale Frank (Australia, 1959 –) *Untitled*

unique screenprint, 1/1 signed and dated 2020 verso 1430 x 970mm

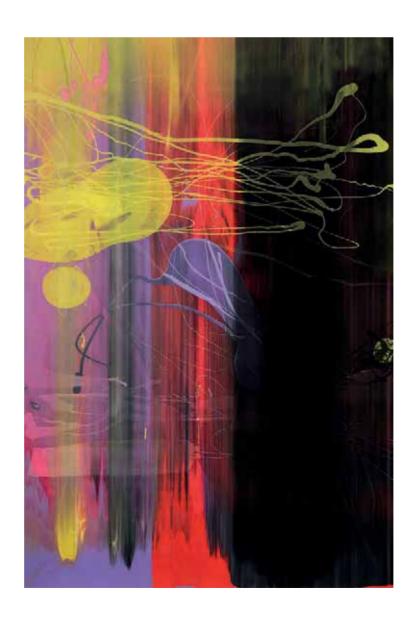
Exhibited

'Dale Frank: Screenprints', Gow Langsford Gallery, Auckland, 8 July – 1 August 2020.

Provenance

Private collection, Hawke's Bay.

\$12 000 - \$18 000



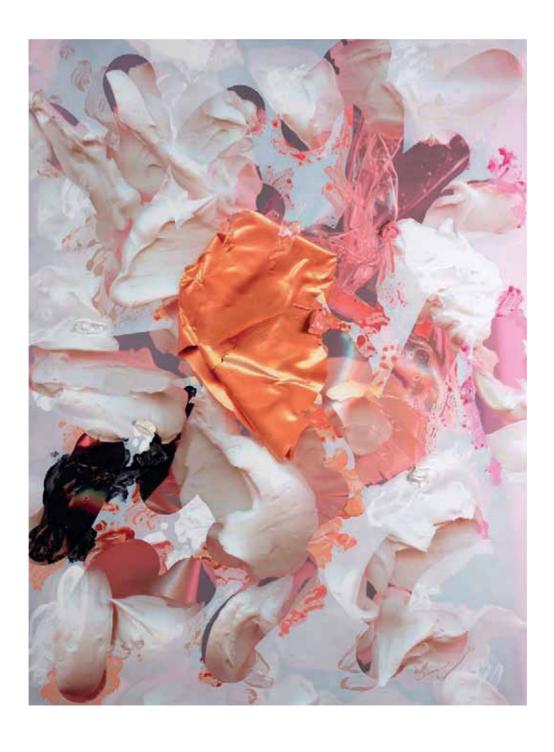
7

André Hemer
Deep Surfacing No. 15
acrylic and pigment on
canvas
title inscribed, signed and
dated 2017
1600 x 1200mm

Provenance

Private collection, Auckland. Purchased by the current owner from Yavuz Gallery, Singapore.

\$16 000 - \$25 000



8

Guy Ngan Anchor Stone

> wood signed and inscribed 1.9 x 22 to underside 185 x 205 x 180mm

Provenance

Private collection, Auckland.

\$11 000 - \$16 000



9

Theo Schoon and Len Castle Stoneware Vase in Umber Glaze with Sea Shell Fuming (1999)

impressed Len Castle mark to base and signed with Theo Schoon's initials 160 x 200 x 140mm

Illustrated

Douglas Lloyd-Ienkins et al., Len Castle: Potter (Ron Sang, 2002), p. 177.

Provenance

Private collection, Auckland.

\$5000 - \$8000



10

Peter Robinson
Defunct Mnemonic

felt and dowel, 2013 1260 x 50 x 50mm

\$3000 - \$5000



11

Michael Parekōwhai The Bosom of Abraham

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

Provenance

Private collection, Auckland.

\$16 000 - \$24 000



12

Fiona Pardington
Ake Ake Huia

gold-toned gelatin silver handprint, edition of 5 (2004) 580 x 450mm

Illustrated

Kriselle Baker and Aaron Lister (eds), Fiona Pardington: A Beautiful Hesitation (Victoria University Press, 2016), p. 135.

Provenance

Private collection, Central Otago.

\$25 000 - \$35 000



13

Fiona Pardington Huia at Dawn

gold-toned gelatin silver handprint, edition of 10 title inscribed and signed verso 450 x 570mm

Provenance

Private collection, Taranaki. Purchased from Jonathan Smart Gallery, Christchurch.

\$25 000 - \$35 000



14

Ralph Hotere Winter Solstice

> oilstick and metallic pigment on card title inscribed, signed and dated 7/'91 507 x 420mm

Provenance

Private collection, Otago.

\$20 000 - \$30 000



15

Julian Dashper Anglican Church at Matauri Bay

> oil, acrylic and conte on paper title inscribed, dated 1. 2. 1985 and inscribed *Cat No. S.C 57* on artist's original catalogue label affixed verso 992 x 703mm

Provenance

Private collection, Auckland.
Purchased by the current owner from Webb's, 8 April 1997, Lot No. 768.
Private collection, Auckland.
Purchased from Sue Crockford
Gallery, Auckland, May 1990.

\$15 000 - \$22 000



16

Peter Robinson Untitled

> oil and bitumen on paper, diptych signed and dated '93 verso 380 x 1170mm: overall

Provenance

Private collection, Auckland.

\$25 000 - \$35 000





17

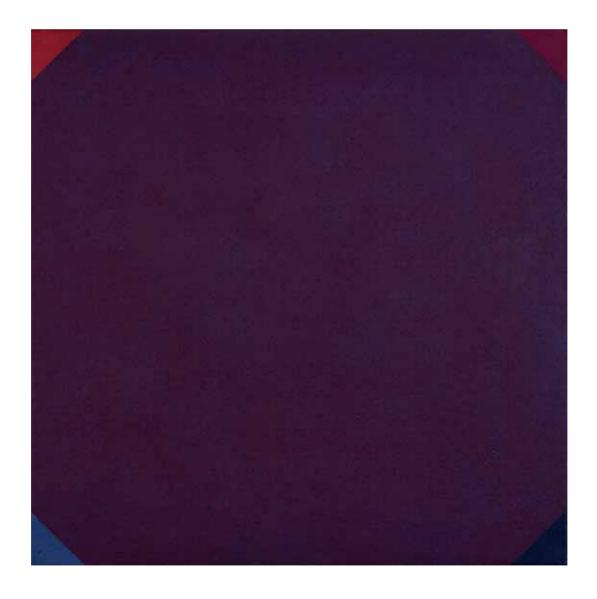
Milan Mrkusich Painting Purple

> acrylic on canvas title inscribed, signed and dated '68 verso 460 x 460mm

Provenance

Collection of Geoff Thornley. Private collection, Auckland. Purchased from Webb's, 10 December 2002, Lot No. 41.

\$24 000 - \$32 000



18

Allen Maddox Untitled

oil and acrylic on canvas, circa 1975 1228 x 1220mm

Provenance

Collection of the Prospect Group, Auckland. Private collection, Auckland. Purchased by the current owner from the Prospect Collection auction, Webb's, 24 March 1987, Lot No. 41.

\$35 000 - \$55 000



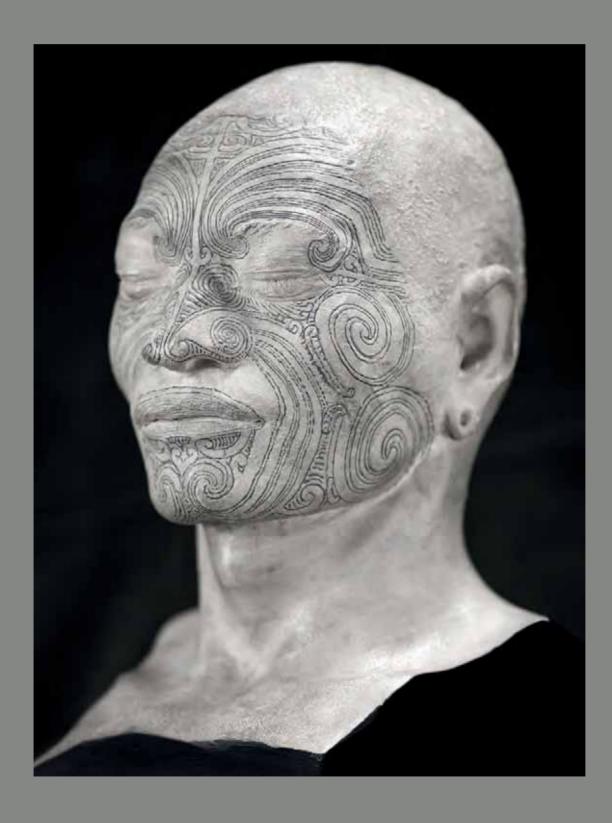
Fiona Pardington Portrait of a life-cast of Matoua Tawai, Three Quarter, 2017

Pigment inks on Hahnemuhle Photo Rag paper, 10/10 title inscribed, signed and dated verso 1420 x 1060mm

Provenance

Private collection, Auckland. Purchased from Starkwhite, Auckland.

\$40 000 - \$60 000



Ann Shelton Frederick B. Butler Collection, Puke Ariki, New Plymouth, No. 2, Scrapbooks from: New Zealand 1939, June 8 – July 11 to New Zealand 1945.

> type C print, edition of 3 (2006) 1365 x 965mm

Exhibited

'Ann Shelton: A Library to Scale', Govett-Brewster Gallery, New Plymouth, 28 July – 9 September 2007. 'Collect/Project', Adam Art Gallery Te Pātaka Toi, Wellington, 5 May – 13 July 2008. 'Ann Shelton: Dark Matter', Auckland Art Gallery Toi o Tāmaki, 26 November 2016 – 17 April 2017.

Provenance

Private collection, Marlborough. Purchased from Starkwhite, Auckland.

\$6500 - \$10 000



21

Ann Shelton Frederick B. Butler Collection, Puke Ariki, New Plymouth, No. 22, Scrapbooks from: Office 1959 May – August to Shipping 1951.

> type C print, edition of 3 (2006) 1365 x 965mm

Exhibited

'Ann Shelton: A Library to Scale', Govett-Brewster Gallery, New Plymouth, 28 July – 9 September 2007. 'Collect/Project', Adam Art Gallery Te Pātaka Toi, Wellington, 5 May – 13 July 2008. 'Ann Shelton: Dark Matter', Auckland Art Gallery Toi o Tāmaki, 26 November 2016 – 17 April 2017.

Provenance

Private collection, Marlborough. Purchased from Starkwhite, Auckland.

\$6500 - \$10 000



22

Bill Culbert Two Green

plastic bottles, fluorescent tube and fitting signed with artist's initials *B*. *C* and dated '90 270 x 610 x 90mm

Provenance

Private collection, Auckland.

\$8500 - \$12 500



23

Yvonne Todd

darkroom hand-print on fibre based paper, 1/3 title inscribed, signed and dated 2013 verso 130 x 94mm

Exhibited

'Gentle Disco', Ivan Anthony Gallery, Auckland, 2013.

Provenance

Private collection, Dunedin.

\$1000 - \$2000



24

Gavin Hurley Love Sydney I

oil on canvas title inscribed, signed with artist's initials G.J.H and dated '01 verso 558 x 453 mm

Provenance

Private collection, Auckland. Purchased from International Art Centre, Auckland, 27 May 2015, Lot No. 41.

\$4000 - \$6000



25

Shane Cotton Smoke Boxes

acrylic on paper title inscribed, signed and dated 2014; original Michael Lett label affixed verso 1000 x 700mm

Provenance

Private collection, Auckland.

\$8000 - \$12 000



26

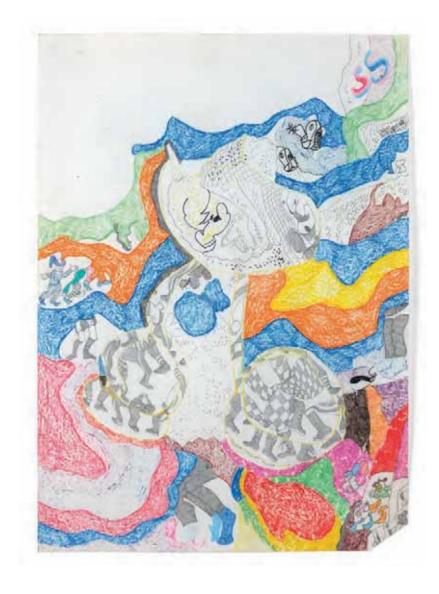
Susan Te Kahurangi King *Untitled*

graphite and pastel on paper 362 x 255mm

Provenance

Private collection, Auckland.

\$6000 - \$9000



27

Susan Te Kahurangi King *Untitled*

graphite and pastel on paper 364 x 257mm

Provenance

Private collection, Auckland.

\$6000 - \$9000



28

Susan Te Kahurangi King *Untitled*

graphite on paper 315 x 210mm

Provenance

Private collection, Auckland.

\$4000 - \$7000



29

Kushana Bush Madonna with Ashtray from All things to All Men

gouache and pencil on paper title inscribed, signed and dated 2011 verso 565 x 382mm

Provenance

Private collection, Dunedin. Purchased from Brett McDowell Gallery, Dunedin.

Note

Accompanied by Nude with Ashtray, 100% linen tea towel by Third Drawer Down in an edition of 1000

\$5000 - \$8000



30

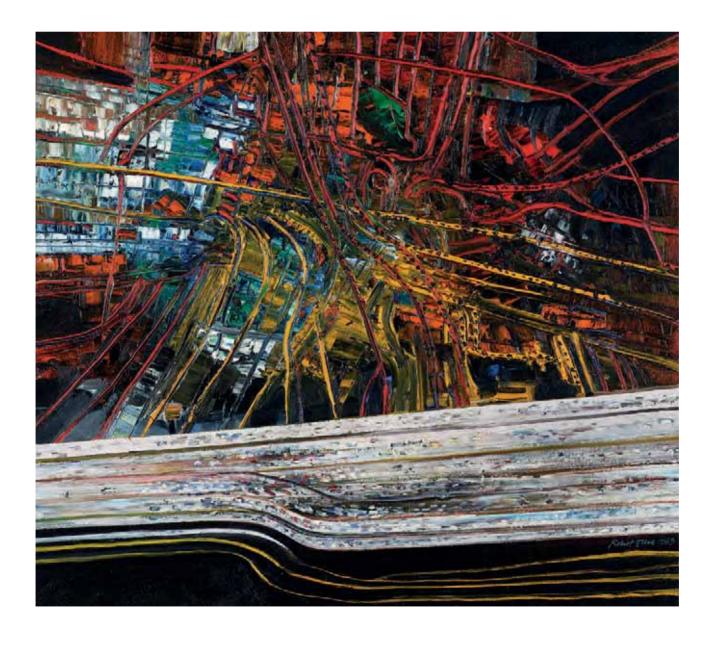
Robert Ellis Motorway/City

> oil on board signed and dated 1969; title inscribed, signed and inscribed Expo '70, Japan verso 600 x 670mm

Provenance

Private collection, Auckland.

\$26 000 - \$35 000



31

Karl Maughan *Halcombe*

> oil on canvas title inscribed, signed and dated 2007 verso; original Milford Galleries label affixed verso 1065 x 1065mm

Exhibited

'Cross Hills', Milford Galleries, Dunedin, June 2007, Cat No. 10.

Provenance

Private collection, Central Otago.

\$24 000 - \$32 000



Kushana Bush Cock Fight

> gouache and pencil on paper, triptych title inscribed, signed and dated 2013 and inscribed *from 'Gander Moon'* series verso 760 x 1685mm: overall

Provenance

Private collection, Auckland. Purchased from Brett McDowell Gallery, Dunedin.

\$25 000 - \$35 000





33

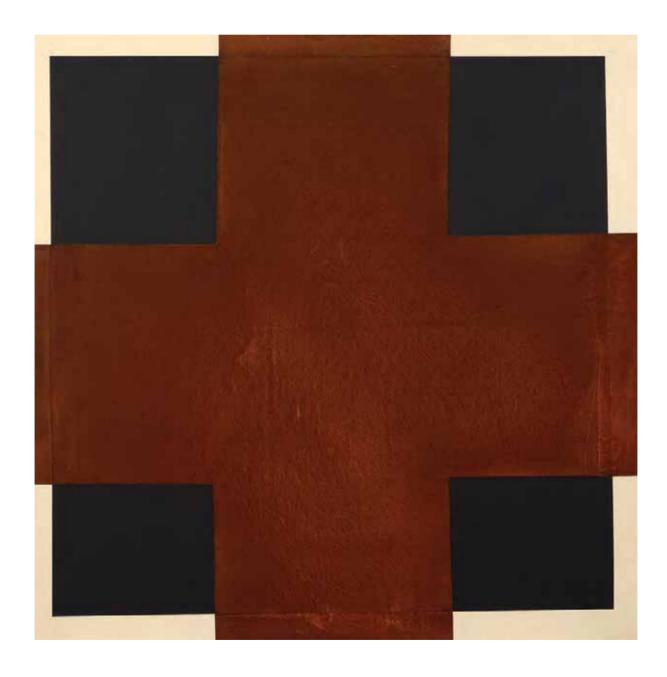
Stephen Bambury *Untitled*

acrylic and rust on aluminium signed and dated '08 verso 800 x 800mm

Provenance

Private collection, Auckland.

\$25 000 - \$35 000



34

Elizabeth Thomson New Blueland II

> glass spheres, cast vinyl film and lacquer on contoured wood panel (2016) 1120 x 2400mm

Provenance

Private collection, Auckland. Purchased from Two Rooms, Auckland.

\$35 000 - \$45 000



John Pule A clear view of another time, another world

> oil, varnish, ink, resin and enamel on canvas title inscribed, signed and dated 2009 1500 x 1500mm

Provenance

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

\$40 000 - \$60 000

36

Dale Frank (Australia, 1959 –) Craven A

Euromir Perspex and varnish signed and dated 2015 verso 2000 x 2000mm

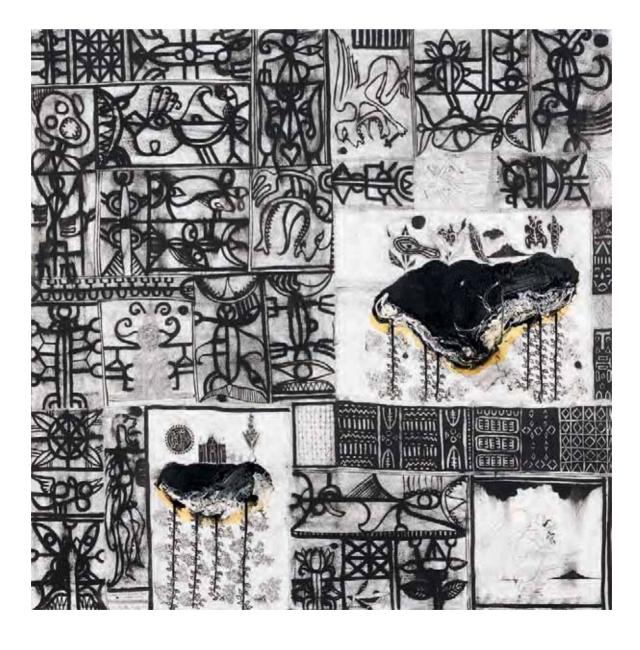
Exhibited

'Dale Frank', Gow Langsford Gallery, Auckland, 22 July – 15 August 2015.

