

# Important Paintings

## Contemporary Art





# Important Paintings & Contemporary Art



84

Alexis Hunter  
*The Object Series*

gelatin silver print, edition of 4  
(printed circa 2011)  
title inscribed, signed and dated 1974  
275 x 390mm

\$3000 – \$5000

**ART+OBJECT**



# Amazing balance



St Cuthbert's





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October 31, 2023

Art+Object announces a sale of studio pottery and ceramics and now invites further entries. The catalogue will be headlined by local collector Michael Pohl's collection of Keith Murray studio ceramics and glass. Pohl was born just three miles from the Wedgwood factory in North Staffordshire and first began collecting in the mid-1980s, immediately captivated by the simple architectural forms pared with matt glazes. He increased the collection gradually over the following 36 years, purchasing pieces from decorative arts specialists Art and Industry, as well as from Gary Langsford. Much of the collection was exhibited at the Napier Art Deco festival in the late 1980s.

# Studio Ceramics including the Mike Pohl Collection of Keith Murray



Three classic Keith Murray for Wedgwood  
Shoulder vases in moonstone, matt green  
and duck egg blue.



# Objectspace & My ART Present:

## Collectors Night Out

Wed, 5.30pm  
6 September

Come knock on 4 exceptional collectors' doors to see how, what and why they collect. Guided by Kim Paton & Ben Plumbly.

Sonja & Glenn Hawkins  
Rich Naish & Andrea Hotere  
Richard Fahey & Anna Miles  
Gary Langsford & Vicki Vuleta

Only 50 places.  
Tickets on sale now.  
[Objectspace.org.nz/events](http://Objectspace.org.nz/events)

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*Van Gogh - Velazquez - Vermeer - Van Eyck - Rembrandt - Monet - Degas*

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*The major galleries of Madrid, Paris and Amsterdam house many of my favorite works, those cities are simply wonderful art pools into which to dive. I know them all, admire them excessively, and can't wait to share what I have discovered there, what I know, and to spend more time with some of the most beautiful objects ever made.*

*-Sir Grahame Sydney*

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.

Rotorua Museum in black and white. Photograph by Natascha Hartzuiker

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



To discuss commissioning an Art+Object valuation contact:

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Ben Plumbly Director Art +64 9 354 4646 +64 21 222 8183 [ben@artandobject.co.nz](mailto:ben@artandobject.co.nz)



Lounge View, featuring Thomas Ruff *Portrait (S. Ergolovitch)*, Dale Frank *Untitled*, Francesco Binfare for Edra Pack Sofa and Rob Wynne / *Am*.

THE GARY LANGSFORD AND VICKI VULETA COLLECTION



December 5, 2023

John Elliot Lawford ('Johnny') was a mainstay of the New Zealand auction and gallery community for many years, assembling one of the country's most extensive and interesting collections of New Zealand paintings and prints, rare books and taonga. Born in 1933, Lawford travelled extensively for some sixty years procuring orders for the family business firm CE Lawford, importers and merchants of hardware and tools. During this time he frequented salerooms all around New Zealand and the world, pursuing his passion for collecting and repatriating items to New Zealand of national significance. The collection includes a major painting by William Strutt, one of the most significant early New Zealand paintings in private hands, an exceedingly rare copy of Edward J Wakefield's *Illustrations to Adventure in New Zealand* (London, 1845) with colour lithographs, a pair of 19th Century Huia birds mounted in vintage case, and a large pre-European pounamu adze.

# The Collection of John Elliot Lawford (1933–2020)

Pam Plumbly [pam@artandobject.co.nz](mailto:pam@artandobject.co.nz) +64 21 448 200



A collection of 19th Century Patu Onewa

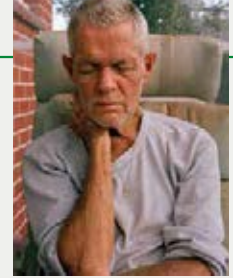
## VIEWING

Friday 1st, Saturday 2nd and Sunday 3rd December from 11.00am to 4.00pm  
Monday 4th December from 9.00am – 5.00pm and the day of the sale.



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All images are from publications and calendar listings published on HUM in 2022-23. By (clockwise from top R): Tim J. Veling, Steve Carr, Daley Rangi, Talia Smith, Mataaho Collective and Emma McIntyre.

# The Lois Going Collection

\* A new record price for the artist at auction.

\$2 797 065

122% sold by value

98% sold by volume

Lot 8. Barry Brickell

*Trickle Fountain*

Estimate \$8000 – \$14 000

Realised \$21 993\*



Lot 10. Virginia King

*Piha Leaf*

Estimate \$15 000 – \$25 000

Realised \$30 462\*



Lot 13. Barry Lett

*Dog*

Estimate \$14 000 – \$22 000

Realised \$42 647\*



Lot 23. Ross Ritchie

*Composition*

Estimate \$7000 – \$12 000

Realised \$26 807\*

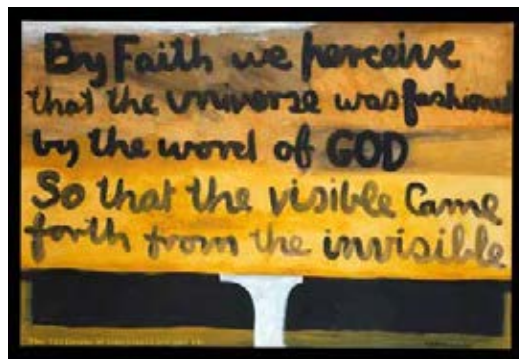


Lot 54. Colin McCahon

*The Testimony of Scripture No. 2*

Estimate \$400 000 – \$600 000

Realised \$657 990



Lot 52. Ralph Hotere

*Black Window: Towards Aramoana*

Estimate \$240 000 – \$320 000

Realised \$292 440

Lot 36. Robert Ellis

*Motorway Journey*

Estimate \$65 000 – \$95 000

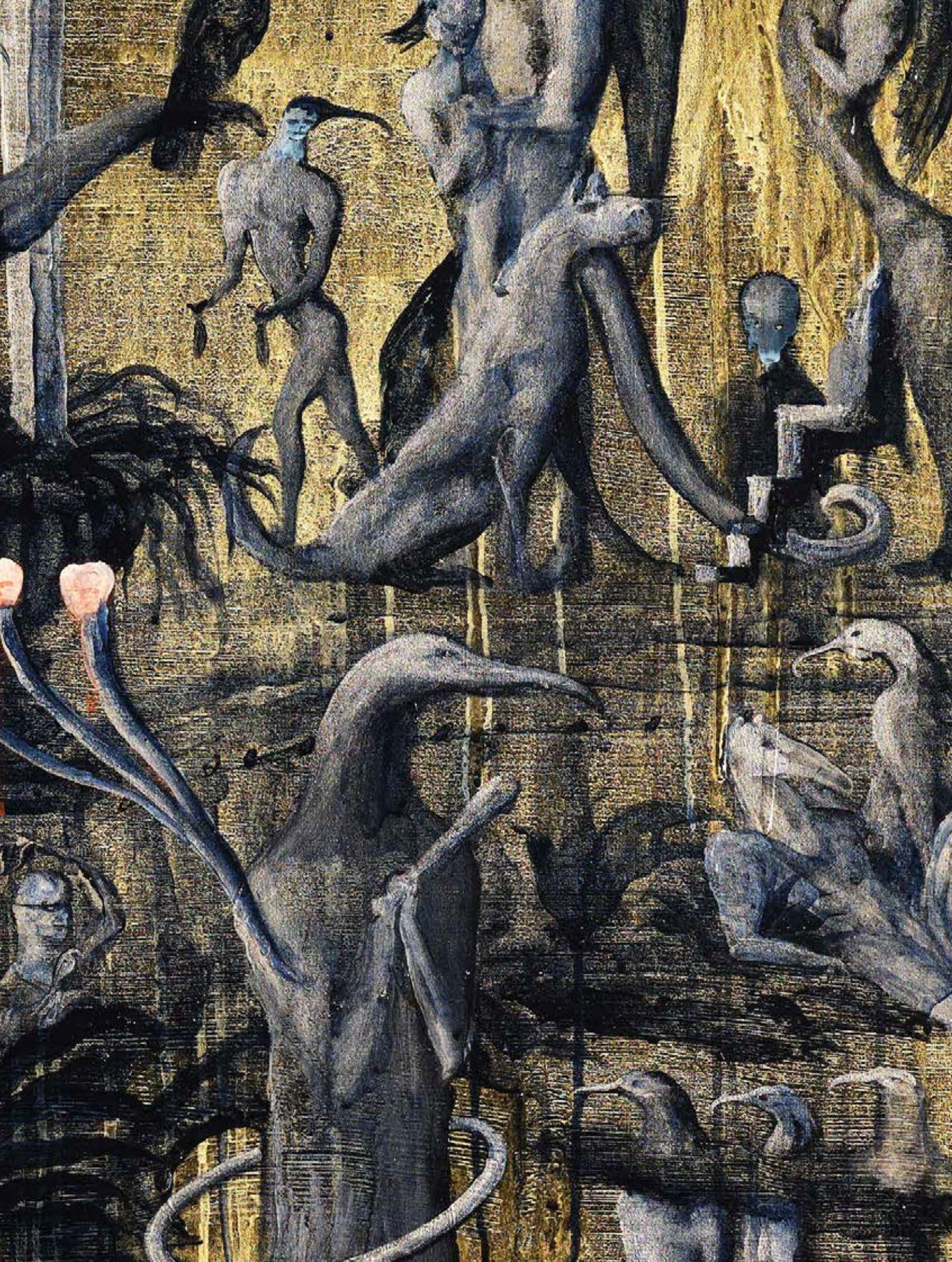
Realised \$176 682\*



May 30, 2023









Welcome to Art+Object's winter catalogue of Important Paintings and Contemporary Art. We are excited to bring you several important collections within this auction, together with other significant works of art. This August auction follows what has been a busy and fulfilling start to 2023. The auctions for collectors Ron Sang and Lois Going in February and May were both very well received, along with our first Important Paintings auction held in April. In June we held an auction of New Collectors Art and Modern Design which saw strong clearance rates continue, achieving a rate of 80%. Thank you to all our clients, vendors and collectors who have supported these exciting auctions.

Recently I took part in the University of Auckland's Art History Society Symposium, the theme of which was Cultural Collapse – Art in Crisis? There was much to reflect on and discuss, and many of the issues will be all too familiar to many of you. Funding cuts, budgets, shortfalls, and the lack of well-being support available to those working in the arts were all hot topics. However despite these difficulties there were numerous positives to be drawn. The New Zealand art market remains in robust good health, supporting many artists and creative people. New initiatives like the copyright royalty payments, led by Art+Object, are making a difference by acknowledging the rights and importance of artists within our society.

There is also far more increased awareness of the benefits of art in society. We now know for sure that art and aesthetic experiences can enhance our ability to learn and flourish. In the same way that we value exercise for our wellbeing, increasingly we understand that acts of engaging with art can enhance our life. Fortunately there is an increasing number of opportunities to take part in the arts over the coming months; do take note of our Collectors Night Out collaboration with Objectspace on 6 September.

We look forward to welcoming you into the rooms for the preview of this auction, which will then be held live, commencing at 6pm on Tuesday 15 August.

Yours sincerely,  
Leigh Melville

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DRESS FOR THE PINK CARPET.  
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## AOTEA CENTRE

Tāmaki Makaurau Auckland

**FRI 01 SEPT 6.00PM – LATE**

6.00PM: Kai & Libations

7.00PM: Awards Presentation in the  
Kiri Te Kanawa Theatre

## PARTY TO FOLLOW

- Lounge areas open
- Cocktail bars pouring
- Kai roaming
- DJ Samuel Holloway

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# Important Paintings & Contemporary Art

## AUCTION

Tuesday 15 August at 6pm  
3 Abbey Street, Newton, Auckland

## PREVIEW

Wednesday 9 August, 5pm–7pm  
3 Abbey Street, Newton, Auckland

## VIEWING

Wednesday 9 August	9am–5pm
Thursday 10 August	9am–5pm
Friday 11 August	9am–5pm
Saturday 12 August	11am–4pm
Sunday 13 August	11am–4pm
Monday 14 August	9am–5pm
Tuesday 15 August	9am–1pm

Nga Tamariki  
o Parewa

Te ana o te makau

TEREWEKA

# The Fairfield Trust Collection

Right from the start, the great collector is struck by the confusion, by the scatter in which the things of the world are found.

— Walter Benjamin

Since founding Art+Object in early 2007, we have been privileged with numerous private collections. Provenanced private collections such as that of Les and Milly Paris, Michael Seresin, David and Angela Wright, Ron Sang, Dame Judith Binney and Sebastian Black, Michael Dunn, Tim and Sherrah Francis, Anne Coney, Glenn Schaeffer, Marti Friedlander, Frank and Lyn Corner, and Adrian Burr and Peter Tatham, have served to tell us a great deal about both the nature of the personalities of these collectors and about contemporary and modern New Zealand and international art. Many of these collections originated in Wellington, the cultural capital of art collecting in this country.

This collection, despite also hailing from the capital, presents us with something altogether different. It is a collection without an identity, an anonymous portrait of the collector without a face.

At its most basic, a collection is merely an accumulation of things taken to the point, at least when successful, whereby the whole becomes greater than the sum of its parts. Here we are left with a collection altogether dissimilar to the above-mentioned private collections made public, yet nonetheless something as equally fascinating. A portrait of a collector comprised solely by the art they have chosen to surround themselves with.

Of course, there are some clues, and the collection cannot help but reveal something of the nature of the collector. These can come in the form of provenance. A number of the works in the collection have appeared in monographs, been requested for significant public exhibitions and been on long-term loan at public galleries: a sure-fire sign of the acuity of

the collector's eye. Like many of the Wellington collections which have preceded this one, it is immediately discernible that it has been put together by someone with a vision in mind. There are unifying threads. The multiple examples of works by Bill Hammond and Ralph Hotere. An emphasis on the graphic and literary over the expressive and/or abstract. Buying work either through the primary or secondary market suggests a firm vision and desire to hunt out the right work, of filling a gap, when the opportunity presents itself.

The prescience of the purchase of *Song Book* at auction in 1995, clearly one of Hammond's great works of the 1980s, is one such example. Another particularly meaningful acquisition in the same year is the Toss Woollaston portrait of his wife Edith, straight from the collection of Ron O'Reilly, the Christchurch City Librarian who Colin McCahon referred to as "my oldest supporter". Seldom does a work appear with more esteemed provenance in this country.

Further works point towards a knowledgeable and well-travelled collector, interested in and aware of connections and precursors to our own history. Prints by Antoni Tàpies and Joan Miró provide a strong lineage to the work of Ralph Hotere and Michael Illingworth respectively. Furthermore, a ceramic piece by Tony Fomison, a slate work by Denis O'Connor and Ralph Hotere's three-dimensional screen Aramoana, Koputai, all allude to a collector with a strong desire to collect art which challenges and provokes.

Ben Plumbly

1

Tony Fomison  
*Head*

iron-glazed earthenware  
signed and dated *Whangarei*  
*about 1981* verso  
115 x 123 x 10mm  
\$1500 – \$2500



2

Denis O'Connor  
*The Thimble*

mixed media and slate  
title inscribed, signed and dated  
May 1996 and inscribed *from*  
*a Seamus Heaney poem (after*  
*hearing him read in London)* verso  
555 x 277 x 40mm  
\$4500 – \$6500



3

Patricia France  
*The Red Jacket*

oil on board  
signed indistinctly (lower left); title  
inscribed and dated  
1986 on catalogue label affixed verso  
465 x 530mm  
\$7000 – \$10 000

Provenance

Collection of Marti Friedlander, 1997.  
Acquired from FHE Galleries,  
Auckland.



4

Patricia France  
*Mirror of Experience*

oil on board  
title inscribed and dated 1986 on  
artist's paper label affixed verso  
480 x 395mm  
\$6500 – \$10 000

Provenance

Purchased from FHE Galleries,  
Auckland, July 1988.





5

Patrick Hayman  
(United Kingdom, 1915–1988)  
*The Ship of Fools*

oil and light impasto on  
board  
signed; title inscribed, signed  
and dated 1987 verso;  
original Hayward Gallery,  
London label affixed verso  
200 x 603mm

\$3500 – \$5500

Provenance

Collection of Barbara  
Hayman.  
Purchased from FHE  
Galleries, Auckland.

6

Patrick Hayman  
(United Kingdom, 1915–1988)  
*The dragon, the white hunter and  
the ghost lady*

gouache, coloured pencil  
and pastel on paper  
title inscribed, signed and  
dated '87  
300 x 430mm

\$2000 – \$3500

Provenance

Collection of Barbara  
Hayman. Purchased FHE  
Galleries, Auckland.



7

Antoni Tàpies (Spain, 1923–2012)  
*Garfismes Vermeil's (Red Graphics)*

etching and aquatint, 14/50 (1998)  
signed  
410 x 320mm  
\$1500 – \$2500



8

Antoni Tàpies (Spain, 1923–2012)  
*Initiales (Initial)*

etching and aquatint, 5/50 (1999)  
signed  
360 x 310mm  
\$1500 – \$2500

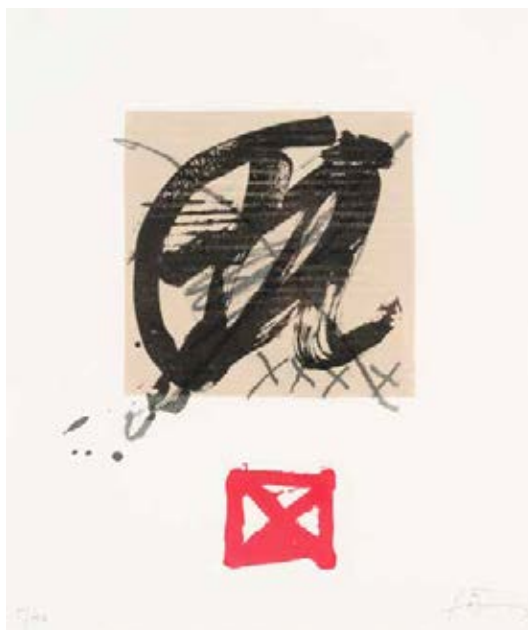
9

Joan Miró (Spain, 1893–1983)  
*From Saccades III*

etching with aquatint on paper,  
published in Paris in 1962 from Miro's  
triple illustrated book: *Three Poetic  
Collections*, edition of 125  
167 x 202mm: sheet  
\$800 – \$1400

Provenance

Purchased in San Francisco, May 1995.



10

Bill Hammond  
*Song Book*

acrylic and metallic pigment on ten  
 particle boards, diptych  
 title inscribed, signed and dated 1986;  
 original Dunedin Public Art Gallery  
 loan label affixed verso  
 1520 x 1205mm

\$130 000 – \$180 000

Exhibited

'Bill Hammond: 23 Big Pictures',  
 Dunedin Public Art Gallery,  
 September 11–14 October 1999  
 (touring).

Illustrated

Justin Paton, *Bill Hammond: 23 Big  
 Pictures* (Dunedin Public Art Gallery,  
 1999), p. 31.

Provenance

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

Bill Hammond's *Song Book* is likely to be simply *heard* before its visuals can be noted. Its feedback loop has drumbeats hammering, vocals shattering and amps vibrating set after set. For the pub-rock drummer or percussionist in a folk band, playing skiffle, making sound, is a way of being seen and *noticed*. And only then, as the viewer steadies themselves against the sonic instability, they will finally experience Bill Hammond's *Song Book* 1986 as a painted surface of introspective rooms, cut off from the world, abutting rather than connected, time-shifted like a storyboard for a flickering movie with a soundtrack on the howl.

