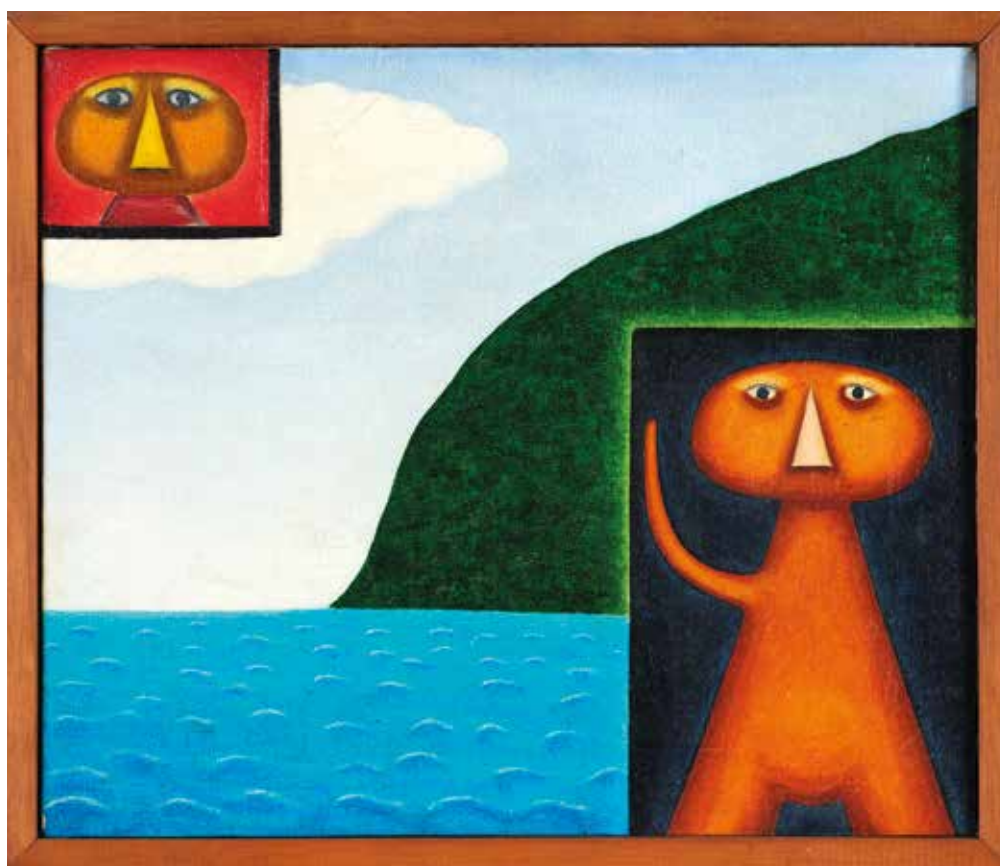


# IMPORTANT PAINTINGS & CONTEMPORARY ART





# Important Paintings & Contemporary Art



50

Michael Illingworth  
*Tawera and Deity with Island*

oil on canvas  
title inscribed, signed and dated  
'68 verso  
260 x 310mm

\$65 000 – \$85 000

**ART+OBJECT**



# Amazing balance



St Cuthbert's



# NEXT GENERATION



ANGUS MCLEAN

HENRY WATTS

LOUISE ORTON

**HORNABROOK MACDONALD**  
CORPORATE · COMMERCIAL · PROPERTY

# RATION



FLORY PARK



SAM SLEIGH



TIM GRACE

# D LAWYERS

[WWW.HMLAW.CO.NZ](http://WWW.HMLAW.CO.NZ)

December 5, 2023

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

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.

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



William Strutt (1825–1915), *The War Dance at Taranaki, New Zealand, Mount Egmont in the Distance*, oil on canvas in original frame (1855), 315 x 415mm. Note: This is the only remaining painting of a New Zealand subject by the artist in private hands. \$600 000 – \$800 000

Viewing

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



# MARILYNN FOLDED IN THE HILLS WEBB

Exhibition Partner

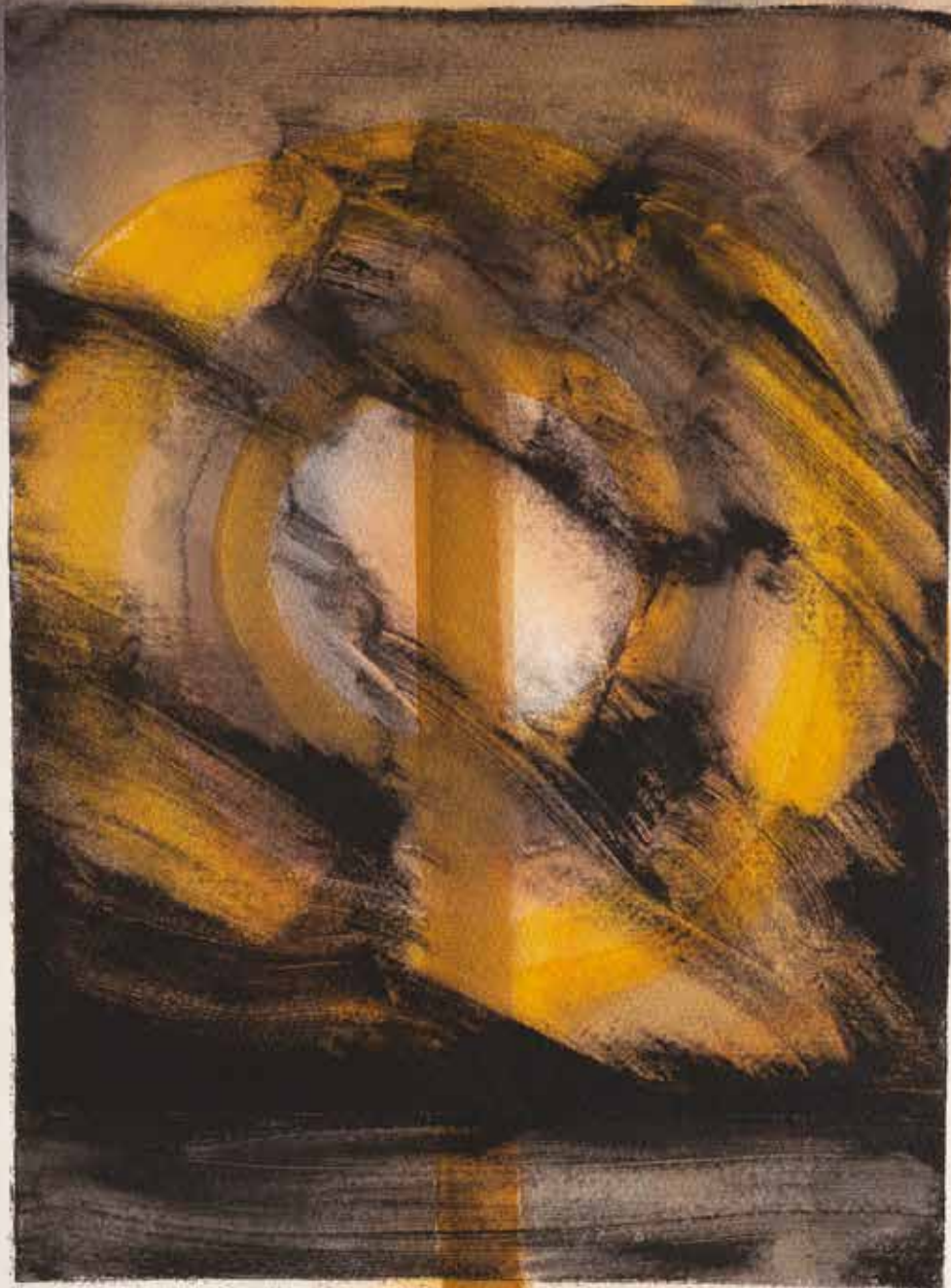


MARILYNN WEBB *Thunderstorm & the Waipori river* 1981  
Hand-coloured linocut on paper. Marilyn Webb Estate collection

09.12.23 - 07.04.24

30 THE OCTAGON DUNEDIN 9016  
AOTEAROA +64 3 474 3240

WWW.DUNEDIN.ART.MUSEUM  
DEPT. DUNEDIN CITY COUNCIL



*Thunderstorm & the Waipori river* Marilyn Webb 1981

# PT CHEV COOKIES



Available at Farro stores  
[ptchevcookies.nz](http://ptchevcookies.nz)

# Exhibiting Quality Landscapes

NEW ZEALAND'S FINEST LUXURY PROPERTIES



ADVANCE TERRACE, **ARROWTOWN**  
[luxuryrealestate.co.nz/Q116](http://luxuryrealestate.co.nz/Q116)



BENDEMEER LANE, **LAKE HAYES**  
[luxuryrealestate.co.nz/Q92](http://luxuryrealestate.co.nz/Q92)



DOMAIN ROAD, **DALEFIELD**  
[luxuryrealestate.co.nz/Q73](http://luxuryrealestate.co.nz/Q73)



DALEFIELD ROAD, **DALEFIELD**  
[luxuryrealestate.co.nz/Q112](http://luxuryrealestate.co.nz/Q112)



MALAGHANS ROAD, **ARROWTOWN SURROUNDS**  
[luxuryrealestate.co.nz/Q114](http://luxuryrealestate.co.nz/Q114)



AYRSHIRE LANE, **SPEARGRASS FLAT**  
[luxuryrealestate.co.nz/Q115](http://luxuryrealestate.co.nz/Q115)

**Terry Spice**  
+64 21 755 889  
[terry@luxuryrealestate.co.nz](mailto:terry@luxuryrealestate.co.nz)

**Nick Horton**  
+64 21 530 000  
[nick@luxuryrealestate.co.nz](mailto:nick@luxuryrealestate.co.nz)

**LUXURY REAL ESTATE**  
NEW ZEALAND

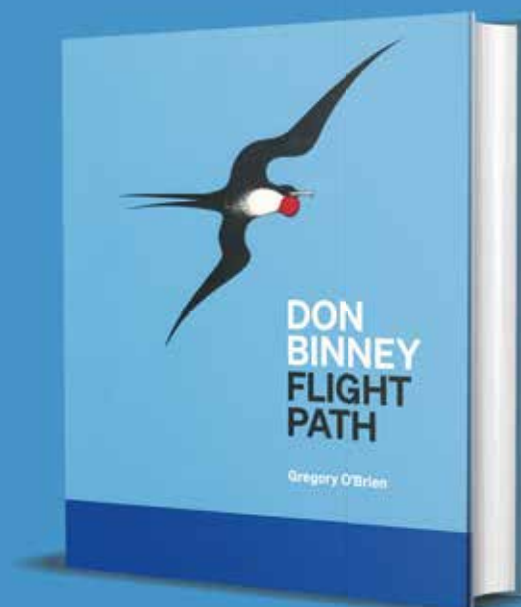
# DON BINNEY FLIGHT PATH

Gregory O'Brien

Available now

Jacketed Hardback, 290 x 240 mm, 400 pages  
9781869409661, \$89.99  
Published by Auckland University Press

*'Good Lord what a beautiful book. A simply breathtaking immersion into the vivid life and work of a great artist, whose work has received a long-overdue reassessment. Gregory O'Brien has done Binney, and ourselves, proud. Obligatory.'* — Sam Neill



# Gordon Walters

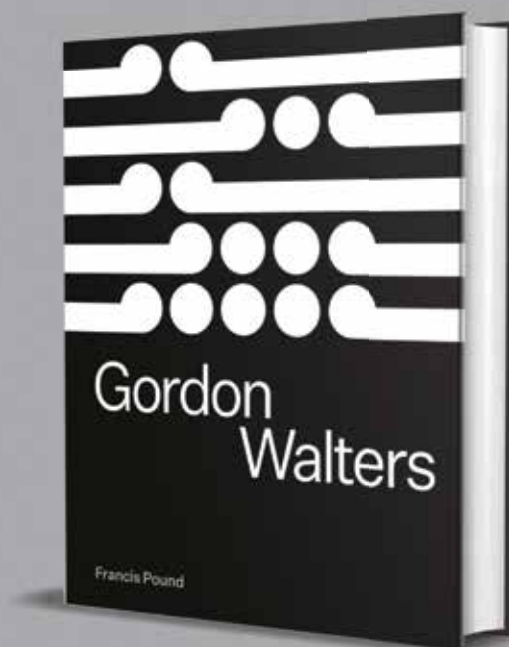
Francis Pound

With a Foreword and Afterword by Leonard Bell.

Available now

Jacketed Hardback, 270 x 205 mm, 464 pages  
9781869409531, \$89.99  
Published by Auckland University Press

With Francis Pound accompanying us through the work as guide, critic, wit and enthusiast, *Gordon Walters* is an extraordinary journey into twentieth-century art.



*Great minds. Big ideas. Beautiful books.*



AUCKLAND  
UNIVERSITY  
PRESS

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 University of Auckland, 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, Tāmaki Paenga Hira The Auckland War Memorial Museum, Auckland Council Te Kaunihera o Tāmaki Makaurau, Heritage New Zealand Pouhere Taonga, Tauranga Art Gallery Toi Tauranga, Rotorua Museum Te Whare Taonga o Te Arawa and The Suter Art Gallery Te Aratoi o Whakatū.

To discuss commissioning an Art+Object valuation contact:

Leigh Melville  
Managing Director  
+64 9 354 4646  
+64 21 406 678  
[leigh@artandobject.co.nz](mailto:leigh@artandobject.co.nz)

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

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



# The Gary Langsford and Vicki Vuleta Collection

Sale Total \$961 883  
75% sold by volume

Grace Wright  
*Speaking Candidly*  
Estimate \$15 000 – \$25 000  
Realised \$25 588  
A new record price for the artist  
at auction.

Michael Parekōwhai  
*Rainbow Servant Dreaming*  
Estimate \$15 000 – \$25 000  
Realised \$46 303

Jonathan Meese  
*Requiemese pour un Vampirexys*  
Estimate \$4000 – \$6000  
Realised \$4874

Katharina Grosse  
*Untitled No. 1026*  
Estimate \$300 000 – \$500 000  
Realised \$365 550  
A new record price for the artist's  
work at auction outside of Europe  
and America.



September 19, 2023



Opposite: Abigail Aroha Jensen, *ROPE PLAY (VIII)*, harakeke and muka, 2022–2023.

Below and left: Ben Plumbly and guests at *The Art Dinner 2023*, Daily Bread, Britomart. Photos: Katya Brook.







Welcome to Art+Object's Spring catalogue of Important Paintings and Contemporary Art. 2023 has been a landmark year for us, with a wonderful range of auctions that have ensured a fast-paced and exciting schedule. Alongside our regular auctions we have been honoured to conduct sales on behalf of the Estate of Ron Sang, Northland collector Lois Going, sculptor Chris Booth and collectors Gary Langsford and Vicki Vuleta, and many others.

ART+OBJECT

3 Abbey Street  
Newton  
Auckland

PO Box 68345  
Wellesley Street  
Auckland 1141

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

info@artandobject.co.nz

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

artandobject.co.nz

With the passing of the pandemic, our auctions look a little different. Thank you to everyone who has downloaded our app, and grappled with the technology along with us. While we still love to see you in the auction rooms, the increasing presence of on-line auctions does mean that it is easier than ever to bid on-line, from wherever you are.

We are proud of our commitment to the charities and organisations we have worked with to fundraise for this year. Ben has conducted auctions for the Catwalk Trust (dedicated to finding a cure for spinal cord injury), the Suter Art Gallery, the Friends of Christchurch Art Gallery, Scape and the Spirit of Adventure Trust. In September we worked with Objectspace to facilitate the hugely successful *Collectors Night Out*. In late October we joined others in sponsoring the inaugural *Art Dinner* in support of Artspace Aotearoa, Gus Fisher Gallery and Te Tuhi. Over 130 people gathered at Daily Bread, Britomart for a fun evening of food, wine and spirited bidding! Abigail Aroha Jensen's *ROPE PLAY (VIII)*, crafted from harakeke and muka, floated beautifully among the pillars and rafters of the building. Over \$33,000 was raised on the night to help these organisations with their exhibitions and public programmes.

Our final auction for 2023 will be held on 5 December for the Collection of John Elliot Lawford. For now, please enjoy this vibrant collection of New Zealand and international contemporary art. We look forward to seeing you at the viewing and wish you and your friends and whanau a safe and relaxing holiday.

Seasons greetings

Leigh Melville



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

# Important Paintings & Contemporary Art

## AUCTION

Tuesday 21 November at 6pm  
3 Abbey Street, Newton, Auckland

## VIEWING

Thursday 16 November	9am–5pm
Friday 17 November	9am–5pm
Saturday 18 November	11am–4pm
Sunday 19 November	11am–4pm
Monday 20 November	9am–5pm
Tuesday 21 November	9am–1pm

1

Guy Ngan

*Habitation No. 59*

cast bronze on original timber base, unique  
impressed signature and date (1975); title  
inscribed on artist's original catalogue label  
affixed to underside  
160 x 152 x 96mm: excluding base

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



**2**

Guy Ngan

*Bronze Tower No. 5*

cast bronze on original timber base, unique  
impressed signature; title inscribed, signed and  
dated 1974 to underside  
540 x 150 x 120mm: excluding base

Provenance

Private collection, Auckland.

\$30 000 – \$50 000



3

Cora-Allan Lafaiki Twiss  
*Tides Shift Softly*

whenua pigments and ink on panel  
signed with artist's initials and dated 2022; title inscribed and dated verso  
205 x 256mm

Provenance

Private collection, Christchurch.  
Purchased from Bartley and Contemporary, Wellington.

