





18

Lisa Reihana
Wharema Triptych: from In Pursuit of Venus

pigment print on paper, triptych
(unique edition)
commissioned from the artist by
the current owner in 2017.
1300 x 3800mm: overall
\$80 000 – \$120 000

Important Paintings & Contemporary Art

40

Gretchen Albrecht
Karekare Sky – Sunset

acrylic on canvas
title inscribed, signed
and dated 1974 verso
1200 x 1800mm
\$100 000 – \$150 000



A photograph of two young girls in school uniforms hugging outdoors. The girl on the left has blonde hair in a ponytail and is wearing a dark green polo shirt and black shorts. The girl on the right has dark hair and is wearing a dark green polo shirt and black shorts. They are both smiling and looking at each other. The background is a blurred outdoor setting with green foliage. A dark green L-shaped graphic element is positioned on the left side of the image, partially overlapping the girls.

Amazing Teamwork

stcuthberts.school.nz



St Cuthbert's





SARAH
HUDSON

NAOSHIMA ARTIST IN
RESIDENCE 2025

McCahon House, along with founding partners STILL and Asia New Zealand Foundation, are thrilled to announce Sarah Hudson (Ngāti Awa, Ngāti Pūkeko and Ngāi Tūhoe) as the artist invited to undertake a residency at Benesse Art Site Naoshima, to coincide with Art Setouchi in 2025.



NAOSHIMA ARTIST IN RESIDENCE
& SETOUCHI TRIENNALE
2025

直島 アーティスト・イン・レジデンス & 瀬戸内国際芸術祭 2025

TO LEARN MORE, PLEASE VISIT
MCCAHOUSE.ORG.NZ

With special thanks
to founding partners:

STILL

 Asia New Zealand
Foundation
Te Whītau Tūhono

With funding from:

THE TOMORROW GROUP

 creative *nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

April 9, 2024

Rare Books

Art+Object's first Rare Book auction of 2024 follows on from a successful 2023 year culminating with the landmark sale of the John Elliot Lawford collection.

Major items to date include an important collection of literature from the library of long-time collector Alex Twaddle, featuring first editions by influential and internationally respected writers Katherine Mansfield and Janet Frame. New Zealand poets also feature throughout his library with early Caxton Press editions by R.A.K. Mason, A.R.D. Fairburn, Denis Glover, Allen Curnow, Sam Hunt, J.K. Baxter and others.

The April catalogue also features several historic Napoleonic documents from a private Dunedin estate, including several signed by Napoleon. Also in the collection is a 19th century photograph album of historic homes and buildings on St Helena and an 1816 Broadside, entitled 'Bathurst Warrant', printed by A. Hill in St Helena (1816), appointing Sir Hudson Lowe as jailor to Napoleon.

Other major items include a number of interesting and rare New Zealand maps including the 'Carte De La Nouvelle Zeelande' by Rigobert Bonne, Paris (1778), Alexander Jamieson's Celestial Atlas (1822), a copy of the rare 1943 booklet illustrated by Dr Seuss, 'This is Ann. she's dying to Meet you', and a copy of John Stedman's, 'Narrative of a Five Years Expedition against the Revolted Negroes of Surinam, in Guiana, on the Wild Coast of South America' (London, 1813). The New Zealand history section will include a fine copy of von Hochstetter's New Zealand, a superb edition of Edward Wakefield's 'Adventure in New Zealand', Elsdon Best's 'Tuhoe The Children of the Mist' (New Plymouth, 1925), Cowan and Pomare 'Legends of the Maori' (H.H. 1930), Hamilton's 'Maori art' (1896), and Walter Lawry Buller's 'A History of the Birds of New Zealand' and the Supplement to the birds of New Zealand. Māori histories and printings including scarce editions of Suzanne Aubert's 'Ko Te Ako me te Karakia o te Hahi Katorika Romana' and her New and Complete Manual of Maori Conversation.

Entries for this sale are now closed.



Sam Hunt
Beware the Man (Wellington Triple P Press, 1972)

Exhibiting Quality Landscapes



Marshall Cottage
Queenstown



luxuryrealestate.co.nz/Q124



Baird Lane
Queenstown



luxuryrealestate.co.nz/Q120



Coal Hill Road
Mangawhai



luxuryrealestate.co.nz/NT201

Terry Spice South Island
+64 21 755 889
terry@luxuryrealestate.co.nz

Hugh Fenwick North Island
+64 21 682 221
hugh@luxuryrealestate.co.nz

LUXURY REAL ESTATE
NEW ZEALAND

The Collection of
John Elliot Lawford
(1933–2020)

December 2023

Total realised \$864 345



Lot 25. Edwin Harris, *New Plymouth under Siege*, 1860. Realised \$29 520.



A commitment to care.

Auckland's premier art storage and logistics specialist.

Artlink offers bespoke transport and storage solutions for artists, private collectors, galleries and art lovers. With an uncompromising eye for detail, our team will ensure your artwork's integrity and value are preserved at every step.

REQUEST A QUOTE

contact@artlink.co.nz

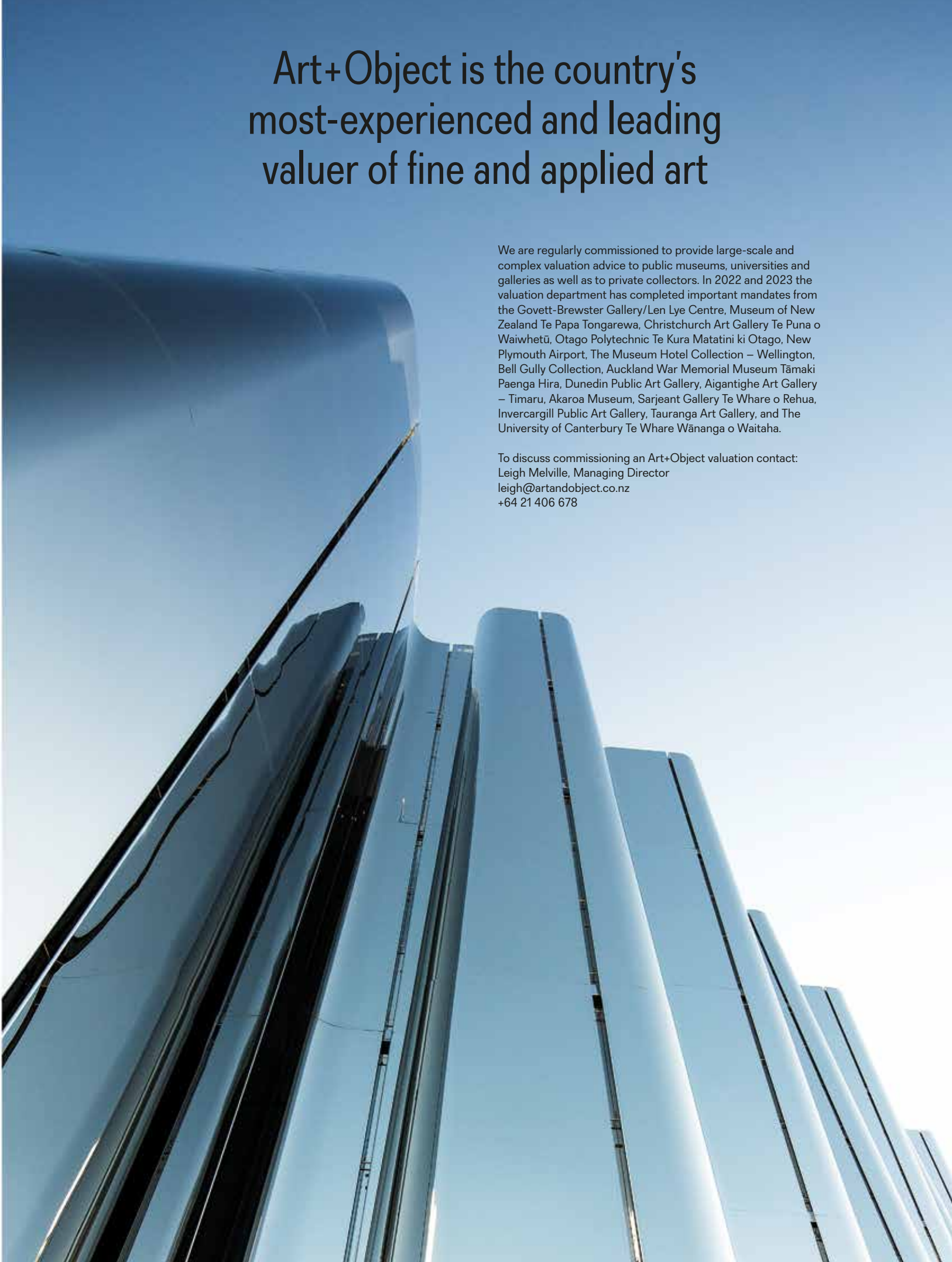
021 279 1106

www.artlink.co.nz





www.seresin.co.nz



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

We are regularly commissioned to provide large-scale and complex valuation advice to public museums, universities and galleries as well as to private collectors. In 2022 and 2023 the valuation department has completed important mandates from the Govett-Brewster Gallery/Len Lye Centre, Museum of New Zealand Te Papa Tongarewa, Christchurch Art Gallery Te Puna o Waiwhetū, Otago Polytechnic Te Kura Matatini ki Otago, New Plymouth Airport, The Museum Hotel Collection – Wellington, Bell Gully Collection, Auckland War Memorial Museum Tāmaki Paenga Hira, Dunedin Public Art Gallery, Aigantighe Art Gallery – Timaru, Akaroa Museum, Sarjeant Gallery Te Whare o Rehua, Invercargill Public Art Gallery, Tauranga Art Gallery, and The University of Canterbury Te Whare Wānanga o Waitaha.

To discuss commissioning an Art+Object valuation contact:
Leigh Melville, Managing Director
leigh@artandobject.co.nz
+64 21 406 678

Important Paintings and Contemporary Art

Total realised \$1 973 177

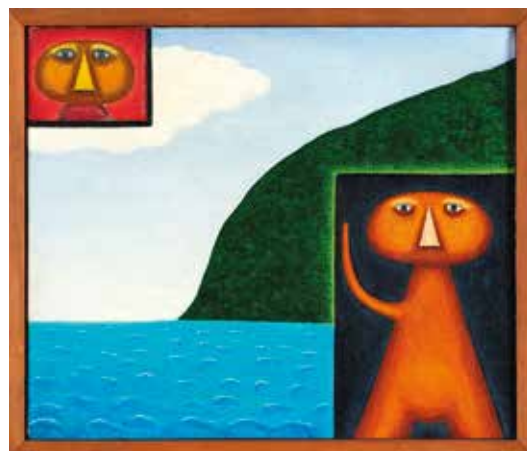
Michael Parekōwhai
Rainbow Servant Dreaming
Price realised \$85,295

Ayesha Green
My mother (thinking of the horizon)
Price realised \$23,760

Tony Fomison
Humpty Dumpty who came to the party
Price realised \$91,380

Michael Illingworth
Tawera and Deity with Island
Price realised \$106,600

Paul Dibble
Rising Figure
Price realised \$140,120



November 21, 2023



L'Instant Taittinger



CHAMPAGNE
TAITTINGER
Reims



Welcome to Art+Object's first Important Paintings and Contemporary Art Catalogue for 2024. We feel privileged and delighted to be presenting not one but two auctions, on view concurrently and to be auctioned over two evenings on 25 and 27 March.

The arrival of a new year brings a mix of excitement and uncertainty. 2023 was a big year at Art+Object, with a number of memorable auctions. After a much-needed summer break, we are all revitalised and ready to take on the challenges and excitement of 2024. There are many festivals, fairs and other events for art enthusiasts to look forward to including the Auckland Art Fair, Auckland Writers Festival and the participation of a number of New Zealand artists at this year's Venice Biennale. Sandy Adsett (Ngāti Pāhauwera), Brett Graham (Ngāti Korokī Kahukura, Tainui); Fred Graham (Ngāti Korokī Kahukura, Tainui); art collective Mataaho comprising four wāhine Māori: Erena Baker, Sarah Hudson, Bridget Reweti, Terri Te Tau; and Selwyn Te Ngareatua Wilson (Ngāti Manu, Ngāti Hine) will be presenting work at the 60th international exhibition *Stranieri Ovunque, Foreigners Everywhere*, curated by Adriano Pedrosa. In February, Art+Object hosted Brett and Fred Graham, together with their whānau and the NZ at Venice Biennale Patrons, to wish them well on what will surely be a momentous and memorable exhibition. In a year when New Zealand does not have its own national pavilion, the inclusion of these artists in the curated show is a shot in the arm for our presence at this important event.

Within the pages of this catalogue, you will find a selection of the finest Aotearoa and international contemporary art. We are grateful to all our vendors but especially to the late Murray Shaw whose commitment to artists and the arts is clearly evidenced here, beginning with lot 21. Also of note is a fine selection of works by the late Tony Fomison, together with important works by Peter Robinson, Gretchen Albrecht, Paul Dibble and many more. We do hope you enjoy the catalogue and we very much look forward to seeing you at the viewing.

Ngā mihi nui,

Leigh Melville

ART+OBJECT

3 Abbey Street
Newton
Auckland 1010

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

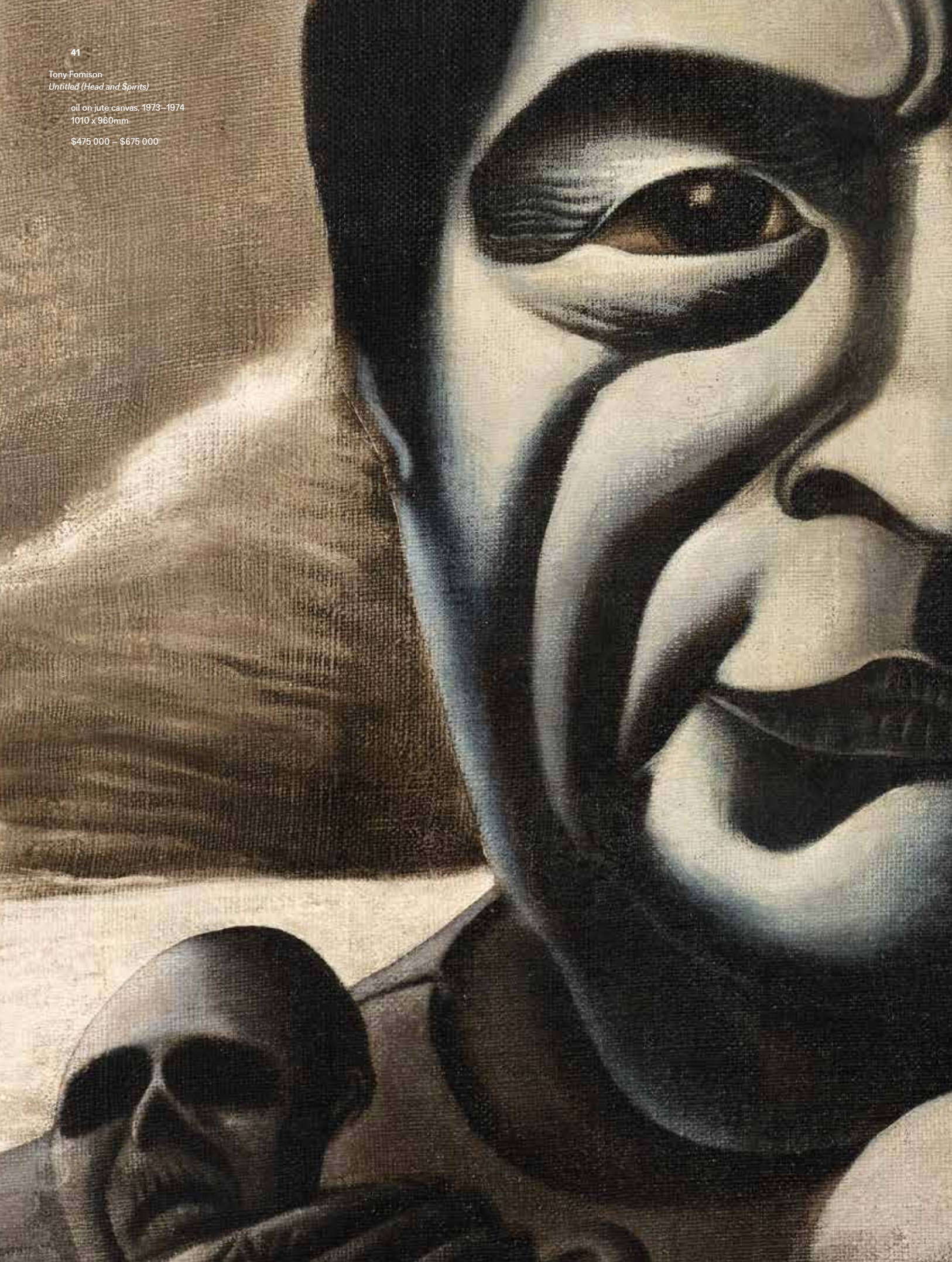
Instagram: @artandobject
Facebook: Art+Object
Youtube: ArtandObject