Provenance

Private collection, Auckland.

\$50 000 - \$75 000





37

Gordon Walters Untitled

> acrylic on paper signed and dated 11.10.87 600 x 400mm

Provenance

Private collection, Auckland.

\$25 000 - \$40 000



38

Gordon Walters *Untitled*

acrylic on paper signed and dated 1 – 11 – 87 600 x 400mm

Provenance

Private collection, Auckland.

\$20 000 - \$30 000



39

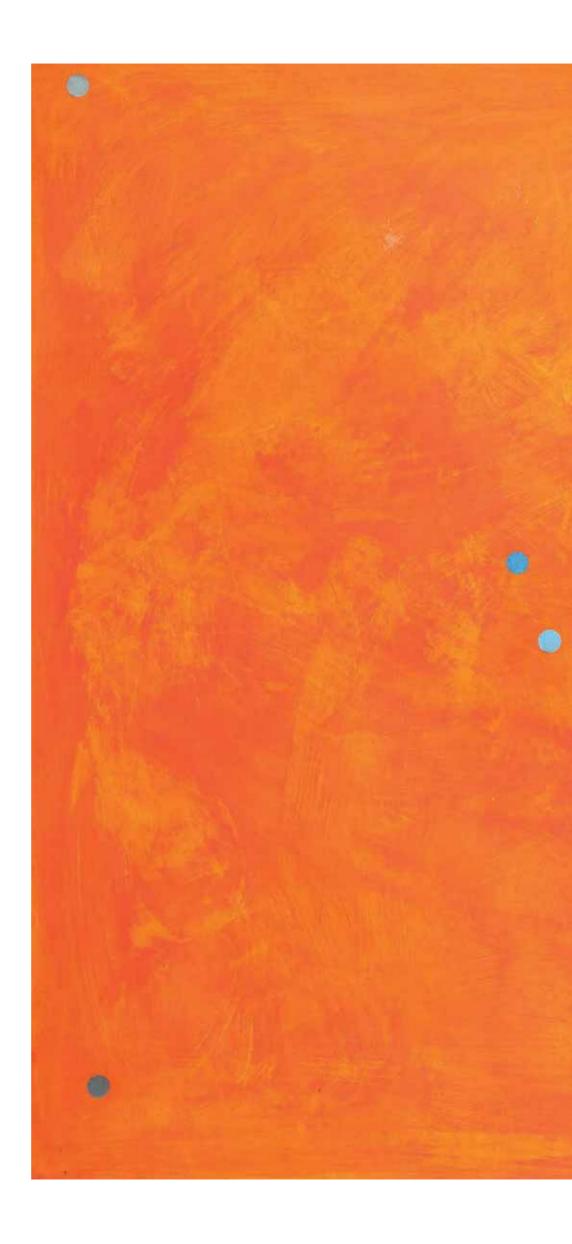
Milan Mrkusich Painting Yellow 1968 acrylic on board

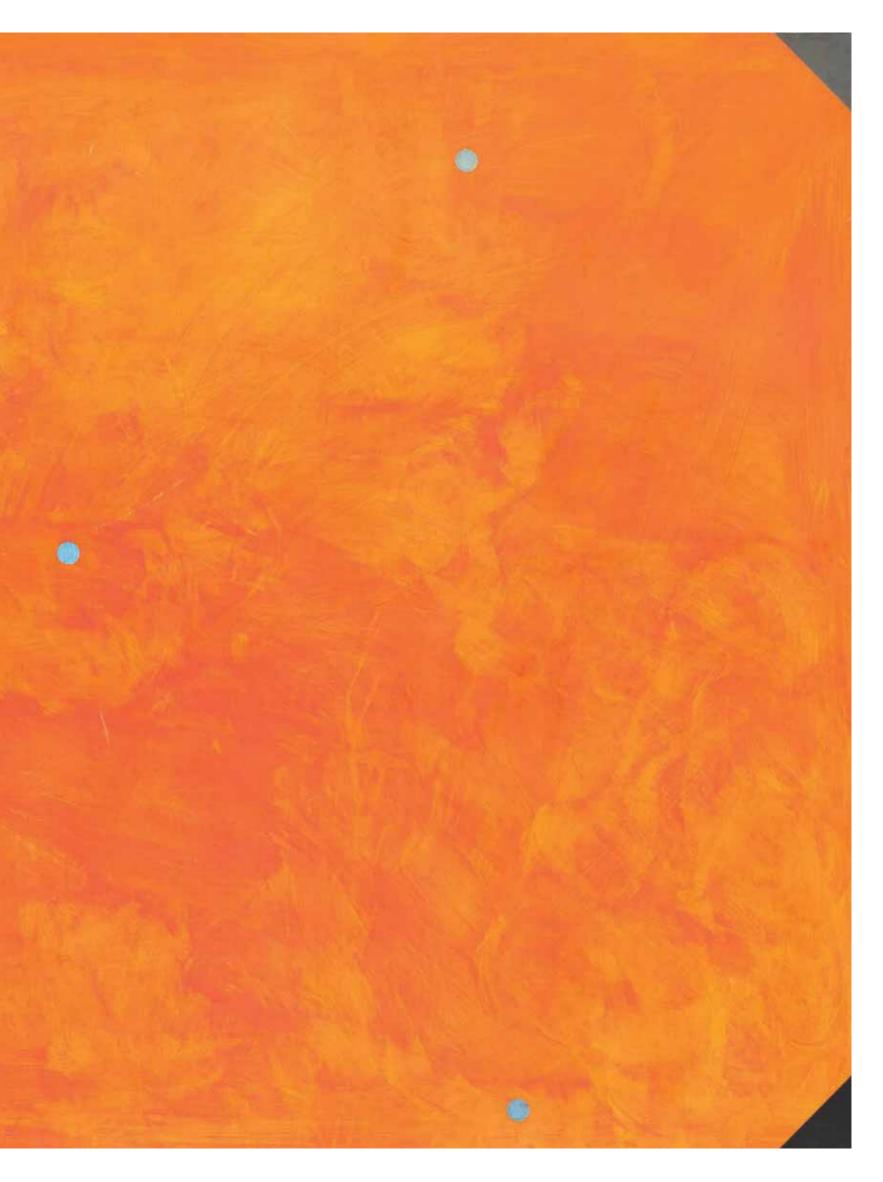
title inscribed, signed and dated verso 975 x 1215mm

Provenance

Private collection, Auckland. Purchased from Petar James Gallery, Auckland, circa 1974.

\$50 000 - \$75 000





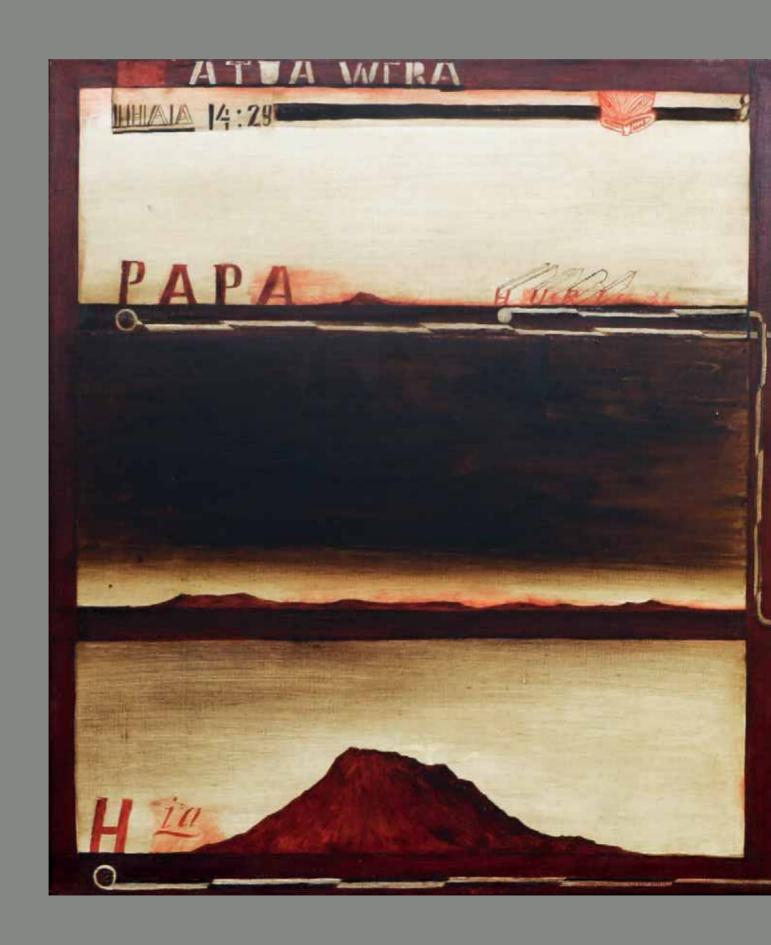
Shane Cotton Whisper

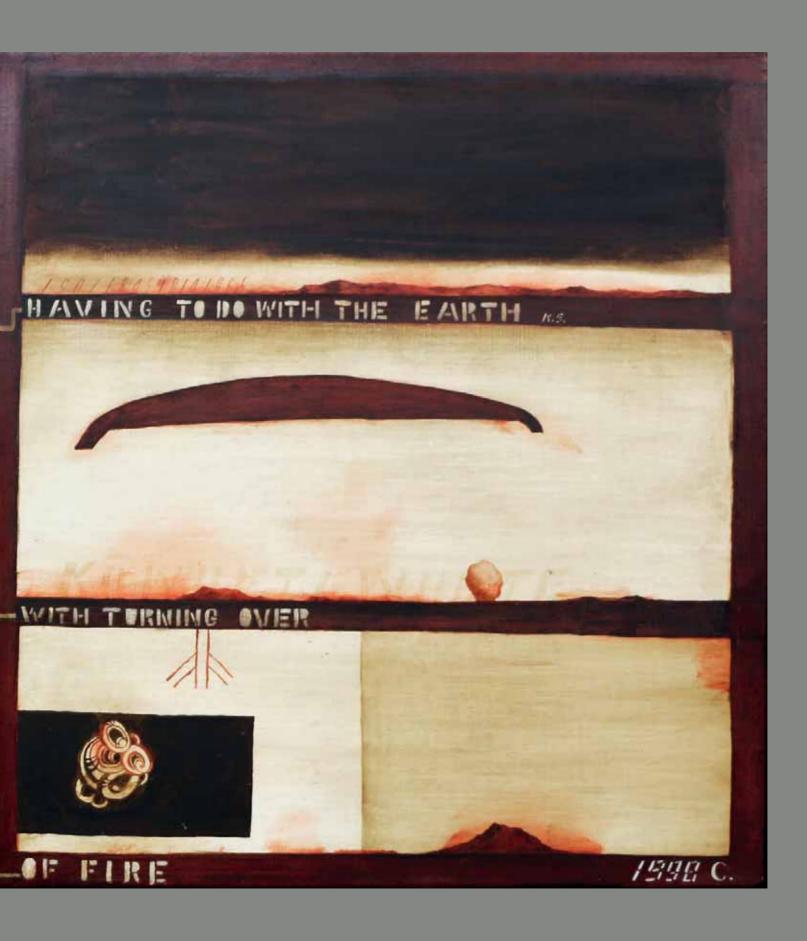
acrylic on canvas title inscribed, signed and dated 1998 560 x 1010mm

Provenance

Private collection, Auckland.

\$60 000 - \$80 000





Andrew McLeod White Painting

mixed media on canvas, circa 1997 variously inscribed 1600 x 1900mm

Provenance

Private collection, Sydney. Purchased from the artist. Private collection, Auckland.

\$30 000 - \$45 000



JOHN REYNOLDS

42

John Reynolds Blunt Atlas

> oilstick and acrylic on canvas and board with collage elements title inscribed and signed in pencil verso 1275 x 2742mm

Provenance

Private collection, Auckland.

\$45 000 - \$65 000

1. Philip Larkin, 'High Windows' from *Collected Poems* (London: Faber and Faber, 2003).

This work is a kind of metonymy of the local New Zealand art scene at the time; both a limited part of the scene, and about a limited part of that scene. The aesthetic of that moment, the late 1980s early 1990s, consisted of the attempt to produce works whose various parts bore no relation to each other. It was an art that has no style, no single history, because it could not be repeated and embodied no consistent principle from work to work. Everything was magnificently mannered and fissiparous, undergoing division. It might look simple but actually it was not. The artist had to select and arrange things. They could make no sense, form no style, they evidenced no care, no intention. The task of painting was the task of making the work stand up on its own. Forging a synthetic pictorial amalgamation, one that parallels the unfixed synchronous nature of contemporary experience. Its best compositions were those that teetered on the edge of control, making clear that the artist was not just making a product, but keeping alive the decision-making. Reynolds' friend and painting companion Julian Daspher was at the time engaged on an analogous mission.

Blunt Atlas's glyphic marks skitter sideways entangling with one another. They are hyperactive webs of line that sacrifice any sense of graphic order. Reynolds' brushstrokes feel sensate, as if they have a life of their own, as if the marker in his hand had ideas of its own. His paintings never suggest conscious design. They are phenomena. His painting seems to take shape only when he isn't trying to paint it. This freedom from form is the quintessential Reynoldian pursuit. Form itself is often the unstated antagonist of Reynolds' works. It raises the spectre of completion or certainty, states incompatible with his vision for painting. His paintings are taxonomies of distraction, intimate networks of absurdity and beguilment. But to be unfinished is not to be excluded from a kind of wholeness. There exists a relational logic of construction but it is the strange balance between the randomness and the necessary. There also exists a particular psychological intensity even in the most circumspect of Reynolds' paintings; a hint of playing for the stakes of what is beyond the immediately visible. Blunt Atlas is made of marks that cohere in the mind rather than in the eye of the viewer. You are roped in at a glance. The thing about the something that is behind everything is that it is not easy to see what it is. Reynolds' work involves a sort of self-engulfment in painting that demands every resource of wit and skill not to become a repetitive mess. He regularly raises the ante with competing colours — here in Blunt Atlas dusty rose pink, washed-out Robin's egg blue, a toasty golden yellow and glowing greys

— and among the grand splurges of jittery marks we discern (perhaps) vague allusions to objects — is that a silver sword, a flower head, a streetmap? Is the incised lino-cut meant as a *mise-en-abyme*, a tiny painting inside the painting? All this makes Reynolds' paintings inexhaustible. They keep happening as you look. They are eternally in the middle of something. If I had to select a companion poet for Reynolds it would be Philip Larkin who embodies this 'middleness':

Rather than words comes the thought of high windows: The sun-comprehending glass, And beyond it, the deep blue air, that shows Nothing, and is nowhere, and is endless.

Larkin's language¹, like Reynolds' painting, disappears into an infinity of reflection, both resistant to interpretation and open to endless explication, either as richness or productive procrastination.

Reynolds is a magpie, and that is not a criticism. He takes from everywhere and does it blithely, without apology, the apotheosis of appropriation. Early Mondrian, who has long been an inspiration for him, surfaces here in the criss-cross horizontal and vertical lines of the paint-encrusted plate. But then at the same time the attached plate recalls Julian Schnabel signature plate paintings of the late 1970s early 1980s. Monumental works strewn with shards of broken crockery and covered with thick layers of pigment. "I wanted to make something that was exploding as much as I wanted to make something that was cohesive," declared Schnabel. Reynolds shares this eighties' zeitgeist. During his career Reynolds has cycled through many affinities and influences, and yet manages to come out with a recognisable style. It might be cultural mashup but it never looks like that. You know a Reynolds when you see one. His painting is caught between the twin poles of finding and making (finding a quotation and making it work in the case of his word-paintings). Reynolds' deftness resides in being able to exploit both the finder and the form-giver. His work does not stay long on the level of the purely cultural signifier; it is more like a map of excavated personal meaning transformed, as he suggests here, into a 'blunt atlas'. But as the strenuousness — both conceptual and technical — of Reynolds' Blunt Atlas proves it is far from being a blunt instrument.

Laurence Simmons





43

Liz Maw Ducklingmonster

> oil on board title inscribed, signed and dated 2017 verso 1000 x 700mm

Exhibited

'Liz Maw: Ducklingmonster, Social Medea and the Kazakhstan Ensemble', Robert Heald Gallery, 14 June – 7 July 2018.

Provenance

Private collection, Auckland.

\$25 000 - \$40 000



44

Liz Maw Felicity

> oil and mixed media on board title inscribed, signed and dated 2019 verso 360 x 305mm

Exhibited

'Felicity and Palomino', Robert Heald Gallery, Wellington, 3 September – 26 September 2020.

Provenance

Private collection, Auckland.

\$10 000 - \$16 000



Tony de Lautour Hearts, Clubs, Spades and Diamonds

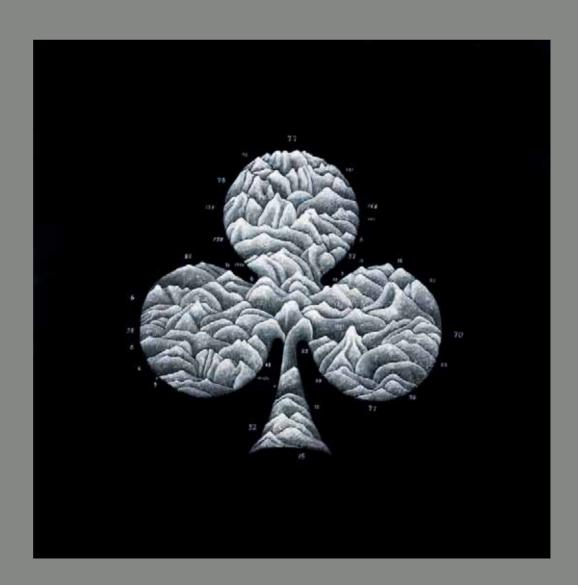
oil and acrylic on canvas, four panels signed 1010 x 1010mm: each panel

Provenance

Private collection, Auckland. Purchased from Webb's, 30 March 2009, Lot No. 49.