\$1500 – \$2500



4

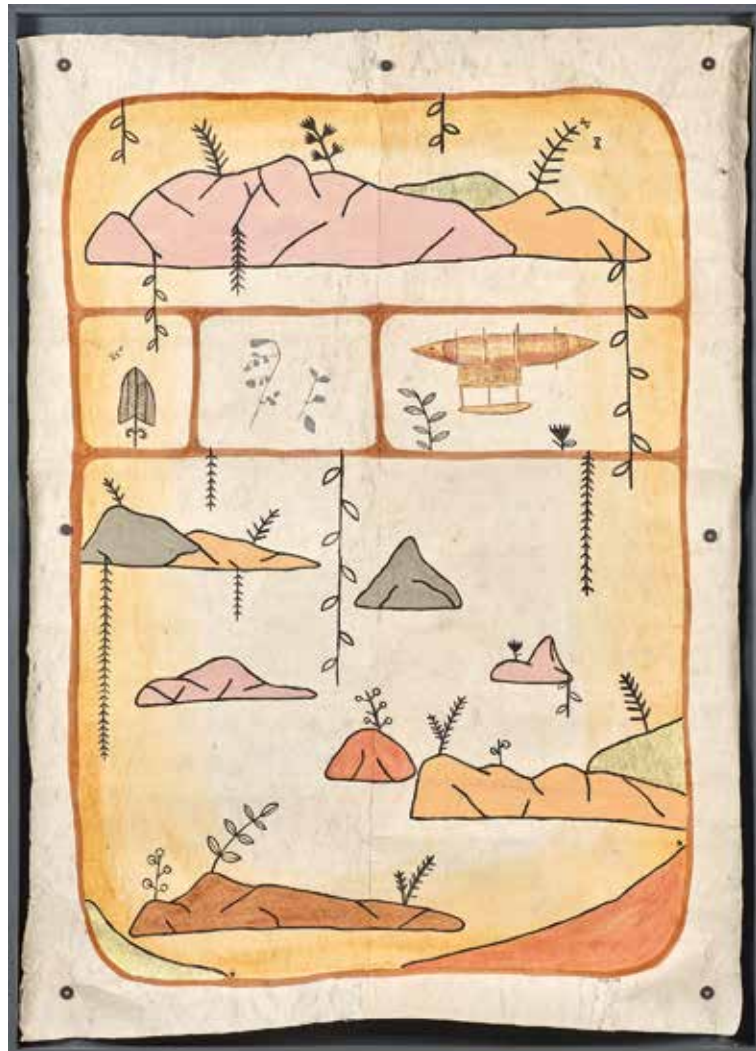
Cora-Allan Lafaiki Twiss  
*Climbing a high hill where he found three new species of plants to add to his New Zealand collection*

whenua pigments, 18ct lemon bright gold and Kāpia ink on Hiapo  
signed with artist's initials and dated 2022  
1600 x 1160mm

Provenance

Private collection, Christchurch.  
Purchased from Bartley Contemporary, Wellington.

\$8000 – \$12 000



5

Ayesha Green

*My Mother (thinking of the horizon)*

acrylic on canvas

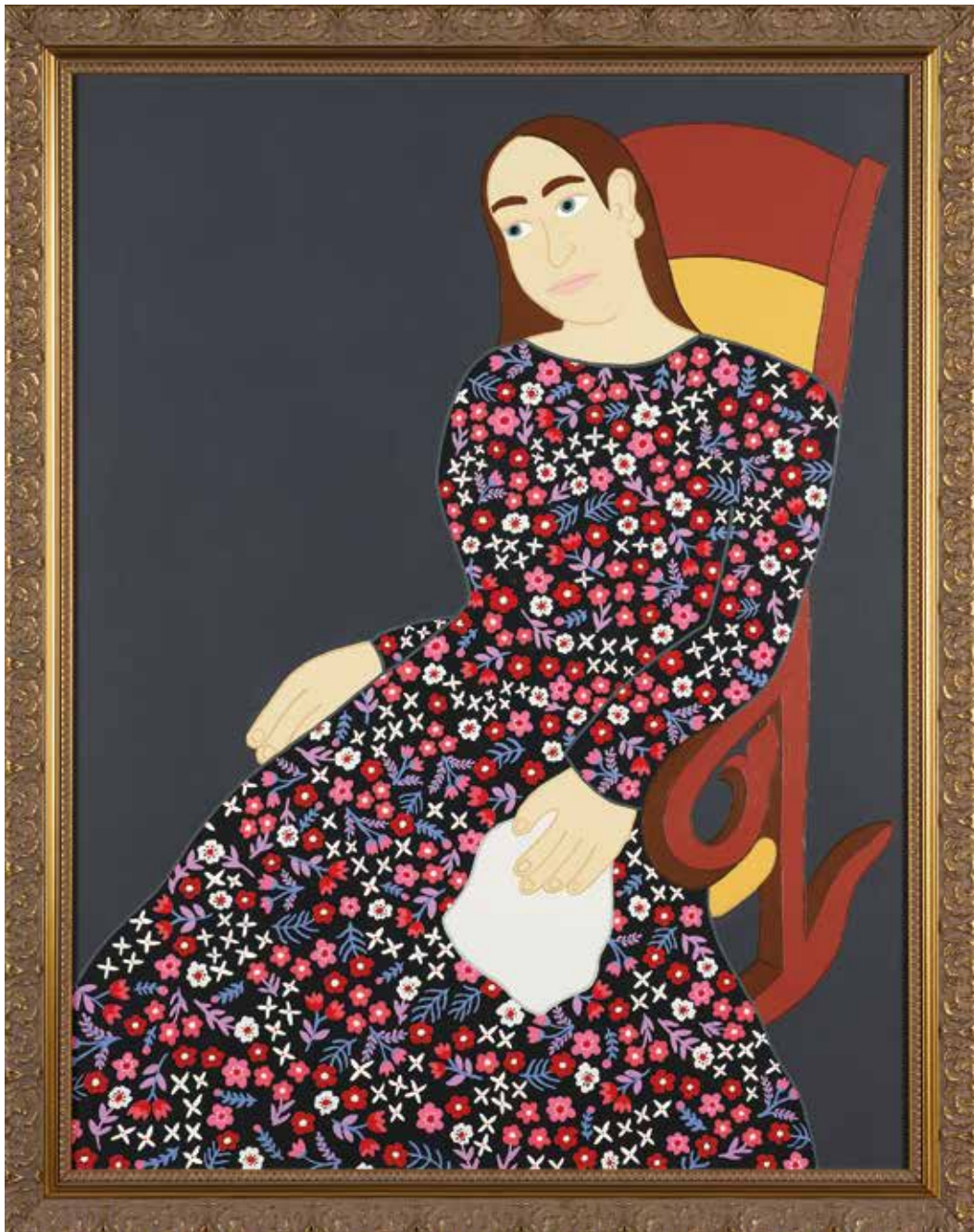
title inscribed, signed and dated 2020 verso

850 x 650mm

Provenance

Private collection, Christchurch. Purchased from  
Jhana Millers Gallery, Wellington in May 2022.

\$9000 – \$14 000



6

Michael Parekōwhai  
*The Bosom of Abraham*

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

Provenance

Private collection, Christchurch.  
Purchased from Jonathan Smart  
Gallery, Christchurch in 2020.

\$15 000 – \$22 000

7

Michael Parekōwhai  
*Elmer Keith*

type C print, 4/10  
artist's name, title and date  
(2000) inscribed on original Gow  
Langsford Gallery label affixed  
verso  
440 x 544mm

Provenance

Private collection, Central  
Otago.

\$14 000 – \$22 000





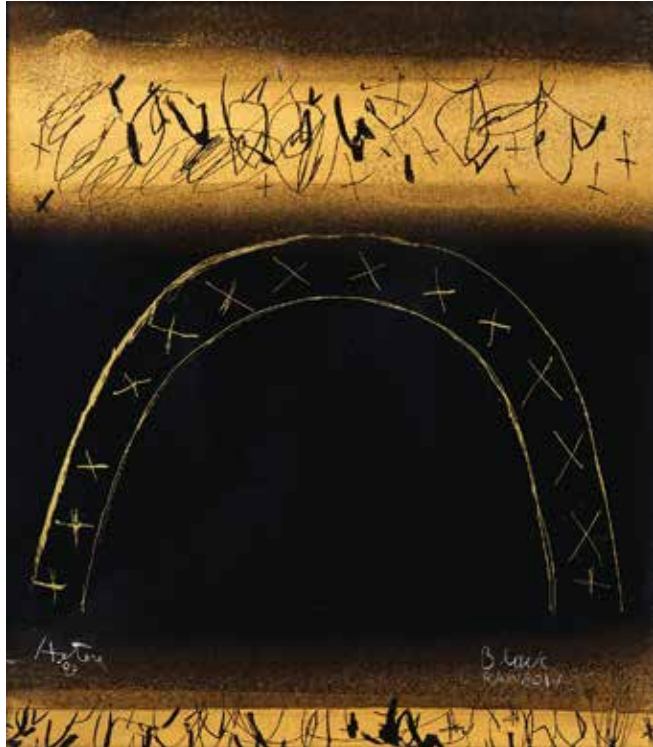
8

Ralph Hotere  
*Black Rainbow*

gold leaf, gold dust and metallic  
oxides on glass  
title inscribed, signed and dated '93  
250 x 210mm

Provenance

Private collection, Auckland.  
\$15 000 – \$25 000



9

Ralph Hotere  
*Lo Negro Sobre Lo Oro*

gold leaf, gold dust and metallic  
oxides on glass  
title inscribed, signed and dated '93  
240 x 235mm

Provenance

Private collection, Auckland.  
\$15 000 – \$25 000



10

Michael Parekōwhai  
*Elmer Keith (from the Beverley Hills Gun  
Club)*

type C print, edition of 10  
987 x 1175mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



11

Michael Parekōwhai  
*Rainbow Servant Dreaming*

automotive paint on fiberglass (2005)  
670 x 240 x 165mm

Provenance

Private collection, Auckland.

\$50 000 – \$80 000



12

Stephen Bambury  
*Ghost Ladder (III)*

chemical action and silver leaf on  
seven aluminium panels  
title inscribed, signed and dated  
2006 verso  
2750 x 500mm: installation size

Provenance

Private collection, Auckland.

\$35 000 – \$50 000



**13**

Chris Charteris  
*The Meeting Place*

granite sourced from Bluff,  
South Island  
signed with artist's initials CC  
and dated '12  
7100mm: total length of strand  
3300 x 1500 x 100mm:  
installation size variable

Provenance

Commissioned by the current  
owners through FHE Galleries,  
Auckland.

\$25 000 – \$40 000



Fiona Pardington

*Silver Winged Gull (below), Hunter*

pigment inks on Hahnemühle  
Photo Rag paper, diptych  
title inscribed, signed and dated  
2022 verso  
965 x 1290mm: each panel  
965 x 2580mm: overall

Provenance

Private collection, Christchurch.

\$50 000 – \$75 000





**15**

John Weeks  
*Industrial Townscape*

tempera on board  
original certificate of authenticity  
from the artist's estate signed by  
the artist's former dealer, Allan  
Swinton affixed verso  
251 x 304mm

Provenance

Private collection, Auckland.  
Purchased from Webb's,  
Auckland 14, 2005.

\$11 000 – \$16 000



**16**

John Weeks  
*Fraser's Foundry*

oil on board  
signed  
396 x 498mm

Provenance

Private collection, Auckland.

\$6000 – \$9000





17

Charles Tole

*Landscape*

oil on board

signed and dated '70; artist's

original catalogue label affixed

verso; original Sarjeant Gallery

loan label affixed verso

440 x 566mm

Provenance

Private collection, Auckland.

\$15 000 – \$25 000



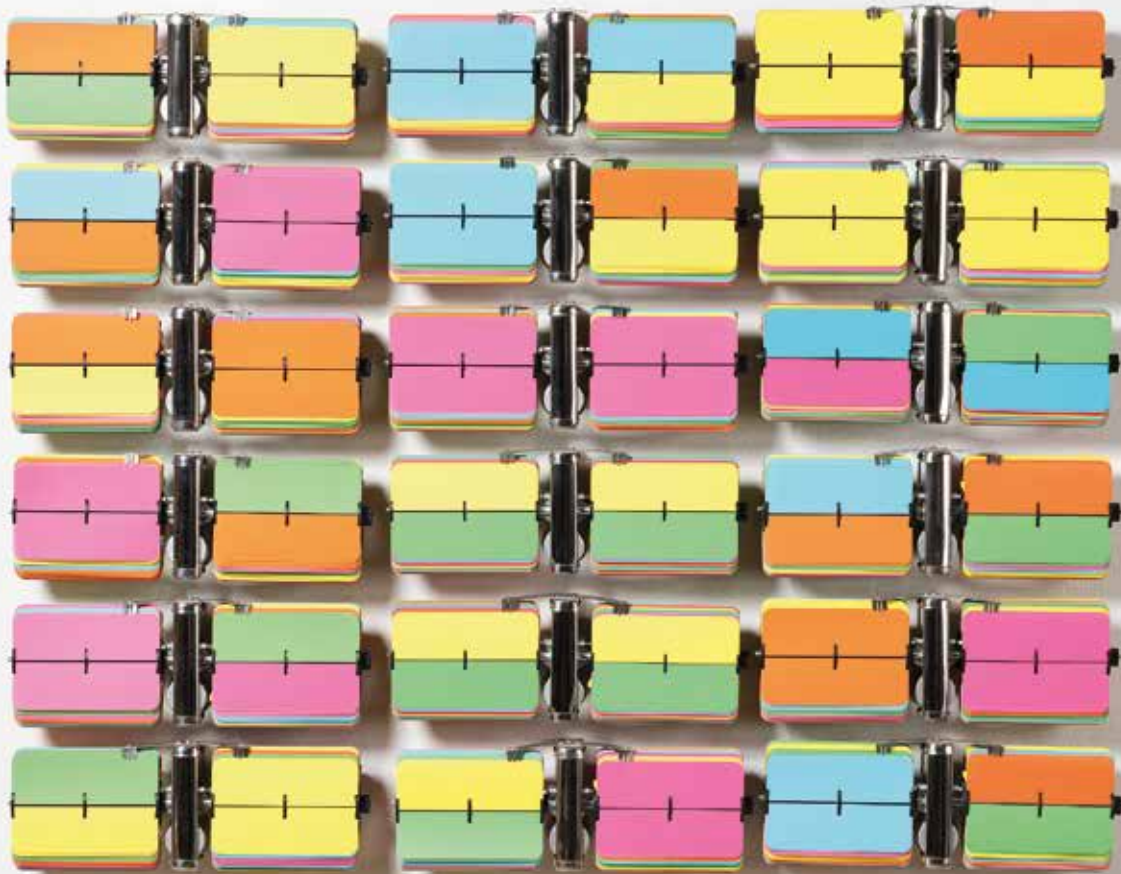
Rebecca Baumann (Australia, 1983– )  
*Automated Colour Field (Variation II)*

18 flip clocks, laser cut paper and  
batteries, edition of 5 (2013)  
880 x 1070 x 100mm: installation  
size

Provenance

Private collection, Auckland.  
Purchased from Starkwhite,  
Auckland, 23 September 2013.

\$13 000 – \$20 000



Fiona Pardington  
*Kaka Nestor, Meridionalis,*  
*Canterbury Museum*

pigment inks on Hahnemühle  
Photo Rag paper, 3/10  
title inscribed and dated on  
artist's original label affixed  
verso  
1450 x 1090mm

Provenance

Private collection, Wellington.  
\$40 000 – \$60 000



20

Judy Millar  
*Untitled*

acrylic on canvas  
signed and dated 2007 verso  
1380 x 970mm

Provenance

Private collection, Auckland. Purchased from  
Art+Object, August 15, 2013, Lot No. 107.

\$15 000 – \$25 000



21

Grace Wright  
*Southern Skies*

acrylic on linen canvas  
title inscribed, signed and dated 2021  
1800 x 1300mm

Provenance

Private collection, East Coast.

\$20 000 – \$30 000



**22**

Gemma Smith (Australia, 1978– )

*Untitled (Thin Air)*

acrylic on canvas  
signed and dated 2020 verso  
1170 x 1370mm

Provenance

Private collection, Christchurch.  
Purchased from Starkwhite,  
Auckland.

\$10 000 – \$15 000



**23**

Marie Le Lievre

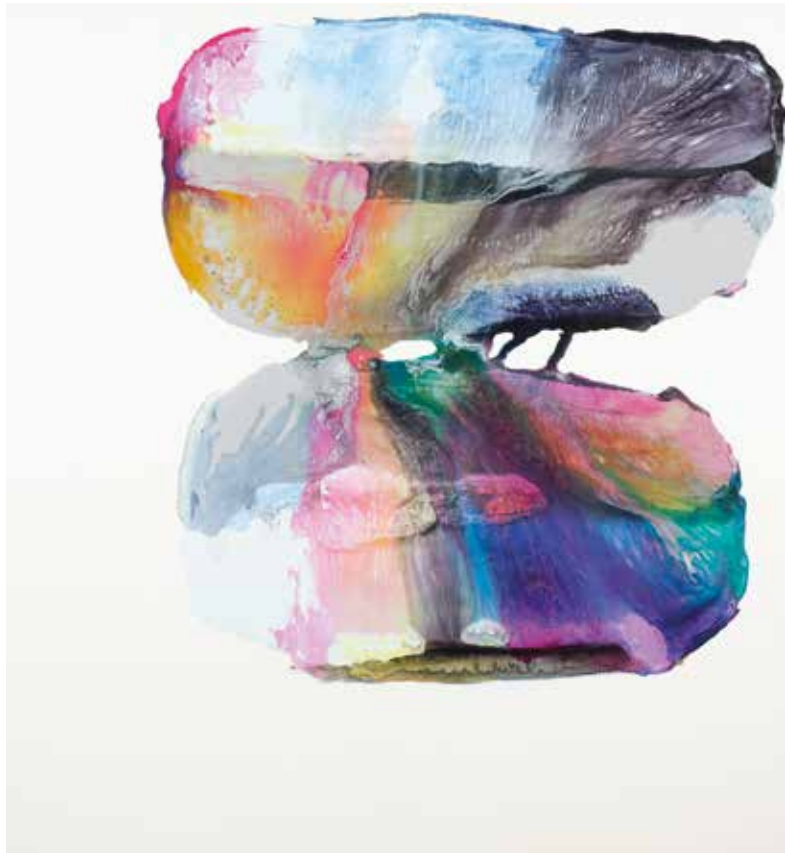
*Falling (Rosa)*

oil on canvas  
title inscribed, signed and dated  
2020 verso  
1800 x 1650mm

Provenance

Private collection, Christchurch.  
Purchased from Jonathan  
Smart Gallery, Christchurch in  
November 2020.

