

ART+OBJECT

IMPORTANT PAINTINGS



CONTEMPORARY ART

Important Paintings & Contemporary Art



Antony Gormley, *STAY*, 2015. One of two sculptures by Antony Gormley commissioned by the Christchurch City Council Public Art Advisory Group for installation on the occasion of SCAPE 8 Public Art Christchurch Biennial, Christchurch, New Zealand. Courtesy of the artist. Photo by Bridgit Anderson.



Amazing vision



St Cuthbert's



Pomellato

MILANO 1967



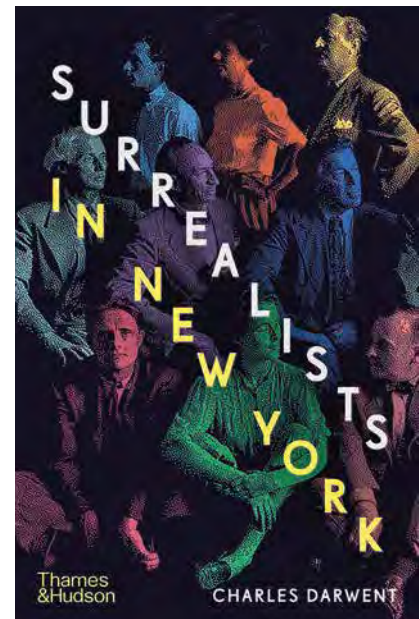
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Learn about the influence that artists escaping war-torn Europe had on the NY art scene – with art critic **Charles Darwent** **Sunday 21 May, 2.30–3.30pm**

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Book via Ticketmaster

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We are regularly commissioned to undertake large-scale and complex valuation advice to museums and public institutions as well 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.

Photograph by
Leigh Mitchell-Anyon

Art+Object is the country's leading valuer of fine and applied art



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

July 4, 2023

THE COLIN LAING COLLECTION OF MILITARIA

A collector from his Parnell Primary School days in the late 1930's when he developed his life-long interest in New Zealand books, military badges and medals. A sense of history, service, tradition and respect for New Zealand's military prowess followed. Colin was a life member of the Military Historical Society of New Zealand. His passion for all things military endured for over 70 years and during this time he amassed a large collection of important medals, badges and military ephemera which will be sold at Art+Object on the 4th of July.

Rare Book Auction

RARE BOOKS

Important consignments include a superb 19th Century Fern Album by Eric Craig bound in carved mottled kauri boards. A large collection of photography by the Burton brothers and others, historic New Zealand art and maps and documents, rare New Zealand books featuring John Savage's 'Some Account of New Zealand' [1807] and early editions of Cook's Voyages.

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



A rare portrait tile of the guide 'Sophia' by Sherwin Cotton, Staffordshire c. 1900. Title inscribed top right corner. Depicted wearing a korowai, pounamu tiki and pendant and huia feathers in her hair. With the artist George Cartlidge's monogram, 215 x 140mm, in the original black frame

VIEWING

Saturday 1st and Sunday 2nd July from 11.00am to 4.00pm
Monday 3rd July from 9.00am – 5.00pm and the day of the sale.

May 30, 2023

The Lois Going Collection

Lois Going bought her first painting in 1972, a Peter McIntyre from Barry Lett Galleries. She attended her first art auction at Webb's in 1976, at the White Heron Lodge in Parnell. Over the following decades she would regularly make the three-hour journey from her home in Tutukaka to Auckland, attending exhibition openings, auctions and art fairs and forming lifelong relationships with artists, dealers and auctioneers and all the while quietly assembling a private art collection of national significance. Lois herself began painting in the 1970s and she continues to work and exhibit today. Art+Object is delighted to be presenting her lifetime art collection.

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

Glorious Vision: Art at the Centre of a Life Lived



June 27, 2023
auction begins closing at 6pm

VIEWING

Thursday 22 June, 9am–5pm
Friday 23 June, 9am–5pm
Saturday 24 June, 11am–4pm
Sunday 25 June, 11am–4pm
Monday 26 June, 9am–5pm
Tuesday 27 June, 9am–3pm

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

**New Collectors
Art and Modern
Design including
the Collection of
Jann Medlicott**

Online auction

Poul Kjaerholm (Denmark, 1929–1980)
A PK 24 'Hammock' Chair or Lounger
satin-brushed stainless steel, cane and leather
originally designed in 1965, this example
manufactured under license by Fritz Hansen
\$7000 – \$12 000





March 19, 2023

The Collection of Ron Sang — Part II



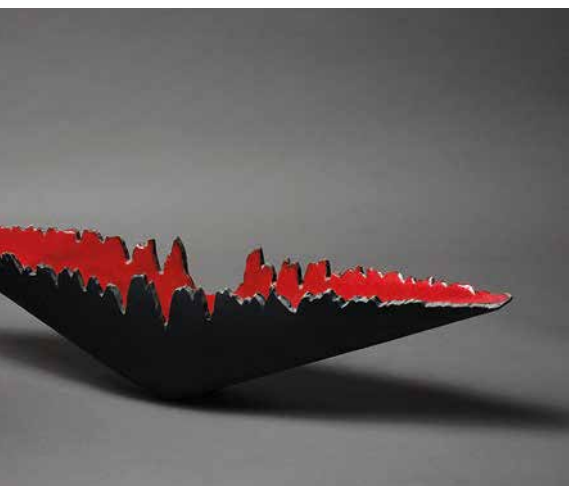
LOT 5
Guy Ngan
Sea Scape
Realised \$169 370

LOT 17
Len Castle
Rare Sulphurous bowl
Realised \$18 886

LOT 26
Robert Ellis
Te Rawhiti V
Realised \$127 940



Auction total
\$2 549 175



LOT 33
Len Castle
Inverted Volcano
Realised \$29 244



LOT 40
Paul Dibble
Huia Above
Realised \$255 885

LOT 53
Guy Ngan
Cast Bronze Sculpture No. 216
\$314 370 — a new record price for the artist
at auction



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Important Paintings & Contemporary Art



We are proud to present our first Important Paintings and Contemporary Art Catalogue for 2023. Within these pages are significant works by a wide range of practitioners that cater to many collecting tastes and passions, all united by their quality.

As part of this auction, we are thrilled to be assisting three charitable organisations. Sweet Louise and Art+Object have an extensive history of working together, going right back to The Louise Perkins Foundation's first fund-raising auction in 2005. Sweet Louise was launched in 2006 with the vision of improving the quality of life for New Zealanders living with incurable breast cancer. Since then, the organization has seen steady growth, working to raise awareness of the challenges of living with advanced breast cancer in New Zealand and ultimately, bringing care and support to more of those people who need them. Lot 55, Ann Robinson's *Wide Bowl* will be sold in this auction, with all funds generously going to support the important work done by Sweet Louise.

We are also privileged to offer an original artwork by Antony Gormley, *LAND, SEA & AIR*, 2014. Gormley is one of the most significant international artists working today, well known for his sculptures, installations and public artworks exploring the relationship between time, space and the human body. Gormley's work has been particularly beloved by the people of Ōtautahi Christchurch since 2015, when one of two public artworks entitled *STAY* was installed in the city, with the second following in 2016. Bringing Gormley's renowned work to Ōtautahi as part of SCAPE's permanent artwork collection was a huge achievement for long-time Director Deborah McCormick and has resulted in a special relationship between the artist and SCAPE. In recognition of SCAPE's 25th year, Antony Gormley has generously donated an original drawing to be sold to benefit the SCAPE Public Art charitable trust and enable the establishment of an endowment fund. *LAND, SEA & AIR*, 2014 comes from a series of drawings first begun in 1990, inspired by his trips to England's Lake District. For Gormley, drawing is a freer, more fluid medium than the slow and deliberate process of sculpture and he believes that "a day passed without drawing is a day lost". This undoubtedly represents a unique opportunity to purchase a beautiful work by a leading international artist, whilst supporting public art in our own country.

Special mention must also be made of Fred Graham's *Kahu*, donated by the artist and Riverhaven Artland. All funds from the sale of this unique work will go to Franklin Hospice to provide essential palliative care treatment.

Please enjoy the superb selection of artworks included in the sale. We are especially honoured to have included three works of national significance by Gottfried Lindauer, Charles Goldie and Everhardus Koster. All these works are recently returned to this country and we encourage you to join us for their exhibition and forthcoming auction.

We look forward to seeing you.
Warm regards,

Leigh Melville

A dynamic, high-speed photograph of beer being poured into a glass. The liquid is captured mid-pour, creating a large, frothy head of foam that is overflowing from the glass. The background is a deep, vibrant blue with ripples and bubbles, suggesting a large volume of liquid. The word "TAITTINGER" is printed in a bold, white, sans-serif font across the center of the image, partially overlapping the glass and the foam. The lighting is dramatic, highlighting the textures of the glass, the liquid, and the foam.

TAITTINGER

Important Paintings & Contemporary Art

AUCTION

Tuesday 2 May at 6pm
3 Abbey Street, Newton, Auckland

PREVIEW

Wednesday 26 April, 5pm–7pm
3 Abbey Street, Newton, Auckland

VIEWING

Wednesday 26 April	9am–5pm
Thursday 27 April	9am–5pm
Friday 28 April	9am–5pm
Saturday 29 April	11am–4pm
Sunday 30 April	11am–4pm
Monday 1 May	9am–5pm
Tuesday 2 May	9am–1pm

Robyn Kahukiwa
Monumental Hine Whaingā

graphite, coloured pencil and oil pastel
on canvas mounted to board
signed and dated 2010
2000 x 1500mm

\$15 000 – \$25 000

Provenance

Private collection, Otago.



Robyn Kahukiwa
Monumental Hine Pukenga

graphite, coloured pencil and oil pastel
on canvas mounted to board
signed and dated 2010
2000 x 1500mm

\$15 000 – \$25 000

Provenance

Private collection, Otago.



3

Peter Peryer

Erika

gelatin silver print
title inscribed, signed and
dated 1976 verso
175 x 175mm

\$5000 – \$8000

Provenance

Private collection, Wellington.

4

Peter Peryer

After Rembrandt

gelatin silver print, 8/15
title inscribed, signed and
dated 1996 verso
340 x 515mm

\$5000 – \$8000

Provenance

Private collection, Wellington.



Fiona Pardington

Fake Bone Man, Otago Museum

bromide-based gelatin silver
hand prints, 1/5 (diptych)
title inscribed, signed and dated
2007 verso
600 x 500mm: each
\$20 000 – \$30 000

Provenance

Private collection, Christchurch.





Steve Rumsey, 'Kumara God' (1958). This image originally appeared in *New Zealand Potter* No. 1, 1986, p. 35.

6

Theo Schoon
Kumara God

bisque fired stoneware
signed with Theo Schoon's
impressed cypher to the underside;
artist's name and date (1958) on
original label to underside.

270 x 160 x 140mm

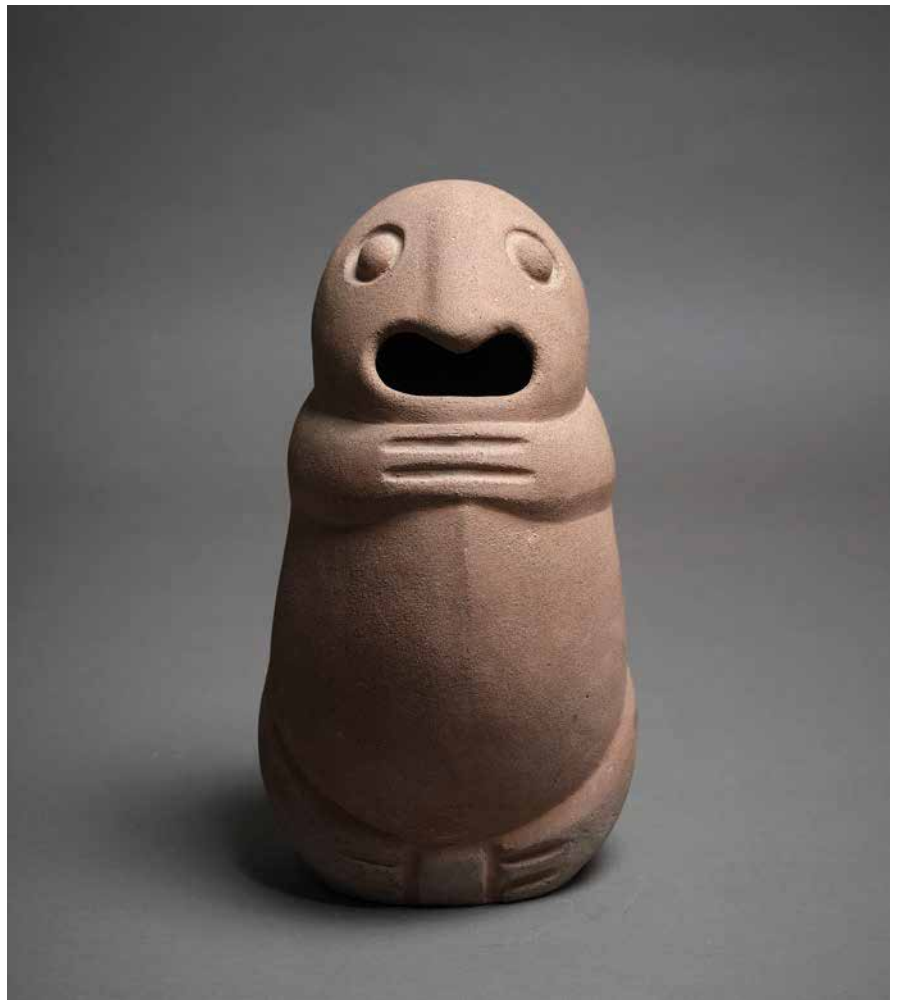
\$12 000 – \$18 000

Provenance

Collection of Steve Rumsey, thence
by descent.

Illustrated

New Zealand Potter Magazine,
Volume No. 27, No. 2 1985, p. 19–21.



7

Theo Schoon

Rare and important stoneware dish
press-moulded and decorated with
impressed Theo Schoon stamp
designs.

signed with Theo Schoon's initials
and dated 1984 on label to underside
50 x 280 x 280mm

\$12 000 – \$18 000

Note

This dish was a creative collaboration
between Steve Rumsey, Len Castle
and Theo Schoon. It is one of only
four known examples. In 1985 Theo
Schoon was living in Mangere in a
retirement home, weak and frail as
a result of emphysema. This dish
was formed by Steve Rumsey from
a Len Castle mould then given to
Theo Schoon who, sitting cross-
legged in bed, decorated the dish
with his impressed stamp
designs. After firing, the dish was
rubbed with manganese dioxide and
fired by Steve Rumsey in his electric
kiln. A similar dish is held in the
Museum of New Zealand, Te Papa
Tongarewa.

Illustrated

New Zealand Potter Magazine,
Volume No. 27, No. 2 1985, p. 19–21.



Provenance

Collection of Steve Rumsey, thence
by descent.

Michael Parekōwhai
Over the Rainbow

fibreglass and automotive
paint (2015)
420 x 170 x 105mm
\$25 000 – \$35 000

Provenance

Private collection, Auckland.
Purchased from Michael Lett,
Auckland.



Michael Parekōwhai

Kapa Haka

fibreglass and automotive
paint, edition of 15 (2014)
410 x 125 x 100mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland.
Purchased from Michael Lett,
Auckland.



10

Anoushka Akel
Back Front Brain

oil, gesso and pastel
on canvas
signed and dated
2016 verso
600 x 500mm
\$5000 – \$8000

Provenance

Private collection,
Auckland. Purchased
from Hopkinson
Mossman, Auckland,
26 June 2019.



11

Grace Wright
Future Feelings

acrylic on canvas
title inscribed, signed
and dated 2017 verso
1500 x 1200mm
\$8000 – \$14 000

Provenance

Private collection,
Auckland. Purchased
from Parlour Projects,
Hawke's Bay, 2017.



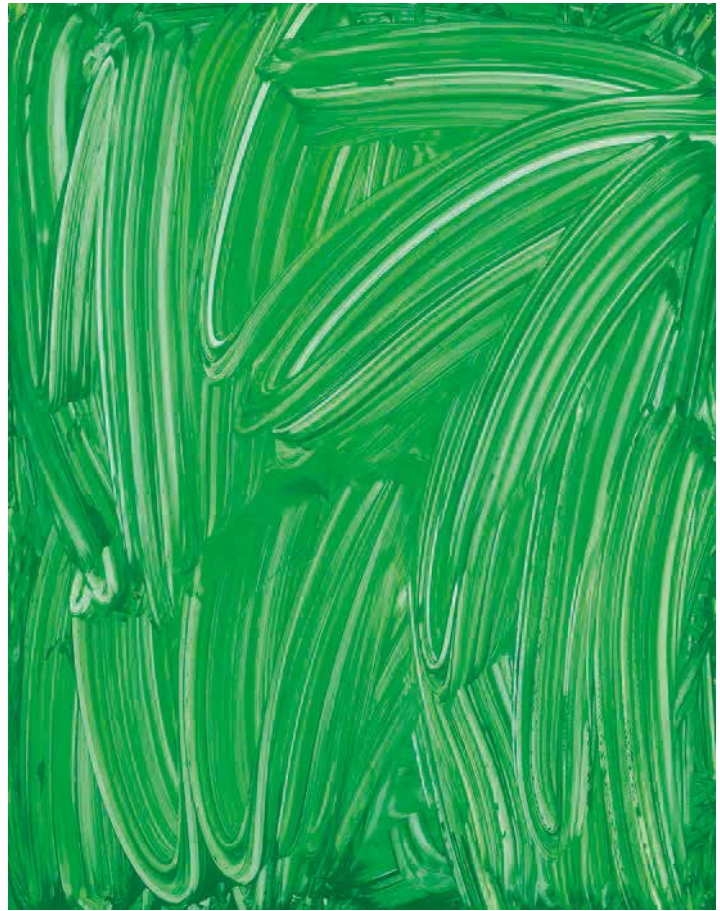
12

Judy Millar
Untitled

acrylic on aluminium
signed and dated 2003
verso
1020 x 800mm
\$11 000 – \$16 000

Provenance

Private collection,
Auckland.



13

Judy Millar
Untitled

acrylic and oil on
canvas
signed and dated 2010
950 x 700mm
\$9000 – \$15 000

Provenance

Private collection,
Auckland.



Fred Graham

Kahu

stainless steel on wine barrel, unique (2022)

900 x 1680 x 600mm

\$15 000 – \$25 000

Provenance

All funds donated by the artist and Riverhaven Artland. This lot attracts no buyer's premium or commission and all funds go towards Franklin Hopsice to provide essential palliative services to the Franklin community.



Anthony Gormley
(United Kingdom, 1950–)
Land, Sea and Air

carbon and casein on paper
280 x 385mm

\$20 000 – \$30 000

Provenance

Donated by the artist to SCAPE Public Art Charitable Trust, Christchurch. Proceeds from the sale of this artwork will contribute to their public art seasons, education programmes and to start the growth of SCAPE's new endowment fund, all so as SCAPE can continue their mission of making Ōtautahi a thriving public art destination. This lot attracts no buyer's premium or commission.