Hammond the disrupter puts these things before us to upset the traditional tableaux of New Zealand landscape art. The traditional charm of Peter McIntyre's 'New Zealand' painting is espaliered against the studio wall as Hammond lurches inward rather than outward. The result is a painting of the 1980s age; a painting of competing risks, of self-help gurus and pyramid scheme dossiers, of left versus right Rogernomic infighting—a painting that looks in on itself well before any flicker of the digital was ever conceived. Importantly, *Song Book* acquires its legendary status by being one of the paintings in the landmark 1999 exhibition *Bill Hammond: 23 Big Pictures* that travelled to all corners of the country: from the Dunedin Public Art Gallery to The Auckland City Art Gallery/ *Toi o Tāmaki*, then to the Te Manawa Art Gallery Palmerston North and City Gallery Wellington/Te Whare Toi. This is quite a fanfare for a mid-career painter. In an interview with Hammond at the time, curator Gwynneth Porter records Hammond's words in the catalogue... 'It's not autobiography, it's something else.'<sup>1</sup>

To get near the 'something else' requires looking under *Song Book's* covers at the ten collective tableaux ranged around. Hammond inflects these room-like visual images like a cultural engineer taking sides, with labels *Song Book I* and *Song Book II* in brushpoint running along the uppermost boundary. The tension in these adjacent rectangles is palpable, their collective power more volcanic than the meandering time sequence of adjacent images in Colin McCahon's masterwork *Six Days in Nelson and Canterbury* painted decades before in 1950. Hammond's writhing landscape motifs of humanoids, trees and mountains are not en plein air; they are ferociously housed together under the one roof. The wall paintings double as windows of artificial light. The trestle tables support ranges of fake mountains in a panoply of window dressing (perhaps for the art dealers of the time), but they also have the measure of inverted egg cartons lining the walls of a makeshift recording studio.

One reading has the left-side panels promoting the inner experience of the audience/listener with deeply-etched reclining figures and the right-side panels offering the adrenalin rush of on-stage/studio performance. There the vocalists stiffen, muscular and stricken, like the sinewy Joe Cocker convulsing in mid-song. The text at central left cites Varetta Dillard's 1953 rhythm and blues hit *Mercy Mr Percy* and nearby, a bloodline rope encircles a mountain stack with a noose ready to drag it away. Have mercy. We are pulled across arteries of blood into a nightmare dream sequence loaded with a sense of interiority and claustrophobia. But as writer/curator Justin Paton points out: '...secreted in that nightmare, is a dream of protection and retreat: the interior as a refuge for the assailed self.'<sup>2</sup>

Hammond did have haunts of studio refuge in Lyttelton's former Kilwinning Masonic Lodge in Canterbury Street. In the mid-1980s he brought the Volcano Café and Lava Bar to life, not only with his trademark mountain insignia on the parapet above the brightly-painted door, but until the 2011 earthquake, his painting *Volcano Flag* was a living bar tab hanging on the wall. There, on Friday nights, for those in the know, he would play drums in The Old Man's Club band, reputedly placing a piece of paper over the reverberating surface to make it sound like a snare drum. We are reminded of the rolling drumbeat and the restless floating guitar of Fleetwood Mac's 1968 recording *Albatross*, because like some ancient mariner, Hammond completes *Song Book* with fleeting glimpses of this lofty bird.

Peter James Smith

1 Gwynneth Porter, 'We have everything and nothing', *Bill Hammond: 23 Big Paintings, 1999*, Dunedin Public Art Gallery publication, Dunedin, p18.

2 Justin Paton, 'Bill Hammond's Apocalyptic Wallpaper', *ibid.* p 8.





11

Bill Hammond  
*Lake Kidney*

acrylic and metallic pigment  
on wood

title inscribed, signed and  
dated '96; original Brooke  
Gifford Gallery label affixed  
verso; original Dunedin  
Public Art Gallery label  
affixed verso

558 x 1065mm

\$75 000 – \$100 000

Provenance

Purchased from  
Brooke Gifford Gallery,  
Christchurch, 1996.





12

Bill Hammond  
*Carpet Designs*

ink and graphite on  
paper, three panels  
title inscribed, signed and  
dated 1997 on each  
330 x 240mm: each  
330 x 720mm: overall  
\$10 000 – \$15 000



13

Bill Hammond

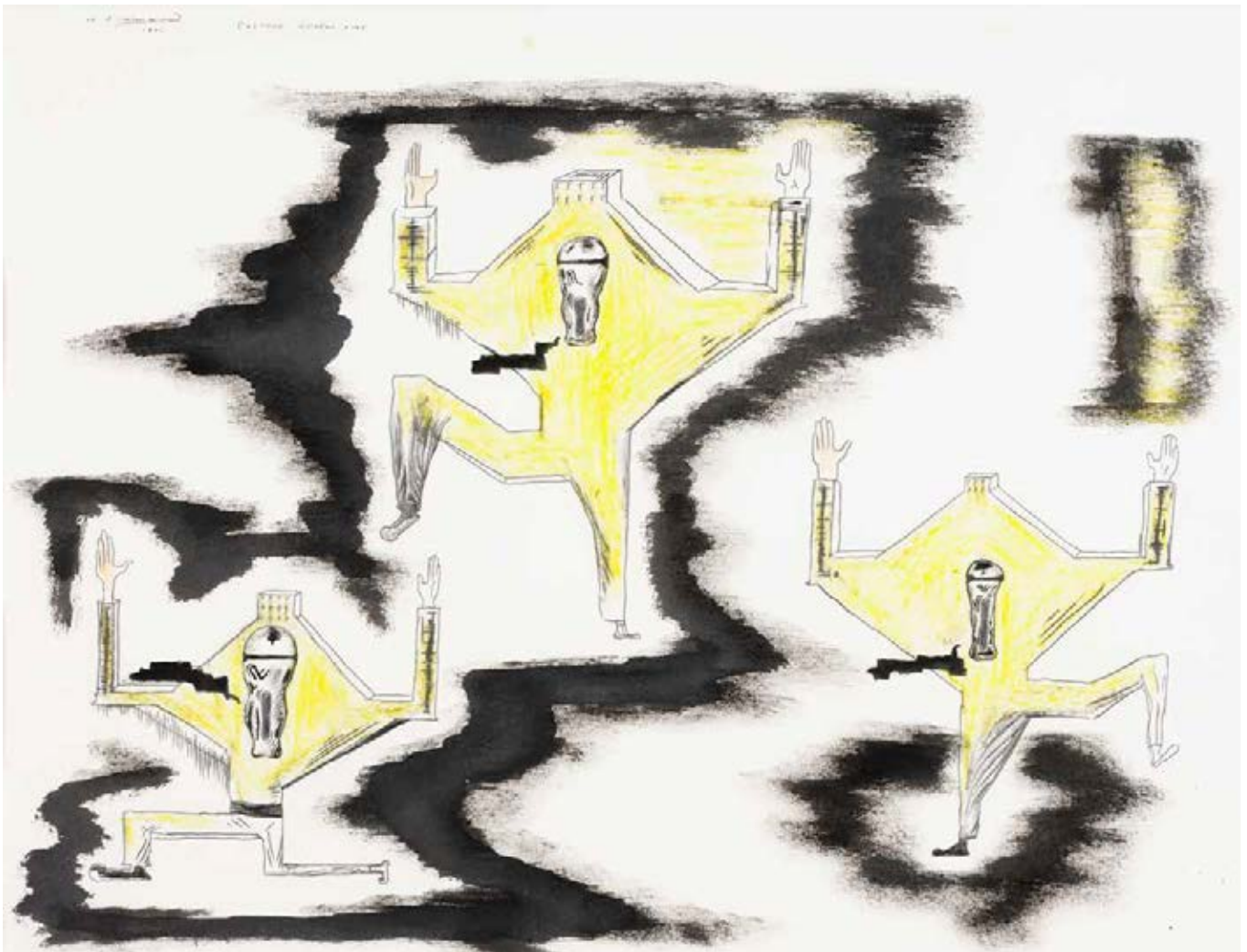
*Custard Chorus Line*

pastel, graphite and ink on paper  
title inscribed, signed and dated 1991  
498 x 646mm

\$14 000 – \$22 000

Provenance

Purchased from Gregory Flint  
Gallery, Auckland.





14

Bill Hammond

*Drinking, Eating, Smoking*

lithographs, triptych 23/25; 18/25;  
23/24

signed and dated 1992

565 x 430mm: each

565 x 1290mm: overall

\$12 000 – \$18 000

Provenance

Purchased from Peter McLeavey  
Gallery, Wellington.

15

Bill Hammond

*Girl Singing*

graphite on paper

title inscribed, signed and dated

18/4/81

245 x 185mm

\$2500 – \$4000

Provenance

Private collection Christchurch.  
Acquired from FHE Galleries, 1998.



16

Ralph Hotere  
*Nude (Cilla McQueen)*

ink on paper  
inscribed *John and Anna in  
friendship, Ralph Hotere verso*  
373 x 325mm

\$5500 – \$7500

Provenance

Collection of John and Anna  
Caselberg, Dunedin.  
Purchased FHE Galleries,  
Auckland, 1997.



17

Ralph Hotere  
*In A Dream of Snow Falling*

lithograph, 10/24  
title inscribed, signed and  
dated '96  
757 x 575mm

\$6000 – \$9000

Provenance

Purchased from Janne Land  
Gallery, Wellington.



18

Ralph Hotere  
4 + 4

metallic oxides on glass, gold leaf  
and gold dust in original Colonial villa  
window frame  
title inscribed, signed and dated '96  
995 x 900 x 40mm

\$200 000 – \$300 000

Exhibited

'Ralph Hotere: Black Light', Dunedin  
Public Art Gallery, March – May 2000  
(touring nationally).

Illustrated

Ian Wedde et al. (eds), *Ralph Hotere:  
Black Light* (Te Papa Press, 2000), p.  
99.

Provenance

Private collection, Dunedin.  
Purchased from FHE Galleries,  
Auckland, 1998.

Ralph Hotere produced a number of works entitled *Lo Negro Sobre Lo Oro*, initiated in 1991, which were predominantly black lacquered works on glass, with gold leaf, and gold dust, set within recycled colonial window frames. *4+4* (1996) is one of the finest of these works. Others include *Lo negro sobre lo oro* (1992) (Te Papa) and *Night window Carey's Bay* (1995). In most cases gold leaf was applied to the underside of the glass then painted over with black lacquer — hence the title of the series which translates as 'the black over the gold'. The work is then viewed through the glass from the opposite side to the applied paint and the gold leaf appears as encased within the black. In many of these works, four square swatches of gold leaf are set within the four corners of the frame. Sometimes the gold is arranged in the form of a cross, and other times the application is of a fluid nature, resembling flame or liquid. In one work, the gold is rendered in an expressionistic splattering wherein parts the gold forms a layer from which clouds of dust emanate. The predominant quality of the surfaces of the *Lo Negro Sobre Lo Oro* works is characteristically reflective, creating an effect that intentionally places the viewer mirrored within the image. The gloss finish literally reflects the presence of the viewer, so in a sense the viewer becomes part of the interpretation of the work. The title and the juxtaposition of black and gold are full of resonances both spiritual and quotidian. The smears of gold leaf are redolent of the candle light of a Catholic mass, or the gilded surfaces of much Catholic architecture. Gold recalls the iconography of the gold haloes of saints of medieval painting, or its use to represent heaven in the background planes of religious icons. For American

art historian, Thomas McEvelley, gold is "an expression of a religiosity that exalts death as well as life, or conflates them into a *Liebstod* or love-death unity." The title also betrays the connection of these works with Hotere's experience in Spain (his first visit to Spain was in the 1960s and there were subsequent return visits). One version has 'Window in Spain' inscribed on its surface, and surely he would have known the following lines of Federico García Lorca's poem *Noche/Night*, almost an ekphrasis of his own painting *4+4*:

Ventanitas de oro	Little windows of gold
tiemblan,	trembling,
y en la aurora se mecen	and cross upon cross
cruces superpuestas.	rocking in the dawn.

The gold leaf of *4+4* is a liquid evanescent presence, four squares of gold leaf are placed in formal alignment with the window frame, the gold bleeds into the black, the square edges smudge and fall apart into dust in a controlled demolition. The jostle of mismatched marks and textures enable an exhilarating sense of participation, as if we are viewing a calculated process of disintegration. Hotere's textures stumble over one another in bouquets of slithery spirals dense with detail. Four tiny crosses chase each other down the centre line into oblivion refusing to be decoded. Gregory O'Brien has convincingly shown that the 'tenebrae', the darkneses of Hotere's art and their perpetual swallowing up of meaning, recreate for the viewer the mystical rapture of traditions of Catholicism. The series *Lo Negro Sobre Lo Oro* is, to paraphrase Ian Wedde, one of the multiple ways Hotere claimed black as his signature and the darkness as illumination. Pacific writer Albert Wendt, in Merata Mita's documentary on Hotere, insists that he restores 'to the colour black, or to darkness, the Māori and Polynesian view of darkness as being the very fecund and fertile darkness out of which all life comes, because it is a live creature ... the darkness itself is very alive.' If *4+4* strikes me as a culminating work, it is because it feels rash, rough, magnetic in its doubt as well as its confidence. In a word, alive.

Laurence Simmons





The format of the double-sided, hinged, free-standing, painted wooden screen has appealed to many New Zealand artists, including Colin McCahon, Gordon Walters, Pat Hanly, Ralph Hotere, Bill Hammond and others. Ron Sang's *Hotere* (2008), reproduces five screens, including the present work, while a sixth, *The Wind I & II* is included in Gregory O'Brien's *Hotere: Out the Black Window* (1997); there may well be others among Hotere's enormous output. Of the six known screens, three date from 1976, one from 1979 (*Aramoana, Koputai*), and two from 1987-88).

While the last two works are painted on stainless steel, the other four have a similar construction and format: the front consists of a double image on canvas, while the back consists of six canvas squares (three to each panel) within wide wooden frames. In *Aramoana/Koputai* the images and writing on the back are confined to the canvas squares, whereas in the three 1976 screens words are stencilled onto the wooden surrounds. *Aramoana/Koputai* is thus unique in the way the screen format is utilised.

*Aramoana/Koputai* was included in the exhibition *Hotere: Out the Black Window* at City Gallery, Wellington in 1997. In the accompanying book, Gregory O'Brien explains the title: 'Aramoana' (meaning 'pathway to the sea') is of course the sand-dune spit at the mouth of Otago Harbour, which figures recurrently in Hotere's work of the 1970s and 80s as the site of a projected aluminium smelter, against the construction of which he and thousands of others successfully protested. The abstract image spreading across the front may be construed as an implicit outcry at such environmental desecration. O'Brien explains the significance of 'Koputai' (meaning 'high tide') as follows: 'A traditional Maori tale has it that a group of Maori went to sleep on the beach at Port Chalmers and awoke to find their canoes had drifted away on the tide, at which they exclaimed "Koputai!"' (O'Brien, p. 83).

The double title replicating the format of the hinged and double-sided screen, evokes the whole cherished environment of Otago harbour from Port Chalmers (where Hotere lived and had his studio) to the open ocean at Aramoana, and this emphasis on place and name is repeated on the back as four of the six panels include Maori place names (written in varying scripts and colours) for the hills, islands and other locations on and around the harbour: Mihiwaka, Mopanui, Rangiriri, Kamamautarua, Nga Tamariki O Parewa, Te Ara O Te Makau and Tereweka. It is a roll-call, a litany of names, to evoke personal and tribal attachment to the region as threatened by industrial capitalism.

The single back-panel in English quotes from Ezekiel 36: 28 in the Old Testament: 'And ye shall dwell in the land I gave to your fathers and ye shall be my people and I will be your God'. As O'Brien remarks such biblical prophecies 'carry strong associations with Maori millenarian movements – they are important statements of the relationship between the land and its inhabitants' (p. 45)

This majestic work, so rich and varied in its imagery and connotations, comes from the living core of Hotere's artistic being and heritage.

Peter Simpson



19

Ralph Hotere  
*Aramoana, Koputai*

acrylic on canvas panels mounted on wooden frames set inside two panel folding screen.

signed and dated '79 and variously inscribed  
1545 x 607mm

1545 x 900 x 550mm: installation size  
variable

\$120 000 – \$180 000

Provenance

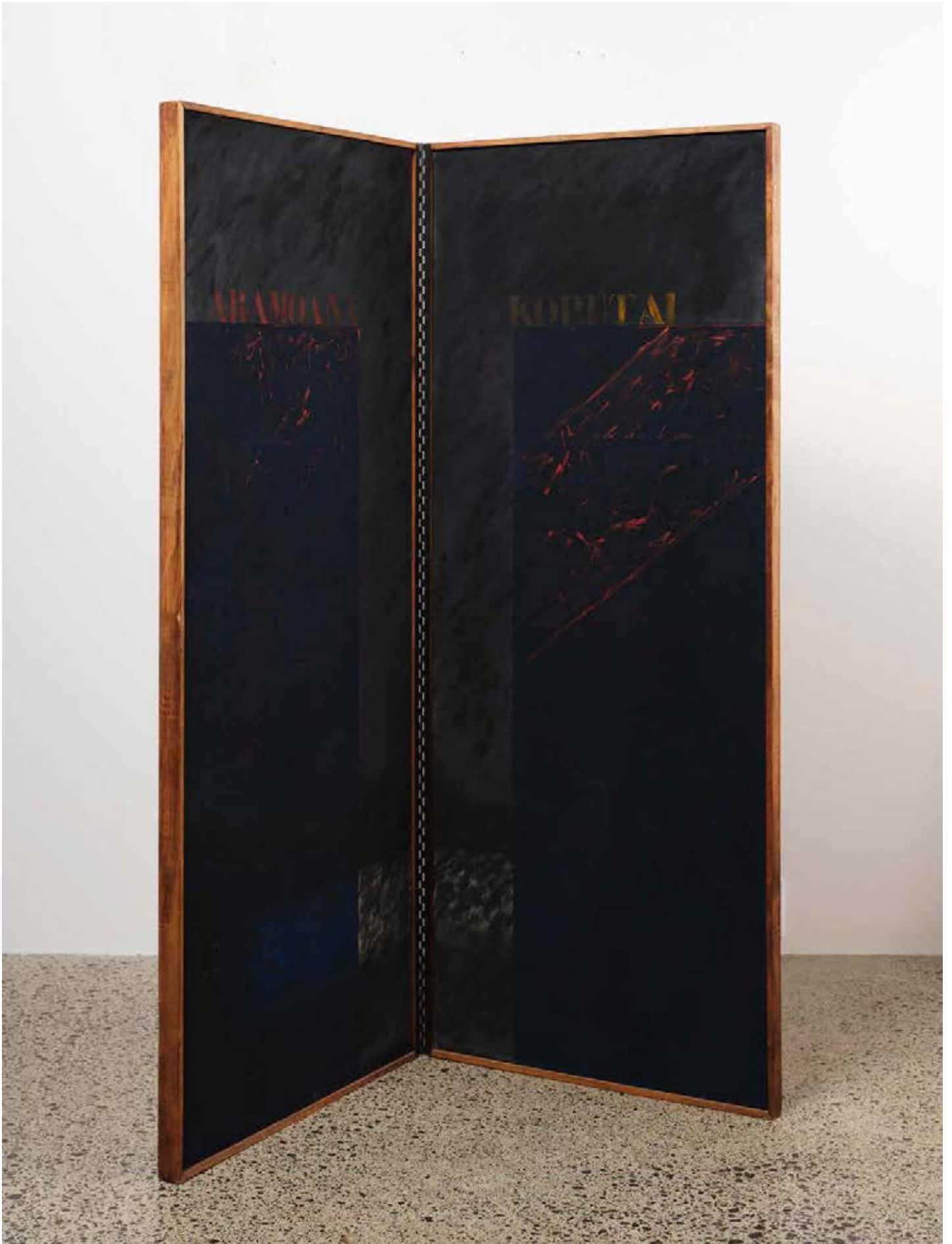
Purchased from Judith Anderson Gallery,  
Auckland, 1994.

