



THE  
LOIS GOING  
COLLECTION

GLORIOUS VISION:  
ART AT THE CENTRE  
OF A LIFE LIVED





# Amazing teamwork



St Cuthbert's

[stcuthberts.school.nz](http://stcuthberts.school.nz)

1 and 2  
Robyn Kahukiwa  
*Monumental Hine Whainga*  
*Monumental Hine Pukenga*  
Realised \$18 270 each

35  
Colin McCahon  
*Landscape*  
Realised \$176 682

38  
Bill Hammond  
*Europa*  
Realised \$134 035

41  
Paul Dibble  
*View over the Interior*  
Realised \$243 700

45  
Ralph Hotere  
*Pine: Without Singing*  
Realised \$365 550  
\* a new record price for  
the artist at auction.

49  
Karl Maughan  
*Morningside*  
Realised \$97 480

# IMPORTANT PAINTINGS AND CONTEMPORARY ART MAY 2023



LOT 35



LOT 1

LOT 38



LOT 2

# PRICES REALISED



LOT 41



LOT 49



LOT 45

NEW COLLECTORS ART AND MODERN DESIGN  
INCLUDING THE COLLECTION  
OF JANN MEDLICOTT



Colin McCahon  
*Moby Dick is Sighted off Muriwai Beach*  
limited edition print, 110/200  
title inscribed on the plate, signed and dated '72  
500 x 600mm  
\$12 000 – \$18 000

ONLINE AUCTION  
lots begin closing at 6pm

JUNE 27, 2023

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

An Italian 'Bocca' Lip sofa designed by Studio  
65 and manufactured by Guffram. Based on  
an original design by Salvador Dali.



# RARE BOOKS, MILITARIA, MAPS, HISTORICAL ART

## JULY 4, 2023

### ONLINE AUCTION

lots begin closing at 5pm

### VIEWING

Saturday 1 July, 11am–4pm

Sunday 2 July, 11am–4pm

Monday 3 July, 9am–5pm

Tuesday 4 July, 9am–5pm

Pam Plumbly

pam@artandobject.co.nz

+64 21 448 200

### THE COLIN LAING COLLECTION OF MILITARIA

Colin Laing was a collector from his Parnell Primary School days in the late 1930s when he began what would become a life-long interest in New Zealand military history books, military badges and medals. A sense of history, service, tradition, and respect for New Zealand's military prowess followed.

In 1942, during WWII, the Auckland Domain was covered by regular lines of army huts and this was the perfect playground for Colin and his friends. He became a 'runner' for the men in the camp, for all sorts of supplies, and their payment to him was badges, buttons and other small uniform keepsakes, many of which are included in the auction.

Laing made many overseas trips to battlefields and sites of significance. He was a life member of the Military Historical Society of NZ until his death in 2017. His passion for all things military endured over 70 years and during this time he amassed a large and important collection of medals, badges & military ephemera.



### RARE BOOKS

Part two of the auction includes some 350 lots of rare books, maps and photographs.

Items of note include a superb Fern Album with carved kauri binding by Eric Craig, a collection of historic maps including Bayley's Chart of New Zealand 1772, and a number of early New Zealand photographs including three rare Sherwin & Cotton ceramic portrait tiles of Tuari Netana, Guide Sophia and Guide Bella.

Also included is historic New Zealand art and early editions of 'Cook's Voyages' and a 1581 edition of the Geneva Bible.

Group of five medals and 'Caterpillar Club' Ephemera awarded to Sgt. Pilot W.J.R. Culpan. Royal N.Z. Air Force: Prisoner of War, August 1941, shot down in a Wellington bomber on a night raid on Duisberg, Germany

The requirements for membership of the Caterpillar Club are rigid, members must have saved their own lives by jumping with a parachute.



# Pomellato

MILANO 1967



NUDO COLLECTION

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FINE JEWELLERY

241 PARNELL RD - [www.orsini.co.nz](http://www.orsini.co.nz)

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

Bath House, 1909.  
Photograph by C P Parkerson,  
Rotorua Museum Te Whare  
Taonga o Te Arawa (1993.27.1)



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.

To discuss commissioning an  
Art+Object valuation contact:

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leigh@artandobject.co.nz

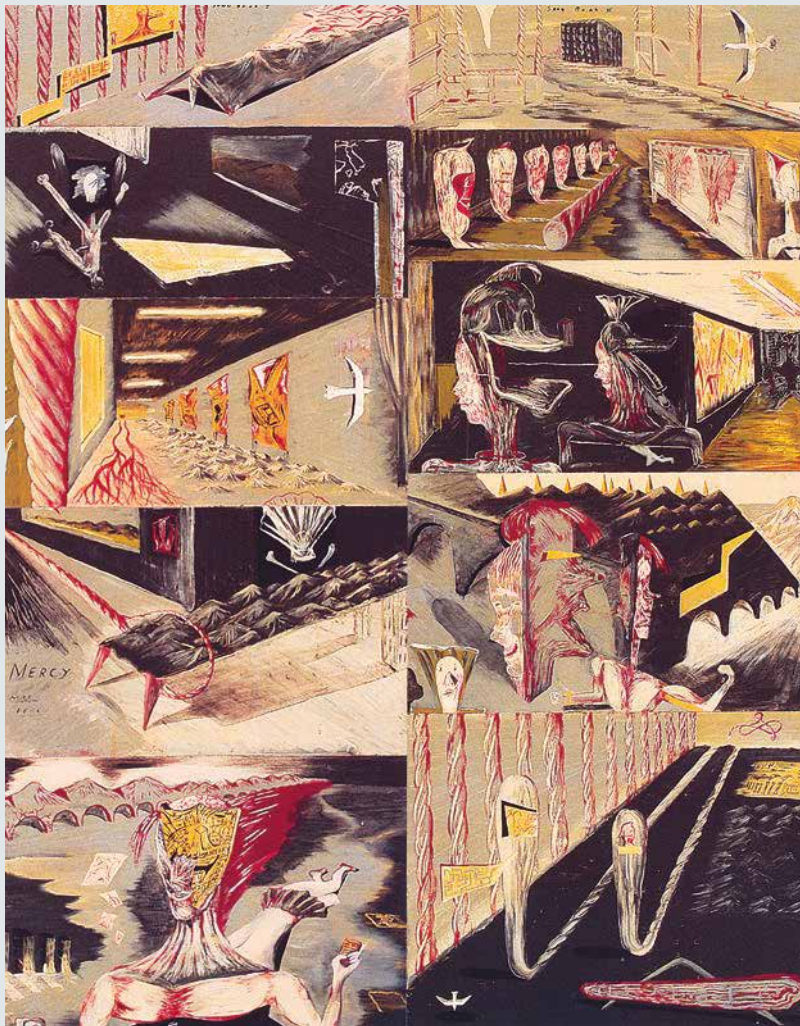
Ben Plumbly, Director Art  
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ben@artandobject.co.nz

IMPORTANT PAINTINGS  
AND CONTEMPORARY  
ART

AUGUST 15, 2023

INCLUDING  
THE FAIRFIELD TRUST  
COLLECTION, WELLINGTON

FURTHER SELECT  
CONSIGNMENTS NOW  
INVITED UNTIL JULY 21



Bill Hammond  
*Song Book*  
acrylic on particle board panels (1986)  
1520 x 1205mm  
\$130 000 – \$180 000

Provenance:  
Purchased from Webb's, Auckland, 22  
November 1995, Lot No. 50.

Ben Plumbly  
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It is an honour for Art+Object to present *The Lois Going Collection, Glorious Vision: Art at the Centre of a Life, Lived.*

Lois Going has been a passionate devotee of art and collecting for what must be her whole adult life. Like the very best collectors, I am assuming that Lois simply never said "I am running out of room" or "I have run out of walls". Her Northland home was an exciting treasure trove of the many paintings, ceramics and sculptures that had caught her eye over the years. Lois's love of gardening, on the hill above Tutukaka marina, provided the ultimate backdrop for outdoor sculpture, where visitors were always welcome.

By Lois's own admission, she loved colour and derived great pleasure from living with the large, colourful abstract works that are the hallmark of her collection. An enthusiastic painter herself, Lois took a real interest in the artist's whose work she collected, and enjoyed the process of commissioning artworks, visiting galleries and attending exhibitions. The warm relationships Lois developed with people working in the artistic community is evidenced in this catalogue through their essays and quotes. It is our great pleasure to honour Lois Going, collector with this catalogue and we wish her all the best in her new home, albeit somewhere smaller, with less walls.

I hope you enjoy the catalogue and as always, we look forward to seeing you in the rooms to preview this special auction.

Leigh Melville

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*Serein*

RACHEL  
PINOT NOIR

MARLBOROUGH  
NEW ZEALAND



A dynamic, high-speed photograph of a sparkling wine glass being poured into another glass. The liquid is a vibrant, deep blue, and the scene is filled with numerous small, bright bubbles. The word "TAITTINGER" is printed in a bold, white, sans-serif font across the center of the image, partially overlapping the pouring liquid and the receiving glass. The background is a dark, textured blue, suggesting a liquid surface with ripples and reflections.

**TAITTINGER**

# THE LOIS GOING COLLECTION

## GLORIOUS VISION: ART AT THE CENTRE OF A LIFE LIVED

AUCTION

Tuesday 30 May  
6.00pm

3 Abbey Street  
Newton, Auckland

### VIEWING

Thursday 25 May, 9am—5pm  
Friday 26 May, 9am—5pm  
Saturday 27 May, 11am—4pm  
Sunday 28 May, 11am—4pm  
Monday 29 May, 9am—5pm  
Tuesday 30 May, 9am—3pm

### PREVIEW

Thursday 25 May  
5.30—7.30pm

3 Abbey Street  
Newton, Auckland

I opened Sue Crockford Gallery in April 1986 in Albert Street in a lovely old building which unfortunately was demolished 6 months later.

1986 was an electric time. Monet was showing at the Auckland Art Gallery and thousands of visitors came to see the Monet show. After the Monet visit they came to the Sue Crockford Gallery as it was new. At the time there was a surge of interest in contemporary art relating to NZ and it was a time which focused on a new generation of NZ artists and their work.

During that very early time I met Lois Going. Lois suddenly popped into the gallery full of energy and enthusiasm and absolutely up with the play.

She was impassioned and bought large important work at a very early time in artists' careers. It was important in those early days for artists to sell.

It meant they could make enough money to carry on their practice.

She met the artists and took a great deal of interest in the shows and the developments the artists made in their work. Lois bought large Gretchen Albrecht, Jeffrey Harris, John Reynolds and Rick Killeen paintings. I was surprised she could fit so much large work into her house.

She also bought works on paper: pastel, crayon, watercolour and collage. Lois loved colour and her purchases showed a deep passion for colour. She was lovely to have in the gallery... lively and inspired. All her visits were full of enthusiasm and highly memorable.

Sue Crockford



1.

Gretchen Albrecht  
*View to the Orchard*  
watercolour  
title inscribed, signed  
and dated '85  
815 x 1210mm  
\$10 000 – \$17 000

Provenance:  
Purchased from  
Sue Crockford Gallery,  
Auckland, 1985.



2.

Gretchen Albrecht  
*Whirlpool 2*  
acrylic, pastel and  
collage on paper  
title inscribed, signed  
and dated '87  
1020 x 1515mm  
\$12 000 – \$20 000

Provenance:  
Purchased from  
Sue Crockford Gallery,  
Auckland, 1987.



3.

Gretchen Albrecht  
*Garden*

watercolour  
title inscribed, signed  
and dated '70  
770 x 555mm  
\$14 000 – \$22 000

Provenance:  
Purchased from  
Sue Crockford Gallery,  
Auckland.



Lois visited Ferner Galleries in Parnell off and on over 10 years. She would pop her head in the door and give us a big smile and say – I’m back but I’ve only got a few minutes! – a ‘long few minutes’ later after many good laughs and a great discussion on the current display, she would whizz out the door and we wouldn’t know when she might return. Lois and I had some great conversations over the years – fond memories for us both and I am thrilled that she considers me to be part of her ‘personal journey through art’. Thanks Lois: it’s been a privilege.

Helene Phillips  
Director, Ferner Galleries

Lois was one of the most passionate collectors I have encountered in my 30 years in the arts business in New Zealand. Arriving from rural northland, she would burst like a whirlwind of energy through the doors of my gallery in Auckland's High St in the '80's, always eager to see new work by those artists she was fond of, or be challenged by those not yet known to her.

Passion, energy, curiosity, commitment and vision are the qualities that spring to mind when I think of Lois Going. These qualities were brought to bear on her art education, her art collecting, her role in establishing North Gallery in Whangarei, her relationships, her gardening, her travel.

Money and status (her own or that of artists) held no attractions for Lois. Paintings (for that was her particular enthusiasm) were purchased for love, not investment. She was not interested in a representative collection. Rather, the Going Collection presents a personal portrait of a collector's passion.

At my gallery, whether she was responding to a Gordon Walters exhibition, a Milan Mrkusich exhibition, a Stephen Bambury or Julia Morison exhibition, or a Billy Apple or Max Gimblett exhibition, or a group show including all those and McCahon and Hotere, her opinions were forthright, openly shared and discussed, and very much her own. I enjoyed Lois's visits immensely. And I cannot think of Wynn without salivating at the memories of the most succulent home-smoked marlin brought down as gifts.

Lois and I formed a strong bond based on mutual respect and personal liking, and a shared true love of art. I salute her.

Trish Clark  
Trish Clark Gallery

4.

Judy Millar

*Seeing Shape*

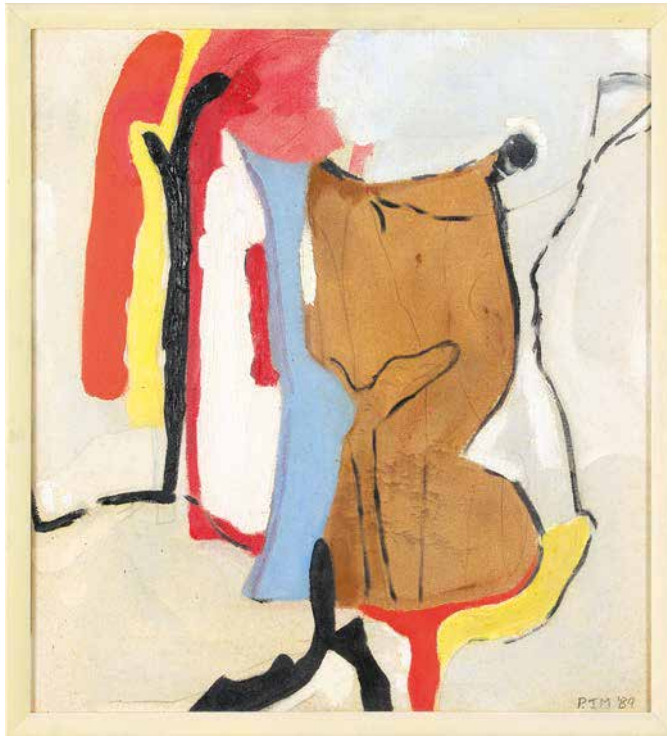
oil on canvas laid onto board  
signed with artist's initials *PJM*  
and dated '89; title inscribed and  
dated verso

550 x 498mm

\$2500 – \$4000

Provenance:

Purchased from Gow Langsford  
Gallery, Auckland, 1989.



5.

Amanda Gruenwald

*Pink, Purple, Green*

acrylic on canvas

title inscribed, signed and dated

2018 verso

600 x 600mm

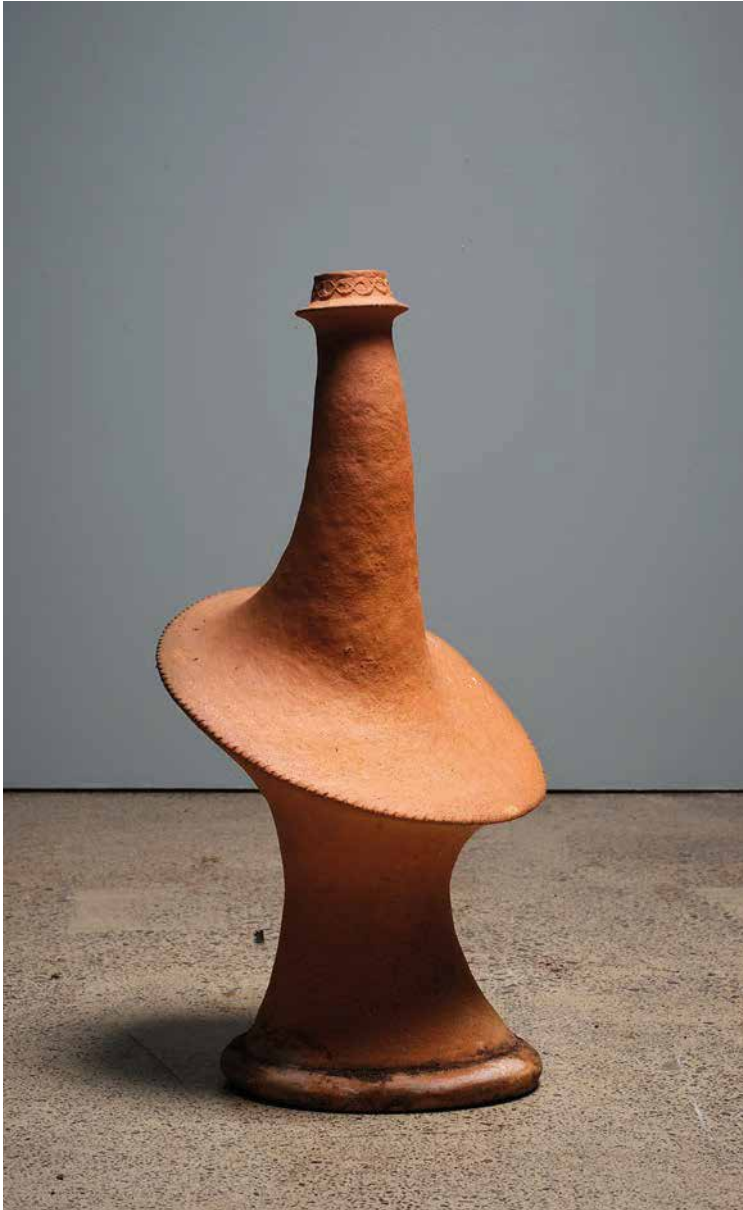
\$3000 – \$6000

Provenance:

Purchased from  
Trish Clark Gallery, Auckland,  
2018.