\$14 000 – \$20 000



**24**

Helen Calder

*Polychrome Stack*

enamel paint skins and steel  
plinth  
signed and dated 2017  
1020 x 350 x 270mm

Provenance

Private collection, Christchurch.  
Purchased from Nadene Milne  
Gallery, Arrowtown in 2017.

\$3500 – \$5500



**25**

Helen Calder

*Double Pink*

acrylic paint skin and steel  
bracket (2018)  
940 x 500 x 150mm

Provenance

Private collection, Christchurch.  
Purchased from Nadene Milne  
Gallery, Christchurch, July 2018.

\$3500 – \$5500



26

William Sutton

*Plantation Series XIV*

oil on canvas

signed and dated '86

640 x 789mm

Provenance

Private collection, Christchurch.

Purchased from Milford

Galleries, Dunedin, 18 January

2016.

\$48 000 – \$65 000







27

Ralph Hotere

*Avignon*

acrylic and dyes on unstretched canvas

title inscribed, signed and dated '78 and inscribed *Cat No. 31* verso

625 x 510mm

Provenance

Private collection, Auckland.

\$60 000 – \$80 000



Dick Frizzell

*Pascoïd Tiki No. 13 (Iberian Style)*

oil on linen canvas

title inscribed, signed and dated 3/3/2013

912 x 614mm

Provenance

Private collection, Christchurch. Purchased from The Central Gallery, Christchurch, 25 May 2017.

\$35 000 – \$55 000



**29**

Terry Stringer

*The Fisherman and His Soul*

cast bronze

signed and dated 2006

2075 x 595 x 595mm

Provenance

Private collection, Tauranga.

Purchased from Milford  
Galleries, Queenstown in 2006.

\$35 000 – \$50 000



**30**

Terry Stringer

*Living Memory*

cast bronze, aluminium and oil  
paint

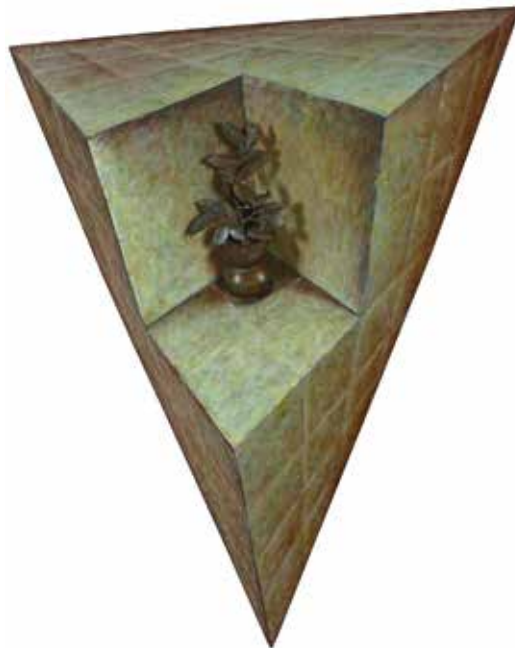
signed and dated '88

1350 x 1170 x 370mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



**31**

Phil Price

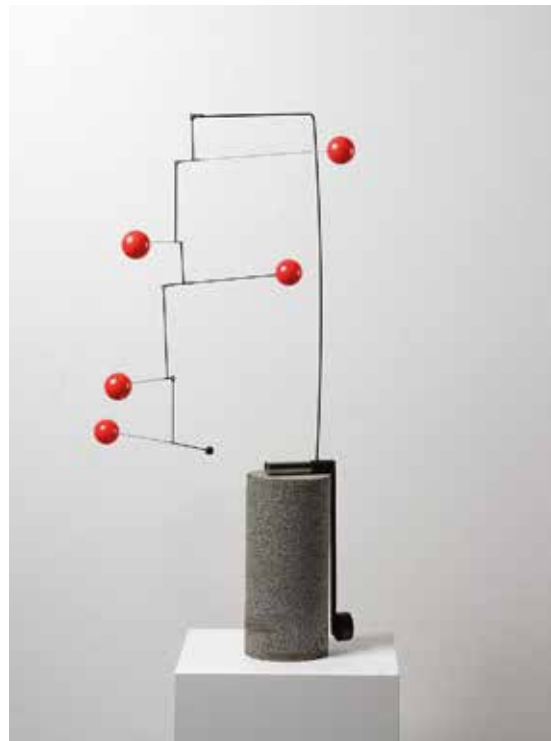
*Untitled – Kinetic Sculpture*

stone, metal, metal wire and  
acrylic on table tennis balls  
signed and dated '06  
750 x 400 x 450mm

Provenance

Private collection, Auckland.

\$7000 – \$12 000



**32**

Paul Dibble

*Looking and Listening for the Sounds  
of Birds*

cast bronze, edition of 2  
605 x 230 x 300mm

Exhibited

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

Provenance

Private collection, Bay of Plenty.

\$18 000 – \$26 000



33

Francis Upritchard  
*Seated Bronze*

cast bronze (2007)  
260 x 230 x 140mm

Provenance

Private collection, Auckland.  
Purchased from Ivan Anthony  
Gallery, Auckland.

\$20 000 – \$30 000



“I want to create a visionary landscape, which refers to the hallucinatory works of the medieval painters Hieronymus Bosch and Pieter Bruegel, and simultaneously draws on the utopian rhetoric of post-1960s counterculture, high-modernist futurism and the warped dreams of survivalists, millenarians and social exiles.”<sup>1</sup>

Francis Upritchard

Though clearly a figurative sculptor, in many ways Francis Upritchard defies categorisation. Her work references numerous aspects of cultural history seemingly all at once. Nods to sources as diverse as Ancient Egypt, early colonial era New Zealand, and contemporary media are inextricably intertwined in her playful and quirky artworks. This approach could be summed up by the title of the hit 2022 independent film, *Everything Everywhere All at Once*. The movie is a comical and surrealist mashup that carries a poignant, existential undercurrent – a description that could just as readily be applied to Upritchard’s captivating, sculpted figures.

Upritchard made *Seated Bronze* in 2007. This was during the leadup to her making a major splash on the international stage by representing New Zealand at the 2009 Venice Biennale. The prosaic title offers some description of the figure and its material, though little else. With one hand clasped around its upper thigh, and the other help up to the side of its not-fully-defined face, the figure could be lost in thought, grappling with an existential dilemma, or perhaps practicing a sock-puppet routine. Such pluralities of possible interpretation seem to be something the artist invites from her audience.

Cast in bronze, the sculpture carries the historic high art associations of the material, yet this sits in contrast with the quirky, playful crafting of the figure. It seems to speak simultaneously to cubism, children’s book illustration, the stop-motion animation movies of Aardman Films, and whimsical doodling. This wealth of references is consistent throughout her practice. Writing on an installation Upritchard created for the Art Gallery of New South Wales, curator Kate Goodwin stated, “Embodying inspirations that mix Quentin Blake, mythology, folklore, science fiction, and the local Moreton Bay fig trees, it’s as though these enchanting beings have stepped out of a magical storybook with an invitation to all, to play.”<sup>2</sup> Playfulness lies at the heart of Upritchard’s broad appeal, though there is more to her work. There are undercurrents of mysticism and counterculture, references to art history, and a unique ability to draw from countless sources that give her sculptures an enigmatic quality that resists a single defining interpretation.

In 2016, City Gallery Wellington and Monash University Museum of Art, Melbourne presented a survey exhibition of Upritchard’s work titled *Jealous Saboteurs*. A gallery text from that exhibition states, “Upritchard neither ridicules her subjects nor takes them so seriously. Her references linger beguilingly out of reach.”<sup>3</sup> This very quality is evident in *Seated Bronze*. Paradoxically, the figure is both enchantingly simple and satisfyingly complex. Such qualities in a work make for enduring contemplation and nuanced reflection on the nature of earthly existence.

Julian McKinnon

- 1 Robert Leonard, “Francis Upritchard: Adrift in Otherness”, *robertleonard.org*, 2016. <https://robertleonard.org/adrift-in-otherness/> Note 12.
- 2 Kate Goodwin, “Francis Upritchard blends science fiction and folklore in epic new Sydney Modern Project commission”, *wallpaper.com*, 2022. <https://www.wallpaper.com/art/francis-upritchard-here-comes-everybody-sydney-modern-project-commission>.
- 3 Unattributed, “Francis Upritchard: Jealous Saboteurs”, *citygallery.org*, 2016. <https://citygallery.org.nz/exhibitions/francis-upritchard-jealous-saboteurs-2/>

**34**

Francis Upritchard

*Untitled*

modelling material and  
earthenware  
480 x 200 x 200mm

Provenance

Private collection, Auckland.

\$8000 – \$14 000



**35**

Stephen Bambury

*Hausen (Another Place), Slovenia,*  
2000

charred wood, 23k gold on two  
units  
940 x 500 x 150mm

Provenance

Private collection, Christchurch.

Exhibited

'Stephen Bambury: "play  
it again sam"', Trish Clark  
Gallery, Auckland, October 6 –  
November 28, 2014.

\$20 000 – \$30 000





36

David McCracken

*Pretty Boy*

stainless steel with industrial coating  
2100 x 600 x 600mm

Provenance

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

\$13 000 – \$20 000



**37**

Tanya Ashken  
*Whale Form II*

cast bronze, 2/6  
signed with artist's initials T. A  
750 x 470 x 250mm

Provenance

Private collection, Auckland.  
Purchased from Judith Anderson  
Gallery, Auckland.

Illustrated

Cameron Drawbridge (ed), *Tanya  
Asken: Jeweller, Silversmith,  
Sculptor* (Wellington, 2016), pp.  
125 – 126.

\$20 000 – \$30 000



**38**

Sam Harrison  
*Untitled (Figure Study V)*

cast bronze, AP 2 (2017)  
460 x 260 x 270mm

Provenance

Private collection, Auckland.  
\$15 000 – \$22 000



**39**

Elizabeth Thomson  
*'Assumpta' Part I*

lost cast wax bronze and glass beads on gessoed board  
title inscribed, signed and dated 2003 verso  
350 x 350 x 50mm

Provenance

Private collection, Hawke's Bay.

\$3000 – \$5000



**40**

Ann Robinson  
*The Nature of Nurture – Symbiotic States Series*

cast glass and bronze  
signed and dated 2003 and inscribed 1/1  
510 x 974 x 568mm

Provenance

Private collection, Auckland.

\$45 000 – \$65 000



Paul Dibble  
*The Voyager*

cast bronze, edition of 3  
 signed and dated 2004  
 3270 x 980 x 9000mm

Provenance

Private collection, Auckland.  
 Purchased from Gary Mahan  
 Gallery, Queenstown.

\$150 000 – \$220 000

Born at Waitakaruru on the Hauraki Plains, Paul Dibble studied at Elam School of Fine Arts from 1963 until 1967, graduating with a BA (Hons) in Sculpture. After working with Colin McCahon on religious art destined for post-Vatican II Catholic churches in Auckland designed by architect James Hackshaw, Dibble had his first solo exhibition at Barry Lett Gallery in 1971. His work as an art teacher took him to Palmerston North where he set up a home workshop in 1990, teaching himself how to use Tungsten Inert Gas (TIG) for arc welding to create precise and clean joins for his bronze forms.

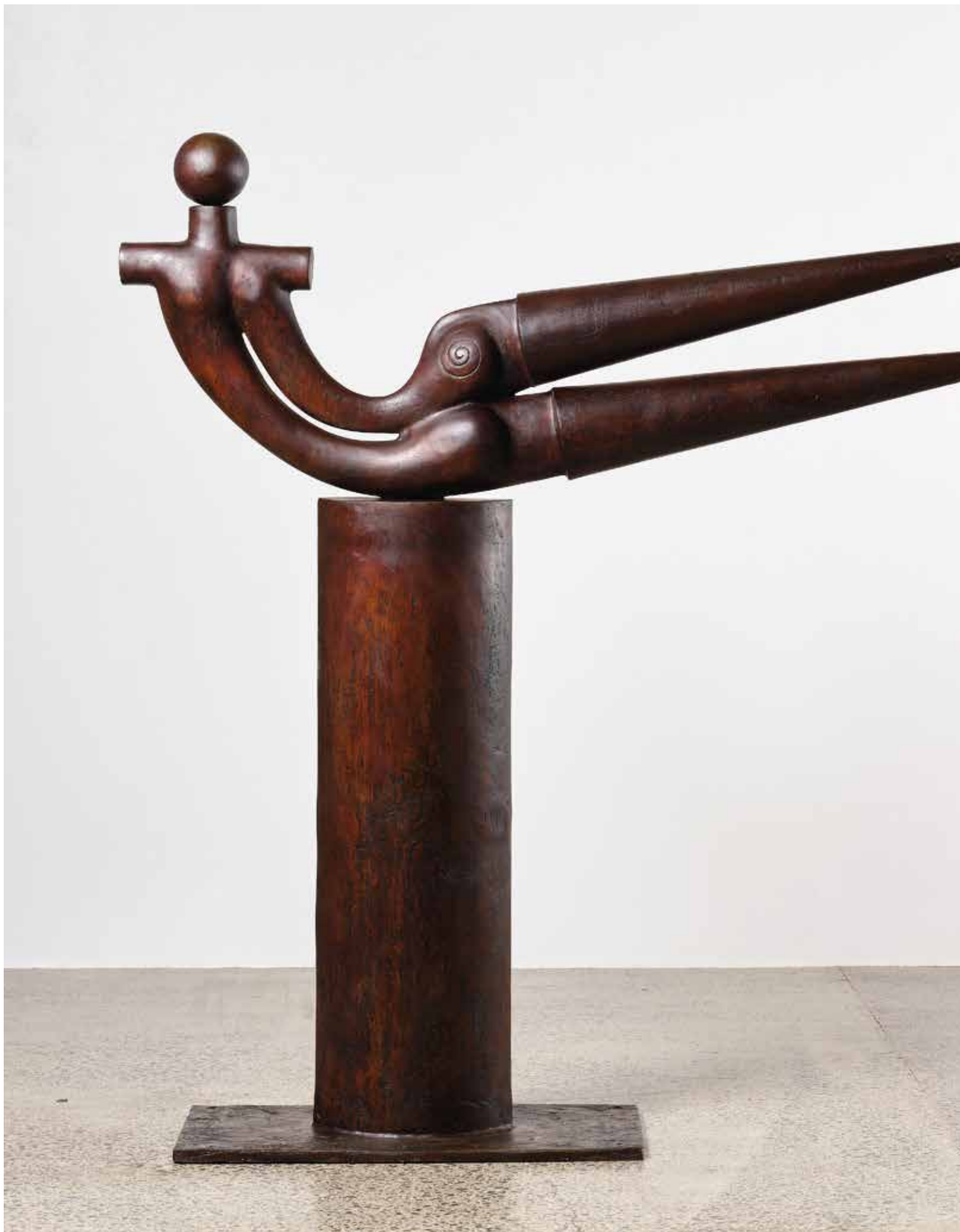
He remained in the Manawatu after he gave up teaching to concentrate on his sculpture, finding the regional lifestyle conducive to his conceptual development. With his co-worker and partner Fran Dibble, he has travelled extensively to hone outstanding workshop techniques using lost wax, ceramic shell and sand-casting methods for bronze. They have perfected a technique where liquid plaster is poured into a double-sided canvas that has been sewn into the shape of a sculptural form which can have modelling wax applied once it has set. This enables Dibble to create his characteristically flattened three-dimensional figures such as *Voyager* seen here. The original maquette (titled *Voyager Model Study 2* 2001) shows much more solidly rounded forms, and two biplanes balancing on their wing tips, flanking the sail of the Polynesian canoe, the hull of which is supported by V shape formed by the cylindrical legs of this figure.

This work followed on from a commission by architects Craig Craig Moller for The Point Apartments in Auckland's Viaduct for three figurative sculptures to embody the names given to each block – Pacific, Shearwater and Voyager. Balancing on his elbows, this figure props up dividers at the work's base, pointing to a type of mathematical compass that was used to measure distances on a nautical chart in European navigation. This contrasts with Polynesian navigators who used their knowledge of stars, currents and the migratory patterns of birds to steer their craft. The calipers form a spindly inverted V shape as counterpoint to the robust upright V of legs holding up the boat.

The earlier work, *Rising Figure* 2000 is very similar in conception to Dibble's iconic *Long Horizon* 1999 sculpture where a pair of circular holes serve as breasts for an odalisque figure. Based on the long tradition of the reclining female nude in European art, these works balance a sensuously curved torso and buttocks with conical legs on a tall plinth with the pivot point at the figure's hip. The profile created is one of curving geometries with ball-shaped buttocks, breasts and head, and cylinders for the truncated arms reminiscent of broken Classical marble statuary like the Venus de Milo. However, the legs, encased in sharply pointed cones like thigh-high stiletto boots, dispel any notion of female passivity. Held aloft in a calisthenic manoeuvre, they extend the figure horizontally, and appear a little threatening, like a beak or pair of shears.

Linda Tyler







**42**

Paul Dibble

*Rising Figure*

cast bronze, a/p (from an edition  
of 2)

signed and dated 2000

1730 x 1730 x 470mm

Provenance

Private collection, Victoria,  
Australia. Purchased from  
Michael Carr Fine Art, Sydney,  
2000.