Exhibited

'Hotere: Out the black window', City Gallery,  
Wellington, June 1997.

Illustrated

Gregory O'Brien, *Hotere: Out the Black Window – Ralph Hotere's work with New Zealand Poets* (Godwit, 1997), p. 44.



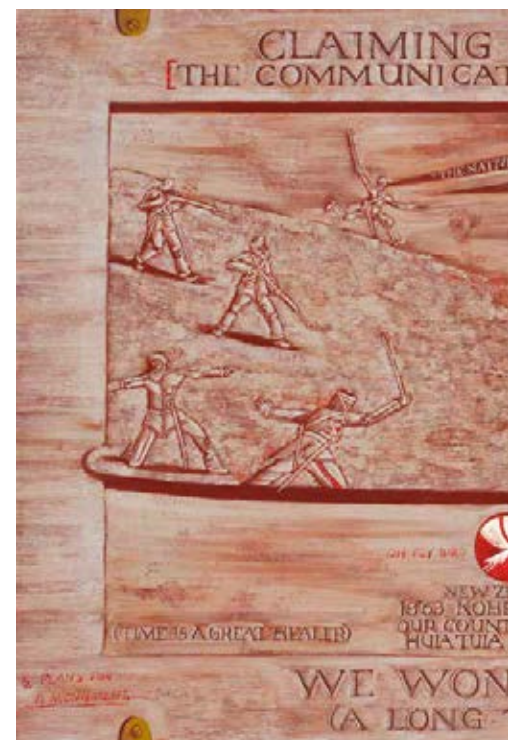
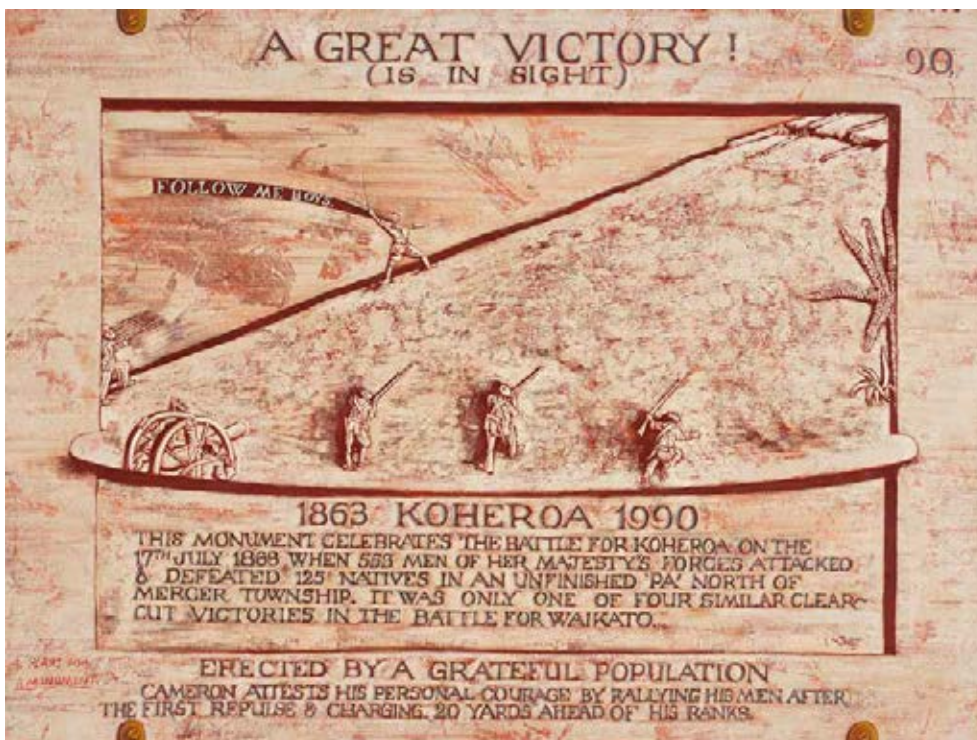
20

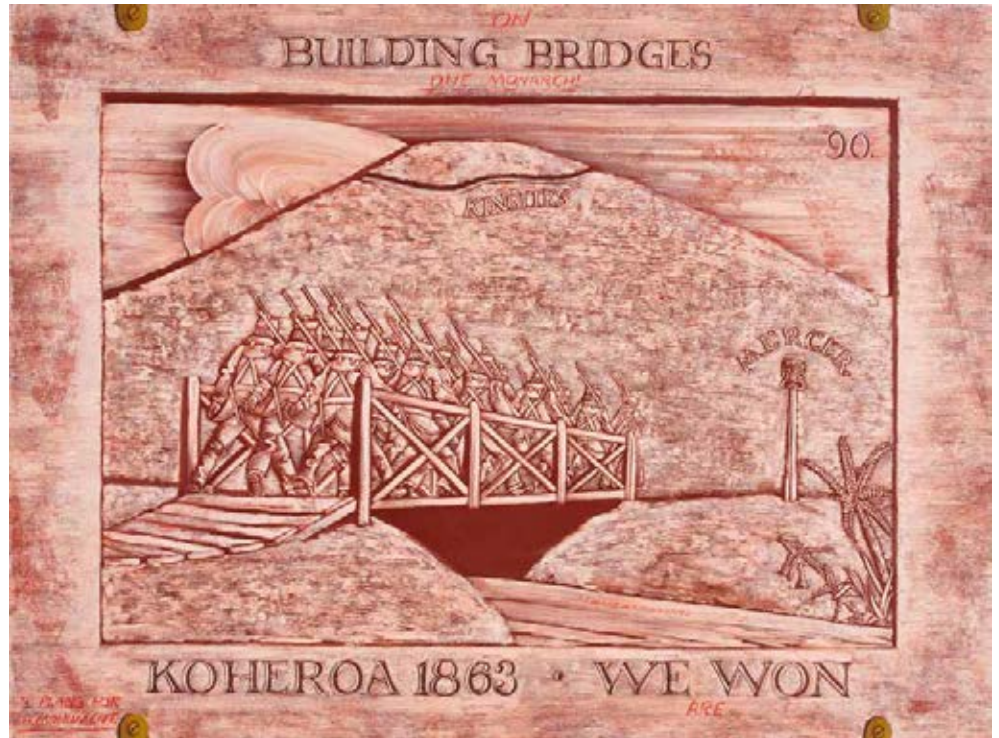
Michael Shepherd  
*Plans for a Monument:  
 One Land-One People  
 Onward NZ  
 Building Bridges  
 A Great Victory! (Is in sight)  
 The Communication of Colonialism  
 Lest We Forget (Language of Colonialism)*

oil on six panels  
 each variously signed, inscribed with  
 title and dated '90; original Claybrook  
 Gallery labels affixed verso; original  
 Dunedin Public Art Gallery labels  
 affixed verso  
 450 x 600mm: each  
 450 x 3600mm: overall  
 \$25 000 – \$35 000

Illustrated

Nicholas Thomas, *Possessions:  
 Indigenous Art/Colonial Culture*  
 (London, 1999), p. 253.  
 Gregory O'Brien, *Lands and Deeds:  
 Profiles of Contemporary New Zealand  
 Painters* (Godwit Publishing, 1996),  
 p. 114.





21

Shane Cotton

*Dog, Ball, Diamond*

oil on panel

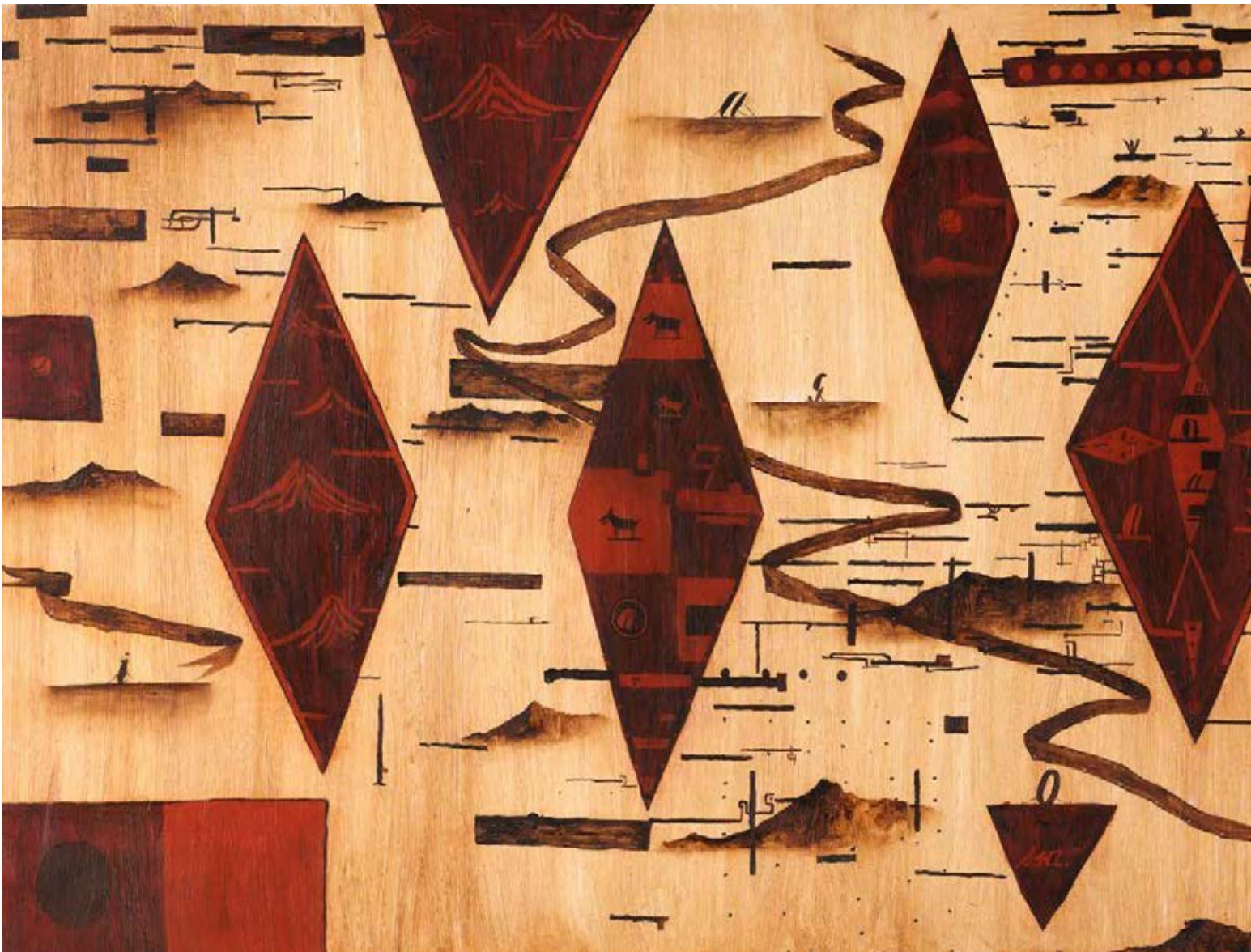
signed with artist's initials S.W.C

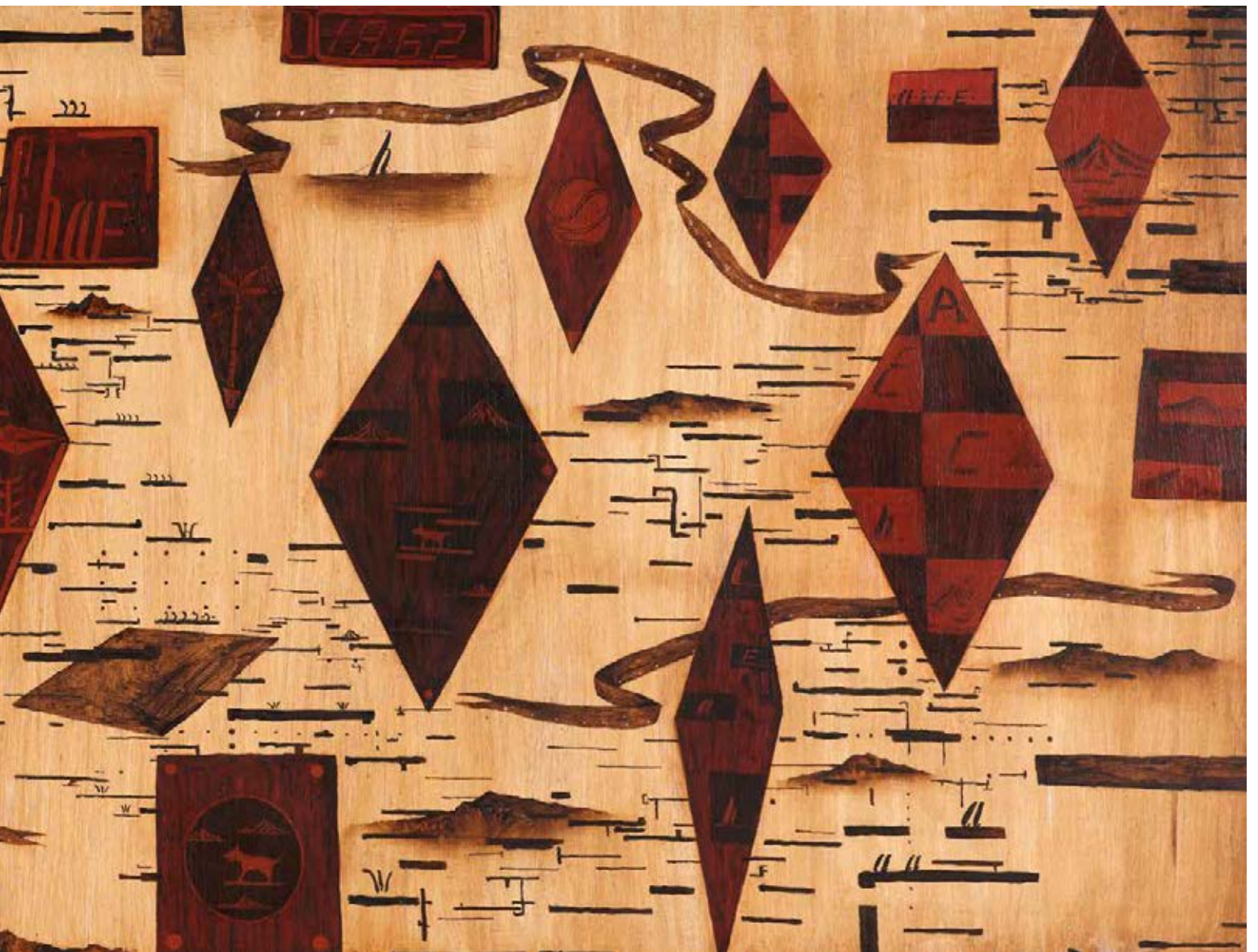
758 x 1988mm

\$80 000 – \$120 000

Provenance

Purchased from FHE Galleries,  
Auckland, 1997.





This vivid watercolour and pastel – reminiscent of early Rothko in its division into horizontal zones of brilliant colour, but retaining the reference to sky and earth so characteristic of McCahon – was painted in 1971, the year that, aged 51, McCahon boldly left his teaching job at Elam to paint full-time. He told Peter McLeavey: ‘This business of living off painting is tough. So far – so good – but I’ve got to keep it up or Anne and I starve’ (Simpson, *Colin McCahon: Is This the Promised Land*, AUP 2020, p. 149).

Among the early results of his new freedom was a flood of watercolours – more than 50 in 1971 alone – mostly of scenes around Muriwai (where his studio was) and nearby localities such as Helensville and Kaipara Flats. Immediately distinctive in these works is the vibrancy, intensity and variety of their colour, especially as they followed a period dominated by black and white, as in the biblical and Maori text paintings of 1969-70. He told a friend: ‘All this colour & fun is a direct result of leaving the school’ (Simpson, *ibid.*). Many were gathered together in two exhibitions: *View from the top of the cliff* at Peter McLeavey’s in Wellington in April and *New Paintings* at Dawson’s Gallery, Dunedin, in August. Among other paintings, 18 watercolours were shown at McLeavey’s, 12 at Dawson’s.

The present work was in the exhibition at Dawson’s. In a poster for the exhibition (itself a brightly coloured watercolour) McCahon listed the contents of the exhibition as: *Helensville Kaipara Flats The days & nights in the wilderness and necessary protection*. The watercolours were grouped into three distinct series: *Helensville* (4), *Poems of Kaipara Flat* (4) and *Kaipara Flat – written* (3). There are other examples of all three series that were not included in the Dunedin exhibition, possibly as many as 18 in the *Poems of Kaipara Flat* series.

*A poem of Kaipara Flat – Buttercup fields forever* is one of only two in the series which has a *double-barrelled* title (the other subtitle being *Evening, looking towards Waioneke*). Kaipara Flats is a rural area on the shores of Kaipara Harbour about an hour’s drive north of Muriwai. In a note for the Dunedin exhibition McCahon called it ‘a shockingly beautiful area – I do not recommend any of this landscape as a tourist resort. It is wild and beautiful; empty and utterly beautiful...The light and sunsets here are appropriately magnificent’. The flat land and huge skies encourage, as here, lyrical, even Turneresque, colouristic effusions. What McCahon meant by the term ‘A poem...’ is a matter of speculation. He was an avid reader of and an occasional writer of poetry, and even described himself as a ‘frustrated poet’. That is probably sufficient explanation for his occasional appropriation of ‘poem’ for paintings; perhaps, too, the recurrent horizontals are reminiscent of lines of poetry. The phrase ‘buttercup fields forever’, taking off from the Beatles’ 1967 song *Strawberry Fields Forever*, was used in paintings from 1967 to 1975, including as title (or subtitle) for several of the 1971 watercolours. Presumably in this case in response to bright flowers observed in the environment as suggested by the patches of yellow suffusing the green beneath the blue in this radiant and flamboyant painting.