6.  
Barry Brickell  
*Untitled*  
sculpted, hand-  
built terracotta  
900 x 400 x 400mm  
\$5000 – \$8000



7.  
Barry Brickell  
*Untitled*  
sculpted, hand-  
built terracotta  
1280 x 300 x 300mm  
Acquired directly from  
the artist  
\$6000 – \$10 000



8.

Barry Brickell

*Trickle Fountain*

sculpted, hand-  
built terracotta

1750 x 360 x 360mm

Acquired directly from  
the artist

\$8000 – \$14 000



9.

David McCracken  
*Portrait of Mass and  
Light*  
welded aluminium,  
2012  
605 x 605 x 605mm  
\$6000 – \$10 000



10.

Virginia King  
*Piha Leaf*  
2mm Marine  
grade 316 stainless  
steel, hand-finished  
and electropolished on  
aluminium stand  
2200 x 1545 x 500mm  
variable  
\$15 000 – \$25 000



Exhibited:  
The New Zealand  
Garden at Chelsea  
Flower Show, 2006

Note:  
The skeletal vessel form  
was created to cast  
delicate reflections  
on water. The work is  
based on the leaf of the  
New Zealand native  
Lacebark, Houhere, a  
tree prized by Māori for  
the healing properties  
of its leaves, flowers  
and bark. This work  
emphasizes the need  
to heal the relationship  
between humanity  
and the natural  
environment.

One of three  
artworks conceived  
for the New Zealand  
Garden at Chelsea  
Flower Show in 2006.

This series of  
works was supported  
by Connells Bay Centre  
for Sculpture.

11.

Jeff Thomson  
*Cow*  
corrugated iron  
and acrylic paint  
signed and dated 2011  
1100 x 1900 x 550mm  
\$5000 – \$8000





12.  
Barry Lett  
*Pebble Tree*  
found pebbles on  
steel frame  
Acquired from  
Womens Refuge  
Exhibition, 1998  
\$12 000 – \$18 000



13.  
Barry Lett  
*Dog*  
patinated  
fibreglass  
1120 x 1665 x 500mm  
Commissioned from  
the artist, 2009  
\$14 000 – \$22 000



14.

Sara Hughes  
*Crash 3*

acrylic on canvas  
title inscribed, signed  
and dated 2006 verso  
900 x 1860mm  
\$8000 – \$14 000

Provenance:  
Purchased from  
Webb's, Auckland,  
2009.



15.

James Robinson  
*I Dreamt I was the  
Pacific Basin (Skin,  
Rocks and Water)*

mixed media on  
canvas  
signed and dated 2006  
– 2012 verso  
1200 x 1410 x 100mm  
\$6000 – \$10 000

Note:  
accompanied by  
original artist's book  
containing notes on the  
painting affixed verso



16.

John Pule

*Forever and Ever*

oil, enamels,  
oilstick, ink and varnish  
on canvas  
signed and dated 2014  
1012 x 1012mm  
\$20 000 – \$30 000

Provenance:

Purchased from Gow  
Langford Gallery,  
Auckland, 2014.



After seventeen years of retirement, Bev & I still have treasured memories of our time with John Leech Gallery. This, of course, includes the optimistic and encouraging visits from a sparkling-eyed, slim, energetic lady from up North. Her great 'eye' for challenging art was an inspiration to us all. Lois always included our gallery during her busy visits to Auckland and after a cup of tea & biscuits, would view the current exhibition, which was not always her scene, but there were paintings in the stock room to capture her interest. Over the years, Lois purchased special paintings from the Auckland galleries, featuring major New Zealand artists. We recall her delight in a small Colin McCahon oil, 'Truth From The King Country' that others would dismiss as 'yellow road markings on tarseal' but Lois could place it in context as an important work in McCahon's development. We shared

other interests with Lois, families & gardens and when John visited Tutukaka, he was not only able to enjoy Going hospitality but also escape to sea with Wyn, another complicit fisherman. John's trips up North seemed to occur at quite regular intervals.

A special collection of art, built over many years is a reflection of Lois's ongoing passionate interest. It provides constant pleasure in the intimacy of their home and is a stimulating environment, not only for their family but also for their wide circle of friends.

Murray Gow  
Former director, John Leech Galleries, Auckland.

17.

Michael Smither

*Back Beach, Paritutu*

oil on board

signed with artist's

initials M.D.S and dated

'83

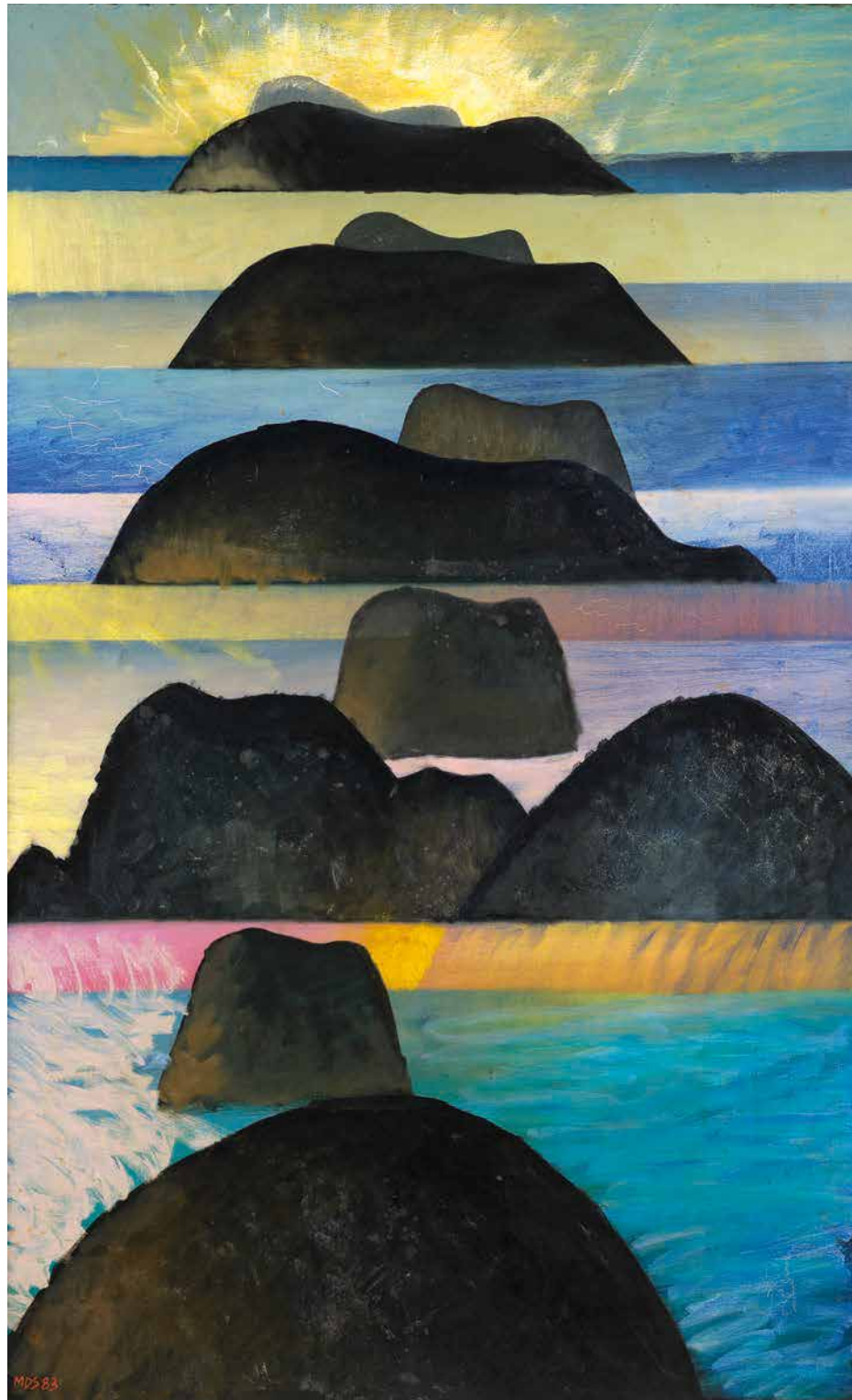
1190 x 730mm

\$45 000 – \$65 000

Provenance:

Purchased from Webb's

Auckland, 1984.



18.  
Milan Mrkusich  
*No. 1 '54*  
ink and  
watercolour on paper  
title inscribed, signed  
and dated '54  
353 x 252mm  
\$12 000 – \$20 000

Provenance:  
Purchased from Artis  
Gallery, Auckland, 1987.





19.  
Milan Mrkusich  
*No. 4 '61*  
gouache and  
watercolour on paper  
title inscribed, signed  
and dated '61  
570 x 382mm  
\$10 000 – \$16 000

Provenance:  
Purchased from Webb's,  
Auckland, 1979.

20.

Richard Killeen  
*Look over your shoulder  
sometimes*

oil on board  
signed; title inscribed,  
signed and dated April  
1972 on artist's original  
catalogue label affixed  
verso; original Petar/  
James Gallery label  
affixed verso  
1220 x 1220mm  
\$15 000 – \$25 000

Exhibited:  
'Richard Killeen:  
Paintings 71–72',  
Petar James Gallery,  
Auckland, 1972.

Provenance:  
Purchased from  
Webb's, Auckland,  
1980.





21.

Philip Clairmont  
*Head*

acrylic on board  
title inscribed, signed  
and dated 1970 on  
artist's letter affixed  
verso; original Webb's  
label affixed verso;  
original letter from  
Don Wood, Director of  
Peter Webb Galleries  
affixed verso  
385 x 270mm  
\$16 000 – \$25 000

Provenance:  
Purchased from Peter  
Webb Galleries,  
Auckland, 1986.



22.

Don Driver

*Down the Drain*

found objects, acrylic  
and collage on canvas  
signed and dated 1976  
1185 x 1170 x 360mm  
\$10 000 – \$16 000

Provenance:

Purchased from Webb's,  
Auckland, 1983.



23.

Ross Ritchie

*Composition*

oil and enamel on  
canvas  
signed and dated  
1965-6  
1820 x 1610mm  
\$7000 – \$12 000

Exhibited:

*10 Years of New Zealand  
Painting in Auckland,  
1958-1967*, Auckland  
City Art Gallery, May  
1967



24.

Julian Dashper

Cass

oil and pastel on paper, four parts  
title inscribed, signed and dated 1986 verso

565 x 760mm: each panel

1130 x 1520: overall

\$20 000 – \$30 000

Provenance:

Purchased from New Vision Gallery, Auckland, 1986.



25.

Richard Killeen  
*Stories we tell  
Ourselves*  
mixed media on  
paper  
title inscribed, signed  
and dated 14 May 1987  
386 x 580mm  
\$3000 – \$5000



26.

John Shotton (J. S)  
Parker  
*Tussocks and Rosehips*  
oil on canvas  
signed with artist's  
initials and dated '06  
1225 x 1523mm  
\$10 000 – \$17 000

Provenance:  
Purchased from  
Edmiston Duke Gallery,  
Auckland, 2006.



27.

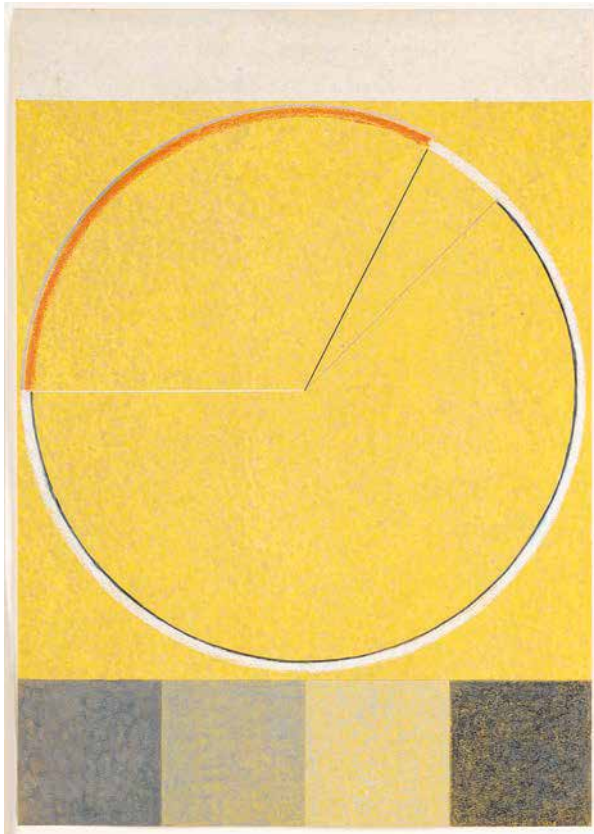
Milan Mrkusich

*Raw Sienna Light with  
Segmented Arc*

acrylic and polymer-wax  
crayon on paper  
signed and dated '82  
585 x 400mm  
\$10 000 – \$16 000

Provenance:

Purchased from Artis Gallery,  
Auckland, 1982.



28.

Philip Trusttun

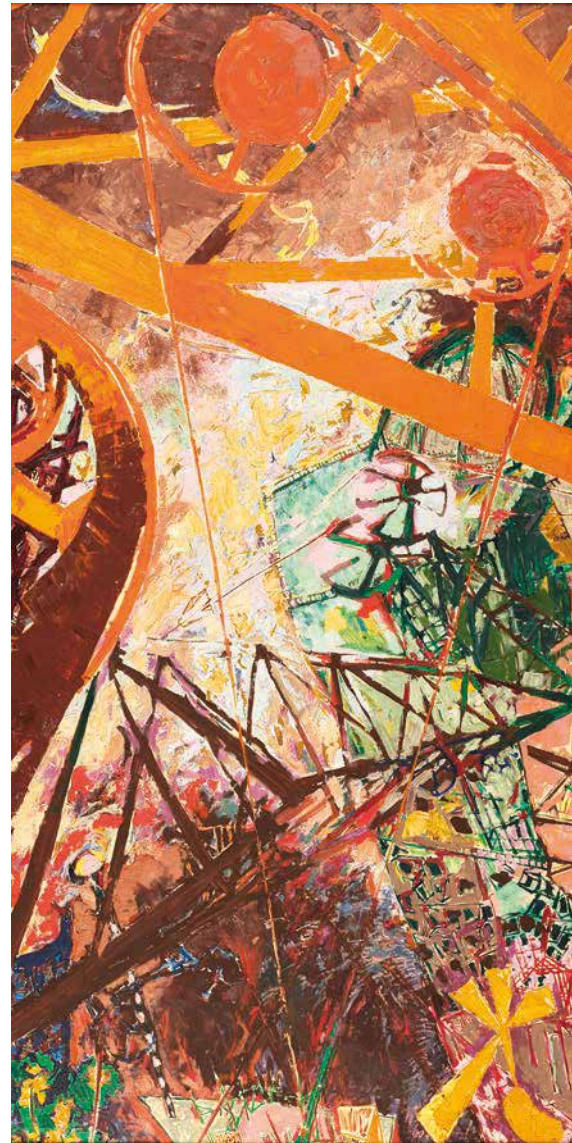
*Heavy Crane over Christchurch (N57)*

oil on board

signed with artist's initials P.S.T and dated '73/'74;  
inscribed in the artist's hand *To Mrs T. Hos, New Vision  
Gallery, 8 H.M Arcade, Queen Street, Auckland verso*  
2430 x 1210mm  
\$10 000 – \$18 000

Provenance:

Purchased from New Vision Gallery, Auckland, 1985.



29.

Max Gimblett

*Fern*

acrylic, polymer  
and 22k gold  
title inscribed, signed  
and dated 1988/99  
verso

640 x 640mm

\$24 000 – \$35 000

Provenance:

Purchased from Gow  
Langsford Gallery,  
Auckland, 1991.



My first clear memory of talking to Lois about art was in the winter of 1987. We had advertised an important Colin McCahon painting, Truth from the King Country, 1978 in Art New Zealand (edition 43 with Julian Dashper on the cover) and Lois called me.

Having previously viewed the work in the stockroom she thought she would now consider buying it and the advertisement, along with the recent passing of the artist, focused her thoughts. We had a great discussion about the painting and as it was difficult for her to and get to Auckland to view it again Lois bought it over the phone. There was a lot happening on in her life and Lois decided to pay this work off over three months. The price of the work was \$5,500.00.

Lois and Wynne had visited John Leech Gallery many times but had always dealt with my parents. Lois was recently recounting how they would always offer her a cup of tea and always had time to discuss the current exhibition or art in general. I started working Gallery, converting a garage in Richmond Road, Grey Lynn. Wynne and Lois were among the early visitors to this space and Lois was at the gallery in 1982, so the people visited were by 1987, quite familiar.

Lois was keen to have a good discussion, but Wynne was in the background anxious to leave. I could see that this was bothering Lois, so while Gary talked to her, I went and had a chat to Wynne. We discovered a mutual passion for fishing, and we came from farming backgrounds.