\$100 000 – \$150 000

43

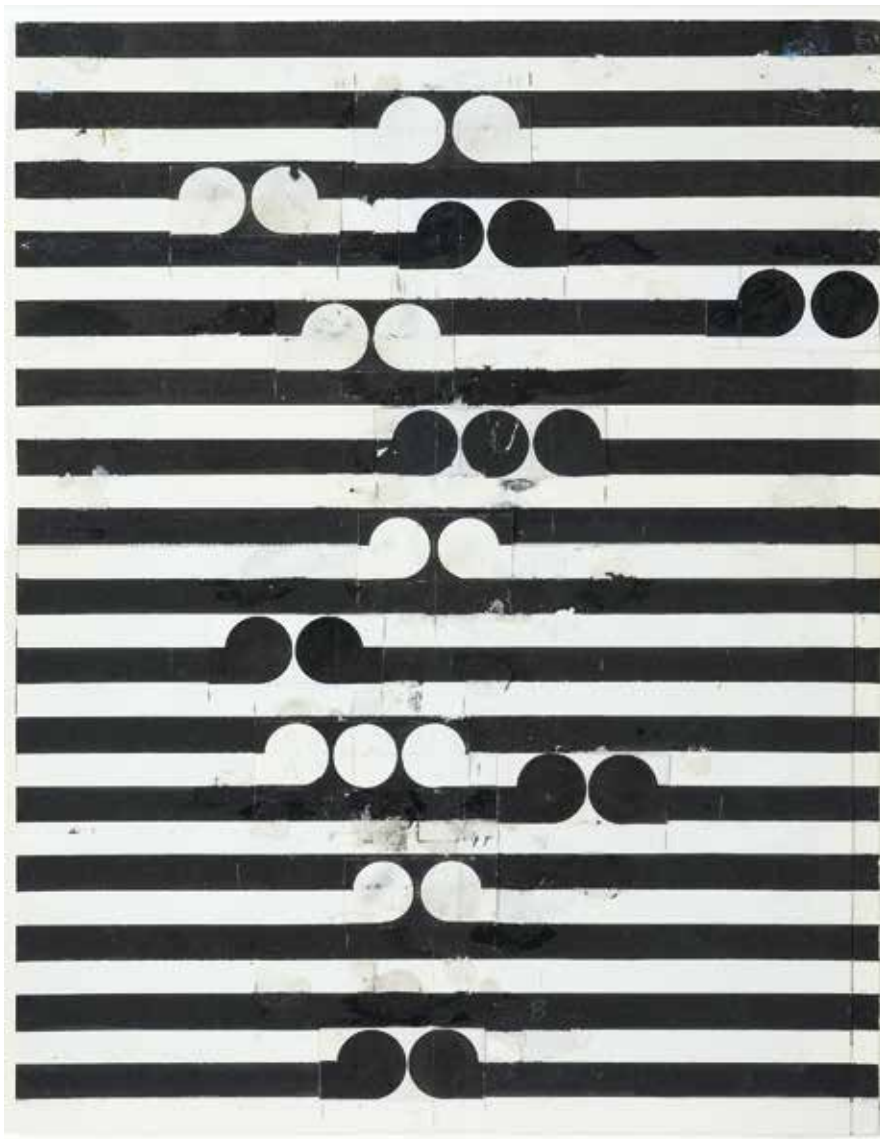
Gordon Walters  
*Study for Tama*

ink and collage on card  
original Sue Crockford Gallery, Auckland  
blindstamp and sticker applied verso  
308 x 236mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000





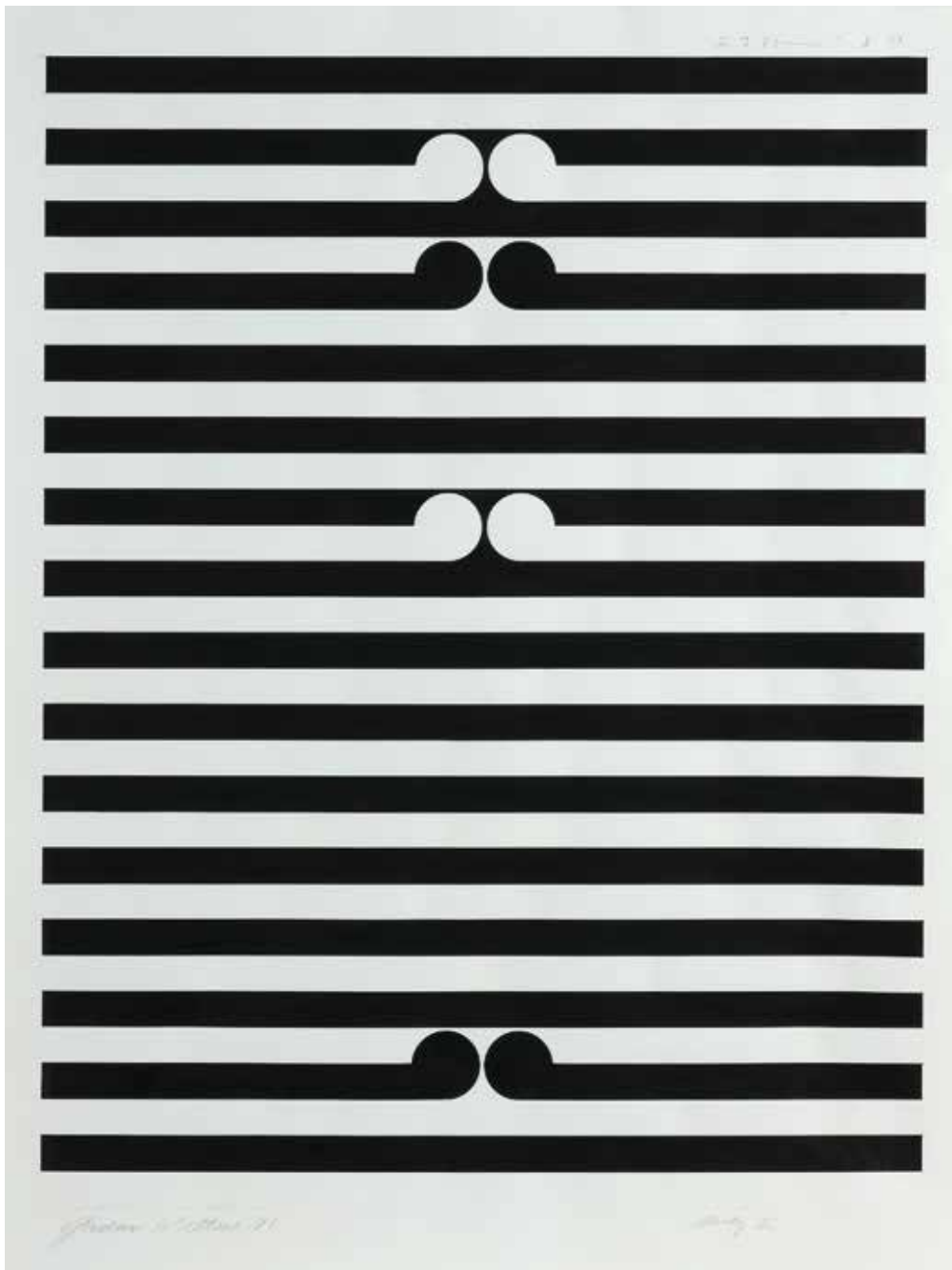
Gordon Walters  
*Untitled No. II*

ink on paper  
title inscribed, signed and dated '81 and  
inscribed 3. 3. 80 – 2. 4. 81  
682 x 505mm

Provenance

Private collection, Auckland.

\$50 000 – \$85 000



**45**

Gordon Walters

*Untitled*

acrylic on canvas, circa 1990  
original certificate of authenticity from  
the artist's estate affixed verso  
610 x 494mm

Provenance

Collection of the artist's estate.  
Private collection, Auckland.  
Purchased from Starkwhite, Auckland.  
\$35 000 – \$50 000



**46**

Gordon Walters

*Untitled*

acrylic on canvas  
signed and dated '94 verso;  
original Walters Loan collection  
label affixed verso  
458 x 357mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



47

Jude Rae  
SL285

oil on linen  
title inscribed, signed and  
dated 2011 verso  
715 x 815mm

Provenance

Private collection, Auckland.

\$30 000 – \$45 000



48

Dick Frizzell

*Railway Crossing*

oil on linen canvas

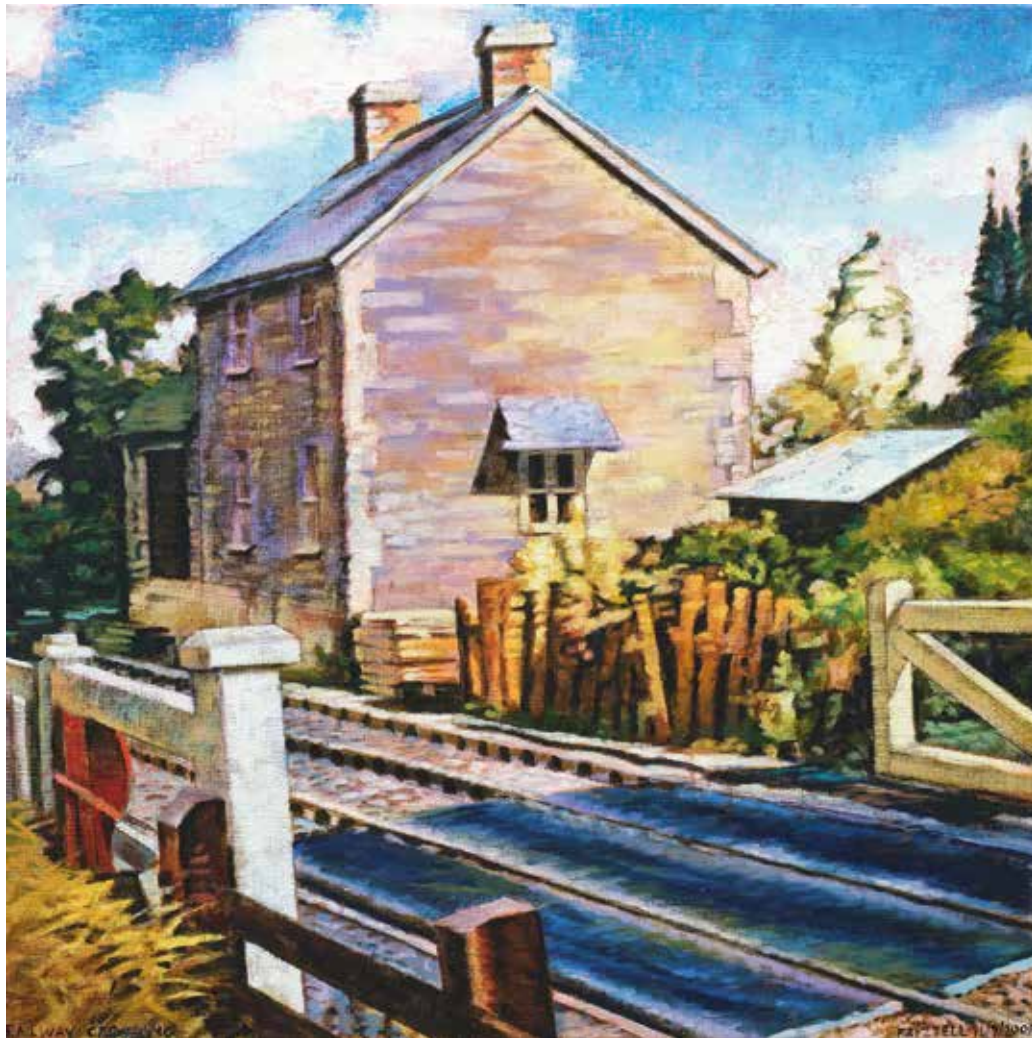
title inscribed, signed and dated 2001

750 x 750mm

Provenance

Private collection, Auckland. Purchased  
from Webb's, Auckland, 27 October 2011.

\$20 000 – \$30 000



**49**

John Ward Knox

*No Title (3)*

oil on cotton  
1000 x 1000 x 50mm

Provenance

Private collection, Auckland.  
Purchased by the current owner from  
Robert Heald Gallery stand, Sydney  
Contemporary Art Fair, 2013.

\$10 000 – \$15 000



**50**

John Walsh

*Hemi happens upon a gathering of Manaia*

oil on board  
title inscribed, signed and dated 2002  
710 x 1188mm

Provenance

Private collection, Auckland.

\$15 000 – \$20 000



**51**

Bill Culbert

*Bulb Reflection II*

mixed media, 3/10  
title inscribed, signed and dated  
1975  
320 x 320 x 305mm  
\$10 000 – \$16 000

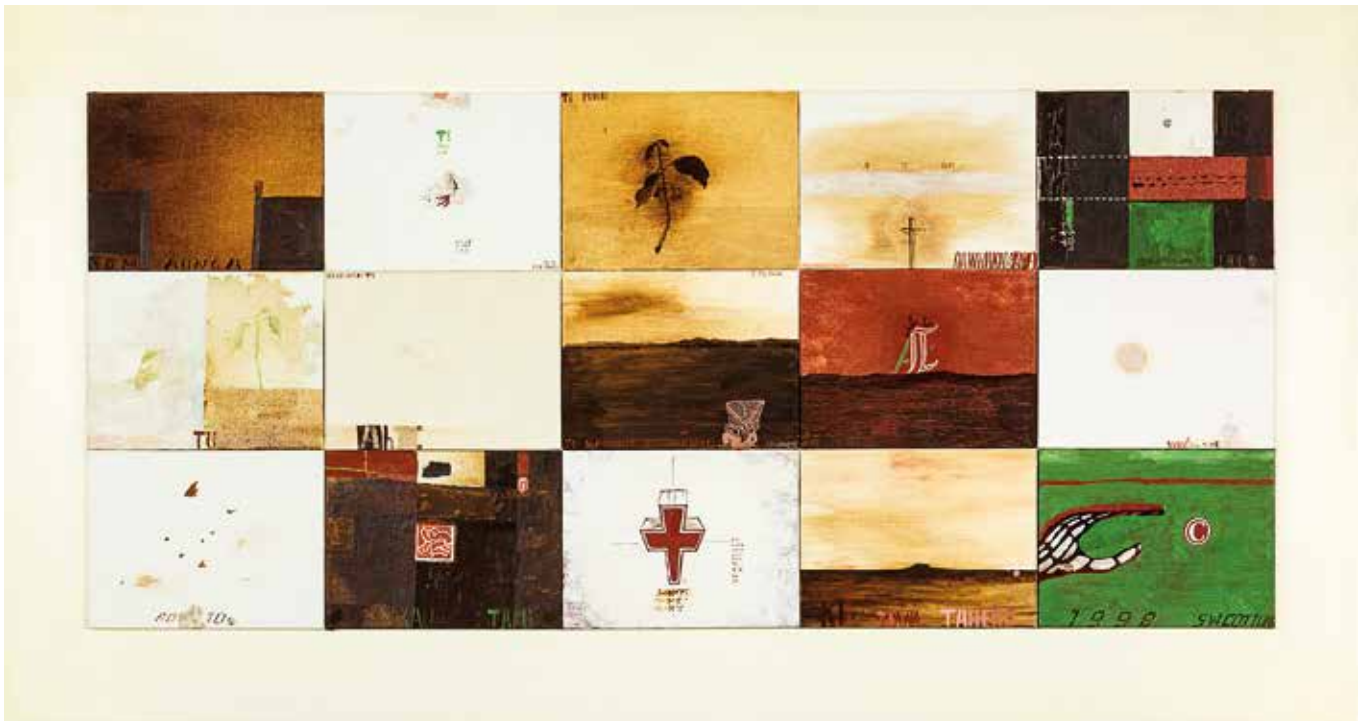


**52**

Shane Cotton

*Untitled*

oil on canvasboard, 15 panels  
signed and dated '98 and  
variously inscribed  
455 x 1010mm: overall  
\$18 000 – \$28 000



# LAYERS UPON LAYERS

I was raised on a thousand acres of hill-country farmland up the Mangapoike Valley, inland from Wairoa township. Until I was ten, I took the bus to the primary school in Frasertown, a small satellite village to the north of Wairoa surrounded by fertile river-flats and dotted with marae, orchards, and small family farms.

At intermediate age I began bussing into Wairoa for school, and the township in this period has crystallised in my mind as a kind of model for what 'town' means. Anything larger than Wairoa will always be a city to me. My mother was a science teacher at the local college, and I used to meet up with her at Wairoa Centennial Library on afternoons when we needed to do the shopping.

The Wairoa Centennial Library was opened in July 1961. Photographs of the opening convey the mid-century optimism of a town at its peak and detail the building's bright modern lines. Taylor's mural, adorning a two-storey central wall, is the centrepiece. Ladies in hats and furs bely a provincial conservatism that was confirmed by Taylor's son, who remembered being reprimanded by a local policeman for working on a Sunday while helping his father complete the mural.

Do I remember Taylor's mural? Yes, in that incidental way in which children take on the visual details of their surroundings, details that seem inherently to belong to them. I chose my books from the featured titles table in front of Taylor's mural. It was a seamlessly compressed image of the history and physicality of the landscape I was about to travel through to get home. I was already familiar with Taylor's style, which I now associate with a distinctly New Zealand bicultural nationalist aesthetic. The clear, elegant lines drawn from the craft of wood engraving, the inherently accessible symbolism and the fusion of Māori and Pākehā elements were typical of the illustrations I'd seen in *School Journals*. Taylor had pioneered the style as the journal's first art editor, and it is now strongly associated with the progressive education movement.

I've spent much of my adult life outside Wairoa - moving toward places that are bigger and closer to the centre (though central to what, I'm not sure). High school in Napier led on to university in Christchurch, Auckland and eventually work and marriage in Los Angeles before I began my homeward orbit with a young family in tow. But every year I make the journey back to the Mangapoike Valley. In the last few years, I've been drawn back more often, and for longer, compelled by the conviction that my children should know that here is a different kind of locus and a place where they belong.