22

Colin McCahon  
*A Poem of Kaipara Flat – Buttercup  
 Fields Forever*

watercolour and pastel on paper  
 title inscribed, signed and dated  
 '71  
 1020 x 690mm  
 \$120 000 – \$170 000

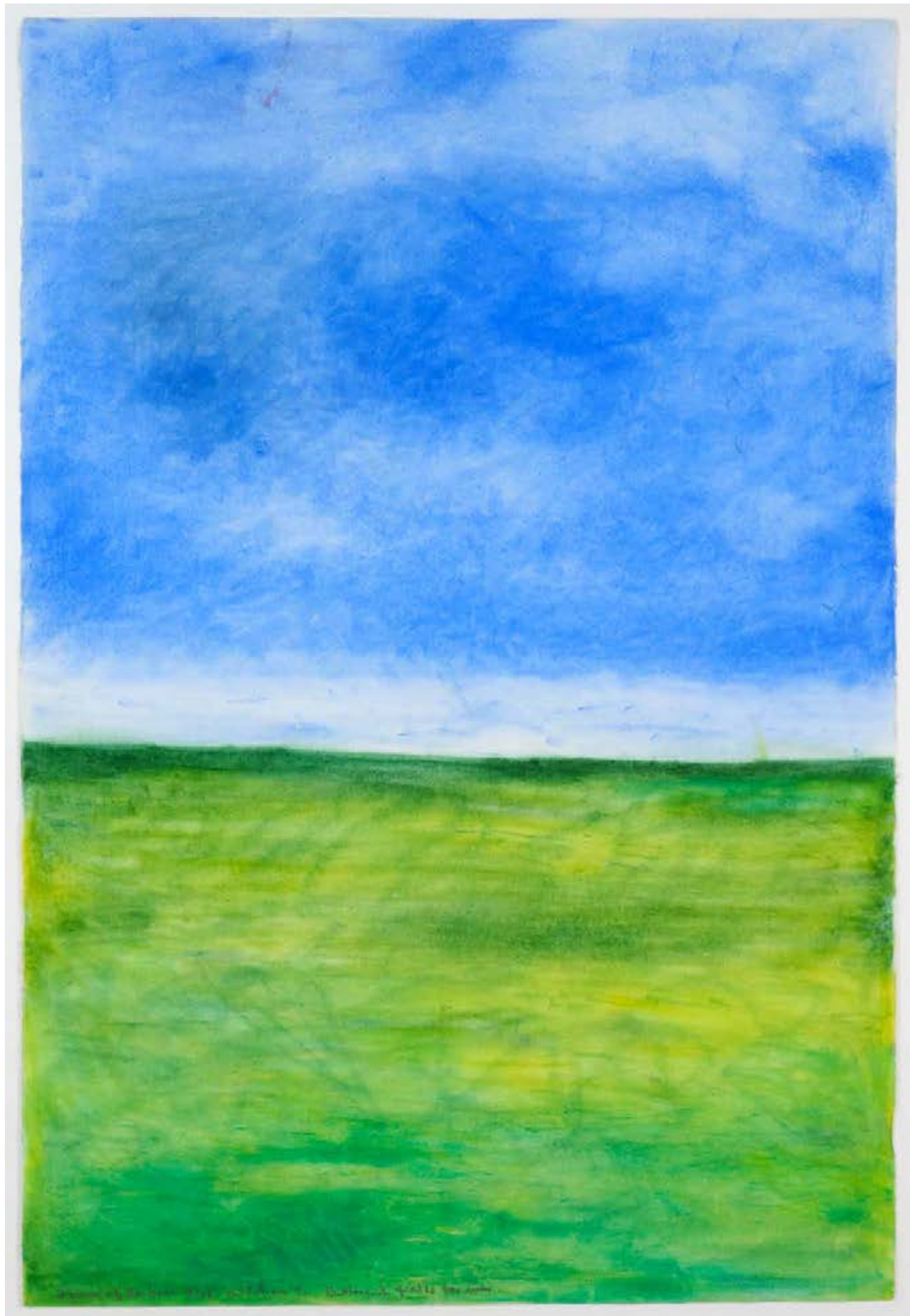
Reference

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm001419

Exhibited

‘McCahon: Days and Nights’,  
 Dawson’s Gallery, Dunedin, 30  
 July – 13 August 1971.





23

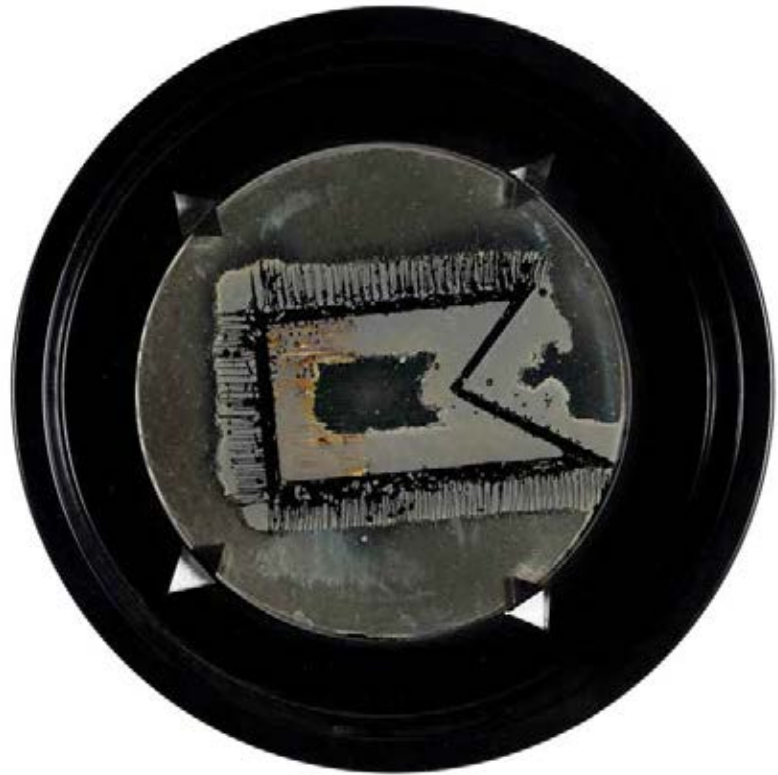
Ralph Hotere and Mary McFarlane  
*Torre de la Vela III*

acrylic, gilt and amalgam on reverse  
of glass mounted in circular frame  
title inscribed, signed by each artist  
and dated '99 verso  
230mm: diameter

\$1500 – \$2500

Exhibited

'Mary McFarlane and Ralph Hotere:  
Mirror Painting', Temple Gallery,  
Dunedin, 1999.



24

Ralph Hotere and Mary McFarlane  
*Torre de las Dama III*

acrylic, gilt and amalgam on reverse  
of glass mounted in circular frame  
title inscribed, signed by each artist  
and dated '99 verso  
230mm: diameter

\$1500 – \$2500

Exhibited

'Mary McFarlane and Ralph Hotere:  
Mirror Painting', Temple Gallery,  
Dunedin, 1999.



25

Ralph Hotere and Mary McFarlane  
*Untitled*

acrylic, gilt and amalgam on reverse  
of glass mounted in circular frame  
signed and dated 29. 2. 2000 verso  
910mm: diameter

\$45 000 – \$65 000

Provenance

'Mary McFarlane and Ralph Hotere  
Mirror Painting', Temple Gallery,  
Dunedin.



26

Michael Illingworth  
*A New Lord Demanding Much  
Attention*

oil, enamel and impasto with  
blower's sand and sgraffito on  
canvas

signed with artist's initials MHI  
and dated '63; title inscribed,  
signed and dated verso

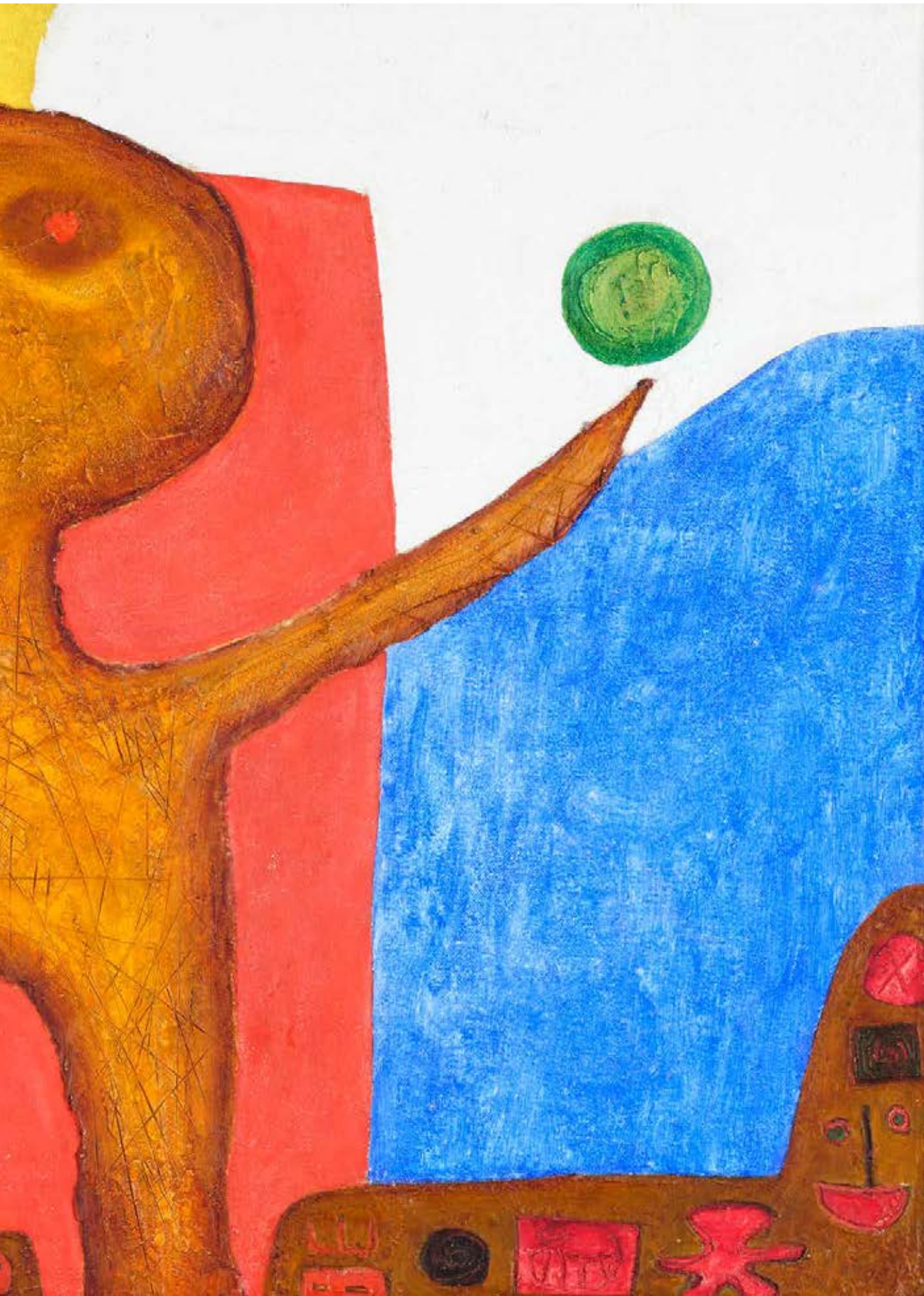
405 x 503mm

\$50 000 – \$70 000

Provenance

Private collection, Australia.  
Purchased from FHE Galleries,  
November 2000.





27

Colin McCahon  
*Waterfall*

oil, enamel and light impasto on  
hardboard  
407 x 332mm

\$70 000 – \$100 000

Provenance

Collection of Ivan Millett. Purchased  
Uptown Gallery, Auckland, 1964.  
Purchased from Webb's, Auckland.  
November 1994, Lot 11.

Note

Colin McCahon discussed with  
previous owner Ivan Millett that this  
painting was based on Fairy Falls in  
the Waitakere Ranges.



28

Colin McCahon

*Small Landscape with Hillside*

synthetic polymer paint on board  
signed and dated 'McCahon Jan-Oct  
1966' (lower right); title inscribed,  
signed and dated verso; original  
Webb's label affixed verso  
302 x 302mm

\$75 000 – \$100 000

Reference

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm000876

Provenance

Purchased FHE Galleries (date  
unknown)



18/1/1995. Kelling Road,  
R.D. 2, Upper Mouton  
Neison, N.Z.

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I'm writing about  
Colin McCahon's 1939-40  
painting of a view in Mahau  
Sound, in Peleorus Sound  
9 miles north of Howlands.  
(Translate into kms.!)

In October 1939 my  
wife Edith and myself, with  
Joe our firstborn, aged 18  
~~most~~ months then, <sup>spent two or three months</sup> with Mrs  
Grimsdale Anderson (a  
cousin of Katherine Mansfield)  
at Sherrington in Mahau  
Sound.



At the end of this period Colin McCahon & Rodney Kennedy visited us. They stayed in an empty house belonging to a Mrs. Neame. During this time Colin painted the landscape in the photo, ~~which~~ which you now own.

This painting and another from the same period were given to me by Colin in exchange for the painting of Joan Wells, now owned by the McCahon family. (I have it in my keeping during my lifetime - by arrangement with William McCahon.)

Yours sincerely,

Toss Woollaston



Colin McCahon  
*View from Mrs Neame's Old  
 House at Mahau*

oil and charcoal on paper,  
 circa 1939  
 475 x 458mm

\$40 000 – \$60 000

#### Reference

Colin McCahon Database  
 (www.mccahon.co.nz)  
 cm001286.

#### Provenance

Collection of Toss  
 Woollaston.  
 Fairfield Trust Collection,  
 Wellington. Purchased from  
 Woollaston.

#### Exhibited

'Behind Closed Doors: NZ  
 Art from Private Collections  
 in Wellington', Adam Art  
 Gallery, Wellington, June  
 4–18 December 2011.

#### Illustrated

Gregory O'Brien, *Lands  
 and Deeds: Profiles of  
 Contemporary New Zealand  
 Painters* (Godwit Publishing,  
 1996), p. 12.

Soon after the outbreak of World War II in 1939 the 20-year-old Colin McCahon and his Dunedin friend Rodney Kennedy left Pangatotara near Motueka where they had been working on a tobacco farm and moved to Mapua to live in the temporarily vacated home of Toss and Edith Woollaston. For economic reasons, the Woollastons had gone to live at Sherrington in Pelorus Sound near Havelock to look after an elderly woman and her property. They invited Colin and Rodney to join them for Christmas and New Year, which they did, living in an old house in Mahau Sound (part of Pelorus Sound) for December, January and part of February, 1939-40. Eventually the arrangement broke down and Woollaston returned to Nelson where he was later joined by Colin and Rodney at Mapua for the fruit-picking season. Edith, meanwhile, went to Dunedin to stay with her parents while her second child was born.

Colin wrote to his parents and his sister Beatrice while he was living at Mahau, describing the landscape, the sunsets, the old house they were occupying and activities such as boating, swimming and fishing (Colin even caught a huge sting-ray) and, of course, painting. To his parents he reported: 'I have done a number of drawings & one or 2 paintings but nothing of any real value I think. Probably I do not know the country well enough & something will be done in a week or two that is better'. In a second letter (also undated) he wrote: 'We have been painting along at Sherrington for a few days to keep Edith company as Toss has gone to Motueka to help finances somewhat by doing tobacco work. As yet nothing of great worth has been achieved in any painting but there are definite improvements as I become more used to the landscape' (quoted with permission).

Of the three or four paintings known to have been done at Mahau the present work is one of the larger and more ambitious. It was one of two paintings given to Woollaston as a gift in exchange for his portrait *Ivan* and remained in his possession for over 50 years. Untitled by the artist, the present title, *View from Mrs. Neame's Old House at Mahau*, was supplied by Woollaston. The view is away from the water of the Sound, past foreground sheds, fields and poplar trees in the mid-distance, towards steep-sided, bush-denuded hills typical of the Marlborough Sounds. Painted in oils on paper, the successive ridges (overlapping planes as influenced by Cézanne and by Woollaston himself) are heavily outlined in charcoal, with the most distant ridges and peak silhouetted against a pale sky. The painting is well-constructed and, like most of McCahon's landscapes of the period, is fairly sombre and subdued in colour, light and dark ochres predominating, with grey and white in the sky and buildings. The effect – impressively mature for a 20-year-old – is deliberately not seductively 'scenic', the emphasis being placed on the anatomy of the landscape, and the structure of the painting itself.

Peter Simpson

30

Colin McCahon  
*The Sunday Morning Angel*

ink on paper  
title inscribed, signed  
and dated '48  
252 x 200mm

\$8000 – \$12 000

Exhibited

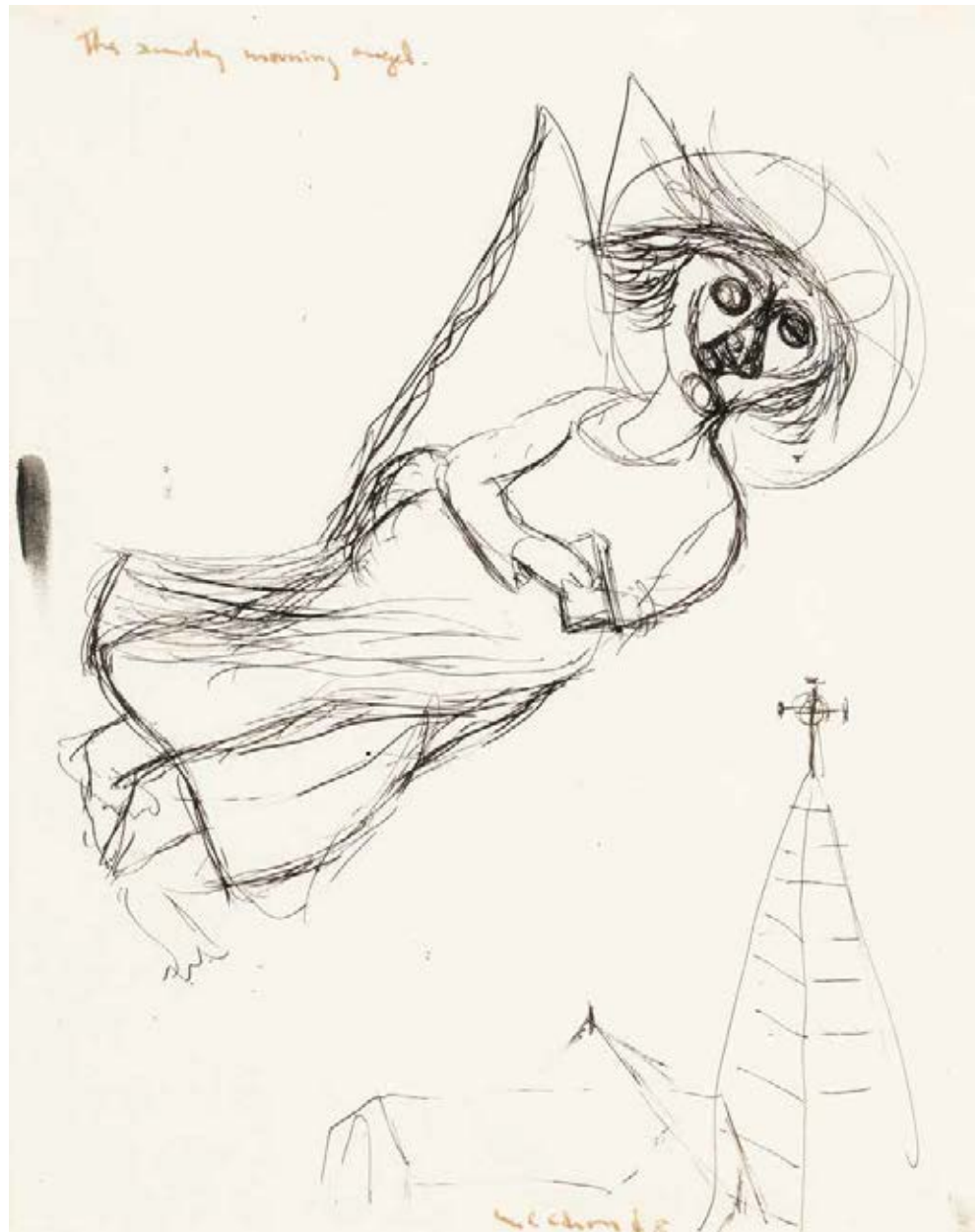
"McCahon 'Religious'  
Works 1946–52",  
Manawatu Art  
Gallery, Palmerston  
North, March 1975.

Reference

Colin McCahon  
Database ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
cm001567

Provenance

Purchased Webb's,  
Auckland, 27 March  
1996, Lot No. 8.