\$50 000 - \$75 000









46

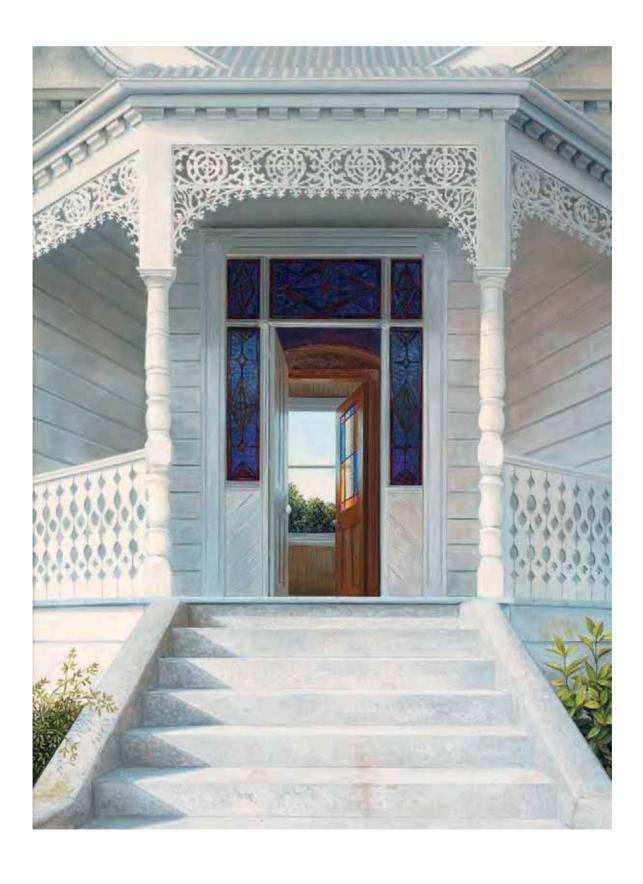
Peter Siddell 82 Clonbern Road, Remuera oil on board

signed and dated 1981 604 x 450mm

Provenance

Private collection, Auckland.

\$22 000 - \$32 000



47

Colin McCahon Night Landscape

> synthetic polymer paint and collage on board title inscribed, signed and dated July '68 and inscribed *collage* verso 288 x 177mm

Provenance

Private collection, Auckland. Purchased from Webb's Auckland, circa 1980. Note: This painting is not yet registered on the McCahon Database.

\$25 000 - \$35 000



JUDY MILLAR

48

Judy Millar Raft (Purple)

> acrylic and silkscreen on canvas title inscribed, signed and dated 2013 verso 2700 x 1950mm

Exhibited

'Judy Millar: Comic Drop', Gow Langsford Gallery, Auckland, 20 March – 13 April 2013

Provenance

Private collection, Auckland

\$45 000 - \$65 000

Exhibited in the artist's March 2013 solo exhibition *Comic Drop* at Gow Langsford Gallery, this large portrait-format painting commanded the back wall at the Lorne Street premises, drawing visitors in from the street. This hero – or heroine – work is a mixed media production. As always with the artist's work, there is strong evidence of facture, with signs of the surface having been painted with acrylic colour before being screenprinted with a pattern of black swipes. She manipulates her media to create complexity.

While showing us how the work has been made, Millar plays with the usual hierarchy of figure and ground, with each layer created using a different art technology. Using a big bundle of rags, Millar works to take paint of the surface of her works, obliterating the marks made in its creation. In a few places scattered across the field, we can glimpse the white primed canvas beneath the applied colours here. However, the next layer of light purple seems to float to the surface, creating the flat and buoyant raft of colour which gives the work its title.

Made up of a mix of red and blue, purple's rarity in nature has given it a connotation of nobility and luxury. Historically, the expense of creating the colour lent it a supernatural aura. Purple imperial robes are worn by a range of important people including the Japanese emperor and the Pope. For African American writer Alice Walker, the colour purple could unify women and create gender solidarity. Millar uses the psychology and symbolism of colour advisedly, remarking that "a good painting is an energy transmitter".

The parts of the painting which are black recede like a cast shadow, deceiving the eye into thinking that the screenprinting is the second layer, but in fact it is the third, applied over the thinly painted lavender. Knowingly manipulating the appearance of Abstract Expressionist painting, Millar's silk screen print is a reproduction of one of her own painted images, where she has enlarged and exaggerated the handmade gestures. The screenprinting effect mimics a technique used in comic books where small dots of black are used to create shading inexpensively. Adopted by Pop artists such as Roy Lichtenstein and Andy Warhol in the 1960s, the manifestation of Benday dots in contemporary painting was an appropriation of commercial art used to depict the brushstrokes of gestural abstraction ironically.

Working with her stretched canvases flat on the floor, Millar's works often lose the sense of having a top and bottom, looking equally interesting from all directions. Adopting a portrait format where the work is taller than it is wide also differentiates her approach from the American Abstract Expressionist idea of a painting as something to walk by. Here the viewer is drawn in, and able to consider the painting as an object. The scale of this work creates a relationship to the human body, where we are invited to imagine entering it and finding our way through the thicket of marks.

Linda Tyler



BILL HAMMOND

Wetlands are distinct ecosystems flooded by water – either seasonally or permanently – and considered among the most biologically diverse of all ecosystems, serving as habitats for a wide range of flora and fauna. Wetlands can store and purify water, replenish groundwater, stabilise shorelines, offer storm protection and flood control, and process nutrients and pollutants. They are also some of the most important ecologies for carbon fixation, decomposition and sequestration, and hence vital to efforts to mitigate climate change. Ironically, wetlands are also particularly vulnerable to climate change, and more affected by environmental degradation than any other ecosystem on Earth. Conversely, some wetlands are a significant source of methane emissions and some are also emitters of nitrous oxide.

In iconic New Zealand artist Bill Hammond's painting *Wet Land* (1996), an imagined wetland ecology acts as a stage for mythic beings, and speaks to the postcolonial tensions between environmentalism and the impacts of the Anthropocene in the artist's characteristically loaded yet ambiguous manner.

The painting's title, splitting the word 'wetland' into two, may emphasise a land wet with potential. Plants including harakeke (New Zealand flax) and tī kōuka (cabbage trees) punctuate this sparse yet verdant landscape. Hammond's idiosyncratic anthropomorphised 'bird people' populate the dream-like scene. In a recent tribute to the artist in the book *Across the Evening Sky*, musician and fellow Ōhinehou Lyttelton resident Marlon Williams likened these figures to patupaiarehe, a fair-skinned fairy-like people of Māori mythology who some claim a whakapapa to. Williams describes both patupaiarehe and Hammond's bird people as "us but not us", partly human yet ancient, and "straddling the landscape along one-dimensional planes like hieroglyphs".

A bird-like figure with angel wings perches atop a slender, almost barren tree whose trunk runs through the centre of the composition. The figure gestures to the heavens and may allude to the melding of the physical and spirit worlds, a recurrent theme explored in Hammond's work.

Other bird people frame the image – some with ornately decorated bodies – accompanied by a tusked boar. They act as participant-observers who gaze variously into this liminal landscape, out to an unseen realm beyond the hand-painted grey timber frame, and back at the viewer. Some ride together on horseback, one of whom features an unnaturally elongated back. The inhabitants of this enchanted emerald, black and gold landscape appear strange indeed. Another horse stares directly back at the viewer with haunting dark eyes, watching us watching. The horse's hoof disappears into a deep pool of black oblivion which dominates the lower section and underpins the entire painting.

Numerous long drips of paint reinforce the verticality of the composition, liberated from the depiction of forms towards a more gestural abstraction, their fluidity echoed in pools of water rendered in washes of colour which flow through the scene. Painted directly on a narrow section of a found wooden screen, the picture itself also acts as a kind of screen, at once framing, hiding and revealing its compositional elements.

Perhaps this painting is, in part, a kind of 'slice of heaven', conjuring a time before the arrival of humans in Aotearoa – and anticipates their profound impacts. Yet the world it portrays is not an idealised one. Akin to wetlands themselves, this painting is teeming with life, yet also complex and at times contradictory.

Emil McAvoy

49

Bill Hammond Wet Land

> oil and metallic pigment on wooden panel title inscribed, signed and dated 1996 1720 x 372 x 21mm

Provenance

Private collection, Christchurch.

\$100 000 - \$160 000



BILL HAMMOND

50

Bill Hammond Living Large No. 4

oil on Belgian linen laid onto canvas title inscribed, signed and dated 1995 2185 x 1030mm

Exhibited

'W. D Hammond: Living Large – 6 Recent Works', Peter McLeavey Gallery, Wellington, 24 October – 11 November 1995.

Provenance

Collection of Tim and Sherrah Francis, Wellington. Purchased from Peter McLeavey Gallery in December 1995. Private collection, Auckland. Purchased from Art+Object, 7 September 2016, Lot No. 77.

\$400 000 - \$600 000

- 1 Justin Paton, 'Bill Hammond's Apocalyptic Wallpaper', *Bill Hammond:* 23 Big Paintings, Dunedin Public Art Gallery: Dunedin, 1999, p9
- 2 Allan Smith, 'Bill Hammond paints New Zealand—Stuck here in paradise with Buller's Blues again', *Art Asia Pacific*, 1999, 23, p48
- 3 Ibid p53
- 4 Ron Brownson, 'Hammond's Humaniforms', Bill Hammond: Jingle Jangle Morning, Christchurch Art Gallery Te Puna o Waiwhetu, 2007, p53
- 5 www.teara.govt.nz/ en/speech/10106/josephbankss-journal accessed 28/07/16

W.D. Hammond's images from the early 1980s inhabit a state of anxious flux; caught in the roadway like rabbits in headlights they dive screaming to the roadside as visual roadkill. Justin Paton asserts a more historical context: 'The gleeful grotesquerie of his images secures Hammond's place in a tradition of shape-changing and spatial unease that runs from Bosch's phantasmagoria to Goya's dark hybrids, from de Chirico's anxious arcades to the scrunched and snoutish figures of Jim Nutt.' His painted figures in 'striking poses of manic and paranoid hyperactivity' are on a sonic outing from his early days as a rock musician—restless and unrepentant.

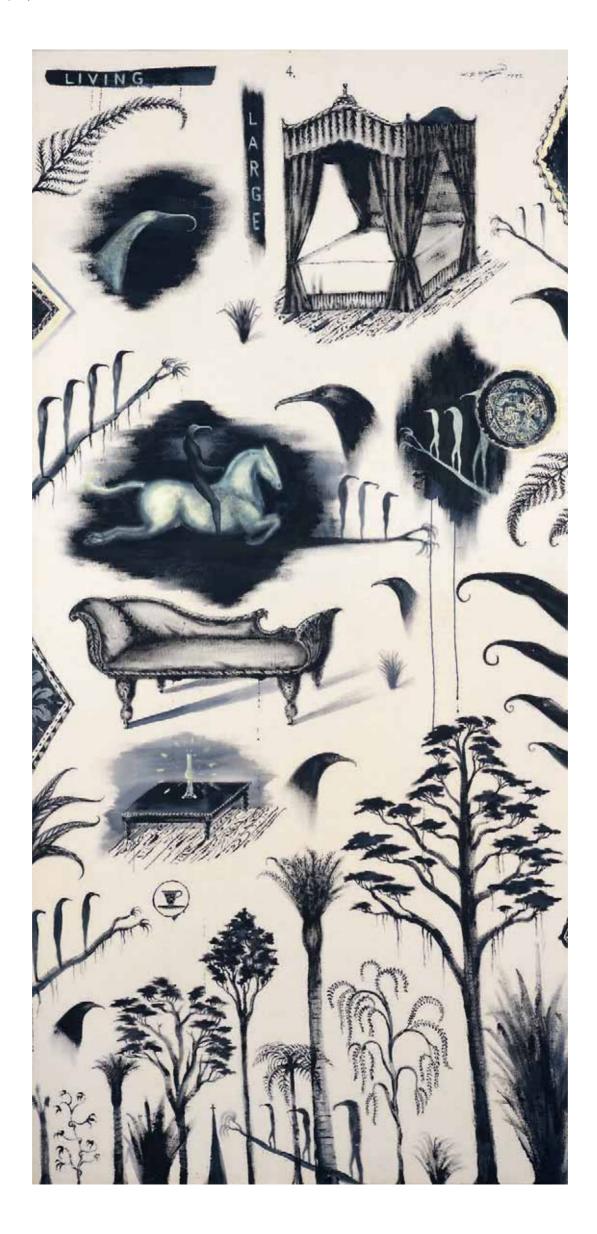
Then in 1989 Hammond visited the Auckland Islands and saw in the sub-Antarctic an isolated paradise, windswept and lonely, lost from human view, its peace shattered only by the call of mollymawks and albatross. The experience left him able to conjure an alternative introspective space for his images: a tableau of curved waves reminiscent of Hokusai's (1760-1849) woodblock tsunami, beating against the jagged cliffs of Enderby; a tableau populated initially by sea birds with fighter-jet wingspan standing against the wind. Perhaps in the Neverland that he created, he saw a new Darwinian evolution, speeded up, where humans and animals constantly undergo change—birds becoming very human, and humans becoming very birdlike.

A turning point in this process of bird metamorphosis occurred in 1993 with the triumphant painting of *Watching for Buller*, now in the Wallace Trust Collection. This painting calls to New Zealand's extinct bird species and the transformation process as a species moves towards extinction. It critiques the noted ornithologist Sir Walter Lawry Buller's (1838–1906) killing, collecting and recording of these animals on the brink of extinction, then so lovingly rendering them for posterity in his book's romantic Victorian images.

Since 1994, silent, sentient and sentinel birds have populated Hammond's images. *Living Large 4*, 1995, is a major canvas from this early post-1993 period. Its loose curtain fall fits well with Hammond's paradigm for painting on renegade surfaces: plywood; breadboard; wallpaper; aluminium and finally, loose canvas, liberated from the stretcher. It is a hanging tableau of dozens of individual dark-profiled images of birds and forest awnings of nikau, silver fern and kowhai. In describing similar works of the period, Allan Smith suggests these graphic avian signs are 'woven into a loose graphic netting of shaggy foliage, skinny branches, twisty roots and tendrils' conjuring 'both primaeval luxuriance and rococo Chinoiserie fantasy'. And what of the birds themselves? The roosting groups of birds lined up on the branches are curiously elegant, stylised and melancholic. Their careful placement on the white ground is very unlike the threatening line-up from Alfred Hitchcock's *Birds*, or the wired images from Hammond's heady rock music days. Hammond's inner Mick Jagger is now singing a folk song of regret.

In *Living Large 4*, Hammond's evolving birds are silently poised and watching the shadow-play of Victorian images of childhood through their painted environment. The gas lamp; the four-poster bed; the chaise lounge; the Victorian brocade trim; the merry-go-round horse—all symbols perceived by the watching birds as colonising objects from a period that ultimately lead to many species' extinction, or near extinction. Vale the Haast's eagle, the moa, the huia, and sing chants for the kakapo, the kokako, the tieke and others that 'live on the cusp of their own annihilation'4. When Captain James Cook first arrived in Ship Cove, Queen Charlotte Sound, on the Endeavour in 1770, his botanist Joseph Banks recorded in a journal entry 17 January 1770: 'This morn I was awakd by the singing of the birds ashore from whence we are distant not a quarter of a mile, the numbers of them were certainly very great who seemd to strain their throats with emulation.'5 Most walkers of the Queen Charlotte Track now record this isolated setting to be terrifyingly silent.

Peter James Smith



51

Terry Stringer
The Fisherman and his Soul cast bronze, signed and dated 2006 2075 x 595 x 595mm

Provenance

Private collection, Tauranga. Purchased from Milford Galleries, Queenstown in 2006.

\$35 000 - \$50 000



52

Paul Dibble
The Unfolding

cast bronze, A/P signed and dated 2006 550 x 480 x 220mm

Provenance

Private collection, Bay of Plenty. Purchased by the current owner from Taylor-Jensen Gallery, Palmerston North, June 23 2006.

\$16 000 - \$25 000



PAUL DIBBLE

53

Paul Dibble
The Second Daughter

cast bronze, edition of 3 signed and dated 2007 2150 x 800 x 700mm

Provenance

Private collection, Auckland. Purchased from Black Barn Gallery, Hawke's Bay in 2007.

\$150 000 - \$250 000

Relationships, relationships, relationships. It is an appreciation of how we perceive one another that is key to viewing Paul Dibble's *Second Daughter*, 2007, a life-sized cast bronze that invites the viewer in, and around, to look and to admire.

Dibble's chosen design and title point to many relationships at play here: between members within a family; between flesh and geometry; between the visual weight of different geometric forms; between positive and negative space and how this may be interpreted.

'Second Daughter' hints at the 'second child syndrome' referring to the position of a child in a sibling line-up, a situation in which the second (or perhaps middle) daughter is affected by the presence of the other siblings. Psychologists tell us that the eldest daughter may attract more parental attention, making it harder for the second daughter to be noticed by them, perhaps causing her anxiety and a sense of rebelliousness. But, if we actually asked a second daughter, the reply may be different. In the passage through teenage years, many second daughters watch with envy as an older sister dresses to impress social media friends and bends the familial rules to foster new-found love interests. This identifies the older sister as 'influencer', and her younger sister as 'influenced'. We can sense in *Second Daughter* a momentary coquettish stance caught forever in bronze. This is a girl ready to take on the world perhaps even before she has left home.

Dibble has once noted 'My work is grounded in figuration, beginning with recognisable subjects and shapes, which I then abstract to a point where the form takes precedence'.

He uses geometry to record how flesh fits onto the armature of the human frame. The sculptor's process of abstraction shapes the hips with a heightened curvature so as to maintain an immediate human and very female presence for the life-sized figure, a sensibility that the viewer can immediately warm to. The notion of curvature continues to the modelling of the head of the figure as a simple sphere—effectively tilted—but the simple spherical form leaves no place for distinguishing facial features. This is not the sculpture of a specific personality, but rather an observation on all 'second daughters'. Inviting feedback between the viewer and the viewed, the figure is pierced at the breasts and inner thigh with great subtlety, using the negative space to outline the positive form of the body.

Spliced within the curvature of the female form is a jaunty linearity through the angled shoulders, one arm akimbo and the second arm completing the shape of a square in front of the upper body. These limbs are not fleshy, but rather are shaped as angled extrusions. This is a figure that was drafted on paper with ruler and compass construction, likely from many viewpoints, before its birth in the world as a sculpture. Some of the traditional linear armatures that a figurative sculptor uses as an underlying structure for the later clay modelling remain visible in the finished work, so that the resulting torso effectively wears its armature on the outside, perhaps signifying a protective shield against an inner insecurity. In fact, two extrusions are still visible at the base—purpose built angled supports to hold this life-sized figure on point. They add to this complex notion of visible armatures.

To instil his figure with the qualities of a 'second' daughter, Dibble traces out a restless adolescence, with the angled geometry flaunting a female strength, and the curves flaunting a coquettishness. For in the wake of guarded admiration, envy, copying of an older sister, this figure is ready to stand up to parental authority, and stand up for herself. To pursue this stance, Dibble increases the head to torso to leg proportions from 1:2:3 of the life drawing class, to more like a 1:3:6 in the finished sculpture. And so, a second daughter becomes a tall young woman learning to harness the confidence needed to succeed in the world on her own.

Peter James Smith



PHILIP CLAIRMONT

54

Philip Clairmont Clothes on a Door

oil on canvas title inscribed, signed with artist's initials and dated 1976 – '77 1600 x 838mm

Provenance

Private collection, Auckland. Purchased by the current owner from Webb's, 6 April 2005. Lot No. 424.