We had a great conversation about these topics, Wynne being a far more experienced fisherman than I. He suggested we come to Tutukaka and he

would take us game fishing on his launch. This was an exciting prospect and I made sure that Lois got a very attractive deal when she bought the Albrecht.

Gary and I soon visited Tutukaka and stayed with Lois and Wynne in their lovely home. We arrived late at night and were shown around the collection. Walls crowded with paintings, shelves bulging with sculpture and ceramics, a true collectors collection. Not only were there great paintings, from Hotere to Toie, McCahon to Dashper, Trusttum to Driver but also in the morning we saw how Lois had created a magnificent garden on what could only be described as challenging on the cliff side above Tutukaka harbour. Lois, of course left many sites for outdoor sculptures. The creative talent flowed in many directions in the Going household, both Lois and Wynne passionate about their chosen pursuits.

Lois, ever determined to bring Art to Northland, was for some years the driving force behind the 'North Gallery'. This was situated in a council building, but all the management and day to day running was voluntary. Lois established a very high quality programme of exhibitions through her contacts with the Auckland dealer galleries and their artists. I can recall seeing a great John Reynolds exhibition and a good Albrecht show. We helped organise a Bob Ellis exhibition and gave advice when we were asked. Lois worked so hard to get these shows installed and looking professional and was often deeply hurt by the comments of the Northland art critic, Joanne McNeil. Time is a great leveller and the critic has certainly been proved wrong. Lois was right on the cutting edge of the contemporary art movement in the mid to late 1980's with her

exhibition programme and her collecting. She has continued to stay very well informed by visiting the dealer galleries and attending the auctions in Auckland. As a footnote Lois was unceremoniously removed from her involvement with the North Gallery, which was a tragic loss to the art world of Northland.

Lois still visits the galleries, but more often taking a bus trip or tour with friends, thus avoiding an arduous drive and the chaotic Auckland traffic. On occasions I look up and there she is in the gallery, studying the technique of paint application or just standing quietly marvelling at the impact of the painting. What a pleasure it is to see such an old friend who is like a member

of the family. It is rare to find someone who is born with such a discerning eye. Her thirst for knowledge and pursuit of challenging images has been a lifelong passion. It has taken her all over the world but she always comes back applauding the quality of our artists. While most of us take years to understand and purchase a work of art, there are just a few people who have the courage, the energy and the eye to perceive instantly a work's inner truth. Lois is one of these people.

John Gow  
Gow Langsford Gallery, Auckland.



30.  
Gordon Walters  
*Untitled*  
acrylic on paper  
signed and dated  
28.5.85  
522 x 383mm  
\$20 000 – \$30 000

Provenance:  
Purchased from  
Artis Gallery,  
Auckland, 1985.



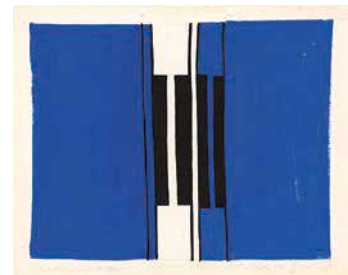
Since the 2017–19 *Gordon Walters: New Vision* survey show it has been clear how important a series of small gouaches Walters made in the 1950s were for his later works. Walters we now know returned time and again to this reserve of gouaches to draw inspiration for later, and often larger, works. In a letter to Michael Dunn, Walters confirmed this working practice: ‘My method of working has always been to go back over all my studies and rework them so that some of the preliminary work on hand is actually an idea from the late 50’s or early 60’s which will have gone through repeated revisions. When I look at it, I found that the 50’s gave me sufficient ideas to develop throughout the next twenty years and I have only taken up a few of them at that.’ (Letter to Michael Dunn, 8 September 1982).

This is the case of this untitled work of 1986 the compositional elements of which we can trace back to a gouache of 1955: *First Study for Then*. In the later painting *Untitled* (1986) the original deep electric blue of the gouache has become a sea-green and the geometric elements and arrangements have been selected from the centre of the image as if the artist has ‘zoomed in’ on them. ‘Then’ was also to become a well-known screenprint in 1980. Importantly, the early first *First Study for Then* repeated, in a reduced geometricised form, a motif Walters had found when he had worked closely alongside Theo Schoon recording Māori rock art drawings in the limestone bluffs and shelters of South Canterbury near the Ōpihi River during the summer of 1946 and 1947. This was the ‘open figure’ where the untouched empty centres of human figures allowed the limestone ground to enter the image and become part of it, and their extended limbs projected up and down vertically. This discovery was a ‘eureka moment’ for Walters who would later capitalise on the interplay of positive and negative worked out in the rock drawings.

So buried in *Untitled* (1986) we find traces of the rock art-based, stylized human figure, headless, with an open-centred vertical rectangle for a torso. But now everything is tightened, reduced and geometricized, as Walters’ later koru paintings would become. *Untitled* (1986) asks to be read vertically, either as three black lines, two thick and stubby, one long and thin, riding alongside each other, and two opposing blocks of colour, a sea-green and an off-white, pushed apart by the arrangement of the centre bands. As well, the tripartite bands of black need to be read sequentially (like a segment of a giant bar code); potentially gathering speed and heading across the composition so that the painting seems to be opening itself on either side into an imagined space to be looked for. However, these alternative visions can never be simultaneously available, our gaze bounces between one and the other, and in so doing the painting pulses with a visual rhythm. It is through this simultaneous verticality and its horizontal opening out that *First Study for Then* — and the works generated from it like *Untitled* (1986) — hold their viewer to the point that it becomes hard to turn our gaze away.

Walters’ forms jostle against each other in *Untitled* (1986) and they push outward, as if apprehension and its limits are locked in a dance. Such a tension between the calm and the tremulous is close to the painter Sean Scully’s definition of the power of abstract art: ‘the constant exchange and perpetual transformation of a physical state into a visual, emotional, and mental state and back again’. How might we account for the palimpsest of the title ‘Then’ that reemerges in this 1986 work which Walters refused to title? ‘Then’ may be descriptive, it may refer to the prehistory of human marks in the rock drawings, it might from 1955 even be Walters looking back to that specific autobiographical moment in the past, the summer of 1946-7. But there is also a sense in which the ‘Then’, at least for Walters, is prescriptive, and looks forward suggesting a use to be made of this past in the future (a ‘Then’ as ‘What next?’).

Curiously, in 1955 it is almost as if Walters were deliberately conversing with himself about his future use of and return to the motif. Walters’ recourse to the early gouaches I have explained here teaches us that there is something both mysteriously archaic and supremely modern about *Untitled* (1986) with its ambivalent play of the figure-ground distinction and Walters’ emulation of the flattened work of ancient rock artists.



Gordon Walters, *First Study for Then*, 1955, gouache on paper.



Black figure with open interior, rock drawing, Craigmare Downs, Canterbury.

31.  
Gordon Walters  
*Untitled*  
acrylic on canvas  
signed and dated 1982  
verso  
735 x 920mm  
\$45 000 – \$65 000

Provenance:  
Purchased from Webb's,  
Auckland, 1986.



32.

Arthur Dagley  
*Port Theme: Embryo No. 3*  
acrylic, metal, wood  
and resin on board  
title inscribed and  
signed on artist's original  
catalogue label affixed  
verso  
977 x 1276mm  
\$3000 – \$6000

Provenance:  
Purchased from Ferner  
Galleries, Auckland, 2001.



33.

Arthur Dagley  
*Port Theme: Life Tree No. 4*  
acrylic and mixed  
media on board  
signed and dated '74; title  
inscribed and signed on  
artist's original catalogue  
label affixed verso  
1830 x 1220mm  
\$4000 – \$7000

Provenance:  
Purchased from  
International Art Centre,  
Auckland, 1975.

Exhibited:  
Benson and Hedges Art  
Awards, 1974.



34.

Buck Nin

*Ochre Symphony*

oil on board

signed; title inscribed

verso

610 x 1380mm

\$10 000 – \$16 000

Provenance:

Collection of Bev and

Murray Gow, Auckland.

Purchased from

Art+Object, Auckland,

February 26, 2008, Lot

No. 111.



35.

Peter McIntyre

*Pacific*

tempera on board

signed; title inscribed

and inscribed Benson

and Hedges Art Award

1968 verso

722 x 950mm

\$25 000 – \$35 000

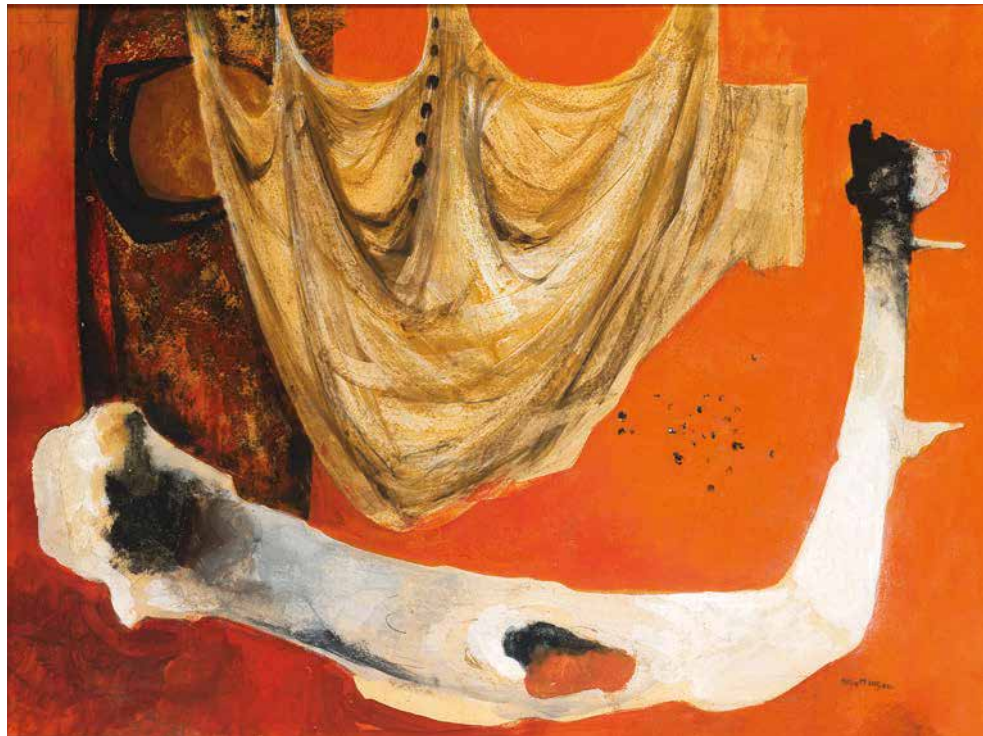
Provenance:

Purchased from R.K.S

Gallery, Auckland, 1972.

Finalist in 1968 Benson

and Hedges Award.



In the decade of the 1960s, while establishing his teaching position at Elam School of Fine Arts after his arrival from the United Kingdom, Robert Ellis built a now-famous visual iconography for his paintings. His images from this period showed a transformed urban landscape, with profusions of motorways, tangled and cutting across open fields and areas of habitation alike. This was his (universal) take on a growing (local) Auckland with its rapidly expanding infrastructure. Lines of motorways appeared to criss-cross the centre of the city and disappear to the edges, taking exits through normally serene locales such as Grafton Gully directly behind his Elam base. Paintings from this period recorded what he saw of a growing Auckland, not using classical Renaissance perspective, but rather from a novel somewhat fractured vantage point that was to make him famous.

The major works by a painter are often informed by experiences beyond the usual context of the visual arts. Perhaps this is because the footprint of early life is impressed deeply on the psyche. In Ellis' case, after studying at Northampton School of Art post-war, he completed his national service by being stationed with the photographic unit of the RAF Bomber Command between 1947 and 1949. Perhaps in due course, aerial images from that period will be declassified, because their figuration may reveal how Ellis worked with cropped and spliced images linked together in so-called line transects. Such aerial surveillance methodology clearly fed into his later career as a visual artist.

The freeways and roading systems of *Motorway Journey*, 1969, are painted in deeply expressionist colours of red and burnt umber. The painting is pieced together from several angles. Even the horizon is angled. The viewer is placed in a position of aerial command, looking down into the urban landscape rather than at it. And, using the broken planes of colour that the cubists generations before had invented—to allow us to see an object not only from several sides simultaneously, but also in different moments as time unfolds—Ellis paints with fracture in mind. At one angle, clouds drift past oblivious to time passing; at another, the motorways overrun one another desperate to meet at the horizon and end the journey; at a third, parks become subdivisions of urban sprawl; at bottom left suburban rooftops jostle like magnified grains of sand.

The actual curvature of the freeway lines embodies the 1960s tension of a growing city. In the name of progress, the roading network projects directly beyond the edges of the canvas, with lines shooting out from three sides. To bring the viewer back to earth, the red under painting points to a ground that is bleeding as the city grows. This was local Auckland but *Motorway Journey* speaks in duality to universal concerns.

Writing in a 2014 media release announcing the gift of a major Robert Ellis canvas to Auckland Art Gallery Toi o Tamaki by the Friends of the Gallery to celebrate their 60th Anniversary, Ron Brownson, then Curator of New Zealand and Pacific Art is clear about this duality: 'As a major figure, Ellis' art addresses many cultural issues. His subjects range over tensions between transport and urbanism, and contrast ecology with spirituality..'

The expressionist mood of *Motorway Journey* certainly is one of spiritual melancholia. The viewer does not feel hectored over environmental concerns, but for Ellis the environmentalist, such concerns are never far away. His motorway veins are like bloodlines supplying the cultural life of the city. At the same time these roads may be seen as disfiguring scars scraped through the natural environment and built-up areas. So the dualities present in *Motorway Journey* accrue for the viewer to ponder: local versus universal; scars versus bloodlines; ecological balance versus civil engineering; passing figurative clouds that would do John Constable proud set against hemmed-in parklands that Richard Diebenkorn would have longed for.

36.  
Robert Ellis  
*Motorway Journey*  
oil on canvas  
signed and dated 1969  
1260 x 1260mm  
\$65 000 – \$95 000

Provenance:  
Purchased directly  
from the artist, 1983.



Northland has a strong history in great collections of Colonial New Zealand paintings, but the collection of Lois Going is renowned for its modern abstraction.

Over the past 30 years Lois has regularly attended 'openings' at Artis gallery. No mean feat when one takes into account she has travelled from Whangarei each time. Lois' early purchases from Artis Gallery consisted of several loose hanging, stitched and painted canvases by Don Peebles.

Quentin McFarlane's canvases have brought colour and texture to the collection and in 2009, John Blackburn's return to New Zealand after 35 years absence in England piqued Lois' interest. Blackburn's Vibrant mixed media painting "Abstract Form with Fish" consisting of oils, epoxy and varnish, with a splash of colour, was swiftly added to the collection.

Jonathan Gooderham  
Artis Gallery, Parnell



37.  
Don Peebles  
*Study No. 3*  
acrylic and  
charcoal on linen on  
board  
title inscribed, signed  
and dated 1997 verso  
462 x 601mm  
\$6000 – \$9000



38.  
Don Peebles  
*Untitled*  
acrylic on  
unstretched canvas  
signed and dated '85  
verso  
950 x 1400 x 70mm  
\$14 000 – \$22 000

Provenance:  
Purchased from Artis  
Gallery, Auckland,  
1986.



39.

Philipa Blair  
*French Heart Book*  
acrylic on  
unstretched canvas  
signed and dated '86  
1150 x 1800mm  
\$3000 - \$6000

Provenance:  
Purchased from R.K.S  
Gallery, Auckland, 1986



*Art is the most intense mode of individualism  
that the world has known.*  
— Oscar Wilde

Unlike the other commentators in this book my engagement with the impressive collecting proclivities of Lois Going has been somewhat limited and, in comparison, moderate. Moreover, I can claim little role in the make-up of what is one of the most impressive and extensive private collections of New Zealand painting and sculpture.

I was first introduced to Lois on one of her many, if increasingly infrequent, trips to Auckland timed to coincide with an auction of major New Zealand paintings. I met her again on a subsequent trip and began tracking her purchases and particular areas of interest. What struck me as particularly unusual about Lois was that she appeared only to collect what she liked, operating completely outside of the whims of contemporary fashion and taste. I was intrigued and enquired as to an open-door policy on my next family outing in the general vicinity of Tutukaka. What I encountered, along with wonderful hospitality and two of the juiciest crayfish you could ever wish for, was so much more than I could have possibly envisaged.

Lois Going's collection is perhaps best defined by a love of art and more particularly by a love of living with art. This is no museum or gallery experience, its far more interesting than that. The art on show

here positively lives and breathes like only art that is truly lived with can. Paint and colour rain down on you from all avenues and angles. Sure, there are highlights - you'll find the big names there and in stunning form - but the whole is so much greater than the sum of the parts. Taken together Lois's collection offers an extensive painterly tour of the directions New Zealand painting has taken over the last thirty or forty years. It isn't a refined or focussed collection and there are omissions of course, but I imagine it was never intended to be such. Rather, I see Lois's collection as discursive, meandering and enlightening; not unlike the hand of Minnie Pwerle, Sally Gabori or Emily Kame Kngwarreye in one of the canvases which highlight the interesting new directions which the collection continues to take.

As I depart the Going residence I enquire as to Lois's favourite work. Without hesitation she points me in the direction of a relatively recent acquisition, an impressive luminescent Dale Frank poured painting. Large and lurid it jostles for aesthetic prominence both in itself and with its many painterly neighbours, too excitedly drinking in the joie de vivre of paint and life to bother with decorum and propriety. For me it serves to beautifully encapsulate and summarize the spirit of Lois Going's art collection.

Ben Plumbly  
Director Art, Art + Object

40.