Fiona Pardington
Inseparable Huia

inkjet print on Hahnemuhle
paper, 9/10

title inscribed, signed and
dated 2016 and inscribed
*With Thanks to Canterbury
Museum* verso

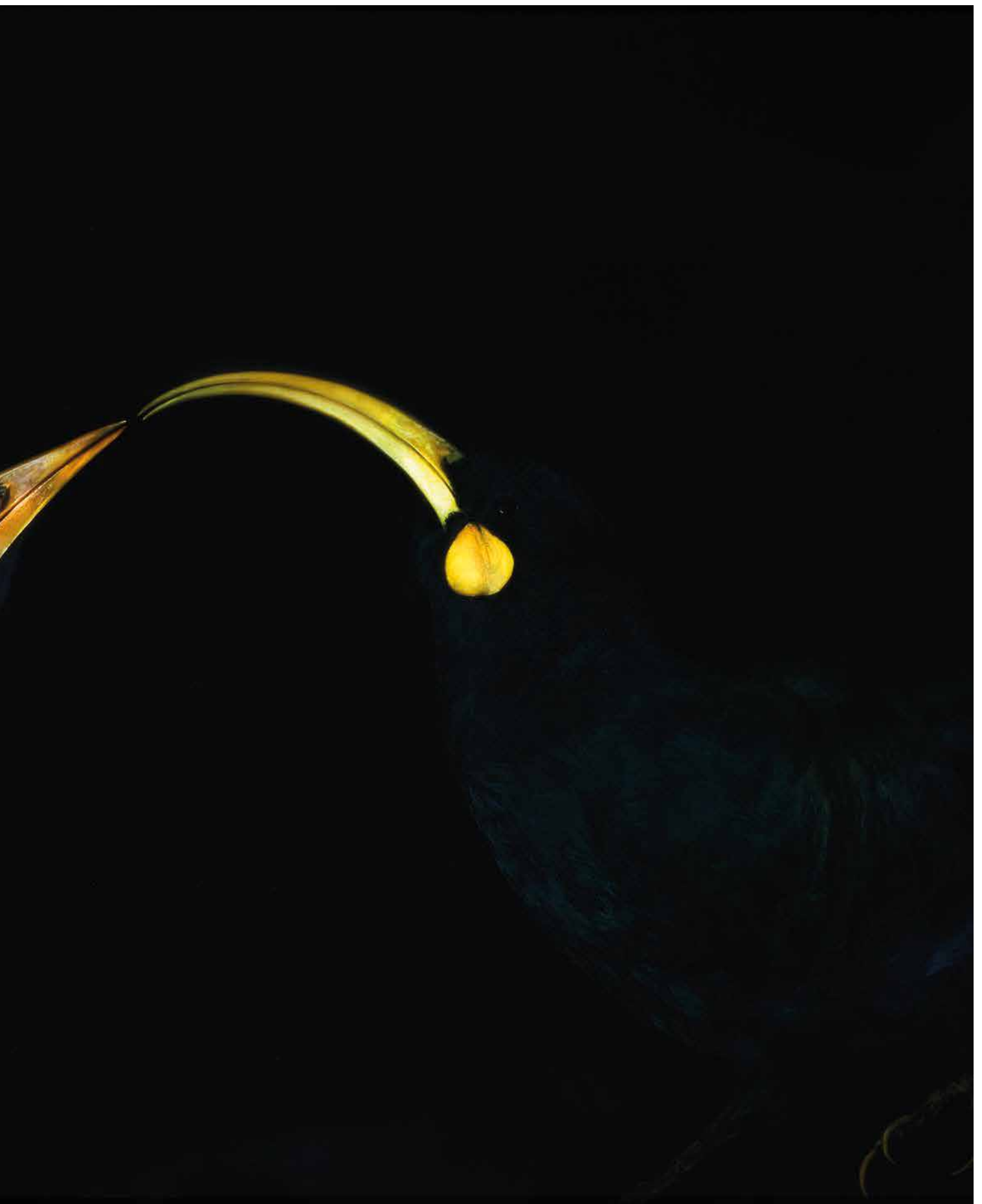
1100 x 1500mm

\$60 000 – \$80 000

Provenance

Private collection, Auckland.
Purchased from Starkwhite,
Auckland in 2017.





Michael Parekōwhai
The Moment of Cubism

hand-finished cast bronze,
unique (2009)
1170 x 560 x 365mm
\$45 000 – \$65 000

Provenance

Private collection, Auckland.



18

Wayne Youle

Who's the Darkest of Them All/

Who's the Fairest of Them All

acid-etched mirror, diptych

545 x 350mm: each panel

\$7000 – \$10 000

Provenance

Purchased from Suite
Gallery, Wellington, 2011.



19

Mary Louise Browne

Revolution/Lover

neon

280mm: diameter

\$6000 – \$9000

Provenance

Private collection, Auckland.
Purchased from Bartley
Nees Gallery, Wellington in
2012.



Karl Maughan
Phoebe

oil on canvas
title inscribed, signed
and dated 2019 verso
1020 x 1020mm
\$20 000 – \$30 000

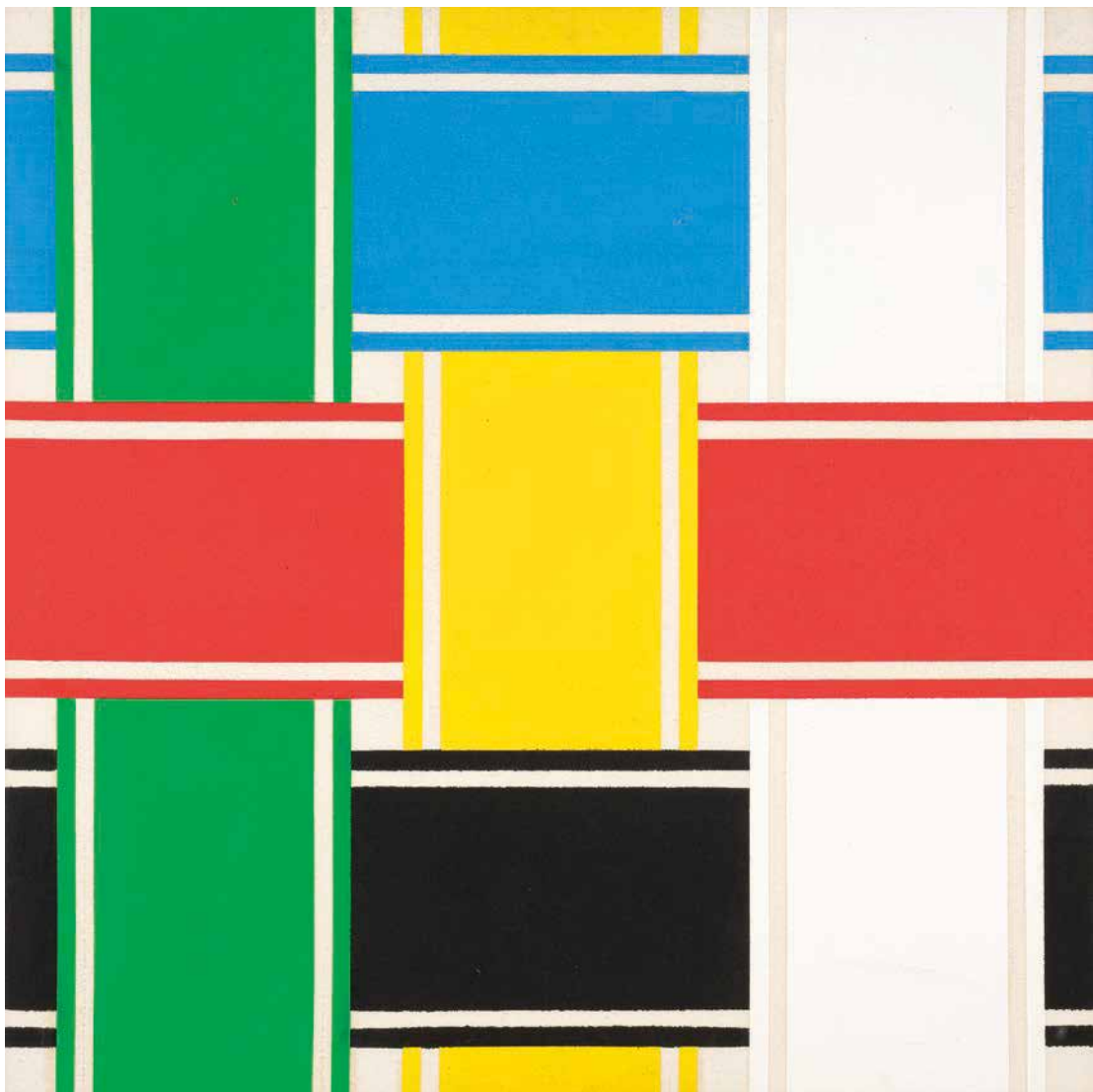


Ian Scott

Small Lattice No. 41

acrylic on canvas
title inscribed, signed
and dated '81 verso
765 x 765mm

\$20 000 – \$30 000



Paul Dibble

*Looking and Listening for the Sounds of
Birds*

cast bronze, edition of 2

605 x 230 x 300mm excluding base

\$20 000 – \$30 000

Exhibited

'The Dance', Page Blackie Gallery,
Wellington, 2010.

Provenance

Private collection, Bay of Plenty.



Paul Dibble

Braqueing up the Wrong Tree

cast bronze, unique casting

title inscribed, signed and dated 1995

2030 x 1700 x 930mm

\$30 000 – \$50 000

Provenance

Private collection, Auckland. Purchased
from the artist in New Plymouth.



Seung yul Oh

Pou sto

epoxy paint on aluminium
casting, two parts, 7/10 (2020)

640 x 470 x 650mm

\$15 000 – \$22 000



25

Seung yul Oh

Pokpo

fibreglass and automotive paint

600mm: height

\$15 000 – \$22 000

Provenance

Private collection, Christchurch.



John Pule

Nakai momohe a tautolu, Ka e faliu a tautoli oti

acrylic on unstretched canvas

title inscribed verso

1800 x 1645mm

\$45 000 – \$65 000

Provenance

Private collection, Christchurch. Purchased from Webb's,
Auckland, 30 March 2010, Lot No. 36.



Chris Charteris
Forces of Land and Ocean

Southland granite and stainless
steel wire, three parts (2005)
1550 x 900 x 95mm
\$25 000 – \$40 000



Stephen Bambury

Baraka

acrylic and resin on seven
aluminium panels
title inscribed, signed and
dated 2000 verso
2780 x 500mm

\$35 000 – \$50 000

Provenance

Private collection, Auckland.



Stephen Bambury

Necessary Protection (XVII)

acrylic, resin and graphite on two aluminium panels

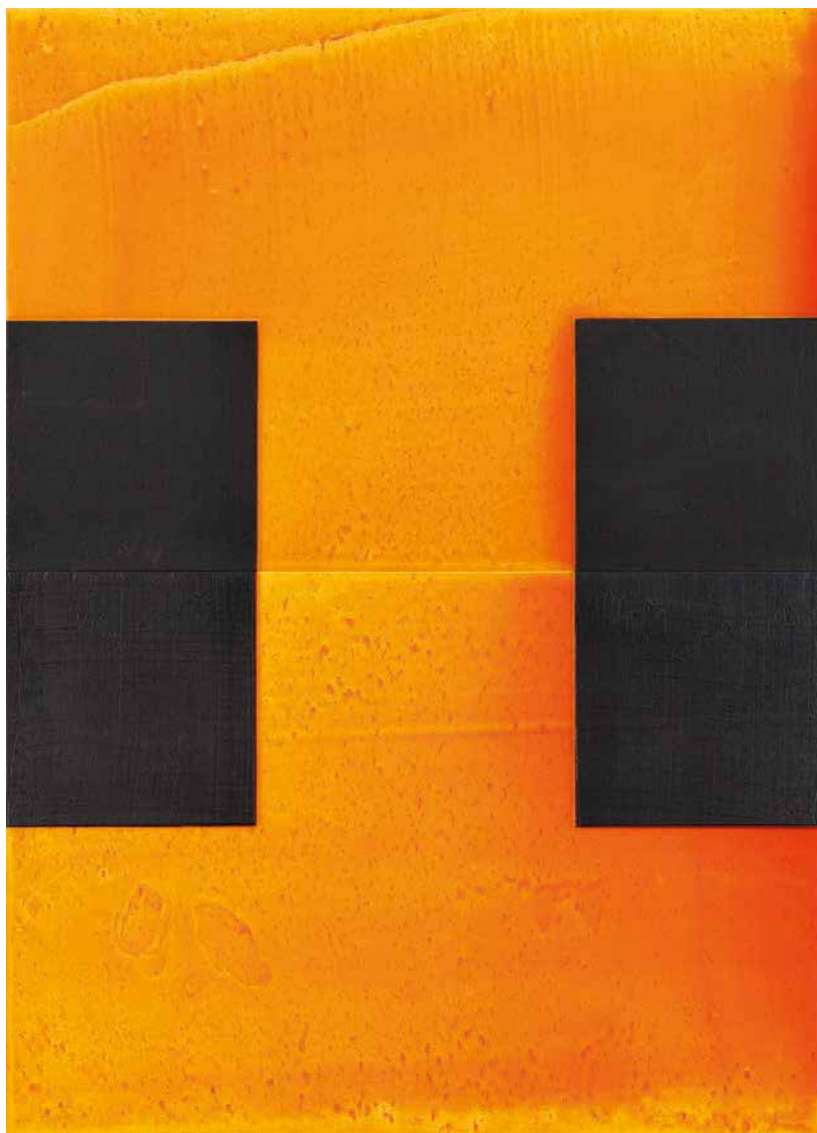
title inscribed, signed and dated 2004/05 verso

1180 x 850mm: overall

\$25 000 – \$35 000

Provenance

Private collection, Auckland. Purchased from Jensen
Gallery, Auckland, February 2005.



Robert Ellis

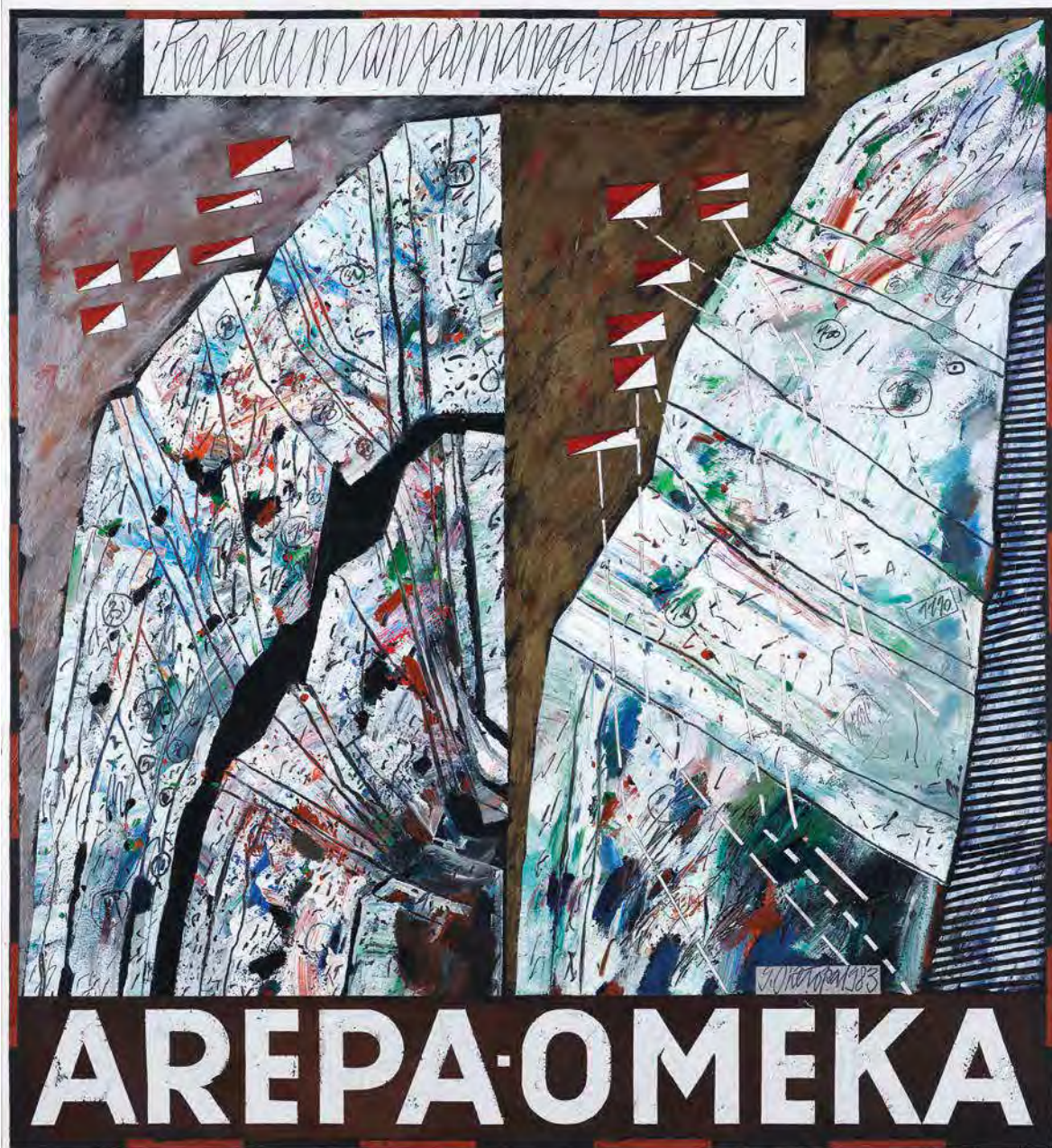
Rakaumangamanga: Arepa-Omeka

acrylic and oil on canvas
title inscribed, signed and
dated '9 Oketopa 1983'
1805 x 1660mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland.



Robert Ellis

City by the River Edge

oil on board

signed and dated '65; title

inscribed, signed and dated verso

702 x 905mm

\$25 000 – \$40 000

Provenance

Private collection, Auckland.



Fiona Pardington

Andrew's Albino Kiwi III

archival inkjet print on
Hahnemuhle paper, 7/10
title inscribed, signed and
dated 2021 verso
1100 x 1450mm

\$35 000 – \$50 000

Provenance

Private collection,
Christchurch.



Fiona Pardington

The Whanganui Huia Feather

mural scale type C print.

title inscribed, signed and dated

2008 and inscribed *Whanganui*

Museum verso

1600 x 1200mm

\$50 000 – \$75 000

Provenance

Private collection, Christchurch.



Colin McCahon

North Otago Landscape

ink and wash on paper

title inscribed, signed and dated '67

382 x 572mm

\$65 000 – \$85 000

Reference

Colin McCahon Database

(mccahon.co.nz) cm000933.

Provenance

Private collection, Otago.





The long and winding road of Colin McCahon's four-decade-plus career has many twists and turns and occasional sharp and unexpected corners. One of these occurred in 1962 when he suddenly turned away from the geometric abstraction of the previous two years such as dominated the *Gate* and other related series (including the *Bellini Madonnas*) back towards landscape realism. This occurred specifically in a large open series called *Northland* together with other landscapes, including the present example, not attached by title to any specific region or location, but similar in imagery and colour.

There was a reason for this sudden turn. McCahon was saddened and disappointed by the relatively cool reception of his September 1962 exhibition at the CSA in Christchurch, and more particularly of the major work included – the 16-panel *Second Gate Series*. The *Press* critic, J.N.K. (Nelson Kenny), normally highly sympathetic to McCahon's practice (he was a great admirer of *The Wake*, another 16-panel work), was not wholly convinced by the series, describing it as a 'near miss'. He doubted whether the threat of nuclear annihilation (explicitly signalled as the subject of the series) could adequately be handled in painting, and felt that some panels were 'much below' McCahon's best and 'simply do not hold the attention'. McCahon was stung, feeling that the reviewer had 'started off on the wrong foot' and 'could never quite catch up' (quotations in Simpson, *Colin McCahon, Is This the Promised Land?*, AUP, 2020, pp. 32-33).

Nevertheless, he took the criticism on board, reflected on his failure to communicate adequately, and chose to turn away from abstraction and resume landscape painting. He explained the move to his friend John Caselberg as: 'a return to "realist" painting but a realism impossible without the previous work. I've spent a great deal of time being concerned about the painters "communication" about the degree of abstraction possible....' (Ibid., p. 36).