artandobject.co.nz

Tony Fomison
Untitled (Head and Spirits)

oil on jute canvas, 1973–1974
1010 x 960mm

\$475 000 – \$675 000







27

Milan Mrkusich
Painting Dark

acrylic on canvas
title inscribed, signed and dated '72 verso
1730 x 1730mm

\$140 000 – \$220 000

Important Paintings & Contemporary Art

PREVIEW

Tuesday 19 March at 5–7pm
3 Abbey Street, Newton, Auckland

AUCTION

Wednesday 27 March at 6:30pm
3 Abbey Street, Newton, Auckland

VIEWING

| | |
|--------------------|----------|
| Wednesday 20 March | 9am–5pm |
| Thursday 21 March | 9am–5pm |
| Friday 22 March | 9am–5pm |
| Saturday 23 March | 11am–4pm |
| Sunday 24 March | 11am–4pm |
| Monday 25 March | 9am–5pm |
| Tuesday 26 March | 9am–5pm |
| Wednesday 27 March | 9am–2pm |

1

Shane Cotton
Ruahine

screenprint on 640gsm paper, 9/40
title inscribed, signed and dated 2022
1050 x 760mm
\$6500 – \$9500



2

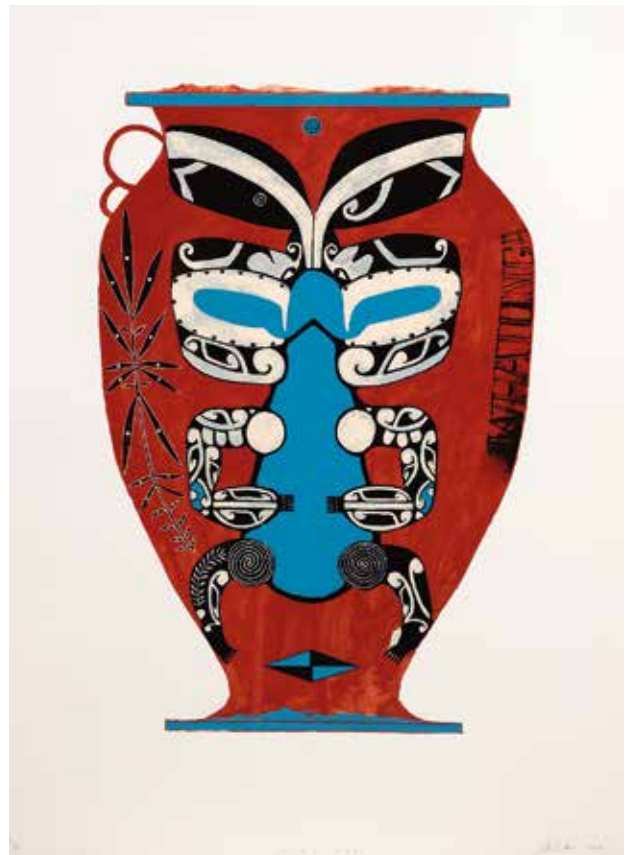
Shane Cotton
Tararua

screenprint on 640gsm paper, 9/40
title inscribed, signed and dated 2022
1050 x 760mm
\$6500 – \$9500

3

Shane Cotton
Whātonga

screenprint on 640gsm paper, 9/40
title inscribed, signed and dated 2022
1050 x 760mm
\$6500 – \$9500





4

Chris Charteris
Te Waewae Necklace

granite from Te Waewae Bay,
Southland (2005)
2000 x 1400 x 100mm

Provenance

Private collection, Auckland.
Purchased from FHE Galleries,
Auckland in 2006.

\$12 000 – \$18 000

5

Allen Maddox

Untitled

acrylic and oil on canvas
signed with artist's initials A.M dated
1/2/00 verso
608 x 608mm

Provenance

Private collection, Waikato. Purchased
from International Art Centre, Auckland,
October 2018.

\$14 000 – \$20 000



6

Ian Scott

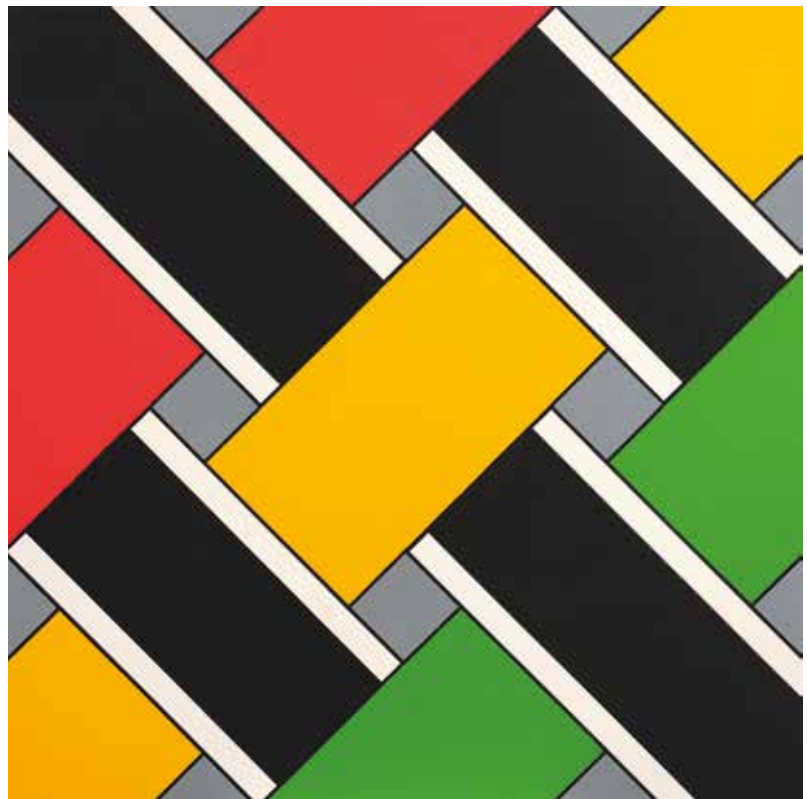
Lattice No. 143

acrylic on canvas
title inscribed, signed and dated '87 verso
1145 x 1145mm

Provenance

Private collection, Waikato. Purchased
from Ferner Galleries, Auckland.

\$20 000 – \$30 000



7

André Hemer
These days

signed and dated June 12 2020 and
inscribed (21:19 CEST) verso
1555 x 1100 x 100mm

Provenance

Private collection, Waikato.
Purchased from Gow Langsford
Gallery, Auckland, November 2020.

\$16 000 – \$25 000



8

Grace Wright
Now or Never

acrylic on linen on canvas
signed and dated 2020 verso
1600 x 1300mm

Provenance

Private collection, Waikato.

\$14 000 – \$20 000



9

Andrew Barber

Paintings of Instagram (#toplessgardening)

oil on canvas

title inscribed, signed and dated 2014 verso

405 x 405mm

Provenance

Private collection, Auckland.

\$3500 – \$5500



10

Andrew Barber

The Ex's Ex's San Pedro

oil on linen canvas

title inscribed, signed and dated 2016 verso

1700 x 1700mm

Provenance

Private collection, Auckland.

\$11 000 – \$18 000



11

Milli Jannides

Upon

oil on canvas
signed and dated 2019 verso
920 x 1160mm

Exhibited

'Milli Jannides: Sympathy Activity',
Mossman Gallery, Wellington,
February 13 – April 25 2020.

Provenance

Private collection, Auckland.

\$11 000 – \$18 000



Bill Henson

Untitled 2001 – 2002, JPC SM202N23

type C photograph, 3/5

title inscribed, signed and dated

2001–2002

1247 x 1730mm

Exhibited

'Bill Henson', Tolarno Galleries,
Melbourne, 20 April – 25 May
2002.

'Bill Henson: Three Decades of
Photography', Art Gallery of New
South Wales, Sydney, 5 January
– 3 April 2005.

Illustrated

J. Annear, *Mnemosyne* (Scalo,
Zurich), pp. 486–487.

Provenance

Private collection, Dunedin.

Purchased from Tolarno
Galleries, Melbourne in 2002.

\$35 000 – \$55 000



13

John Pule
Manavanava

acrylic and watercolour on paper
title inscribed, signed and dated
Sept 2021
1050 x 750mm

Provenance

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

14

Damien Hirst
For the Love of God, Believe

silkscreen print, 217/1700
signed
325 x 243mm

Provenance

Private collection, Waikato.
\$5000 – \$8000



Andy Warhol

Indian Nickel Head from Cowboys and Indians

colour silkscreen on Lenox museum
board paper, ix/x
signed; original certificate of authenticity
from Martin Lawrence Galleries, New
York affixed verso
910 x 910mm

Provenance

Private collection, Wellington. Purchased
from Martin Lawrence Galleries, New
York in 2006.

\$50 000 – \$75 000



16

Michael Parekōwhai
*Ed Brown, Elmer Keith and Pat Covert from the
Beverly Hills Gun*

type C colour photographs, edition of 10
original Michael Lett label affixed verso
480 x 580mm: each panel

Provenance

Private collection, Auckland. Purchased
from Michael Lett, Auckland, 30 April 2013.

\$35 000 – \$50 000

17

Michael Parekōwhai
The Bosom of Abraham

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

Provenance

Private collection, Auckland.

\$16 000 – \$25 000





Lisa Reihana

Wharema Triptych: from *In Pursuit of Venus*

pigment print on paper, triptych
(unique edition)
commissioned from the artist by the
current owner in 2017.
1300 x 1900mm: one panel
1300 x 950mm: two panels
1300 x 3800mm: overall

Provenance

Private collection, Auckland.

\$70 000 – \$90 000



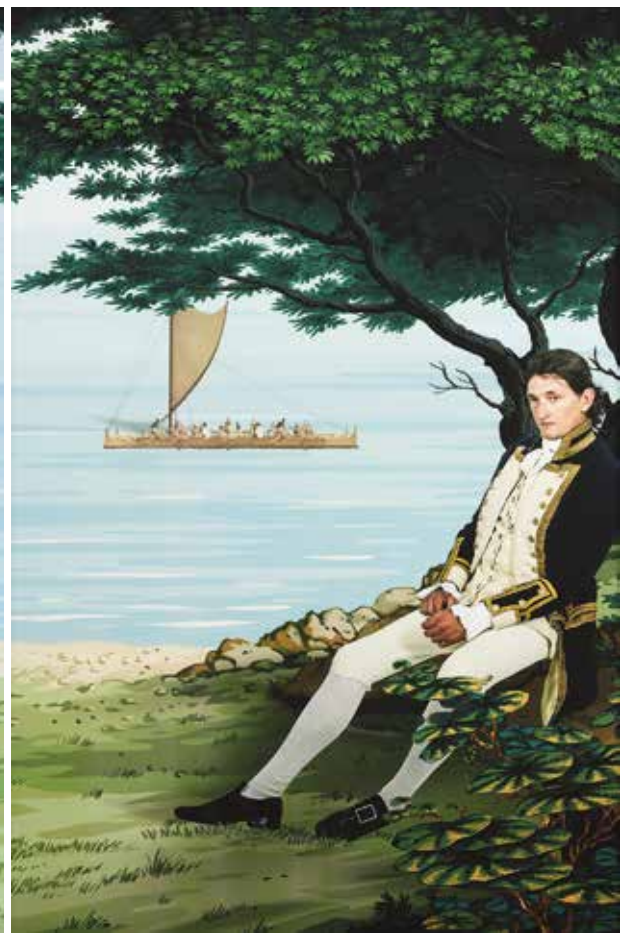
After ten years of visual research a version of Lisa Reihana's two-channel video work *Pursuit of Venus* was staged as New Zealand's presentation in 2017 for the 57th Venice Biennale. A similar version was presented the following year at the Royal Academy of Arts in the *Oceania* exhibition in London. Some technical specifications included the display of a trillion pixels in a moving image some 24 metres long, 4 metres high using 5 projectors and some 20 speakers. Other locations of varying scales were presented in New Zealand, Australia and Canada.

In preparation for the Venice presentation, a series of still photographic images were commissioned—some were edited and others such as the current *Wharema Triptych*: from *In Pursuit of Venus* were unique prints that were designed to underpin a rich cultural history that Reihana embodied in the larger video work.

The origins of *In Pursuit of Venus* may be traced to Lisa Reihana's 2005 visit to Australia's National Gallery to view an exhibition of video works by American artist Bill Viola. These sumptuous and immersive videos engaged slow motion techniques to highlight the emotional impact of the performers. In a striking contrast, in a nearby space Reihana viewed the Enlightenment-era wallpaper *Les Sauvages de la*

Mer Pacifique, 1804–5, by Jean-Gabriel Charvet. This piece, comprising some twenty panels, engulfed ten metres of wall space. The depicted Polynesian figures were draped in apparently Hellenic costumes and adopted classical poses for the approval of contemporary audiences rather than for their dismay. The figures illustrated and acted out excerpts from the voyaging journals of explorers Cook, de Bougainville and La Perouse. Surprised and apparently unnerved by this depiction, Reihana immediately set about a research process to bring a post-colonial view to the representation of Pacific people at the time of European contact. The generalised title *In Pursuit of Venus* of works created in the following decade refers to James Cook's 1769 voyage to Tahiti to specifically record the transit of Venus in the Enlightenment project to measure the earth-sun distance through the calculations of the Astronomer Royal, Edmond Halley. This titling also engages with romantic overtones of how the Pacific was viewed and exotically represented at that moment of first contact with Pacific Islander people.

Reihana set about engaging actors and meticulously costuming them in what we would now regard as clothing from the period of first contact. Using the actors she filmed multiple cameo performances scripted from recorded incidents in the journals from the voyages of Cook and



others. To make Charvet's 'wallpaper' concept come alive, these vignettes were inserted into a moving background of slowed time that moved from right to left, so that the projected final 'wallpaper' image gave the impression that the viewer could walk past and observe live events as they occurred in real time. The soundtrack from authentic ceremonial offerings with incidental music, voice and environmental noise enhanced the viewing experience, creating a sense of being outside, engulfed en plein air. The result is an art-historically epic video projection that has all the emotionally immersive qualities of Bill Viola's moving image masterpieces. His are naturally international, but Reihana's *Venus* is a document that re-visions our part of the world with an outward-looking post-colonial message so that it becomes international.