Sally (Mirdidingingathi  
Juwardna) Gabori  
*Dibirdibi Country*  
synthetic polymer  
paint on linen canvas  
title inscribed and  
signed verso and  
inscribed *Cat No. 3182*  
– L – SG0608  
1515 x 1010mm  
\$14 000 – \$22 000

Provenance:  
Purchased from Tim  
Melville Gallery,  
Auckland, 2009.



41.

Sally (Mirdidingingathi  
Juwardna) Gabori

*My Country*

synthetic polymer

paint on linen canvas

title inscribed, signed

and inscribed *Cat No.*

*4099 - I - SG - 0309*

verso

1980 x 1010mm

\$20 000 – \$30 000

Provenance:

Purchased from Tim

Melville Gallery,

Auckland, 2009.



42.

Allen Maddox

*For Amy*

oil on canvas

title inscribed, signed

and dated '98 verso

1215 x 1520mm

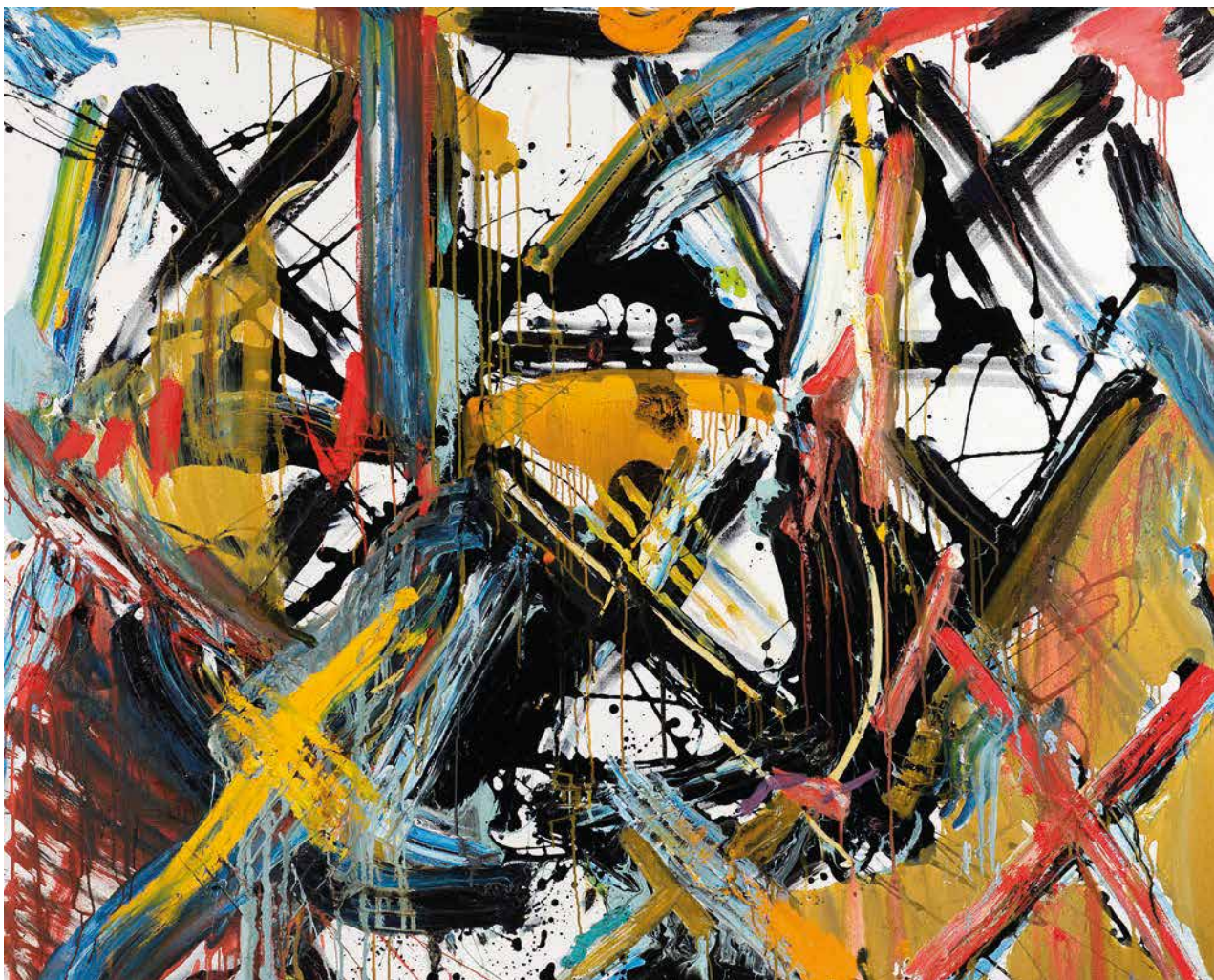
\$45 000 – \$65 000

Provenance:

Purchased from Gow

Langford Gallery,

Auckland, 1998.



43.  
Allen Maddox  
*Untitled*  
watercolour  
original Gow Langsford  
Gallery label affixed  
verso  
785 x 1042mm  
Provenance: Purchased  
from Gow Langsford  
Gallery, Auckland,  
2006.  
\$10 000 – \$18 000



Allen Maddox — along with his peers, friends (and sometime frenemies) Philip Clairmont and Tony Fomison — has long been regarded as one of the ‘bad boys’ of New Zealand painting. They all produced rhetorically inflated work with a sense of macho entitlement and called themselves the Militant Artists Union whenever they got together. The cheeky travesties of their art suggest the gall of an adolescent ripping the family home apart. ‘Last week I smashed the place up. Destroyed some irreplaceable works,’ Maddox once confessed in a letter to Tony Green. On another occasion he commented that he ‘would like to be able to visually reproduce the little electric thought patterns that go on in your head when one is paranoid.’

It would appear that mental instability (including paranoid schizophrenia) was the engine of his art. Maddox started producing his ‘X paintings’ around 1975 when in a rage he ‘crossed out’ the image he was working on. He immediately saw the power of the gesture, and of the motif, which he then multiplied like gridded semaphore flags. Alluding to the Scottish saltire, he mordantly described his crosses as ‘a symbol of simple human activity. It’s what St Alban, St David and St Andrew were crucified on.’ So behind the cross there was something more than a simple borrowing, there was an action, ‘simple human activity’. The cross was an effect not a fulfilment. To some extent what he was engaged in was ‘action painting’. Maddox had discovered the perverse pleasure we find in crossing something out. We’ve used it, done with it, assimilated it, or just simply don’t want it any more. In this sense, Maddox’s images might be read as ‘self-portraits’, a vision of the futility of destiny, revelling in life’s impotence. Having nothing to say, he says it ever and ever more marvellously. The visual poetry is almost too persuasive. The execution is phlegmatically deliberate, he tended to use oils as if they were poster paints, flatly on unprimed, unstretched canvas — he even used old bedsheets for a while. The result was a surreptitious richness. The jostle of mismatched marks and textures that bounce off each other enable an exhilarating sense of participation, as if we view stroke by stroke.

These five works illustrate the rich itinerary of Maddox’s career. The most iconic is the gridded *Liar* from 1980, the most riotous, and therefore interesting, with its resonances of Jackson Pollock, is the *Untitled* work originally from his former dealer’s collection, and somewhere in between sits *For Amy* (1998), a more refined chaos. There’s an intensity to Maddox’s method that’s hard to explain. I sense a mental process in his work as a whole: there is something personal he is trying to deal with or at least excommunicate: obsessive memories of some sort, neurosis, a repetition compulsion... The need to expel the ‘monsters produced by the sleep of reason’, as Goya caustically defined it. He made a cottage industry of his own vulnerability. The drama of the work

inheres in self-doubt which torments Maddox, in the face of a drive that sustains him nonetheless. Each frantic cross is a victory against odds. Who is the *Liar* we want to ask? One of Maddox's painterly peers, the artist himself? Or is the title, added in pencil, addressed sarcastically in prospect to the future owner of the work? The particular psychological intensity, almost histrionic, involves a hint of playing for the stakes of what is beyond the immediately visible. The surprise is that such a negative doubting can generate real artistic force. It does so in Maddox's art by recovering some of the traditional aesthetic capacities of painting, those which in 1975 he first crossed out.

This is the case for the 1984 *Untitled* work on canvas paper. There is no 'cross' as such but the 'crossing out' is there in the repeated jabs and twists — almost creating circles — of the artist's brush. There must be, you feel, an aesthetic logic to the vibrant interactions of colour. When something doesn't quite cohere you see what it is made of. Everything, including the snatches of abstract expressionism, feels random-looking at first glance but on sustained attention profoundly disciplined, somehow imported from somewhere and put in place. There exists a strangely lucid control in the awkwardness. In the *Untitled* watercolour there is a similar sublimity of rich colour that nudges through the grid of crosses. A combination of fury and poignance. The marks lie on the surface but dig into pictorial space and he deliberately joins the incomplete crosses with a shaky black drawn line.

Maddox's art is not abstract, just relentlessly abstracting. It might look simple but actually it is not. The artist has to select and arrange things. They have to deliberately make *no* sense, form *no* style, evidence *no* care, *no* intention. If Maddox's painting is obsessive and nightmarish, as some critics have asserted, the effect pertains not to its subject matter, the cross, but to its mockery of understanding. *Liar* again! The paintings, of course, cross out what we might think about them. They convey that we might know a lot but that our knowledge is useless. Everything in these paintings is hard to take and impossible to think about because they makes no concessions to the viewer's intelligence. There exists an unalterable core of incomprehension. Somehow this seems very contemporary as we seem to career from one foreseeable disaster to another. If there is ever a hitch to enjoying Maddox it is satiety, too much all at once. But that is also what keeps us coming back to him.

Laurence Simmons

44.  
Allen Maddox  
*Liar*  
oil on canvas laid  
onto board  
title inscribed, signed  
with artist's initials A.M  
and dated 11.80  
455 x 592mm  
\$10 000 – \$16 000

Provenance:  
Purchased from  
Denis Cohn Gallery,  
Auckland, 1981.





45.

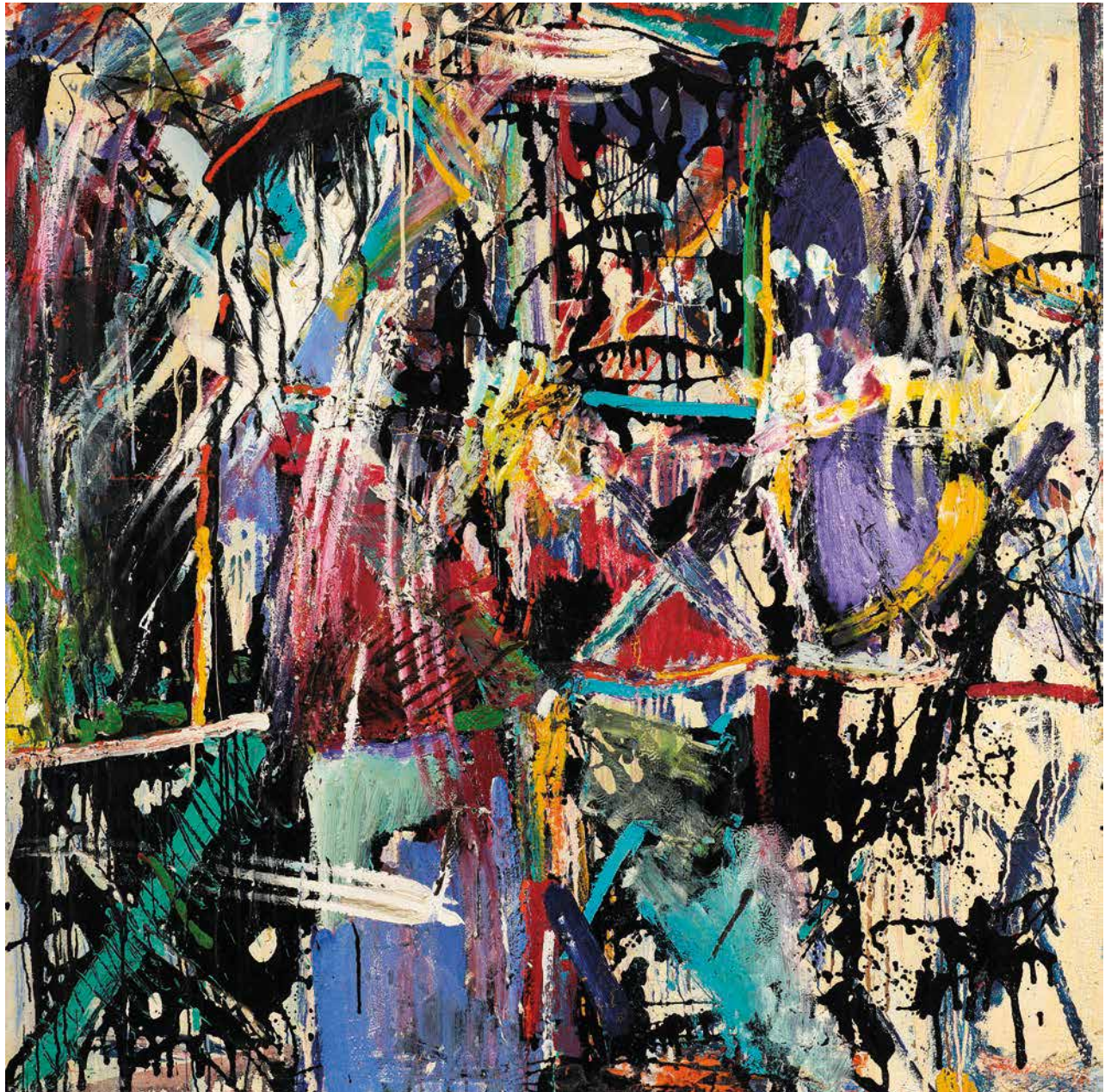
Allen Maddox

*Untitled*

oil on canvas laid  
onto board  
inscribed Cat No. 19,  
Crate No. 7, Tray 2 on  
Auckland Art Gallery  
label affixed verso  
1220 x 1220mm  
\$25 000 – \$40 000

Provenance:

Collection of the artist's  
dealer Denis Cohn and  
his partner Bill Vernon,  
Auckland.  
Purchased Webb's,  
Auckland, 6 December  
2005, Lot No. 88.



46.

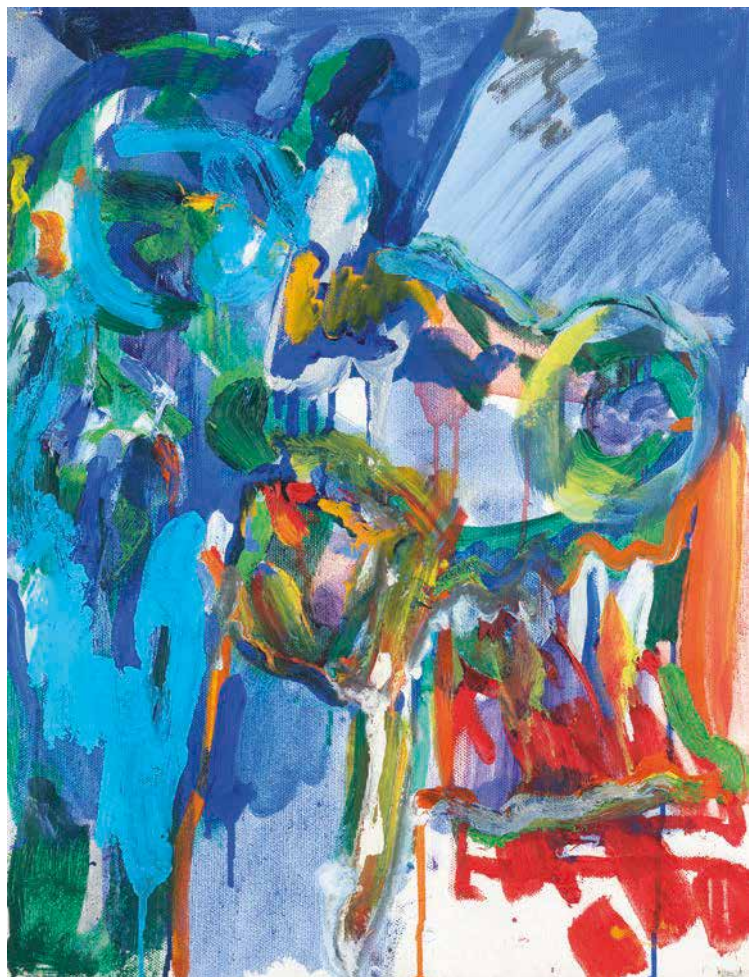
Allen Maddox

*Untitled*

oil and metallic  
pigment on canvas  
paper  
signed with artist's  
initials and dated 6.84  
verso  
435 x 335mm  
\$3000 – \$5000

Provenance:

Purchased from  
Denis Cohn Gallery,  
Auckland, 1981.