Another aspect of this change of direction was in the material supports used and method of paint application. Most of McCahon's recent works, including all the *Gate* paintings, utilised commercial enamel paints on hardboard. But suddenly he rejected hardboard, telling Ron O'Reilly: 'Never Never Never again will I use hardboard for large quantities of painting – it's just too heavy & awkward altogether. Canvas is the answer...and as scrolls as the *Wake* no frames etc.' (6 September 1962, quoted with permission). The new landscapes were on unsized canvas (sometimes jute, as in this example), saturated in water and painted with oil paints from which much of the oil had been stripped beforehand. 'This gives', McCahon wrote, 'a very matt finish to the final painting, but it has to be done very quickly' (Ibid. p. 34). Eventually this new technique and subject matter reached its apotheosis in the majestic, tall, *Landscape theme and variations* series of 1963.

Some of these paintings, as with this example, were subsequently framed and glazed. As often in McCahon's landscapes, the image is made up of loosely horizontal bands of colour extending from side to side. The depicted time is presumably early evening, after the sun has set in the west, leaving behind a warmly glowing sky and bright horizon above the distant hills. A dark cloud with feathered edges, painted with exquisite finesse, matches the darkness of the foreground hills. The intermediate zone of the painting between foreground and horizon is finely modulated from light to dark in tones of yellow, ochre and brown.

This appealing painting, utterly characteristic of its maker, suggests McCahon's delight after the austerity of the *Gates*, in rediscovering the subtle forms and tonal variations of the material world.

Peter Simpson

35

Colin McCahon
Landscape

oil on jute
908 x 582mm

\$80 000 – \$120 000

Reference

Colin McCahon Database
(mccahon.co.nz) cm000461.

Provenance

From the collection of Heather McKenzie, who worked at the Ikon Gallery, Auckland in 1962–1963. Gifted by the artist to her in 1963.



Michael Smither
Portrait of my Aunt

oil on board
 signed with artist's initials MDS
 and dated '71
 304 x 918mm

\$60 000 – \$80 000

Provenance

Private collection, Wellington.



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

For Auckland viewers, who were not offered his 1984 survey exhibition, Smither's work first came to prominence in a show also curated in 1984 for the Auckland City Art Gallery entitled *Anxious Images*. The key aspect of the exhibition was, to quote the catalogue, "the expression of powerful emotion: unease, anxiety, anger, fear and pain." Anxiety as the curators rightly identified is the perennial emotion behind

Smither's work. Smither's portraits (and his landscapes) are tense stand-offs between intimacy and integrity, and also convey the anxieties that attended the painting of them. We can often see Smither's people thinking tensely, and to judge from *Portrait of my Aunt* her bunched and twisted-together fingers mean her thoughts are not joyous. The anxiety in this painting is also geomorphological, a knot of ridges and ravines bulge and yield beneath the mountain range's golden skin. Likewise, the piles of polished rocks on barren ground in *Untitled* — seemingly repeated until you notice the small differences between them — exist as uncanny moments, little volcanoes captured as if in freeze-dried time. Why are they there? Who put them there? Did they really exist? Smither has provided the following answer that imbues them with religious portent, "the farmers in Canterbury are starting to make something like earth sculptures. Every time they plough, they turn up polished rocks from the fields and throw them in piles. Then they form them into shapes with their backs to the wind for the sheep to shelter under. There's something almost religious about it. I think a lot of the early things that we've come to regard as religious, like votives for example, are really like those piles of stones."

The landscape of *Portrait of my Aunt* suggests Otago. Smither was living in Patearoa in 1969 and just four years before Smither's painting, in October 1967, McCahon exhibited 25 North Otago landscape paintings at Barry Lett Galleries in Auckland. The exhibition revealed McCahon's flattening of landscape into three simple, almost abstract horizontal



bands: a pale cloudless sky; a flat band of hills in the middle distance with simple diagonal contour lines for ridges; and a flat and featureless foreground plain. Smither's painting, a homage, replicates the abstract bands, almost like a theatrical backdrop; but with greater tonal modulation in the hills, and he moulds them more like those in McCahon's earlier *Takaka: night and day* (1948). Moreover, Smither's foreground plain is not featureless with its tufts of repeated tussock. At first glance, this painting seems cold, unyielding and mathematical as though it were a set of schemes to be executed with care and deliberation, constructed to avoid emotion. At first glance, too, it seems all surface and edge, modelled by a strange sideways moving light that is neither harsh nor clear. The black line that demarcates the foreground tussock plain; the washed-out mountains in the extreme background; the earth-brown hills with their neatly tucked-in edges that protrude into the canvas from the left. Nevertheless, a hard-won effect emerges from this nervous texture. It is only when you stand in front of it and give yourself time, when you stop thinking and start looking intently, that a strange energy is released. It is clear that everything is planned, but then with the placing of the Aunt, emerging out of the frame from the tussock on the right, there are the signs of a struggle, of someone striving towards something. What is she doing in such a desolate landscape? How did she find herself there? It is as if a hidden answer is to yet somehow appear on the background hills. As Smither once noted, "As a child in a Catholic school, I saw lots of images of three crosses on a hill. The hill became a central

image. And it wasn't just that one hill. Every hill you looked at had the possibility of having three crosses on the top of it."

As suggested structure and composition are of significant concern in Smither's work. The visionary (religious) overtones of Smither's work move us because they are based on facts. By exploiting light and tone in *Untitled* (1974) he emphasises the solidity and structure of the form. His figure and still life works also encompass this weighted quality. Whether painting landscapes, figures, or still life Smither conveys a strong sense of solidity in his forms. His rocks in *Untitled* are plunk on the ground. In *Portrait of my Aunt* the effect is one of bodily identification, the Aunt appears strenuously upright on the earth. Colour, even if it is subdued, is part of the power of these paintings. To register the full impact of chromatic harmonies and the underlying geometrical structures of Smither's painting takes time. Seemingly enigmatic at first glance, these works become inexhaustibly absorbing and intriguing when contemplated. They pulse and feel defiantly brand new. There exists a sense of mystical immanence in these deserted landscapes and their tactile appreciation of the contours of rocks and mountains. Your gaze loses itself in the tension of the shimmering surface of waving tussock or the dizzying impression of distance and infinity in *Untitled's* deep blue sky. A thereness that becomes hereness in the viewer's eye and mind. It is the same conceptual rigour which invests the ordinary with the gravitas of a vision. Something tantamount

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

Laurence Simmons



37

Michael Smither
Untitled

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

\$50 000 – \$70 000

Provenance

Private collection, Wellington.

Bill Hammond

Europa

acrylic on recycled paper
title inscribed, signed and
dated 1996
710 x 1030mm

\$100 000 – \$160 000

Provenance

Private collection, Auckland.
Purchased from Gregory Flint
Gallery, Auckland in 1996.

In Greek mythology, Zeus saw the beautiful Europa gathering flowers near the seashore with her friends and was filled with desire for her. He came to earth disguised as a bull, white as untrodden snow and with horns shining like jewels and ambled about among the girls. Despite being afraid at first, when they saw how mild and gentle he was, they fed him flowers, and stroked him, and hung fresh garlands on his horns. When at last he lay down on the sand, Europa, with all fear gone, climbed upon his back. At once he leapt up and plunged into the sea, carrying her far out into the ocean. Her friends never saw her again.

Although the creature being ridden in Bill Hammond's painting is a horse, not a bull, the association given by the specificity of this title, *Europa*, is meaningful. Europa the Greek goddess gave her name to the continent of Europe from whence people came to colonise Aotearoa in the nineteenth century. Writing about this work when it was on exhibition in June 1996, *Sunday Star Times* columnist Keith Stewart mused how unorthodox it is in Hammond's work to see a huge bird riding a horse, as unusual as the spectacle of a man on a horse would have been when the first horses came ashore in New Zealand. Stewart pronounced this to be the most striking painting in the exhibition, writing: "This is a show about the arrival of outsiders, about the painful dichotomy of strangeness, its fascination and its threat. It specifically addresses New Zealand when the European arrived."

The late Ron Brownson coined the term "humaniforms" to describe Hammond's hybrid bird people, which are always positioned in profile in his compositions. They stare out to sea, transfixed like the birds he encountered on the isolated Auckland Islands, 465km south of Bluff in the subantarctic during his visit there in 1989. In this painting, the birds are all facing right, either sitting, balancing on, or even swinging

from, the boughs of a splendidly spindly tree. With elongated hooked bills that combine the shape of the beaks of the southern royal albatross and the female of the extinct huia species, Hammond's bird folk are elegant and mysterious. What are they waiting for? Who are they expecting?

In a couple of paintings from the Christchurch Art Gallery collection, they are watching or waiting for Walter Lawry Buller (1838-1908), the author of *A History of the Birds of New Zealand*, first published in 1873. This Victorian amateur ornithologist and barrister of the Native Land Court studied indigenous birds by killing, then skinning them. As his biographer Ross Galbreath remarks, "Buller held the prevailing view that the native plants, birds and people of New Zealand would inevitably be displaced by the more vigorous European immigrants." Hammond's birds look ready to take their revenge, but it may be already too late for them to fight back.

Hammond's technical skill combines with symbolic intent as washes of jade green acrylic are thinly painted and allowed to drip, running down the surface of the recycled paper like tears. The limited colour palette is unsettling, belonging to the emerald Land of Oz, comprising past, present and future worlds and evoking a sense of melancholy, loss and even grief. Although the bird on his back looks strong and determined, the horse is carrying him to certain extinction, looking out knowingly at the viewer as he does, and making us complicit.

Linda Tyler



EUROPA

W. H. H. H.

1976



Michael Smither
Woman in a Bath

oil on board
signed with artist's initials *M. D. S*
and dated '95
1200 x 850mm

\$120 000 – \$170 000

Illustrated

Gregory O'Brien, *Lands and Deeds: Profiles of Contemporary New Zealand Painters* (Godwit, 1996), p. 23.

Painted in a first floor studio on Auckland's Karangahape Rd, Michael Smither's *Woman in a Bath* (1995) was, at the time, both a radical departure for the artist and a continuation of themes and formal concerns that dated back to the beginning of his career. The painting was part of a series of works which explored physical intimacy and celebrated the human body—male and female—in middle age. Going through many phases, it was also an experiment with colour and light. Early in the painting's development, the bath was blue; as the colouration was adjusted, the entire picture changed dramatically.

I watched the painting evolve over a number of months during the summer and autumn of 1994-95. On one occasion I noticed the light around the edge of the female form and the water's edge had become sharper, the chiaroscuro more intense; a few weeks later it had shifted the other way. I was captivated by the process—and by Smither's audacity. A pair of breasts emerging from a rectangle of reflected light might well be without precedent in the annals of Western painting.

Working on *Lands and Deeds; Profiles of Contemporary New Zealand Painters* (Godwit 1995), photographer Robert Cross and I arrived at what was to be a watershed period in Smither's career. Having moved to Auckland only a year earlier, he was overflowing with painterly energy and good talk. He offered the following perspectives, brush in hand, while in the mid-stages of painting *Woman in a Bath*:

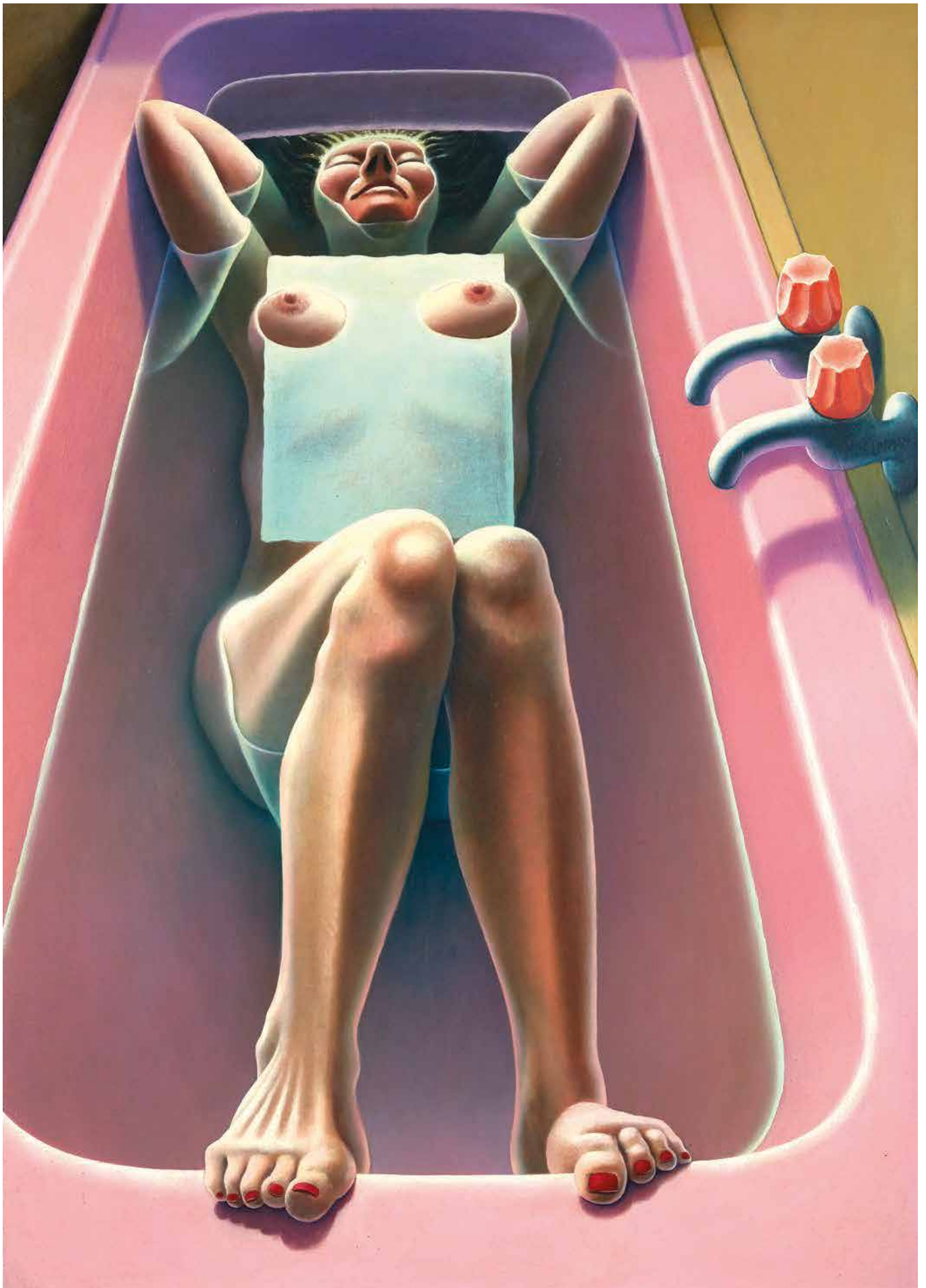
This was one of my first real expressions of how I feel about women... This is like the rock paintings revisited, but with complications. It's a strange painting and it says a lot about the human predicament... in a pink bath!

A woman in a bath. Washing her hair. It is amazing material... getting those feet hanging onto the end of the bath, the knees, the knees! That's how a painting like this gets its direction. When I get around to painting the water level, this painting will become magic because there will be reflections...

Painting the nude is paying tribute to what I see. The challenge is to paint the figure honestly, even if the figure is fifty years old. And there aren't that many paintings of fifty-year-old nudes around.

If you look at my early domestic paintings and my early nudes, they're very inadequate as paintings and as observations of the human figure. Now I'm really looking at what happens with the muscles and the bones. These bodies have got bones in them. In my earlier paintings of the nude, it was as if the bones were on the outside—the bodies were stiff and hard. These are soft on the outside but they have bones on the inside. That was another thing I learnt from looking at clouds...

Gregory O'Brien



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

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

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

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

Probably both designs were given to Binney by Michael King, out of the research he had done for his 1972 book. Whether Binney visited Utakura isn't known but it is very likely that he did. However, this painting was made

while he was in England, so it may have been done from memory or from photographs. The title, *Vanishing Sign*, also suggests a familiarity with the King and Friedlander work, documenting what was then thought, erroneously, to be a form of tattoo that was dying out.

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

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

Martin Edmond

40

Don Binney
Vanishing Sign I

oil on canvas (1973)
signed and dated '73; title inscribed verso
1025 x 1525mm

\$160 000 – \$240 000

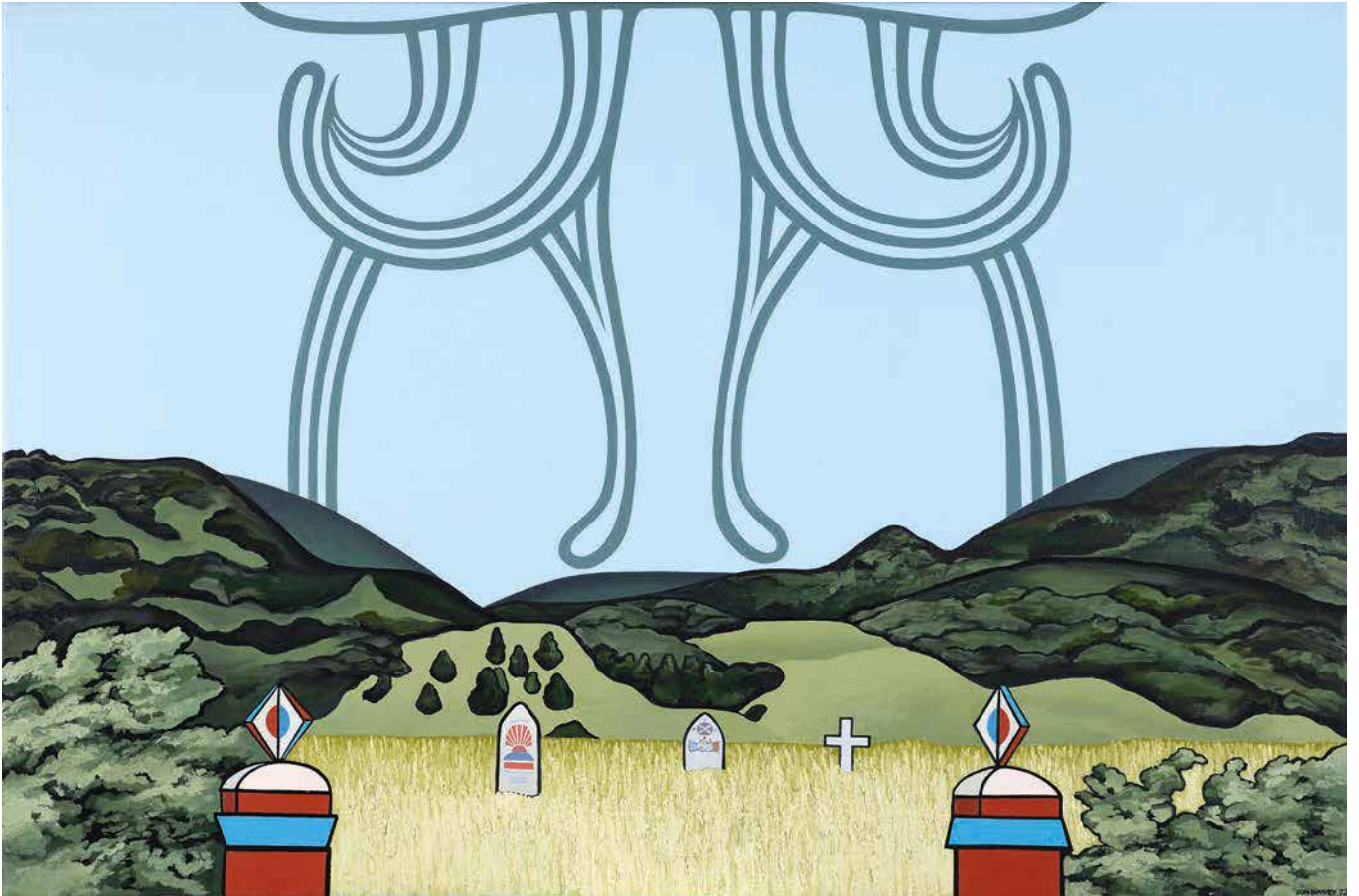
Exhibited

'Don Binney' Commonwealth Institute,
Kensington, London, 1974.