The *Wharema Triptych* is a large-scale three panel work from the period leading up to the video presentation at the Venice Biennale. It was commissioned for placement in the 1887 Remuera residence 'Wharema', originally owned by E W Payton, the first principal of Elam School of Art in Auckland. This major photographic work captures the interlacing of the actors, their gestures and their costuming with the idealised background landscape—so idealised that it becomes universal of all Pacific locales. The multiple still

photographic images mirror the intent of the multiple panels of Charvet's original wallpaper. The black borders hint at a serialisation of images that are presented one after the other in traditional celluloid film. The artist figure in the central panel, perhaps Sydney Parkinson, William Hodges or John Webber from Cook's first, second or third voyages ironically records the dress of a ceremonial dancer using a child's watercolour paintbox.

For this writer, the overwhelming memory of seeing the Royal Academy version of *In Pursuit of Venus* was the experience of the audience engagement. People stopped, looked carefully and engaged deeply with the slow time being presented. The audience thronged and never abated. They moved along slowly with the unfurling of new vignettes as the background (and time) passed. The work continues to keep conversations wide open about life in the Pacific in a post-colonial world.

Peter James Smith

- 1 'A Conversation with Jeffrey Harris', *Art New Zealand* (18) Summer 1981, p26
- 2 *Ibid*, p24

Standing in the field of expressionist portraiture, Jeffrey Harris cuts a lonely figure. Few other New Zealand artists have journeyed with him as he painted deeply personal figure groupings with flat planes, expressionist texture, and even dark impasto monotonous, year in, year out, often frightening the viewer with their terrible beauty. Indeed, portraiture cuts only a thin line through New Zealand Art History, where, by comparison, Australian portraiture has been fertilised increasingly by the wildly popular effervescence of the annual Archibald Prize. In painting the figure, Harris did have wingmen with his New Zealand contemporaries in Smither, Fomison and Clairmont and added a spiritual dimension through a deep regard for Albrecht Durer, Francis Bacon and the German Expressionists.

Early reviews of Harris's work at the Mair Gallery in Christchurch in 1972 noted his interest in expressionism but questioned the purpose of his approach to line drawing in a non-anatomical way. Back then, classical drawing was taken as a shield against modernist tendencies. Of course, now we would warrant that in the process of mark-making—the movement of a line foreshortening a limb, or the heralding of a glance in the scribbled oval of an eye, or the whimsical outline of bodily form—says everything about the artist's repertoire of beliefs and intentions. It presents a starting point for the viewer to create meaning from the painted image.

However, Harris's use of flat planes of vibrant colour contained within his expressively drawn forms was praised from the outset. In fact, works from this period are now highly prized. Their brilliance is perfectly illustrated in the currently offered oil on board work *Nurses with Flowers* painted in 1973 and shown at the Peter McLeavey Gallery in Wellington in 1974. This work is generous in both scale and an infectious sense of startled joy. A team of nurses stands frontally towards the viewer, as if lined up for a celebratory group photo. Their eyes are startled, and the colour palette is pure joy. Who wants anatomically perfect painted hands and faces when a ward of nurses is suddenly fronting the viewer with bouquets of flowers?

Many of Harris's paintings, especially from the 1970s, show figures contained within and alongside the landscape. In these works, the figure/ground relationship is fundamental to creating a narrative. If we see *Nurses with Flowers* as a landscape, it is an inside one, internalised even. The objects he paints beside his figures are like props for creating a story without words. In a 1981 interview with *Art New Zealand*, he noted:

'If you look at any of my pictures you should learn a lot more about what is happening in the centre of visual attention by looking at what's happening around it.'¹

The grouping of six nurses fills the image, as if their source is a cropped photograph. (Any photographer who takes group portraits can attest to how difficult it is to capture grouped figures with a range of interacting stances.) On the wall behind the nurses are two Harris-like paintings: one, a very New Zealand based landscape that is sun-filled

and bright; the other shows a crouching humbled figure in a pose that hints of nurturing rather than obedience. The painting's effusive presentation of flowers points to an Eden-like paradise. Frontally placed on an open table is a further bunch of flowers dramatized in thick expressionist paint. They lie prone before an empty vase, in contrast to the calmly sorted bunches presented by the nurses. There has been anxiety, and now unbelievable celebration. A first daughter has been born. Harris has said 'You've got to live your art.'²

Clearly, his is a deeply personal art, but effectively, it is not really about him. What begins with personal events in his life then generates a reflection on how he feels in reaction—almost like reflexive research. This analysis of his feelings is then developed through the painting process. Then post-painting, Harris is no longer in the frame. It is for the viewer to observe the pain, the suffering or the joy and such terrible beauty can at times seem overwhelming. Success comes when the viewer declares: 'I can identify with that'. Essentially, through his painting, Harris creates stencils for the viewer to take away and place over their own lives for a sense of self-awareness and emotional identity.

Peter James Smith

Jeffrey Harris

Nurses with Flowers

oil on board
signed and dated '73; title inscribed, signed
and dated verso
1360 x 1510mm

Provenance

Collection of John Casserley, dancer and
choreographer (1941–2019). Purchased from
Peter McLeavey Gallery, Wellington, 1974.
Private collection, North Island.
Purchased from John Casserley by the
current owner in November 1996.

Exhibited

'Jeffrey Harris: Paintings and works on paper',
26 March – 12 April 1974, Peter McLeavey
Gallery, Wellington.

\$45 000 – \$65 000



Richard Killeen
Know this place

acrylic and collage on
aluminium, 32 parts
title inscribed, signed and
dated 1993; inscribed
Cat No. 1832 on original
catalogue label affixed verso
2200 x 2400mm:
installation size variable

Provenance

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





Murray Shaw was born in Christchurch in May 1953, and raised with a taste for the finer things in life. At his funeral in March 2023, his friends and family recalled his love of fine wines, architecturally designed homes, French cuffs, along with his frequent travels throughout the United Kingdom, Europe, the Middle East, and Asia. The many artists who filled St Matthew-in-the-City with music and song to celebrate his life were testament to his deep connection to the arts in Aotearoa.

Upon leaving Christchurch Boys High, where he excelled in the arts and theatre, Murray went to Canterbury University, graduating with a master's degree in law and commerce, with honours. He then entered the business world, founding an enterprise recruiting medical professionals from around the world and facilitating their arrival to work here in New Zealand. Selling the business he built enabled him to focus on his great passion of supporting the arts.

Murray's contribution to the arts sector is a significant one. Not only was he a patron and generous donor, he frequently gave his entrepreneurial and organisational skills to the benefit of many. Eulogies noted his contribution to the Ministry of Foreign Affairs and Trade while he was living in New York. He was on the Arts Council, the boards of New Zealand on Air and Opera New Zealand, he became a trustee and later General Manager of the Christchurch Symphony Orchestra and was Chief Executive of the Hong Kong Symphony Orchestra. Chamber Music New Zealand also enjoyed his support. Murray was a friend and long-time supporter of the Right Honourable Helen Clark and organised numerous fundraising events for the Labour Party and more recently the Helen Clark Foundation.

Murray's interests also extended onto the water, and he owned several classic 'Waitemata Woody's', each of which he carefully restored before moving onto the next project. His last boat, 'Lady Karita', is now sailing the Marlborough Sounds under a new skipper, much taken by the quality of the restoration Murray commissioned. When Sustainable Coastlines was launched, Murray was a founding Mentor.

Ever the bon-vivant, Murray was well-known throughout the world of arts. There were the singers he supported, the musicians he helped buy instruments, the art dealers who knew his taste, and the artists whose works he loved and collected. He gathered beautiful pieces in his Freeman's Bay residence by Ann Robinson, Emma Camden, Ralph Hotere, Rita Angus, Milan Mrkusich and Dame Doreen Blumhardt, to name just a few. He collected glass, sculpture, painting and fabrics. The arrival of a new piece in the house was always marked with a fitting celebration.

Apart from Murray's death being felt deeply by his partner, family and wide circle of friends, it has also rippled across the broader arts sector. His style, vision, energy and tireless support for this community will live on.



21

Ann Robinson
Ice Bowl

cast glass
signed and dated 1996
and inscribed *Cat No.*
56 to underside
230 x 380 x 380mm
\$26 000 – \$35 000



22

Ann Robinson
Pod Vase

cast glass, 45% crystal
signed and dated 2003
and inscribed *Cat No.*
26 to underside
280 x 370 x 265mm
\$22 000 – \$28 000



23

Callum Innes (Scotland, 1962–)
Exposed Painting

oil on linen canvas
signed and dated 2000 verso
800 x 730mm

\$25 000 – \$40 000



24

Edward Corbett (America, 1919–1971)
Untitled No. 1

oil on canvas
signed and dated 1968 verso; title
inscribed and dated January 1968
on original San Francisco Museum
of Art label affixed verso
1020 x 915mm

Exhibited

'Edward Corbett: A Retrospective',
San Francisco Museum of Art, 4
April – 4 May 1969.

\$10 000 – \$20 000



25

Dirk Salz (German, 1962–)
Untitled No. 2155

resin on board
signed and dated 2010 verso;
original Heitsch Gallery, Munich
label affixed verso
500 x 400 x 50mm

\$4000 – \$7000



26

Rita Angus
Nerine

watercolour
signed; title inscribed and signed
verso; original National Art Gallery,
Wellington loan label affixed verso
345 x 160mm

Provenance

Collection of the Rita Angus Estate.
Collection of Murray Shaw,
Christchurch/Auckland.

\$25 000 – \$35 000



27

Milan Mrkusich
Painting Dark

acrylic on canvas
title inscribed, signed
and dated '72 verso
1730 x 1730mm

\$140 000 – \$220 000

Let me make a suggestion. That you attempt to view Milan Mrkusich's *Painting Dark* (1972) 'in the flesh'. In the case of no other New Zealand painter is the photograph, including the best colour plate, more mendacious than in Mrkusich's. The physicality of a Mrkusich painting and its presence as an object are critical. Until you see the painting in person you have not begun to see it at all. His pictures are emphatically objects. They are in scale with the viewer's body but their brushwork has a disembodied effect; it attracts and disassociates at the same time. Furthermore, when you do get to view *Painting Dark* make sure that you register some of the following effects. Seen from a distance, on first entering the room, you will experience the overall prompt of seeing a single red colour field. As you step forwards, toward a middle distance, this ground changes. It begins to now look like atmosphere and dematerialises the canvas, making it seem hazy and velvety. The canvas may seem to pulsate, as if to echo the physical movement you have just undertaken. Then, moving in again, up close, the painted surface provides a very different reading from the diffused, cloudy one you have just experienced. Visible now are the foregrounding and backgrounding of colours as effects of underpainting. Mrkusich makes it known that the genesis of his painting, as well as its viewing, is inseparable from the unseen work done of its background. Because of this things are happening everywhere on the surface. Here in a 'close-to' viewing it is also now that the geometric elements — the corners that give the series of paintings its name — appear to stand out from the surface field on which they are seemingly added. Mrkusich's corners operate like the stones you might place at the corners of a loose page to stop it lifting in the breeze. Like a graphic mat the corners hold the image down, isolating it for purely visual contemplation. Both McCahon and Walters were to use the device at a later date. This sequence of illusions, of textures, which change as the viewer's distance and interaction with the painting changes, means that the atmospheric sensation of *Painting Dark* is an effect set within a system. It requires, as I have labelled it elsewhere, 'a phenomenology of seeing', this is the process which I have just described. It is of prime significance that the fascination with surface, the tenuousness of what is represented, draws one's attention to the materiality of the painting. No other New Zealand painter has devoted himself so whole-heartedly to the cultivation of feeling. In Mrkusich's most effective paintings, like *Painting Dark*, hues harmonise and saturation is more or less consistent. This consistency, we could call it an 'assonance', intensifies one's sense of the painting's almost preternatural beauty. *Painting Dark*, as its title intimates, is dusky and full of retentive hues but still retains a sizzle. The process puts the viewer's mind on edge, imperceptibly irritates it into providing answers for the shape of things, their movement and instability. It is the painting's impossible range of subtleties that, going beyond our ability to register them fully, at once ravish and frustrate the eye. This device is the key to the particular subjective involvement with Mrkusich at his best. It is also why we might characterise Mrkusich's as 'slow painting', for you only get the image gradually as the previous layers beneath the surface emerge and resonate. His paintings are to be viewed episodically, time after time, without final resolution. They are produced from within a tremendous range of emotional energy and deep thought. He asks you as a viewer to find your own equilibrium through a contemplative viewing. All we can do with a painting like *Painting Dark* is to come back to look at it again.

Laurence Simmons



28

Ralph Hotere
Black Painting XIIB

acrylic on canvas
signed and dated
'Dunedin '70' verso
1780 x 915mm

Illustrated

Kriselle Baker and
Vincent O' Sullivan,
Hotere (Ron Sang
Publication, 2008),
p. 57.

\$60 000 – \$80 000

In 1969 Ralph Hotere was recipient of the Frances Hodgkins fellowship which was, and continues to remain, one of the most prestigious and generous of visual arts residencies in New Zealand. It was set up in 1962 in an effort to encourage the work of talented artists and to associate them with the life of Otago University. The fellowship resulted in Hotere moving to the region permanently yet it also served, critically, to expose him to the work of many of the country's most celebrated writers, musicians, dancers and composers as well as fellow painters, print makers and sculptors. Ralph Hotere's painterly project, his vast and varied oeuvre, has always been pluralist and his great skill in capturing the eyes, hearts and minds of all those lucky enough to come into close contact with his paintings owes much to his unique ability to engage and assimilate outside influences of those whom he admires in a manner that is always generative and never derivative.

Black Painting XIIB (1970) comes from a small body of paintings which find their genesis in the 'concrete' or pattern poetry of Bill Manhire and which reach their zenith in the seven panel masterpiece *The Malady Panels* (1971), in the collection of the Christchurch Art Gallery Te Puna O Waiwhetū. The Frances Hodgkins Fellowship sits alongside annual fellowships in both the literary and musical arts and one of its implicit aims is to create relationships between artists working in different spheres of the arts. Manhire was a promising young poet and post-graduate student in his twenties in Dunedin in the late 1960s and Hotere was clearly attracted to the oblique and deliberately unresolved nature of his poetry. The *Malady Poem* consists solely of four words in three manifestations: 'Malady', 'Melody' and 'My Lady'.

Hotere's *Melody* paintings were painted across an immensely fertile two year period which preceded the extensive *Black Painting* period of the late 60s, where the artist used brolite lacquer to produce a large body of work so rich, obsessive and reductive that it still stands on its own in New Zealand art history, and before the 'Port Chalmers' paintings of the early 70s and the artist's subsequent return to geometric abstraction. *Black Painting XIIB* is one of those magnificent abstract paintings which reveals itself slowly over time and which like much of the artist's work rewards sustained contemplation.