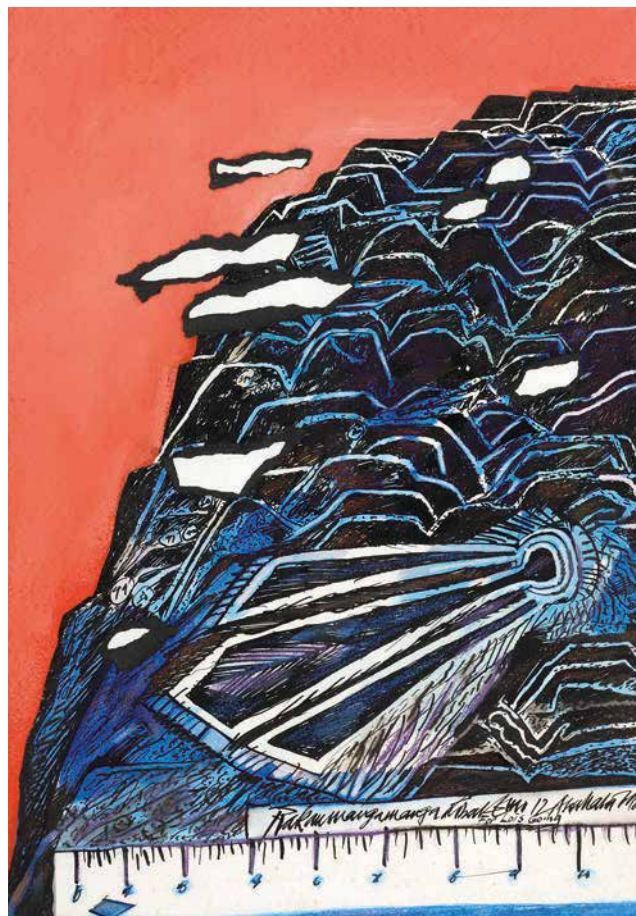


47.

Robert Ellis

*Rakaumangamanga*

acrylic and  
watercolour on paper  
title inscribed, signed  
and dated 1986 and  
inscribed *For Lois*  
*Going*  
420 x 290mm  
\$2000 – \$3500



48.

Christina Popovici  
*The Angel of the Sunlight*  
oil and acrylic on canvas  
title inscribed, signed and  
dated 2002 verso  
1810 x 900mm  
\$1500 – \$2500

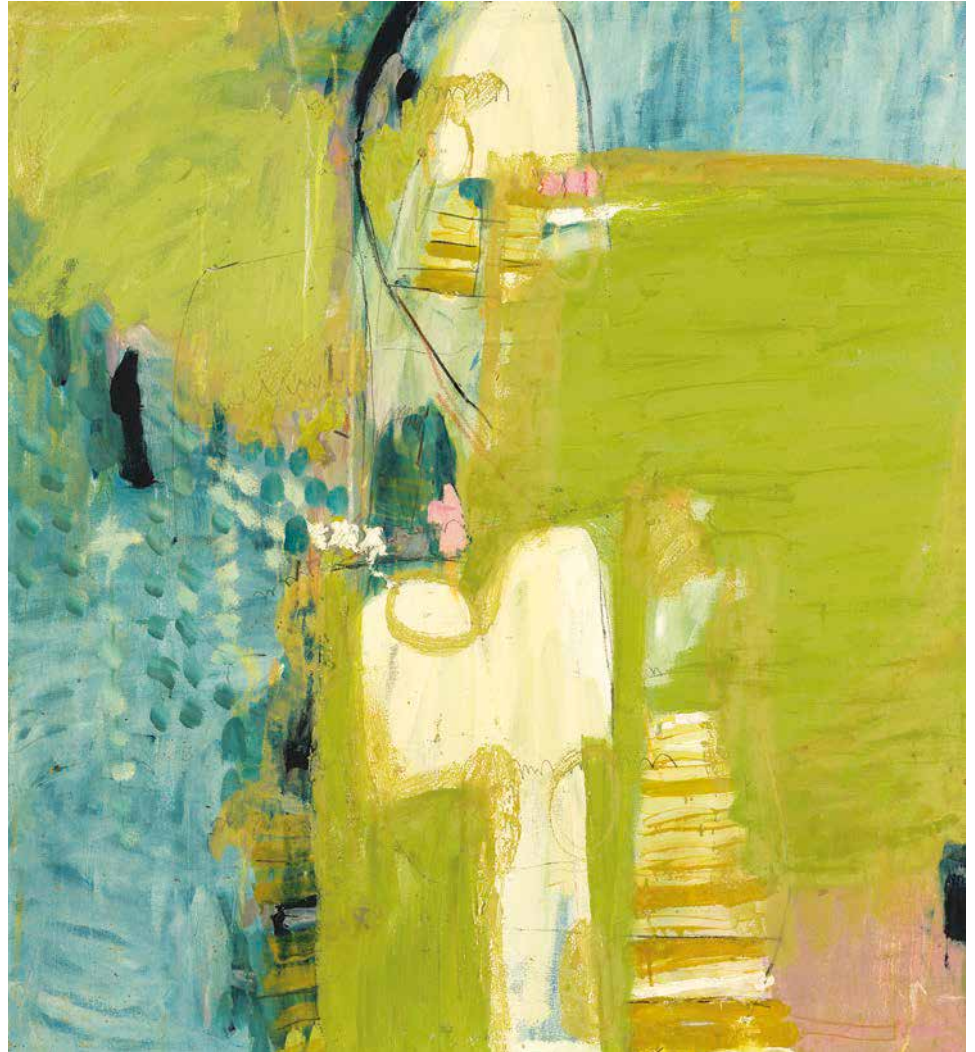
Provenance:  
Purchased from S.O.C.A,  
Auckland, 2002.



49.

Virginia Leonard  
*A Calm Day on the  
Water*  
acrylic on canvas  
signed and dated 2003  
verso  
1100 x 1100mm  
\$1500 – \$2500

Provenance:  
Purchased from  
Oedipus Rex Gallery,  
Auckland, 2003.



Despite his predilection for abstract art, Petar Vuletic (b.1946), (who, with his brother James set up the Petar/James Gallery which he ran in Shortland Street from 1972 until 1978), was an early champion of the representational painting of Yorkshire-born painter Michael Illingworth. Vuletic started collecting art while still a law student, and appreciating the older artist's internationalist outlook, wrote an article about Illingworth's practice for the Auckland student newspaper *Craccum*'s art supplement in September 1968. Titled "Alienation and Search for Innocence", the article was illustrated with photographs by Max Oettli. The main portrait of the artist shows him smoking his pipe and looking suitably anguished, but a smaller image shows him grinning while propping up one of his larger works for the camera in his Puhoi studio. Illingworth is thereby characterised as both a serious artist and a funster.

Tellingly, this painting is one of the five works reproduced to illustrate Vuletic's text on the artist, showing that it was still in the collection of the artist the year after all the works in his exhibition at Barry Lett Galleries famously sold to a single buyer. Did this work hold such special significance for the artist that he held on to it for 16 years after he painted it before entrusting it to his supporter Petar Vuletic to sell?

Vuletic begins his text by outlining the artist's formative years spent working for Victor Musgrave's Gallery One in Soho, London, which was where he encountered the work of the Milanese artist Enrico Baj (1924-2003). Baj's paintings of generic figures with oval heads and triangular bodies became influential for the development of Illingworth's own iconography on his return to New Zealand. The *Craccum* article ends by pointing to the influence of Vuletic's favourite New Zealand painter, Milan Mrkusich (1925-2018) on Illingworth, specifically "in the application of oils."

Whether influenced by Mrkusich or not, Illingworth laboured long over the application of paint to every one of his paintings, building up the surfaces occasionally with stones, shells and sometimes sand, as in this instance. The idea behind incorporating these beachy materials was supposedly to indicate the purity of nature, but it also enabled the artist to create a textured depth to his surfaces relatively inexpensively, bulking his figures up without waiting for layers of oil paint to dry. The result was a lustrous finish which gave his work its much admired inner life and glow, as remarked upon by poet Kevin Ireland, who was an old friend.

Before immigrating to Tauranga as a twenty-year-old in 1952, Illingworth completed a one-year Diploma in Textile Design with Distinction in the wool capital of the world, Bradford. He learned to create designs and patterns for knitted, printed and woven fabrics made of artificial and natural fibres, and as part of his study would have learned to control his imagery using a grid. A decade later when he began painting, grids played an important part in structuring his canvases, dividing their surfaces with dominant vertical and horizontal lines. Like the black bars in a Mondrian painting which delineate blocks of colour, Illingworth's lines creating frames for the figures within. In this work, the presence of borders asks us to consider how society's boundaries might restrict human life.

Vuletic concludes in his article that the outlook is bleak for human society according to Illingworth: "[His] figures stare out of the canvas, mute. This is man's tragedy – he is enclosed by a society which itself isolates him. He is an individual entity in a group that has overcome all individuality and imposes a stagnant uniformity." Yet, like a novelty textile print, this painting can be rotated for a fresh perspective. The three egg-shaped humanoid heads contrast with the perfect balance of the disembodied three-fingered tiki hand and circle with stars embedded in the bottom right quadrant. Could this be an indication of Illingworth's admiration for Mataranga Māori and its systems of representation, being posited as an alternative to settler society?

50.  
Michael Illingworth  
*This Society's  
Boundaries Never Met*  
oil and sand on  
canvas  
signed and dated '64;  
title inscribed, signed  
and dated verso  
780 x 862mm  
\$150 000 – \$225 000

Provenance:  
Purchased from  
Petar James Gallery,  
Auckland, 1980.



51.  
Ralph Hotere  
*Avignon*  
acrylic on  
unstretched canvas  
title inscribed, signed  
and dated 6 '74;  
inscribed No. II verso  
1240 x 780mm  
\$160 000 – \$240 000

Provenance:  
Purchased from R.K.S  
Gallery, Auckland, 1979.



Using his Queen Elizabeth II Arts Council Grant to travel to Europe with wife (poet and French teacher Cilla McQueen) and her daughter Andrea in 1978, Ralph Hotere spent several midsummer months based in a cottage in the Quartier du Mouton on the Île de Barthelasse on the River Rhône in Avignon, in the southwest of France. A lapsed Catholic – he had been named Hone Papita Raukura after the French Bishop Jean-Baptiste Pompallier who had Christianised the far North in the nineteenth century – Hotere was fascinated by the architectural legacy of the seven popes who had resided in Avignon rather than in Rome during the early papacy period from 1309 to 1376.

The family's stay in "Ma Villa", a white roughcast house with an orange terracotta roof, coincided with the death of Pope Paul VI in August of 1978, followed 33 days later by the death of his successor, John Paul I. Popes were much in the news that summer. The outpouring of mourning in the predominantly Catholic countries of France and Italy occasioned a concomitant series of Hotere works, the first emblazoned with the words borrowed from the headline in the French newspaper, *Le Monde*, "Le Pape est Mort" and the second using the words from the Italian paper *La Repubblica*, "E Morto Il Papa".

At the bottom of this canvas, in the bare unprimed area that extends beyond that which was pinned to the backing board, are painted three gold keys denoting papal authority. With trefoil-shaped tops providing a three-leaved reminder of the Holy Trinity (Father, Son and the Holy Ghost), these are the keys of St Peter or the keys of heaven, their repetition symbolising binding, loosening and knowledge. Above and to the right of the keys is an area of V-shaped gestural splattered paint carefully shaped like an inverted Bishop's mitre. Stencilled authoritatively above this is the stark lettering of the placename, AVIGNON, layered onto a horizontal rectangle of cleared brown ground set between two vertical rectangles which glow like backlit doorways. Hotere's ability to use imagery, text and colour sparingly creates worlds of association.

Many of the marks on the canvas which seem like deliberate painterly decisions are the result of the artist's process at the time. The garden at "Ma Ville" had a large apricot tree which afforded some shade while Hotere worked out of doors in the sunshine, occasionally battling the Mistral, a strong cold northwesterly wind characteristic of the Rhône Valley that blew through in the afternoons, upturning paint pots and lifting canvases. Around the edges of this work you can see the holes where pins anchored it in place while a mixture of thinned black and burnt sienna acrylic paint was scrubbed into the surface to create layers of mysterious depth. Four bricks provided extra ballast to weight the support down so it wouldn't move, and the artist has later highlighted the resultant blank areas of canvas with yellowy orange paint.

Just as he made a virtue of the circumstances of his outdoor studio, so he delighted in the information conveyed by found materials such as the Victorian sash window frames he scavenged from a Dunedin recycling depot. For him these were readymade picture frames that offered him the opportunity to pursue the idea of painting as a window onto the world. Typically reticent when it came to discussing his work, Hotere liked to hark back to the medieval role of the artist to create images that would communicate truths in pre-literate times. Always engaged politically, the artist was opposed to the 1981 Springbok Rugby Tour from South Africa which still had an apartheid regime. He was also part of the "Save Aramoana/No Smelter" campaign that same year.

Living at Port Chalmers, 12 kilometres from Dunedin, his home and studio were close to where an overseas consortium proposed to build a processing plant on the spit at Aramoana (the Māori name means "pathway to the sea") to begin refining bauxite

using cheap electricity to make aluminium for export. One of the “Think Big” projects favoured by Minister of Energy, Bill Birch, in the National Government at the time, this development was promised to bring employment and prosperity to the area. But Aramoana was a breeding locality for a range of threatened species of seabirds and waders. Without closing down other non-political meanings, Hotere’s *Towards Aramoana -Black Window* series uses a number of painterly devices to defend this local area against predation.

This work is made from board inserted into a recycled sash window frame with its brass lock mechanism still attached at the top. Like a window at night, no view is offered, and instead a white cross is marked at the centre of the black field. This demarcates where the vertical transom and horizontal mullion would once have divided the window into four sections. As well as reminding viewers of the Christian symbol for Christ’s sacrifice and thereby sanctity or holiness, these markings appear like the fine hairlines of the reticle in a telescopic sight of a rifle which are used to line up a target. In this case, it is a conservation area which is in the firing line.

In the upper left quadrant is the original Māori name for Observation Point where Hotere built his studio, and where he could look out towards Aramoana. The letters for that word, Koputai, are reversed like a reflection in the mirror, as are the sequential stencilled numbers below, making them read like a countdown to an explosion. The squares of brushy green paint application enliven the dark background reinforcing the idea that energy radiates from Papatuanuku, the earth mother, and that protesters will defend the land against encroachment. Although not intended to be didactic, this work acts like a blackboard in a classroom, inscribed with messages for those who choose to heed them.

For economic reasons, the Government called off the smelter development at the end of 1982, by which time Ralph Hotere had completed over a dozen of these important *Towards Aramoana Black Window* compositions which stand as a lasting memorial to the campaign.

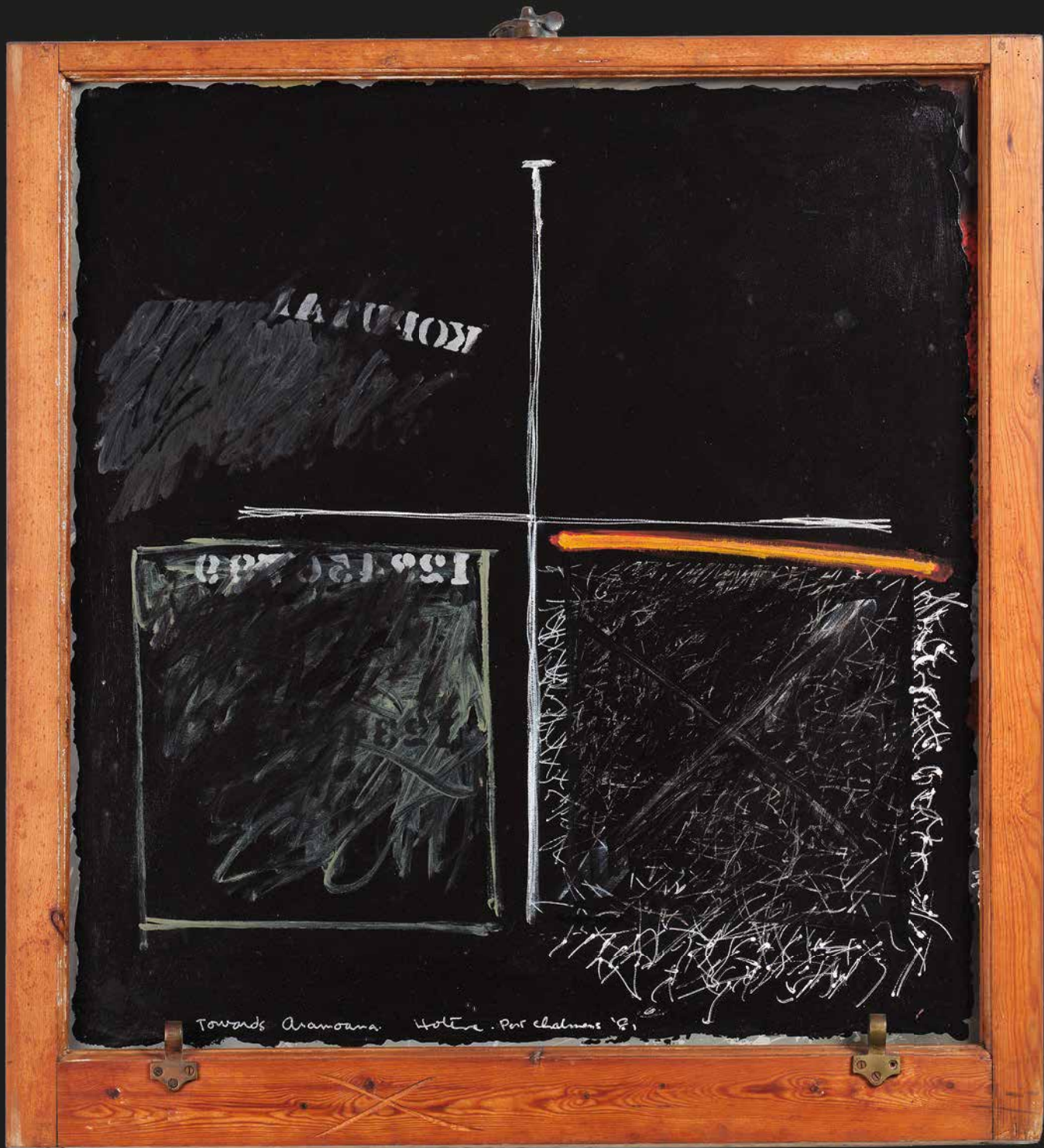
Linda Tyler

52.