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

Provenance

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



Paul Dibble

View over the Interior

cast bronze, 2/5
 signed and dated 2003
 2600 x 1110 x 700mm
 \$170 000 – \$260 000

Provenance

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

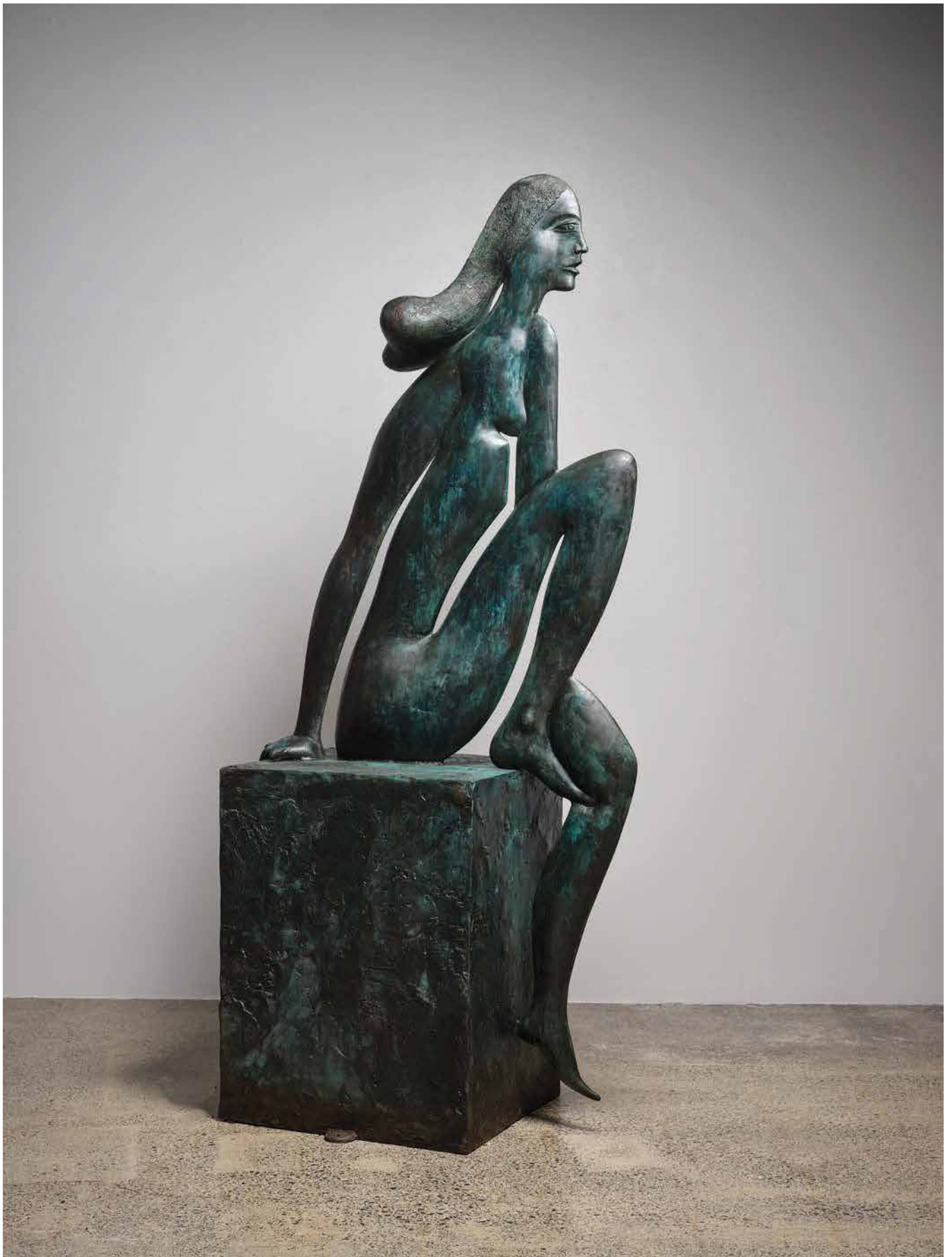
Illustrated

Jeanette Cook (ed), *Paul Dibble*
 (David Bateman, Auckland, 2001),
 front and rear covers.

Developing his technique of sewing a sculptural shape onto two thicknesses of canvas which could then be filled with liquid plaster was revolutionary for Paul Dibble. It meant he could work in wax directly on top of the three-dimensional shape (once it had set hard) before sand casting. His process entails laying the figure on the ground, and covering it with wax and graphite to stop the sand from adhering, and then boxing it around with wood, before silica sand, mixed with an acid catalyst and resin, is poured on and left to set. Then the whole mould is flipped over, and the other half of the sculpture is prepared. When both sides are set, they are split open down the middle and the pattern taken out, leaving the furrane sand mould which is the negative version of the figure. Coating the inner surface with a flash coat which is sanded back means that once the two pieces are clamped together again and molten bronze poured in from a crucible, the surface of the resultant sculpture will require less working. Life-size figures like this require spotwelding to hold them together and then need to be seamed all around by a welder. The welds need to be chased or fettled back to make them less visible, and then the whole surface needs to be worked on with grinders and sanders until it is shiny and smooth. This laborious process creates sculptures which still manage to retain the appearance of spontaneity and freshness.

Taking his lead from the French Post-Impressionist artist Henri Matisse (1869–1954), Paul Dibble has worked with the seated female nude body as a cipher for balance, purity and serenity in this work. His figurative sculptures, depicting both male and female forms, offer a counterpoint to his use of historical subjects such as the huia or Captain Cook where there is an implicit commentary on damage caused by humans to the environment and colonisation's impact on the Pacific. This young woman sits poised and elegant, her expression serene, and her hair lifting behind her as if catching the breeze. While her right leg dangles loosely, toes pointed to the ground, matched by her hanging right arm, her left leg is bent up, with its heel gripping the front edge of the plinth just as her left hand holds on to the back edge. In this way, tension and relaxation are both evident and charge the sculpture with energy making the work a study in counterbalances. The figure may be resting at ease, but she is just as likely to spring into action. She is an active, rather than a passive nude.

Born in Waitakaruru, just south of Miranda on the seabird coast of the Firth of Thames, Paul Dibble came from a farming background to study at Elam School of Fine Arts in the mid-1960s. He collaborated with one of the lecturers there, Colin McCahon, to furnish Catholic churches, making ecclesiastical sculpture, before becoming an art teacher and settling in Palmerston North in 1977, where he joined the staff of the College of Education and set up his own bronze foundry. With work in the collection of the Museum of New Zealand Te Papa Tongarewa, Christchurch Art Gallery, and numerous other public and private collections, he is one of New Zealand's more pre-eminent sculptors. In 2004 he was awarded the New Zealand Order of Merit for his services to sculpture, and Massey University bestowed an honorary doctorate in 2007.





42

Gottfried Lindauer
*Tomika Te Mutu, Chief of the
Ngāiterangi Tribe*

oil on canvas
signed and dated 1907 and
inscribed *pinx* = lower right;
inscribed *Te Mutu, chief of
the Ngātiapa Hapu, New
Zealand* verso
700 x 526mm

\$400 000 – \$700 000

Provenance

Private collection, Prague,
1908–1991.
Private collection, Sydney,
Australia. Purchased from
Webb's, Auckland, December
1992, Lot No. 630 (illustrated
cover). Thence by descent to
the current owner.

Gottfried Lindauer was a professional portrait painter who was born in Pilsen, Bohemia. He studied in Vienna where he learnt a style of painting which is rather stiff and mechanical but always full of detail and photographic literalism. Often Lindauer preferred to work from photographs which at the time were posed, static and monochrome. By using photographs, he could depict important sitters who had passed away or could not sit for him in person. Although he painted portraits of Europeans it is his extensive portraiture of Māori sitters on which his reputation rests. After he moved to New Zealand in 1874, he made many portraits of Māori, most of which were commissions. He was also fortunate to have the patronage of Henry Partridge who built up a gallery of Māori portraits that is now housed in the Auckland Art Gallery, Toi o Tāmaki.

Lindauer's portrait of Tomika Te Mutu, Ngāti Tuwhiwhia and Ngā Te Rangi, is an excellent example of his style and was for many years in a collection in Prague. Lindauer made several portraits of Tomika who died in 1867. There is one in the Partridge collection in the Auckland Art Gallery that is very similar. They are based on a carte de visite photograph of 1860 by John Crombie. The artist never met the sitter who was the paramount chief in Tauranga and lived on the island of Motuhua. The Catholic church at Tauranga was built under his patronage. He opposed the Kingitanga movement and was present at the meeting in 1860 at Kohimarama where he pledged loyalty to Queen Victoria.

Tomika was famous for his full facial tattoo, rangi paruhi, which is precisely defined in the portrait. It is the same as in the portrait in the Partridge collection. However, the pounamu ear pendant, kapeu, is different in shape and the chief is shown wearing a different cloak, a kākahu kiwi and holding a massive greenstone mere held in the fighting position. Clearly Lindauer felt free to vary the attributes provided they were appropriate for the status of the chief. He seems to have had a stock of ornaments including hei tiki, mere pounamu and kapeu to choose from. They recur in several works depicting different sitters. In the painting under discussion and the Partridge portrait he wears a prized huia feather in his hair. In the present version the chief is shown in the open air, as if ready for combat judging by his firm grasp of the weapon and determined gaze. By showing his muscular neck and shoulders, covered in the Partridge version, he further enhances the warrior aspect of the sitter. Because the original small photo only showed the head of Tomika, Lindauer had to devise the upper torso and hand holding the mere. He repeated the same kind of hand holding a large mere in other portraits of different sitters.

The portrait is in good condition and the facial tattoo is clear and carefully delineated. By chiaroscuro, he conveys the depth of the chisel incisions of the moko and the creases and wrinkles of the skin. The attachment of the ear pendant by a black ribbon is also clearly shown. Lindauer intended the work to have ethnographic as well as artistic value.

Michael Dunn



43

Charles Frederick Goldie
The Strategist, Hōri Pōkai, A Warrior

oil on canvas in original frame
signed and dated 1918; inscribed
*"The Strategist", Pokai A Warrior
Chieftain of the Ngatimaru Tribe*
and signed on artist's original
label affixed verso
270 x 216mm

\$550 000 – \$800 000

Provenance

Private collection, Sydney,
Australia. Purchased from
Christie's, Australia and
International Paintings, 24
November 1992, Lot No. 322.
Thence by descent to the
current owner.

Charles Goldie made his reputation with his paintings of old time Māori often dressed in traditional costume. He specialised in these works of which Hōri Pōkai is an excellent example. Unlike Lindauer who painted several hundred Māori individuals, Goldie depicted relatively few who can appear in various compositions. Whereas Lindauer was commissioned to paint portraits and paid to depict his subjects, Goldie decided who he would paint and how he would depict them. He aimed to create an artwork not just a likeness. He also paid his models to pose for him when he depicted them in his studio. Often, he would paint the same sitter more than once, as is the case with Hōri Pōkai who appears at least ten times in his works. Goldie first met and painted him in 1905 when he made a visit to the Thames district. He also took photographs of the chief who was known as a warrior and a man of physical strength. He lived by the Kauaeranga River near Thames. The present painting, dated 1918, is one of several portraits he made of him between 1917 and 1919, using his earlier photographs. Goldie returned to Pōkai as a subject in the 1930s, for example in the work called *Sleep'tis a Gentle Thing: Hōri Pōkai a Warrior Chieftain of the Ngāti Maru Tribe*, 1933. This work shows him asleep in European clothes, and was shown at the Royal Academy, London, in 1935.



Goldie lived at a time of change when his sitters were often elderly and representative of a lifestyle then under threat from colonisation. Hōri is shown as a chief of mana and substance. He is depicted close to the viewer and is cropped off by the picture frame below the shoulders. Although elderly, he is shown as fierce and proud, with lips tightly clenched and eyes that engage with the viewer. His facial tattoo, moko paruhi, though incomplete is given prominence. Goldie depicts the chiselled incisions with great skill and precision, using chiaroscuro to show the depth of the cuts and their texture so that the features have a tactile quality. We can feel as well as see the moko. Goldie lights the face from the front allowing the sides to recede into shadow. Hōri also wears a clearly visible ear pendant, kuru pounamu, made from greenstone. The colour and texture of the greenstone is rendered with incredible skill and its smooth polished surface contrasts with the wrinkled facial features. Further attributes of his chiefly status are the greenstone tiki, and the two huia feathers in his hair. In addition, he is clothed in a fine cloak, a korowai decorated with hukahuka.

Goldie had an academic training in Paris under masters like William Bouguereau where he learned his skills as a painter from the life model. He acquired a mastery of drawing from the model and of lighting to optimise the impact of his works. By keeping the background plain and neutral in colour, Goldie projects the features of his sitter towards us and increases the illusionistic effect of his portrait. It becomes a living likeness. Goldie manages to suggest the inner as well as the outer aspects of his sitter. We can well believe his claim, in the title, that Hōri Pōkai was a strategist was founded in truth.

Michael Dunn



44

Everhardus Koster (Dutch, 1817–1892)
The Arrival of Abel Tasman in New Zealand

oil on canvas
signed (lower left)
708 x 553mm

\$130 000 – \$180 000

Provenance

Collection of the Historical Gallery of Society *Arti et Amicitiae* (the Dutch artists' society founded in 1839).
Collection of Johan Willem Naudin ten Cate (1895–1950), of the prominent Dutch family, whose members included shipowners active in the Dutch East Indies.
Private collection, Holland.
Private collection, Sydney. Purchased from Christie's, Amsterdam, 24 September 2002 (miscatalogued as an African scene).

Everhardus Koster (1817–1892), was a superb Dutch maritime artist who specialised in grand historical scenes, perhaps most famously the gigantic oil painting of William III reviewing the Dutch Fleet in the collection of the Victoria and Albert Museum. Koster trained under Hubertus van Hove before settling in Amsterdam where he had a long career as both a painter and museum curator, notably at the Museum of Modern Art, Haarlem.

The Arrival of Abel Tasman in New Zealand is one of Koster's finest paintings and clearly executed at the height of his powers. The painting is executed with the sort of attention to detail which must have come from a careful study of the history of Tasman's voyages, most notably in terms of his fine rendering of not only the brightwork on the stern of the commander's ship at the centre, but also in the ornamentation and particularly the headdresses of the Māori warriors, the latter confirming that the artist took a more than passing interest in the ethnographic tradition of works relating to Aotearoa New Zealand. A beautiful and vivid painting of one of the most dramatic and far-reaching moments of Tasman's first voyage of 1642, it depicts Tasman's two ships, the Heemskerck and the Zeehaen, anchored at what is now known to have been Golden Bay, on the northwest coast of the South Island of New Zealand.

While the Heemskerck and the Zeehaen were at anchor on 18 December 1642, Tasman sent crew ashore, but due to a conflict, the exact nature of which is still debated, one of the boats was attacked by warriors in a double-hulled canoe who came out to meet the Dutch sailors. In the ensuing fight four of the Dutch were killed. Following the conflict, Tasman named the location 'Moordenaars' (Murderers) Bay.

The artist's mastery of composition and use of a suffused golden light means that it takes a moment to comprehend the sudden violence of the confrontation taking place in the foreground, but the eye is irresistibly drawn to a Māori warrior brandishing his club near the prow of the ornately carved canoes and the Dutch sailors in the boat recoiling in alarm. The painting is therefore a rendition of one of the turning points not only of Tasman's voyage, but of the whole Dutch project. Subsequently, Tasman's reports to the United East India Company (VOC) on the difficult conditions prevailing in Tasmanian and New Zealand waters, as well as his later comments on the arid coasts of northwest Australia, were largely responsible for the final collapse of Dutch interest in settling Van Diemens Land, New Zealand or New Holland.

Given Koster's style of working and the accurate historical composition of the work itself, it is likely that he had some knowledge of the original sketches of the voyage artist Isaack Gilsemans (c.1606–1646), especially as he has shown Tasman's flagship in three-quarter rear view and the other in profile, much like Gilsemans had originally done. There are also hints of one of the earliest and most important published views of New Zealand, the scene depicting 'De Moordenaars Baay' as engraved by Ottens for Valentijn's important voyage anthology, the *Oud en Nieuw Oost-Indien* (1724–1726).

Dating Koster's paintings exactly is difficult, although it is known that his grand-format works date from before 1859, when he lost sight in his right eye with consequent lifelong complications. Significantly, Koster's association with the Arti et Amicitiae society – who at one time owned this painting – dated to 1858 or before. The style of the painting and Koster's connection with the art society both suggest he painted the present work in the late 1850s.

Ralph Hotere was the most reticent of New Zealand painters. He refused to speak about his own work: “There are few things I can say about my work that are better than saying nothing,” he remarked in 1996. Yet he recognised and respected the power of words, and he often incorporated the writing of New Zealand poetry into his painting. Poet Bill Manhire, a friend, was one of his most prominent sources. What drew Manhire’s words and Hotere’s brush together? I want to suggest two points of connection. The first is symbolism and the use of symbols. Symbolism in poetry (a movement of the late nineteenth century) insisted upon suggesting a message rather than stating it outright, expressing ideas not by describing them directly but by recreating them in the mind of the reader through the use of unexplained images. The important word here is ‘suggesting’ and of his poetry Manhire has spoken of how “somewhere inside my head I wanted a sense of mystery.” When from London in the early 1970s Manhire sent Hotere postcards inscribed with phrases and even single words to be turned at first into drawings and then eventually paintings, the associations of these words (‘pine’) and phrases (‘In a dream of snow falling,’ ‘acres of wounds,’ ‘bucket of stars’) were never explicitly spelled out rather hinted at. As Manhire later noted: “It must have been strange for him to receive a weekly line about a European tree.” Hotere’s use of poetry has often been compared to McCahon’s adoption of poetry and biblical quotation. But this is not right. While McCahon uses words for their declarative force and commanding attention, Hotere’s quotations remain enigmatic and pregnant with meaning. With Hotere’s ‘words’ there is, suggests his biographer Vincent O’Sullivan, “a hovering sense of hush, a brushing against final meaning, rather than insistent announcement.”

Hotere, brought up a Catholic, also knew the power of symbols and allusion. His work is full of the unexplained (often Christian) symbol as a disguise for ideas; he seeks the way it might prompt and suggest concepts and emotions in the mind of the viewer. In *Pine: Without Singing* (1988) the centred circle reminds us of Hotere’s earlier black lacquer paintings. There is something formal about the circle’s relation to painting. But the formal can also liberate. Art theorist and perceptual psychologist Rudolf Arnheim has explained how the spatial organisation of all artworks is made up of two dynamics (in the sense of attraction or repulsion), which he calls centricity and eccentricity. There are occasional longeurs in *Pine: Without Singing* such as the chevrons, corners and rectangles encompassing the fourteen eyelet holes that seem overcalculated to knit the edges of a surface together and paste them down. But then, in a homage to McCahon, the numbers of the fourteen Stations of the Cross dance their way clockwise from the bottom right around the canvas. These numbers alert us to the painting’s syntactical and narrative form. ‘Station’ comes from the Latin military term *statio*, the act of standing still, a watch, a turn of guard duty. We will ‘watch’ this painting. It also refers to the practice of early Christian pilgrims following the route of Christ’s passion from Pilate’s house to Calvary. We will ‘follow’ our eyes around the work seeking out a story. So the stations were both a standing still and a process of movement. At the composition’s centre a jostle of mismatched white marks and textures, dripped and scumbled, enables an exhilarating sense of participation,

as if through a window we are viewing soft dispersions of light stroke by stroke. Finally, there are the enigmatic lines of poetry from Manhire’s postcards: “Pine without singing; Buried and silent/Silent and buried; Asleep and asleep/spreading your arms.” Perhaps for the artist a reminder of his beloved brother, Jack, who fought with the Maori Battalion and whose grave lies among those of hundreds of other young soldiers at the Sangro River War Cemetery on Italy’s Adriatic Coast. ‘Pine’ in this instance takes on the association of yearning for something lost. Hotere was a riddler even when — especially when — his themes were blatant. And like Manhire, Hotere is an artist of ‘bricolage’, bringing a range of unlikely things together into a conversation.