Ben Plumbly



Bill Hammond
Snares

watercolour and acrylic on paper
 title inscribed, signed and dated 1995
 1000 x 1300mm

Provenance

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

\$80 000 – \$120 000

*“Just as the eagle is always avid for its prey, Hammond’s humaniforms are eager to assert their life. They stretch out towards others in tensile flashes of music or withdraw into grave and meditative silence.”*¹

Ron Brownson

Bill Hammond is best-known for his iconic bird paintings. The haunting avian humanoid figures began appearing in his work after his well-documented trip to Enderby Island in 1989, and continued to evolve over the subsequent span of his life and painting career. Initially, these figures evoked the artist’s concerns about extinction and the prospect of ecological catastrophe. Later, they took on an otherworldly quality, as if spiritual guardians or watchers, engaged in esoteric rituals or rites.

Painted in 1995, *Snares* offers a window into the development of Hammond’s central motif. At first glance, the work presents the viewer with a sequence of bird figures, approaching, evading, or caught in snares. In this image, these birds are vulnerable, prone to capture and probable death. In keeping with this subject matter, the palette is dark and moody. Hammond’s background paint-handling is expressive and vigorous, whereas in the figurative foreground it is more deliberate and careful. Compositionally, the figures are grouped in threes, receding in size and creating an enticing sense of movement throughout the picture plane – this compositional finesse is a hallmark of Hammond’s work throughout his career.

In the years leading up to painting *Snares*, Hammond created his *Buller* series. Presenting numerous bird-figures, the *Buller* paintings were one of the artist’s first steps away from the noirish comic-book style of painting that had characterised his 1980s work as he moved toward the subject matter that would come to define his oeuvre. In a 2007 text, curator Ron Brownson wrote, “Hammond’s *Buller* paintings are both homage to scientist and author Sir Walter Lawry Buller and a formidable criticism of his research. This crucial series affirms Buller’s skill and innovation in ornithology but also damns his reputation as a marauding trophy hunter who assisted with the extinction of New Zealand bird species.”² Hammond’s 1993 painting *Watching for Buller. 2* is a prime example from this series, presenting a striking yet watchful grouping of birds.

From the late 1990s, Hammond’s bird figures had adopted the more iconographic and ritualistic character seen in works such as *Hokey Pokey* from 1998 and *Zoomorphic Lounge III* from 1999. Brownson summed up these distinctions, writing, “While his earlier paintings seem to consider the dark and bloody pain of humanity and the possibility of our own extinction, Hammond’s paintings now unearth extinct species in order to discover their resurrection. In recent years Hammond’s work has encompassed moods of heroic elegy. Through his avian themes he has developed a deeper, more stilled narrative that meditates upon our primordial natural history.”³

Snares sits somewhere between the dark and the elegiac, both in style and in chronology. These figures are not yet the majestic creatures that appeared from the later 1990s on. Nor are they the terse and haunted avian watchers from the *Buller* paintings. In spite of the snares that bind them and threaten their survival, these birds are poised, primed to step into the full realisation of one of the most distinctive and powerful artistic motifs in the history of New Zealand art.

Julian McKinnon

1 Ron Brownson, “Hammond’s Humaniforms”. In *Bill Hammond: Jingle Jangle Morning* (Christchurch: Christchurch Art Gallery Te Puna o Waiwhetū), 2007. Pp 51-59. 59.

2 Ibid. 55.

3 Ibid. 59.



Bill Hammond

The Quik and the Ded

acrylic on canvas, four panels
 title inscribed, signed and dated 1993
 1000 x 800mm: each panel
 2000 x 1600mm: overall

Provenance

Private collection, Auckland.
 Purchased from Webb's, Auckland
 April 3 2001, Lot No. 24.

Exhibited

'Bill Hammond, Susan Te Kahurangi
 King: The Vagaries of Lingo', Robert
 Heald Gallery, Wellington, August 4
 – August 22 2022.

\$180 000 – \$260 000

The Quik and the Ded is a visually complex and yet surprisingly balanced painting that showcases all of Bill Hammond's idiosyncratic brilliance. The work dates from 1993, and is painted in the illustrative, cartoonish style that characterised Hammond's work from the 1980s and early '90s. One could read this way of working as a response to Japanese manga, or comic books more generally. Or, perhaps, the cartoonish modernism of American painter Philip Guston.

However one chooses to read it, *The Quik and the Ded* is visually entrancing. Some of the details and arrangements of form are almost hieroglyphic; in the densely layered tableau of figures, symbols, quasi-numeric tablets and speech bubbles, something seems to be written – albeit in an indecipherable script. The main figure in the top left panel smiles while dancing on a tidal wave. Hybrid tree-buildings propagate amongst mountains and small plants. Dark patches could read as lakes or patches of night sky or oil spills. Contorted figures pose and flex. With this combination of elements, the work conveys a sense that is simultaneously cheery and ominous – *The Quik and the Ded* could be read as portent of doom, or equally as a work of black comedy.

At the time this work was painted, Hammond had already begun some of his distinctive humanoid bird works, including the *Buller* paintings, which share a similar palette. Though he was yet to fully embrace it; *The Quik and the Ded* bears greater resemblance to his cartoonish work from the 1980s than the majestic bird-laden dreamscapes that followed. Yet, in some of the details of this work, the coming transformation is foreshadowed. The top right panel features a decorated urn – a recurrent motif in his later work. Birds appear on the top right and lower left panels, and some of the numerous figures hold poses similar to those of the avian humanoids that would grace his canvasses from the mid-1990s on.

Writing on Hammond and his work, musician Chris Knox recognised a 'kindred spirit'. Knox stated, "[...] Bill was way outside the New Zealand art mainstream when I first saw his stuff at the Auckland Red Metro in 1985 or thereabouts. More like the confrontational, eyeball-gouging work I was salivating over in Art Spiegleman and Françoise Mouly's New York-based *Raw* comics than whatever was currently fashionable in Kiwi art circles, it thrilled me with its sharply visceral oddness."¹ There can be little debate that Hammond's work is unusual, particularly in the case of his earlier material, though it is precisely this quirky, offbeat character that makes it so compelling and unique.

A consistent throughline in Hammond's oeuvre – from the cartoonish to the otherworldly – is his incomparable flair for composition. His paintings consistently contain multitudes, and yet they are always visually balanced. In the hands of a less skilled creator of images, the sheer volume of pictorial elements in *The Quik and the Ded* would make for a cacophonous mess. Hammond, on the other hand, creates a seething and eerie symphony.

Hammond's legacy is rich. His paintings have made an indelible mark on New Zealand art, and they will continue to provoke and enthral viewers for decades to come. *The Quik and the Ded* is a singular painting from a pivotal period. In its complex weave of imagery and symbols, Hammond's extraordinary artistic vision is in full view.

Julian McKinnon

¹ Chris Knox, "Prepare for Indigestion". In *Bill Hammond: Jingle Jangle Morning* (Christchurch: Christchurch Art Gallery Te Puna o Waiwhetu), 2007. Pp 42-49, 45.



Philip Clairmont
Self Portrait at 17

oil on jute laid onto board
1150 x 785mm

Illustrated

James Ross (ed), *Paintings from the Gibbs Collection: New Zealand
Modernism – Expressionism and Figuration* (Auckland, 1996), p. 48.

Provenance

Collection of Dame Jenny Gibbs, Auckland.
Private collection, Waikato. Purchased from Ferner Galleries,
Auckland in 2000.

\$65 000 – \$85 000



32

Gregor Kregar
Bronze Thinker II

cast bronze (2019)
2000 x 750 x 500mm

Provenance

Private collection, Waikato.

\$50 000 – \$75 000



The drive from Ralph Hotere's studio on the hill at Observation Point in Port Chalmers to Aramoana takes around fifteen minutes. You wind your way through small bays alongside the Otago Harbour, including the artist's home town of Carey's Bay, out to the tip of the harbour to the small seaside settlement of Aramoana. With no shops or streetlights it can be an eerie place which has had more than its fair share of tragedy over the years, yet its rugged, quiet beauty remains unique and unforgettable. The spectre of a proposed aluminium smelter at the sleepy beach loomed large over the local community for nearly ten years until 1982 when its deep unpopularity finally witnessed the government abandon its plans. At the centre of the opposition to the smelter was Ralph Hotere, tackling the potential environmental rape of his beloved local landscape with a body of work so beautiful, raw and powerful that they constitute some of the finest works in his distinguished and prolific career, and in New Zealand art of the twentieth century. The artist's inclusion in Phaidon's *20th Century Art Book* late last century, alongside 499 other illustrious figures, including Colin McCahon, reinforced his status as an international heavyweight, whose best work could sit comfortably alongside that of anyone in the world.

Aramoana translates to 'pathway to the sea' and looking northwards from his studio where this work was painted, Hotere's view towards the fragile Aramoana sand spit and salt marsh was unimpeded. His was a constant view *Towards Aramoana*, as many works from the series are entitled. Though this painting and the series overtly reference this particular landscape, they are not really landscape paintings as such. Rather, they are protest paintings and visual statements of defiance.

Long Live Aramoana! *Vive Aramoana* was painted over two years and finished in the year plans for the proposed smelter were finally abandoned. The work represents a celebration and is among the finest works from the series. With its crosses, dates and numerals built up and then partially erased it captures much of the rage the artist felt at the time. The surge of expression around the stencilled letters and numerals can be seen to represent the toxic waste that a smelter would have released into the harbour, the blood of the wounded land.

Hotere inserts his brooding protest landscape into the ubiquitous New Zealand colonial villa window frame. In doing so he calls into question the manner in which we engage with both works of art and with our changing landscape, questioning the very relevance of art in a time of crisis and its ability to bring about social change.

Vive Aramoana is an elegant visual metaphor for the beauty and fragility of our local environment. Brooding, angry, but ultimately celebratory, it counters the threat of deep ecological and visual damage to the local region with unmistakable beauty and fecundity.

Ben Plumbly

33

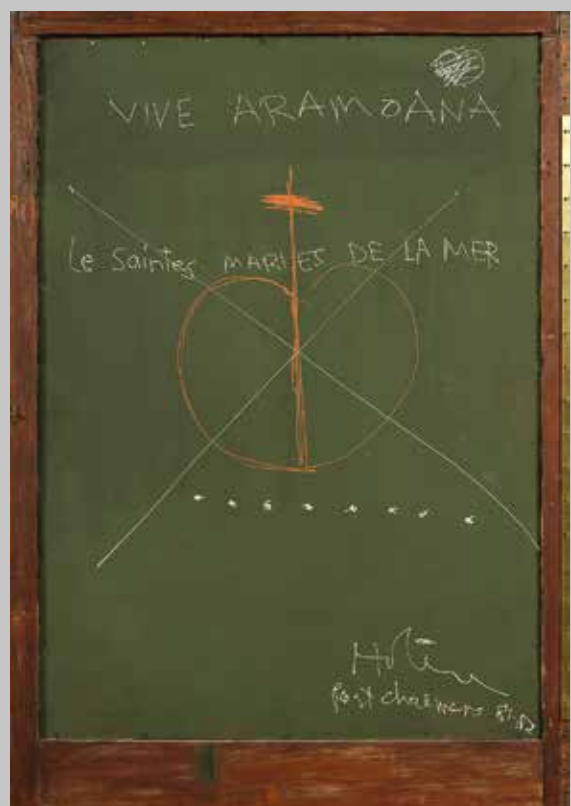
Ralph Hotere
Vive Aramoana

acrylic on board in original villa sash window frame
signed and dated 1981 – '82 verso;
title inscribed and inscribed *Les saintes maries de la mer* verso
1227 x 860 x 75mm

Provenance

Sold in support of the New Zealand Brain Research Institute. Donated by a long-standing participant of the NZ Parkinson's Disease longitudinal study in support of the ongoing study into neurological research in NZ.

\$200 000 – \$300 000





Ralph Hotere

Blue Gums... and daisies falling

acrylic on unstretched canvas
title inscribed, signed and
dated 'Port Chalmers '89'
1830 x 1790mm

Provenance

Private collection, Auckland.

\$250 000 – \$350 000

In 1989 Ralph Hotere began his *Oputae, Blue Gums and Daisies Falling* series (1989–1993) in protest against Port Otago's scheme to carve away half of the hill at Observation Point (Flagstaff Hill) above Port Chalmers where he had his studio. The company wanted to create extra flat land at the bottom of the site to aggregate and marshall *Pinus radiata* logs from Dunedin City Forests ahead of shipping them out from the deep-water port. Having purchased a cottage on top of the hill at 2 Aurora Terrace in 1970, at the end of his Frances Hodgkins Fellowship year at the University of Otago, Hotere had a long association with the hill. His former studio is now a Category 1 Historic Place listed by Heritage New Zealand. It is where he had created many iconic works and also married his first wife Cilla McQueen, author of the poem "Daisies Falling".

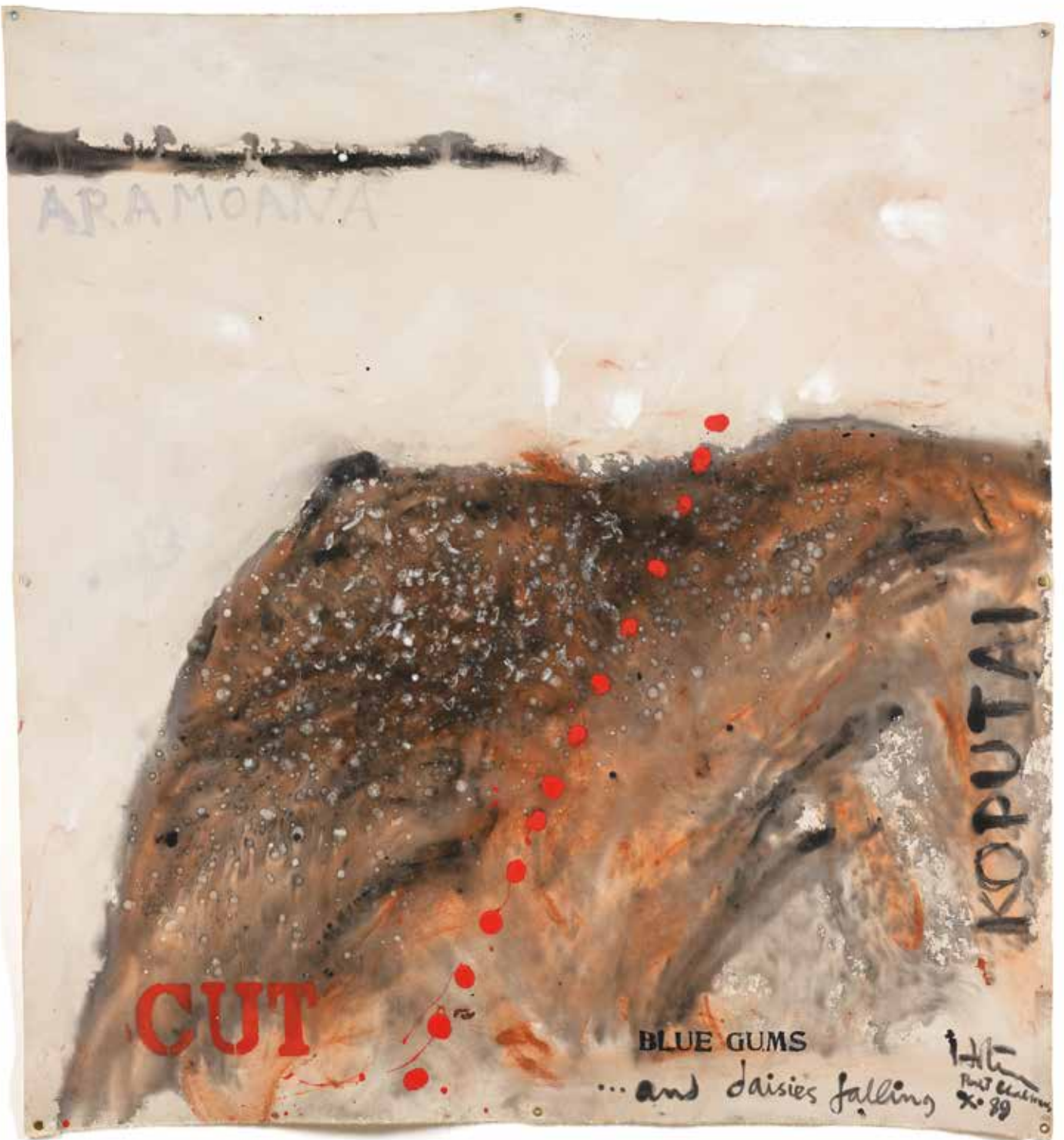
Hotere was so incensed about Port Otago's intentions that in September 1989 he flew to Wellington to try and persuade the Minister of Conservation, Philip Woollaston, to put a stop to the plan. The *Otago Daily Times* quotes him as saying "This is a sacred spot. It has historic connections with early Otago. It's an ancient urupa, and ancient living, dwelling place. And it should never be devastated. They can put their wharves up in town. They don't need to devastate the hill, to change the landscape, you know?" In 1988, Hotere had formed the Society for the Protection of Observation Point (P.R.O.P.) to fight the decision, making and selling art works to fund the costs of the legal battle ahead, often directly referencing the plan to demolish the hill, as this one does.