Coming home has always felt like peeling away layers of distance and time, but also of domestication. We arrive in

Wairoa, buy petrol, bread, milk and corn, then head out north beyond the fertile flood-plain flats that surround the Wairoa River - which I picture under glaring Hawke's Bay light as if slightly overexposed - past the racecourse and the golf course, the asparagus field next to Mill Pa and maize fields on the other side of the road. We plough through the cutting, past the sweep of the river fringed by big old poplars and weeping willows. After Putahi Marae we take a right before Frasertown and head up the Mangapoike Valley, the rhythm of the road shifting to swooping curves. Old fruit trees and rambling roses heaped on broken-backed sheds signal past lives lived in homesteads long gone. Wilding trees on the roadside drip with small, sweet apples, twisted macrocarpas hang over stockyards, and the old school-house paddock marks the end of the tar seal. After that, rumbling tires throw off gravel and dust, blackberry, sweetbriar and toi toi smother the fences while incongruously straight rows of poplars and pines mark out increasingly steep and raw hillsides, scrub and cabbage trees filling gullies and tilting into slips. We move progressively higher until we turn a cliffside corner and it all opens out toward my grandmother's farm and the big Māori land blocks of Anewa and Tukemokihi. Awesome tilted limestone bluffs, manuka, totara and giant wild pines, and ancient geological strata form great claw marks that rake the hillsides. Then off the road and down a track, burrowing deep into the surrounding hills toward the verdant wetland nest that is my family home, and behind it all the distant black of the bush: Te Urewera.

It is this layered landscape that I recognise in E. Mervyn Taylor's Wairoa library mural, which does not function at all as a picture of the town (missing, after all, is Wairoa's eponymous river), but rather presents a stylised textural quilt of this journey inland toward the bush. Notes written on Taylor's initial designs for the library mural confirm this interpretation of the mural as a journey both inland and toward the past: 'Red Heads,' Early Māori, Whalers,<sup>2</sup> cattle and sheep, country mostly hilly, heavy bush, big trees, Moa, cabbage tree, flax, travel on horseback, early fruit centre, wattle & daub huts, wheat, timber.' The layering is both spatial and temporal. Each time I travel home I sense myself sloughing off something domesticated and moving forward into something older, wilder, less managed, and less able to be harnessed to the mercantile necessities of modern life. There is an ancient, primordial quality to that inner landscape that exerts a powerful attraction.

The very fact that something older and wilder persists in this place, despite the overwhelming economic pressures of modern agriculture on the New Zealand landscape, is a direct result of local Māori leaders' concerted resistance to land cessions and confiscations in the 1860s and '70s. Taylor seems to gesture at this tension in his mural which was commissioned, along with the building that housed it, to mark the centennial of the establishment of Wairoa township, at the height of colonial confiscations and escalating conflict.

The mural depicts two family groupings facing off: a Māori rangatira is armed only with a taiaha, while four Pākehā men bear two rifles, a whaling spear, and an axe. In reality, the local conflict between Māori and Pākehā was far less asymmetrical than this image implies, with Māori embracing all the legal and technological tools of their time to wage a





Duncan Winder (1919–1970), Interior, Wairoa centennial library from the collection Architectural photographs. Courtesy of Alexander Turnbull Library, Wellington, New Zealand. Ref: DW-0301-F.

highly innovative and effective guerrilla campaign against the colonial forces. Almost 150 years ago the final chapter of New Zealand’s land was played out largely in the Ruakituri Valley, inland from Wairoa, against the background of Te Urewera.

The events are more complex and polarising than can be done justice here. In brief, in July 1868 Te Kooti Arikirangi Te Tūruki and his followers, the whakarau (exiles or ‘unhomed’), made their escape from incarceration on Wharekauri (Chatham Islands) aboard the schooner *Rifleman*. Having made landfall in the small bay of Whareongaonga, just south of Gisborne, on 15 July they headed inland, under the guidance Paratene Kunaiti and others of Ngāti Kōhatu from Whenua Kura on the Hangaroa River. From here they travelled up the Ruakituri Valley to Puketapu at Papuni where they were soon joined by Wairoa chiefs. The whakarau were pursued from coast to hinterland by colonial forces aided by ‘friendly’ or kūpapa Māori. Between Whareongaonga and Puketapu the whakarau engaged with government forces three times: at Papatatu on 20 July, at Te Koneke on 24 July, and at Papuni on 8 August. In each

case they escaped their pursuers. At the siege of Ngātapa in January 1869, Te Kooti and his followers escaped again and gathered at a place called Maraetahi, in the Waioeka Gorge. It was here that Te Kooti crossed into Te Urewera country and established a covenant with the Ngāi Tūhoe people that has remained a potent political and spiritual union until the present day.<sup>3</sup>

Colin McCahon’s *Urewera Mural*, which builds its meaning around the sacred bond between Tūhoe and Te Urewera, was the first piece of modern art which I was fully conscious of as ‘art’. Encountering it as a teenager in the Department of Conservation’s Āniwaniwa visitor centre in Te Urewera National Park was a genuinely transformative experience for me, opening up a radical new way of experiencing the landscape as channelled through the spiritually guided hand of the painter. This was something I wanted to tap into, as well as something I felt I needed to decode and understand in order to enter the world of art. What I now realise is that Taylor’s library mural – which I did not consciously register as ‘art’ at all – was probably my first actual encounter with an original piece of modernist work.

In hindsight, I can see that the two murals lie at either end of a spectrum within New Zealand modernism in terms of their relationship to their audience. McCahon’s work was

E. Mervyn Taylor  
*Mural for the Wairoa Centennial  
 Library, Hawke's Bay*

oil on board (1961)  
 3500 x 3160mm: overall

Provenance

Commissioned by Mr Jack Livingstone for the Wairoa Centennial Library, 1961. Decommissioned from the library, 2001 and returned to the Livingstone family, 2003. Passed by descent to the current owner.

\$80 000 – \$120 000

distinctive and powerfully transformative, but it was also relatively exclusive. It seems likely that, when it was first installed in the visitor centre, very few local people would have fully appreciated its radical innovation. By contrast, Taylor's work was indebted to Britain's Arts and Crafts movement, the explicit goal of which was to make work that communicated directly through an emphasis on traditional craftsmanship and attention to a simplicity of line and form. It did not disrupt – in the way McCahon's work did – so much as quietly embed itself in its surrounds, using a nationalist aesthetic characterised by the fusion of Māori and Pākehā cultures.<sup>4</sup>

That said, Taylor's work did plenty to challenge the cultural norms of its time. Until very recently, I did not realise the degree to which Taylor was responsible for the distinctive aesthetic that characterised mid-century art education in New Zealand and was so seamlessly familiar to me as a school-aged child. As art editor of the *School Journal* from 1944 to 1946, he propagated the biculturally inflected look which my children still recognise as emblematic of the journals today. In 1953 and 1955 Taylor spent extended periods of time working and researching in Te Kaha, where he met and mentored Cliff Whiting and Para Matchitt, both teenagers at the time and destined to become leading Māori artists and educators. This association draws a direct line between Taylor and the progressive arts education innovations associated with Gordon Tovey.

When McCahon's *Urewera Mural* disappeared from Āniwaniwa in the dead of night in 1997 it was the focus of a frenzied national debate, as the spectacle of its daring appropriation by Tūhoe activists and its dramatic recovery were played out on the nation's TV screens. A few years later, between 2001 and 2002, Taylor's Wairoa mural also disappeared, though quietly and without fuss. How could an artwork that was two storeys high and built into the wall of a public library vanish without trace?

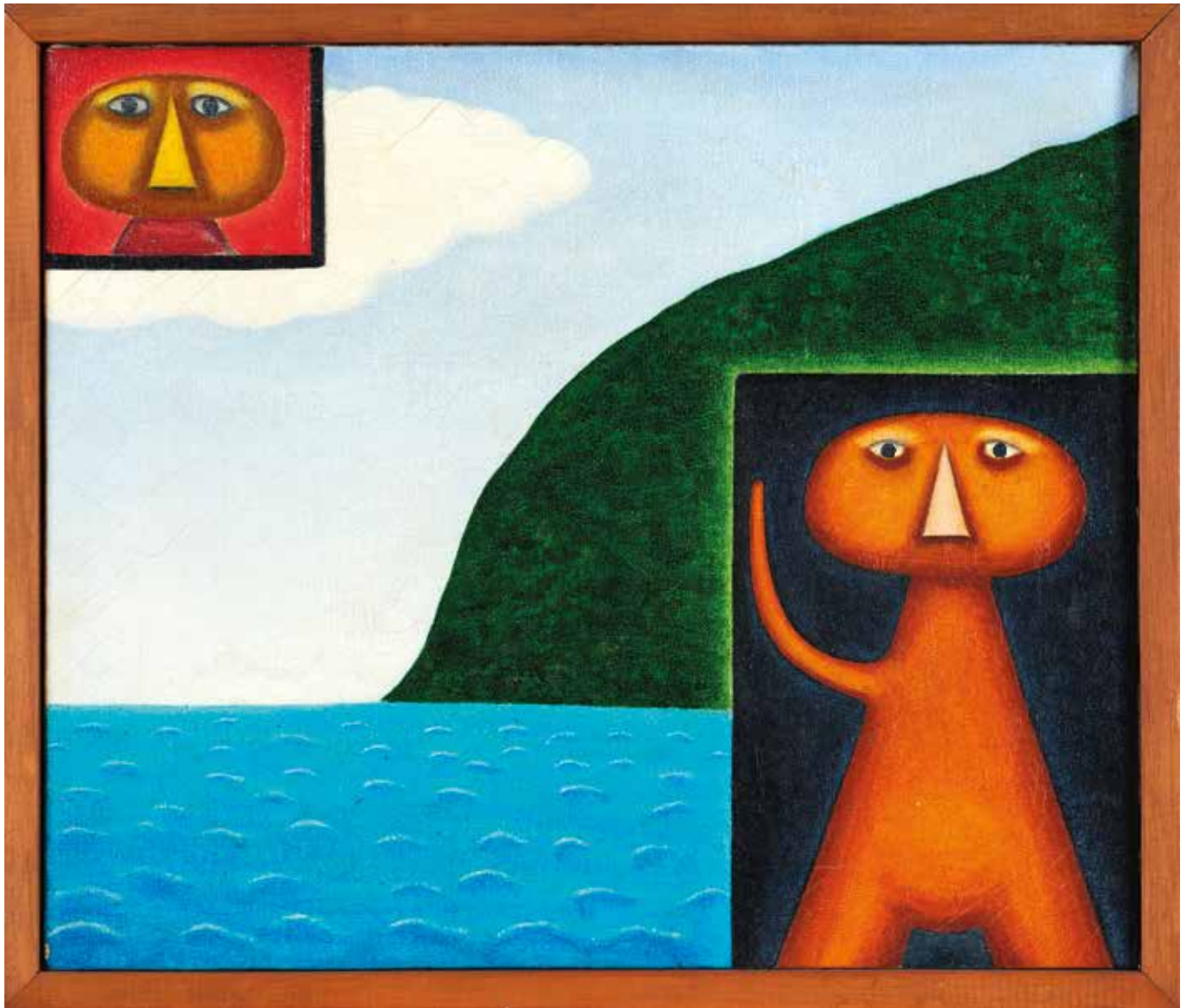
There were no police chases or broken barriers in the night. Rather, the loss of the Taylor mural stems from a routine public building retrofit. During a 2001 renovation it was noted that the steep, narrow stairs that provided access to the library's upper mezzanine were not up to current building code. Their replacement required the removal of the wall on which Taylor's mural was painted. The panels were removed and put into storage at the old fire station in the hope that a replacement site in Wairoa would eventually be found.

Shortly thereafter, a woman claiming to be Taylor's daughter came into the library looking for the mural and expressed her dismay at finding that it was no longer there. If the mural was no longer in use by the library, she asserted, it should be returned to the family. With no foreseeable future site for the mural, it appears that council staff honoured her request, either sending the mural to an address she provided or allowing her to take the work.

Joyce Campbell

- 1 Taylor is perhaps here referring to patupaiarehe or tūrehu, an ancestral red-haired, fair skinned fairy people said to inhabit mountainous terrain inland from Wairoa.
- 2 Wairoa township began as a small coastal settlement dependent on whaling and a sea trade in flax, fruit and timber.
- 3 See Richard Niania's essay in *Te Taniwha*, exhibition catalogue, Hastings City Art Gallery, 2012; and Judith Binney, *Redemption Songs: A Life of Te Kooti Arikirangi Te Turuki*, Auckland University Press with Bridget Williams Books, Auckland and Wellington, 1995, pp. 86–118.
- 4 See Douglas Horrell, 'The Engaging Line: E. Mervyn Taylor's Prints on Maori Subjects', MA thesis, University of Canterbury, Christchurch, 2006.





Michael Illingworth  
*Tawera and Deity with Island*

oil on canvas  
 title inscribed, signed and  
 dated '68 verso  
 260 x 310mm

Provenance

Private collection, Auckland.

\$65 000 – \$85 000

A sexless, orange-brown figure, a deity, stands enclosed in a dark rectangle, wide-open eyes staring at the viewer, an arm raised in a gesture of welcome, or is it goodbye? Tawera is a given first-name; it is also *te reo* for Venus as the morning star. This accounts for the fact that Illingworth has repeated the face of his deity as Tawera up in the sky in a tiny frame against a red background. In so doing he has drawn upon the formal technique of *mise en abyme*: paintings that bear *within* themselves a miniature reflection of themselves. The effect of the *en abyme* is at once theoretical and reflective. Firstly, that somehow looking at the painting within this painting we might wonder in whose painting we find ourselves? Secondly, painting a painting inside a painting already painted like this suggests we find ourselves forever poised dizzily on the abyss (*abyme*) of bottomless duplication. Like nesting Russian Matryoshka dolls. Nevertheless, the painting within the painting gives the artist the opportunity of presenting variants of his previous subject matter, and an earlier and simpler version of *Tawera and Deity with Island* (1968), *Tawera and landscape* (1967), exists in Te Papa's collection.

The technique of *mise en abyme* also provides another form of the 'compartmentalisation' (putting things in boxes) which was a signature of Illingworth's style. It would not be incorrect to suggest that most of Illingworth's paintings are still lifes, this is his fundamental genre. His people are objects. He arranges them. Everything, the sea with its humps of waves, the exquisitely daubed green forest of the island that rises abruptly from it, and the cumulus cloud that peeps from beneath the morning star, all seem imported from somewhere and put in place. Illingworth consistently used the uneven, irregular grid as a compartmentalised container, sometimes flat and shadowy, sometimes in relief, as the repository for a range of his symbols. This gave his work its cartoonish quality but as a historical form it also provided a tension and a connection between past and present in the artist's best work. Illingworth was consistently reworking his subject matter on the same compositional template. It is curious that someone who felt boxed-in by conventional suburban society (he escaped to farm at Coroglen in the Coromandel) would use the box as an infinitely, flexible infrastructure but this template informed all of his art, and it would lead him to declare: "I am painting a little world of my own in a little world of my own." Another *mise en abyme*.

Tawera is also the genus name for a group of bivalve shellfish, popularly known as cockles, some with variegated shells. Perhaps this might account for his lima-bean head and oval face with triangular nose? Although Illingworth, in an undated and unpublished scrapbook, gave another source for the origins of his figures' idiosyncratic form: "The shape of my heads I take from that which nature has drafted as the strongest for protection (seen in such as an egg). My bodies come from the pyramid. The head I make is often to act as a canopy against nuclear fallout." There is, I conjecture, another more contemporary allusion for his figures of which Illingworth must have been, if only subconsciously, aware: his figures are versions of Daleks, the extra-terrestrial race of mutants that appeared first in 1963, conceived by science-fiction writer Terry Nation for the television series *Doctor Who*. The Daleks were merciless and pitiless cyborg aliens, demanding total conformity, with little, if any, individual personality, and ostensibly no emotions other than hatred and anger. Illingworth's famous figures (like the Piss-Quicks) are depicted without any hint of an interior life. "Many people seem to be phony," Illingworth complained, "They don't even exist on a basic human level. They are machine made." On another occasion he confessed: "The little faces in my paintings with no mouths and with hands waving signify two things; the feeling of a 'lost quality' — what am I doing here? where do I belong — and the feeling of possibility, purity, an ideal that perhaps might become something but is certainly nothing at the moment." He also told an apocryphal story of one of the central and transforming events in his life, of how in the 1950s, before he left for London, he lived among the Māori community at Matauri Bay in Northland. *Tawera and Deity with Island* is both a memory of that event and an answer to Illingworth's questions 'What am I doing here? Where do I belong?'

Laurence Simmons

Michael Illingworth  
*Portrait of a Flower*

oil on canvas  
 title inscribed, signed and dated  
 '68 verso  
 362 x 257mm

Provenance

Private collection, Auckland.  
 \$65 000 – \$85 000

When Michael Illingworth ran Victor Musgrave's Gallery One in London in the late 1950s he encountered the work of Italian painter Enrico Baj who painted cartoonish figures on incongruous, collaged backgrounds of fabric. Baj was to have a major impact on Illingworth. Like Illingworth he was obsessed with nuclear war and an anarchist (one of his publications was titled *Kiss Me, I'm Italian*). But it was both Baj's sensitivity to mark-making and texture (he used fabric), as well as a blunt image shorthand that owed something to outsider art and early comics that proved lasting. This together the exuberant experience of creating painting that also provided social commentary. On first glance *Portrait of a flower* may appear to be a blown-up drawing made by a blithely unselfconscious child. In the next instant, its deliberateness and formal sophistication swamp that initial impression; every mark and colour and wonky bit of composition is fueled by a decisive engagement with painting, and carried out with a disregard for the conventions of representation. The title tells you this: it is *Portrait of a flower* not 'a flower as a portrait'. Illingworth is importing something simple like a flower from the world into the realm of the painted and its conventions. The flower face is like stylised morse code: the eyes are edged with kohl, the nose a triangle, there is no mouth. The flattened and outlined forms of the ray florets dance loosely around the edge. The two counterposed leaves struggle to balance the twisting red stem and head. Everything is rhythmically organised to somehow hold together. Illingworth paints assuredly and shows how a line can describe an image and be an image at the same time. He is interested in the vitality of seeing, not in realism, and if that results in some strange-looking heads and a somewhat corny flower, that's not his problem. Straight, observational realism is for wimps. This 'portrait' doesn't worry about things like shoulders or necks, and especially not hands (why bother?), and the leaves are hardly legs. Illingworth was a master ironist. A crucial element in his painting was his ability to convey the subtle relationship between mockery and admiration. He loves his flower but picks it apart petal by petal. In *Portrait of a flower* what beguiles is the wackiness of the concept along with the directness and simplicity of its staging. Could it be that Illingworth foresaw those dancing, battery-powered plastic flowers in tiny brown plastic tubs? We all had to have one when they first appeared. Both Baj and Illingworth succumbed to enchantment, or whimsy, and they both use charm as a means of persuasion. The conventions and assumptions of pictorial presentation, the world as it represents itself, are what seem to hold their attention; the charm and absurdity encoded in the most banal types of images incited them both.