The second connection is that aforementioned ‘reticence’ with its tinge of solipsism. Manhire’s poems have been described by Ian Richards as “famously retiring, hesitant and infused with melancholy.” Hotere’s muteness about his work might have seemed a refusal to take responsibility for how it affects us. But his painting speaks for itself as both bluntly material, with a deliberate existential gawkiness, and inextricably sublime. When he had created his PINE Series in 1973-74, combining printing with wooden type and hand painted texts, Hotere had also planned a book which never eventuated. In 2005, thirty years later, Brendan O’Brien, of Otakou Press, together with Manhire and Hotere produced *PINE*, in an edition of 150 copies with 26 signed (now a book collector’s treasure). O’Brien said the *PINE* project resembled a dialogue or conversation: “Bill Manhire’s poems have their own life in his books, but they also gain other lives as they meander in and out of Ralph Hotere’s artworks. ‘PINE’ collects and records the spirit of these encounters.” With Hotere we might speak of an aesthetic of postponement — the deferment of the image, a sort of pushing and pulling at the viewer’s gaze. Meaning itself is often the unstated antagonist of his works. It raises the spectre of certainty, a state incompatible with his vision for painting which is that of ‘forever searching’. Because of this, *Pine: No Singing* contains an asperity of expression that is analytical in form and indifferent to style making the final painting appear as an effect not a fulfilment. The implications of Hotere’s depictions are forever attempting to escape his control, like light around the edges of a collapsed star. But to be unfinished is not to be excluded from a kind of wholeness. Nothing disrupts the composition’s essential harmony, the details striking the eye all at once. Hotere’s raw but controlled touch — patient yet unpredictable — simultaneously establishes and etherealises his image. His painting seems to take shape only when he isn’t trying to paint it. *Pine: Without Singing* demonstrates for us, in the lines of another Bill Manhire poem (‘It Is Nearly Summer’), that:

The world is a constant amazement,
always on the move.

Laurence Simmons

Ralph Hotere

Pine: Without Singing

acrylic on unstretched canvas.; inscribed *Janne Land Gallery, Pine Cat. No.8* verso
title inscribed, signed and dated '85 and inscribed for *Cilla*; inscribed *Janne Land Gallery, Pine Cat No. 8* verso
1970 x 1805mm

\$300 000 – \$400 000

Provenance

Private collection, Christchurch. Purchased from Webb's, Auckland, 19 September 2006, Lot No. 66.



*There is a rock to guard every sacred harbour in New Zealand.
It but waits its hour.*

John Caselberg

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

No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. All of the paintings from this body of work are conceived primarily in matte black, only occasionally punctuated by a perfectly inscribed line, more often than not in red. *Port Chalmers Painting No. 2* has none of the immediately seductive allure of the near-contemporaneous broilite lacquer works. This is, without doubt, a cerebral painting of the highest order, painted for quiet contemplation and consideration.

Port Chalmers Painting No. 2 adheres to the stylistic status quo of this period and offers no elixir for the time poor or impatient; rather, like the gradually shifting tides, it creeps up on you slowly but surely, washing over and through you in a gentle tide of darkness. The infinite blackness is disturbed only by the subtlest gradations of darkness, whereby the

background black gives way to a square shape of inkier black which mimics the perimeters of the painterly field, and a horizontal block at the bottom of the painting. The latter, along with the title, providing a landscape and biographical context and locating the painting in the environment of his new home on the Otago Peninsula.

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

Painted three years after the artist moved to Dunedin to take up the Frances Hodgkins fellowship, Ralph Hotere's *Port Chalmers Painting No. 2* appears as both resolutely of the local and the international in its concerns and is a deeply intellectual and refined painting. Its esteemed provenance of having previously been owned by John Caselberg, who himself had moved to Dunedin to take up the Burns Fellowship earlier in the decade, further cements its place in the rich cultural milieu of 1970s New Zealand.

Ben Plumbly

46

Ralph Hotere

Port Chalmers Painting No. 2

acrylic on canvas

title inscribed, signed and dated '72 verso

1195 x 1195mm

\$120 000 – \$160 000

Provenance

Collection of John Caselberg, Dunedin.

Private collection, Auckland.

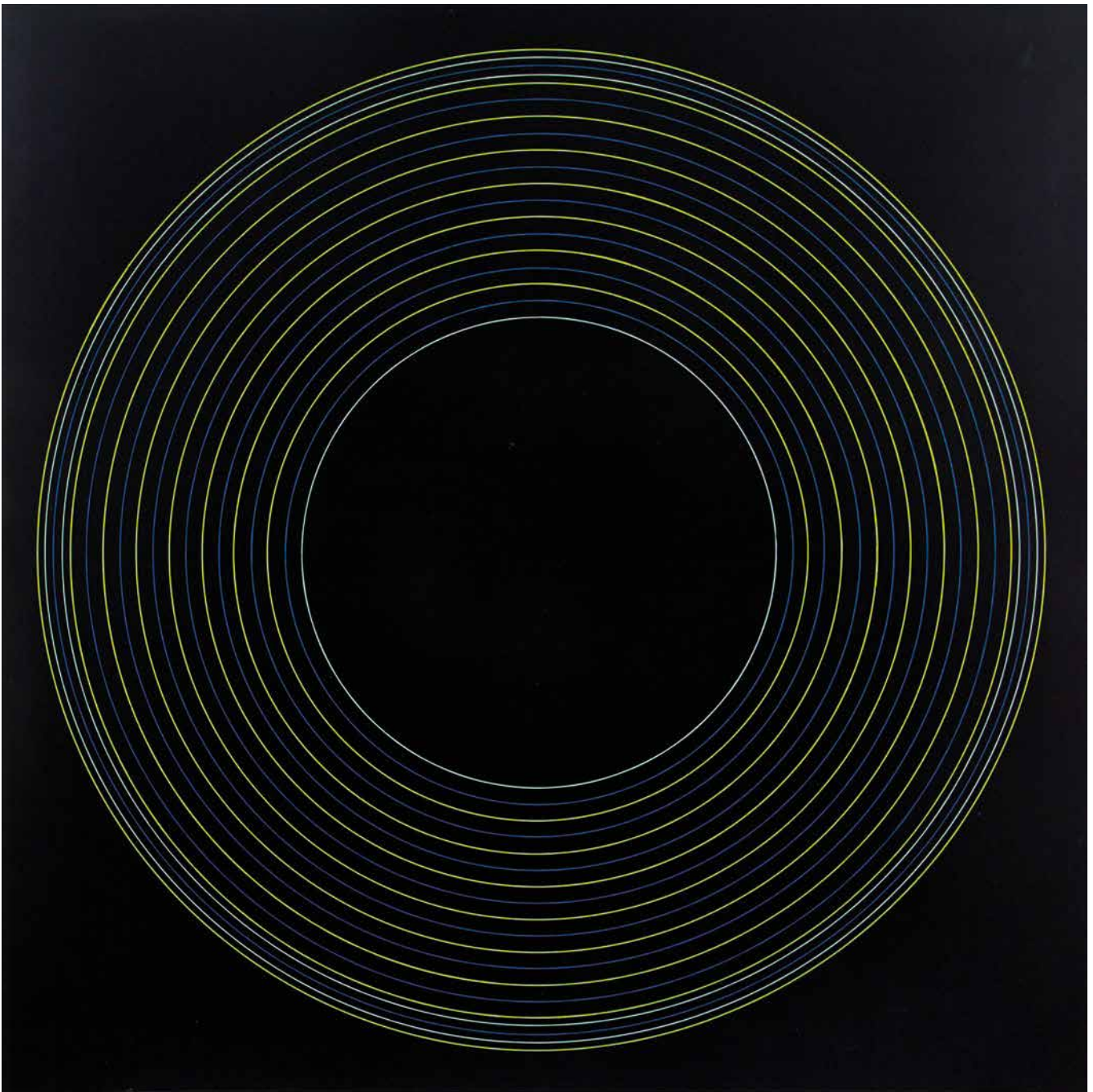


There is something about the circle and the circular and its relation to painting. It is formal. From the Greek *kylix*, broad low wine cups of the 6th and 5th century BC, where the almost flat interior circle on the interior base of the cup was the primary surface for painted decoration. (As the representations would be covered with wine, the scenes would only be revealed in stages as the wine was drained.) To the widespread use that Renaissance painters made of the *tondo* form. But that formality is also liberatory: theorist and perceptual psychologist Rudolf Arnheim (*The Power of the Centre*) has written how the spatial organisation of all artworks is made up of two dynamics (in the sense of attraction or repulsion), which he calls centricity and eccentricity.

Ralph Hotere's circle paintings are centred on three important artistic sources: Jasper Johns' targets of the mid-1950s where Johns transformed the familiar image of a target into a tangible object by building up the surface with wax encaustic so that its concentric circles become less precise and more tactile. And Kenneth Noland's circle paintings of the mid-1950s, which were not targets, like Johns, but abstract circles of blazing colour intensified by the circular format centred in square canvases. As they spun off their centres they seemed free of gravity, not to be read as solid substance. The third source for *Black Painting no. 39* lies in Hotere's knowledge and admiration of the work of Ad Reinhardt. (Hotere had cited a lengthy quotation from Reinhardt in his *Zero Exhibition Catalogue* of paintings shown at the Barry Lett Gallery in 1967.) The difference being that while Reinhardt strived in his canvases for a superlative mattness that prevented any possible light reflection, as if in fear of interference from the phenomenal, an 'ex-centric' Hotere revelled in a pristine smooth glossy finish that skidded your gaze across its surface.

During the decade 1967 to 1977 Hotere produced a series of black paintings using materials and techniques employed in the motor-finishing industry at the time. These used Duco and broliote industrial grade nitrocellulose lacquers on hardboard supports to produce gloss slick surfaces. Who else but Hotere would have put together his love of the reflective polished surfaces of fast cars with the impenetrability of Ad Reinhardt's black paintings? Apparently his favourite tone of black was Dulux Duco 'Raven Black' used in the automotive industry for painting hearses. On Hotere's glossy black surfaces thinly painted lines of individual hues struggle to lose themselves in the deep glossy surfaces of infinite black. Hotere's slightly raised composition lines — in *Black Painting no. 39* light grey, sky blue, apple green — were formed by using a metal line-rolling implement shaped like a pen filled with paint and with a finely milled wheel at the end which distributed the paint along the lacquered surface. This device was used by professional car and truck painters for painting racing stripes. The difference being that Hotere's line-roller was attached to a compass the point secured in a piece of card to paint circles. However, the effects of this are far from the merely mechanical. With the rolling of coloured lines on its surface, Hotere's black lacquer becomes a mirror which images me back to myself, as it returns its own blackness back as a form of provocation. For here a circle completes itself. In doing so, as Ian Wedde has perceptively suggested, 'A tension between the marking of content and resistance to it is captured in this blackness, one of the iconic gestures of modernist abstraction' (*Trouble Spots: Where is Ralph Hotere?*).

Laurence Simmons



47

Ralph Hotere
Black Painting No. 39

lacquer on board
title inscribed, signed and dated 'Dunedin
'69' and inscribed No. 39 verso
900 x 900mm

\$65 000 – \$85 000

Provenance

Purchased from Gow Langsford Gallery,
Auckland in December 2004.

Moments in art and politics scrape over one another like tectonic plates releasing tremors of energy that address the individual moment but also push the artist's work further forward. Ralph Hotere knew how to harness these energies. Throughout his working life, he experienced many quakes like these when politics and art collided: the Polaris paintings of his London years, his Human Rights series, his response to the Vietnam War, the Parihaka drawings, the Aramoana paintings, his stoush with Port Otago, and his response to the Gulf War. Hotere's work is a lifelong essay on the theme of freedom — what it looks like, what it takes to achieve and maintain it — we might call it his speak-truth-to-power ethos. *What's in a game?* painted in 1988 looks back to the 1981 protests against the South African Springbok rugby tour. First there is the central image. It is a superb illustration of Hotere's gift for making an overlooked piece of cultural signage into a surprising image — once you see them you can't stop missing the connections between the abbreviation NZ, the Union Jack and the Nazi swastika. This is elementary postcolonial semiotics. The sign is also combined with an uncanny sense of where and how to place it within the overall composition; Hotere deploys his distillations with a collagist's sense of mobile improvisation. His work is a good example of the in-the-moment control necessary to make a painting rise above the predictable. Then there are the words borrowed from a poet, his friend Hone Tuwhare, another Hotere trademark. Tuwhare's haiku-like short poem dates from 1973 when Prime Minister Norman Kirk postponed a scheduled internal tour by the Springboks:

New Zealand
 Rugby
 Union

What's in a game?
 Apartheid would smell as sweet
 If rugby be thy name.

They were friends but what is the artistic connection between Hotere and Tuwhare? Both of them seek out subjects that are political, they target the racist apartheid that persistently underscores colonialism, but they do it by conveying a kind of enchantment or whimsy, and they both use charm as a means of persuasion. We sense that Hotere feels he can advance his own work by co-opting the magnetism of Tuwhare's playfulness and colloquial idiom. This is part of his 'game'. I'm giving a fancy interpretation which I think it allows. The impulse to write on paintings, to make design elements out of letters and words, is nothing new for painting here in New Zealand. But Hotere makes it feel new. The first line of the poem, which becomes Hotere's title 'What's in a game?', is stencilled, but the remainder of the second line and the word 'Rugby' are written in broad, hardly-careful brushstrokes. These are then carried through into the rougher Twombly-like motif of scribbled cancellation. The scale of the painting is declarative, like someone shouting into a megaphone. Scale is part of Hotere's self-assurance. Working on a two by one and a half metre canvas like this necessitates the use of large brushes and the whole arm in the application of paint. And bumping up the size helps prevent Hotere's image from being read as twee. The big blocky stencilled letters are also kind of

slapstick, like a poke in the eye. *GET IT!* Is it by chance that the (non)aesthetic of punk rock is in the 1980s air? For here, it seems, to look is to be shouted at. The tone is assertive, even accusatory, yet efficiently set out, and mocking. *What is in a game?* can also be seen as the result of a spill, it's just viscous liquids fighting it out on a flat surface. It's difficult to tell what is the first layer and what is the last, what is painted and what is merely thrown at, or applied to, the canvas. Hotere's painting has a pleasantly confusing, smooshed-up feeling. It is structured but vaporous, ironic but sincere in a way that is circular, declarative, and open-ended all at once. The unrelenting colour explodes. It is not blended or even modulated; it is as if it were defending its territory against incursion. It reveals Hotere, who has been unremittently associated with 'blackness', to be, almost grudgingly, a fantastic colourist. The painting's orange-red is a notoriously difficult colour to use for, as interior decorators know, orange is anti-decorative and will not 'go with' anything. But here that is part of its declarative politics: it *must* stand out. The political message is *not* mere decoration. If Hotere has a method, it is to recoil, stroke by stroke, from conventional elegance — strangling one aborning stylistic grace after another. Hotere's confidence that his brush is doing the right thing never wavers and his belief in his own choices is bracing. He just goes on his nerve. Every mark and colour, every wonky bit of drawing, is fuelled by a decisive engagement with the politics of painting; so that the act of painting itself becomes political. With their distilled forms and self-reflective captioned texts, Hotere's pictures are like memes in paint. By trial and error, Hotere fashioned an extraordinary role for himself, as an abrader of political and moral nerve ends across twentieth-century New Zealand society, and he was incomparable in it. That ability to make paintings that are both ideologically tough and aesthetically gratifying, and to make the interpretation of them intensely pleasurable, is the measure of Hotere's art. His paintings are deeply ethical and get at something elemental about how we should live.

Laurence Simmons

48

Ralph Hotere
What's in a Game?

acrylic on canvas
 title inscribed, signed and dated 8.8.88 and inscribed
Hone Tuwhare "New Zealand Rugby Union" 1973
 1800 x 1520mm
 \$350 000 – \$500 000

Illustrated

Kriselle Baker and Vincent O'Sullivan, *Ralph Hotere*
 (Ron Sang Publications, Auckland, 2008), p. 193.

Provenance

Private collection, Auckland.





The work of landscape designer Lesley Maughan was the initial inspiration for Karl Maughan to start creating paintings of gardens. Visiting his mother in Guilford Street, Ashhurst, in the summer of 1986, he was impressed by the effect her planting had created. With just a few exposures left at the end of a roll of film, he documented the garden's masses of glorious flowers. He was fascinated by the patterns they formed, and the way her creative mind was evident in how the plants had been combined. Returning to Auckland, he realized he had enough material in these photographs to sustain a series of paintings for his masters' project at Elam and beyond.

After living in London for three years from 1994 until 1997, Maughan returned to Auckland at the end of the 1990s, and rejoiced in the better weather. With its bright light, and clear blue sky, this painting of a garden in Sainsbury Road in Morningside tips the viewer into the sensation of being outdoors in midsummer in Aotearoa through its physical scale. It is immersive: you can imagine the accompanying sound of cicadas, bees and birds when you look at it.

Adopting a low viewpoint, Maughan first involves the viewer with centrally placed Rudbeckia, its bright yellow flowers immediately catching the eye. He builds from this foreground feature by stacking other species up the picture plane to give the impression of plants crowding each other out in a herbaceous border. His subtle technique re-creates the sensation of being physically located in a garden, alive to its textures, colours and shapes. As a painter, his special skill is to be able to make a purely visual medium, painting, simulate an intensely lived experience, so that pleasant memories are triggered, and you can almost feel the warmth of the sun on your back as you gaze at it.

Despite decreasing the size of the flowers over distance in accordance with the laws of perspective, Maughan's technique of constructing his painting maintains pictorial interest over a broad colour field. Nothing dominates, or is subordinate: the plants are particularized and shown to be abundant, but co-existing democratically in a garden of equal floral opportunity.

Maughan's work reminds us that gardens are themselves works of art, where cultivated plots have been shaped by human desire to look a certain way. Nature has been reined in by horticulture here, but this painting also indicates how in a garden, order and chaos can be delicately balanced. On the left, a thistle can be seen thrusting through the foliage: is it part of the planting or has this perfect garden sprouted a weed? The work of the unseen gardener can be admired: Maughan has often said that creating his paintings is like gardening, without the hard labour.

Rather than being limited by his subject matter, Karl Maughan has made painting gardens into a lifelong project. Asked once if he was ever criticised for not varying his content, Karl Maughan responded, "It's like saying to a writer, surely you've said everything you want to in English, don't you want to write in another language? There's a lot of language in a garden and I've never run out of ideas."

Linda Tyler

49

Karl Maughan
Morningside

oil on canvas (1999)
signed verso; original Gow Langsford
Gallery label affixed verso
2270 x 2280mm
\$80 000 – \$120 000

Illustrated

Hannah Valentine and Gabriella
Stead (eds), *Karl Maughan* (Auckland
University Press, 2020) p. 58.

Provenance

Private collection, Auckland.





50

Andrew McLeod

The Owl and the Pussycat

oil on canvas

signed and dated 2000–2005

1215 x 1805mm

\$55 000 – \$75 000

Provenance

Collection of Tim and Sherrah Francis, Wellington. Purchased from Peter McLeavey Gallery, Wellington, 1 April 2006.

Private collection, Auckland. Purchased from Art+Object, 7 September 2016, Lot No. 10.

For three decades now Shane Cotton has been one of New Zealand's most acclaimed artists, a painter whose practice examines Māori and Pākehā cultural histories. The arresting and eerie *Blue Shift* was created during a period when Cotton's practice experienced a striking shift. Gone were the dense and complex sepia-toned paintings that reflected on Aotearoa–New Zealand's colonial past. Instead he pushed wide open into a new aesthetic that would come to define his work and engage critical and popular attention alike. Cotton's new direction was dominated by blues and blacks, symbolic colours that created a series of powerful, ominous sky scapes. Within these nebulous spaces objects appear to hover, suspended in a weightless existence. These deftly created realms are neither night nor day, but a primordial void rich with both tension and beauty.