Ralph Hotere  
*Towards Aramoana*  
acrylic on board in  
Colonial sash window  
frame  
title inscribed, signed  
and dated 'Port  
Chalmers 81'; title  
inscribed, signed and  
dated and inscribed IV  
from RKS Art, Nov-Dec  
'81 verso  
1010 x 912mm  
\$240 000 – \$320 000

Provenance:  
Purchased from North  
Art Gallery, 1983.





Towards Aranoana Hotel. Port Chalmers '81

The years 1978–1979 represented one of the final periods of sustained creativity for Colin McCahon and resulted in him completing several major paintings including *The Five Wounds of Christ* works, *A Letter to the Hebrews* and the two *May His Light Shine* paintings. Almost all of these paintings now reside in public collections in Australasia and represent the artist in all his grand, existential glory. This period also resulted in a very different yet no less ‘major’ body of paintings. Standing in stark opposition to the aforementioned ‘masterpieces’ is the series of diminutive *Truth from the King Country* paintings, thirty or so small paintings each showing a black tau cross before a predominantly ochre landscape beneath an often-turbulent sky.

Twenty-seven paintings from this series feature on the Colin McCahon database, all of which share the same intimate scale and an innate luminosity. The title of the series locates the works directly in the central North Island and is said to have found its inspiration in a view of the Mangaweka viaduct, south of Taihape. McCahon was fond of going for long drives deep into the landscape and would frequently stop at vantage points spending considerable time in front of a particular view which captivated him. This was not in order to memorise it but rather to log the changes of light and the passing of time.

The Tau Cross was one of Colin McCahon’s key leitmotifs, first appearing prominently in the 1959 painting, *Toss in Greymouth*. Simultaneously a symbol of power and an obstacle, the cross predates Christianity appearing both in Mesopotamia and ancient Egypt. In the *Truth from the King Country* series McCahon posits the ancient symbol and formal device as both barrier and gateway to what lies beyond.

What marks these paintings as especially unique, for me, is the delicacy and beauty of their manufacture. The artist often began his compositions outside of the respective painterly field so as, when the composition proper is begun, the paint strokes are already alive and ‘charged’. The paintings gain their power from this contrast between the monolithic upright support and cross beam of the Tau Cross, which appears resolute, silent and powerful, and the ochre oranges and greens of the setting sun on the nearby sloping ranges.

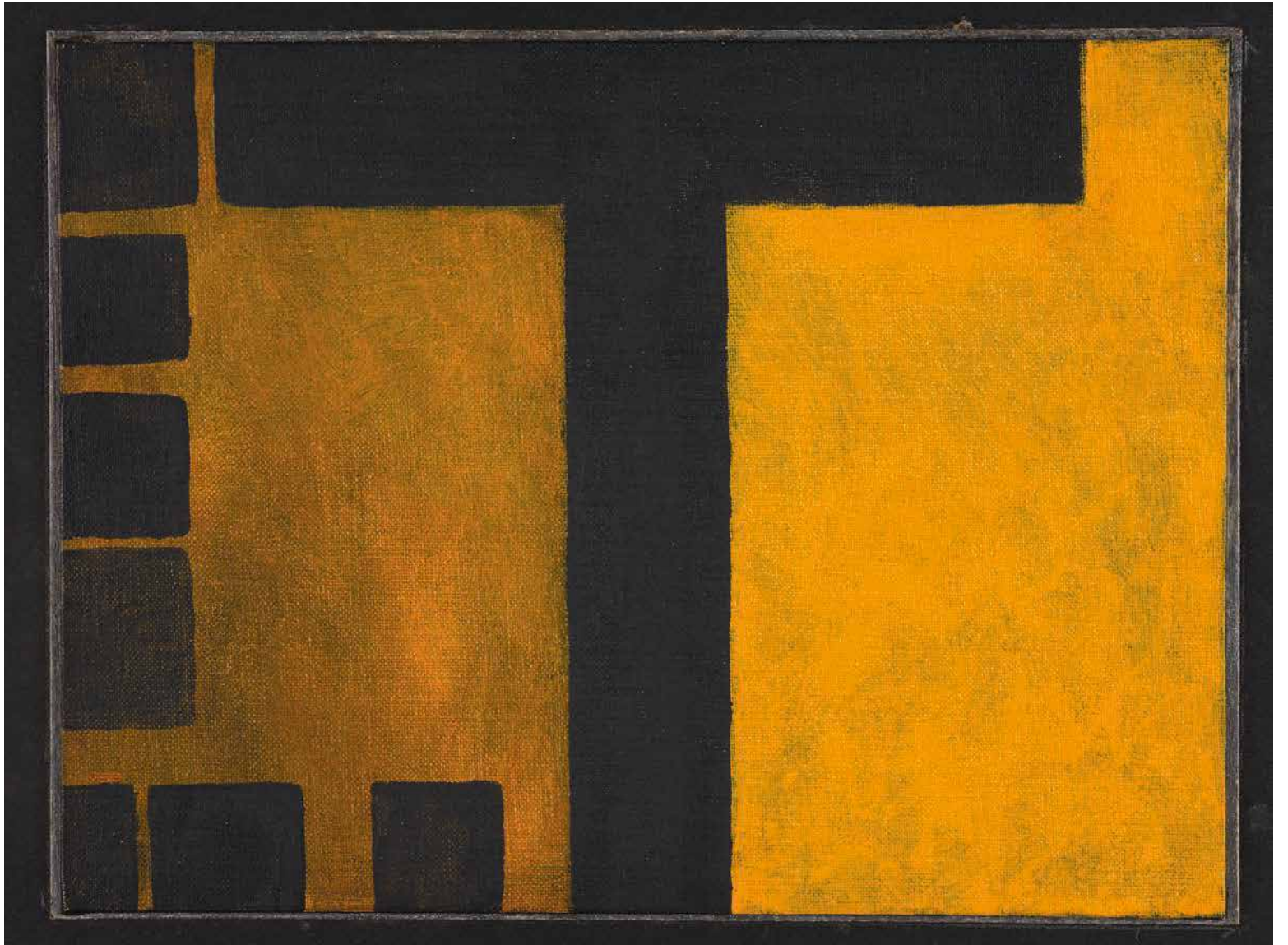
*Truth from the King Country: Small Mysteries (The 7 Wounds)* No. 7 represents a manifestation of McCahon’s grand themes and mannerisms reduced to an intimate and accessible scale. Fully aware that such a shift in scale and scope would result in greater interrogation of the surface, McCahon visibly pores over the surface of the canvasboard with the brush creating a delicacy and focus which is both atmospheric and inordinately attentive. It’s as if the artist, freed from the burden of the grand statement, instead creates a small devotional icon.

53.

Colin McCahon  
*Truth from the King Country – Small Mysteries: The 7 Wounds (7)*  
synthetic polymer paint on  
canvasboard  
title inscribed, signed and dated '78  
verso  
230 x 302mm  
\$70 000 – \$120 000

Reference:  
Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm001316

Provenance:  
Purchased from John Leech Gallery,  
1987.



Peter Webb Galleries held its first two auctions of New Zealand paintings, jewellery and antiques in the ballroom of The White Heron Motor Lodge in Parnell in 1976. The overflowing and enthusiastic crowds and the huge success of these inaugural sales led to the company, hitherto a gallery of contemporary local art, searching for larger premises commodious enough to hold both art exhibitions and regular auctions of the fine arts. I do not remember meeting Lois Going and husband Wyn at these first sales, probably because she and Wyn were there to observe and learn a little about the resale market for New Zealand art, and I suppose I would have been focused first and foremost on the new buyers and potential sellers attending. Later however when the gallery had moved to the ground floor of the old T&G Building behind Smith & Caughey in Elliot Street, I would welcome Lois as a valuable addition to the gallery's mailing list of art buyers.

Lois recalls that it was in 1978 that she and Wyn made their first, possibly tentative acquisition of an ink and crayon drawing by Phillip Clairmont, followed in 1979 by the much braver purchase of a gouache painting by one of the founders of abstraction in this country, Milan Mrkusich. Lois remembers having her first experience of serious competition for the gouache and being run up to the knock-down price of three hundred and forty dollars, a price she laughs at now. Growing bolder with each sale she attended, she would become before very long, one of the gallery's (now conveniently re-branded as Webb's) favorite customers. Encouraged in her early forays into the art market by well attended auctions and much competitive bidding for favored works, she, with Wyn's blessing I presume, made in 1980 her first 'serious purchases.' She acquired a

major work by Colin McCahon, *The Testimony of Scripture*, reviewed and illustrated in *Art New Zealand* issue 16, 1980. And in July that year she purchased post auction a work by Richard Killeen, *Look Over Your Shoulder Sometimes*, followed in the November sale, two further important acquisitions; *Embrace* by Pat Hanly and *Chromatic Form* by Milan Mrkusich. None of these purchases were 'easy works', particularly the McCahon, and quite a few eyebrows would have been raised in the North by friends visiting the Going's home. Here then is a brave lady willing to trust in her instinctual response to paintings no matter how others might regard them and back up her responses with hard currency. With the passing of time she emerged as a woman of both foresight and courage, and I suspect a persuasive tongue in winning the support and acceptance of husband Wyn and family.

In less than five years Lois had graduated from her uncertain and modest beginnings as an art buyer into one of the countries handful of informed and serious collectors of contemporary New Zealand Art, and to the best of my knowledge, Whangarei's only representative in the field, becoming in the process a most popular customer of the local art trade while compiling the collection this publication is celebrating.

I look forward to revisiting Lois and Wyn and refreshing my memory of all the fine paintings she has purchased both 'under the hammer' and privately, over her close to thirty active years as a significant player in the New Zealand art market.

Peter Webb



and what is  
Faith

Faith gives  
Substance to our  
hopes <sup>(2) Oct 79</sup> and  
makes us certain  
of realities we  
do not SEE

In 1972 it was suggested to Colin McCahon by a Wellington friend, Dr. Ian Prior, that he make a painting based on the eleventh chapter of A Letter to Hebrews (so called in The New English Bible, McCahon's habitual source of Biblical texts from 1969). This chapter is, broadly speaking, 'a call to faith' (a subtitle used in the NEB) – an exhortation to Christians to be staunch in the face of persecution. However, it was not until 1979, seven years later, that McCahon finally got around to taking up the suggestion; indeed, over the six months between September 1979 and February 1980 he produced a remarkable cluster of works incorporating texts from the Letter.

Traditionally attributed to St Paul, A Letter to Hebrews is now thought by most biblical scholars to have been written by a follower rather than the apostle himself. McCahon, however, assumed St Paul's authorship. He told Toss Woollaston: 'I've been rediscovering St Paul & he bowls me over – the letters to Hebrews – they have me in their grip & power & clear honesty. What a guy and what a real message' (quoted in Simpson, *Colin McCahon: Is This the Promise Land?*, AUP, 2020, p. 317)

McCahon began the group by inscribing the first 40 verses of Hebrews 11 onto six sheets of Steinbach paper. This work, *A Letter to Hebrews (Rain in Northland)*, a densely textual series (with minimal landscape elements) comprising collectively around 1000 words, is now in the National Gallery of Victoria, Melbourne. He then turned to a large work on unstretched canvas, *A Letter to Hebrews*, which he described to Peter McLeavey as 'an elephant size job'; comprising the first 16 verses of Hebrews surrounding a large Tau cross, it was eventually gifted to Te Papa MONZ by Prior and his family. McCahon told McLeavey: 'Another is coming on – smaller – all on Hebrews' (Ibid.). These words almost certainly refer to three acrylics on paper, *The Testimony of Scripture* No.s 1, 2 and 3, dated, like the large work on canvas, October 1970. Whether these constitute a single three-part work (like the contemporaneous *A Song to Rua: Prophet and Imprisonment and Reprieve*) or three separate works with the same title is debatable, though they were certainly broken up and sold separately, unlike the other three-part works mentioned.

McCahon was still not finished with the Letter. In February 1980 he painted another three-parter on paper: *Paul to Hebrews*, using different verses from chapter 11. Other passages from Hebrews 11 were later incorporated into the major work *A Painting for Uncle Frank* (1980), making a total of seven works (several of them multiples) utilising the Letter. Collectively this Pauline cluster might be seen as McCahon's penultimate series (1979-80) – a New Testament re-assertion of faith to set against his final group of four with texts from Ecclesiastes (1980-82), expressing Old Testament doubt and despair.

In *The Testimony of Scripture*, especially numbers 1 and 2, text is used more sparingly than in the other works of the group. *Testimony* 1 and 2 each incorporates a single verse (Chapter 11, verses 1 and 3, respectively), while *Testimony* 3 – much wordier but with smaller lettering – comprises verses 4 to 7 of the chapter.

*Testimony* 2 is much the most colourful of the three, the other two being confined to black and white only. It also has more complex non-textual imagery than the others. The text, strongly written in cursive script (except for the word "GOD") in black on variably toned ochre ground, takes up the top three-quarters of the picture. An irregular strip of white along the top edge is suggestive of clouds therefore rendering the ochre ground of the text an evening skyscape above a horizon represented by a dark band across the bottom quarter of the painting. This black band is interrupted by a white shape taking the form of a Tau-cross (ubiquitous in McCahon's late paintings) which appears to hold the text up like a banner. As often with McCahon's late works, multiple readings between landscape and abstraction are encouraged by his exploiting figure/ground ambiguities and using other devices which subvert a simple realist interpretation of the imagery.

*Testimony of Scripture* 2 is a superb painting closely linked by colour, medium, imagery, texts, supports and size with many other works in McCahon's late output.

54.

Colin McCahon

*The Testimony of Scripture*

No. 2

synthetic polymer paint  
on Steinbach paper laid onto  
canvas

title inscribed, signed and  
dated Oct '79 and inscribed

Hebrews II

730 x 1100mm

\$400 000 – \$600 000

Provenance:

Purchased from Webb's,  
Auckland, 1980.

Reference:

Colin McCahon Database

([www.mccahon.co.nz](http://www.mccahon.co.nz))

cm001318

Illustrated:

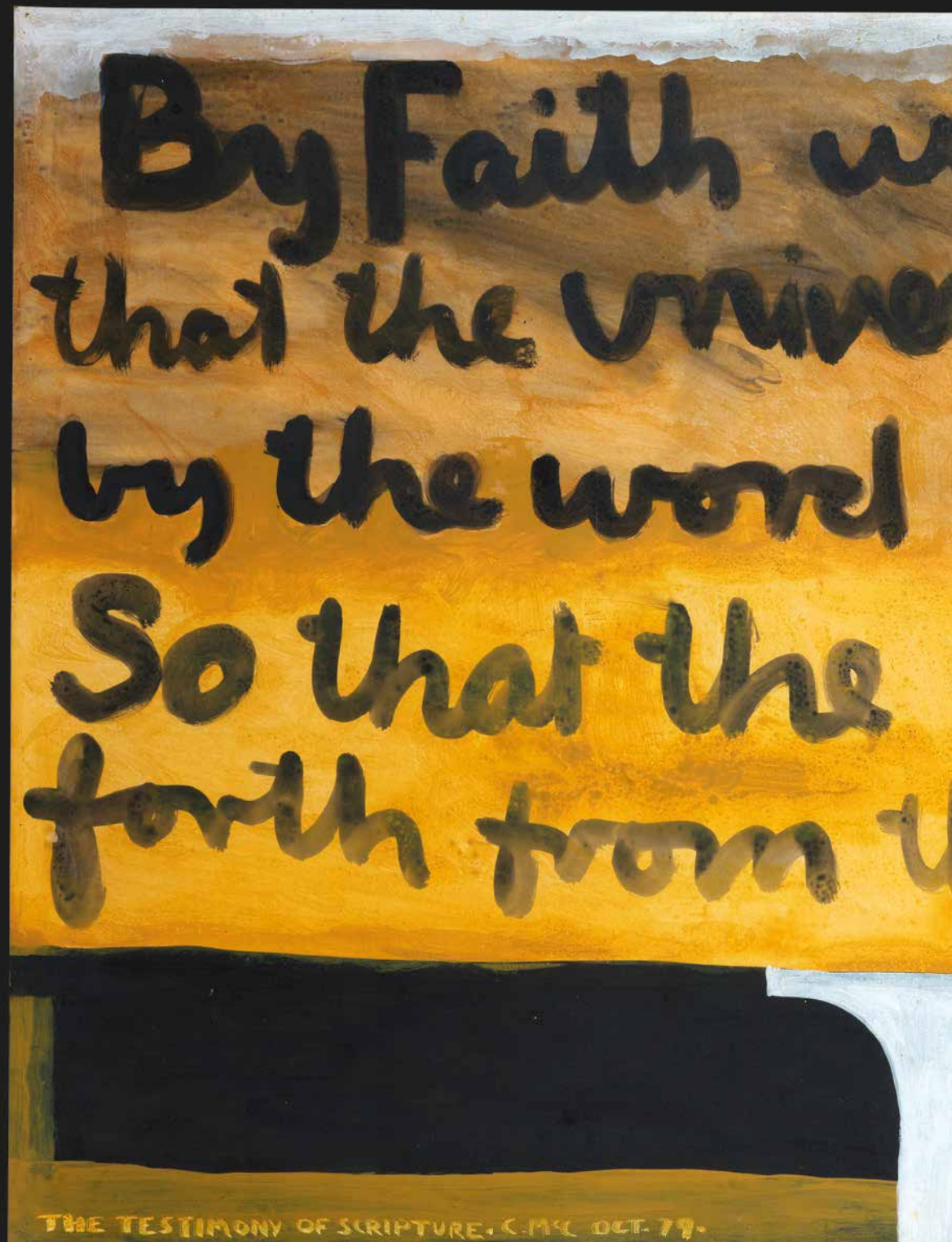
Art New Zealand No. 16, p. 17.