\$85 000 - \$125 000

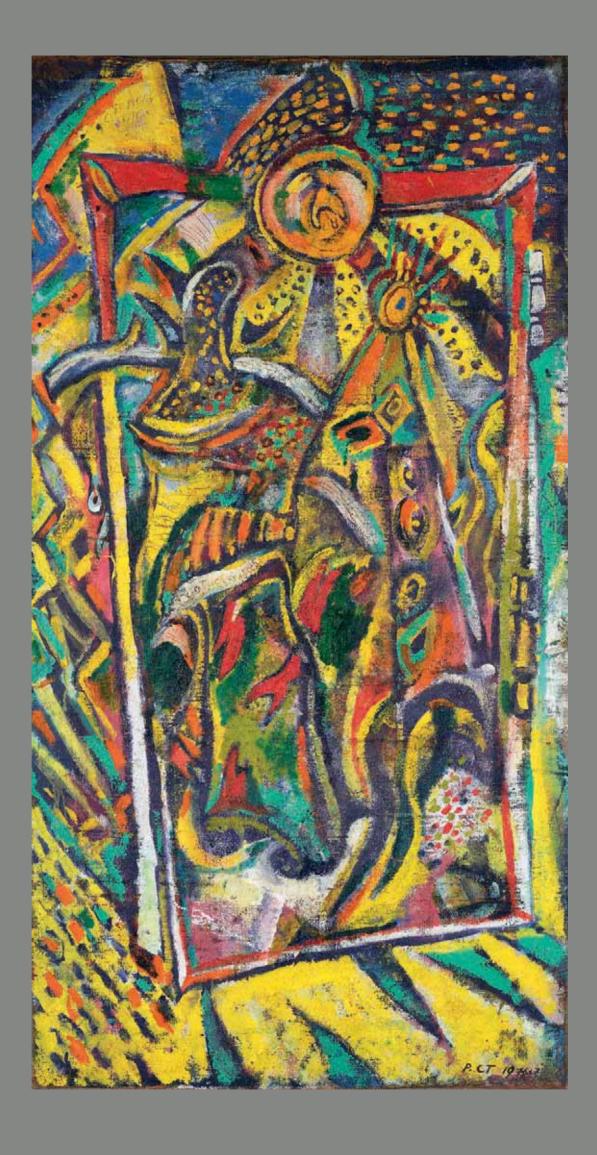
Philip Clairmont made a number of works which take clothes as their subject matter. One of his thesis drawings, from 1970, is called *Hanging clothes*; several others feature jackets or coats on hangers. The following year he painted *Overcoat over the Chair* and, after that, *Hat, Coat and Gloves on the Bed.* A close up of *The Clothes Line (in a Canterbury Nor'wester)* (1973) is on the cover of the catalogue for his 1987 retrospective curated out of the Sarjeant Gallery, which owns the work. The series immediately preceding the composition of *Clothes on a Door* features a wardrobe, with its double doors flung open to make a triptych, and the centre panel showing anything from clothes to a crucifixion to an animé kimono to a resurrected Lazarus. Contemporary with this work are two paintings of a single pole clothesline and a tender linocut made after one of them.

Many of these paintings seem haunted by the presence of those who once wore, or will wear again, the clothes. This one, however, is less troubled, and more whimsical, than most of them. It shows a number of items hanging on the back of what is most likely a bathroom door: towels, perhaps wraps or dressing gowns, perhaps a child's knitted hat slung over a coat-hanger. You can see several hooks and rubber holders, as well as two hinges down the right hand side. The door itself has been detached, and transformed into a free-standing rectangle which resembles a mirror, and also functions as a painting within the painting. It was made in the summer of 1976-7, when the Clairmont family were living at Waikanae Beach on the Kapiti Coast and it probably isn't too fanciful to think of some of the hanging clothes as beach towels and others as swimming togs.

One of the exercises Clairmont would have done at art school, invented by Frances Hodgkins as a method to be used in teaching, was to find, amongst a collection of random objects on a tray, the composition for a painting. This was in order to train the eye to abstract and, at the same time, to compose. In the spring of 1978, a year and a half after this work was made, Clairmont in interview remarked: 'I need an image, a starting-point for my paintings. I can't get any reward from doing 'abstract' paintings — colour for the sake of colour; form for the sake of form. I like to start with a subject — whether it's a chair, a fireplace, a staircase — and then transform it. At one stage I was starting to disintegrate the image entirely.'

Clothes on a Door goes further than most of his paintings towards abstraction, with the motifs brought up flat against the picture plane, and an intensely rhythmic use of greens and reds and blues amongst the predominant yellows, so that the clothes seem to dance upon the door and the door itself to vibrate before the vigorous decorative ground, with its zigzags, its stipples and dots, its swarming eyes. The result is a joyous, puzzle-like work which challenges the viewer to attempt to decipher the elements of the painting into the real things they represent — with results that will differ, inexhaustibly, from person to person and from time to time.

Martin Edmond



55

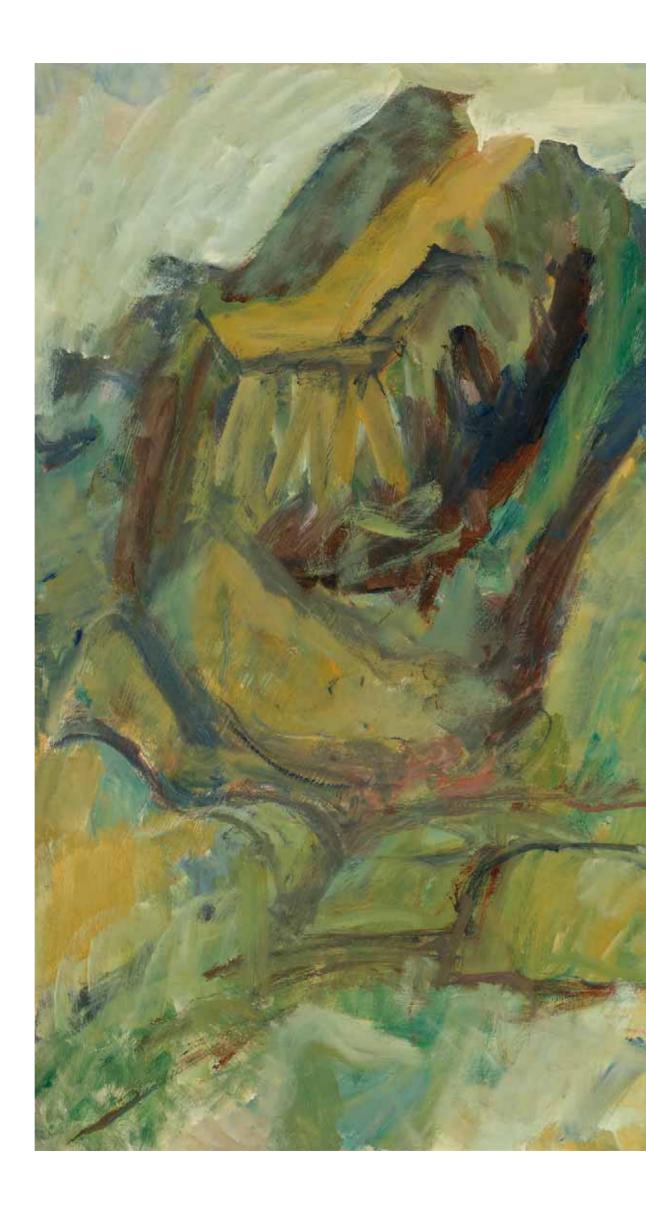
Toss Woollaston Bayly's Hill

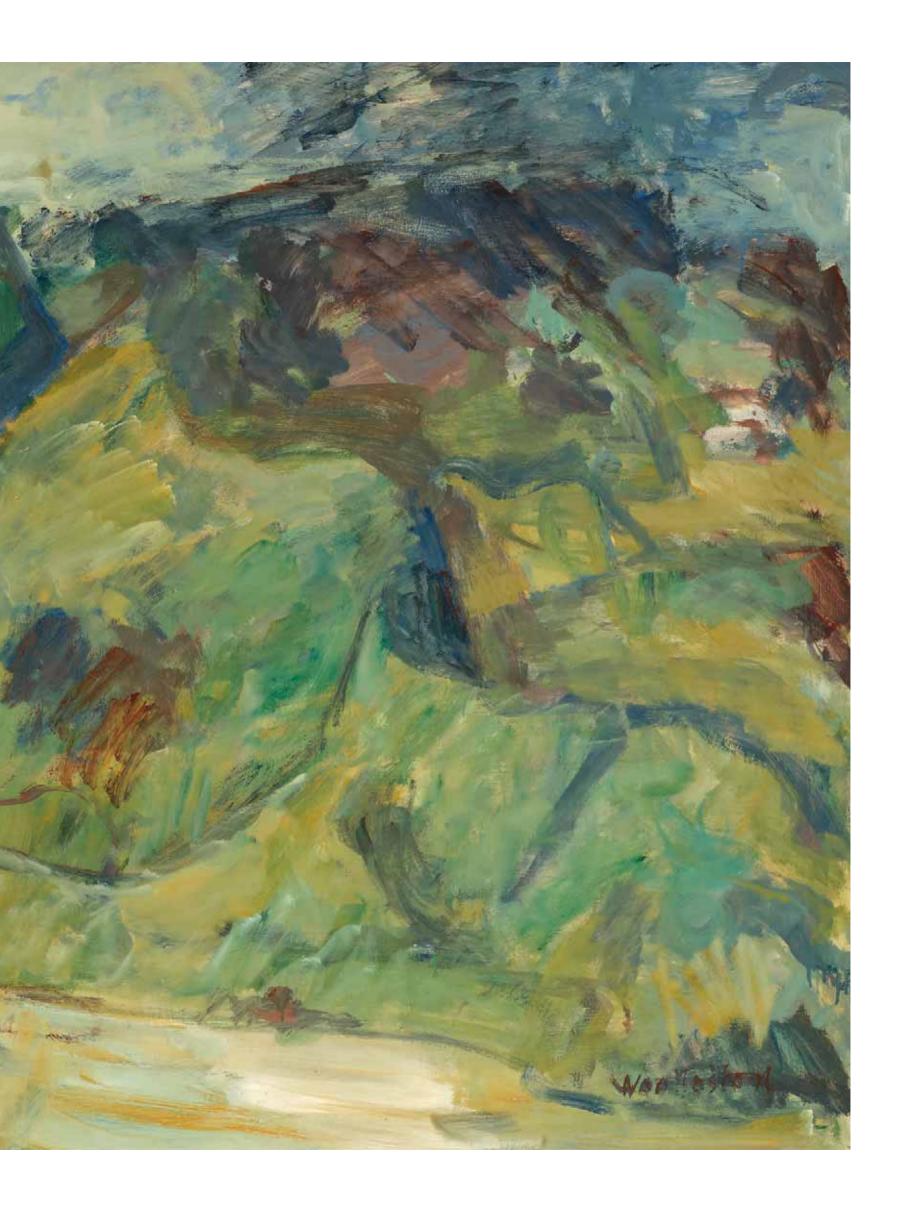
oil on board signed; original Gow Langsford Gallery label affixed verso 905 x 1207mm

Provenance

Private collection, Auckland.

\$50 000 - \$75 000





COLIN MCCAHON

56

Colin McCahon Dark, dark

> ink and wash on paper title inscribed, signed and dated 1958; inscribed from '58 Elias series verso 762 x 560mm

Exhibited

'Colin McCahon: Gates and Journeys', Auckland City Art Gallery, 11 November 1988 – 26 February 1989, Cat No. N8.

Reference

Colin McCahon database (www.mccahon.co.nz) cm000538

Provenance

Private collection, Auckland.

\$65 000 - \$85 000

The work is signed and dated 1958. A note, on the back, in McCahon's hand, reads 'From 58 "Elias" series'. The Elias paintings began in January 1959, with the bulk of them being made between June and August of that year. That would make *Dark Dark* an outlier, an early, perhaps the earliest, drawing for the series; though it is also possible that the inscription on the back was made retrospectively. The *Elias Series* focusses upon the moment during the crucifixion when Christ cries out: 'Eli Eli Lama Sabachthani?' ('My God, my God, why have you forsaken me?') and some among the crowd think he is calling out, not to God ('Eli'), but to the Old Testament prophet Elias. Then they wonder if the prophet will come to save him.

The title recalls lines from Milton's Samson Agonistes: 'O dark, dark, dark, amid the blaze of noon, / Irrecoverably dark, total eclipse / Without all hope of day!' referring to the darkness that covered the land during the crucifixion; darkness in the souls of men and women; and the blindness of both Samson and Milton. However, it also refers back to the inscription on the last of the eight, recently-completed, Northland Panels ('oh yes it can / be dark here / and manuka / in bloom may / breed despair'). Meanwhile, stylistically speaking, the rapid, gestural brushwork looks forward to the Northland drawings and to the second series of numerals (1 – 5), both from 1959. Other related works are John in Canterbury and Toss in Greymouth. They are all cries of pain made after McCahon came back from America and saw Aotearoa New Zealand again. 'I fled north in memory,' he wrote.

What of the image? It seems at first to be an abstraction but then resolves into a coastal, perhaps Kaipara landscape viewed, maplike, from above, with a violent rain squall crossing the littoral. Alternatively, it can be seen as a figure in profile, a torso perhaps, with those heavy, intrusive horizontal strokes inflicting some kind of wound upon it. There also seem to be fragments of a lattice inscribed beneath the ink, and even, perhaps, a flower-like shape, a lotus, rising up from below.

Or maybe the ambiguity as to whether we are looking at an abstract or a figurative work is deliberate. The works in the *Elias Series* are, after all, about doubt and faith. Christ's cry from the cross is a quotation of the opening line of Psalm 22, but the perplexity of the people in the crowd is not about the meaning of the words nor about their provenance. Rather, it is a question of belief, with an implied scepticism as to whether anything can save Christ, or indeed, anybody else. The darkness of *Dark Dark* is existential. It is impenetrable and inscrutable. It is the absence of light, and therefore the absence of meaning.

And yet, the initial letters of the two words are written across light — or perhaps we should say across white. And the act of inscription is itself an affirmation, the opposite of a negation. To write dark upon light is still a cry against darkness. In this sense, Dark Dark does anticipate the rest of the Elias Series, even if, as I suspect may be the case, McCahon only identified it as a precursor sometime after he made it. Whatever the truth, it remains a hinge, a pivotal work. A wonder.

Martin Edmond



COLIN MCCAHON

57

Colin McCahon Monuments to Te Whiti and to Te Ua: Prophets

> synthetic polymer paint on Steinbach paper mounted to board title inscribed, signed and dated June – July 1972; inscribed *Confrontation of* the two prophets Te Ua and Te Whiti on original exhibition label affixed verso 725 x 1088mm

Reference

Colin McCahon Database (www.mccahon.co.nz) cm000364.

Provenance

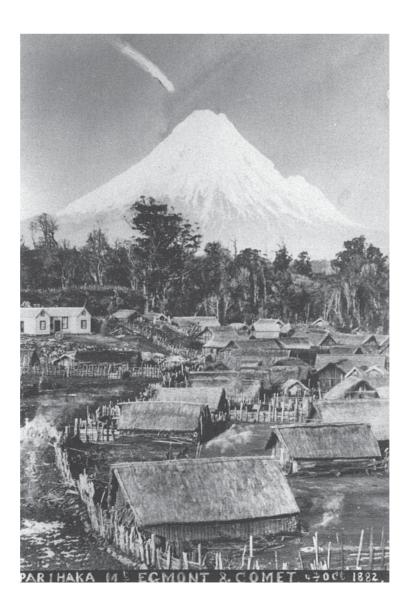
Private collection, Auckland. Purchased by the current owner from Webb's, Auckland, 15 May 1986, Lot No. 21. Collection of Ms Beth Noble.

\$320 000 - \$420 000

Colin McCahon's knowledge of the Maori prophets Te Ua and Te Whiti, who blended Old Testament, Christian and Maori beliefs into potent new sects in the late nineteenth century, began with a commission to contribute to *Parihaka Saw it All: The Story of Te Whiti O Rongomai of Parihaka* shown at Waikato Museum in 1973, curated by James Mack. For this exhibition McCahon created his great *Parihaka triptych* (1972, Govett-Brewster Art Gallery) plus a satellite group of seven acrylics on paper which were not part of the Waikato exhibition (though included in other exhibitions memorialising Parihaka and the brutal suppression of non-violent resistance to colonialism).

During his research McCahon wrote to his friend John Caselberg who was knowledgeable about Maori and colonial history: '...Parihaka, where is there a photograph of the landscape—of Egmont, from there? Am doing a very large painting for Jim Mack & want to glow a white & vast Egmont across about 20 odd feet of canvas. All to be a bit like the Edmonds Baking Powder thing—a very real symbol. Have done about 8 30" X 20" things on Te Ua & Te Whiti. Christianity makes an uncertain link with a light chain linking the 2 Muriwai cliffs of the Necessary Protection things. Some of my best work for years'.¹

As it happens, McCahon eventually ignored the iconic ('Edmonds Baking Powder') image of Mount Egmont/Taranaki in the triptych, though it features in a couple of the satellite works: *Monuments to Te Whiti and to Tohu* and *Parihaka, Taranaki, looking towards the east* (both 1972). *Parihaka triptych* (two horizontal and one vertical canvases hung so as to form a Tau-cross) is entirely white on black and combines crosses, names, texts, and shapes reminiscent of the concurrent *Necessary Protection* series, based on abstracted versions of the cliffs at



1. Quoted in Peter Simpson, Colin McCahon: Is This the Promised Land? Vol 2, 1960-87 (AUP, 2020), p. 159

T.S. Muir, *Mt. Egmont and Comet*, Oct. 4, 1882. Courtesy of Hocken Collections Uare Taoka o Hakena: 24188, E1423/1.

'Parihaka: The Art of Passive Resistance', City Gallery, Wellington, 2001. Muriwai. This imagery also features in most of the satellite works, in which the Muriwai cliffs (rendered 3-dimensional as not in the Muriwai paintings) double as tombstones or monuments for the heroes of the Taranaki wars and Parihaka stories: Te Ua Haumene, Te Whiti o Rongomai and Tohu Kakahi.