The unexpected direction Cotton's practice took in the early 2000s has been pivotal, and the 2007 painting *Blue Shift* contains many of the elements that made this new body of work so complex and admired. Typically plummeting or tumbling against a backdrop of complex iconography, birds feature heavily as metaphor and symbol. The iconic twisting forms, what Eliot Weinberger described in his poetic meditation on Cotton as 'ghosts of birds', are a recurring motif that help define this new direction. In Māori culture birds are a rich source of metaphor. Considered intermediaries between heaven and earth, against the painter's momentous sky scapes these delicately drawn emissaries act as signifiers of other dimensions and mysticism. "All my work, in some form, has a relationship to Māori cosmology" Cotton has commented. "A lot of what I paint is about the relationship of matter and ideas to one another, and where things sit in context to one another: whakapapa." In this shift from earthy landscapes to heavenly zones, Cotton opens up powerful, transcendent, and infinite spaces where Māori mythology and mystical practices can emerge.

Blue Shift reflects the limited colour palette, characteristically unexplained space, and storm-dark skies defining this new body of work and places a haunting toi moko front and centre of the picture plane. The provocative

and intensely charged images of ritually preserved heads first appeared in the artist's painting in the early 2000s and persist into his current practice. Signifiers of ancient tradition and unsettling colonial-era trade, many toi moko that appear in this work of this time are drawn from a collection assembled by Major-General Horatio Robley after a period in Aotearoa–New Zealand fighting with the British army. Cotton's work from this time may be seen a series of apocalyptic warnings. The charged zones he creates evoke history, the present, and also a space not defined by such restrictive measures of time. This toi moko shows the traditional tā moko carved into the skin but also what could be a symbol of contemporary warfare, a red laser sight or target on its forehead.

Cotton's choice of a sombre, restricted palette becomes more clear when we know that the predominant blues and blacks of this body of work reference the colour that appears when pigment used in tā moko is placed into the skin. Unusually, this tapu object isn't floating in the disorientating space characteristic of the artist's allegorical sky scapes but is anchored to a stake that disappears into foliage at the bottom of the painting, its predominant colour echoing the red dot seen on the toi moko's forehead. Toi Moko were major trophies of war and one missionary of the 1800s commented that having tā moko was literally like painting a target on your face: "No man who was well tattooed was safe for an hour unless he was a great chief, for he might be watched until he was off his guard and then knocked down and killed, and his head sold to the traders."¹

Within Cotton's deftly painted otherworldly realms some allegorical motifs are instantly understandable for their cultural significance but others are less so, leaving our reading of the work unsettled and deliciously incomplete. His disorienting sky scapes and spaces outside of time feel as if they're offered up as sites of invocation, endless and possibly ominous spaces on the cusp of transformation.

Kelly Carmichael

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Shane Cotton
Blue Shift

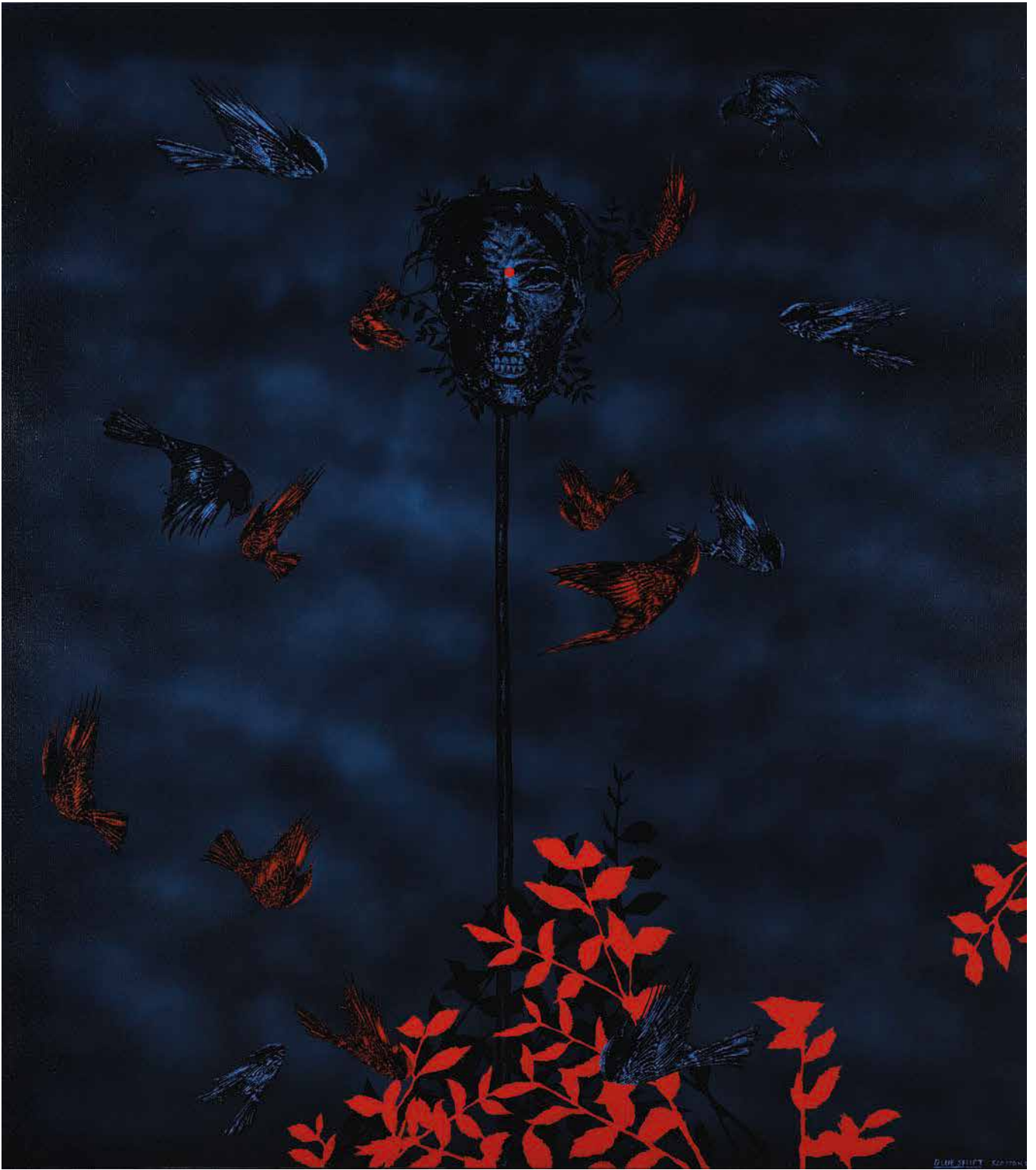
acrylic on canvas
title inscribed, signed and dated 2007
1800 x 1600mm

\$120 000 – \$160 000

Provenance

Private collection, Auckland.

1. <https://nzetc.victoria.ac.nz/tm/scholarly/tei-PalMoko-t1-body-d1-d3.html>



Max Gimblett

The Secret Garden – After Graham Sutherland

gesso, acrylic & vinyl polymers, epoxy, aqua size,
Japanese Blonde Silver leaf on wood panel
title inscribed, signed and dated 2014 verso
1524 x 1524mm (60 inch quatrefoil)

\$65 000 – \$85 000

Provenance

Private collection, Auckland.



Tony Fomison

Closing time at the zoo

oil on jute canvas laid onto board
title inscribed, signed and dated '81
and inscribed *started 14.4.81* verso
207 x 283mm

\$65 000 – \$85 000

Provenance

Collection of P. Fraser, Wellington.
Private collection, Auckland

Reference

Ian Wedde (ed), *Fomison: What shall we tell them?* (City Gallery, Wellington, 1994), Supplementary Catalogue No. 71.



Li Tianbing
Purple Brother

oil on Belgian linen canvas
signed
1295 x 1295mm

\$80 000 – \$140 000

Provenance

Private collection, Christchurch.
Purchased from Opera Gallery,
London, 10 December, 2014.

Li Tian-Bing was born in the southern province of Guilin in China in 1974. His work is characterized by the dual influence of the far East and the West, the first being the legacy of Chinese painting imbued by Taoism, and the second resulting from the teaching of his art professors at Paris' prestigious École des Beaux-Art, where he graduated with distinction under the watchful eye of Christian Boltanski, among others. Critically acclaimed as one of the leading painters of his generation, Tian-Bing's work is semi-biographical and stems from the solitude which his generation grew up in, under China's staunch one-child policy.

The only memento the artist has of his childhood is five old photographs. Tattered and torn now, black and white and each slightly out of focus. These images provided the impetus for an on-going series in which the artist attempted to recapture and re-imagine his childhood as well as for a sustained investigation exploring the consequences of one of the most controversial and far-reaching social policies the world has ever seen. A policy that has resulted in an estimated 400 000 000 fewer births since the enactment of the 1978 law. The artist has stated: "My generation is unique, in China and in the world... In that we were the first not to fully know the meaning of the words 'brother' and 'sister'."

Maintaining a strong relationship with photography through partial blurring, cropping, scratches and blotches, paintings such as *Purple Brother* are rendered in the stark monochromatic detail of an old, weathered photograph. Wide-eyed and deadpan, Tian-Bing's subjects fill the frame, appearing alone and detached. Predominantly uniform in colour, the artist utilises colours that are significant to him and denote scenarios linked to the socio-political situation of China – Blue for capitalism, red for revolution and blood, and in this painting, purple for nostalgia. After a few years of working on self-portraits the artist began adding further characters to his visual lexicon remarking: "Slowly, I began to add other children. The brothers and sisters and friends I never had. My invented friends." *Purple Brother* is part of the artist's imaginary family and the increasingly vast and evolving dialogue Tian-Bing creates between reality, imagination and fantasy.

Tian-Bing's subjects increasingly became symbolic, a means by which he could investigate and interrogate all that is happening in China today, including the pace of construction and change and the rapidly disappearing world of old China which he grew up in. His paintings are in the collections of many of the world's leading galleries including the M+ Museum in Hong Kong, the Asia Society in New York, the China National Museum of Art in Beijing, and the Minneapolis Institute of Art.

Ben Plumbly



55

Ann Robinson

Wide Bowl

cast glass

signed and dated 2005 to underside

215 x 545 x 545mm

\$35 000 – \$50 000

Provenance

Private collection, Auckland.





56

Barry Brickell
Large Planter

sculpted, hand-built tercaotta
1525 x 620 x 620mm

\$12 000 – \$18 000

Provenance

Private collection, Waikato. Purchased
from the artist, circa 1988.

Banksy

Have a Nice Day

screenprint, 432/500 (2003)

accompanied by original Pest Control

certificate of authenticity

340 x 987mm

\$40 000 – \$60 000

Provenance

Private collection, Auckland. Purchased from 'Santa's Grotto' exhibition, Dragon Bar, London.

Private collection, Auckland. Purchased from International Art Centre, Auckland, July 27 2001, Lot No. 35.





Nice Day

58

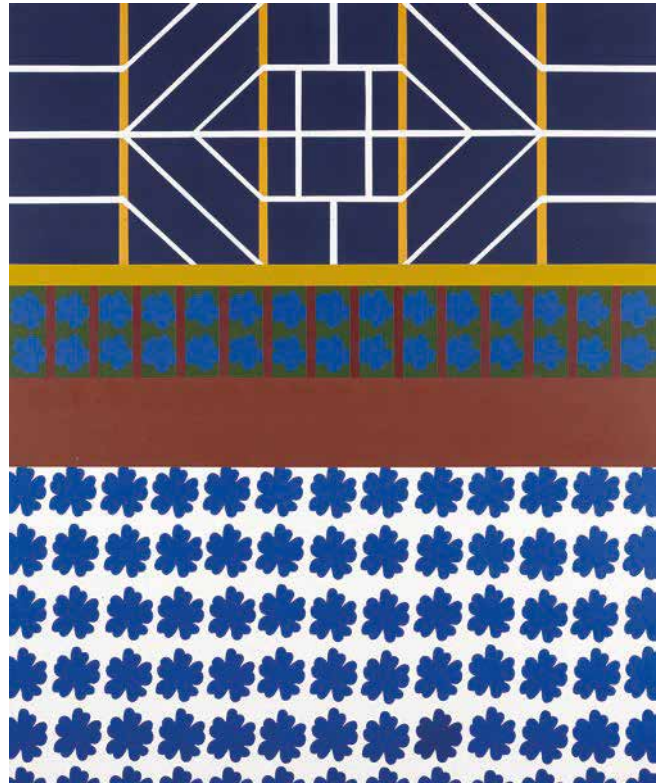
Esther Stewart (Australia, 1988–)
Behind the Blaustrade, Rosy Heath Myrtle

acrylic on board
signed and dated 2017 verso;
title inscribed on Sarah Cottier
Gallery, Sydney label affixed verso
1800 x 1500mm

\$18 000 – \$26 000

Provenance

Private collection, Auckland.



59

Roy Good
Two Planes Bisect: Gordon's Stripes

acrylic on shaped canvas
title inscribed, signed and dated
2015 verso
1325 x 1325mm

\$8000 – \$14 000

Provenance

Private collection, Auckland.

Exhibited

'Roy Good: Bisecting Planes', Artis
Gallery, Auckland, 26 July – 14
August, 2016.



60

Geoff Thornley
Vertical Untitled A

mixed media on paper on canvas
title inscribed, signed and dated '72 verso
2115 x 697mm

\$12 000 – \$18 000

Provenance

Private collection, Auckland. Purchased
from Barry Lett Galleries, Auckland, 24
October 1972.

61

Geoff Thornley
Risen

mixed media on paper on canvas
title inscribed, signed and dated 1972
and inscribed *Papalangi Series No. 1* verso
1445 x 1017mm

\$5000 – \$8000

Provenance

Private collection, Auckland.



Andrew McLeod
Forest with Chair

oil on canvas, diptych
signed and dated 2012
1550 x 2500mm

\$25 000 – \$40 000

Provenance

Private collection, Otago.
Purchased from Peter McLeavey
gallery, Wellington.
Private collection, London.



Brendon Wilkinson

No Title III

oil on canvas
signed and dated 2013 verso
1950 x 1950mm

\$20 000 – \$30 000

Exhibited

'Brendon Wilkinson – Blue Flame',
Robert Heald Gallery, Wellington,
22 August – 14 December 2013.

Provenance

Private collection, Auckland.



Ronnie van Hout

Untitled – From the Series Mephitis

black and white Pegasus

photographic prints, 16 panels

editioned 10/20 on artist's catalogue

labels affixed verso

550 x 365mm: each panel

3365 x 2570: installation size variable

\$16 000 – \$25 000

Provenance

Private collection, London.



André Hemer

Deep Surfacing NYC No. 9

acrylic and pigment on canvas
title inscribed, signed and dated
New York 1917 verso
1255 x 892mm

\$12 000 – \$16 000

Provenance

Private collection, Auckland.



66

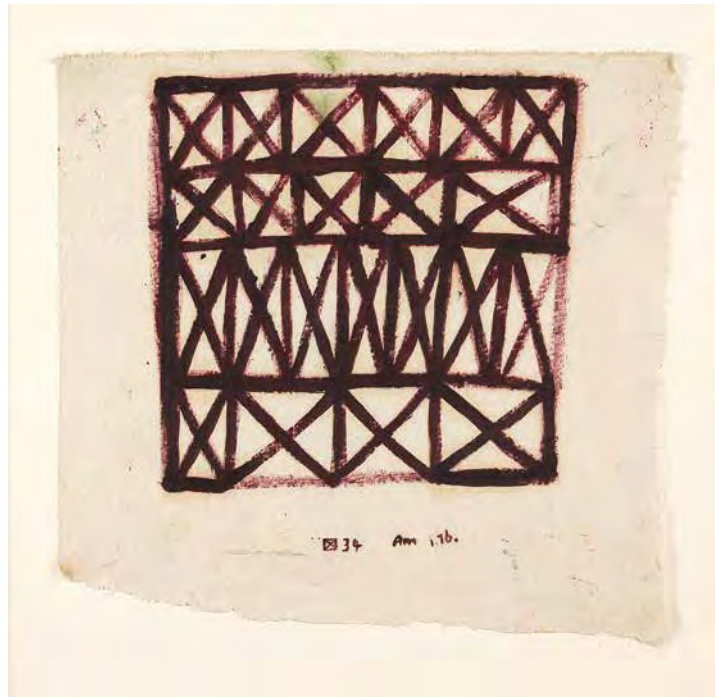
Allen Maddox
Untitled No. 34

oil on cotton duck
signed and dated 1. 76 and
inscribed No. 34
677 x 720mm

\$10 000 – \$16 000

Provenance

Private collection, Christchurch.



67

Barbara Hepworth
(United Kingdom, 1903–1975)
Rangatira I from Opposing Forms

lithograph, 1/12
signed
790 x 575mm

\$4000 – \$7000

Provenance

Private collection, Auckland.
Purchased from Peter Webb
Galleries, Auckland, 1992.
Private collection, Auckland.
Purchased from Art+Object,
September 1 2015, Lot No. 90.



68

Yvonne Todd

Milk Study

type C print from a 4 x 5 transparency, 2/3
title inscribed, signed and dated 2012 verso
472 x 583mm

\$4500 – \$6500

Provenance

Purchased from Ivan Anthony Gallery,
Auckland in 2017.



69

Roger Ballen (South Africa, 1950–)

Closet

gelatin silver print, 3/10
title inscribed, signed and dated 2004 on
artist's catalogue label affixed verso
455 x 455mm

Provenance

Private collection, Auckland. Purchased from
Trish Clark Gallery, Auckland.

\$3000 – \$6000

Note

Born in 1950 and a key photographer of his generation, Roger Ballen was one of three artists selected to represent South Africa at last year's Venice Biennale. Ballen's psychologically powerful silver gelatin photographs 'do not pretend to mimic the world in a manner similar to the way the human eye might perceive. Black and white film is essentially an abstract way to interpret and transform what one might refer to as reality.' Ballen studied psychology at the University of California and completed his PhD in Mineral Economics at the Colorado School of Mines. Relocating to South Africa to work as a geologist, he began documenting his new environment of small mining towns and their inhabitants. These now iconic images evolved into more elaborately constructed compositions, allowing Ballen to evoke the most undomesticated side of his human subjects and incite discomfort; not so much for the residents of his strange worlds whose metaphysical and emotive qualities are evoked, but for us, the viewer. Ballen's more recent works adopt a formal language that is not immediately associated with photography. His engagement with a more painterly and sculptural aesthetic unbalances the viewer's sense of reality while delivering a powerful emotional hit.



70

Terry Stringer
Boy and Apple

cast bronze, AP
signed and dated 2012
500 x 240 x 240mm
\$9000 – \$14 000



71

Guy Ngan
Cast Aluminium Sculpture No. 11

cast aluminium
signed and dated 1975 and
inscribed *11*; title inscribed
on artist's original label
affixed to base
430 x 180 x 270mm
\$12 000 – \$18 000



72

Andy Leleisi'uao
Uberty People of Mudea

acrylic on canvas (2016)
Milford Galleries label affixed verso
1520 x 1212mm

\$10 000 – \$16 000

Provenance

Private collection, Auckland.