31

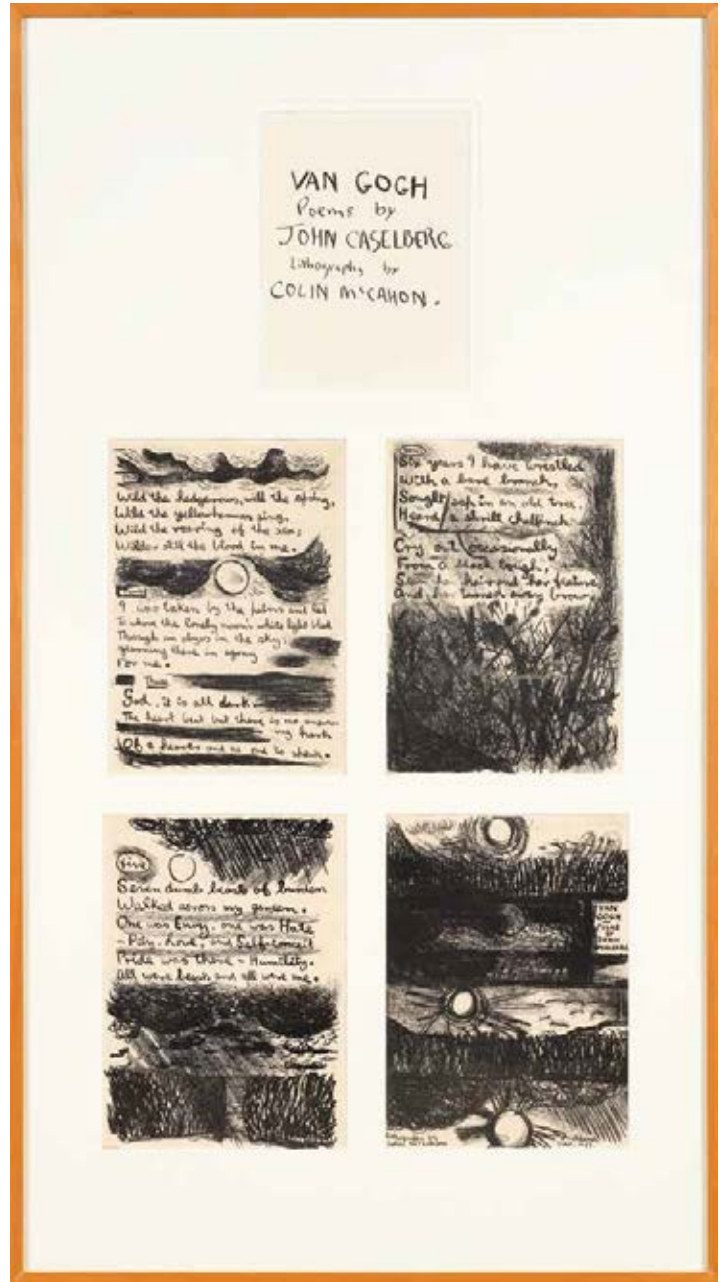
Colin McCahon

*Van Gogh – Poems by John Caselberg*

five lithographs, comprising of a  
frontispiece and four pages  
title inscribed, signed and dated Sept  
1957 on the plate  
357 x 250mm: each  
\$15 000 – \$25 000

Provenance

Collection of John and Anna  
Caselberg, Dunedin.  
Purchased from FHE Galleries,  
Auckland, 1997.



32

Colin McCahon

*Linesman Climbing Power Pole*

black crayon on paper (1947)  
printed catalogue label affixed verso  
415 x 265mm  
\$5000 – \$8000

Reference

Colin McCahon database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm000287.



33

Noel McKenna (Australian, 1956–)  
*Bird on a Tree*

oil and enamel on wood  
signed and dated '98  
608 x 170mm

\$5000 – \$8000

Exhibited

'New Paintings by Noel McKenna',  
Bowen Galleries, Wellington,  
November 1988.

34

Jan Nigro  
*On the Beach*

pastel and watercolour on paper  
signed and dated '66  
552 x 447mm

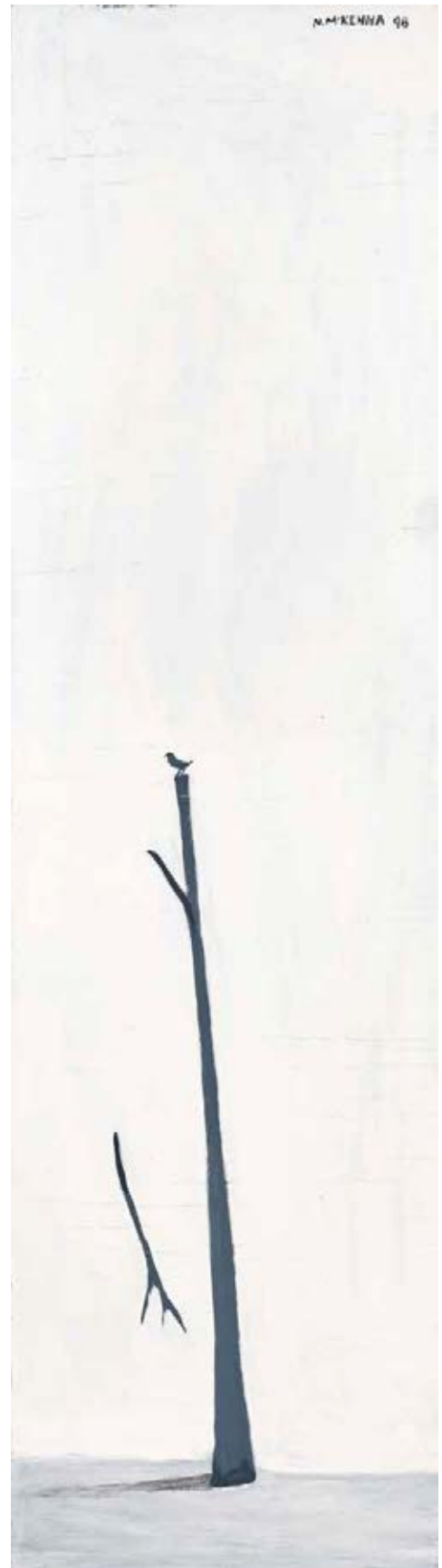
\$1500 – \$2500

Provenance

Jan Nigro Collection; purchased  
Tinakori Gallery

Exhibited

'Jan Nigro: A Selected Survey',  
Hawke's Bay Exhibition  
Centre, Hastings, 25 August – 18  
October 1998.



35

Toss Woollaston  
*The Cellist (Portrait of Alvira  
Wicherly)/Nelson Landscape*

oil on card, circa 1937  
signed verso  
598 x 440mm

\$25 000 – \$35 000

Note

Painting is double-sided.

Illustrated

Luit Bieringa, 'Two New Zealand Painters: The Thirties and Forties – Foundations and changes in the work of M. T Woollaston and C. McCahon' (Masters Thesis, 1971), Cat No. 15.

Provenance

Collection of the artist.  
Purchased from Ferner  
Galleries, Auckland, 1993.



36

Toss Woollaston  
*Seated Woman (Edith) with  
Landscape*

oil on board  
signed and dated '55 (lower  
right); title inscribed verso;  
original Govett-Brewster  
and Manawatu Art Gallery  
exhibition labels affixed verso  
905 x 575mm

\$45 000 – \$65 000

Provenance

Collection of Ron O'Reilly.  
Purchased from Webb's  
Auckland, 1995.

Exhibited

'The Group Show',  
Christchurch, 12 November  
– 27 November 1955, Cat  
No. 93.  
'MT Woollaston: Works  
1933–1973', Manawatu Art  
Gallery, 1973, Cat. No. 52  
(touring nationally).

Illustrated

Gregory O'Brien, *Lands  
and Deeds: Profiles of  
Contemporary New Zealand  
Painters* (Godwit Publishing,  
1996), p. 12.





37

Nigel Brown  
*Japanese Bowl*

hand-coloured woodblock on paper, 6/15  
title inscribed, signed and dated 1990  
360 x 273mm

\$1000 – \$2000



38

John Drawbridge  
*Yellow Flowers*

watercolour and pastel on paper  
signed and dated May 1992; title inscribed,  
signed and dated verso  
765 x 577mm

\$6000 – \$9000

Provenance

Purchased from Marilyn Savell Gallery,  
Wellington, 1994.



39

Yuri Kuper (Russian/British b. 1940)  
*Still Life V/Metal Box*

acrylic, mixed media and collage on tin  
boxes  
signed 'Kuper' on paper label to verso;  
original China Basins Design Gallery label  
affixed verso  
110 x 220mm

\$1000 – \$2000

Provenance

Purchased United States.



40

Paul Dibble  
*Pacific Comb*

cast bronze, 4/10  
signed and dated 2005  
340 x 245 x 80mm  
\$12 000 – \$18 000

Provenance

Private collection, Auckland.  
Purchased from Gow  
Langsford Gallery, Auckland,  
April 2006.



41

Paul Dibble  
*The Tableaux: Waitakaruru, where  
the owl sits on the Water*

cast bronze, edition of 3  
signed  
455 x 280 x 190mm  
\$11 000 – \$16 000

Provenance

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



42

Peter Stichbury  
*Sister Wendy Beckett*

acrylic and gesso on lawn  
bowl (2006)  
250mm: diameter  
\$10 000 – \$15 000

Illustrated

Emma Bugden, *The Alumni:  
Peter Stichbury* (Te Tuhi,  
2008), p. 117.

Provenance

Private collection, Auckland.



43

Fiona Hall (Australia, 1953–)  
*21st Century Man*

collage of American dollars,  
unique work in a series of 25  
(No. 15)  
title inscribed, signed and  
dated 2011 verso; original  
Roslyn Oxley9 Gallery label  
affixed verso  
470 x 345mm  
\$2500 – \$4000

Provenance

Private collection, Auckland.  
Purchased from Roslyn Oxley



Arnold Manaaki Wilson

Mask

carved pine (circa 1955)

title inscribed and signed verso

730 x 200 x 60mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland. Passed by descent to the current owner whose grandfather acquired it directly from the artist.

Artist note

'I want to show in my work that the forms, the mauri (spirit), can show contrast and yet be familiar with both worlds, that of the past and that of the modern movement.'



Molly Macalister

*Mask*

kauri (1948 – 1950)

title inscribed and signed  
in pencil verso

425 x 310 x 90mm

\$30 000 – \$50 000

Exhibited

'Molly Macalister: A  
memorial exhibition',  
Auckland Art Gallery Toi  
o Tāmaki, November 9 –  
December 12 1982, Cat  
No. 16.

Literature

Peter Tomory 'New  
Zealand Sculpture', *Art and  
Australia*, 1965, pp. 108  
– 113.

Illustrated

Ron Brownson (ed), *Molly  
Macalister: A memorial  
exhibition* (Auckland Art  
Gallery, 1982), p. 33.

Provenance

From the collection of  
Molly Macalister. Thence  
by descent to her son  
John Haydn and thence  
by descent to the current  
owner.



Dale Frank (Australia, 1959–)

*He said her teeth always got in the way*

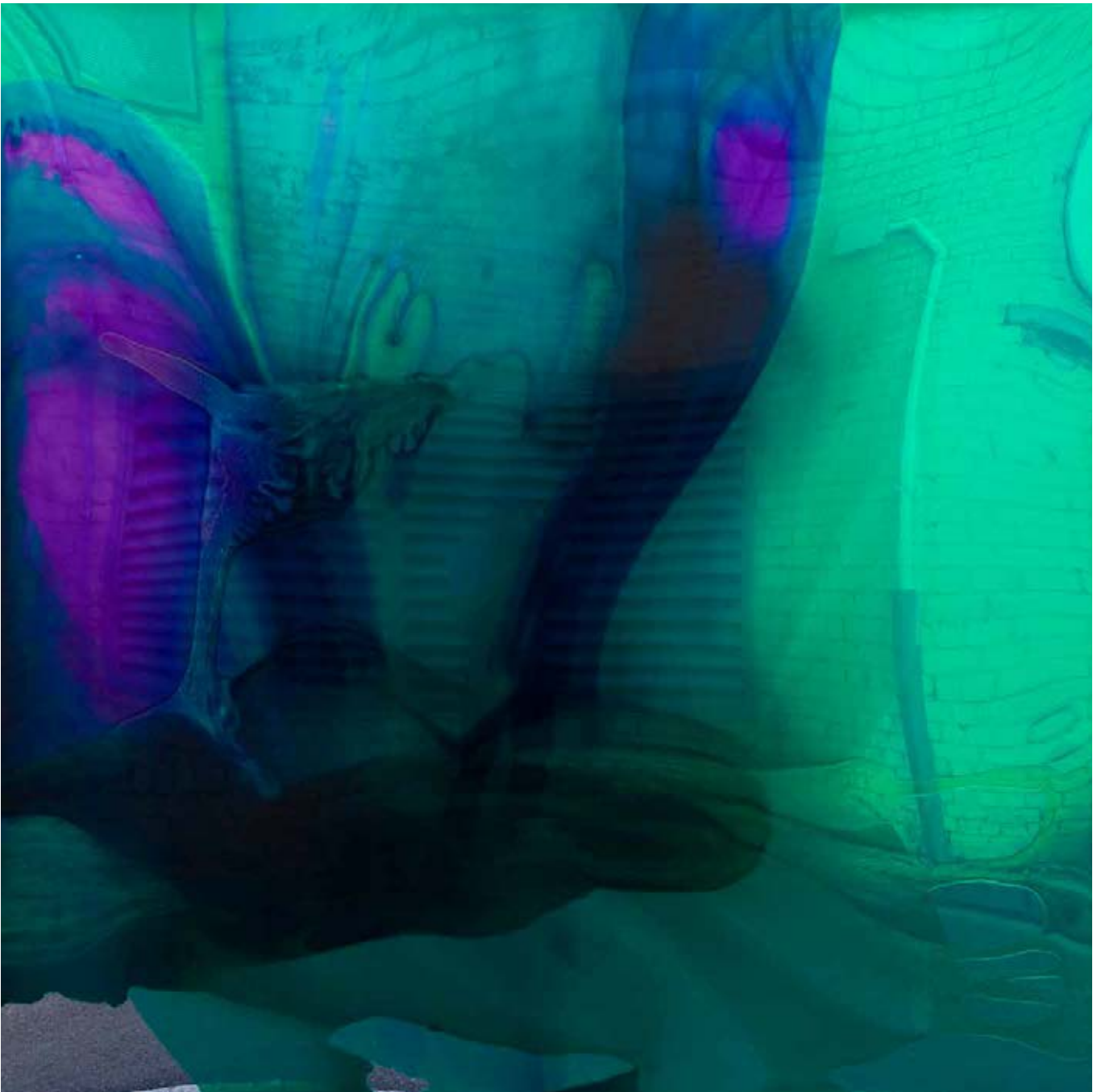
varnish and turpentine on Euromir

Perspex

signed and dated 2015 verso

2000 x 2000mm

\$65 000 – \$85 000



Dale Frank (Australia, 1959–)  
*Melton Mowbray Jericho Oatlands*

varnish on linen canvas  
signed and dated 2006 verso  
1600 x 1200mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland. Purchased from  
Schubert Galleries, Queensland, October 24, 2007.



48

Fiona Pardington  
*One Night of Love*

type C print  
1200 x 1200mm  
\$9000 – \$14 000

Provenance

Private collection,  
Auckland.



49

Michael Parekōwhai  
*Elmer Keith*

type C print, edition of 10  
500 x 625mm  
\$10 000 – \$16 000

Provenance

Private collection,  
Auckland. Purchased  
from Gow Langsford  
Gallery, Auckland, circa  
2001.





Nathan Pohio

*Homemade Kitset Glider*

lenticular photograph,  
edition of 3 (2011)  
1285 x 945mm

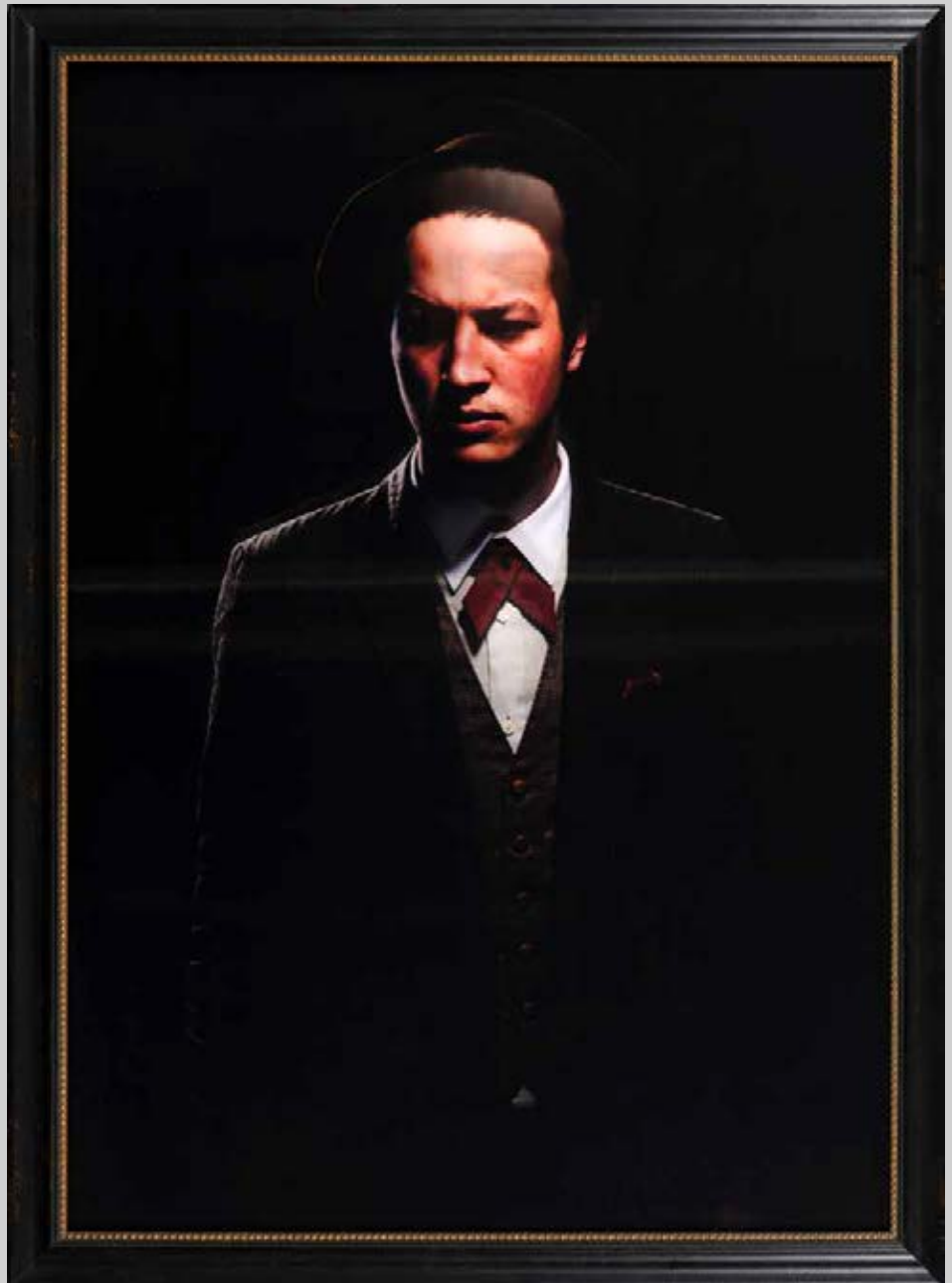
\$11 000 – \$18 000

Exhibited

'Nga Mahi Whakatekateka',  
Jonathan Smart Gallery,  
Christchurch, September 6  
– September 24, 2016.

Provenance

Private collection,  
Christchurch. Purchased  
from Jonathan Smart  
Gallery, 2016.



Judy Millar

*Untitled*

acrylic on canvas

signed and dated

2017 verso

1400 x 1000mm

\$18 000 – \$28 000

Provenance

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



# The Chris Booth Collection

*Aramoana*, 1982.  
Collection of Ralph Hotere,  
Port Chalmers, Dunedin.  
Photo: Julian Bowron



**Chris Booth** works closely with the land and indigenous peoples of the regions in which he creates his monumental artworks. His manner of working emphasises research, communication and exchange between indigenous and colonial cultures and the creation of meaningful environmental sculpture. His works manifest a deep concern with the way the development of European society has altered the land and spirituality of Aotearoa and how we continue to degrade our natural environment.