Laurence Simmons



56

Pat Hanly  
*Summer*

enamel and acrylic on board  
title inscribed, signed and dated '74  
900 x 900mm

Provenance

Private collection, Auckland.

\$40 000 – \$60 000





57

Harland Miller (United Kingdom, 1964– )

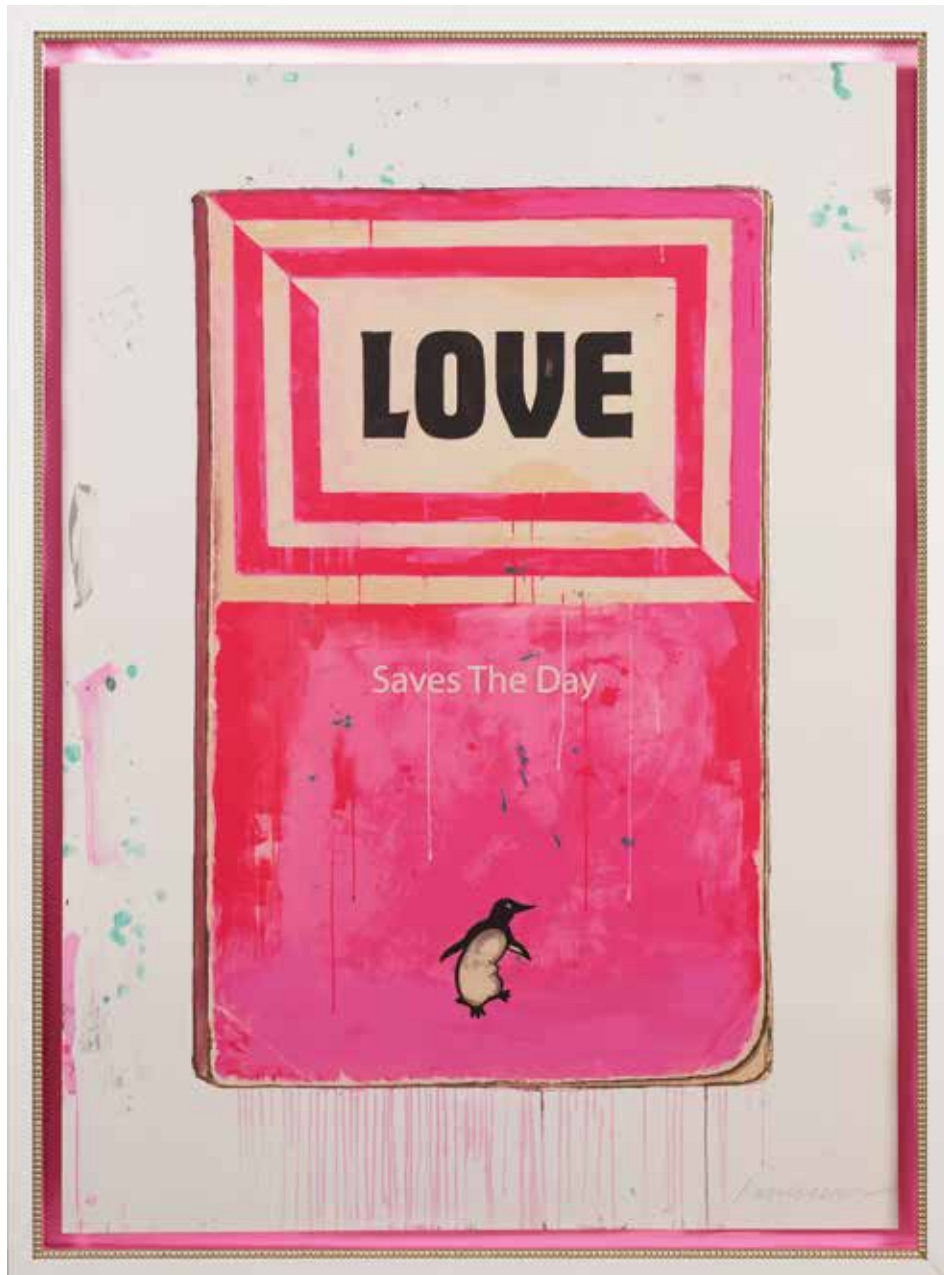
*Loves Saves The Day*

15-colour silkscreen print on  
410gsm paper, edition of 100  
signed verso  
1460 x 1050mm

Provenance

Private collection, Auckland.

\$50 000 – \$80 000



Michael Smither  
*The Divers*

oil on board  
signed with artist's initials and dated '74  
1220 x 1550mm

Provenance

Private collection, Golden Bay.

Illustrated

Trish Gribben, *Michael Smither: Painter*  
(Ron Sang, Auckland, 2004), p. 135.

\$120 000 – \$160 000



Michael Smither's compelling image of three male athletes about to plunge into the pool at the start of a swimming race isolates them in mid-air, showing them leaving the starter's block in flying formation. Biceps bulging up close to their ears, they stretch out their arms and fingers to break the surface of the water ahead of them, their bodies self-shadowing against a cerulean blue sky. The musculature of their lean torsos and limbs has been carefully rendered so that we can see what magnificent specimens they are. They have sucked in their bellies and squeezed their shoulder blades together to achieve a perfectly streamlined posture, their bodies tensed to create the least resistance when entering the water. These modern men are rendered like the Greek gods seen in Hellenistic sculpture, reminding us of the origin of the Olympic Games. Smither has transformed a found photograph where the legs have mostly been cropped out in the framing so that attention is focussed on the upper bodies and arms. His painting has abstracted these figures from the detail of pool lanes and other competitors to create an image of the concentrated action of super humans. Rather than recording a particular event, *Divers* has been universalised to give it drama and pathos, demanding an emotional response from the viewer.

In late January 1974, Christchurch hosted the 10th British Commonwealth Games at Queen Elizabeth II Park. Swimming and diving events were held in the newly constructed pool, and coverage of the races dominated the New Zealand print and broadcast media. Pool-side photographers used motorised cameras with high shutter speeds which could capture action by taking over 250 frames per second. Michael Smither – a keen underwater diver in his youth, and always interested in photography – was fascinated by how this technology revealed the differences in the techniques that the athletes used, later recalling: “My interest in photography has been stimulated by the terrific examples of sports photography and I’ve kept cuttings from newspapers and made several paintings based on these images.” Although the individuality of the swimmers is mostly suppressed to the extent that even their swimming trunks are identical, there are telling differences. We can see that the foreground figure is dark-haired and thicker set, with pronounced deltoid muscles. His face is shadowed but we can see that he has his eyes closed, his head raised above his shoulders and his arms already turning down to the water. The midground figure also has his head high, but his face is hidden, with the little fingers on both hands flexed up. Furthest from the viewer is the blonde swimmer whose head is tucked down so that his facial features are silhouetted in profile. He resembles Invercargill-born 21-year-old Mark Treffers who won gold in the 400 metres individual medley that year in Christchurch. Six feet tall with long arms, here he seems to already be stretching ahead of the other two, caught at the start of a race he intended to win.

Linda Tyler

Colin McCahon

*Landscape Multiple No. 11*

synthetic polymer and sawdust  
on board  
title inscribed, signed and dated  
May-June '68 and inscribed *No.*  
*11 of series of 12 verso*  
295 x 295mm

Provenance

Private collection, Wellington.  
Reference: Colin McCahon  
Database ([www.mccahon.co.nz](http://www.mccahon.co.nz))  
CM001129.

Exhibited

'Colin McCahon', Barry Lett  
Galleries, Auckland, 14 October  
– 25 October 1968.

\$65 000 – \$85 000

This gem of a landscape painting is from a small series of twelve paintings the artist exhibited at Barry Lett Galleries in 1968, under the unusually jovial exhibition moniker: 'Colin McCahon's Bargain Basement!'. *Landscape Multiple No. II* (1968) is also somewhat of a misnomer, there were twelve paintings in the series, each of which are completely unique. Exhibited alongside three other bodies of works, the exhibition included, alongside the twelve 'Landscape Multiples', the equally reductive 'Helensville' landscape series, the 'South Canterbury' paintings, and the artist's eight work 'Visible Mysteries' series.

Each of the twelve 'Landscape Multiple' paintings share the same format and formal orientation: two zones, representing sky and earth, divided by a horizontal line. The upper zone constituting approximately one third of the picture plane and the lower zone approximately two thirds. They were all completed across a two-month period in Autumn of 1968 and each differs, particularly, in the upper third of the composition where the artist varies the treatment of the sky and atmosphere.

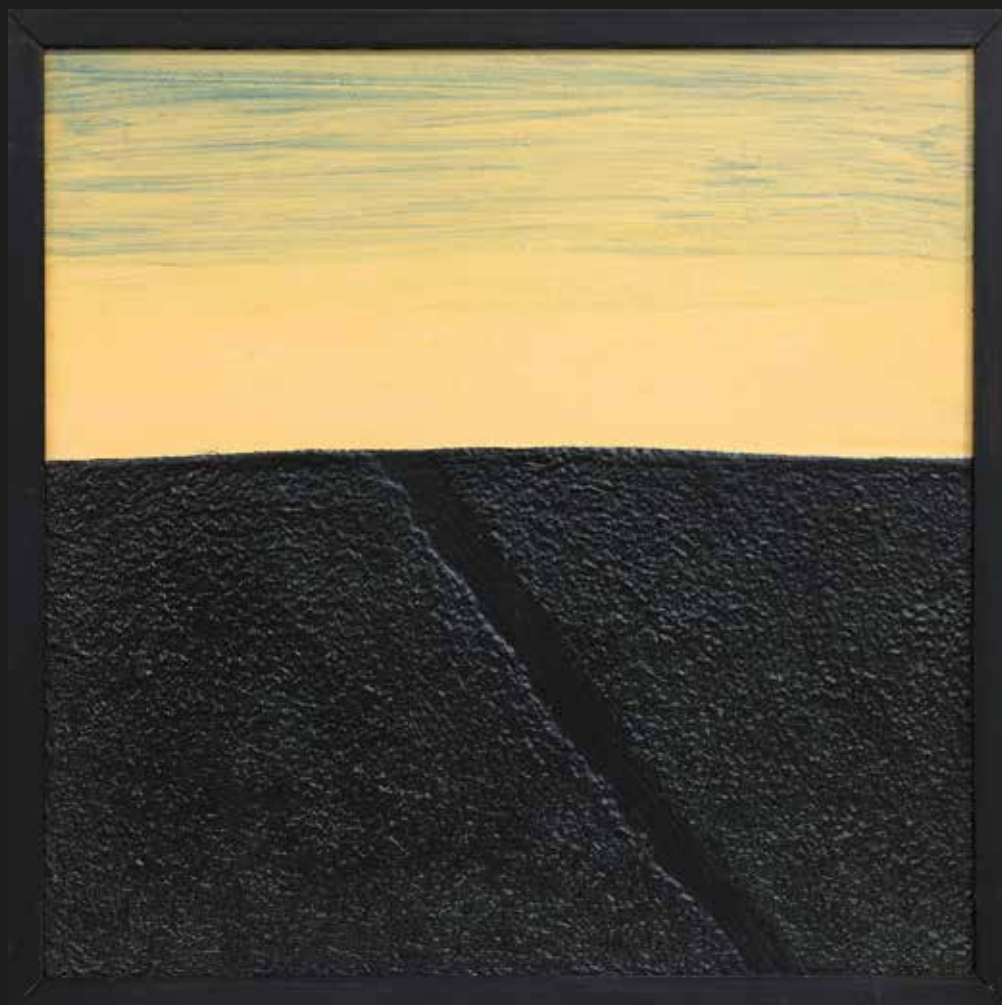
Appearing ostensibly to be of the Otago and Canterbury region, these paintings represent a landscape which is both specific and universal. Landscape is perhaps the defining trope in McCahon's oeuvre, a constant presence in a large and challenging body of work. As the title alludes, this is a painting designed to evoke an emotional and contemplative response rather than to recall a specific place, the specifics of locality being less important to the artist than the symbolic content embodied by the landscape.

Despite this, the series takes its cue from a body of South Island landscapes the artist began working on in the previous year: the 'North Otago', 'South Canterbury' and 'Craigieburn' landscape series. All of which share a broadly similar palette and the same two-part division between land and sky. As with the small 'Craigieburn' series, here McCahon uses sand and sawdust to create texture and depth and as a means of not just depicting the landscape, but of making of the painting of the land itself. The textured landscape is disrupted by a diagonal line denoting a ridge or gully in the Southern Alps, where the plains uneasily and abruptly meet the mountains.

Born just north of the region in Timaru on August 1st 1919, the artist was raised in Dunedin and attended secondary school in Oamaru at Waitaki Boys' High School, making the journey on State Highway 1 through the heart of the coastal Otago region many times as a boy. The artist revisited the North Otago and Canterbury region three times during 1967 and 1977 and was completely captivated by the region's beauty and solitude. These trips south constituted somewhat of a re-familiarization with a land the artist new well and were all undertaken in winter. The artist recounting: "Each time it has been windless and cold. Once a thin snowfall lay over the hills...". In gazing upon *Landscape Multiple No. II* one can feel the icy chill of the region's infamous Southerly wind on a cool Autumn morning.

*Landscape Multiple No. II* represents McCahon's landscape painting as among its most refined, eloquent and reductive. This is a land both specific and universal, literal and transcendent.

Ben Plumbly





60

Tony Fomison  
*A Warning To France Whose Roofs Will Melt But Hardly With Love*

oil on canvas laid onto board, 1976  
original letter signed by the artist affixed verso which reads: *Dear Mr. Tim Francis, I'm glad to hear that you have committed yourself to the painting, 'A warning to France...' You wonder what my reference is to in the lettering: whether it's an historical reference from the Napoleonic days, or whether it's imaginary.. The painting may be a work of the imagination, but its message is not. The words are my own. The 'action' takes place at a Punch & Judy booth; its spectator looking towards the viewer of the painting, is La Belle France. Punch may not have worn a bird-crested hat, but other commedia-dell'arte-related protagonists, such as the Jester, have certainly been shown as wearing such a hat. But this is not the central reference of the crested hat, which is particular to the Napoleon-period cuirassier and dragoon helmet, and like the wooden sword replacing Punch's stick, pertains to current French military policy...but this does not forget that the court Jester as well as Punch, carried a stick/baton; and that Punch's particular function was often an advisory one, albeit advice masked with acceptable wit. Yours sincerely, Tony Fomison".*  
350 x 614mm

#### Reference

Ian Wedde, *Fomison: What shall we tell them?* (City Gallery, Wellington, 1994), supplementary Cat. No. 17

#### Provenance

Collection of Tim and Sherrah Francis, Wellington.  
Purchased from Barry Lett Galleries, July 30 1976.  
Private collection, Wellington.

\$150 000 – \$200 000

30.7.76 17 Apurson St  
Freemans Bay  
Auck. 1.

Dear Mr Tom Francis, I'm glad to  
hear that you have committed  
yourself to the painting, "A warning  
to France..."

You wonder what my reference is  
to in the lettering; whether its an  
historical reference from the Napoleonic  
days or whether its imaginary.

The painting may be a work of  
the imagination but its message is not.  
The words are my own. The 'action'  
takes place at a Punch & Judy booth;  
its spectator, looking towards the viewer  
of the painting, is La Belle France.

Punch may not have worn a  
bird-crested hat, but other commedia dell'  
arte-related protagonists, such as the  
Fester, have certainly been shown as  
wearing such a hat. But this is not  
the central reference of the crested  
hat, which is in particular to the  
Napoleon-period cuirassier and dragon

helmet, and like the wooden sword  
replacing Punch's stick, pertains to  
current French military policy... but  
this does not forget that the  
court Fester as well as Punch, carried  
a stick/baton; and that Punch's  
particular function was often an  
advisory one, albeit advice masked  
with acceptable wit

Yours sincerely  
Tony Fomin

61

Tony Fomison

*Humpty Dumpty who came to the party*

oil on jute mounted to board  
title inscribed, signed and dated  
1980 and inscribed *Under painting*  
*Indian red, September 1980/Over ptg*  
*Prussian blue and crimson, 2. 10. 80 –*  
*15. 10. 80 verso*  
310 x 255mm

Provenance

Private collection, Auckland.  
Purchased by the current owner  
from Dunbar Sloane, Wellington, 12  
November 1997, Lot No. 11.

\$65 000 – \$85 000





**62**

Peter Siddell  
*Broken Cloud*

oil and alkyd on board  
signed and dated 1994; title  
inscribed, signed and dated  
verso  
408 x 600mm

Provenance

Private collection, Auckland.

\$23 000 – \$32 000



63

Gretchen Albrecht  
*Moonlight – Shadow*

acrylic on canvas  
title inscribed, signed and dated  
'85 verso  
1250 x 2600mm

Provenance

Private collection, Marlborough.  
\$40 000 – \$60 000





Ralph Hotere  
*Black Window*

oil, acrylic and metallic pigment on board in  
 Colonial sash window frame  
 title inscribed, signed and dated '82 – '90  
 1060 x 757mm

Illustrated

Kriselle Baker and Vincent O'Sullivan, *Hotere*  
 (Ron Sang Publication, 2008), p. 184.