Many of the works in the series were made using a blowtorch on corrugated stainless steel or "baby iron" but this painting is on raw unstretched canvas, with the image of the profile of Oputae or Observation Point scumbled on in brown and black, with a line of red dots and the capital letters "CUT" indicating the area of land to be removed. "KOPUTAI" (the Māori name for Port Chalmers) appears perpendicular to the other text, lettered up the right side above the inscription of the title, signature and date details. A sprinkle of white suggests the fall of the shasta daisies which characterised the garden outside the studio, symbolic of the colonial history of the site. Above, at the top of the canvas, is a thin, dark line indicating a spit of dark sand with a ghostly text "ARAMOANA" recalling the earlier successful Save Aramoana environmental campaign which opposed the building of an aluminium smelter on a nearby important bird nesting area named by Māori as "Pathway to the Sea".

Hotere often wrote Māori placenames into his work, raising awareness of the long pre-European occupation of the places he was referring to. He knew that Oputae had been occupied since the 12th century by Araite Uru Murihiku, and that it was the site of a kāinga nohoanga, urupā and wāhi tapu. It was also the location of the signing of Otago Deed between 25 Māori chiefs and representatives of the New Zealand Company on 31 July 1844. Hotere also notes the importance of blue gums in the area – the tallest tree in New Zealand is the eucalyptus at the Orokonui ecosanctuary just up the Otago coast.

By 1993, when forestry exports had increased six-fold and pressure on Hotere to sell became irresistible, he finally gave in to Port Otago, and his second studio was immediately demolished. A small area of land accessed from Aurora Terrace was converted in 2005 by the Hotere Foundation Trust with the assistance of the Otago Harbour Board into the Hotere Garden Oputae. Sited there are Hotere's *Black Phoenix II* and other art works previously displayed at Hotere's studio by Russell Moses, Shona Rapira Davies and Chris Booth.

Linda Tyler



ARAMOANA

KOPUTAI

CUT

BLUE GUMS

... and daisies falling

H.L.
No 29

Paul Dibble
Busy Lady

cast bronze, two parts
 signed and dated 1994
 1980 x 1500 x 300mm

Provenance

Private collection, Auckland.
 \$120 000 – \$180 000

To create the illusion that this large sculpture is supported on just a few tiptoe points is a technical challenge met by an internal framework which does the job of holding up the work. From the front, the sculptor has made the figure seem solid and three dimensional but from the side, viewers will see how cleverly he flattens the rounded body to reduce weight. Cut out areas between the breasts and below the belly introduce negative space into the otherwise solid form, drawing on Paul Dibble's study of works by constructionist sculptors including the Russian artist Alexander Archipenko. Made in his home foundry in the mid-1990s after extensive research into casting practices using furrane sand, the immaculate finish of this work belies the painstaking process of bronze casting and fitting the pieces together, then chasing and polishing the metal.

Inspired by watching a waitress in a small café in the country clear tables and serve customers with considerable speed, efficiency and aplomb, this figurative piece belongs to Dibble's series of bronzes featuring unsung heroines. An everyday worker is transformed into a goddess, perhaps a cross between Diana, the patroness of the countryside, always on the hunt, and Aphrodite, the supernatural embodiment of love and beauty. As a concept, the *Busy Lady* series arrived interrupting Dibble's *Hinterland* works dealing with his rural heritage, but she has her antecedent in the artist's 1989 work, *Pacific Balance*, where a poised female figure holds aloft a tray of oceanic elements. This was a key work, inaugurating his life as a full-time artist.

A fantastic creature, the female figure in *Busy Lady* is portrayed as multi-limbed, assuming different stances simultaneously. Her many attributes are reminiscent of Leonardo da Vinci's *Vitruvian Man* who has four arms and legs, but she is much more adventurous. Nimble, she stretches one leg out to span the distance between first and third rectangular plinths, heels off the ground and toes turned up to suggest a sprint. Like a bonnet mascot on a car, her outstretched arms are like wings, managing to suggest both elegance and speed.

Crouching beneath the commotion of the movement of *Busy Lady* is a hare, a symbol of vitality and fertility from classical times. The personification of multi-tasking, this woman has no time to heed her totem or she might lose her momentum and balance. Like a juggler spinning a plate on a stick, she holds aloft a serving tray with miniature ladder back chair on it, a symbol of rest which is well out of her reach. A fifth hand is usefully deployed holding a snapper. Can she feed the multitudes with her simple loaves and fishes? With a tea cup and saucer balanced on her head, dashing from kitchen to table, she will give it her best shot. She spreads her arms wide with fingers splayed as if to embrace the world and accommodate everyone, a people pleaser with no time for herself.

Linda Tyler



Colin McCahon
Portrait (Anne McCahon)

oil on board
 signed and dated 'Aug. '56'
 543 x 470mm

Reference

Colin McCahon Database
 (www.mccahon.co.nz)
 cm000856.

Provenance

Collection of Maurie Boyd,
 Wellington. Purchased from
 Peter McLeavey Gallery,
 Wellington.
 Private collection,
 Christchurch. Purchased from
 Dunbar Sloane, Wellington,
 21 July 2010, Lot No. II.
 \$180 000 – \$260 000

This powerful portrait is prominently signed and dated (August 1956), but was untitled by the artist. Never exhibited in his lifetime, it has always been identified since entering the art market (initially through McCahon's Wellington dealer, Peter McLeavey) as a portrait of Anne McCahon, Colin's wife since 1942 and mother of four children – a distinguished artist and illustrator in her own right. Born Anne Hamblett in 1915 (died 1993), she was 40 when the picture was painted.

Portraits are probably not the first mode thought of in connection with McCahon, as compared to landscapes or abstractions or text paintings. But he produced interesting portraits throughout much of his career, from 1939 (*Elespie Forsyth*) onwards, though there were none later than *Portrait of Gordon H. Brown* (1968). Most of his 30 or so portraits (the number depends on how, precisely, 'portrait' is defined) belong to the 1940s and 1950s. They came in several different media, including drawings in pen, pencil and ink brush, watercolours, gouaches, acrylics and oil paints.

Of portraits in oils there are around 15, give or take one or two depending on definition. Several different categories are discernible: 1) Portraits of named persons, such as *Elespie Forsyth* (1940), *Harriet Simeon* (1945), *Anne, abstract* (1947) and *Portrait of Victoria* (1957). 2) Portraits of known but unnamed individuals such as *Woman in Chair* (1947) [probably Anne McCahon], *Portrait* [Peter Webb] (1955) and the present work. 3) Portraits of unnamed and anonymous individuals such as *Singing Women* (1945-46), *Head* (1954) and *Singing woman on pink ground* (1955). 4) A rather loose category (arguably not 'portraits' at all) is figure paintings where the intention is less representational than symbolic, mythical or historical, for example, *Listener* (1947), *I, Paul* (1949), and *The Eagle* (1950). Whatever their category McCahon's portraits are all strikingly different from each other in manner – he never repeated himself.

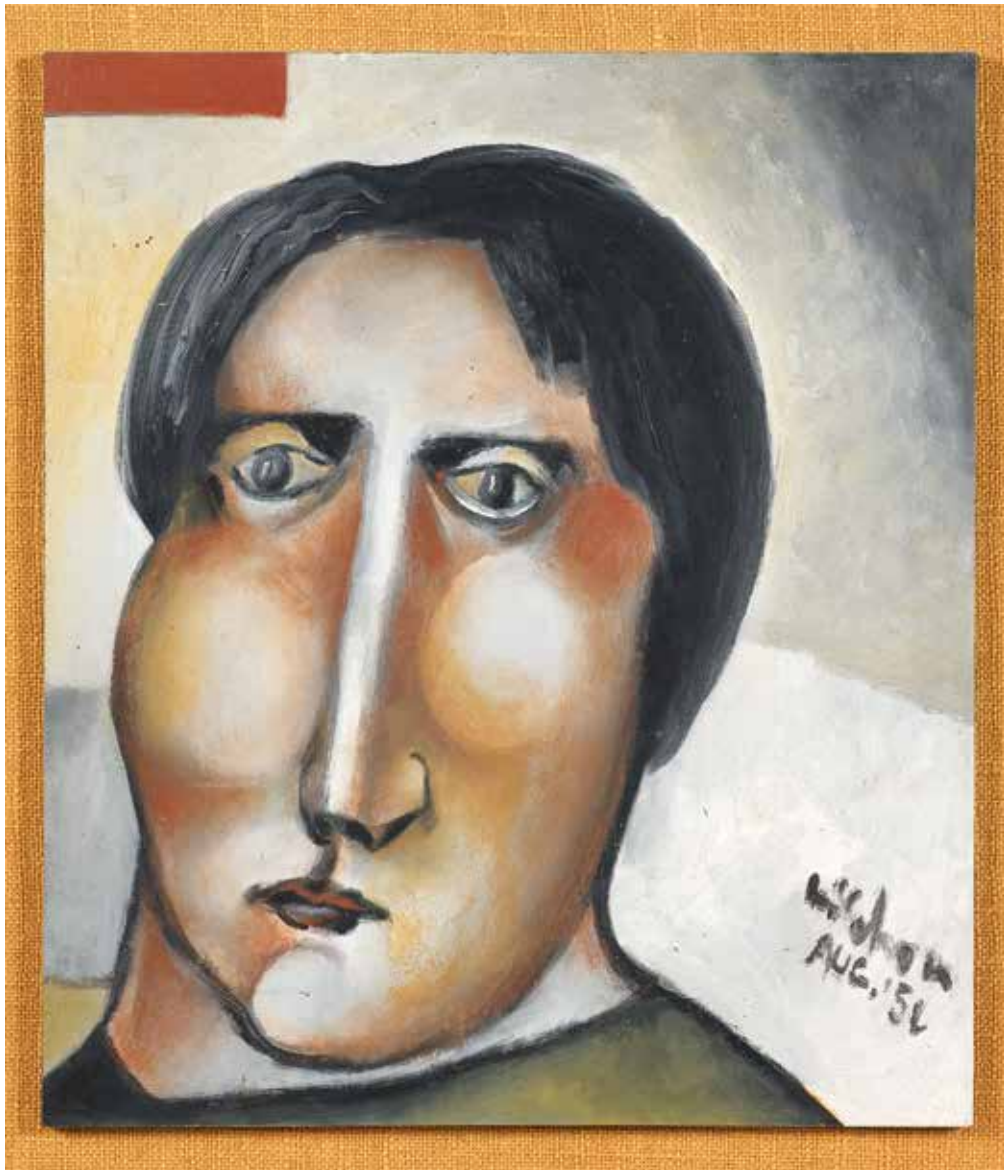
The mid 1950s, when the McCahons were living in Titirangi and Colin was working at Auckland City Art Gallery, were one of the most active periods for portrait-making. In addition to *Portrait* (1956), there is *Portrait* (1955), of gallerist and auctioneer Peter Webb (a colleague at ACAG), *Singing Woman on pink ground* (a visiting Australian soprano, 1955), and *Portrait of Victoria* (his daughter, 1957). There was also *Portrait of the Artist's Daughter* (probably Catherine, 1955), a gouache and watercolour, and several pencil drawings of his children, too.

McCahon depicted his wife Anne on several occasions, especially in the early years of their marriage; from 1942-47 there were half a dozen portraits of her in various media. The 1956 work is a decade or more later than other examples. The artist presents here a mature woman with short-cropped hair, seen only from the neck up; alert and focussed in expression she engages the viewer directly with a steady and intelligent gaze. Deliberate stylisation removes the portrait from mere 'likeness', straight naturalist representation. In some respects it resembles elements in other Titirangi-period paintings; for example, horizontal and rectangular features (the rectangular strip in the top left corner, the straight eyebrows) are pervasive in the *French Bay* series; while the exaggerated roundness of cheeks and chin recalls circular details in Titirangi *Kauri* paintings; and the long straight nose is similar to the tall, narrow kauri 'rickers' prominent in the period. The somewhat sombre 'winterish' colour range of the painting, too – white, grey, various shades of ochre, a murky green, brown, black – is similar to several *French Bay* paintings of August-September, 1956.

A further feature of the painting worth noting is the subtle integration through colour of the figure with its abstract but not uniform background. The colours are muted rather than bright and change in hue as the eye moves around the painting. Similar variations from pale to dark tones of varying intensities are seen in the sitter's features.

Altogether it is a striking painting with great presence, surely one of McCahon's strongest portraits.

Peter Simpson



Colin McCahon
Agnus Dei

watercolour and pastel on paper
 signed and dated 1969 in pencil lower right
 1540 x 550mm

Reference

Colin McCahon Database
 (www.mccahon.co.nz)
 cm001509.

Exhibited

'Colin McCahon: Written Paintings and Drawings', Barry Lett Galleries, Auckland, October 6 – October 19 1969.

Provenance

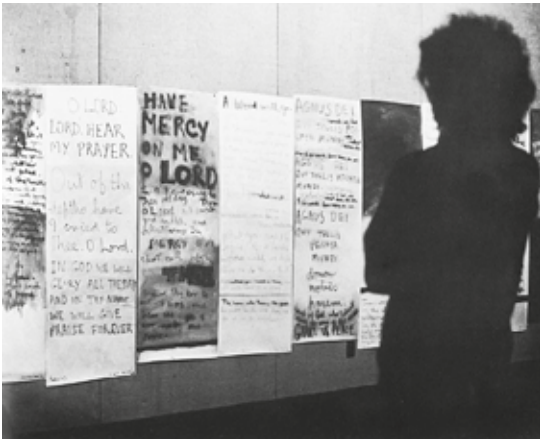
Private collection, Auckland.
 \$85 000 – \$125 000

1969 was among the most productive years in Colin McCahon's career as a painter. It was also a year in which he painted hit after hit after hit. From the monumental *Practical Religion: the resurrection of Lazarus showing Mount Martha* to *The Lark's Song* to *The Canoe Tainui*, artistic breakthroughs were numerous. McCahon now found himself in the unique position of having two dealers representing him, Peter McLeavey in Wellington and Barry Lett in Auckland, and for the first time in his life his work was beginning to sell well and he had the ability to paint full time.