Exhibited:

'Two Recent Oils by Colin  
McCahon', Peter McLeavey  
Gallery, Wellington, 12 – 29  
August, 1980.

'Colin McCahon: New  
Works', Peter Webb Galleries,  
Auckland, 18 February – 3  
March, 1980.

'Centennial Exhibition: 1980',  
CSA, Christchurch, 6 – 25  
September 1980.





the perceivable  
was fashioned  
of GOD

visible came  
the invisible

55.

Louise Henderson

*Untitled*

watercolour and

gouache on paper

signed

520 x 700mm

\$5000 – \$8000

Provenance:

Purchased from Ferner

Galleries, Wellington,

2000.



56.

John Weeks

*Moroccan Village*

watercolour and

pastel on paper

signed

213 x 294mm

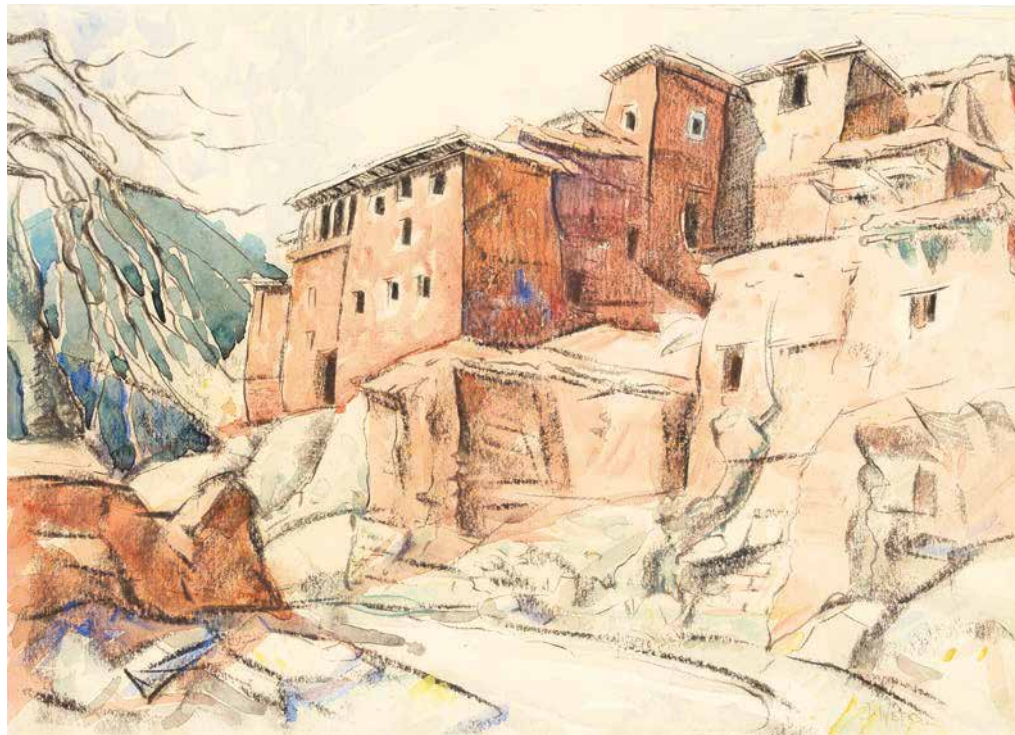
\$1000 – \$2000

Provenance:

Purchased from

John Leech Gallery,

Auckland, 1983.



57.

Charles Tole

*Houses and Hills*

oil on board

signed and dated 1974 on

artist's original catalogue

label affixed verso

403 x 474mm

\$10 000 – \$16 000

Provenance:

Purchased from Webb's,

Auckland, 1990.



58.

John Weeks

*Untitled – Abstract Cubist*

*Composition*

gouache on paper

signed

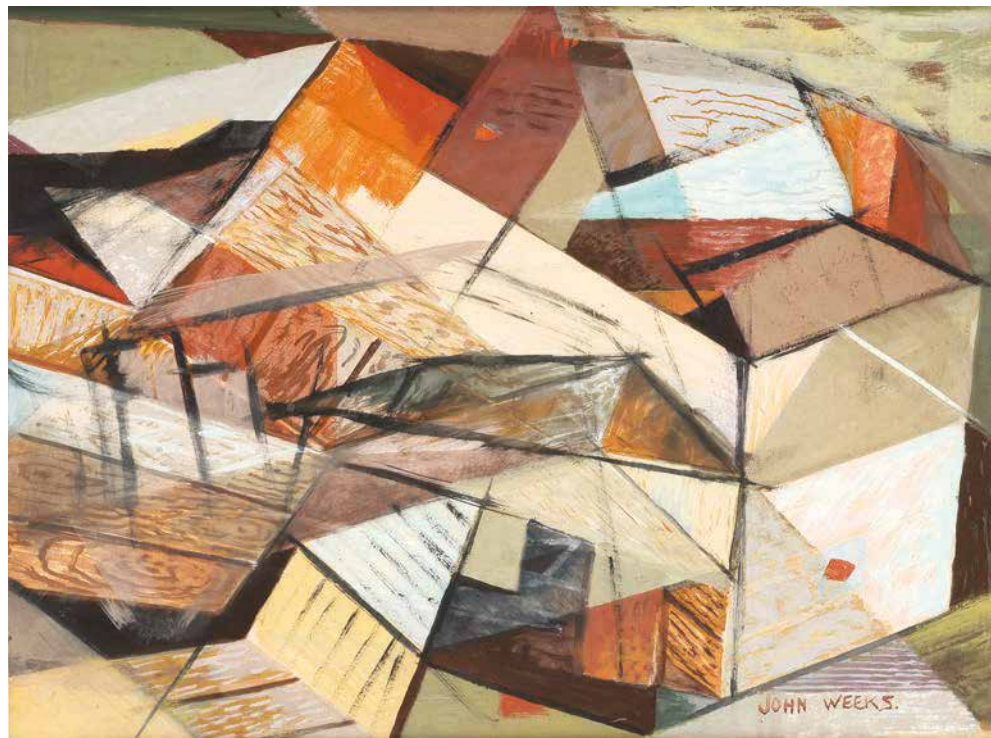
337 x 451mm

\$2000 – \$3500

Provenance:

Purchased from Webb's,

Auckland, 1983.



59.

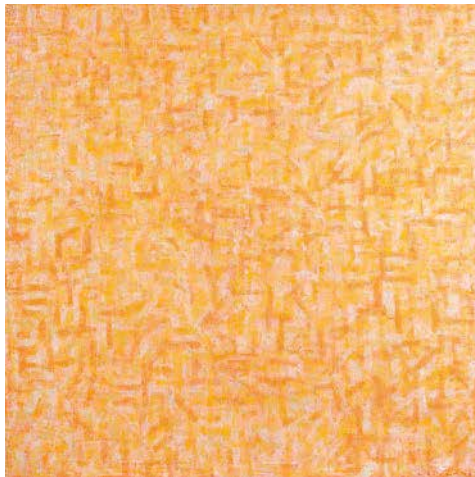
John Olsen  
*Man and Landscape*  
pastel on paper  
title inscribed and  
signed  
555 x 725mm  
\$10 000 – \$20 000



60.

Mick Namarari Tjapaltjarri  
*Men's Dreaming*  
synthetic polymer paint on linen canvas  
inscribed Cat No. 5100 verso  
700 x 1000mm  
\$4000 – \$7000

Provenance:  
Purchased from Aboriginal Dreamings Gallery, 1995.



61.

Doug Wright  
*Autumn*  
oil on linen canvas  
title inscribed, signed and dated 1999 verso  
1300 x 1300mm  
\$2000 – \$4000

Provenance:  
Purchased from Flinders Lane Gallery,  
Melbourne, 2000.



62.

William Ferguson  
*Mungo Woman No. 1*  
acrylic on Belgian linen  
signed; title inscribed verso  
805 x 1085mm  
\$1000 – \$2000

Provenance:  
Purchased from Flinders Lane  
Gallery, Melbourne, 1996.

63.

Minnie Pwerle  
*Awelye Atnwengerrp*  
synthetic polymer  
paint on linen canvas  
title inscribed, signed  
and dated 2004 and  
inscribed Cat No. DG  
05739 verso  
515 x 360mm  
\$3000 – \$5000

Provenance:  
Purchased from Savah  
Gallery, Sydney, 2004.



64.

Minnie Pwerle  
*Awelye Atnwengerrp*  
synthetic polymer  
paint on linen canvas  
title inscribed, signed  
and dated 2004 and  
inscribed Cat No. DG  
05754 verso  
515 x 360mm  
\$3000 – \$5000

Provenance:  
Purchased from Savah  
Gallery, Sydney, 2004.



65.

Minnie Pwerle  
*Awelye Atnwengerrp*  
synthetic polymer  
paint on canvas  
inscribed Cat No. DG  
05397 verso  
1213 x 900mm  
\$6000 – \$10 000

Provenance:  
Purchased from Savah  
Gallery, Sydney, 2006.



66.

Minnie Pwerle  
*Awelye Atnwengerrp*  
synthetic polymer  
paint on linen canvas  
title inscribed, signed  
and dated 2005 and  
inscribed Cat No.  
06011 verso  
1225 x 906mm  
\$7000 – \$12 000

Provenance:  
Purchased from Savah  
Gallery, Sydney, 2006.



67.

Kuddtji Kngwarreye  
*My Country*  
synthetic polymer  
paint on Belgian linen  
signed  
1200 x 900mm  
\$3000 – \$6000

Provenance:  
Purchased in Sydney,  
2011.



68.

John Shotton (J. S)  
Parker  
*From the Fields*  
oil on canvas  
signed and dated '97  
1560 x 1215mm  
\$8000 – \$14 000

Provenance:  
Purchased from Judith  
Anderson gallery,  
Auckland, 1997.



69.

Peter Panyoczki  
*Untitled*  
mixed media on  
canvas  
signed and dated '05  
verso  
1400 x 100mm  
\$2000 – \$4000

Provenance:  
Purchased directly  
from the artist, 2005.



70.

John Crawford  
Lathe turned vase with  
applied pigment  
Height: 430mm  
\$150 – \$250

Provenance:  
Purchased from Peter  
Small Gallery, 1989.

71.

Jo Davenport  
*Bagnall's Lagoon*  
oil on board  
title inscribed, signed  
and dated 2019  
900 x 900mm  
\$4000 – \$7000

Provenance:  
Purchased from  
Flinders Lane Gallery,  
Melbourne.



72.

Virginia Leonard  
*Pink Morning*  
acrylic on canvas  
signed and dated 2007  
1520 x 1015mm  
\$1500 – \$2200

Provenance:  
Purchased from  
Bath Street Gallery,  
Auckland, 2007.



73.  
Philipa Blair  
*Mythology*  
pastel on paper  
signed and dated '87  
title inscribed and  
dated 1987 and  
inscribed *R.K.S Art Cat*  
*No. 19* verso  
830 x 580mm  
\$800 – \$1400



75.  
Anne Saunders  
*Summer Light*  
acrylic on linen  
signed and dated 2000;  
title inscribed verso  
560 x 380mm  
\$600 – \$1000

Provenance:  
Purchased from Gallery  
20/21, Auckland, 2001



77.  
Mervyn Williams  
*Sliding Triangles* from  
the *Pyramid* series  
oil on paper  
signed and dated '81  
430 x 470mm  
\$600 – \$1000

Provenance:  
Purchased from  
John Leech Gallery,  
Auckland, 1986.



74.  
Peter Griffen  
*Red Cockatoo Gully*  
acrylic on canvas  
title inscribed, signed  
and dated 2004 verso  
357 x 250mm  
\$400 – \$700

Provenance:  
Purchased Northland  
Society of Arts  
Exhibitor, 2005.

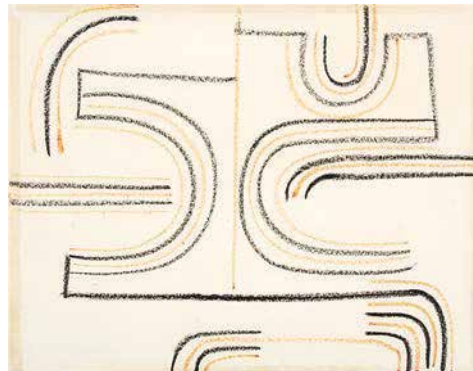


76.  
Anne Saunders  
*Red Haze*  
acrylic and oil on  
Belgian linen  
signed and dated 2000;  
title inscribed and  
signed verso  
770 x 570mm  
\$800 – \$1400

Provenance:  
Purchased from Gallery  
20/21, Auckland, 2001.



78.  
Paratene Matchitt  
*Untitled No. 8*  
ink and pastel on  
paper  
signed and dated 7/67  
and inscribed No. 8  
340 x 427mm  
\$600 – \$900





79.

Richard Lewer  
*Wanted Enemy*  
*Portraiture*  
acrylic on metal  
title inscribed, signed  
and dated 1998  
1000 x 1000mm  
\$4000 – \$7000

Provenance:  
Purchased from  
Oedipus Rex Gallery,  
Auckland, 1999.



80.

John Shotton (J.S)  
Parker  
*Autumn Patchwork*  
oil on card laid  
onto board  
title inscribed, signed  
and dated '06; title  
inscribed and signed  
on artist's original  
catalogue label affixed  
verso  
1000 x 700mm  
\$5000 – \$8000

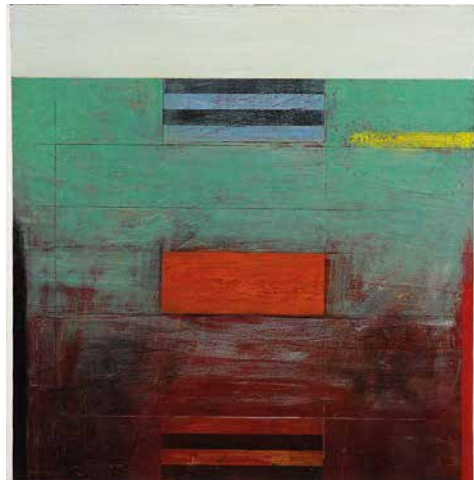
Provenance:  
Purchased from  
Edmiston Duke Gallery,  
Auckland, 2006.



81.

Richard Adams  
*Humming*  
acrylic and oil on  
canvas  
signed with artist's  
initials R.A and dated  
'06 verso  
1060 x 1060mm  
\$1200 – \$2200

Provenance:  
Purchased from  
McPherson Gallery,  
Auckland, 2008.



82.

Robert McLeod  
*McRaken Wakes No.5*  
oil on canvas, two  
parts  
title inscribed, signed  
and dated 1984 verso  
1820 x 1080mm  
\$6000 – \$10 000

Provenance:  
Purchased from the  
artist, 1986.



83.

John Papas

*Untitled*

acrylic on canvas with ceramic tiles  
signed and dated '99 verso  
1490 x 2000mm  
\$2500 – \$4500

Provenance: Commissioned from the artist, 1999.



84.

John Ritchie

*Metamorphis Painting  
no. 13*

mixed media on  
board  
artist's name and title  
inscribed on John  
Leech Gallery label  
affixed verso  
895 x 740mm  
\$800 – \$1500



85.

Neil Frazer

*Yellow C*

oil on canvas  
artist's name, title and date (1992) inscribed  
on Gow Langsford Gallery (*The Strand*) verso  
1370 x 1680mm  
\$7000 – \$12 000

Provenance:  
Purchased from Gow Langsford Gallery,  
Auckland, 1992.



86.

John Reynolds

*Untitled*

oilstick on marbled paper  
signed with artist's initials JR and dated 1986  
498 x 649mm  
\$1500 – \$2500

Provenance:  
Purchased from Sue Crockford Gallery,  
Auckland, 1987.

87.  
Philip Trusttum  
*Ticket*  
oil on unstretched  
canvas  
variously inscribed  
1885 x 1140mm  
\$6000 – \$9000

Provenance:  
Purchased from  
Webb's, Auckland,  
1984.

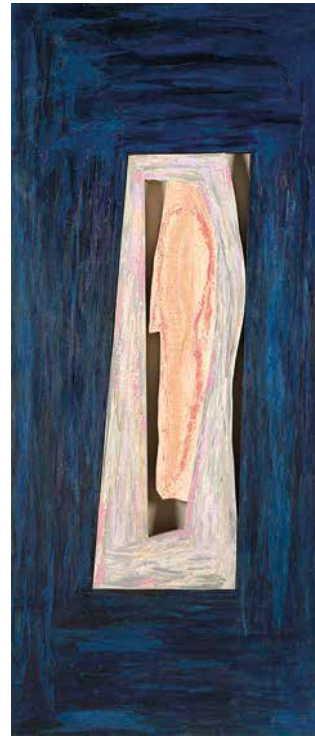


89.  
Tony Lane  
*Overwhelmed*  
oil on linen  
title inscribed and  
signed verso  
1130 x 950mm  
\$4000 – \$7000

Provenance:  
Purchased from Gow  
Langsford Gallery,  
Auckland, 1987.



88.  
James Ross  
*Labyrinth*  
oil on two wooden  
panels  
title inscribed, signed  
and dated '83-'84 verso  
1655 x 745mm  
\$2000 – \$4000



90.  
John Shotton (J. S)  
Parker  
*Plain Song – Red Up  
Front*  
oil on canvas  
signed; title inscribed  
verso  
1020 x 1020mm  
\$6000 – \$10 000

Provenance:  
Purchased from Judith  
Anderson Gallery,  
Auckland, 2002.