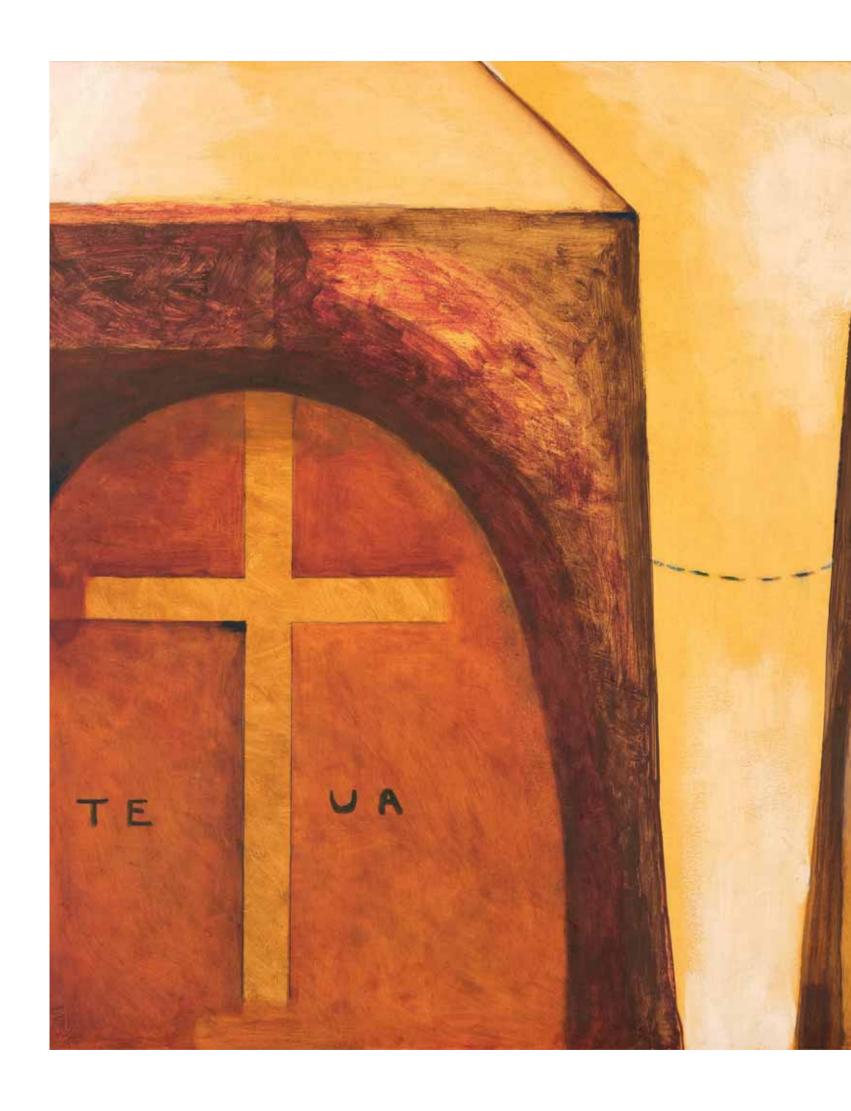
Te Whiti o Rongomai was an early follower of Te Ua Hamene, the founder of Pai Marire, a religion which in the 1860s espoused goodness and peace but later evolved into Hauhau, a violent, militantly anti-colonial movement. Te Whiti, though he probably took part in some Hauhahu skirmishes early in life, was more drawn to the pacifist side of Te Ua's teaching. This dialogue (or 'confrontation' as one title has it) between militancy and passive resistance is signified by the gap between the two cliffs symbolising the Maori prophets, who were, nevertheless, linked (in McCahon's iconography) by the 'light chain' of Christianity.

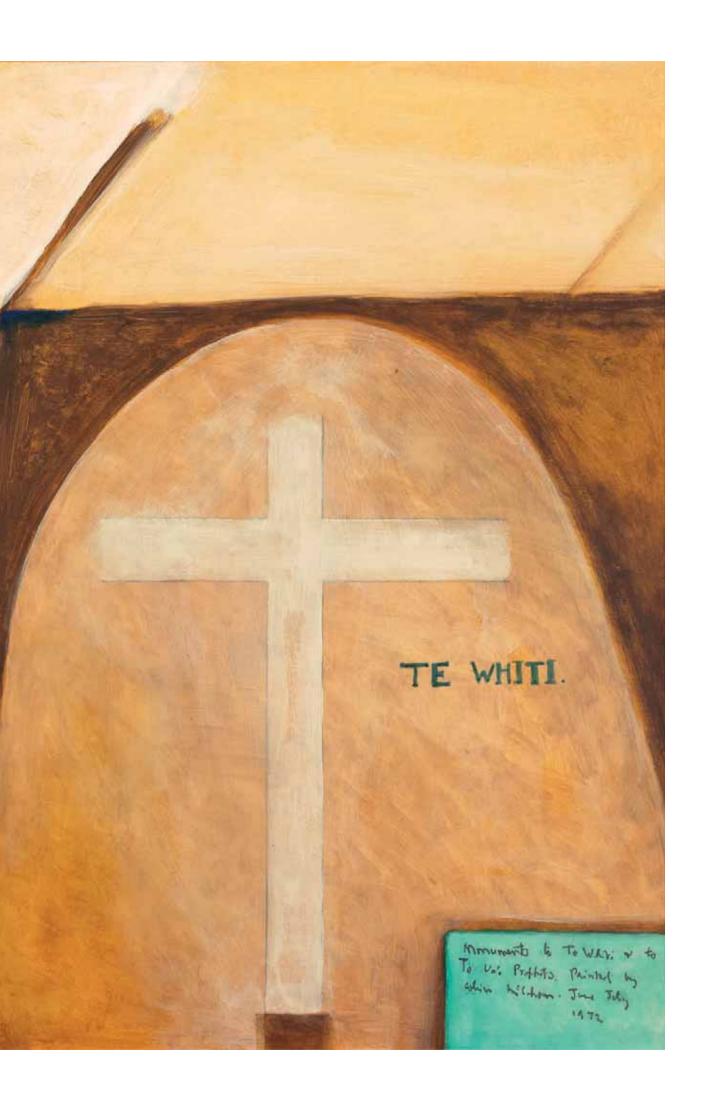
The four works which name Te Ua and Te Whiti in their titles all feature similar imagery, as developed in *Necessary Protection*, but vary widely in colour and detail (in one case the cliffs are modified to form a face-like confrontation). Three of the four works prominently feature Latin crosses, roughly similar in size but sometimes differentiated in colour.

This work, *Monuments to Te Ua and Te Whiti*, has a number of unique features. Each of the blockish shapes encloses a parabola-like 'monument' resembling a gravestone and itself enclosing a Latin cross and the prophets' names. The greatest contrast between the two monuments is in their colour and paint application; broadly speaking, Te Ua on the left is evoked using dark, turbulent, and even fiery colour; Te Whiti on the right is associated with paler colours – the cross is whiter, the monument pale ochre; the paint is smoother and less agitated. The implication is clear: Te Ua connotes militant, war-like aggression, whereas Te Whiti stands for non-violent and peaceful resistance – in the words of the triptych: war shall cease | and no longer divide | the world. This powerful and evocative work is also unique in the series for the prominent pale blue rectangle at bottom right containing title, signature and date.

Peter Simpson







MILAN MRKUSICH

58

Milan Mrkusich Painting Dark I

> acrylic on canvas title inscribed, signed and dated '71 2130 x 1730mm

Provenance

Private collection, Auckland. Purchased by the current owner from Petar Vuletic, circa 1986.

\$180 000 - \$250 000

"A painting shows the facts of its own particular condition."
— Milan Mrkusich

Milan Mrkusich was the first artist to make a non-objective abstract painting in this country and he never deviated from the self-imposed path he originally forged in the late 1940s right up to his most recent body of work in the 21st Century. He was made an Officer of the New Zealand Order of Merit in 1997 for services to painting and was one of ten Arts Foundation Icon Award recipients. He always believed that art should transcend the local in favour of the universal, a philosophy at odds with the dominant strain of twentieth century art history in New Zealand, which firmly emphasised the local over the international.

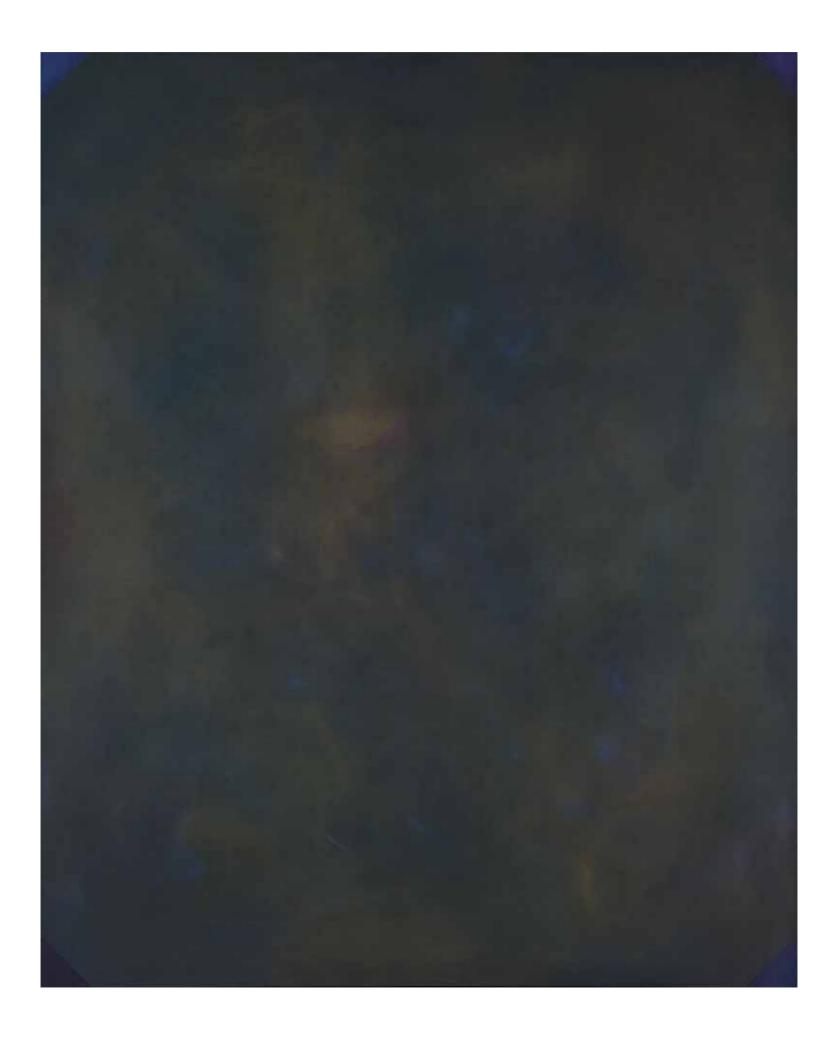
In 1968 the artist made the shift from working in oil paint to the newly-available acrylic and polyvinyl acetate paints which had only recently arrived in New Zealand. The use of modern acrylics had been pioneered by American Abstract Expressionists including Barnett Newman, Ad Reinhardt, Morris Louis and Jackson Pollock, some twenty years prior to their availability in this country. The impact of the new modern paints on the practice of many New Zealand painters was immediate and profound, allowing them to build multiple surface layers more quickly and creating increased brilliance and saturation. For Mrkusich the arrival of acrylics was coupled with the near-simultaneous formal breakthrough of his radical and now iconic 'Corner' paintings.

Painting Dark No I (1971) is the largest of the Corner paintings the artist produced. Painted the year before the artist's 1972 retrospective at Auckland Art Gallery, an exhibition which at last served to grant him a larger audience and helped cement his reputation as perhaps the country's most important and unerring abstract painter. 1972 also witnessed the artist joining the stable of Petar Vuletic who had recently opened Petar/James Gallery. Vuletic sustained and supported a somewhat isolated artistic community and was wholly devoted to exhibiting and supporting abstraction to the highest of international standards, showing Mrkusich alongside fellow painters like Geoff Thornley, Stephen Bambury, Richard Killeen, Gordon Walters and Ian Scott.

Whilst hardly 'light', dark is somewhat of a misnomer in this work. Whereas many of the paintings in the eight years series, 1968 – 1976, are largely monochromatic, *Painting Dark I* presents a dense and saturated field of shifting colour and light. At over two metres in height it envelops the viewer, sucking them into a hermetic world of smokey *sfumato* ('fumato' – from Italian for smoke).

There's no smoke without fire, and the artist uses four triangulated 'braces' in each of the corners to emphasise the literal and architectural and provide the perfect foil to the infinite immaterial 'beyondness' of the predominating field. The corners serve to hold the field in place, providing structure for the composition, acting like a visual anchor. It is the marriage of physical facticity to the transcendental possibilities of paint which grant *Painting Dark No I* its considerable visual and conceptual heft. Through focussing exclusively on the fundamental qualities of the medium of painting, Mrkusich creates a painting which transcends the material from which it is crafted.

Ben Plumbly



BANKSY

59

Banksy (United Kingdom, 1974–) Choose Your Weapon (Dark Orange) screenprint, 8/25

signed and editioned; accompanied by original Pest Control certificate of authenticity 700 x 700mm

Provenance

Private collection, Auckland.
Purchased by the current owner from
Castle Gallery, Ireland, October 2013.

\$200 000 - \$300 000

"I love the way capitalism finds a place – even for its enemies." — Banksy

Love him or loathe him, the artist previously known, or not known as it were, as Robin Banx, is here to stay. From freehand graffiti on the back streets of Bristol to the salerooms of Christies and Sotheby's and into the living rooms of Brad Pitt and Angelina Jolie, the star of the anonymous tagger, painter, printmaker, activist, filmmaker and all-purpose *provocateur*, continues to ascend.

When *Time* magazine selected the British artist Banksy in its list of the world's 100 most influential people, he found himself in the rarefied company of global luminaries including Barack Obama, Steve Jobs and Lady Gaga. The final Rubicon for the infamous interloper is the hallowed halls of the museum – a bridge too-far for many artworld insiders, and a place the artist himself has labelled "a rest home for the overprivileged, the pretentious, and the weak." Recently the Stuttgart Museum exhibited his headline-hogging, auction house spectacular *Love is in the Bin*, famously shredded after the gavel by remote control, but to this day there remains no Banksy works in the permanent collections of institutions such as the Tate Modern or the Museum of Modern Art in New York.

Whoever Banksy really is, his graffiti first began appearing during Bristol's urban-culture renaissance of the 1990s, when seminal trip-hop artists like Massive Attack, Tricky and Portishead made the city the UK's epicentre of street culture. By 1999, he was headed for the bigger stage of London, retreating further into anonymity and developing his trademark stencil style. Evading the authorities was one explanation – Banksy 'has issues with the cops'. But more importantly, one suspects, anonymity creates its own 'priceless' aura.

Choose Your Weapon (2010), universally known simply as CYW, is the last Banksy print series to be publicly released. It weaves together complex themes of social injustice, violence, peace and progression. The image originally appeared on the wall of a pub in South London and is a portrayal of Britain's disaffected youth, here represented by the hyperrealist hooded figure who contrasts so strikingly with the Keith Haring 'Barking Dog'. Haring is an important and obvious influence on Banksy's work and his trademark dog has his origins in Egyptian hieroglyphics and was one of the most important symbols in his body of work. Throughout art history, dogs have personified fidelity and symbolised loyalty, guidance, protection and love. The unidentifiable figure, whose appearance is much like how Banksy himself is often represented, appears to be the same figure who shows up in the artist's similarly-iconic Flower Thrower image.

Choose Your Weapon (Dark Orange) was first released as an editioned print in December 2010 by Banksy's then printer, 'Pictures on Walls'. On the morning of the release, thugs turned up and caused fights, pushing fans who had been queuing in the cold out of the way. This notorious event meant that many people missed out on their chance to buy a Banksy print. To console those who unfairly left empty-handed, Banksy released an additional, limited-edition print with a grey background. These prints were called the *Queue Jumping Grey* edition. With his rising reputation as a formidable and collectable street artist, Banksy has almost completely stopped releasing prints to the public since 2010.

Ben Plumbly





PETER SIDDELL

60

Peter Siddell Untitled

> oil on board signed and dated 1983 900 x 1200mm

Provenance

Private collection, Auckland

\$100 000 - \$160 000

Following earlier careers as an electrician and schoolteacher, Peter Siddell became a full-time painter in 1972 at the age of 37. Self-taught as an artist, by the 1980s when this work was made, he had begun to perfect his contemporary realist style by concentrating on texture and detail to increase the illusion of space. His paintings of Victorian and Edwardian villas carefully perched on the lower slopes of volcanic cones evoke the appearance of Auckland's older suburbs like Devonport, Mt Eden and Epsom. Siddell's aim was to invent vistas from his imagination which people would misrecognise as places which they once knew. Five such paintings illustrate Hayden Donnell's recent Metro article, "The character protection racket" showing how closely Siddell is associated with recording Auckland's disappearing heritage housing. The artist himself once remarked that his streetscape paintings were inspired by houses he admired as a boy on his early morning paper delivery route around the deserted streets of Ponsonby and Grey Lynn.

Siddell's admiration for the craftsmanship of the colonial wooden villa is evident here in his careful depiction of the housing type's key characteristics: gables, fretwork, finials, mouldings, sash windows, brick chimneys and corrugated iron roofs. For 25 years from 1986 until their deaths in 2011, Peter and his painter wife Sylvia lived in a lovingly-tended Edwardian home at 27 Fairview Road in Mount Eden. Over time, the kitchen cupboards and floor came to feature a colourful painting of a garden, while red, yellow and blue stained glass, arranged to Siddell's design, framed the frosted window in the bathroom. Moving in with their two teenaged daughters, they joined an artistic community with fellow artists Stanley Palmer, Terry Stringer, Gil and Pat Hanly as well as Claudia Pond Eyley, close by. Having been a keen mountaineer and tramper in his youth, in later life Siddell kept fit with daily ascents to the summit of Maungawhau with the family dog.

Terracing on volcanic cones made by Māori as tangata whenua were modifications to the landscape which Siddell wanted to record in his paintings. His respect for pre-European occupation of Tāmaki Makaurau is evident in his depiction of the maunga which dominates this work. By comparison to its solid presence, the villas seem more ephemeral, taking on the appearance of dolls' houses with no one at home. Looking through the upper bedroom window of the house in the foreground, we can see the furnishings are all antique and well-kept: a Persian rug is spread on the polished wooden floor, and a polished brass fire surround gleams in front of an ornate fireplace, with a kauri Scotch chest alongside. Framed by a vertical windowpane, a carriage clock is just able to be glimpsed atop the mantelpiece, an allusion to the slowing of time.

Ever concerned with the mechanics of painting as an arrangement of colours, tones and shapes on a flat surface, Siddell shows us how he has created this illusion of a slice of place conjured from memory. Blue and orange glass surrounds the window on the left, changing how the colour of the front hedge is perceived. Through the clear pane of glass at the window's centre we can discern the banisters of a wooden staircase and the varnished floorboards of a stair landing, indicating that this is the upper level of a two-storeyed house. Every detail is given the same amount of attention, perfectly preserved for eternity. Power poles, satellite dishes and street signs have been tidied away. It is an idealised and unattainable vision, ordered by a sweeping perspective from a high viewpoint, painted with nostalgia for times now gone by.

Linda Tyler



DON BINNEY

61

Don Binney
Te Henga from Man's Head IV

oil on paper laid onto board title inscribed, signed and dated 1972 965 x 965mm

Provenance

Private collection, Kapiti Coast

\$55 000 - \$75 000

1 Don Binney quoted by David Famularo, 'Painting Porirua', *The Dominion Post*, 7 October 2005 In the book *New Zealand Art – A Modern Perspective*, Don Binney is described as one of the pivotal figures of his generation and an artist "of unusual sensitivity and insight, with an acute awareness of the land...". The land, and more specifically the unique coastal forms of Aotearoa-New Zealand, are a defining feature of Binney's long and celebrated art practice. Binney's fresh approach and clear, bold form saw the artist achieve prominence early and go on to be cemented in this country's popular imagination as a painter of place. This place. Uniquely our place.