You'll seldom encounter his work in an auction catalogue or a dealer gallery, yet he is one of our most internationally recognised artists who is responsible for some of our most enduring and recognisable sculpture. Esteemed British art writer Edwards Lucie-Smith has called him a 'poet of the natural world'. As climate change continues to impact our lives and affect all things, Booth's art encourages us to protect both the communities and ecosystems upon which we depend.

Awarded the 1982 Frances Hodgkins Fellowship and subsequently based in Dunedin for a year, Booth became close friends with Ralph Hotere and Hone Tuwhare, both also Northland born, describing their friendship as that of 'Tai Tokerau kindred spirits'. Hotere and Booth shared strong environmental concerns, and both then were making work directly opposing the proposed aluminium smelter at Aramoana.

Hotere took the younger artist under his wing, mentoring him and providing the first opportunity for Booth to work on the kind of scale which he craved and which his vision warranted. Prior to this opportunity, Booth had essentially

been making maquettes for nearly fifteen years, never having had the space or resources to build a large-scale sculpture. Booth also assisted Hotere in the studio at this time, adapting window frames for his new work.

Entitled *Aramoana* (1982), Booth recalled the creative process and highlighted the collaborative nature and shared kinship: "Following Ralph's invitation to build the sculpture on his land, I set about collecting the materials.... Ralph and I retrieved the kanuka poles from behind Sawyers Bay with his Land Rover... Shells, bones and other symbols of life were collected from Aramoana, Karitane and the beaches of the peninsula... Other symbols came from my home area (Kerikeri) and from Ralph's home area (Mitimiti). A small shard and stone even came from Lake Mungo in Australia – a place where 45 000-year-old Aboriginal remains have been found, a place that was dear to Ralph and, later, to me... The four or five months it took to build the structure were some of the most important times in my development as a sculptor... Once it was completed Ralph named the sculpture Aramoana." The sculpture was installed on Hotere's property at Observation Point in Port Chalmers.

Like Booth's *Aramoana* sculpture itself, the works in this catalogue from the collection of Chris Booth, stand as a testament to an enduring friendship and love of the natural environment, resonating with a unique creative vision and a shared response to the threat of environmental damage.

Ben Plumbly



Chris Booth  
*Rainbow Warrior Memorial*,  
1988–1990, Matakauri Bay.  
Photo: Gil Hanly

52

Cilla McQueen  
*Aluminpolitik*

artist's book in recycled paper  
with acrylic and collage  
signed  
400 x 305mm  
\$1000 – \$2000



53

Cilla McQueen  
*Mahinerangi*

artist's book in recycled paper  
with acrylic, edition 2/6  
signed and dated 1980  
400 x 305mm  
\$700 – \$1400



54

Selwyn Wilson  
*Seated Female Nude (Mary Schofield)*

oil on board  
signed and dated 1950; inscribed  
*Mary Schofield (model/student) Elam*  
verso  
730 x 452mm  
\$3000 – \$6000

Note

Selwyn Wilson was born in Taumarere in 1927 and is of Ngāpuhi descent. He studied at Elam where he received a diploma in fine art in 1951. He received the Sir Āpirana Ngata Memorial Scholarship in 1957 and travelled to London where he studied ceramics at the Central School of Art. He returned to Aotearoa to take up a teaching position at Northland College in Kaikohe. His works are held in the collection of Auckland Art Gallery Toi o Tāmaki and in 2009 a collection of 14 of his works, hidden for years in an attic, came to light and were acquired by Whangārei Art Museum Te Manawa Toi.



55

Ralph Hotere  
*The Independent State of  
Aramoana*

watercolour, acrylic and  
metallic pigment on paper  
title inscribed and inscribed  
*Les saintes maries de la mer*  
330 x 241mm

\$15 000 – \$25 000

Provenance

Exchanged with the artist  
in 1982 when Chris Booth  
installed his sculpture  
'Aramoana', on Hotere's  
property at Observation  
Point in port Chalmers.



56

Ralph Hotere  
*Guitar Player, Goeschenen*

pastel on paper  
title inscribed, signed and  
dated III '78  
343 x 211mm

\$5000 – \$8000

Provenance

Exchanged with the artist  
in 1982 when Chris Booth  
installed his sculpture  
'Aramoana', on Hotere's  
property at Observation  
Point in Port Chalmers.



57

Ralph Hotere  
*Black Window*

oil pastel on paper  
title inscribed, signed and  
dated '82 and inscribed  
*Canberra IV*  
440 x 304mm

\$15 000 – \$25 000

Provenance

Exchanged with the artist  
in 1982 when Chris Booth  
installed his sculpture  
'Aramoana', on Hotere's  
property at Observation  
Point in Port Chalmers



58

Ralph Hotere  
*Drawing for a Black Window:  
Towards Aramoana*

watercolour, acrylic and  
metallic pigment on paper  
title inscribed, signed and  
dated '80  
418 x 300mm

\$16 000 – \$25 000

Provenance

Exchanged with the artist  
in 1982 when Chris Booth  
installed his sculpture  
'Aramoana', on Hotere's  
property at Observation  
Point in Port Chalmers



59

Ralph Hotere  
*Polaris*

acrylic, burnished steel and paper in  
artist's original frame

title inscribed, signed and dated  
Port Chalmers '84 and inscribed  
NINETEEN EIGHTY FOUR

815 x 825mm

\$55 000 – \$85 000

Provenance

Made by the artist for Chris Booth in  
1984 in exchange for the sculpture  
Hotere commissioned from Booth  
entitled 'Rakaia'.





60

Ralph Hotere

*Sketch for a Black Window*

acrylic on board

title inscribed, signed and dated '82

verso

387 x 377mm

\$25 000 – \$40 000

Provenance

Exchanged with the artist in 1982  
when Chris Booth installed his  
sculpture 'Aramoana', on Hotere's  
property at Observation Point in Port  
Chalmers



61

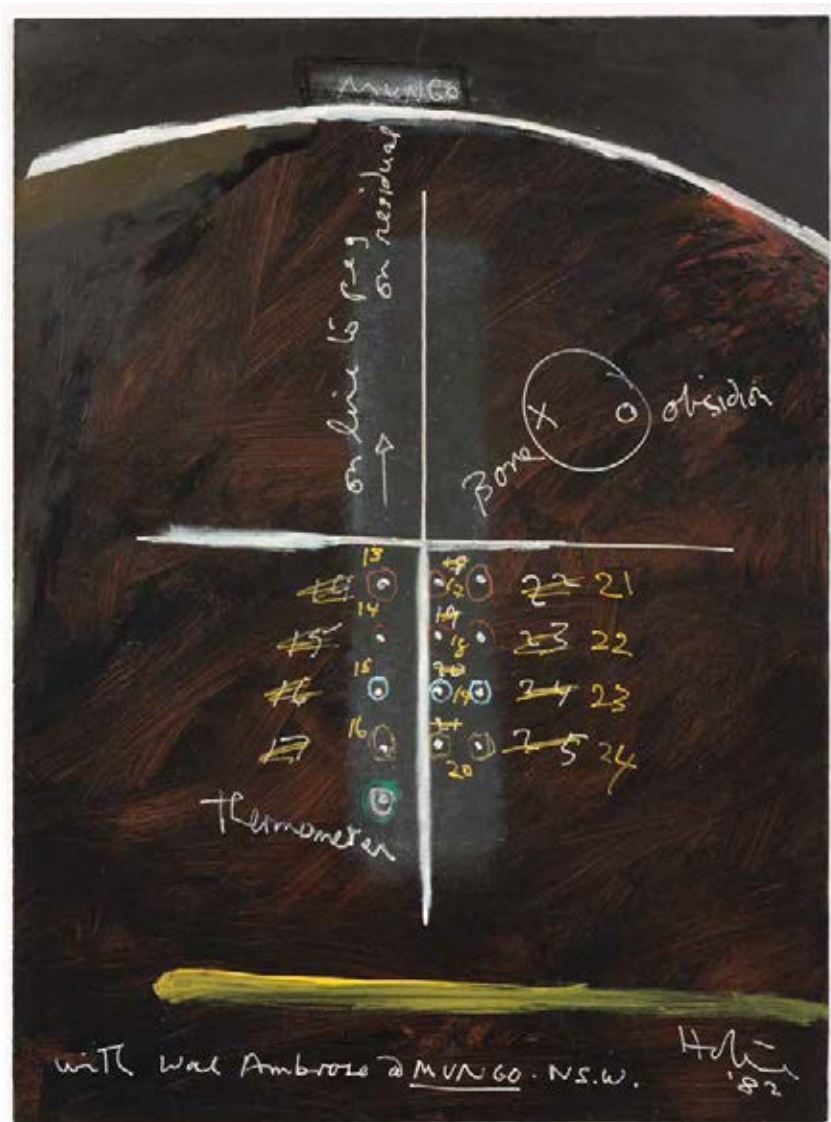
Ralph Hotere  
*Mungo*

acrylic on board  
 title inscribed, signed and dated  
 '82 and inscribed with *Wal  
 Ambrose @Mungo, NSW*  
 755 x 563mm

\$45 000 – \$65 000

Provenance

Exchanged with the artist in  
 1982 when Chris Booth installed  
 his sculpture 'Aramoana', on  
 Hotere's property at Observation  
 Point in Port Chalmers



Louise Henderson

*Still Life*

oil on canvas  
signed and dated 1987  
500 x 400mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland.  
Purchased from Gow Langsford  
Gallery, Auckland, January 1992.



63

Tony de Lautour

*Landscape*

oil, acrylic and coloured pencil on  
linen canvas

title inscribed and signed

353 x 460mm

\$4500 – \$7000

Provenance

Private collection, Auckland.



64

Tony de Lautour

*MCM*

oil and acrylic on unstretched linen  
canvas

title inscribed, signed and dated 2000

353 x 1235mm

\$12 000 – \$18 000

Provenance

Private collection, Auckland.

Purchased from Nadene Milne

Gallery, Christchurch.



Michael Parekōwhai

*Ypres from The Consolation of Philosophy:*

*Piko nei te matenga*

type C print, edition of 8

1500 x 1200mm

\$22 000 – \$30 000



Frances Hodgkins  
*A Chelsea Garden*

watercolour on paper  
signed with artist's initials  
FH and dated 1902  
176 x 118mm

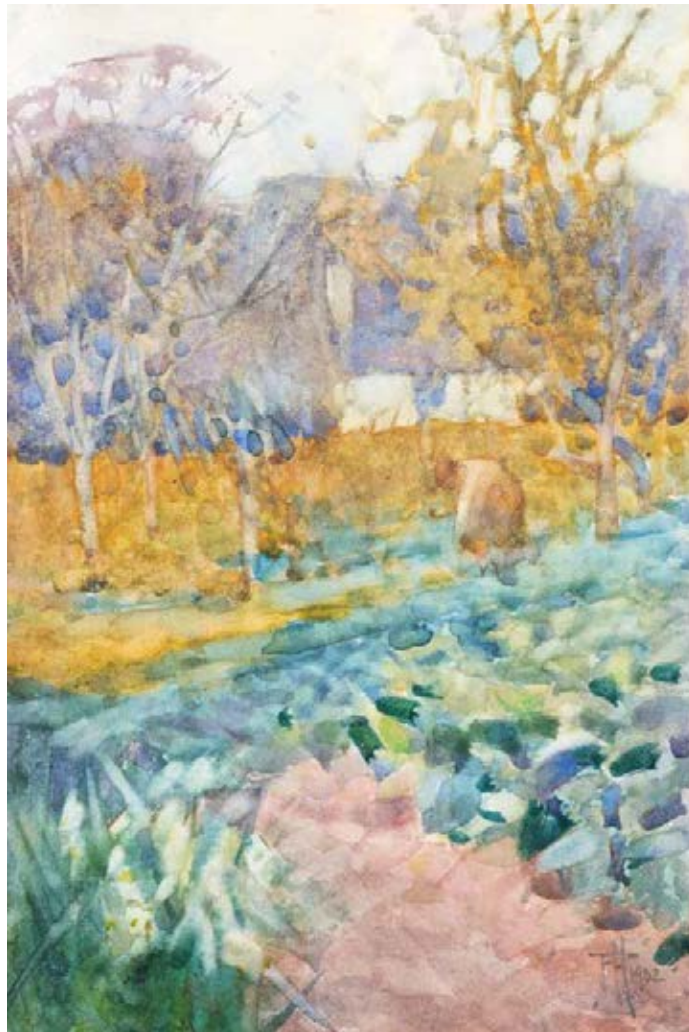
\$22 000 – \$32 000

Reference

Frances Hodgkins Database  
(completefranceshodgkins.  
com) FH1291.

Provenance

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



67

Toss Woollaston  
*Wanganui Avenue, Herne Bay*

oil on board  
signed and dated '80  
890 x 588mm

\$20 000 – \$30 000

Provenance

Private collection, Auckland.







Colin McCahon

*Waterfall*

synthetic polymer paint on board

signed and dated '64

226 x 227mm

\$75 000 – \$100 000

Exhibited

'Colin McCahon: Small Landscapes  
and Waterfalls', Ikon Gallery, Auckland,  
14 September – 25 September 1964.

Provenance

From the collection of Molly  
Macalister. Thence by descent to  
her son John Haydn and thence by  
descent to the current owner.

Lucid, bold, simple and accessible. Not necessarily the usual adjectives one might associate with the work of Colin McCahon. But here they stand in this 1964 *Waterfall* painting in glorious abundance. From the collection of fellow artist and friend Molly Macalister, who originally owned this work before passing it down through her family. McCahon wrote of Molly Macalister, for her memorial service in 1979: "Molly gave us our *Bird Watcher* who sits in the garden and watches birds on our grapefruit tree and a privet. She never looks down. She is a calm and detached figure who watches beyond the birds and the trees to something even more rewarding. It could be the sunset or rainbows lacing a passing storm or the world of clouds that hang heavily in the Auckland sky most times – a feeling of peace."

The vast majority of works from this series were painted in 1964 and exhibited soon after at Auckland's Ikon Gallery, including this example. The paintings sold surprisingly well, causing an elated McCahon to remark: "For the first time ever have had a near sell out with my exhibition and it's about the toughest I've done yet." 'Tough' seems a strange choice of word, as these predominantly small paintings have long appeared as among McCahon's most accessible and undemanding. As Peter Simpson has noted, McCahon could mean here that what was 'tough' was discovering a motif and means of expression that could mediate between popular taste and his own painterly concerns. A fine line which he often found difficult to negotiate.

Some ten years on from his move to Auckland to take up a position at Auckland Art Gallery, McCahon was still taking direct inspiration from Auckland's beautiful West Coast. Here the inspiration lay in a trip to the Fairy Falls, deep in the Waitākere Ranges and today inaccessible due to the proliferation of kauri dieback and the Rahui. McCahon would remark: "The waterfalls started flowing in 1964 and there were hundreds of them. They grew out of William Hodges' paintings on loan to the Auckland City Art Gallery from The Admiralty, London... Hodges is my hero in all these paintings but the Fairy Falls in the Waitakares and Japanese and Chinese painting are the real influences later... Waterfalls fell and raged and became still as silent falls of light for a long time. I look back with joy on taking a brush of white paint and curving through the darkness with a line of white".

McCahon's claim that there were 'hundreds of them' seems a vast exaggeration as, despite the series being among the artist's largest numerically, the McCahon database lists 75 works in the series. This example is especially memorable due to the economy of means and production, a simple swathe of white scything through a dark field. Like the best of McCahon's painting it is both simple and timeless, matter of fact but rich in spiritual resonance, with his surfaces encapsulating the texture and essence of the landscape in a manner that no photograph could capture.

With McCahon, as always, his 'Waterfalls' represent landscapes of the heart. The artist long repudiated the Western or Pākehā landscape tradition, his deep connection to the land, especially Auckland's West Coast, sharing much more with the Māori notion of Whenua. Whenua is the Māori word for both placenta and land. For McCahon, as for Māori, it is the source that provides sustenance for life itself.

Ben Plumbly

Michael Smither  
*Tea Billy and Cups*

alkyd on board  
 signed with artist's initials  
 M. D. S and dated '92  
 887 x 875mm  
 \$80 000 – \$120 000

Provenance

Private collection, Auckland.  
 Purchased from Canterbury  
 Gallery, Christchurch,  
 August 13, 1993.

This is one of many sink top paintings which Michael Smither has completed in his lifetime. The “Kitchen Sink School” is a term coined by art critic David Sylvester in 1954 to characterise a group of artists whose work depicted the gritty reality of domestic life – the washing up, the laundry, the making and serving of meals, as well as clearing up afterwards. Later, “kitchen sink realism” was more broadly applied to describe a British cultural movement in the later 1950s and 1960s which focussed on the day-to-day reality of working-class life in films, plays and novels. Smither embraced this term as he did still life painting in general, where he felt he could apply his skills to mundane subjects to express his feelings – in this case love and devotion to his mother – honestly. What could be more commonplace than a metal sink top with a Methven tap, with dishes stacked ready to be washed? As he said, “I took “the kitchen sink school” happening in theatre to be a literal event in art history”. Naturally, actual sinks appear in Smither’s work as they did in the expressionist British artist John Bratby (1928–1992).

Trained by his early Catholic upbringing to recognise Christian symbolism in vessels, Smither uses teacups and a billy here to great effect. The two blue-and-white cups which feature in this painting were themselves the subject of another Smither painting now in a Taranaki private collection which was included in the 2004 Ron Sang publication on his work. Writing about these cups, Smither revealed “I spent a long time making this painting from a drawing made in my mother’s kitchen, to honour my mother and our cup of tea together before I moved north. I started buying blue and white china for my mother, and all my still lifes with blue and white china are really about her.” Smither’s parents (familiar to those who follow his work from his unflinching portraits of them aged 61 and 59 from the 1970s) were very supportive of his career as an artist and he enjoyed a warm and loving relationship with them. Bill, a screen-printer who helped his son produce his work, predeceased his wife Mary, and he was depicted dying in bed in the 1985 Smither work *The Death Watch*. Five years older than her deceased husband, Mary Smither (1911–2003) lived on at 48 Doralto Road in New Plymouth and died aged 92. When this painting was made she was 81, and her son Michael was living far away from her, first in Monganui and then in Auckland.

This composition, with its glimpse of a stair to the back door and the bare winter trees in the garden seen through the kitchen window, might suggest how Mary’s life had become circumscribed as a widow, two years after her husband’s death. Or it could show her self-sufficiency. It is certainly a celebration of the comforting rituals of daily life, in this case boiling water for tea in an old aluminium billy on the coal range. Ultimately though, beyond its symbolic possibilities, this composition shows Smither’s ability to arrange recognisable objects to make an abstract pattern of chiming geometries, and his skill at balancing colour, light and texture.

Linda Tyler



Bill Hammond  
*Hokey Pokey 3*

acrylic and metallic paint on canvas  
 title inscribed, signed and dated 1997  
 1005 x 802mm

\$500 000 – \$800 000

Provenance

Private collection, Wellington.  
 Purchased from Peter McLeavey  
 Gallery, Wellington, 1997.  
 Private collection, Auckland.  
 Purchased Webb's, Auckland,  
 September 22, 2008, Lot No. 1023.