73

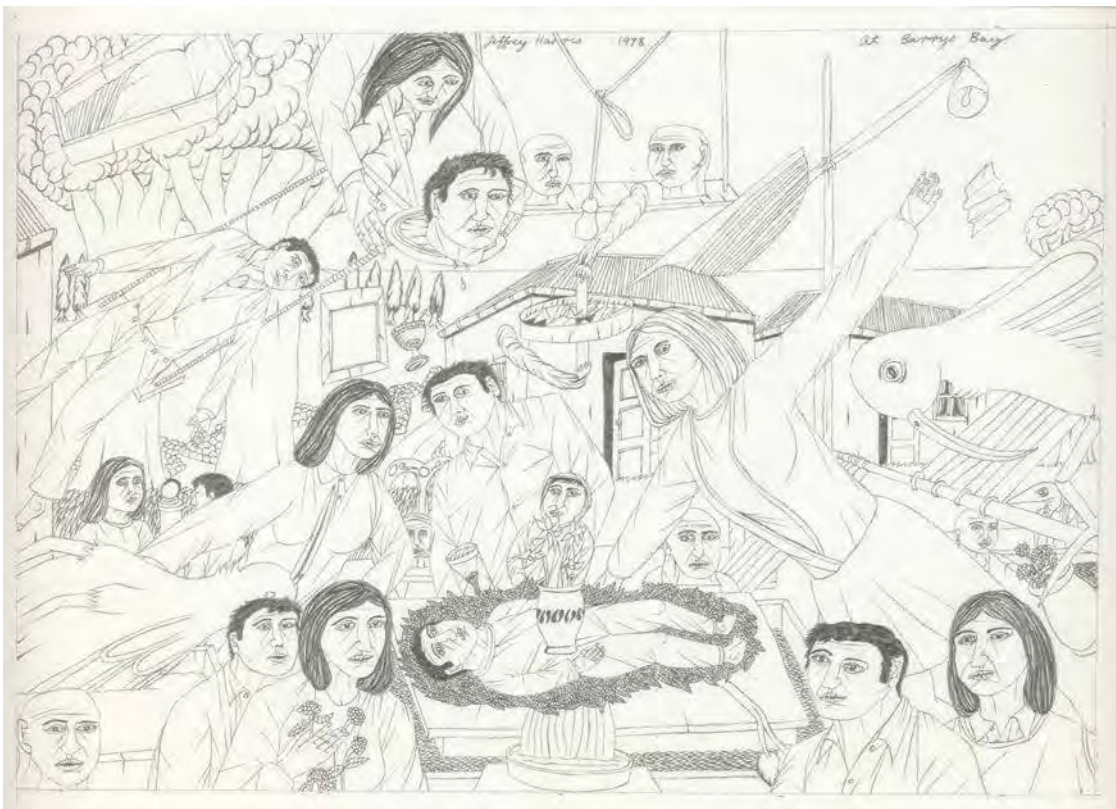
Jeffrey Harris
At Barry's Bay

graphite on paper
title inscribed, signed and dated 1978
110 x 155mm

\$1000 – \$2000

Provenance

Private collection, Wellington.



Don Driver

Painted Relief No. 7

acrylic on canvas mounted to aluminium
title inscribed, signed and dated 1972 verso
1320 x 1855mm

\$38 000 – \$55 000

Provenance

Private collection, Auckland.



Don Driver
Yellow Cross

vinyl, wood and acrylic on canvas (1969)
2300 x 1220mm

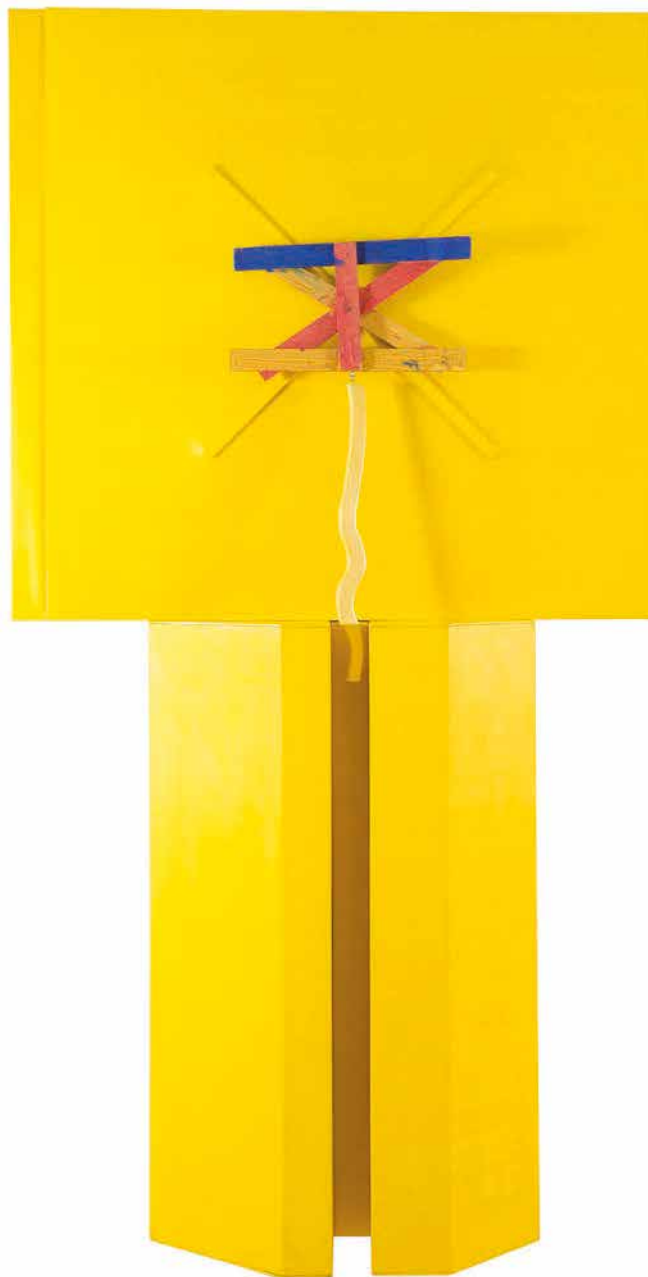
\$20 000 – \$30 000

Exhibited

'Don Driver: Selected Works, 1968–2008',
Wellington, 28 May – 21 June 2008.

Provenance

Private collection, USA. Purchased from Hamish
McKay Gallery, Wellington, May 2009.



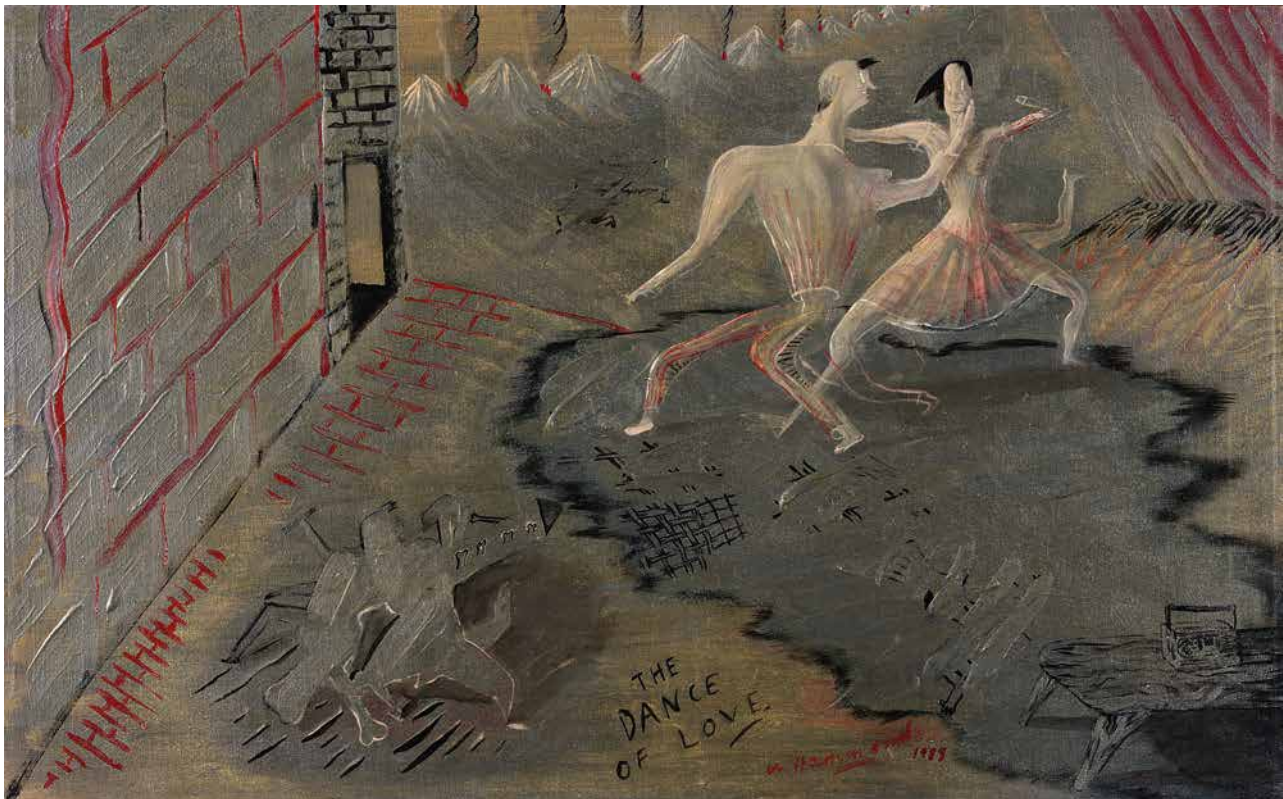
Bill Hammond
The Dance of Love

acrylic and metallic pigment on canvas
title inscribed, signed and dated 1985
510 x 815mm

\$25 000 – \$40 000

Provenance

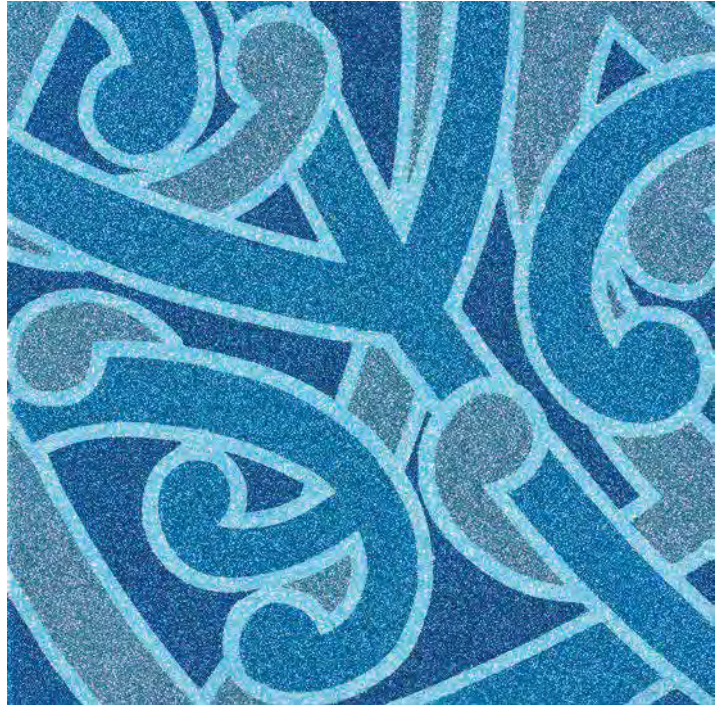
Private collection, Auckland.



77

Reuben Paterson
A Moon Shaped Puddle

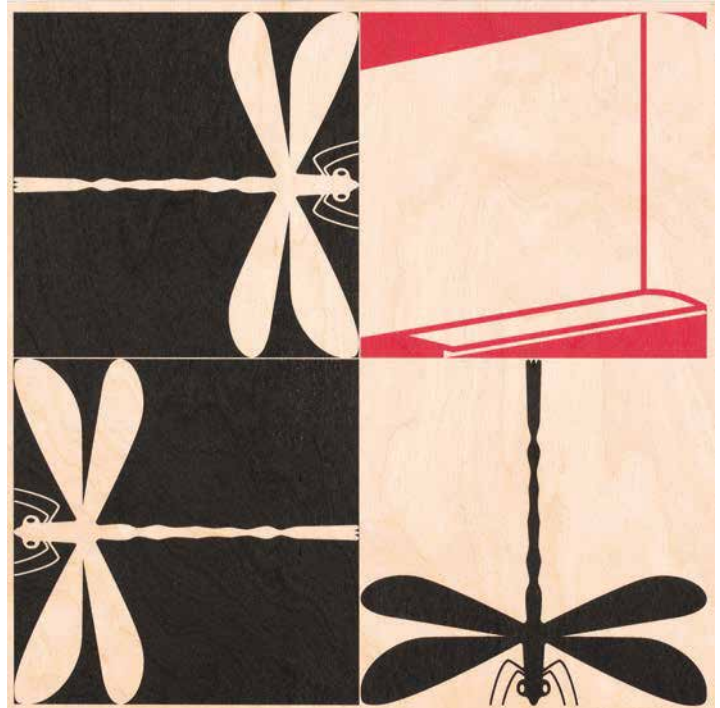
glitter on canvas
title inscribed, signed and
dated 2021 verso
355 x 355 mm
\$4000 – \$6000



78

Richard Killeen
Repetition Dragonfly Book

UV inkjet on plywood
signed and dated 2002
verso; inscribed *Cat No.*
7076 on artist's original
catalogue label affixed verso
350 x 350mm
\$2500 – \$4000



79

Robert Ellis

Untitled

oil and gouache on card
signed and dated '62
598 x 726mm

\$8000 – \$14 000

Provenance

Private collection, Auckland.



80

Robert Ellis

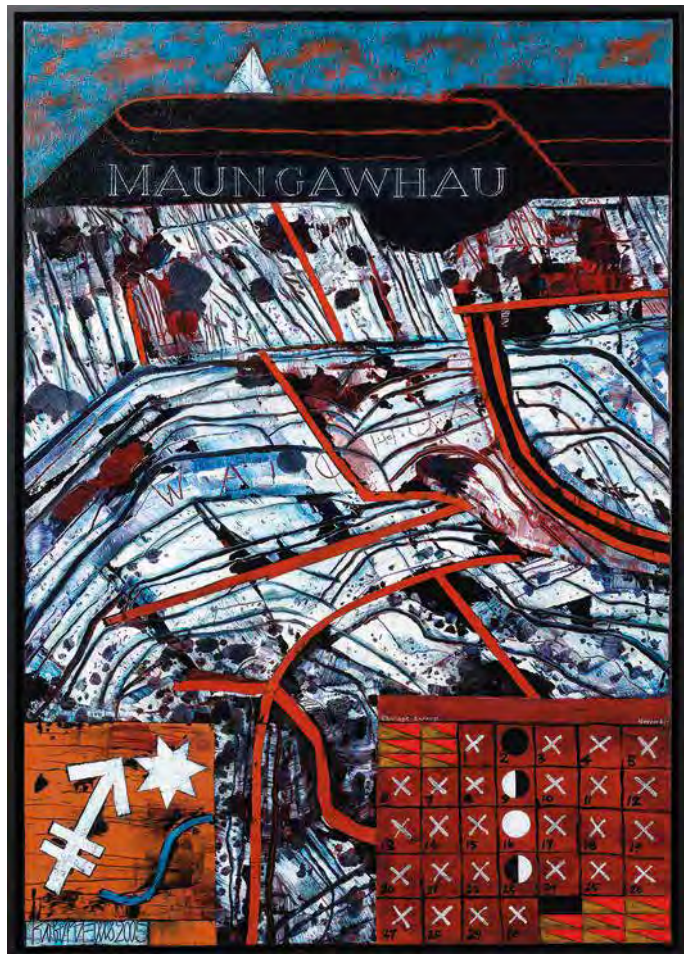
Whiringa-Ā-Rangi

oil and acrylic on linen canvas
title inscribed, signed and
dated November 2005
1010 x 708mm

\$12 000 – \$20 000

Provenance

Private collection, Auckland.



81

Milan Mrkusich

Study Red

acrylic on card, three sections

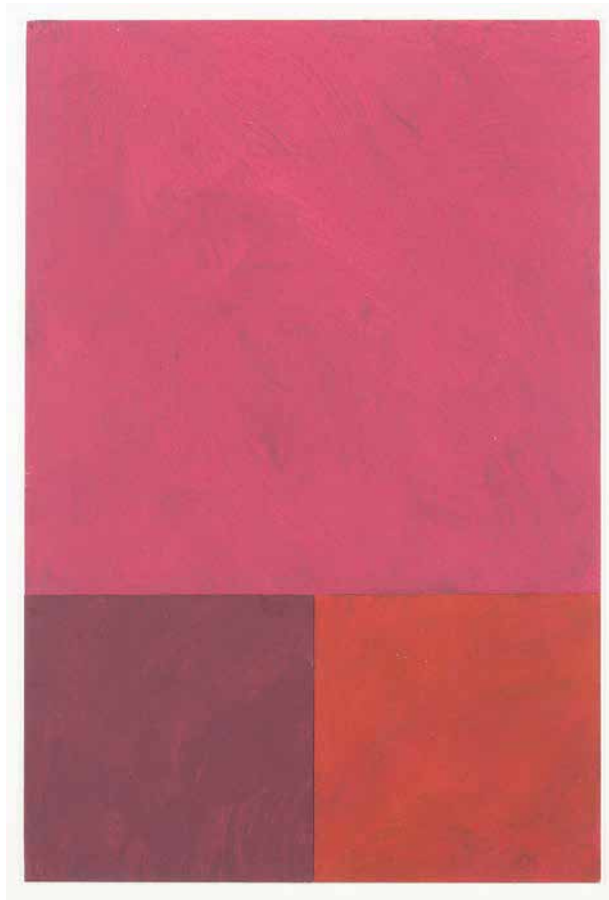
signed and '83

380 x 248mm

\$6000 – \$9000

Provenance

Private collection, Auckland.



82

Milan Mrkusich

Study Green

acrylic on card, three sections

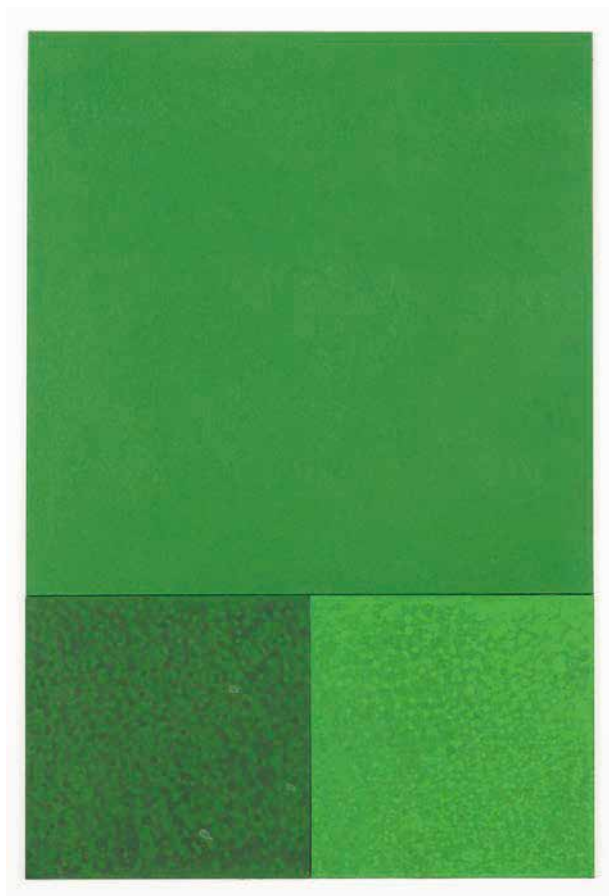
signed and '83

380 x 248mm

\$6000 – \$9000

Provenance

Private collection, Auckland.



83

Charles Frederick Goldie

A Good Joke

vintage chromolithograph
signed and dated 1905 on the
plate and signed in ink (centre)
390 x 300mm: oval
\$10 000 – \$16 000



84

Greer Twiss

The Five Marchers

patinated cast bronze
signed and dated 1970 – 2013
to underside
130 x 170 x 100mm
\$6000 – \$9000



S raphine Pick
23rd May 1995

oil and graphite on canvas
title inscribed, signed with artist's initials
and dated '96
1670 x 1220mm
\$30 000 – \$40 000

Provenance

Purchased from Anna Bibby Gallery, 1998.
Private collection, Auckland.