Inscribed 'Te Henga from Man's Head IV, Te Henga' in brushpoint on the lower right of the canvas, this work is one of a series Binney painted of this particular perspective. It is, however, only one of a multitude of works he created of Te Henga (Bethells Beach) and its surrounds over a decades-long practice of intense looking at the land. While this painting's soft tonal shifts offer a pleasing smudgy quality, the overall composition is precise. Built upon linear rhythms and demonstrating his characteristic outlining of form, *Te Henga from Man's Head IV* is a composition of land and light. Characteristic of Binney's painting is the creation of captivating spatial relationships between light, horizon, and form. The West Coast can often be a wild, windswept landscape, but here it is tranquil with a flat calm sea and just a thin band of foam where the ocean meets the beach. In this painting, complete with perfectly bisected horizon line, land forms appear to float like clouds, offering a levity to the composition of charcoal grey and soft blues.

Within a practice that developed a distinctive style of representing our coastal landscape — one characterised by reduction and a simplification of line and form — this work stands out not only because of its usually shaped canvas but also the sensation it offers the viewer. Here the region's steep and rugged terrain has been smoothed by the artist's brush and, combined with its cool tones, a sense of an eternal moment is captured, as if the passing of time and even the very air has been sucked out of the scene. It isn't the detail of any particular natural form that's important here, the artists seems to say, but the relationship between forms and the relationship of people to place. There's something personal and tangible about the careful relationship Binney's practice creates with the environment. The experience of looking is often one of spiritual as well as intellectual curiosity, exploring the formal and symbolic qualities embedded within the land. Much has been made of Binney's landscapes devoid of human life, yet the artist himself commented "I consider each viewer of any work that I achieve to be an occupant of the painting. Anybody who fronts up to a canvas I have authored is in a sense a figure of that landscape."1

Living amongst and constantly returning to record Te Henga and its distinctive land forms, Don Binney made it a life's work to deeply consider this land. Depictions of the West Coast including Te Henga were in his reputation-making first solo exhibition in 1963 and he continued to draw, paint, and breathe this sacred landscape for decades. It is no surprise that some of the most well known images of the artist are of him with sketchbook in hand walking along or sitting to work on the foredunes that run along the coast and give the beach its name. Taken by celebrated photographer Marti Friedlander, this series of photographs show a man totally absorbed by and at ease in the place he continuously explored through his practice. Binney entered into the Te Henga landscape in all understandings of the term, exhibiting a respect for and understanding of the Te Ao Māori concept of land and the interconnectedness of land, animal, and human life. He titled his landscapes such as this painting with their Māori place names not commonly in use at the time and his practice was prescient in its continual advocation for a strong conservationist stance.

Over the last decade or so Don Binney's work has received increasingly strong attention. A strengthening of both interest in and scholarship on the artist has brought a welcome reexamination of his drawing and painting. Notable is Gregory O'Brien's major work on Binney due to be published by Auckland University Press in 2023.

Kelly Carmichael



DON BINNEY

62

Don Binney Heron's Departure, New Spring, Te Henga

> oil on board signed and dated 1964; title inscribed on original Auckland City Art Gallery label affixed verso 1220 x 905mm

Exhibited

'Contemporary New Zealand Painting', Auckland City Art Gallery, January – February 1964. Cat No. 3.

Provenance

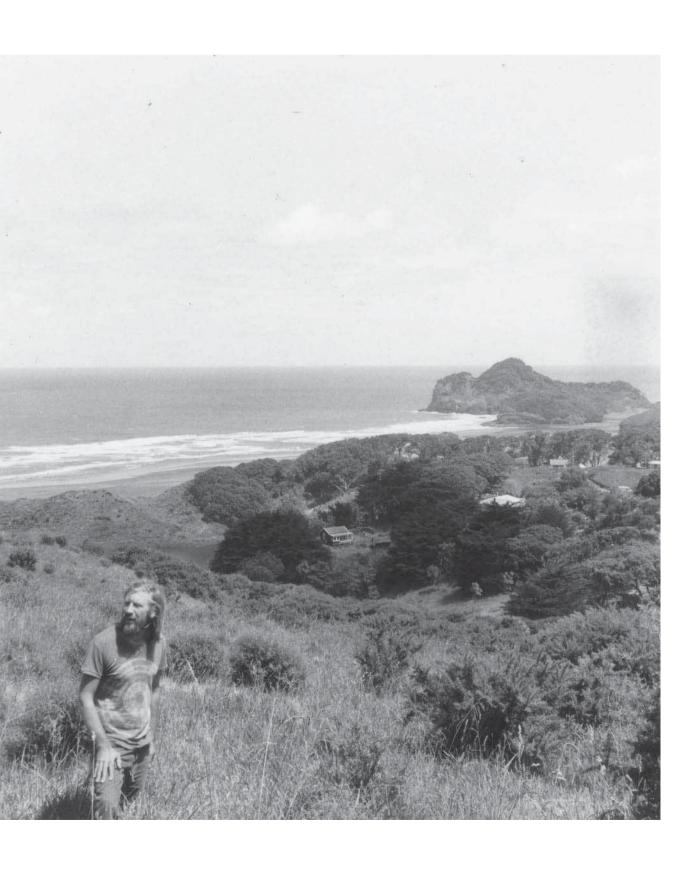
Private collection, Auckland. Purchased by the current owner from Webb's, Auckland, March 28 2000, Lot No. 726.
Private collection, Auckland. Purchased from the Ikon Gallery, Auckland, 1964 – 1965.

\$550 000 - \$850 000

There are painters who aim for a direct, no-nonsense message. They marshal colours, shapes, figures, signs and symbols to convey the strongest possible emotions and experiences. Don Binney was a New Zealand painter of this kind, particularly when he paints a landscape like Te Henga, the oceanside farmlands of the Bethell family on Auckland's Waitakere coast, where he lived on and off from 1960 through to the late 1970s. So in the work of these artists, a recognisable site, landmarks, a gesture makes an immediate, unequivocal appeal. It takes us right to the point. But for many artists getting right to the point right away is anything but the point. Don Binney was accused of this directness, with him it was simply a case of "see and paint" said his critics. But Binney recoils from such graphic directness. With Binney, I want to suggest, what you see in a painting, at least what you initially see, are appearances that mask as much as they reveal. In responding to a specific landscape the game of working it all out has only begun.

The elements of *Heron's Departure* are realistic in the sense they belong to visible reality, but they are painted so differently from each other that something very distinctive is clearly at stake. The locations and vagaries of his landscape are nothing less than invitations to uncertainty. How does the house fit with the sea? Why is the lake cut off like this by the advancing black sand? Why is it flattened vertically into the shape of an egg-timer? Binney, of course, is not alone in his recoil from immediate visual lucidity. There are many artists who present a critique of clarity as they work to complicate their painting's emotional possibilities. To look for layers of feeling or sensibility in painting that as an art seems all on the surface is to find oneself in the grip of a paradox. Beginning with the most fundamental spatial ambiguity, you may choose which shapes go where and where you place them, Binney does this in Heron's Departure where he is notating rather than reproducing reality. He mounts the elements of Te Henga (the small cottage turned away from the sea and its often relentless wind, the tiny fragile protected tree, the dune-impounded Lake Wainamu, the sleek bur of a black sand pathway to the sea) one against the other — not nihilistically, but constructively, in order to make the totality of his painting subtle, sensuous, elusive. Binney's painting is also distinctive for the marks of his brushes and palette knives. He consistently highlights the deliberate contrast between areas of striation, raked and combed oil, and those that carry a high quotient of gloss opposed to others that appear flat, even thin and dry. In this sense his image is a true collage of Te Henga signature sites, yet at the same time it is recognisable, direct and no nonsense. For if there is something that anchors this collage together, it is the heron that stretches across the top of one third of the painting from edge to edge, the tip of its beak just touching the left-hand side. Its colours catch and synthesise the landscape elements below: its brown

Don Binney at Te Henga, 1972.

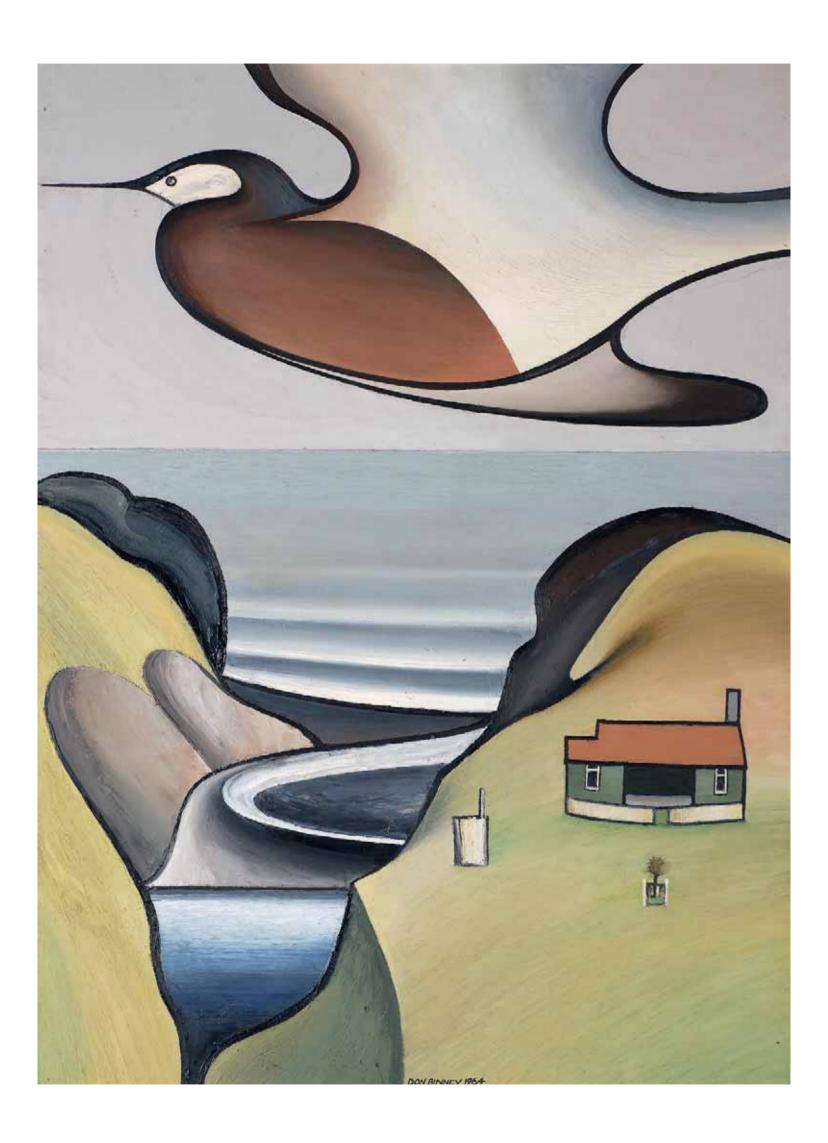


body echoes the cottage roof; blue-black head and lower wing tip alludes to the dark tree-covered promontories of the valley; the area under its wing and tail hints at the gradated sea. The heron looms over the land which therefore has hardly any depth, as if it were all proximity, and it is clear that, in this sense, the flattened pictorial space is not a realistic one. Binney attributed this lack of depth in his painting to the result of his bird-watching, of hours of looking through binoculars that produce a distortion of proximity and closeness.

It is easy to see how Binney was mistaken for a simplistic 'regional realist'. His paintings fit the lie of the land; but he is also caught up in the mechanics of painting. Binney was a watcher as much as a wielder of paint, in a contemplative mode one imagines him sitting looking at the landscape for hours, coming to the unique experience of the cumulative additions of paint to the canvas stippled, paletted, impastoed, striated in lines — then discovering more. As if somehow he could forge an inclusive, synthetic pictorial amalgamation, one that paralleled everything he could see and had seen. As I have mentioned, Binney was a birdwatcher, or birder as they prefer to call themselves. Perhaps this introduced him to a new geography of New Zealand, a sense of the landscape as it was seen from above, from a bird's-eye-view. Seemingly all surface reportage at first glance, Binney's paintings become inexhaustibly absorbing and exciting when contemplated. They pulse and feel defiantly brand new.

Laurence Simmons





MICHAEL PAREKŌWHAI

63

Michael Parekōwhai Kapa Haka (Officer Taumaha) cast bronze (2011) 1820 x 600 x 450mm

Evhibited

'On First Looking into Chapman's Homer: Michael Parekōwhai', 54th Venice Biennale, Italy, 4 June – 23 October, 2011 (this example).

Provenance

Private collection, Auckland. Purchased from Michael Lett Gallery.

\$500 000 - \$800 000

The weight of cast bronze, the weight of cultural representation and the spirit of kapa haka performance are all deeply embedded in Michael Parekōwhai's *Kapa Haka (Officer Taumaha)*, 2011. As the figure of a guard or bouncer, Taumaha resonates as a New Zealand everyman. On the surface, he appears to be unremarkable, perhaps seen often, perhaps on the way into Saturday's nightclub. The stoic, reliable and strong qualities may allow the importance of the figure to slip (bronze willing) under the radar. Even though Taumaha is a man that we are quite used to seeing, he is the figure of someone who will require negotiation skills to get past on the way in.

2022

And what is the way in? The way in is along the narrow twisting pathways past a network of canals that make up the lagoon city of Venice, following the ethereal sound of a piano into the portico of a grand Palazzo. There, Michael Parekōwhai's piano played on, the sound drawing admirers like moths to incandescence. His carved concert grand Steinway piano, He Kōrero Pūrākau mo Te Awanui o Te Motu: Story of a New Zealand River, formed the centrepiece of the artist's installation 'On First Looking into Chapman's Homer', New Zealand's dramatic and memorable representation at the 54th Biennale di Venezia in 2011.

The particular version of Parekōwhai's Kapa Haka (Officer Taumaha) offered here, was the one that graced that portico in Venice more than a decade ago. Listening in silence, it guarded the entrance to Palazzo Loredan dell'Ambasciatore, home to the assembled sculptures and networked cultural references of Parekowhai's Venice installation. Its presence had an implicit sobering effect. As Justin Paton observed in the accompanying catalogue: 'Where live kapa haka delivers a challenge to its audience in movement and song, the challenge of Parekowhai's Kapa Haka (Officer Taumaha) lies in its absolute refusal to perform'. The figure is a resolute barrier, a gate-keeper. The folded arms are the stopping point and the nexus of the irony: a stance of silence standing in for the traditional dancing party's welcome; a First Nations Pacific figure cast in the permanency of European bronze; a simple everyman at the centre of high culture; a familial Māori figure guarding New Zealand's cultural stage. Silent. Listening. Watching.

The life-size figure of Officer Taumaha was loosely modelled on Parekōwhai's brother Para. The classical modelling of smooth lines and folds would not look out of place on a torso in the Parthenon. But the modelled ray-bans and id tag hanging from the figure's trouser belt bring it firmly into the 21st century. This work is part of an on-going sequence of figures. There were fifteen lighter versions of it, still life-size, but fashioned from fiberglass and shown in an exhibition titled *Kapa Haka* at The Michael Lett Gallery seven years earlier in 2003. The shiny paint surface created a greater levity than the bronze patina of the current work. There were enough replicas in that earlier outing to create an actual *Kapa Haka* dance party—a group to welcome matariki with song, or strike up fear in a rugby opposition with a haka.

Recently, this writer came upon another exhibited version of *Kapa Haka* figures in the collection of The Art Gallery of New South Wales, this time appropriating the mid-air stance of the raining bowler hatted figures made famous in the Reneé Magritte's painting *Golconda*, 1953. In the AGNSW collection, Parekōwhai's *Kapa Haka* (maquette) 2015, consists of three security guard figures in miniature



(some 35cm tall) as the maquette title suggests. They are modelled in shiny polyurethane without the leather jacket and sunglasses, but smoothly finished in automotive paint and wall mounted in a row at eye-level, referencing Magritte's figures hanging in mid-air. Perhaps they were initially planning versions for Venice, but their birth into the art world was post-Venice. In these works, Parekōwhai is like an undercover postmodernist; for almost two decades he has continued to effortlessly assess and re-assess his use of the security guard figure, through both referencing and appropriation. Now, in the hindsight of art history, we can see that *Kapa Haka* (Officer Taumaha), 2011, is the key work produced in that process.

Peter James Smith



Michael Parekowhai, *He Korero Purakau mo Te Awanui o Te Motu: Story of a New Zealand River*, 2011. Installation view: 'On First Looking into Chapman's Homer: Michael Parekōwhai', 54th Venice Biennale, Italy. Photo: Michael Hall.



RALPH HOTERE

64

Ralph Hotere

Dawn/Water Poem

acrylic and lacquer on board title inscribed, signed and dated '77 and inscribed Manhire

903 x 577mm

Exhibited

'Ralph Hotere, Barry Brickell, Michael Trumic', Bosshard Galleries, Dunedin, 1977.

Illustrated

Kriselle Baker and Vincent O' Sullivan, *Hotere* (Ron Sang, 2008), p. 106.

Provenance

Private collection, Dunedin. Purchased from Bosshard Galleries, Dunedin.