Provenance

Private collection, Auckland.

\$150 000 – \$200 000

In 1968 Ralph Hotere created a series of seven austere black paintings in vertical format using black lacquer on glass. The *Black Paintings* were variously infused with the faint glimmer of a thinly painted cross whose extent reached from top to bottom to the very borders of the image. The presence of the painted cross ranged from warm visibility in the first painting to lighter tones of cold invisibility in the final image of the series. This visibility had the sense of light faintly creeping through a deliberated crack in the field of darkness. Such an image is reinforced using glass as a medium, and through the flicker of the cross—barely made visible—we are made acutely aware of the spiritual overtones to the series. We are also reminded of Leonard Cohen's lyrics:

'There is a crack, a crack in everything  
 That's how the light gets in.'<sup>1</sup>

Perhaps the genesis of Hotere's *Black Paintings* was in the abstract fields of modulated black in the late 1960s canvasses by American artist Ad Reinhardt. Hotere was drawn to not only the flat blackness of Reinhardt's canvasses, but also to the potential of how a sliver of light could fall through the blackness from here to infinity. Such cascades ripple in lines down the canvasses of Reinhardt's contemporary, Barnett Newman, although Newman was much more of a colourist.

The notion of *window* that is both a spiritual and a physical portal builds on the early brilliance of the *Black Paintings*, 1968, which seemed so illumined by darkness. Hotere chose the austere structure of reclaimed colonial sash windows to paint on and in. The current *Black Window* signed in brushpoint across the years 1982 to 1990 clearly demonstrates the ongoing impact of these works across a decade. The painted surface of the window is now boarded up, the glass removed. But the dark restlessness of the brushwork tellingly remains.

'The energy of reflected light and darkness is contained within a weathered timber frame. This language of light refers to and extends an earlier language developing in the

black lacquer works of the late 1960s of light moving within and beyond an immaculate surface in the way that wreaths of kelp swirl and rock in the tide.'<sup>2</sup>

From the home shared by Hotere's then wife Cilla McQueen at Carey's Bay on Dunedin's Otago Harbour, the windows looked out on the beautiful mouth of the harbour to Aramoana/ Pathway to the Sea. It is there, at Aramoana, that by 1981 a consortium sought to construct an aluminium smelter. The project eventually failed due to a concerted 'Save Aramoana' campaign and Hotere was central to the cause. Many of his paintings from the period are inscribed with *Aramoana*. This setting and this text seem to symbolise a meeting of the sacred and an active social justice, all falling comfortably within the boundaries Hotere's religious faith.

*Black Window*, 1982-90, brings together these socio-political tensions through vivid restless brushwork inside the frame. The blazing red ground has the smelter's furnace in its sights and is all but obliterated by the black staccato brushstrokes that coil into an obscuring soot, a dense smoke that yields to an overriding silver patina—a smelting of metallic aluminium paint.

As in the *Black Paintings* of 1968 the illumined cross acts like a crack (letting the light in). But the essence of the black window remains as a black shadow on the retina and a black shadow on the wall, for a window looks both into the soul and out into the world. The cross shape may be seen as a glowing X marks-the-spot geographic location marker, a signature of that place Aramoana, or even the basic human signature of permission, of agreement, of acceptance—or indeed denial.

In a final triumph, an overcoming, the top of the painting shines with the white light of hope across a distant horizon. The blazing white line first angles then splits in a restorative, even protective mode, hovering over the gilded symbol of the bleeding heart of Jesus.

Peter James Smith

1 Leonard Cohen, *Anthem*, chorus lines 3 & 4  
 2 Cilla McQueen, 'Dark Matter', in *Ralph Hotere: Black Light*, 2000, Te Papa Press and Dunedin Public Art Gallery, Wellington and Dunedin, p40



"I used to like to watch paint dry. It helped me understand the painting, or at least that is what I used to tell people watching me watch it dry."<sup>1</sup>

Julian Dashper

Few artists in New Zealand have created an art practice of such diversity, and consistently high quality, as Julian Dashper. His metamorphosis from neo-expressionist gestural painter to conceptual minimalist is an artistic arc unlike that of any of his national contemporaries. Dashper, quite knowingly, charted the cultural transformation of the New Zealand art scene as it moved from an inward-looking regionalism to a self-aware internationalist perspective in the late stages of the Twentieth Century.

Dashper is perhaps best-known for the refined minimalist assemblages and industrially produced paintings that he made in the 1990s and 2000s. Such works first led to, and were then informed by, his 2001 residency at the Chinati Foundation in Marfa, Texas – the institution established by key American Minimalist Donald Judd. Marfa made a vivid impression on Dashper and his work. He once stated, "In Marfa art unfolds in a different way. It is a different system. That's where I think his [Judd's] genius was, he made a different system."<sup>2</sup>

By the time of his residency at Marfa, Dashper had become increasingly prominent in international art circles, frequently exhibiting and lecturing in Europe and the United States. Though as much as he engaged with international art scenes, he always had one eye on Aotearoa. Writer and curator Robert Leonard states, "He [Dashper] made New Zealand art history seem rich and pertinent, but also available for revision and mistreatment."<sup>4</sup> Analysing, unpacking, and at times making fun of New Zealand's art history was a central thread of Dashper's work. A text on the artist by New York art gallery Minus Space states, "Much of his work concerns the connection between abstract art and popular culture. One recurring theme is the reading of international Modernism in New Zealand art, and how in New Zealand, great Modernist works are known largely through reproduction."<sup>3</sup>

Just how Dashper engaged with modernism and New Zealand art history changed significantly over time. The 1980s paintings that preceded his refined minimalist output were altogether different in appearance and approach. These works featured lavish application of paint in vibrant palettes. Gestural marks and paint runs were the key components, far cry from the drastically pared back neo-minimalist pieces that came later. These paintings often had tongue in cheek titles, placenames with no evident relationship to the content of the work.

*Cathedral Room, Waitomo Caves* is one such painting. Dated 1986, this work shares more in common with the work of American neo-expressionist painters Jean-Michel Basquiat and Julian Schnabel than anything associated with minimalism or Marfa. In its vigorous splatters and paint runs, large brushstrokes, and bright palette, *Cathedral Room, Waitomo Caves* showcases Dashper's dynamic approach to working paint on a surface.

Dashper's standing as an artist of enduring significance to New Zealand and international art has steadily increased since his untimely death in 2009. *Cathedral Room, Waitomo Caves* is an excellent example of the neo-expressionist approach to painting that earned him his early accolades and shaped his later work.

Julian McKinnon

65

Julian Dashper  
*Cathedral Room, Waitomo Caves*

oil on canvas  
title inscribed, signed and  
dated 1986  
1545 x 1220mm

Provenance

Private collection, Auckland.  
Purchased from Dunbar  
Sloane, Wellington, 12  
November 1997, Lot No. 70.

\$55 000 – \$75 000

1 Julian Dashper, *This is Not Writing* (Auckland: Clouds/ Michael Lett, 2010). 157.

2 Ibid. 108.

3 Robert Leonard, "Julian Dashper 1960–2009". *Art and Australia* 47, no. 2, Summer 2009.

4 "Julian Dashper", *minusspace.com*. (<https://www.minusspace.com/julian-dashper>).



Gregor Kregar  
*Brachiosaurus*

marine grade stainless steel and  
 corten steel  
 2600 x 2500 x 1300mm

Provenance

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

\$70 000 – \$100 000

It is safe to say that dinosaurs existed. They were the kings of the earth's habitat for 165 million years, but that crown slipped at the end of the Cretaceous Period 65 million years ago when they faced cometary extinction. For generation after generation, they were savvy custodians of the planet, perhaps savvier than the hapless short-stay humans that have followed. These short-stayers account for only a few thousand years so far, but have been smart enough to interrogate a deeper time.

Palaeontologists have recorded the dinosaur hunt with tales of mystery and wonder. Around the world museums of Natural History have drawn the enthusiastic public to scaffolds of rescued bones, to show the creatures' colossal scale, while the cinematic Spielbergs have literally joined the dots to move these fabulous creatures across our screens.

Without doubt, almost every child growing up is enthused by the idea of dinosaurs as they consume books, toys and plastic models. Perhaps it is their larger-than-life scale. Perhaps it is their growliness. Dinosaurs are a not-quite-so mythology, simultaneously recognisable by all people from all cultures and all walks of life.

It is not surprising then that Gregor Kregar called on dinosaurs to construct on-going interactions of sculptural multiples and environments. He set his stylised versions in privileged positions in his well-known prismatic architecture of the last twenty years. Taking the lead from his young son's interest in books, plastic toys, stories, and cinematic dinosaur fantasy, Kregar worked with the notion of dinosaurs as a universal repository of childhood memories; as a sculptural multiple that emerged from breakfast cereal packets; but most importantly, as a figure of enormous power that had been snuffed out by catastrophic environmental change, so that at the end of their reign, for all that power and cinematic ruckus, there is an over-riding sense of fragility to these creatures. To avoid the same fate, the same dead-end, we need to be on environment watch and make sure that our fragile ecosystem does not shatter.

This is clear, for example, from his 2017 exhibition at Auckland's Gow Langsford Gallery entitled *A Sound of Thunder*, where polished stainless-steel dinosaurs such as triceratops and an example of the current brachiosaurus

wandered nonchalantly between prismatic outcrops of triangulated stainless steel covered in the rich malty lustre of automotive paint. There is a forceful irony here between the shiny innocence of the dinosaurs and the futuristic geometry of the space where they wander on the polished concrete 'greenfields' floor of the gallery. There is a sense of unease, as the dinosaur figures are not shown as masters of their environment. This sense of unease echoes in Kregar's *Anthropocene Shelter*, installed in Te Papa's exhibition 'Curious Creatures and Marvellous Monsters' in 2018. Here a gleaming triceratops stands astride its red triangulated architectural mount—now indeed a master of its environment. However, above the animal, standing like a reflective canopy, a thatched shelter composed of lustrously painted recycled timber intertwined with neon lighting, acts as a shelter, a universal umbrella. Here, in the Anthropocene Age, there is a need for 'necessary protection' from a potentially hostile environment.

Kregar's *Brachiosaurus*, is not the scientific museum exhibit showing years of research into skin colour, camouflage, or predator-prey models. He avoids that through the painstaking man-hours of hand-lustreing the polished stainless steel. His surface is one full of the wrinkles and tucks of a blow-up doll. As is admitted in his catalogue *Gregor Kregar: Reflective Lullaby* in an essay by Mark Amery: 'The forms of his dinosaurs are based on inflatable toys purchased by the artist on Amazon.'<sup>1</sup> The inflatable toy has been the domain of American artist-icon Jeff Koons. He is known for his kitsch mirrored-finish balloon dog multiples, or even the glossed rendition of the life-sized sculpture *Venus* standing in the forecourt of the National Gallery of Victoria. Koons creates such high-art pieces to point to the shallowness of contemporary culture. Kregar's polish points away from the frivolous to absorb us in a different direction towards a social awareness. His 'lightness of form belies a solidity of weight in his connecting these forms to people and their environment'<sup>2</sup>

Kregar's *Brachiosaurus*, literally toys with the notion of the powerful sculptural figure on a classical plinth. As a sculpture it is unmissable and always recallable. The polished stainless steel of the dinosaur figure, gleaming, seductive, fragile even, is in stark contrast to the rustic corten steel of the grounded plinth. Here the decades of Kregar's triangulated sculptures, shining and reflective, standing in parks, mounted on industrial walls, hanging in suburban breezeways, have been brought down to earth in a 'reflective lullaby' finale. The duality of figure and plinth becomes heavily grounded and quite literally seeking sanctuary in our fragile age.

Peter James Smith

1 Mark Amery, 'The figure is always political', *Gregor Kregar: Reflective Lullabies*, 2018, Gow Langsford Gallery, Auckland, p170

2 *Ibid.* p170









**67**

Milan Mrkusich  
*Painting 62 – 10*

oil on canvas  
title inscribed and signed  
869 x 1740mm

Provenance

Private collection, Auckland. Purchased  
from Webb's, Auckland, 7 April 2008.

\$60 000 – \$80 000

**68**

Toss Woollaston  
*Seated Female Nude*

watercolour  
signed in pencil lower right  
600 x 457mm

Provenance

Private collection, Golden Bay.

\$6000 – \$9000



**69**

Toss Woollaston  
*Portrait of Bryan Tuffnell*

oil on board  
signed; title inscribed verso  
1192 x 905mm

Provenance

Private collection, Golden Bay.

\$30 000 – \$40 000



**70**

Heather Straka  
*George*

oil on canvasboard  
title inscribed, signed and dated  
2023 verso  
475 x 346mm

Provenance

Private collection, Christchurch.  
\$6000 – \$9000



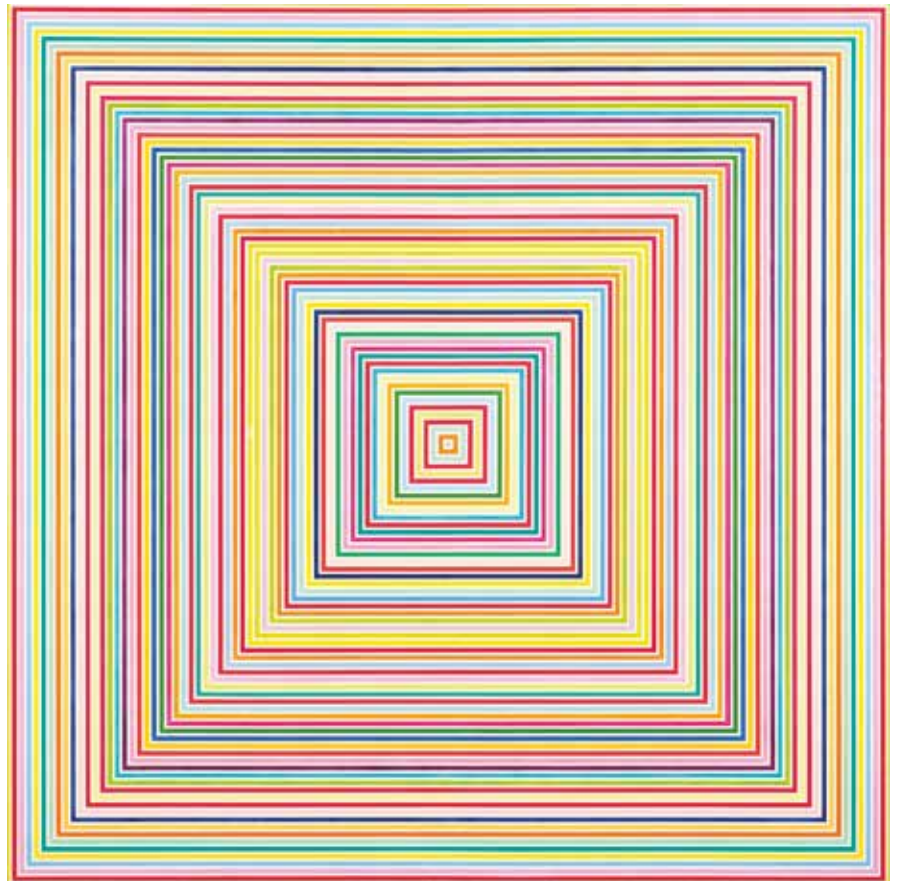
**71**

Sara Hughes  
*Eye Candy*

acrylic on canvas laid onto board  
title inscribed, signed and dated  
2003 verso  
1800 x 1800mm

Provenance

Private collection, Auckland.  
\$10 000 – \$16 000



72

Tony de Lautour  
*Monument Plan*

acrylic and oil on linen canvas  
title inscribed, signed and dated 2002  
500 x 300mm

Provenance

Private collection, Christchurch.

\$3500 – \$5500



73

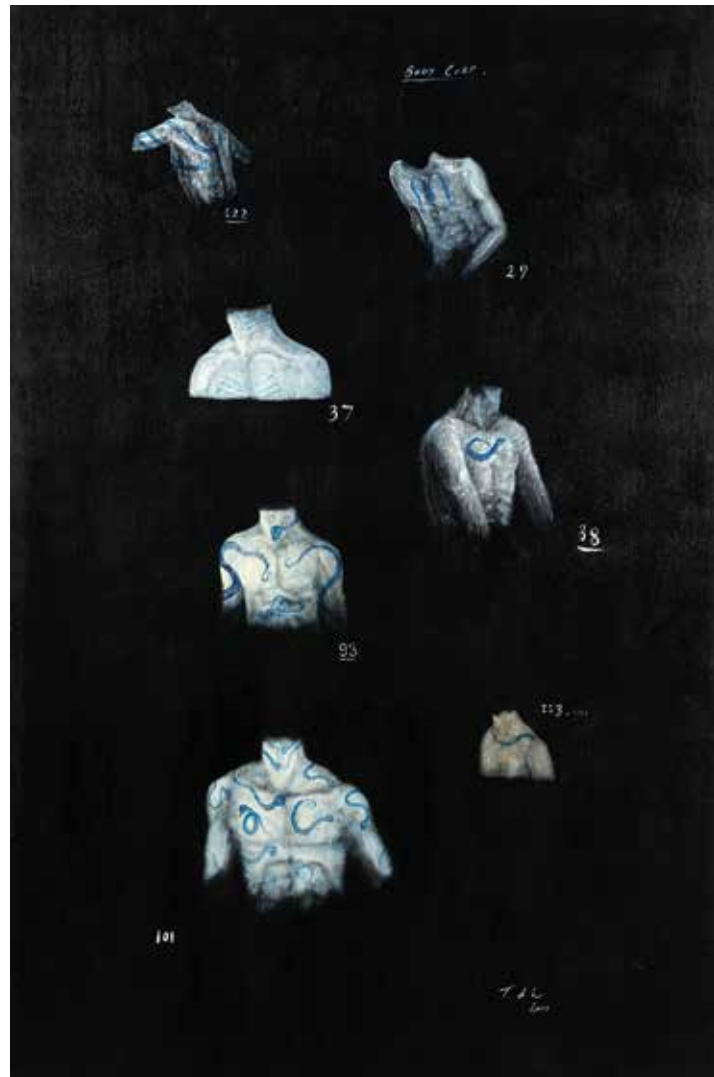
Tony de Lautour  
*Body Corp No. 2*

acrylic and oil on linen canvas  
title inscribed, signed and dated  
2000  
1510 x 1010mm

Provenance

Private collection, Christchurch.