86

Toss Woollaston
Taranaki Hills

watercolour
signed; accompanied by
certificate of authenticity from
Jonathan Grant Galleries
186 x 260mm
\$4000 – \$6000

Provenance

Private collection, Auckland.
Purchased from Jonathan Grant
Galleries, Auckland, July 1992.



87

John Weeks
King Country

watercolour
signed
245 x 340mm
\$800 – \$1400

Provenance

Private collection, Auckland.
Purchased from Jonathan Grant
Galleries, Auckland, April 1994.



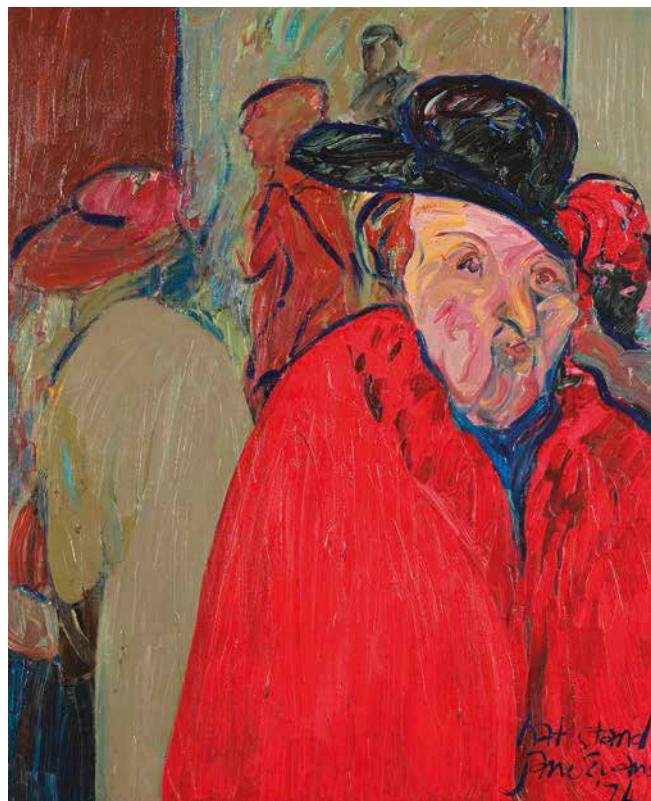
88

Jane Evans
Hat Stand

oil on board
signed and '74
900 x 745mm
\$12 000 – \$18 000

Provenance

Private collection, Hawke's Bay.



89

Virginia Leonard

Urns for Unwanted Limbs No. 8

clay, resin, lustre, gold (2021)

280 x 300 x 250mm

\$2500 – \$4000

Provenance

Private collection, Auckland. Purchased
from Paul Nache, Gisborne.



90

et al.

*During a brief window of time some may wish
to follow us – if you should do this, logically it
is preferred that you make this exit somewhere
in the west.*

oilstick, acrylic and adhesive tape on blind

title inscribed and inscribed 25/8; signed

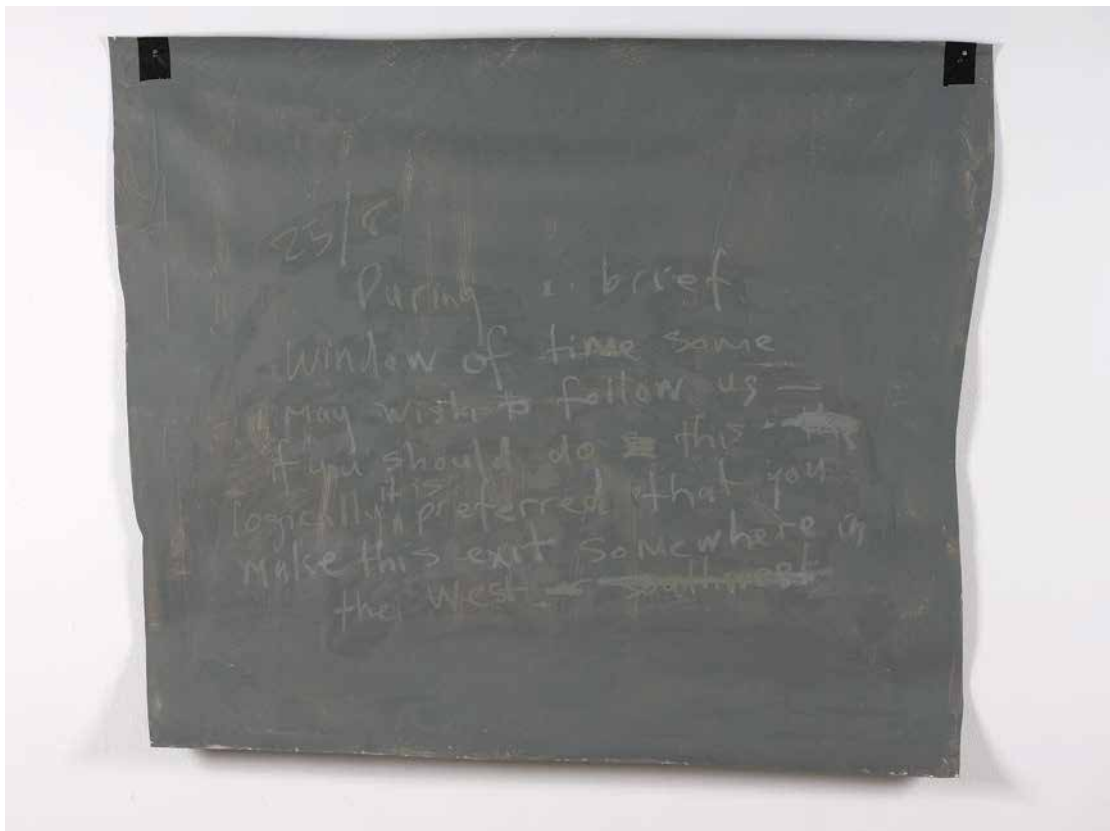
verso

1140 x 1270mm

\$3000 – \$5000

Provenance

Private collection, Christchurch.



91

Lottie Consalvo

From III

oil on board

title inscribed, signed and dated 2020

verso

500 x 400 mm

\$1500 – \$2500



92

Trent Parke (Australia, 1971–)

Rain – from the 'Dream Life' series

type C print, 6/15

signed verso

990 x 1390mm

\$4000 – \$6000

Provenance

Private collection, Auckland.

Purchased from Stills Gallery, Sydney,

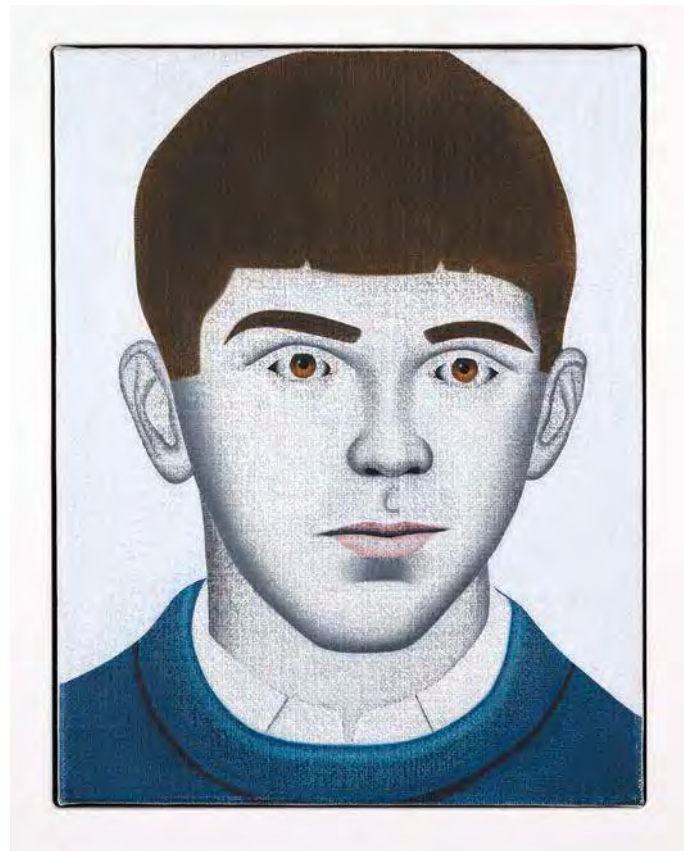
October 4, 2002.



93

Gavin Hurley
Young Edward

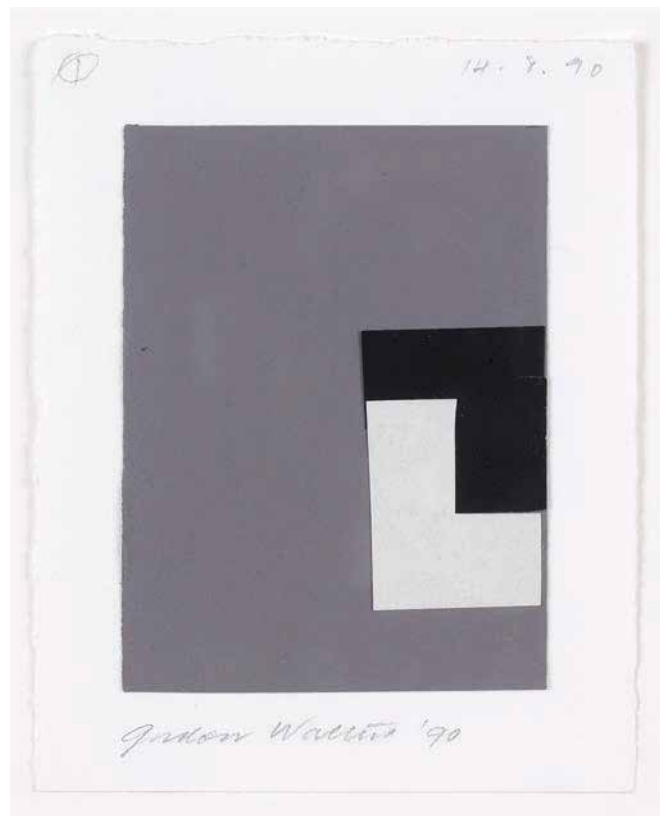
oil on hessian
title inscribed, signed
with artist's initials GJH
and dated '05 verso
460 x 355mm
\$5000 – \$8000



94

Gordon Walters
Untitled

collage on paper
inscribed 1, 14.8.90,
signed and dated '90
165 x 135mm
\$8000 – \$12 000



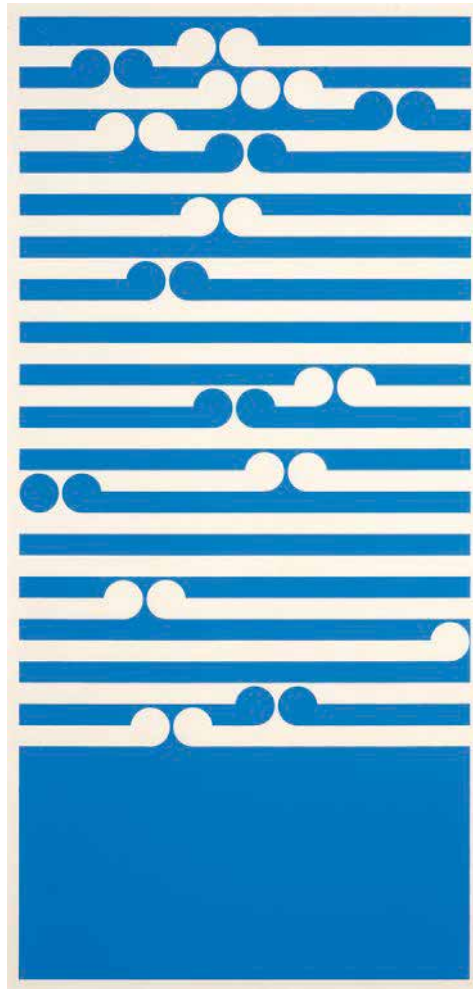
95

Gordon Walters
Amoka

silkscreen print
860 x 415mm
\$15 000 – \$25 000

Provenance

Collection of Petar Vuletic,
former director of Petar
James Gallery.
Private collection, Sydney.
Purchased from Gow
Langsford Gallery, Auckland.



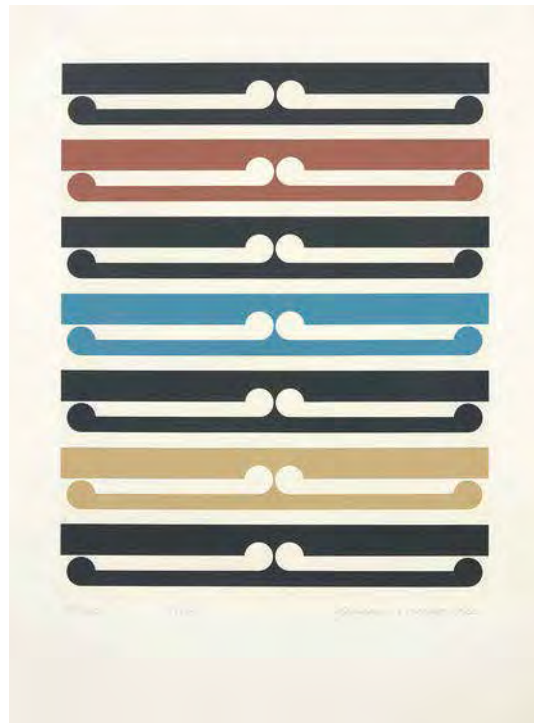
96

Gordon Walters
Kura

silkscreen print, 133/150
title inscribed, signed and
dated 1982
608 x 490mm
\$14 000 – \$20 000

Provenance

Private collection, Auckland.



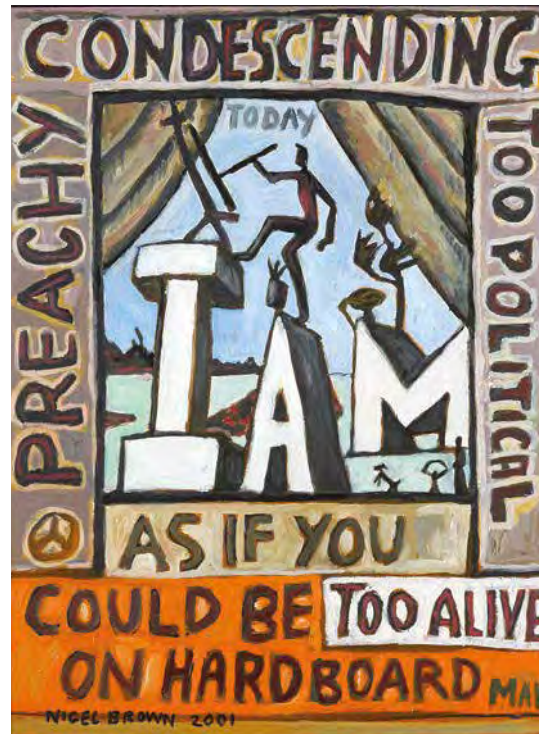
97

Nigel Brown
Preachy – I Am

oil on board
signed and dated 2001; title
inscribed, signed and dated
2001 verso
782 x 577mm
\$6500 – \$9500

Provenance

Private collection,
Christchurch. Purchased
from COCA, Christchurch.



98

Trevor Moffitt
Sleeping Miner

oil on board
signed; dated 1966 on
original Campbell Grant
Galleries label affixed verso
535 x 628mm
\$6500 – \$9500

Provenance

Private collection, Auckland.



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 19% + GST to be added to the hammer price in the event of a successful sale at auction.
6. **ART+OBJECT IS AN AGENT FOR A VENDOR:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.
7. **PAYMENT:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. We accept payment

via Eftpos, cash (under \$5000.00) and direct credit. Visa and MasterCard credit cards are accepted, however a surcharge of 2.5% will be added. Payments over \$10,000.00 must be made by direct credit to our bank account. Our bank details for deposits are 12-3107-0062934-00. Please use your buyer number as transaction reference. Please refer to point 7 of the Conditions of Sale in the catalogue for a detailed description of payment terms.

8. **FAILURE TO MAKE PAYMENT:** If a purchaser fails to make payment as outlined in point 7 above Art+Object may without any advice to the purchaser exercise its right to: a) rescind or stop the sale, b) re offer the lot for sale to an underbidder or at auction. Art+Object reserves the right to pursue the purchaser for any difference in sale proceeds if this course of action is chosen, c) to pursue legal remedy for breach of contract.
9. **COLLECTION OF GOODS:** Purchased items are to be removed from Art+Object premises immediately after payment or clearance of cheques. Absentee bidders must make provision for the uplifting of purchased items (see instructions on the facing page).
10. **BIDDERS OBLIGATIONS:** The act of bidding means all bidders acknowledge that they are personally responsible for payment if they are the successful bidder. This includes all registered absentee or telephone bidders. Bidders acting as an agent for a third party must obtain written authority from Art+Object and provide written instructions from any represented party and their express commitment to pay all funds relating to a successful bid by their nominated agent.
11. **BIDS UNDER RESERVE & HIGHEST SUBJECT BIDS:** When the highest bid is below the vendor's reserve this work may be announced by the auctioneer as sold 'subject to vendor's authority' or some similar phrase. The effect of this announcement is to signify that the highest bidder will be the purchaser at the bid price if the vendor accepts this price. If this highest bid is accepted then the purchaser has entered a contract to purchase the item at the bid price plus any relevant buyers premium.

Important advice for buyers

The following information does not form part of the conditions of sale, however buyers, particularly first time bidders are recommended to read these notes.

- A. **Bidding at auction:** Please ensure your instructions to the auctioneer are clear and easily understood. It is well to understand that during a busy sale with multiple bidders the auctioneer may not be able to see all bids at all times. It is recommended that you raise your bidding number clearly and without hesitation. If your bid is made in error or you have misunderstood the bidding level please advise the auctioneer immediately of your error – prior to the hammer falling. Please note that if you have made a bid and the hammer has fallen and you are the highest bidder you have entered a binding contract to purchase an item at the bid price. New bidders in particular are advised to make themselves known to the sale auctioneer who will assist you with any questions about the conduct of the auction.
- B. **ABSENTEE BIDDING:** Art+Object welcomes absentee bids once the necessary authority has been completed and lodged with Art+Object. A+O will do all it can to ensure bids are lodged on your behalf but accepts no liability for failure to carry out these bids. See the Absentee bidding form in this catalogue for information on lodging absentee bids. These are accepted up to 2 hours prior to the published auction commencement.
- C. **TELEPHONE BIDS:** The same conditions apply to telephone bids. It is highly preferable to bid over a landline as the vagaries of cellphone connections may result in disappointment. You will be telephoned prior to your indicated lot arising in the catalogue order. If the phone is engaged or connection impossible the sale will proceed without your bidding. At times during an auction the bidding can be frenetic so you need to be sure you give clear instructions to the person executing your bids. The auctioneer will endeavour to cater to the requirements of phone bidders but cannot wait for a phone bid so your prompt participation is requested.
- D. **NEW ZEALAND DOLLARS:** All estimates in this catalogue are in New Zealand dollars. The amount to be paid by successful bidders on the payment date is the New Zealand dollar amount stated on the purchaser invoice. Exchange rate variations are at the risk of the purchaser.

Absentee & Phone Bid Form

Auction No. 183
Important Paintings and Contemporary Art
2 May 2023 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 (19%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

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

Payment and Delivery

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

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

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

Please indicate as appropriate by ticking the box:

Phone Bid

Absentee Bid

Mr/Mrs/Ms:

First Name: _____

Surname: _____

Address: _____

Home Phone: _____

Mobile: _____

Business Phone: _____

Email: _____

Signed as agreed: _____

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

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

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WHAT'S IN A GAME?
APARTHEID WOULD *Smell as sweet*
IF *Rugby* BE THY NAME

HONE TUWHARE
"NEW ZEALAND
RUGBY UNION"
1973

Hone 8.8.93