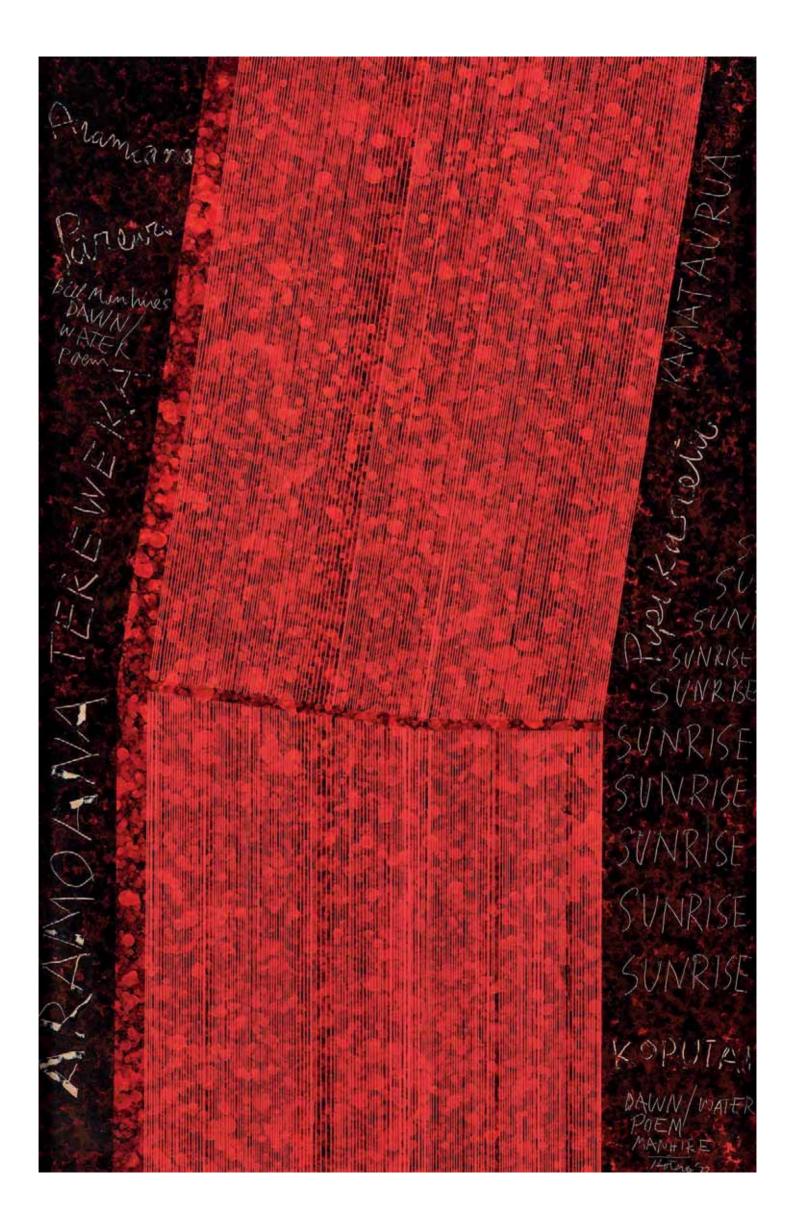
\$65 000 - \$85 000

1 Kriselle Baker, Hotere, 2008, p 27, 30 Dawn/Water Poem is undoubtably a striking art work by one of Aotearoa-New Zealand's most acclaimed artists, but also a compelling one on many levels. Until this point Hotere's work had been sparing in line and colour, a style that reached its reductive peak in the enigmatic and minimal Black Paintings, a meditative sequence that jettisoned everything superfluous. Unlike these mystical but austere works, frugal in their use of both colour and shape, Dawn/Water Poem arrives with a tightly handled surface dense with text and form layered over a textured background. The amalgam of restraint and impact seen in Hotere's earlier work has erupted. A multitude of slender red lines that sit above a mottled surface are flanked with hand written text spilling forth a mixture of Māori and English words. Crowding around something akin to a fiery comet tail, the surface of this composition is thick with colour and emotive symbolism. Painted in acrylic and black lacquer on board this work has a sumptuousness, glossy surface heightening its visual impact and powerful delivery.

This painting occupies an intriguing position in Ralph Hotere's career. Signed and dated '77 by the artist in the lower right corner, it is one of the last works before his game-changing stay in France and Spain on a QE II Arts Council travelling scholarship the following year. Paintings created during this time away, such as the acclaimed Windows in Spain and Avignon bodies of work offer much looser style and lighter touch. What is even more intriguing about Dawn/Water Poem however is that the year of its creation, 1977, marks it as concurrent to one of Hotere's most iconic works, the eighteen-metre-long mural The Flight of the Godwit (later retitled Godwit/Kuaka) created in the same year for Auckland International Airport and now in the collection of Auckland Art Gallery Toi o Tāmaki. The preeminent scholar on Hotere's practice, Kriselle Baker, describes the mural as "...a work of great conceptual confidence and beauty, a spectacle that hovers on the borderline between the world of art and that of tribal history and belief." Representing Hotere's most powerful use of colour, the epic mural calls on a rainbow spectrum to bookend dark central panels. As with Dawn/Water Poem, thin chords of colour hum and vibrate and it is easy to see a stylistic link, specifically how Hotere explores the visual effects and metaphorical symbolism of light and dark.

Hotere's life was one rich in contradiction with a radical practice deep in mystery and paradox. Notoriously reticent to speak about his art, Hotere refused to replace time spent with the work for easy explanations of it. Yet, from his silence emerged a practice passionate about words and poetry as well as frequent collaborations with writers. Married to poet Cilla McQueen and with a strong collaborative relationship with the New Zealand literary world spanning much of his career Hotere was strongly drawn to and understood the power of words. On the left of this painting he has written the words 'Bill Manhire's Dawn Water Poem' which gives the work its title. Hotere's relationship with Manhire's poetry was profound and he drew on the poet's work time and time again, including in the slightly earlier Malady and Song Cycle series. Manhire's poem Dawn Water was to appear again in Hotere's series of the same name in the mid-1980s. The repetition, simplicity, and strong emotion of Manhire's post-modernist poetry is echoed in Hotere's use of words, which appear as both poetry and invocation in this painting. The word 'sunrise' is repeated down the right hand side, partially at first and then in a cascade like lyrics of a song. Other text foreshadows concerns that would occupy his practice and activism in the years to come. Hotere developed a rich and personal iconography across his practice, each element a signpost or symbol to the enigmatic spaces created by his work. It doesn't escape me, however, that of the most compelling aspects of Dawn/Water Poem is again its contradiction - the void left by Hotere's notorious reluctance to speak or write about his work created a painting so bursting with power and rich with text.

Kelly Carmichael



RALPH HOTERE

65

Ralph Hotere

Black Painting No. 1

brolite lacquer on board signed and dated 2006 1215 x 605mm

Provenance

Private collection, Hawke's Bay. Purchased from Dunbar Sloane, Wellington, December 4 2002, Lot No. 202

\$60 000 - \$80 000

One of the greatest pleasures open to those of us with a day-to-day engagement with New Zealand art has to be poring over the surface of one of Ralph Hotere's minimal brolite lacquer surfaces from the 1960s and 1970s. Immaculately conceived and beautifully realized, their perfect surfaces seem somehow to say so much about the art history and theory of the time. A period both here and internationally that appears to students of art history and theory as among the most dynamic and charged, where great names, movements and fiercely held opinions rose and fell in seemingly rapid succession.

The great trick of this body of work, perhaps its very raisone d'être, is the manner in which that whilst it can be seen to exemplify the reductive critical theory of Modernism espoused by theorists such as Clement Greenberg, it simultaneously serves to pull the rug out from under it. Rather than furthering Modernism's gradual retreat from representing the world around it, Hotere's mirrored surfaces capture and reflect every movement, shape, colour and form in which they come into contact with, re-casting them through an opaque tide of darkness. As opposed to the self-absorbed and hermetic worlds of international painters such as Ad Reinhardt who is frequently cited as a major influence, Hotere's *Black Paintings* appear as generous social acts, more animate than inanimate, part of our world rather than cut off from it.

The uniformly slick surfaces of the *Black Paintings* are a result of the use of 'Brolite' lacquer, a nitrocellulose based paint predominantly used in the automotive industry throughout the 1960s. The artist sprayed the lacquer onto prepared hardboard and then polished it back to create incredibly smooth, ultra high-gloss surfaces.

On the surface little could be more minimal, self-referential and more seemingly 'Modernist' than *Black Painting No. I.* Yet, as is frequently the case with Ralph Hotere's art, any simple and easy reading of the work is offset by deeper investigation. The very idea of using the favoured tools of Fordist mass-production – car paint and spray guns – is at odds with the romantic image of the artist toiling away alone in his studio with palette and brush. Then again, paint palette and brush were less always less likely companions of Ralph Hotere in the studio than, say, blowtorch and angle grinder.

Ben Plumbly



66

Gretchen Albrecht Reflection (Morning)

oil on shaped canvas signed and dated '87; title inscribed verso 1525 x 3050mm

Provenance

Private collection, Auckland.

\$40 000 - \$60 000





67

Yayoi Kusama Yellow Pumpkin

> silkscreen print, 95/120 signed and dated 1998 320 x 315mm

Reference

Yayoi Kusama: All Prints, 1979 – 2013 (Abe Publishing, Japan), Cat No. 241.

Provenance

Private collection, Auckland. Purchased from Yokohama Auction House, Japan (accompanying certificate of authenticity).

\$28 000 - \$38 000



68

Yayoi Kusama Pumpkin and Fruit silkscreen print, 35/160 signed and dated 1993 270 x 350mm

Reference

Yayoi Kusama: All Prints, 1979 – 2013 (Abe Publishing, Japan), Cat No. 188.

Provenance

Private collection, Auckland. Purchased from Yokohama Auction House, Japan (accompanying certificate of authenticity).

\$30 000 - \$40 000



69

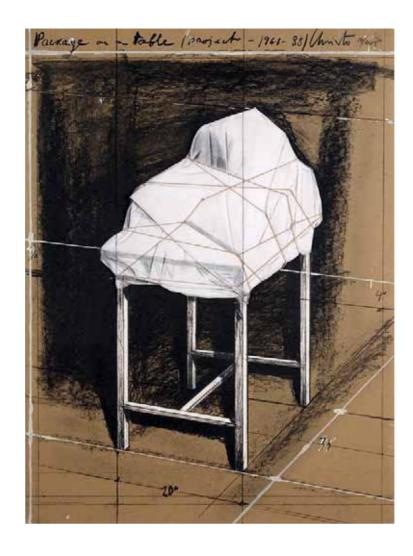
Christo and Jeanne-Claude Package on a Table (Project 1961 – '88)

> colour lithograph with applied chalk gouache, collage and string, 24/100 signed 813 x 610mm

Provenance

Private collection, Auckland. Purchased from the William Weston Gallery, London. Private collection, Waikato. Purchased from Webb's, 21 September 2004, Lot No. 83.

\$12 000 - \$18 000



70

Sir Terry Frost (British, 1915 – 2003) Centre Blue

> silkscreen print and collage, a/p (from an edition of 60) signed 940 x 1230mm

Provenance

Private collection, Auckland.

\$3000 - \$5000



71

Ralph Hotere

Dawn Water Poem

acrylic and watercolour on paper title inscribed, signed and inscribed *Bill Manhire, Port Chalmers* 388 x 590mm

Provenance

Private collection, Auckland.

\$23 000 - \$32 000



72

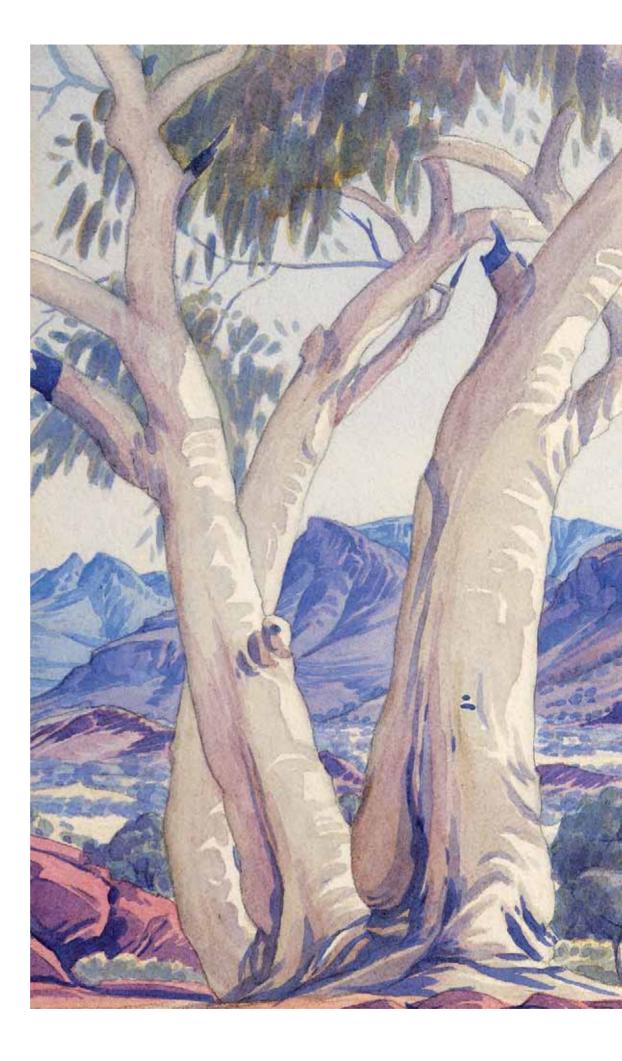
Albert Namatjira (Aborigine, 1902 – 1959) Ghost Gums (Western Macdonnell Ranges, Northern Territory)

> watercolour, circa 1950 signed; title inscribed in pencil verso; original Kendal Nisbet, Dunedin, Fine Art Pictures label affixed verso 365 x 540mm

Provenance

Private collection, Dunedin. Passed by descent to the current owner.

\$25 000 - \$40 000





73

Greer Twiss Plank

wood, lead and light fitting signed and dated '84 1460 x 1580 x 620mm

Provenance

Private collection, Auckland.

\$20 000 - \$30 000



74

David McCracken *Untitled*

stainless steel, circa 2006 1400mm: diameter

Provenance

Digipost Collection, Auckland. Private collection, Auckland.

\$25 000 - \$35 000



75

lan Scott Small Lattice No. 29

> acrylic on canvas title, inscribed signed and dated September 1979 verso 810 x 810mm

Provenance

Private collection, Auckland. Purchased by the current owner from Webb's, Auckland, 9 December 2003, Lot No. 16.

\$15 000 - \$22 000



76

lan Scott Model Series No. 90 (Girl with Stella)

acrylic on canvas title inscribed, signed and dated 2007 verso 1930 x 1680mm

Provenance

Private collection, Auckland. May 2015, Lot No. 41.

\$25 000 - \$40 000



77

Peter Peryer Fork and Spoon

> digital print, 6/25 title inscribed, signed with artist's initials P.P and dated 2003 verso 178 x 235mm

Provenance

Private collection, Auckland.

\$3000 - \$5000



78

Peter Peryer Black Nerita, Buckleton Bay gelatin silver print (May, 1986) 355 x 355mm

Provenance

Private collection, Auckland.

\$5000 - \$8000



79

Peter Peryer Gone Home

ten gelatin silver prints on original mounts together with original slip case and cover sheet, 3/20 title inscribed and dated Easter 1976 178 x 178mm

Provenance

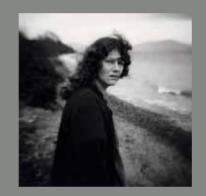
Private collection, Auckland.

\$8000 - \$14 000























80

Laurence Aberhart
Midway Beach, Gisborne, 13 June
1986

gold and selenium toned gelatin silver print catalogue label affixed verso 162 x 240mm

Provenance

Private collection, Auckland.

\$5000 - \$8000



81

Anne Noble The Gorge Above Pipiriki

gelatin silver print title inscribed and dated 1982 and inscribed 'The Wanganui' verso 160 x 350mm

Provenance

Private collection, Auckland.

\$2000 - \$3500



82

Gavin Hipkins The Model

type C print, 1/8 title inscribed, signed and dated 1997 (printed April, 2000) 495 x 325mm

Provenance

Private collection, Auckland.

\$1500 - \$2500

83

Marti Friedlander Portrait of Ralph Hotere

gelatin silver print signed and inscribed *In* appreciation, and with thanks verso 195 x 245mm

Provenance

Private collection, Auckland.

\$4000 - \$6000





84

Ralph Hotere February/May

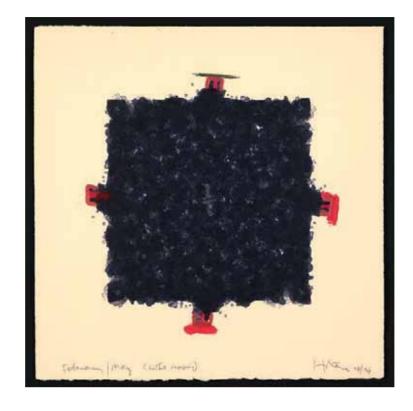
unique lithograph with applied oilstick title inscribed, signed and dated '93/'94 and inscribed (litho drawing)

530 x 522mm

Provenance

Private collection, Otago.

\$8000 - \$12 000



85

Ralph Hotere *Table*

oil on paper signed and dated '90; title inscribed, signed and dated verso 290 x 376mm

Provenance

Private collection, Otago.

\$12 000 - \$18 000



86

Heather Straka Betty – Mark V

> oil on linen laid onto board title inscribed, signed and dated 2011 verso 790 x 585mm

Provenance

Private collection, Auckland.

\$18 000 - \$25 000



87

Heather Straka Isolation Hotel VI

> archival pigment on photorag ultrasmooth paper, edition of 8 title inscribed, signed and dated 2021 verso 1000 x 1500mm

Exhibited

'Heather Straka: Memoira', Page Galleries, Wellington, 29 July – 14 August 2021.

Provenance

Private collection, Auckland.

\$6000 - \$9000



88

Max Gimblett White

acrylic, gesso and titanium white oil paint on canvas title inscribed, signed and dated 1981 512 x 512mm

Provenance

Private collection, Auckland.

\$4000 - \$6000



89

Murray Grimsdale
Portrait of Tony Fomison

enamel on board dated 1978 on artist's catalogue label affixed verso 185 x 115mm

Provenance

Private collection, Auckland. Purchased from Webb's, 30 March 2004, Lot No. 30. Collection of Denis Cohn and Bill Vernon, Auckland.

\$4000 - \$6000



90

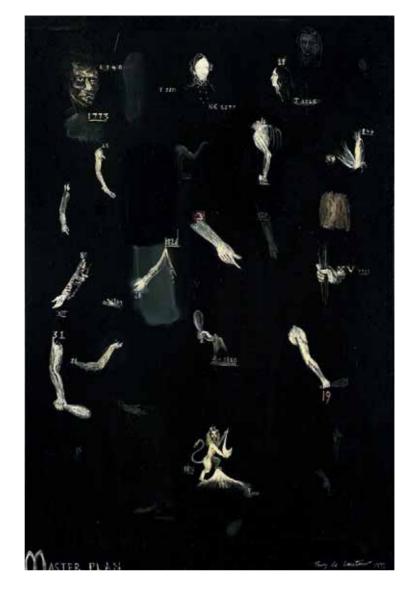
Tony de Lautour Master Plan

> oil and acrylic on linen canvas title inscribed, signed and dated 1999 1200 x 800mm

Provenance

Private collection, Auckland.

\$12 000 - \$18 000



91

William Dunning
Canterbury Memorial Table

graphite on paper title inscribed, signed and dated May 1994 and inscribed Bronze Reliefs from the Base of the Queen Victoria Statue (Italian Studio), Queen Victoria Square, Christchurch 750 x 1055mm

Provenance

Private collection, Christchurch. Purchased from Art+Object, 19 September 2012. Collection of Les and Milly Paris, Wellington.