This incredibly fertile and prolific year of painting was precipitated by a number of factors, both prosaic and transcendent. The recent availability in New Zealand of acrylic paints and the artist's subsequent move from oils to acrylics is worthy of note. It removed the prerequisite drying times and allowed the artist to move more quickly. In May of that year the artist made the decisive move to his studio at Muriwai beach. If acrylics allowed McCahon to work faster, the new studio granted him the space he had lacked at Partridge street.

The receipt of three new publications in this year also radically affected his practice and provided the stimulus for some of his greatest paintings. Matire Kereama's *The Tail Of the Fish* precipitated a newfound engagement and interest in Māori mythology, whilst a copy of the New English Bible, a gift from his wife Anne, resulted in one of his most ambitious and significant paintings, the aforementioned *Practical Religion*. *Journey towards an Elegy* by Peter Hooper, was another gift, this time from his friend John Caselberg. Hooper was a Greymouth-born novelist, environmentalist, teacher, poet and mentor to many young writers.

Agnus Dei (1969) was originally exhibited at Barry Lett Galleries. Inspiration from the various publications manifested itself in an impressive body of work, generically referred to as the 'Scrolls'. These were pinned unframed and edge to edge, adorning the walls of Barry Lett Galleries in an impressive and immersive installation or 'environment', the likes of which McCahon had not created before. Lett is an important figure in this country's art history who helped revolutionise the role of the dealer gallery and pioneered the presentation of contemporary art in a daring and revolutionary manner. Creating paintings which were environments in themselves was not new, but the overwhelming preponderance of text marked this exhibition as a first for the painter. McCahon himself was nervous about the show, wondering whether it was too 'literal' and if there were simply too many words. Each of the 'Scrolls' features text which is governed by their rectangular, vertical format. They are all largely unembellished so as there is little distraction from the written word. Some are in pastel, some in watercolour and some in ink but each shares the immediacy and spontaneity of drawing.



Marti Friedlander, Installation of Colin McCahon's Scrolls exhibition at Barry Lett Galleries Auckland (6–17 October 1969). Courtesy the Gerrard and Marti Friedlander Charitable Trust.

Ben Plumbly

AGNUS DEI

Lamb of God

QUI TOLLIS PECCATA MUNDI

who takes away the

miserere nobis
sins of the world, have mercy on us.

AGNUS DEI

QUI TOLLIS PECCATA

MUNDI. miserere

nobis
Lamb of God, who takes away the sins of the world. have mercy on us.

AGNUS DEI

QUI TOLLIS

PECCATA

MUNDI,

dona

nobis

pacem.

Lamb of God, who take away the sins of the world.

GRANT US PEACE

Colin McCahon

*Truth from the King Country: Load Bearing
Structures No. 1 (Third Series)*

synthetic polymer paint on canvasboard
title inscribed, signed and dated '78 verso
227 x 305mm

Exhibited

Colin McCahon, Victoria University Library,
Wellington, 22 June – 19 July 1981, Cat No. 9.

Reference

Colin McCahon Database
(www.mccahon.co.nz)
cm000866.

Provenance

Private collection, Tasman district.
Private collection, Auckland.

\$75 000 – \$100 000





Marti Friedlander, Colin McCahon's Studio (c.1978). Marti Friedlander Archive, courtesy of E.H. McCormick Research Library, Auckland Art Gallery Toi o Tāmaki and the Gerard and Marti Friedlander Trust.

This is a work from a series of thirty or so small paintings Colin McCahon made in 1978 and 1979; they all show a black tau cross before a predominantly ochre landscape beneath a turbulent sky. The earlier works in the series, of which this is one, bear the subtitle *load bearing structures*; later ones feature the five or the seven wounds of Christ. They are said to have been inspired by one of the railway viaducts on the Main Trunk Line. The Mangaweka viaduct is often mentioned; however that is in the Rangitikei, not in the King Country. If there is a single inspiration for the series, it is more likely to have been the Makatote viaduct south of Erua.

If you're driving from Horopito north on Highway 4, you pass under the southern end of the viaduct and head down the hill to a hairpin bend at the bottom; then climb up the other side to the top of the next ridge. Halfway down there's a place where you can pull over. Toetoe grows luxuriantly here; the bush is mostly rimu, which has that characteristic yellow-green colour to its foliage, with a few other big trees, like tōtora and tōwai, rising above the understory. From the rest area, if you look back up, you will see the massive T-shaped structures of the pylons and the bridge before the bluffs on either side of the gorge of the Makatote River, which is a tributary of the Manga-nui-o-te-Ao, which in turn flows into the Whanganui.

McCahon liked to go for long drives into the landscape. He was in the habit of stopping at vantage points and spending some time, hours perhaps, in front of a particular view. This was not simply in order to memorise it; he wanted to log the changes of light and therefore the passage of time. Most of the works in this series recall a dusky, dusty orange-black late afternoon sky: you do often see this precise shade of

ochre swirling in the air as the sun sets over the dissected hill country to the west of Hauhungatahi, the small volcanic cone which is an outlier of Ruapehu.

I'm not suggesting that McCahon was painting this actual place; rather, that the landscapes of the series are reminiscent of that country; while the tau cross which stands before the bush-covered hills and the ochre skies is both an interdiction and a gateway through into what lies beyond. King Country is Pākehā usage for what Māori call Te Rohe Pōtae, the area of the hat; that part of the central North Island, defined by the circle of the rim King Tāwhiao's hat when placed upon a map, where Pākehā could not go and where no more land would be sold. This border, Te Aukati, was in fact breached, by agreement, when the Main Trunk Line was put through.

What does McCahon mean by 'truth'? Here I always think of the prophetic movement Māramatanga, the way of light. Māramatanga comes from the same source as the Rātana movement; they share a prophetess, Mere Rikiriki, who is said to have given to Wiremu Rātana responsibility for the world of political action; and to Enoka Mareikura, custodianship of the spiritual realm. Be that as it may, Māramatanga consciously seeks to unite with all other prophetic movements in Aotearoa. The truth McCahon is speaking of may be found there; but, if so, to reach it you must somehow answer the questions asked by that resounding black tau cross. To paraphrase Justin Paton: whose land is this and upon which side of its borders do you stand?

Martin Edmond

Peter Robinson

NZ: Some People Call It The World's Arse, I Call It Home

oil on unstretched linen canvas
signed and dated '98 in pencil lower right
2140 x 1810mm

Provenance

Private collection, Wellington. Purchased
by the current owner from Anna Bibby
Gallery, Auckland in 2001.

\$60 000 – \$80 000

Peter Robinson made this work in 1998, the year he was also a guest at the Sydney Biennale. I don't know if he showed it there but, if he did, its McCahon-esque qualities would have been instantly recognised: white hand lettering on a previously painted matt black background; not a framed canvas but a scroll meant to be hung loose upon a wall. Australian viewers would also have recognised the sentiment in the koan-like statement at the bottom, so like, and yet unlike, one of McCahon's lapidary pronouncements. Only a few years before Bob Hawke had accused Paul Keating of calling Australia 'the arse-end of the world'; if it wasn't 'the arsehole of the world'.

There are New Zealand precedents as well. Tim Finn, for example, in a song, more decorously, has Aotearoa: 'Glisten like a pearl / At the bottom of the world'. Then there are the opening lines of the title poem of Bill Manhire's 1991 collection *The Milky Way Bar*: 'I live at the edge of the Universe, / like everybody else'. Manhire, in an earlier collection, also had something to say about the 'N Z' which Robinson places front and centre in this work, somehow both enlarging and miniaturizing the letters. Words that begin with Z, the poem 'Zoetropes' suggests, 'alarm the heart'; but when the speaker finds out that what they are reading (in London) doesn't refer to their home country, their eye moves down the page 'to other disappointments'.

There is a further dimension to this work which might not be apparent to a casual viewer. Robinson, born in Ashburton, is of Kai Tahu descent; you can read the inscription of the initial letters of the European (that is Dutch) name for his ancestral country as white (Pākehā) writing over black (Māori). It's a possible reading, not a prescribed one. But if New Zealand is, in some people's opinion, the world's arse, then it is indeed paradoxical that Robinson should want to call it home. Meanwhile 'some people' is unspecified but you may be sure it is a group to which the artist does not belong.

Another paradox: the lettering of the 'N' and the 'Z' approximates marks made by machines and especially typewriters; but is in fact hand done. The curious relationship between those two letters, each of which looks like the other one turned on its side, is both accentuated and contradicted by the serifs with which they are adorned. There is another contrast with the script along the bottom, hand-written in sans serif capitals which also approximate, without actually imitating, print.

So there is a mordant humour at work here, and a larrikin element too, albeit understated. Keating denied he ever said what Hawke reckoned he did; subsequently it turned out that the joke, if it is a joke, had been used before — by Barry McKenzie, a cartoon character invented by Barry Humphries in 1964, drawn by New Zealander Nicholas Garland, and played in the films by Barry Crocker. Robinson turns the whole thing around again: NZ may be black as the arse of the world but is here re-inscribed with the bright white light of home.

Martin Edmond

NZ

SOME PEOPLE CALL IT THE WORLD'S ARSE, I CALL IT HOME.



Karekare Sky — Sunset (1974) is one of the finest examples of Gretchen Albrecht's first mature works of the 1970s, poured acrylic stained abstractions of sunset landscapes of West Auckland beaches. It is a location that has remained embedded in her memory and is now the place where Albrecht, and her husband James Ross, have a much visited seaside home. Acrylic, then a new medium in vogue, provided Albrecht with a palette of vibrant natural colours: sun yellow, smouldering orange, raspberry-red, parsley-green, electric blue. In crowded overlapping pourings they gave her compositions a flooded look of the all-engulfing weather fronts that scud onto New Zealand's West coast from the Tasman Sea. The poured landscapes were vitally

torn between the dreamy calm of pure colour and the rough and tumble of West coast meteorology. A swarm of piquant, fugitive notes falling like spontaneous dropped sheets of paper, each cradled element has a hovering yet sagging weight achieved by the relative densities and deliberate contrasts of colour. With Albrecht you come and stay for the colours. At their best they feel both surprising and inevitable; at their worst they are merely very nice to look at. You can't stare at her colours without feeling a twitch of recognition — clocking their associations. Colour for Albrecht is a form of storytelling: in *Karekare Sky — Sunset* pink feels like a plot twist, and orange is a blunt entrance point. Unlikely pairs of colours scrape against

Gretchen Albrecht
Karekare Sky – Sunset

acrylic on canvas
 title inscribed, signed and dated 1974 verso
 1200 x 1800mm

Provenance

Private collection, Auckland. Purchased
 from Sue Crockford Gallery, Auckland.

\$100 000 – \$150 000



each other and then smooth things over with a horizontal band. The *deus ex machina* of *Karekare Sky — Sunset* is the delicious uplifted band of grey/crimson/pink which gives her composition life and some nuance. Albrecht makes pink infused with tinges of grey exude a heavy brooding presence and causes the deep blue (sea?) to levitate up to meet it. The colours are definitely inside the surface of the painting, not on it. They are fused into the unprimed fabric: pooled, puddled, and left to dry. It is as if her painting was inspired by water; as if she understands that the art of painting is, at its most basic, a matter of moving coloured watery liquid over a flat surface. The critic Leo Steinberg famously wrote of the “flatbed picture plane” (borrowing

from the name of the horizontal flatbed printing press) as the characteristic picture plane of the 1960s. He contrasted this to the concept of the picture plane of Old Master and subsequent paintings that represented the natural world as a vertical field associable with human posture. The flatbed picture plane, he proposed — whether or not lifted to the vertical — makes “symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards.” Albrecht’s works, mostly composed on the flat floor of her studio, have this flatbed quality; a flatness that calls up the expanse of sea or the stretch of black sand between Karekare and Whatipu. We are invited to see the overlapping layers of paint both as flooding the flatbed picture plane from distant to near, in evocation of a succession of incoming waves across the expanse of beach, and as falling — or, better, suspended from falling — from the top edge to the bottom of a vertical field. Or as blowing sunset clouds over a landscape above the water. Or even just something fleshy, warm, and corporeal swelling over something thinner and cooler. The poured landscape paintings create their own imaginary space, and their horizontal format confirms this; it is as if they don’t want to stop at the edges of the canvas. Albrecht’s painting is not an idea nor a style. It is a constantly changing engagement with feeling and the subconscious. And it is not all abstract either. *Karekare Sky — Sunset* has all the freedom and ranginess of abstract expressionism, but the scene really is Karekare on which the sun is setting. Despite the abstraction there exists the strong feeling of an order that is associated with nature. The form of her painting occupies a terrain that is somewhere between description and metaphor. As Irish writer Colm Tóibín has insisted, Albrecht is a painter of nature who operates from within her subject matter responding to its wild luxuriance.

Laurence Simmons

Tony Fomison
Untitled (Head and Spirits)

oil on jute canvas, 1973–1974
 1010 x 960mm

Exhibited

'Tony Fomison's Dark Places', Gow
 Langsford Gallery, Auckland, April
 6 – May 1 2004.

Illustrated

Ian Wedde, *Tony Fomison's Dark
 Places* (Gow Langsford Gallery,
 Auckland), cover, pp. 10–11.

Provenance

Collection of the artist's estate.
 Private collection, Waikato.
 Purchased from Gow Langsford
 Gallery, Auckland, September 2018
 \$475 000 – \$675 000

In the catalogue essay for *Dark Places*, a small Tony Fomison retrospective held at the John Leech Gallery in 2004, Ian Wedde locates 'his own account of camping out in a tapu cave on Banks Peninsula in the late 1950s [as] the probable source of the transgressive terror in *Untitled (head and spirits)*'. The head is one of Fomison's generic Polynesian figures and the upraised admonitory hand is familiar from other works – notably the painting entitled *No!* (1971). Meanwhile the other hand is curled protectively around one of the three spirits we see in the foreground of the picture.

These spirits are living skulls with long, prehensile tails which make them seem lizard-like; they are clearly individualised and we should probably understand them as representative of whakapapa. However, they also resemble waka tūpāpaku, funerary caskets, the final repositories of bones of ancestors which had been exposed, cleansed of flesh and painted with red ochre. Carved out of wood and wearing fierce expressions meant to warn off trespassers, waka tūpāpaku were often concealed in caves like that in which Fomison sheltered in 1959.

While the expression on the face of the interdictory god, if it is a god, is stern it is not fierce and nor is it without a sort of fugitive sympathy for the interdicted — whether that be understood as the painter or his audience. The ochre cast in the eyes, especially the left eye (as we look at it), is the source, along with the knotted brow, of this emotion, suggesting that incursion into sacred places brings trouble for all concerned. Which includes the owner of the head: if you cover each half of his face in turn, you see that the two sides differ radically in their expressions.

The right side is darker, afflicted, grief-stricken, and vulnerable; the left is more composed and also carries more authority. This asymmetry recalls William Empson's thesis that sculptural representations of the Buddha between the 5th and the 10th centuries partake of a similar asymmetry; with one side showing detachment and the other engagement with the world. Asymmetry is also characteristic of the wooden masks used in Noh theatre, where the left side is usually darker and more troubled than the right; skilled actors use the first in the opening act of the two act plays and the more optimistic right side in the second. Fomison couldn't have known the Empson book (published in 2016) but he might have been acquainted with Noh.