Wikipedia tells me a lot about 'hokey pokey'. Apart from being the New Zealand term for honeycomb toffee which we add to vanilla ice cream and export, the name may have originated from the term *hocus pocus*, the stereotypical words for magic. Or it may derive from Italian ice cream street vendors in New York in the early twentieth century called 'hokey pokey men' who yelled out '*ecco un poco*' ('here's a little something'). The multiple sources and corruptions of 'hokey pokey' match the magic and sweeping range of Bill Hammond's *mise-en-scène* here in his 1997 work *Hokey Pokey 3*. Just look at the bird people grouped in some kind of natural stocks, or bird people with human faces (some sprouting from wing feathers — the three heads of Cerberus?), two large great Danes, a hula hoop, a wooden cross which grows out of a bird's nest in an urn, a reclining horse, a winged creature with a taxidermied and mounted deer head with antlers for a face, a bird figure in a cricket jersey pointing a gun. Their iconography and behaviour stymies interpretation. In terms of narrative content *Hokey Pokey 3* is maddeningly coy. Hammond's hermeticism is daunting because it is naturalistic, or rather anthropomorphic. If this was surrealism you wouldn't worry, but it's not. Epic and ridiculous at the same time, he employs a deadpan satirical tone of majestic confidence with little conceivable basis in fact. Do bird people really exist apart from in mythology? Whatever feelings or thoughts you have about his content are only your own. Hammond leaves you alone with them, and with the innate sensuousness and sensitivity — the physical appeal to the imagination — of

paint on canvas. His masterly areas of painting captivate us. Hammond uses acrylics, metallic paint, glazing and blending to modulate tones and colours. The result is a richness that grows upon you surreptitiously. Hammond's surfaces glow, variously like darkened stained glass, or even flesh. You keep trying to decide what you're looking at. Something sacred can seem entangled with something demoniacal. Something cautionary with something bleak. Critics have argued for his place in the long tradition of New Zealand landscape painting but I think they are mistaken and still life seems to be Hammond's lurking fundamental genre. His bird people are objects. (Bits of hokey pokey in the vanilla ice cream). He arranges them. Everything seems imported from elsewhere and put in place, where it stays. There is no disappearing point of perspective and Hammond's signature drips tell you that. Everything is displayed up and down. The more observant you are of erudite allusions (there are many allusions to music), the more acute will be your frustration in trying to make sense of the ensemble. A Hammond painting both demands and rejects answers. We may know plenty but our knowledge is useless. Of course, there is a highly contemporary sting to this. Today we are flooded with an overload of information as we career from one readily foreseeable disaster to another. Is Hammond telling us that the eighteenth century in settler New Zealand was like that anyway? And that we are now caught up in the same historical quicksand? Or is he suggesting, with his grim anthropomorphic satisfaction in demonstrations of human folly, that we had just better get used to it? In these pictures body parts routinely transmogrify, as if in involuntary response to a figure's discomfiture. Hammond's bird people come across as tender souls, half awake, who are burdened by inchoate longings and no conceivable right to be. But is Hammond simply repeating himself and the same message in a nagging fashion you may want to ask? I don't think so. When you get past the overwhelming family resemblance of his works, you see that he does not repeat himself. Each painting has the authority of a continuing quandary, freshly recast, a new pitch of acuity. It is as if each work were still in the act of coming to its point.

Laurence Simmons



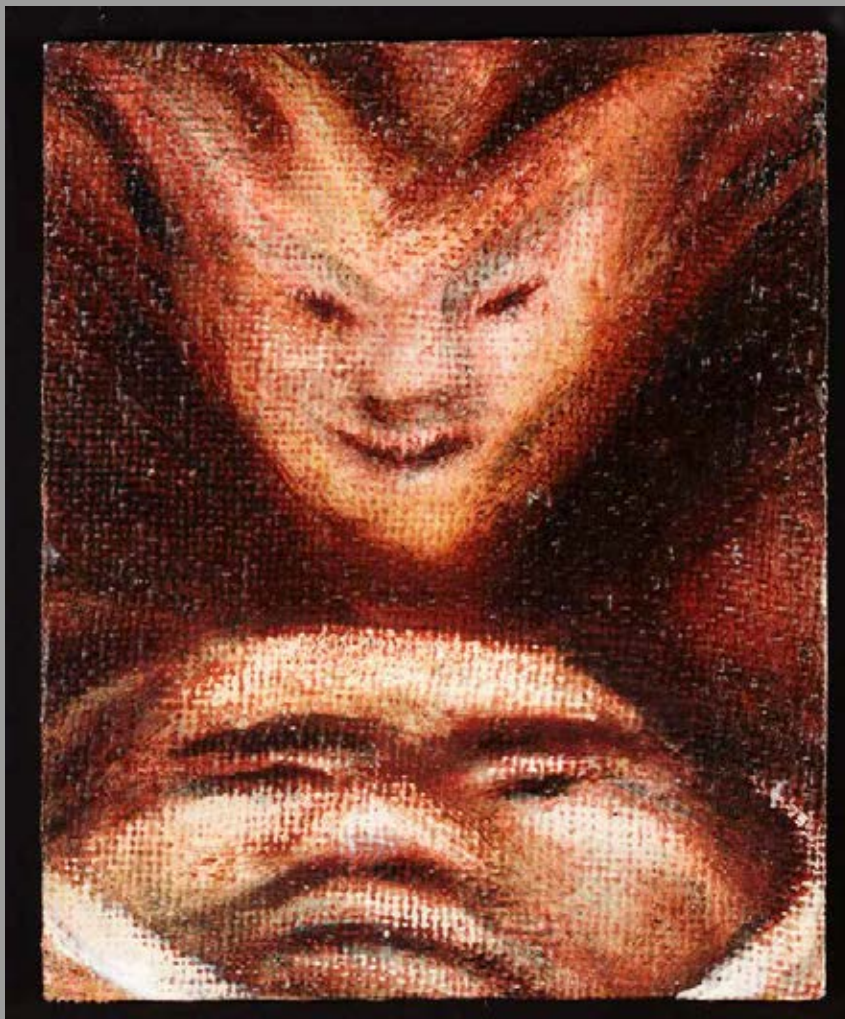
Tony Fomison  
*Life and Death*

oil on jute laid onto board  
title inscribed, signed and dated 1989  
and inscribed *Williamson Ave, Grey*  
*Lynn* verso  
280 x 230mm

\$50 000 – \$75 000

Provenance

Private collection, Auckland.



Colin McCahon

*Northland*

ink and wash on paper

title inscribed, signed and dated April '59

610 x 505mm

\$50 000 – \$75 000

Exhibited

'Colin McCahon: Recent Paintings, November 1958 – August 1959', October 6 – November 18 1959, Gallery 91, Christchurch.

Provenance

Private collection, Dunedin.

Reference

Colin McCahon database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm000729.



“All good art is political,” American novelist Toni Morrison once declared. Morrison continued, “And the ones that try hard not to be political are political by saying, ‘We love the status quo.’” Pat Hanly gave Morrison’s polemic substance and sting when in the mid-1980s he produced a series of works, *The Fire This Time*, related to New Zealand’s advocacy of a nuclear-free stance.

In 1984, Prime Minister David Lange banned nuclear-powered or nuclear-armed ships from using New Zealand ports or entering New Zealand waters. Three years later under the New Zealand Nuclear Free Zone, Disarmament, and Arms Control Act 1987, territorial sea, land and airspace of New Zealand became nuclear-free zones. His protest paintings made Hanly both an aesthetic and ethical hero, the colours and forms come and go across their range but the intuitions of his message are constant. Hanly not only painted his protest he was a vociferous supporter of the Peace Squadron, the flotilla of small craft from surfboards to yachts (including Hanly’s trailer-sailer) and motor boats that did its best to block the visits of American nuclear-armed vessels to our harbours. Hanly was also active in the Peace Movement for many years, including as a founding member of VAANA (Visual Artists Against Nuclear Arms).

For Hanly the backstory of painting in protest about nuclear issues began in London in the early 1960s when he and his wife Gil, confronted with the insidious effects of the Cold War and the growing threat of nuclear war, joined the marches for nuclear disarmament. In direct response Hanly was to produce his first series of twenty paintings, *Fire on Earth*, three of which were exhibited in Soho’s Gallery One, a new exhibition space for emerging artists with radical ideas. The series then included titles like *Escape from Destruction* (1960), *Fire above the City* (1960) and *Escape Vessel* (1960).

In the mid-1980s, now firmly ensconced in New Zealand and responding again to the threat of nuclear testing and prosed visits from nuclear-armed ships, he returned to their formats, not least for the like messages embedded in his surfaces. The many-sailed ‘escape’ vessel, brown and ochre landforms, jagged outlines of *Pacific Escape* (1984) are also to be found in various forms in the earlier works of 1960. For Hanly,

the sailboat is not only a vehicle of protest but, as the painting’s title suggests, a means to freedom and escape, an intimation of new nuclear-free horizons sought. And in both series of paintings, despite the indications of apocalypse, there is a serenity of rhythmic composition balanced with chromatic links of vibrant colour. The jostle of mismatched marks, jagged lines and textures enable an exhilarating sense of participation, as if viewing stroke by stroke. The subtle contrasts of warm and cool hues, pushing and pulling at the viewer’s gaze.

The enigmatic phrase “the sensual twisting of a lost symbol” Hanly inscribed on the verso of *Escape from Destruction* might be read as an emblematic description of his later paintings too. Whereas the early works seem to float and shimmer, these from the mid-80s, in part because of their rich, pure tonalities, leap out at one—colours and shapes acting like the loud bits of a symphony. The bright, saturated colours of *Pacific Escape* in mostly abstract shapes—dots, bars, zigzag lines, circles, organic curves—make direct semiotic reference to the outside world: the flag, the iconic Pacific palm and New Zealand kauri, the white-sailed vessel, the flame-red sea. Individually, colours and forms seem to move into space, forming signs that coalesce and dissolve into pure pattern as they are studied.

It is still-life that seems to be Hanly’s lurking, fundamental genre. His signs are objects. He arranges them. Everything, including snatches of abstract design or facture, feels imported from somewhere and put in place, where it stays. A farrago of symbols jammed together as if their shelf of life were about to expire. Hanly tends to use oils as if they were poster paints, flatly—often scumbling, rather than glazing or blending, to modulate tones and colours. The result is a surreptitious richness energised by creative entropy. He ensures the rhetorical potency of oil—its sensuous texture, light-drinking colour, infinite suggestiveness—strains at a short, tense leash.

This means his composition is taut with the urgency of serious breaking news. A year after Hanly’s painting, New Zealand prime minister David Lange gave the world that news, arguing successfully at the Oxford Union the proposition that “nuclear weapons are morally indefensible.”

Laurence Simmons



Pat Hanly

*Pacific Escape*

acrylic and enamel on board  
signed and dated '84; title inscribed,  
signed and dated verso; original  
Manawatu Art Gallery exhibition label  
affixed verso  
900 x 1200mm

\$75 000 – \$100 000

Exhibited

'Fire this Time', Manawatu Art Gallery,  
Palmerston North, 1984.

Provenance

Private collection, Auckland.



Gretchen Albrecht  
*Plume (Red)*

acrylic on canvas  
title inscribed, signed and dated 1983  
verso  
1521 x 1360mm  
\$50 000 – \$75 000





75

Colin McCahon

*North Otago Landscape*

ink and wash on paper

title inscribed, signed and dated '67

382 x 572mm

\$55 000 – \$75 000

Reference

Colin McCahon Database ([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm000933.

Provenance

Private collection, Otago.





76

Stephen Bambury

*Used Materials are Taken and Manipulated*

resin, acrylic and graphite on  
aluminium panels, diptych  
title inscribed, signed and dated 2000  
verso  
170 x 340mm: overall  
\$5000 – \$7500

Provenance

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



77

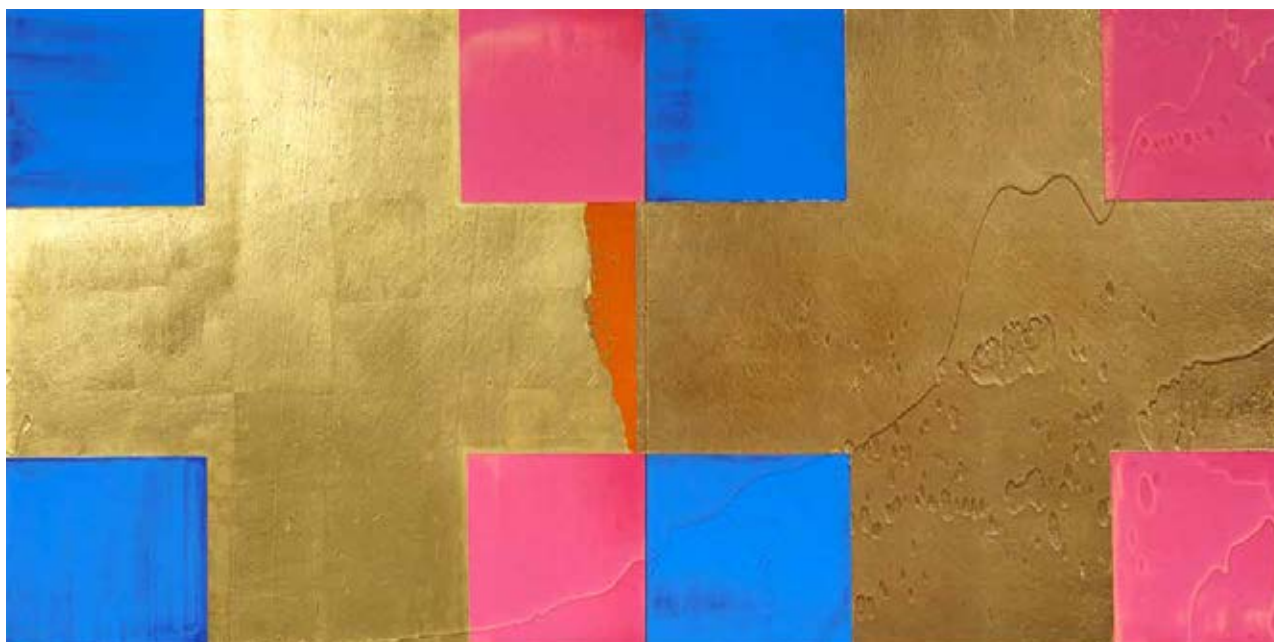
Stephen Bambury

*Siena (XXXIX)*

23K gold, schlagmetal and acrylic on  
two panels title inscribed, signed and  
dated 2004 verso  
500 x 1000mm: overall  
\$20 000 – \$30 000

Provenance

Private collection, Kapiti Coast.



78

Max Gimblett  
*Clamdiggers*

gesso, pigment and epoxy on  
wood panel  
title inscribed, signed and dated  
2004 verso  
1030 x 1030mm  
\$25 000 – \$35 000

Provenance

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



79

Max Gimblett  
*The Golden Trail*

libragloss ink and UV gloss on  
aluminium  
artist's name, title and date (2019)  
inscribed on Gow Langsford  
Gallery label affixed verso  
1016 x 1016mm  
\$13 000 – \$18 000

Provenance

Private collection, Auckland.



80

Barry Lett  
*Sail Away*

cast bronze, edition 2 of 10 (2005)  
545 x 465 x 150mm  
\$5000 – \$8000

Provenance

Private collection, Auckland.  
Purchased from St Matthew-in-the  
City fundraising auction, June 2005.

Note

This sculpture was created in memory  
of Barry Lett's close friend Pat Hanly.



81

Octavia Cook  
*Queen Elizabeth II*

sterling silver and resin  
artist's initials impressed verso  
44 x 28mm  
\$1000 – \$1500

Provenance

Private collection, Auckland.





Ann Robinson

*Side Carved Flax Pod*

cast glass, 1/1

signed and dated 1997 to underside

324 x 360 x 250mm

\$20 000 – \$30 000

Exhibited

'Ann Robinson: Casting Light – A survey of glass castings, 1981 – 1997', Dowse Art Museum, Lower Hutt, February 27 – May 20 1998, Cat No. 57.

Illustrated

Laurence Fearnley, *Ann Robinson: Casting Light – A survey of glass castings, 1981–1997* (Hutt City, 1998), pl. 38.



83

Fiona Pardington

*Portrait of a Tui*

type C print, edition of 5  
448 x 600mm

\$15 000 – \$22 000

Provenance

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



84

Alexis Hunter

*The Object Series*

gelatin silver print, edition of 4  
(printed circa 2011)  
title inscribed, signed and dated 1974  
275 x 390mm

\$3000 – \$5000

Illustrated

'Alexis Hunter: Radical Feminism in  
the 1970s' (Norwich Gallery, 2006),  
cover.

Provenance

Private collection, Auckland.



85

S raphine Pick

*Untitled*

oil on canvas  
signed and dated '97  
400 x 350mm

\$9000 – \$15 000

Provenance

Collection of the Venus art  
buying collective.  
Private collection, Auckland.  
Purchased from Webb's,  
Auckland, April 6 2005, Lot  
No. 359.



86

Sara Hughes

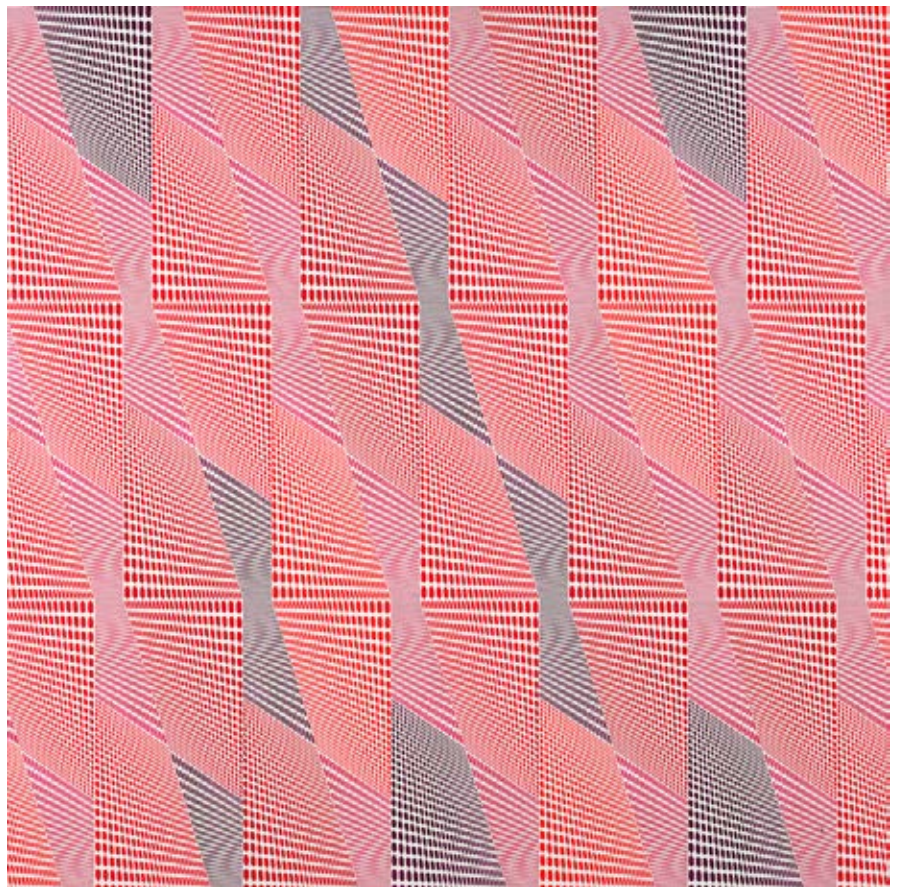
*Warp*

acrylic on canvas laid onto  
board  
title inscribed, signed and  
dated 2003 – 2004 verso  
1200 x 1200mm

\$8000 – \$12 000

Provenance

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



Pat Hanly

*Each Thing has its own Halo*

acrylic and enamel on board

title inscribed, signed and dated '74

893 x 907mm

\$65 000 – \$85 000

Provenance

Private collection, Auckland.



88

Dick Frizzell

*Two Sheds at Mt Pisa*

oil on canvas

title inscribed, signed and dated

22/10/91

382 x 495mm

\$13 000 – \$20 000

Provenance

Private collection, Auckland.

Purchased from Gow Langsford

Gallery, Auckland, January 1992.