\$13 000 – \$18 000



74

Don Binney

*Manunui, Otakamiro*

screenprint, 63/80

title inscribed, signed and dated

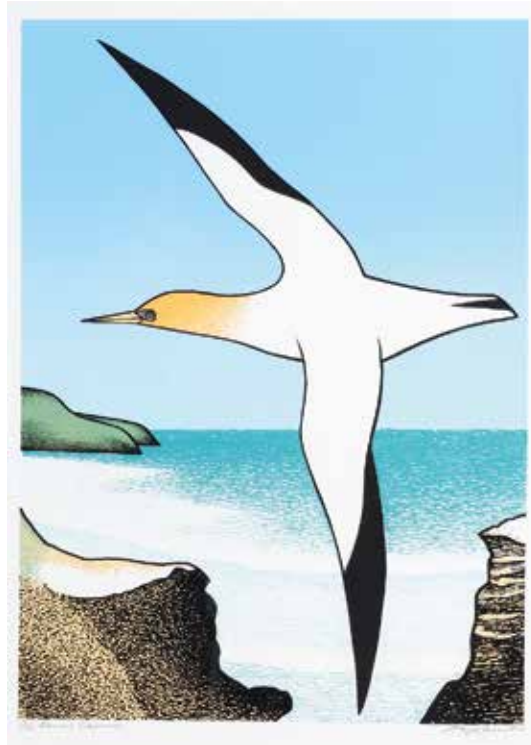
2010

525 x 385mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



75

Bill Hammond

*Singer Songwriter III*

lithograph, edition of 100

title inscribed, signed and dated

2001 on the plate

680 x 820mm

Provenance

Private collection, Marlborough.

\$12 000 – \$18 000



**76**

Wayne Youle

*What I would do for a Hollywood Nose*

acrylic on board in artist's original  
frame in Northland kauri recycled  
from Auckland Art Gallery Toi o  
Tāmaki  
signed with artist's initials WY and  
dated 2014 verso  
790 x 595mm

Provenance

Private collection, Christchurch.  
Purchased from Suite Gallery,  
Wellington.

\$4500 – \$6500



**77**

Emily Hartley-Skudder

*New Look! Gentle on Hands and  
Everything They Wash, Painting No. 3*

hand basin, oil on linen, enamel  
on pine frame, acrylic tinted  
soap, digital sublimation print on  
microfibre, aluminium trim  
signed and dated 2019 verso  
2100 x 840 x 400mm: installation  
size

Provenance

Private collection, Christchurch.  
Purchased from Jonathan Smart  
Gallery, Christchurch, October  
2019.

Exhibited

'We're Not Too Big to Care', Gus  
Fisher Gallery, Auckland, 6 April –  
15 June 2019.

\$5000 – \$8000





**78**

Toss Woollaston  
*Greymouth*

oil on card, circa 1955  
signed verso  
455 x 516mm

Provenance

Collection of the artist's estate.  
Private collection, Auckland.  
Purchased from Warwick  
Henderson Gallery, 22  
November 1998.

\$15 000 – \$25 000



**79**

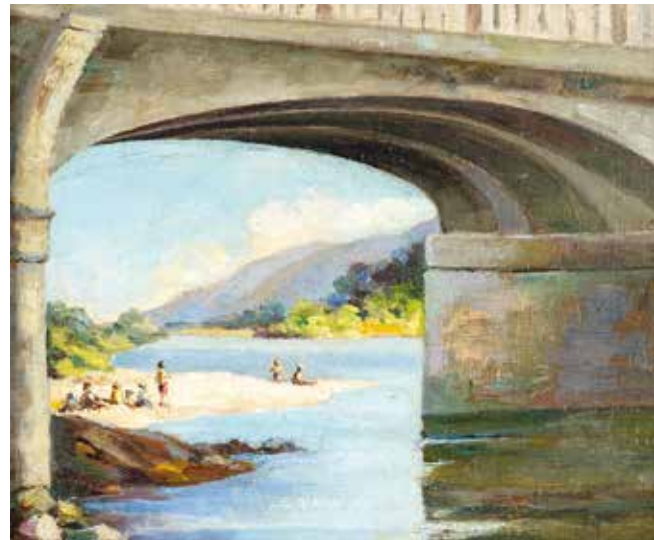
Evelyn Page  
*Swimmers, Hutt River*

oil on board  
signed; title inscribed and signed  
verso  
240 x 300mm

Provenance

Private collection, East Coast.  
Purchased from International Art  
Centre, Auckland, 15 October  
1999, Lot No. 45.

\$6000 – \$9000



**80**

Ian Scott

*Small lattice No. 41*

acrylic on canvas

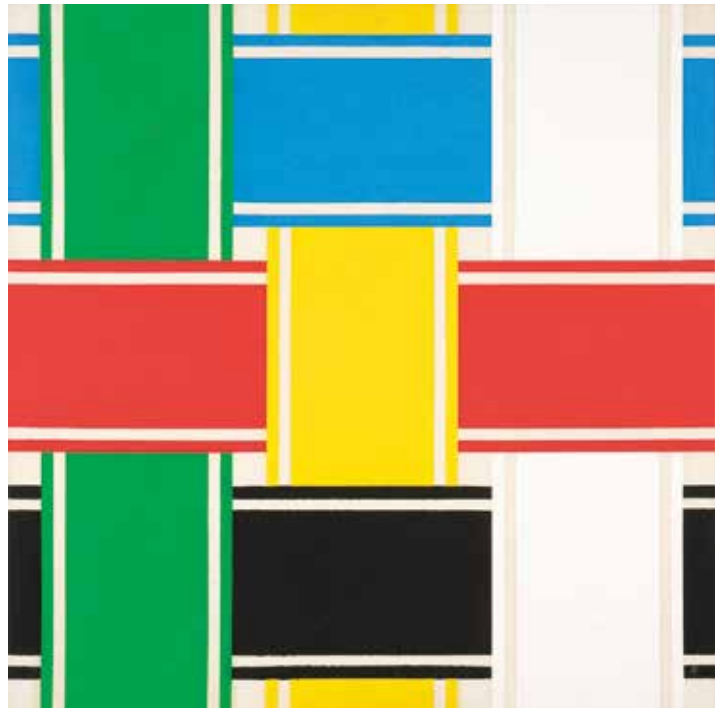
title inscribed, signed and dated '81

765 x 765mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



**81**

Ian Scott

*Small Lattice No. 4*

acrylic on canvas

title inscribed, signed and dated

November '77 verso

763 x 763mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



**82**

Reuben Paterson

*Untitled*

glitter on shaped canvas  
signed and dated 2013 verso  
1010mm: diameter

Provenance

Private collection, Auckland.

\$10 000 – \$16 000



**83**

Reuben Paterson

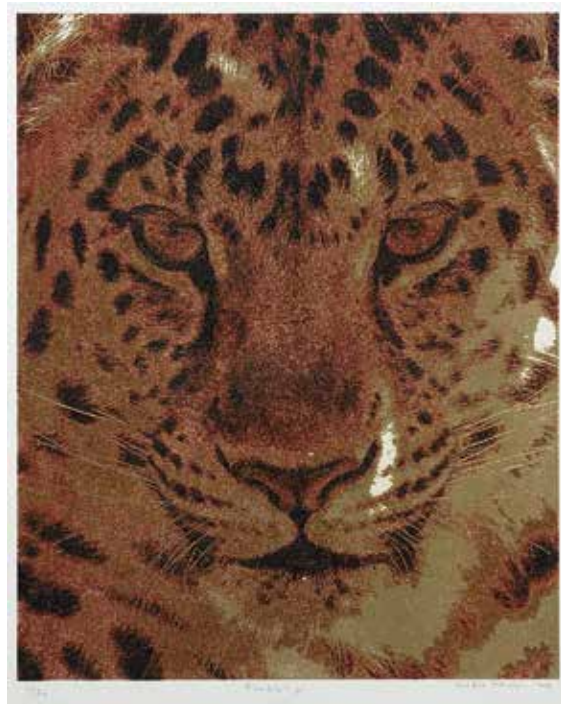
*Blessing*

screenprint and glitter on paper,  
11/30  
title inscribed, signed and dated  
2014  
980 x 750mm

Provenance

Private collection, Auckland.

\$2500 – \$3500



**84**

Max Gimblett

*Trickster*

black bole clay, palladium leaf,  
moon gold leaf and gesso on  
shaped board  
title inscribed, signed and dated  
2007/08 verso  
632 x 632mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



**85**

Stephen Bambury  
*Homage to Morandi (No. 6)*

oil on shaped canvas  
title inscribed verso  
310 x 310 x 96mm

Provenance

Private collection, Christchurch.

\$6500 – \$9500



**86**

Troy Emery (Australia, 1981– )  
*Yellow Fanged Blue Stinger*

polyester, polyurethane, resin, screws and  
adhesive  
240 x 870 x 440mm

Provenance

Private collection, Christchurch. Purchased  
from Martin Browne Contemporary, Sydney,  
February 2022.

\$4000 – \$6000



87

Andy Leleisi'uao  
*Uberty People of Mudea*

acrylic on canvas (2016)  
Milford Galleries label affixed  
verso  
1560 x 1212mm

Provenance

Private collection, Auckland.  
\$7500 – \$12 000



88

Teuane Tibbo  
*Untitled*

oil on board  
595 x 595mm

Provenance

Purchased by the current  
owner from Barry Lett Galleries,  
Auckland in 1974. Private  
collection, Auckland.

\$10 000 – \$15 000



89

Fiona Pardington  
*Broken Hearted Heitiki*

gelatin silver handprint, 5/5  
title inscribed, signed and dated  
2008 and inscribed *from the  
Burnet Collection, Whanganui  
Museum* verso  
595 x 455mm

Provenance

Private collection, Auckland.  
\$8000 – \$12 000



90

Jude Rae  
*WC SL122*

watercolour  
title inscribed, signed and dated  
2009  
635 x 540mm

Provenance

Private collection, Auckland.  
\$8000 – \$12 000



Peter Roche  
*Agitated 5*

neon, electronics, high gloss mount  
 and steel frame (2012)  
 1225 x 860 x 200mm

Provenance

Private collection, Auckland.

Artist's note

Peter Roche was born in 1957 in Auckland. He graduated with a Bachelor of Fine Arts from the Elam School of Fine Arts in 1979. Roche began his career as a performance artist whilst still at art school, and this evolved after he met Linda Buis. Together they undertook 25 performances that represent a sustained experiment in collaborative art making. After their relationship ended, Roche continued to make increasingly ambitious kinetic and sculptures and installations, using neon and fluorescent light as a dynamic component of his practice. Roche's work was surveyed in exhibitions such as *Trophies and Emblems* (1990, Artspace, Auckland) and *Tribal Fictions* (1996, Fisher Gallery, Auckland). He was also included in group shows including the First Asia Pacific Triennial (1993, Brisbane) and the inaugural Korean Biennale of Contemporary Art in Cheju in 1995. His works are in public collections including Auckland Art Gallery Toi o Tāmaki and Te Papa Tongarewa Museum of New Zealand, and major commissioned pieces can be seen at The Farm (Alan Gibbs' sculpture park north of Auckland) and on the exterior of the Vero Building in central Auckland. Roche bought The Ambassador Theatre in Point Chevalier in 1996 as a place to live and as a venue for his work, and for the rest of his life he combined a prolific art practice with running his space as a venue for the local music scene. Peter Roche died in July 2020 at the age of 63. He is survived by his partner Natasha Francois, who is now responsible for his estate. *In Relation*, a survey of his performance works with Linda Buis curated by Gregory Burke and Christina Barton, was staged at Te Pātaka Toi Adam Art Gallery in 2023 and a film about the artist directed by Bridget Sutherland is in production.

\$5000 – \$8000





**92**

Robert Ellis  
*Mangawhau/Mt Eden*

watercolour, acrylic and metallic  
pigment on paper  
title inscribed, signed and dated  
14 April 2002  
990 x 640mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



**93**

Leigh Martin  
*Untitled*

oil on canvas (2002)  
title inscribed, signed and dated  
840 x 840mm

Provenance

Private collection, Auckland.

\$4000 – \$6000



**94**

Ans Westra

*Washday at the Pa*

gelatin silver print  
signed verso  
190 x 190mm

Provenance

Private collection, Wellington.

\$3500 – \$5000



**95**

Ans Westra

*Washday at the Pa*

gelatin silver print  
signed verso  
190 x 190mm

Provenance

Private collection, Wellington.

\$3500 – \$5000



**96**

Ans Westra

*Washday at the Pa*

gelatin silver print  
signed verso  
190 x 190mm

Provenance

Private collection, Wellington.

\$3500 – \$5000



97

Arthur Merric Boyd (Australia, 1920–1999)

*The Avenue*

oil on canvas  
signed and dated '40  
625 x 750mm

Provenance

Generously gifted to the Arts Foundation  
of New Zealand by way of donation from  
the David Carson-Parker. Purchased from  
Martin Browne Gallery, Sydney, 1993.

\$20 000 – \$30 000



## Conditions of sale

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

1. **REGISTRATION:** Only registered bidders may bid at auction. You are required to complete a bidding card or absentee bidding form prior to the auction giving your correct name, address and telephone contact and supplementary information such as email addresses that you may wish to supply to Art+Object.
2. **BIDDING:** The highest bidder will be the purchaser subject to the auctioneer accepting the winning bid and any vendor's reserve having been reached. The auctioneer has the right to refuse any bid. If this takes place or in the event of a dispute the auctioneer may call for bids at the previous lowest bid and proceed from this point. Bids advance at sums decreed by the auctioneer unless signaled otherwise by the auctioneer. No bids may be retracted. The auctioneer retains the right to bid on behalf of the vendor up to the reserve figure.
3. **RESERVE:** Lots are offered and sold subject to the vendor's reserve price being met.
4. **Lots offered and sold as described and viewed:** Art+Object makes all attempts to accurately describe and catalogue lots offered for sale. Notwithstanding this neither the vendor nor Art+Object accepts any liability for errors of description or faults and imperfections whether described in writing or verbally. This applies to questions of authenticity and quality of the item. Buyers are deemed to have inspected the item thoroughly and proceed on their own judgment. The act of bidding is agreed by the buyer to be an indication that they are satisfied on all counts regarding condition and authenticity.
5. **BUYERS PREMIUM:** The purchaser by bidding acknowledges their acceptance of a buyers premium of 19% + GST to be added to the hammer price in the event of a successful sale at auction.
6. **ART+OBJECT IS AN AGENT FOR A VENDOR:** A+O has the right to conduct the sale of an item on behalf of a vendor. This may include withdrawing an item from sale for any reason.
7. **PAYMENT:** Successful bidders are required to make full payment immediately post sale – being either the day of the sale or the following day. If for any reason payment is delayed then a 20% deposit is required immediately and the balance to 100% required within 3 working days of the sale date. We accept payment

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

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

## Important advice for buyers

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

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

# Absentee & Phone Bid Form

Auction No. 190  
Important Paintings and Contemporary Art  
21 November 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 1141, New Zealand

# Artist Index

Albrecht, Getchen 63  
Ashken, Tanya 37  
Bambury, Stephen 12, 35, 85  
Baumann, Rebecca 18  
Binney, Don 74  
Boyd, Arthur Merric 97  
Calder, Helen 24, 25  
Charteris, Chris 13  
Cotton, Shane 52  
Culbert, Bill 51  
Dashper, Julian 65  
Dibble, Paul 32, 41, 42  
Ellis, Robert 92  
Emery, Troy 86  
Fomison, Tony 60, 61  
Frizzell, Dick 28, 48  
Gimblett, Max 84  
Green, Ayesha 5  
Hammond, Bill 75  
Hanly, Pat 56  
Harrison, Sam 38  
Hartley-Skudder, Emily 77  
Hotere, Ralph 8, 9, 27, 64  
Hughes, Sara 71  
Illingworth, Michael 54, 55  
Kregar, Gregor 66  
Knox, John Ward 49  
de Lautour, Tony 72, 73  
Leleisi'uao, Andy 87  
Le Lievre, Marie 23  
McCahon, Colin 59  
McCracken, David 36  
Martin, Leigh 93  
Millar, Judy 20  
Miller, Harland 57  
Mrkusich, Milan 67  
Ngan, Guy 1, 2  
Page, Evelyn 79  
Pardington, Fiona 14, 19, 89  
Parekōwhai, Michael 6, 7, 10, 11  
Paterson, Reuben 82, 83  
Price, Phil 31  
Rae, Jude 47, 90  
Robinson, Ann 40  
Roche, Peter 91  
Scott, Ian 80, 81  
Siddell, Peter 62  
Smith, Gemma 22  
Smither, Michael 58  
Straka, Heather 70  
Stringer, Terry 29, 30  
Sutton, William 26  
Taylor, E. Mervyn 53  
Thomson, Elizabeth 39  
Tibbo, Teuane 88  
Tole, Charles 17  
Twiss, Cora-Allan Lafaiki 3, 4  
Upritchard, Francis 33, 34  
Walsh, John 50  
Walters, Gordon 43, 44, 45, 46  
Weeks, John 15, 16  
Westra, Ans 94, 95, 96  
Wright, Grace 21  
Woollaston, Toss 68, 69, 78  
Youle, Wayne 76