91.  
Bruce Young  
*Intersection*  
stainless steel on  
timber railway sleeper,  
5/5, 2010  
1600 x 530 x 570mm  
\$3000 – \$6000



92.  
Charlotte Fisher  
*Boat*  
Australian  
hardwood and flotsam,  
1989  
1400 x 1070 x 315mm  
Purchased Art+Object,  
November 2007  
\$6000 – \$9000



93.  
Len Castle  
*Large Waka Form*  
glazed  
earthenware  
signed with artist's  
monogram  
155 x 940 x 230mm  
\$8000 – \$14 000

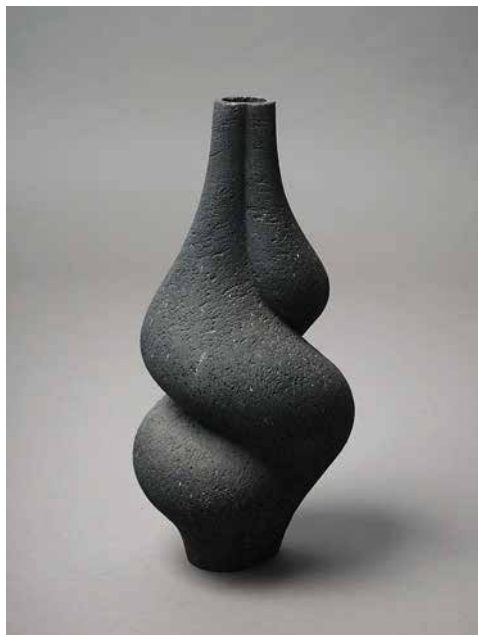
Provenance:  
purchased from  
*Burning Issues*  
exhibition, Whangarei.



94.  
Roy Cowan  
*Untitled*  
large stoneware  
salt glaze vase with  
incised radiating  
concentric circle  
patters, rich cobalt blue  
glaze  
950 x 400 x 400mm  
\$10 000 – \$15 000



95.  
Rick Rudd  
*Raku fired vase*  
of twisting spiral  
form  
340 x 150 x 150mm  
\$600 – \$1000



96.  
Phillip Luxton  
*Untitled*  
wheel thrown form  
with glazed abstract  
pattern glaze  
1150 x 500 x 500mm  
\$1500 – \$3000



97.  
Greg Barron  
*Large Floor Vase*  
bulbous form  
with crackle glaze  
exterior and concentric  
banding; deep blue  
interior glaze  
500 x 500 x 500mm  
\$800 – \$1500



98.  
Nick Brandon  
*Vase*  
stoneware with  
sang de boeuf type  
glaze  
640 x 500 x 500mm  
\$500 – \$1000



99.

Manos Nathan

*Dung-fired vase*

earthenware with incised Kowhaiwhai designs

artist's label to underside

180 x 340 x 340mm

\$1500 – \$2500

Provenance:

Purchased from North Gallery, 1991



100.

Margaret Sumich

*Water Carrier*

earthenware, three

parts

670 x 500 x 260mm

\$300 – \$500



101.

Artist collaboration  
with Shona Firman,  
Apii Rongo, Jim Howe,  
John Vander-Kolk, Toni  
Vaughan, Graham  
Priddle and Irwin Seyb

*Voyaging Totem*

wood, metal and

paint, 2009

1900 x 430 x 340mm

\$2500 – \$4000



102.

Sue Forward

*Untitled*

paint

earthenware

2600 x 300 x 300mm

\$2000 – \$3500



103.

Chester Nealie  
*Large Anagama fired  
floor pot*

spherical  
body with trumpet  
opening, lug handles  
and with scallop  
shell impressions  
\$1500 – \$2500

Provenance:  
Purchased from  
Gallery 16, 1998.



104.

Rick Rudd  
*Untitled –  
Biomorphic Floor  
Standing Sculpture*  
earthenware  
870 x 490 x 320mm  
\$1500 – \$2500

Provenance:  
Purchased from  
*Burning Issues*  
exhibition,  
Whangarei, 1999.



105.

Steve Fullmer  
*Large Twin Handled  
Vase*

Painted  
earthenware  
430 x 430 x 430mm  
\$1000 – \$2000

Provenance:  
Purchased from  
Art+Object,  
Auckland, April 3  
2008, Lot No. 161.



106.

Barry Brickell  
*Boat formed bowl*

with stylized beak-form pinched spout; relief  
patter to rim and lustrous blue glaze to internal well  
100 x 220 x 220mm  
\$600 – \$1000





107.  
Saffronn Te Ratana  
*XDI.I*

acrylic and oil on  
board, diptych  
title inscribed, signed  
and dated 2000  
verso; original Ferner  
Galleries label affixed  
verso  
590 x 280mm: each  
panel  
\$1500 – \$2500

Provenance:  
Purchased from Ferner  
Galleries, Auckland,  
2000.



109.  
Ron Left  
*Drawing No. 57*  
acrylic and pastel on  
paper  
title inscribed and dated on  
artist's original catalogue label  
affixed verso  
632 x 477mm  
\$800 – \$1400

Provenance:  
Purchased from Artis Gallery,  
Auckland, 1991.



111.  
Richard Adams  
*Soar*  
acrylic and oil on  
canvas  
signed with artist's  
initials R.A and dated  
2002 verso  
655 x 655mm  
\$1000 – \$2000

Provenance:  
Purchased from  
McPherson Gallery,  
Auckland, 2002.



108.  
Richard Cranenburgh  
*Kissed by a Pink Cloud*  
acrylic and varnish gloss on  
canvas  
signed verso; title inscribed on  
artist's catalogue label affixed  
verso  
915 x 610mm  
\$800 – \$1400



110.  
Natalie Findlay  
*Donkeys*  
monoprint with oil wash  
on paper  
signed and dated '74  
532 x 363mm  
\$200 – \$400

Provenance:  
Purchased from New Vision  
Gallery, Auckland, 1986.

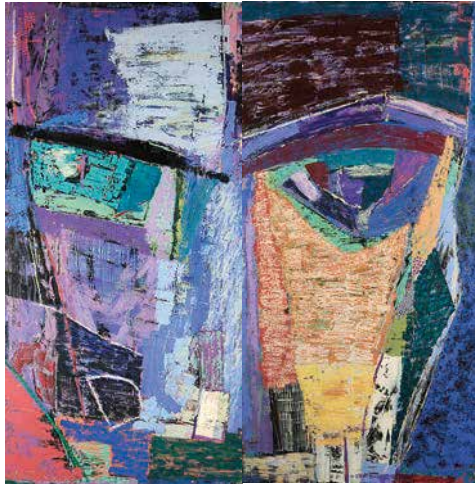


112.  
Catherine Bagnall  
*Cities within Cities*  
oilstick, pastel and pencil  
on paper  
artist's name, title and date  
(1992) inscribed on original  
Claybrook Gallery label affixed  
verso  
1000 x 695mm  
\$1000 – \$2000

Provenance:  
Purchased from Claybrook  
Gallery, Auckland, 1992.



113.  
Artist Unknown  
*Untitled*  
oil on board,  
diptych  
2400 x 1200mm:  
overall  
\$2000 – \$3500

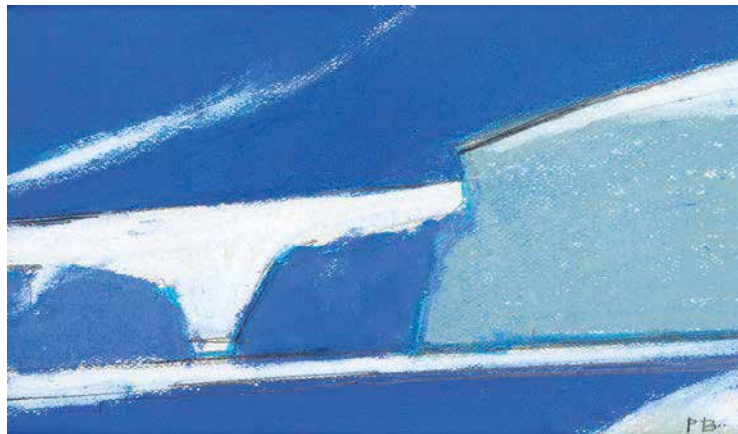


115.  
Jane Zusters  
*Blue Rumba*  
mixed media and  
collage on paper  
title inscribed, signed  
and dated '90  
575 x 760mm  
\$500 – \$900



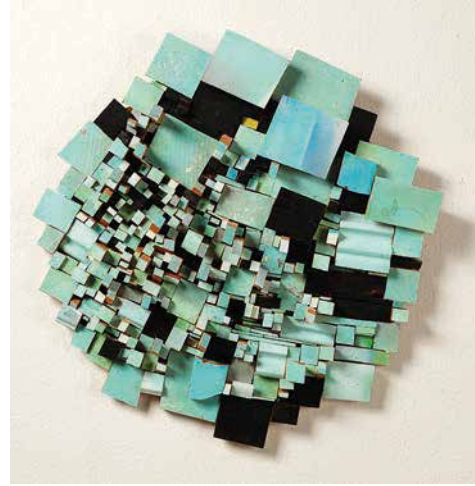
Provenance:  
Purchased from  
Charlotte H. Gallery,  
1990.

117.  
Pippa Blake  
*Glacier Bule II*  
pastel and gouache  
on paper  
signed with artist's  
initials P.B; original Lane  
Gallery label affixed  
verso  
142 x 243mm  
\$200 – \$400



Provenance:  
Purchased from The  
Lane Gallery, Auckland,  
2001.

114.  
Louise McRae  
*Verve*  
acrylic paint and  
kauri assemblage  
title inscribed, signed  
and dated 2016 verso  
540mm: diameter  
\$1000 – \$2000



116.  
Elizabeth Cummings  
*Window to the Sea*  
monotype  
signed and dated '06;  
title inscribed on King  
Street Gallery label  
affixed verso  
650 x 785mm  
\$3000 – \$5000



Provenance:  
Purchased from King  
Street Gallery, Sydney,  
2006.

118.  
Freda Simmonds  
*Sand Dunes at Twilight*  
oil on canvasboard  
signed and dated '72  
570 x 1220mm  
\$2000 – \$3000

Provenance:  
Purchased from  
Osborne Gallery, 1973.



120.  
Hope Gibbons  
*Reaction I*  
mixed media on  
board  
title inscribed, signed  
and dated 2007 verso  
\$1000 – \$2000



122.  
Natalie Findlay  
*Sheep in the Orchard*  
oil on board  
signed and dated '79  
590 x 903mm  
\$400 – \$700

119.  
Christine Matheson  
*Blue Bossa*  
acrylic on paper  
signed and dated '97;  
original Lane Gallery  
label affixed verso  
575 x 767mm  
\$600 – \$900

Provenance:  
Purchased from Lane  
Gallery, Auckland,  
2002.



121.  
Sarah McBeath  
*Broken Hills I*  
oil and papier  
mache on board  
signed; title inscribed  
and signed verso  
487 x 487 x 55mm  
\$400 – \$600

Provenance:  
Purchased from North  
Gallery, 1984.



123.  
Natalie Findlay  
*Untitled – Abstract  
Forms*  
oil on board  
signed and dated '73  
550 x 750mm  
\$300 – \$600

124.  
Natalie Findlay  
*Rocks and Roots*  
oil on canvasboard  
signed and dated '74  
905 x 600mm  
\$300 – \$500

Provenance:  
Purchased from NSA,  
1975.



126.  
Arthur Dagley  
*Red Barn*  
acrylic on card  
title inscribed and  
signed on artist's  
original catalogue label  
affixed verso  
265 x 200mm  
\$600 – \$1000

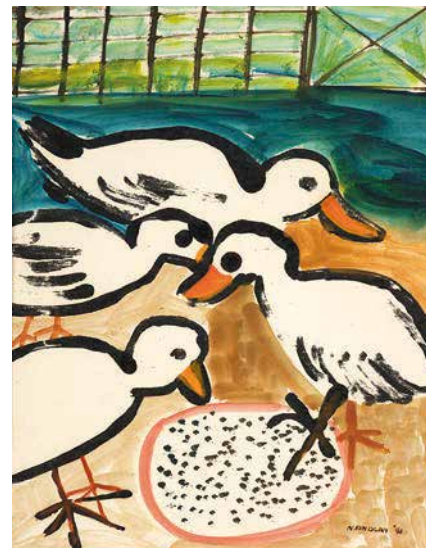


128.  
Natalie Findlay  
*The Marina*  
watercolour and  
gouache on paper  
signed and dated '76  
317 x 400mm  
\$200 – \$400



125.  
Marilyn Webb  
*Lake Mahinerangi*  
linocut  
title inscribed, signed and  
dated '86 verso  
335 x 265mm  
\$300 – \$600

Provenance:  
Purchased from Portfolio  
Gallery, Auckland, 1987.

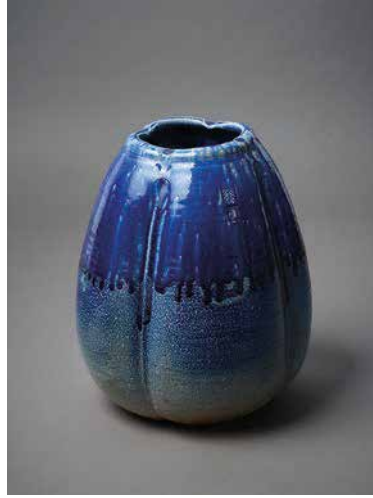


127.  
Natalie Findlay  
*Ducks Feeding*  
watercolour and  
gouache on paper  
signed and dated '85; title  
inscribed verso  
420 x 325mm  
\$200 – \$300



129.  
Artist Unknown  
*Untitled - Abstract  
Study with Rock Forms*  
gouache on paper  
on board  
470 x 705mm  
\$300 – \$600

130.  
Greg Barron  
*Altered Vase*  
large tapered  
shape in salt glaze with  
poured iridescent blue  
glaze  
potter's mark near rim  
360 x 290 x 290mm  
\$600 – \$1200



132.  
Brian Gartside  
*Ceramic Platter*  
decorated with  
abstract pattern  
380mm: diameter  
\$150 – \$250



134.  
Steve Fullmer  
*Fish Bowl*  
glazed  
earthenware  
signed  
122 x 440 x 440mm  
\$250 – \$400



131.  
Graeme Storm  
*Stoneware Bottle Vase  
in Flask Form*  
320 x 230 x 230mm  
\$300 – \$600  
  
Provenance:  
Purchased from  
New Vision Gallery,  
Auckland.



133.  
Stephe Bradbourne  
*Murrine Tubular Vase*  
glass  
signed and dated  
2009 to underside  
345 x 112 x 112mm  
\$300 – \$500



135.  
Carol Robinson  
*Untitled* – from the  
*Houses* series  
glazed porcelain  
signed and inscribed  
'Houses Series' on label  
affixed to base  
465 x 190 x 190mm  
\$150 – \$250

136.  
Murray Swan  
*Geophyte*  
stainless steel and  
titanium  
1850 x 980 x 700mm  
Acquired from Art in  
the Woolshed, 2008  
\$3000 – \$6000



138.  
Aboriginal Artist Unknown  
*Lizard Dreaming in Arnheim*  
*Land Style with Rarrk Pattern*  
ochre on bark (circa  
1980s)  
550 x 257mm  
\$200 – \$400

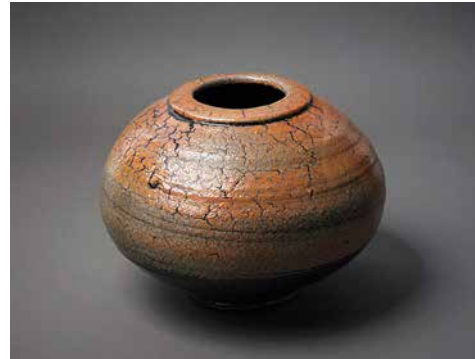


140.  
Peter Alger  
*Stoneware Flask*  
bulbous form with  
single handle  
320 x 280 x 280mm  
\$300 – \$600



137.  
Arthur Davies  
*Manaia*  
carved mahogany  
artist's name inscribed  
on label affixed verso  
1120 x 405 x 50mm  
\$200 – \$400

139.  
Peter Alger  
*Floor Pot*  
with Lava glaze,  
in bulbous form with  
waisted neck  
320 x 430 x 430mm  
\$600 – \$1000



Provenance:  
Purchased in  
Whangarei, 1994.

141.  
Sue Wallis  
*Untitled – Terracotta vase*  
decorated with Koru  
forms  
480 x 400 x 300mm  
\$150 – \$250



142.  
Patricia Perrin  
Stoneware vase  
in Volcanic glaze  
415 x 240 x 170mm  
\$400 – \$700

Provenance:  
Purchased in 1979,  
Kerikeri.



144.  
Warren Tippett  
Stoneware Hanging  
Vase  
with rope handle  
290 x 280 x 150mm  
\$300 – \$500



146.  
Barry Ball  
Abstract Patterned Vase  
earthenware with  
applied pigment  
signed on artist's label  
affixed to underside  
330 x 260 x 260mm  
\$100 – \$200



143.  
Ray Rogers  
Large and Impressive  
Floor standing Blossom  
Pot  
in iridescent copper  
glaze  
signed and dated 1997 to  
underside  
520 x 425 x 170mm  
\$3000 – \$6000



145.  
John Campbell  
Bottle vase  
elongated body  
with serrated pattern  
and fluted top  
445mm: height  
\$100 – \$200



147.  
Arnaud Barraud  
Slat glaze  
stoneware floor vase  
height: 500mm  
\$250 – \$450



## 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.



The Lois Going  
Collection Glorious  
Vision: Art at the  
centre of a life lived  
30 May 2023  
at 6.00pm

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

## ABSENTEE & PHONE BID FORM

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.

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

Auction No. 184

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.

## 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: \_\_\_\_\_

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ART+OBJECT  
30 May 2023