89

Louise Henderson

*Untitled No. 7*

oil on canvas

signed; title inscribed and signed

verso

458 x 458mm

\$8000 – \$12 000

Provenance

Private collection, Auckland.



90

Allen Maddox

*Untitled*

oil on canvas

1210 x 1210mm

\$30 000 – \$50 000

Provenance

Private collection, Auckland.



91

Allen Maddox

*Untitled*

oil on unstretched canvas  
signed and dated 22.8.82  
870 x 600mm

\$22 000 – \$32 000

Provenance

Private collection, Auckland.



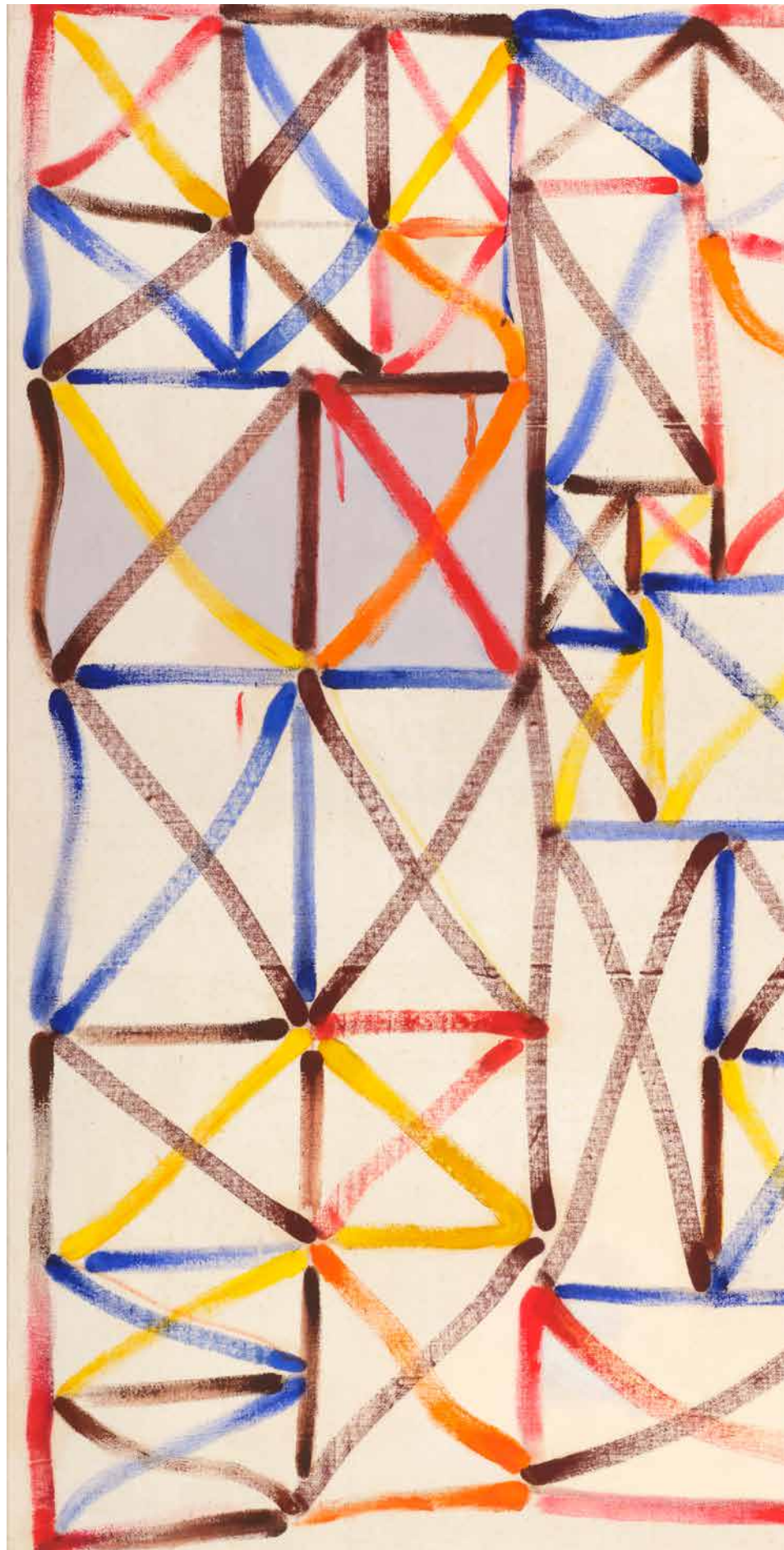
Allen Maddox  
*Me Again, I'm Back*

oil on canvas  
title inscribed and dated 1977  
1460 x 1825mm

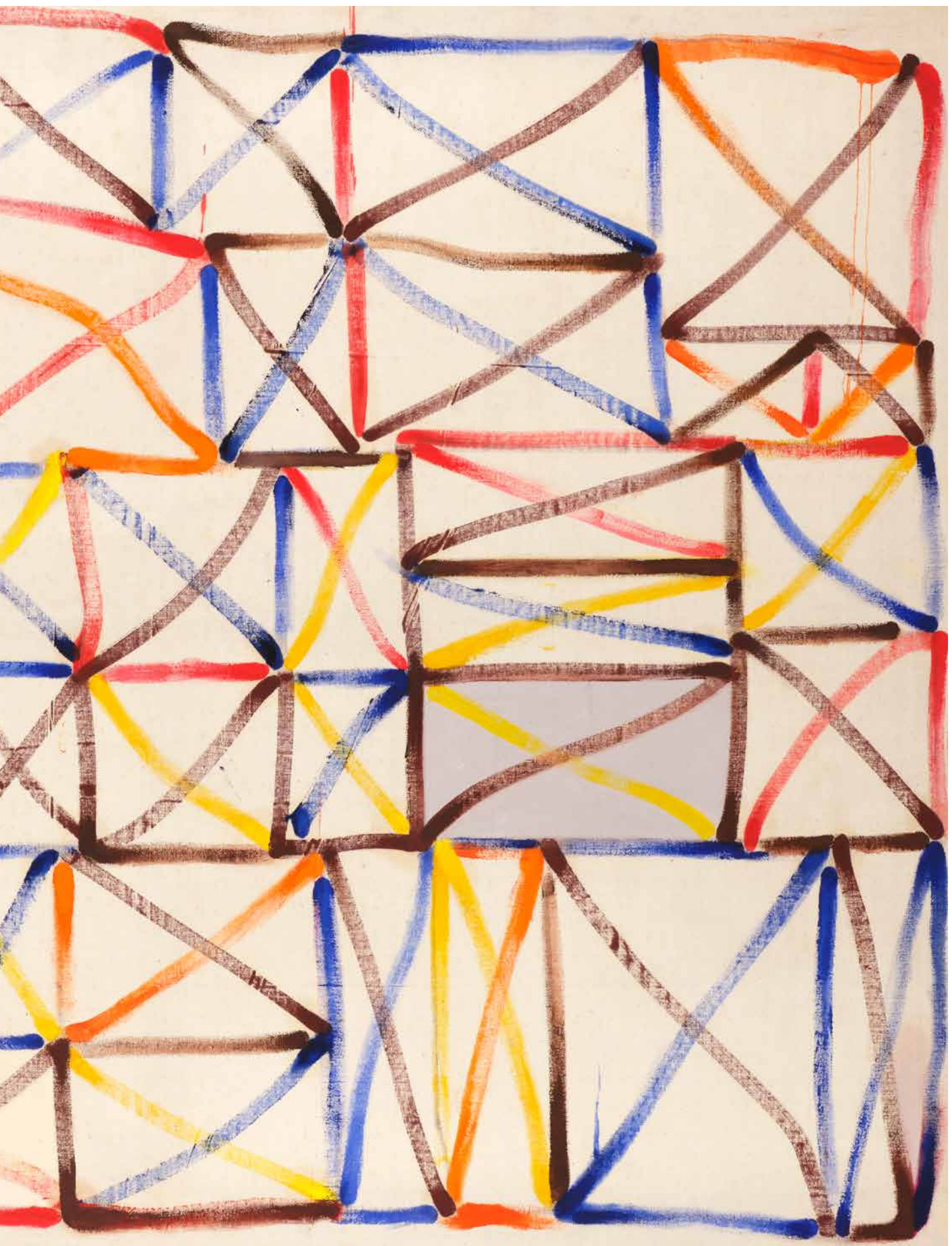
\$50 000 – \$75 000

Provenance

Private collection, Auckland.







Fiona Pardington

*He Kiwi Kāwhatawhata*

inkjet print on Hahnemuhle  
paper, 9/10

title inscribed, signed and  
dated 2021 verso

1400 x 1760mm

\$30 000 – \$50 000



Max Gimblett  
*Silver Cascade*

acrylic, aquasize, and  
platinum leaf on canvas  
title inscribed, signed and  
dated 2019 verso  
1525 x 1525mm

\$50 000 – \$75 000



95

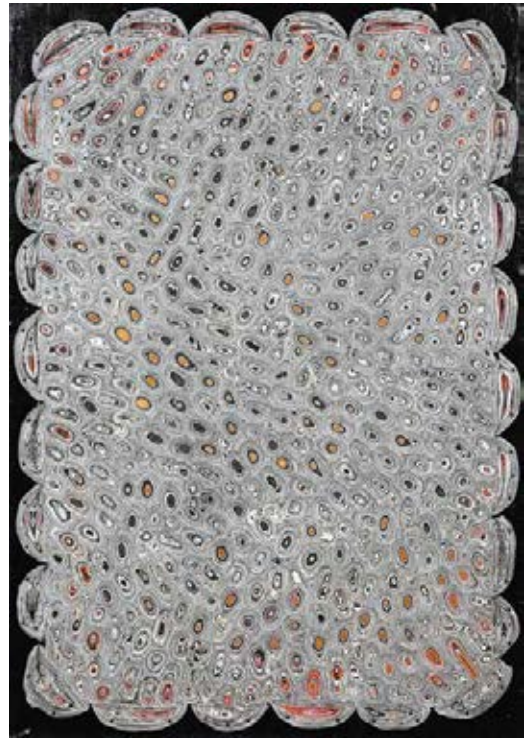
Rohan Wealleans  
*Zebtron 12 Splay*

oil paint and drawing pins  
on board  
title inscribed, signed and  
dated 2010 verso  
1200 x 840mm

\$10 000 – \$15 000

Provenance

Private collection, Auckland.



96

Shane Cotton  
*Smoke Signals*

acrylic on canvas  
title inscribed, signed and  
dated 2014  
775 x 620mm

\$14 000 – \$22 000

Provenance

Private collection, Auckland.



97

Don Binney

*Rakino, Northward II*

acrylic and oilstick on paper  
signed and dated 2007; title  
inscribed on Whitespace  
Gallery label affixed verso  
273 x 396mm

\$10 000 – \$16 000

Provenance

Private collection, Auckland.



98

Judy Millar

*Untitled*

oil on foamboard  
title inscribed and dated  
2003 on original Gow  
Langsford Gallery label  
affixed verso  
1000 x 800mm

\$8000 – \$12 000

Provenance

Private collection, Auckland.



Robert Ellis

*Rakaumangamanga*

acrylic on canvas

title inscribed, signed and dated

10 Māehe 1984; original Milford

Galleries, Auckland label affixed verso

1600 x 1800mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland.



Peter Robinson

*Scum! (Society for Cutting up Men)*

acrylic and oilstick on paper

signed and dated 2002

1415 x 1000mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland.

Purchased from Anna Bibby Gallery,

Auckland in 2002.



101

Ans Westra

*Repainting the exterior of the Purple Onion  
striptease club in Vivian Street after a fire,  
1974*

gelatin silver print

275 x 225 mm

\$4000 – \$7000



102

Ans Westra

*Te Kao, 1969*

gelatin silver print

224 x 245 mm

\$5000 – \$8000

103

Ans Westra

*Ruatoria (from Washday at the Pa, mum  
kissing daughter), 1963*

gelatin silver print

275 x 225 mm

\$5000 – \$8000





104

Ans Westra  
*Near Waikaremoana, 1972*

archival pigment inks on Hahnemuhle  
paper, edition of 25  
impressed stamp verso  
380 x 380 mm  
\$2500 – \$4500



105

Ans Westra  
*Cuba Mall, Wellington, 1974*

archival pigment inks on Hahnemuhle  
paper, edition of 25  
impressed stamp verso  
380 x 380 mm  
\$2500 – \$4500



106

Allen Maddox  
*Untitled No. 7*

oil on canvas  
signed with artist's initials A. M and dated  
'93 verso; inscribed *Cat No. 7* on Gow  
Langsford Gallery label affixed verso  
615 x 615mm

\$12 000 – \$18 000

Provenance

Private collection, Auckland. Purchased  
from Gow Langsford Gallery, Auckland,  
September 28, 1993.



107

Michael Stevenson  
*Golden Left-Hander*

oil on board  
title inscribed, signed and dated 1998  
700 x 1100mm

\$10 000 – \$15 000

Provenance

Private collection, Auckland.



108

Nigel Brown  
*Ministry for Vulnerable Landscape and Lost Dreams of Pure Water*

acrylic and beads on canvas  
title inscribed, signed and dated 2017;  
title inscribed, signed and dated verso  
600 x 827mm

\$6000 – \$9000

Provenance

Private collection, Auckland.



109

Nigel Brown  
*Falling Houses*

oil on board  
title inscribed, signed and dated 22  
Sept '80 and inscribed *Titirangi +*  
*Morningside* verso  
605 x 465mm

\$10 000 – \$16 000

Provenance

Private collection, Auckland.  
Purchased from the artist, circa 1981.



Peter McIntyre

*The Heads, Whangarei Harbour*

oil on canvasboard

signed; title inscribed on original

McGregor Wright Gallery, Auckland

label affixed verso

550 x 750mm

\$25 000 – \$35 000

Provenance

Private collection, Auckland.



Peter McIntyre

*Wanganui River, Looking South from the  
Artist's Home at Kakahi, Towards Tongariro  
National Park*

oil on canvasboard

signed: title inscribed on catalogue

label affixed verso

485 x 587mm

\$20 000 – \$30 000

Provenance

Private collection, Auckland.



112

Guy Ngan

*Habitation*

cast aluminium

impressed signature

260 x 162 x 93mm (excluding base)

\$15 000 – \$22 000

Provenance

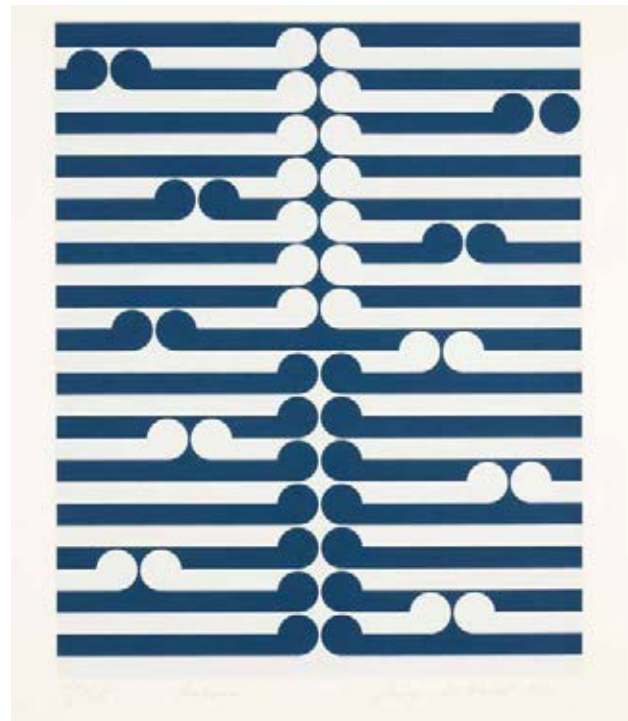
Private collection, Auckland.



113

Gordon Walters  
*Arahura*

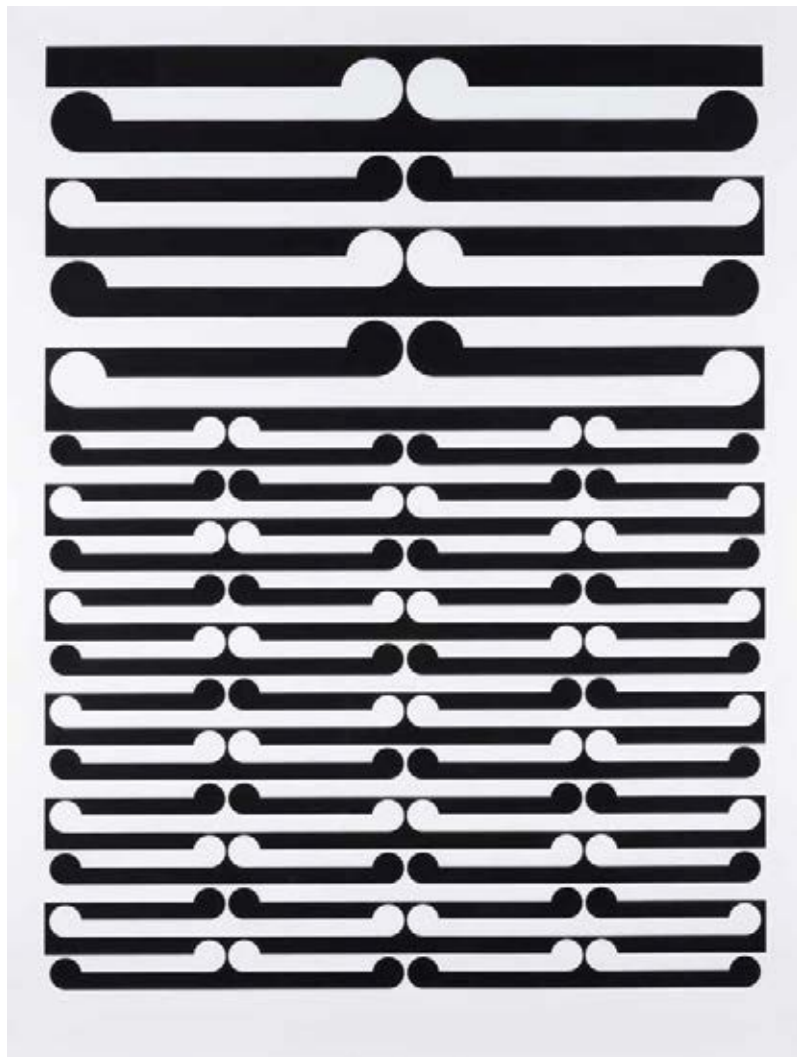
screenprint, 17/125  
title inscribed, signed and dated 1982  
565 x 460mm  
\$15 000 – \$25 000



114

Gordon Walters  
*Genealogy III, 1971/2020*

screenprint on archival paper, 41/100,  
1971 – 2020  
Walters Estate chop mark to margin  
1055 x 805mm  
\$5500 – \$8000



# Absentee & Phone Bid Form

Auction No. 187  
Important Paintings and Contemporary Art  
15 August 2023 at 6.00pm

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

I understand that if successful I will purchase the lot or lots at or below the prices listed on this form and the listed buyers premium for this sale (19%) and GST on the buyers premium. I warrant also that I have read and understood and agree to comply with the conditions of sale as printed in the catalogue.

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

## Payment and Delivery

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

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

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

Please indicate as appropriate by ticking the box:

Phone Bid

Absentee Bid

Mr/Mrs/Ms:

First Name: \_\_\_\_\_

Surname: \_\_\_\_\_

Address: \_\_\_\_\_

Home Phone: \_\_\_\_\_

Mobile: \_\_\_\_\_

Business Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Signed as agreed: \_\_\_\_\_

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

1. Email a printed, signed and scanned form to Art+Object: [info@artandobject.co.nz](mailto: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 11426 New Zealand



## 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.

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15 AUGUST 23