The light in this painting is falling from the left, as morning light falls if you are looking south along the Pacific coast of Te Waipounamu. Behind the head is a fragmentary and elemental land and seascape, echoed in the deep folds in the skin of the face. Fomison in his Polynesian works is always ambivalent; here we see him poised (and positioning us) uneasily between the dark and the light. If he was, as Wedde says, the agent of that first transgression, and has since become the author of this depiction of it, that is indeed a deeply ambivalent place to be: while the eloquence of his witnessing of his predicament somehow ameliorates the evident terror of that first, unwilling, encounter.

Martin Edmond



Tony Fomison

See No Evil

oil on canvas mounted to soft
board in artist's original frame
title inscribed, signed and dated
1974–1976
178 x 265mm

Reference

Ian Wedde (ed) *Fomison:
What shall we tell them?* (City
Gallery, Wellington, 1994),
Supplementary Cat No. 350.

Provenance

Purchased by the current owner
from the artist, circa 1977.

\$65 000 – \$85 000





43

Tony Fomison

Sea Cavern

oil on canvas laid onto pinex board

title inscribed and inscribed *Cat No. 130* verso

908 x 602mm

Reference

Ian Wedde, *Fomison: What shall we tell them?* (Wellington, 1994), Cat No. 347.

Provenance

Collection of Peter Fyfe, Havelock.

Private collection, Waikato.

\$65 000 – \$85 000



Tony Fomison
The Message

oil on canvas mounted to soft board in artist's
original painted frame
title inscribed and inscribed *Cat No. 200* verso
160mm: diameter (excluding frame)

Reference

Ian Wedde (ed) *Fomison: What shall we
tell them?* (City Gallery, Wellington, 1994),
Supplementary Cat No. 423.

Provenance

Purchased by the current owner from the
artist, circa 1977.

\$25 000 – \$35 000



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

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

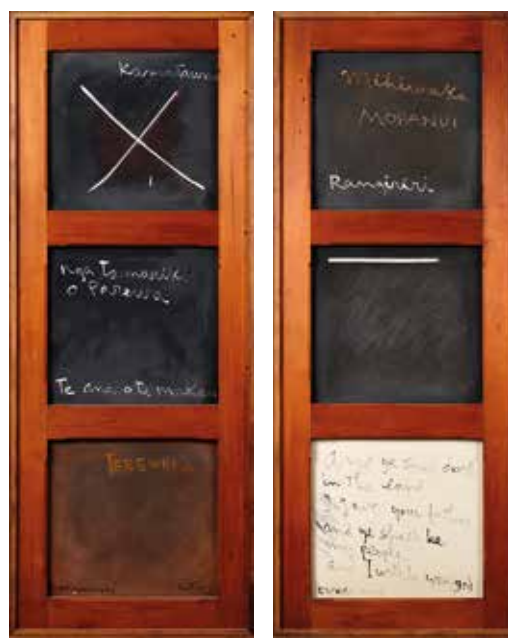
Aramoana/Koputai was included in the exhibition *Hotere: Out the Black Window* at City Gallery, Wellington in 1997. In the accompanying book, Gregory O'Brien explains the title: 'Aramoana' (meaning 'pathway to the sea') is of course the sand-dune spit at the mouth of Otago Harbour, which figures recurrently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

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

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

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

Peter Simpson



45

Ralph Hotere
Aramoana, Koputai

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

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

1545 x 900 x 550mm: installation size
variable

Exhibited

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

Illustrated

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

Provenance

Purchased from Judith Anderson Gallery, Auckland, 1994.

\$80 000 – \$120 000



Dick Frizzell

Wacky Tiki Goes Monumental

oil on canvas

title inscribed, signed and

dated 29/9/92

1950 x 1500mm

Exhibited

'Tiki', Gow Langsford Gallery,
Auckland, 1992.

Illustrated

Dick Frizzell, *Dick Frizzell – The
Painter* (Godwit, 2009), p. 171.

Provenance

Private collection, Auckland.

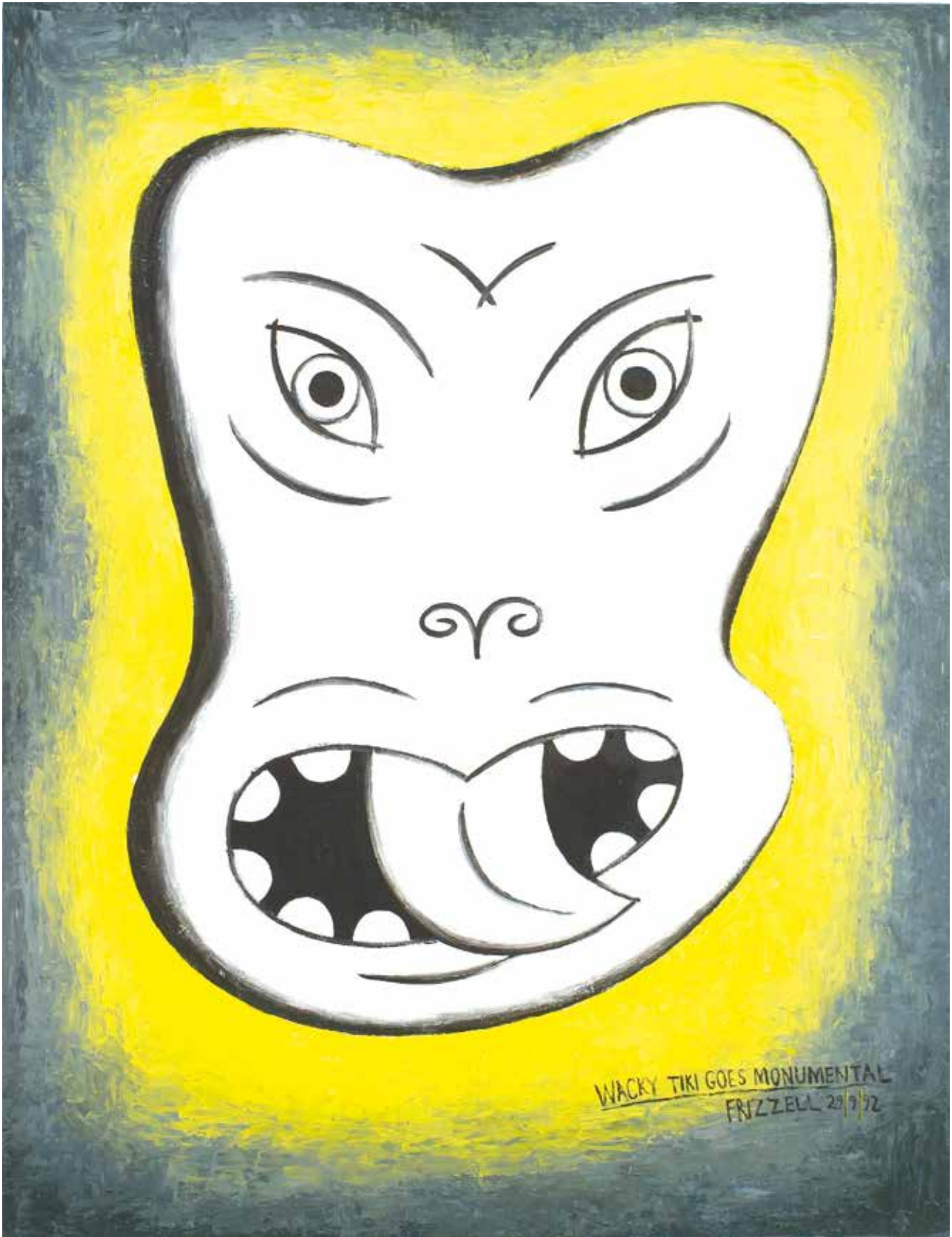
\$60 000 – \$80 000

Exploding from its sulphur-tinted backdrop like some demonic eruption from the Hell's Gate or Wairaki thermal tourist wonderlands, Dick Frizzell's *Wacky Tiki Goes Monumental* is unashamedly in-your-face. And yet it is a friendly demon, its tongue pointing merrily sideways, not downwards in the traditional unfriendly mode. This tiki wants to play. The work is one of the boldest of a series of 'tiki' works exhibited by Frizzell at the Gow Langsford Gallery in 1992. That show, called simply *Tiki*, is now famous in the annals of Kiwi art, or infamous, depending on your perspective, because of the controversy about cultural appropriations it stirred up. If the exhibition was deliberately provocative (as even Frizzell's protagonists acknowledged), it was also deeply understanding about the public life of images, and devilishly clever as well. Frizzell's idea was to use the motif of a Maori-inspired face design as the principal character in a 'tour' of European painting styles, presenting the motif in various guises, by turns cubist, surreal, monumental and pop-art. From a critical point of view the idea was dazzlingly sophisticated, yet to some commentators it seemed also gratuitous, a show-off. Yet what a show it was, and its influence continues to be felt almost two decades later.

Ironically 'tiki-art' and 'tiki-culture' are a global vernacular phenomenon, by no means confined to New Zealand. Indeed the briefest search of Google Images under 'tiki' serves up a tour of staggeringly vulgar misappropriations from Polynesian material arts (mostly of Hawaiian and Easter Island extraction). Beside such productions Frizzell's 'tikis' seem refined, intelligent and sensitive to the energy with which Maori culture has so resolutely engaged all comers through cultural tourism, for mutual benefit and entertainment. Leaving aside the academic niceties of critical designation – 'tiki' is almost always a misnomer – Frizzell's overriding appeal to viewers of his *Tiki* series is to enjoy: to enjoy cultural exchange, to enjoy play with imagery in all its impurity, to enjoy the mix and match of different visual vocabularies, to enjoy the inescapable influence of Polynesian visual styles on other styles.

Wacky Tiki Goes Monumental is the most ebullient of Frizzell's *Tiki* works, hollering "FUN!" from every inch of its giant surface. Its exuberance has the delightfully ironic effect of actually demonomentalizing the work, so that it makes itself equally at home in a gallery or domestic interior. Far from being overbearing, *Wacky Tiki Goes Monumental* is instantly engaging – an open invitation to come and play.

Oliver Stead



47

Laurence Aberhart
The Mediterranean, Spain, 19
November 1994

selenium-toned gelatin silver print
title inscribed, signed and dated
1994/5 and inscribed No. 1 verso
195 x 245mm

Provenance

Private collection, Wellington.
\$2000 – \$3500



48

Laurence Aberhart
Taranaki (The heavens declare the glory
of God), New Plymouth, 14 May 1986

selenium-toned gelatin silver print
195 x 245mm

Provenance

Private collection, Sydney,
Australia.
\$7000 – \$10 000



49

Fiona Pardington
*Kaka Nestor, Meridionalis, Canterbury
Museum*

pigment inks on Hahnemuhle
rag paper, 3/10
title inscribed and dated on
artist's original label affixed verso
1760 x 1410mm

Provenance

Private collection, Wellington.

\$30 000 – \$45 000



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

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

Illustrated

Luit Bieringa, *Two New Zealand
Painters: The Thirties and Forties –
Foundations and changes in the work
of M. T Woollaston and C. McCahon*
(Masters Thesis, 1971), Cat No. 15.

Provenance

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

Note

Painting is double-sided.
\$20 000 – \$30 000



51

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.

\$35 000 – \$50 000



52

John Pule

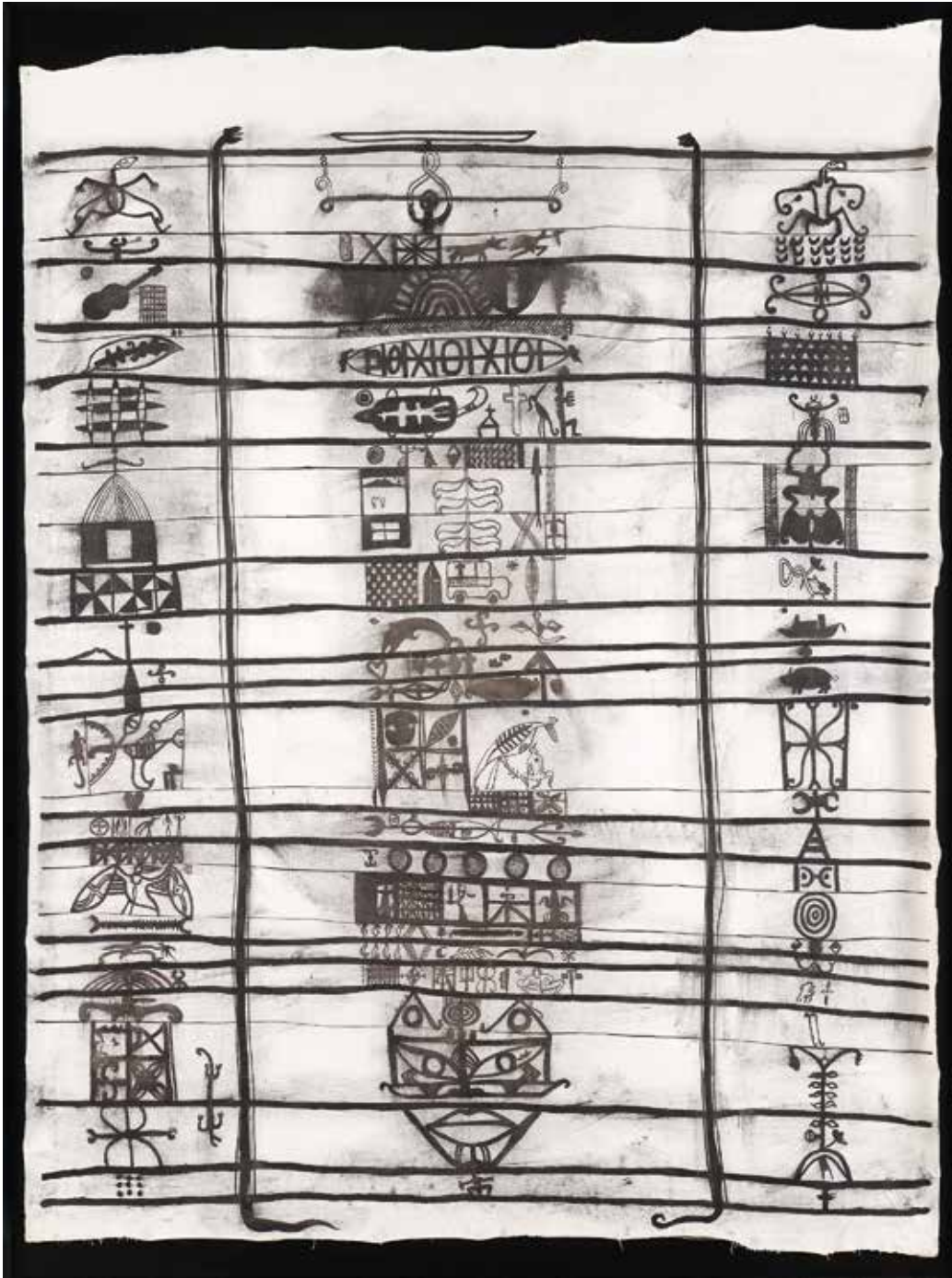
What I may need

oil on unstretched canvas
2330 x 1830mm

Provenance

Private collection, Auckland.

\$50 000 – \$75 000



53

Gordon Walters

Untitled

acrylic on paper, circa 1985

accompanied by certificate of authenticity signed by the artist's
assistant Chris Heaphy.