\$5000 - \$8000



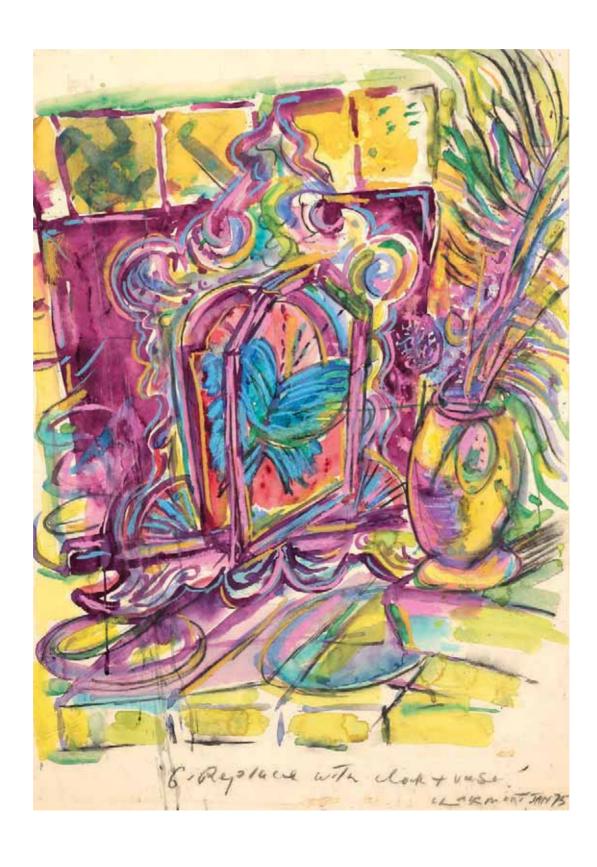
92

Philip Clairmont
Fireplace with Clock and Vase
mixed media on paper
title inscribed, signed and
dated Jan '75
830 x 586mm

Provenance

Private collection, Auckland.

\$18 000 - \$26 000



93

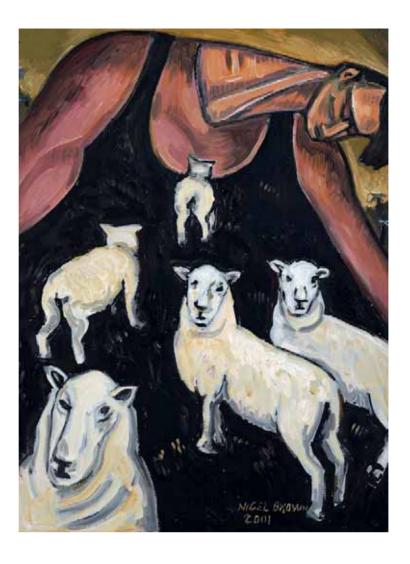
Nigel Brown Wool Singlet

> oil on board signed and dated 2001; title inscribed, signed and dated and inscribed *Cosy Nook* verso 778 x 575mm

Provenance

Private collection, Auckland.

\$8000 - \$12 000



94

Barry Ross Smith
The Changing Room

oil on linen canvas signed; title inscribed on catalogue label affied verso 1065 x 762mm

Provenance

Private collection, Auckland.

\$6000 - \$9000

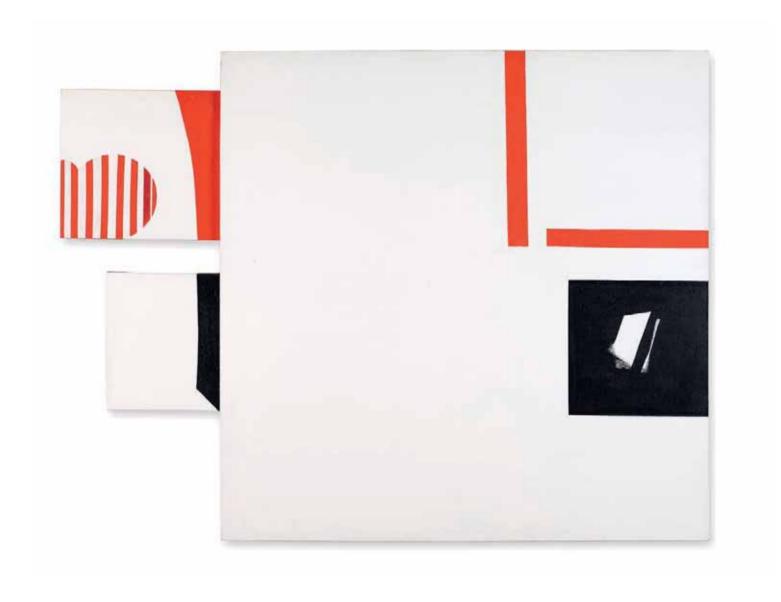


95

Ralph Hotere Untitled

> oil on canvas, three parts mounted together signed and dated '66 original Gow Langsford Gallery label affixed verso 920 x 1230 x 95mm

\$25 000 - \$40 000



96

Karl Maughan
Warrnambool Diptych
oil on canvas, diptych
signed and dated 2012 verso
1520 x 2845mm

Provenance

Private collection, Auckland.

\$35 000 - \$55 000



97

Geoff Thornley No. 7

oil on canvas laid onto board title inscribed, signed and dated '80 verso 1575 x 1130mm

Provenance

Private collection, Dunedin.

\$16 000 - \$24 000



98

Milan Mrkusich Meta Grey No. 3

> acrylic on canvas title inscribed, signed and dated 1969 verso 1685 x 1645mm

Provenance

Private collection, Auckland. Purchased by the current owner from Art+Object, 29 July 2010, Lot No. 35.

\$70 000 - \$100 000



99

Diena Georgetti (Australia, 1966–) Composa/Brutalist Satin-Paneled Square Headscarf

> oil on canvasboard in artist's custom frame artist's name, title and dated (2010) inscribed on Michael Lett Gallery label affixed verso 1017 x 1017mm

Exhibited

'COMPOSA', Michael Lett Gallery, Auckland, August 4 – September 4 2010.

Provenance

Private collection, Auckland.

\$6000 - \$9000



100

Louise Henderson Night – from the Hours series

> oil on board signed; title inscribed and dated on John Leech Galleries label affixed verso 810 x 623mm

Provenance

Private collection, Auckland.

\$14 000 - \$22 000



101

Vera Cummings Pātara Te Tuhi

> oil on canvas signed 280 x 230mm

Provenance

Private collection, Southland.

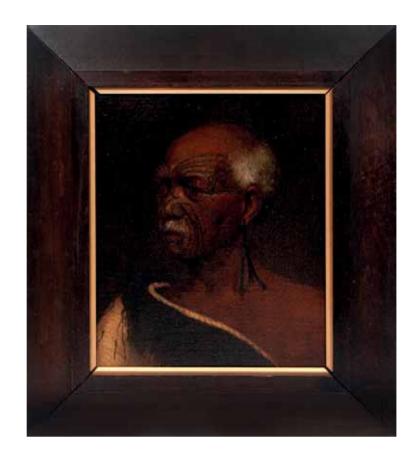
\$8000 - \$12 000

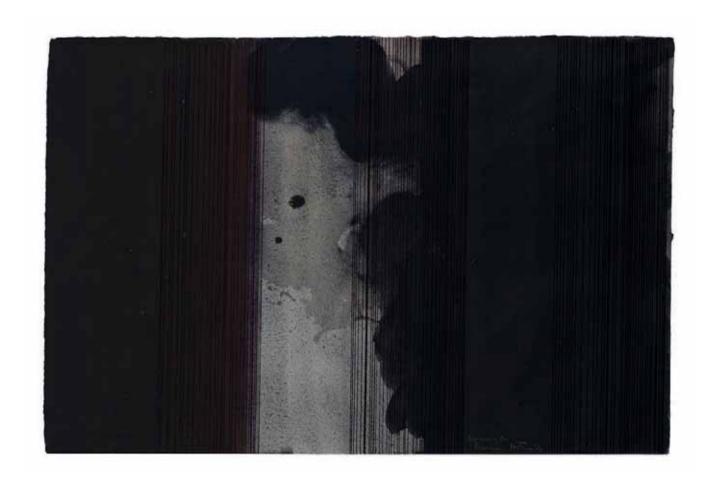
102

Ralph Hotere
Drawing for Requiem

acrylic and watercolour on paper title inscribed, signed and dated 1974 388 x 582mm

\$25 000 - \$35 000





103

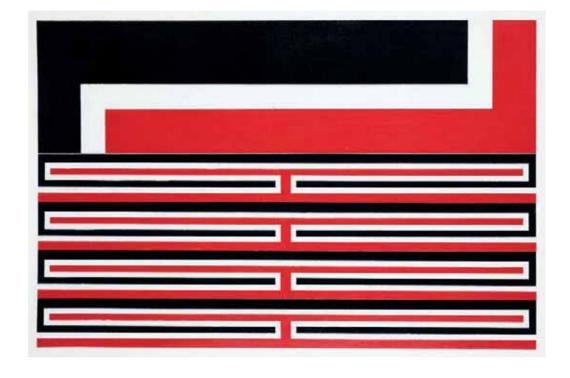
Darryn George Potama No. 4

> oil on canvas title inscribed, signed and dated 2005 verso 1000 x 1500mm

Provenance

Private collection, Auckland.

\$10 000 - \$15 000



104

John Walsh *Untitled*

oil on board title inscribed, signed and dated 2013 verso 338 x 1202mm

Provenance

Private collection, Auckland.

\$12 000 - \$18 000



105

Allen Maddox Untitled

oil on paper 1200 x 800mm

Provenance

Private collection, Auckland.

\$12 000 - \$18 000



106

Simon Ingram

Automata Painting No. 4

oil on Belgian linen title inscribed, signed and dated '04 verso 900 x 900mm

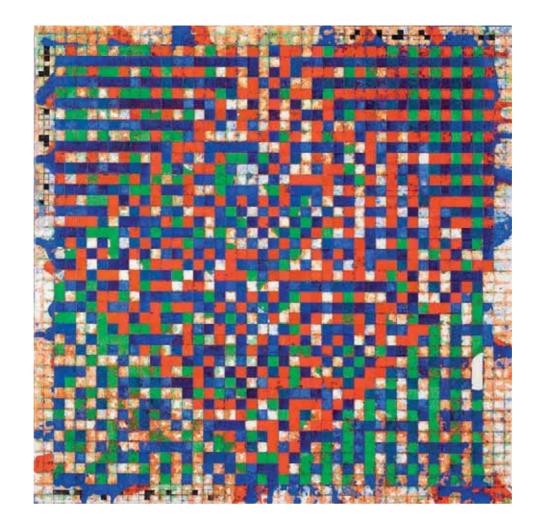
Exhibited

'Machine in the Garden: Simon Ingram with Terrestrial Assemblages', Whangārei Art Museum, 18 December 2021 – 4 May 2022.

Provenance

Private collection, Auckland.

\$6000 - \$9000



107

Rohan Wealleans *Untitled*

acrylic paint and gold pigment on canvas 432 x 530mm

Provenance

Private collection, Auckland.

\$5000 - \$8000



108

Richard Killeen Regeneration

> powder-coated aluminium, a/p 2/2 title inscribed, signed and dated 2006; inscribed Cat No. 3098 on artist's catalogue label affixed verso 830 x 528mm

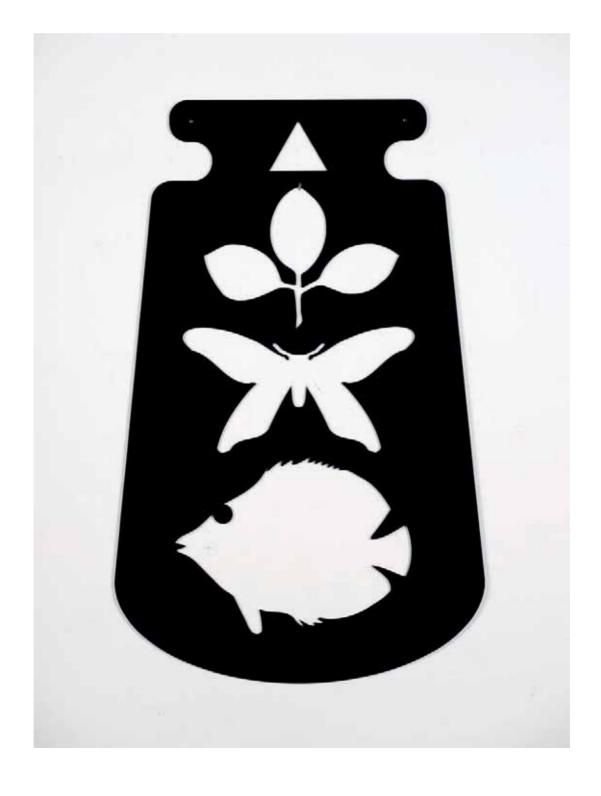
Exhibited

'Catcher', Ivan Anthony Gallery, Auckland, 2006.

Provenance

Private collection, Auckland.

\$15 000 - \$20 000



109

Lisa Roet (Australia, 1967–) Astro Chimp

> cast bronze signed 250 x 340 x 210mm

Provenance

Private collection, Auckland. Purchased from Gow Langsford Gallery, Auckland, 2015.

\$8000 - \$12 000



110

Ray Haydon Counter

> powder-coated aluminium and basalt (2008) 2100 x 1000 x 260mm

Exhibited

'Current', Sanderson Gallery, Auckland, 16 October – 4 November 2007.

Provenance

Private collection, Queenstown.

\$10 000 - \$15 000



CONDITIONS OF SALE

Please note: it is assumed that all bidders at auction have read and agreed to the conditions described on this page. Art+Object directors are available during the auction viewing to clarify any questions you may have.

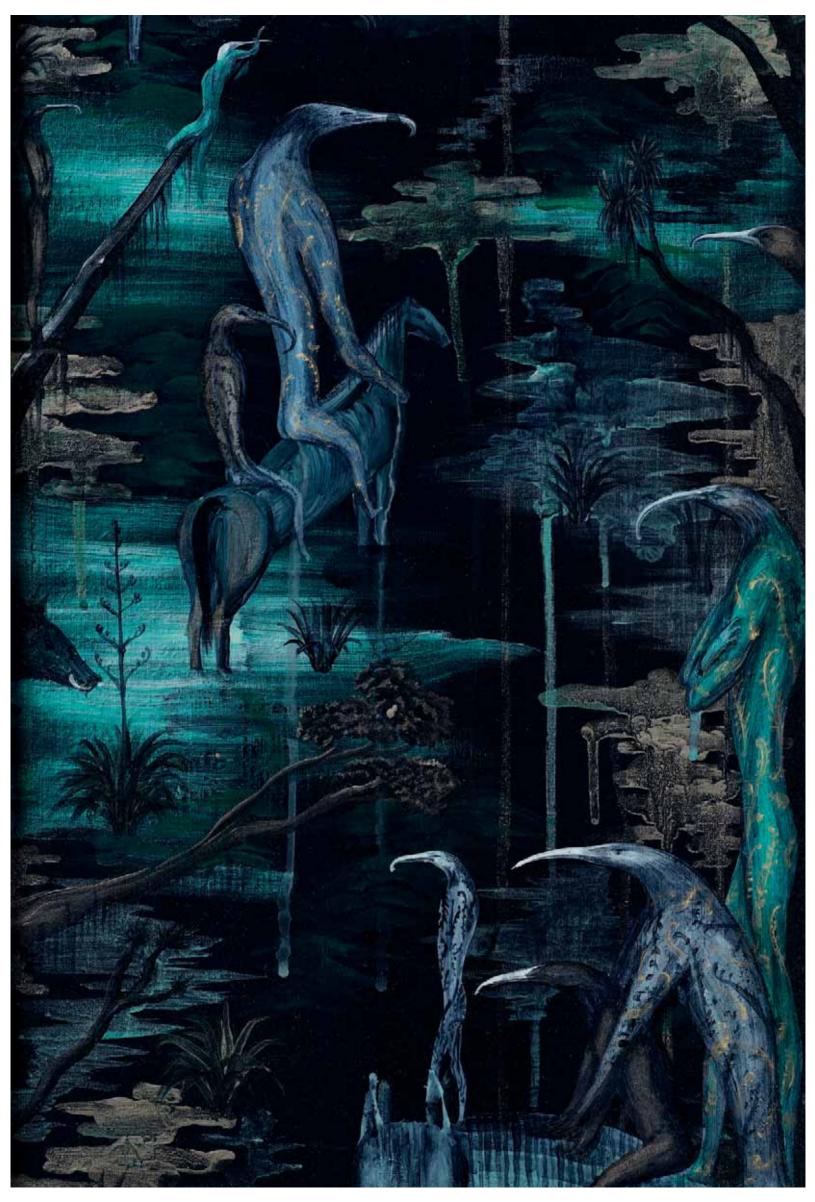
- 1. Registration: Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact and supplementary information such as email addresses that you may wish to supply to Art+Object.
- 2. Bidding: The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.
- **3. Reserve:** Lots are offered and sold subject to the vendor's reserve price being met.
- 4. Lots offered and sold as described and viewed: Art+Object makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor Art+Object accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.
- **5. Buyers premium:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 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.

IMPORTANT ADVICE FOR BLIVERS

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. 173 Important Paintings and Contemporary Art 9 August 2022 at 6.00pm

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (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 appr	ropriate 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

Aberhart, Laurence 80 Albrecht, Gretchen 66

Bambury, Stephen 33

Banksy 59

Binney, Don 61, 62

Brown, Nigel 93

Bush, Kushana 29, 32

Castle, Len 9

Christo and Jeanne-Claude 69

Clairmont, Phil 54, 92

Cotton, Shane 25, 40

Culbert, Bill 22

Cummings, Vera 101

Dashper, Julian 15

De Lautour, Tony 45, 90

Dibble, Paul 52, 53

Dunning, William 91

Ellis, Robert 30

Frank, Dale 6, 36

Friedlander, Marti 83

Frost, Sir Terry 70

George, Darryn 103

Georgetti, Diena 99

Gimblett, Max 88

Grimsdale, Murray 89

Hammond, Bill 3, 4, 49, 50

Haydon, Ray 110

Hemer, André 7

Henderson, Louise 100

Hipkins, Gavin 82

Hotere, Ralph 14, 64, 65, 71, 84, 85, 95, 102

Hurley, Gavin 24

Ingram, Simon 106

Killeen, Richard 108

Kusama, Yayoi 67, 68

McCahon, Colin 47, 56, 57

McCracken, David 74

McLeod, Andrew 41

Maddox, Allen 18, 105

Maughan, Karl 31, 96

Maw, Liz 43, 44

Miller, Judy 48

Mrkusich, Milan 17, 39, 58, 98

Namatjira, Albert 72 Ngan, Guy 8

Noble, Anne 81

Pardington, Fiona 12, 13, 19

Parekōwhai, Michael 11, 63

Peryer, Peter 77, 78, 79

Pule, John 35

Reynolds, John 42

Robinson, Peter 10, 16

Roet, Lisa 109

Schoon, Theo 9

Scott, lan 75, 76

Shelton, Ann 20, 21

Siddell, Peter 46, 60

Smith, Barry Ross 94

Straka, Heather 86, 87

Stringer, Terry 51

Te Kahurangi King, Susan 26, 27, 28

Thomas, Rover 5

Thomson, Elizabeth 34

Thornley, Geoff 97

Todd, Yvonne 23

Twiss, Greer 73

Walsh, John 104

Walters, Gordon 1, 2, 37, 38

Wealleans, Rohan 107

Woollaston, Toss 55