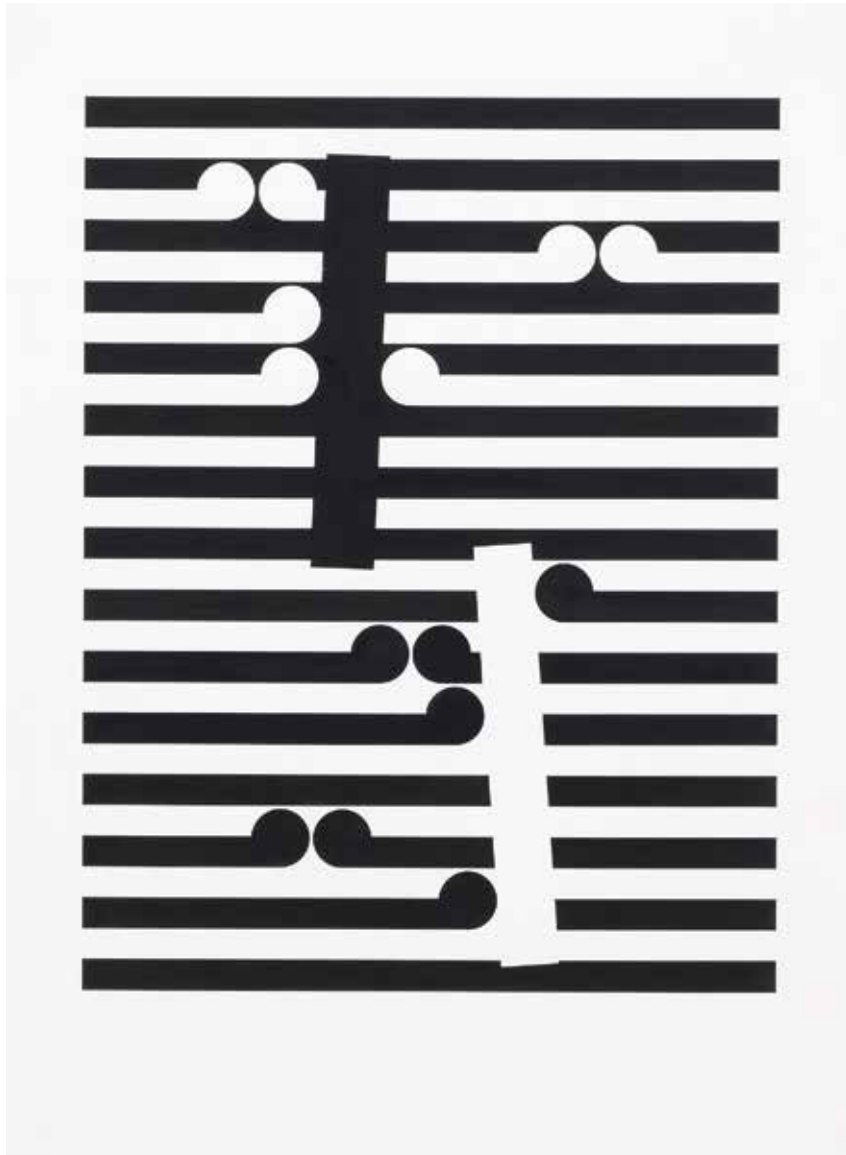
765 x 570mm

Provenance

Private collection, Waikato.

Purchased from Gow Langsford Gallery, Auckland 28 June 2021.

\$60 000 – \$80 000



Shane Cotton
Dog, Ball, Diamond

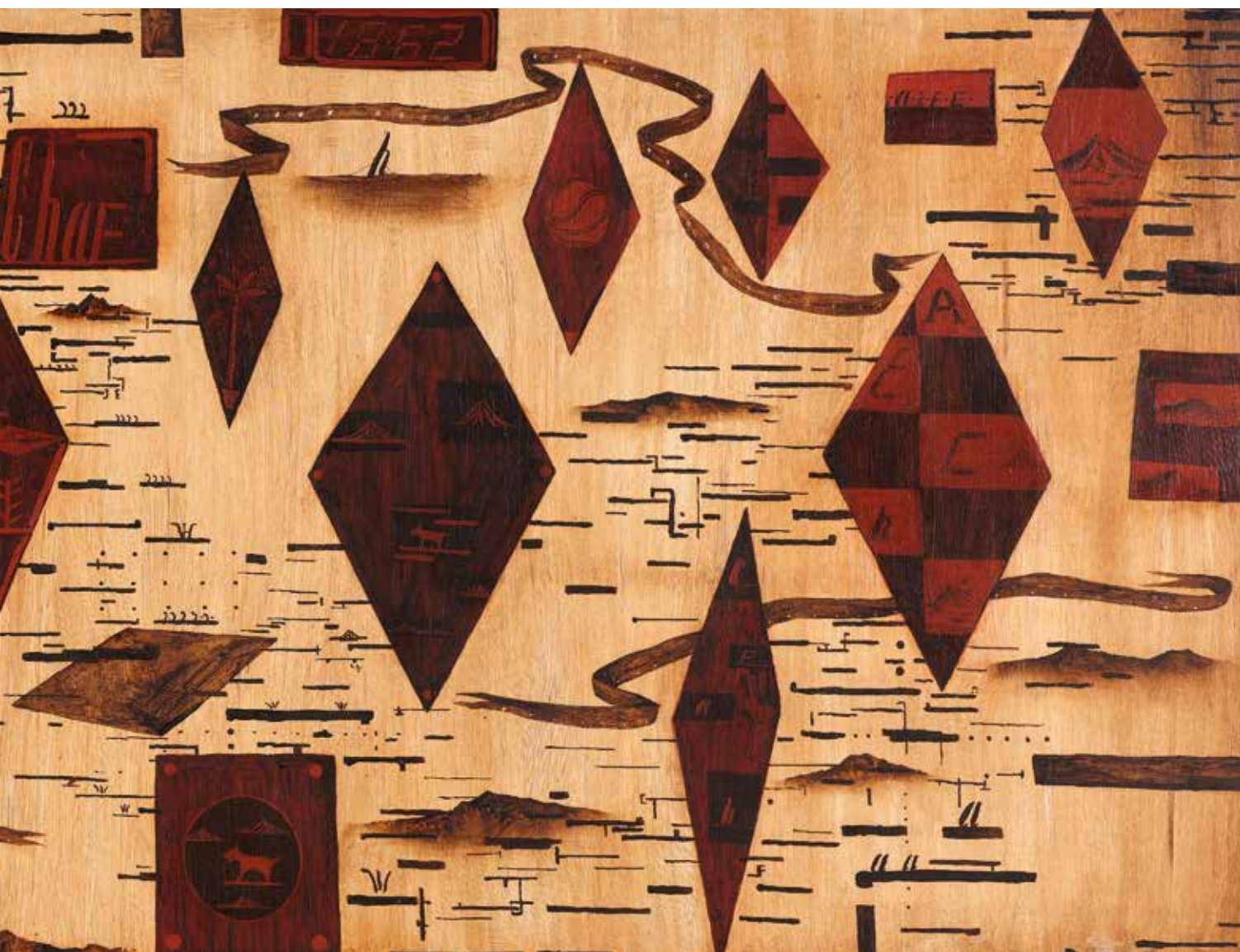
oil on panel
signed with artist's initials S.W.C
758 x 1988mm

Provenance

Purchased from FHE Galleries,
Auckland, 1997.

\$65 000 – \$85 000





55

S raphine Pick

Untitled

oil on canvas
signed and dated '95
760 x 1015mm

Provenance

Private collection, Wellington.

\$13 000 – \$18 000



56

Andrew McLeod

Starry Eyed

oil, wax and mixed media on canvas
title inscribed; signed and dated
1996 verso
1778 x 1990mm

Exhibited

'Andrew McLeod: Identity Paintings',
Oedipus Rex Gallery, Auckland,
October 14 – November 1 1997.

Illustrated

TJ McNamara, 'Beyond the
Photographs', *NZ Herald*, October
23 1997.

Provenance

Private collection, Whanganui.
Purchased from Oedipus Rex
Gallery, Auckland November 1 1997.

\$12 000 – \$20 000



57

Robyn Kahukiwa

Untitled

oil on unstretched linen canvas
signed and dated '99
2150 x 1335mm

Provenance

Private collection, Wellington.

\$14 000 – \$22 000



58

Joanna Margaret Paul

Barry's Bay: View from the Interior Bedroom

oil on board, circa 1974

587 x 587mm

Provenance

From the collection of the artist's family.

\$10 000 – \$16 000



59

Jeffrey Harris

Calf

oil on board

title inscribed, signed and dated 1971

verso

663 x 402mm

Provenance

Private collection, Dunedin.

\$5000 – \$8000



60

Grahame Sydney
Cargill's Corner, Dunedin

watercolour
signed and dated December 1 1966
365 x 560mm

Provenance

Private collection, Christchurch.

\$10 000 – \$15 000



61

Frances Hodgkins
A Chelsea Garden

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

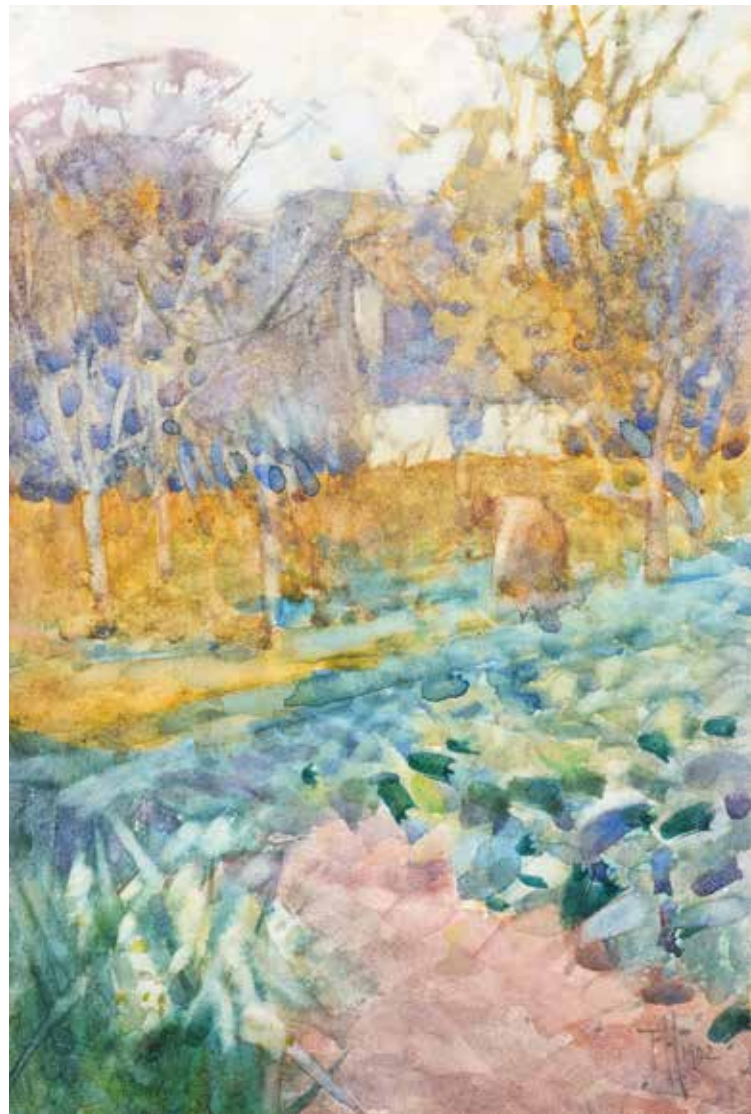
Reference

Frances Hodgkins Database
(www.completefranceshodgkins.com)
FH1291.

Provenance

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

\$22 000 – \$32 000



Jan Nigro

Death of a Skittle Clown

oil on board

signed and dated '59; inscribed *from the Jan and Gerry Nigro collection* verso

1207 x 800mm

Exhibited

'Jan Nigro: a selective survey: 1937–1998', Hawkes Bay Exhibition Centre, Hastings, 25 August – 18 October 1998.

Provenance

Collection of the artist.

Private collection, Auckland. Purchased by the current owner from John Leech Gallery, Auckland, 25 September 1993.

\$14 000 – \$20 000



63

Louise Henderson
Femmes Curieuses

oil on board
signed and dated '89; title
inscribed verso
1200 x 890mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



64

Chris Charteris

Untitled

granite

1110 x 1650 x 200mm

Provenance

Private collection, Auckland.
Purchased from FHE Galleries,
Auckland in 2007.

\$12 000 – \$18 000

65

Martin Selman

Fold

Carrara marble

130 x 250 x 190mm

Provenance

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

\$3000 – \$5000



66

David McCracken
Romantic Portrait of Mass

signed and dated '04
2435 x 800 x 110mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



67

Terry Stringer
Growing in New Zealand

cast bronze and stone plinth, edition of 2
signed and dated '95
970 x 350 x 350mm: excluding base
1930 x 400 x 400mm: including base

Provenance

Private collection, Auckland. Purchased
by the current owner from Anna Bibby
Gallery, Auckland, 28 March 1996.

\$20 000 – \$30 000



68

Guy Ngan
Green Habitation No. 1

acrylic on board
title inscribed and dated 1974
on artist's original catalogue
label affixed verso
600 x 1365mm

Provenance

Collection of Ron Sang,
Auckland.
Private collection, Auckland.
Purchased circa 1990.

\$12 000 – \$18 000

69

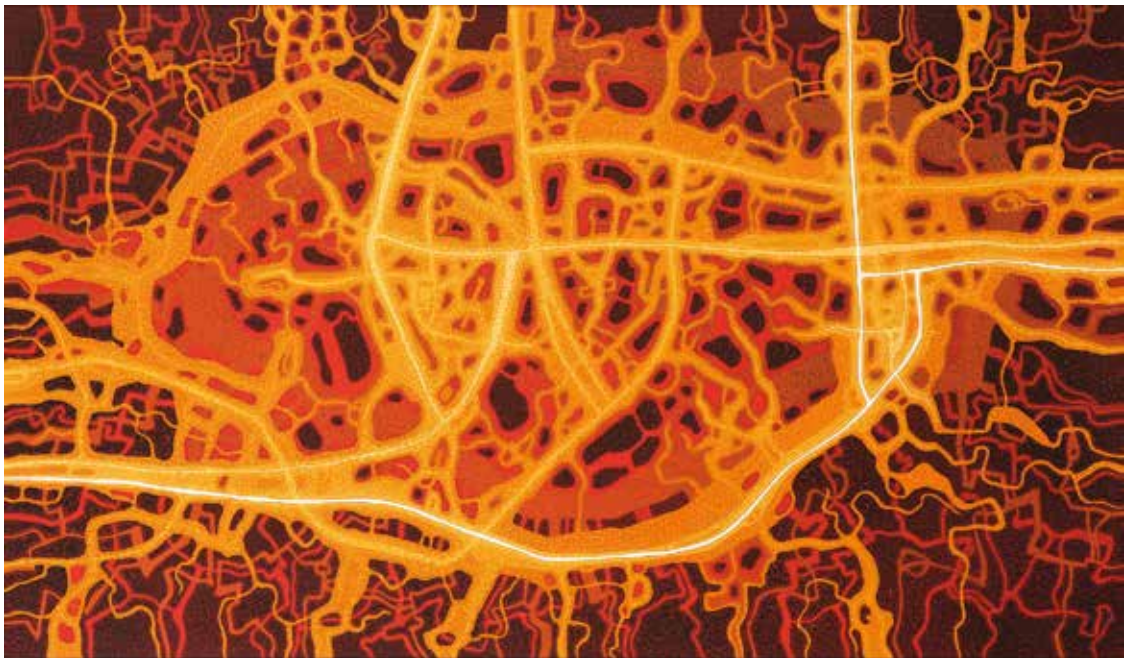
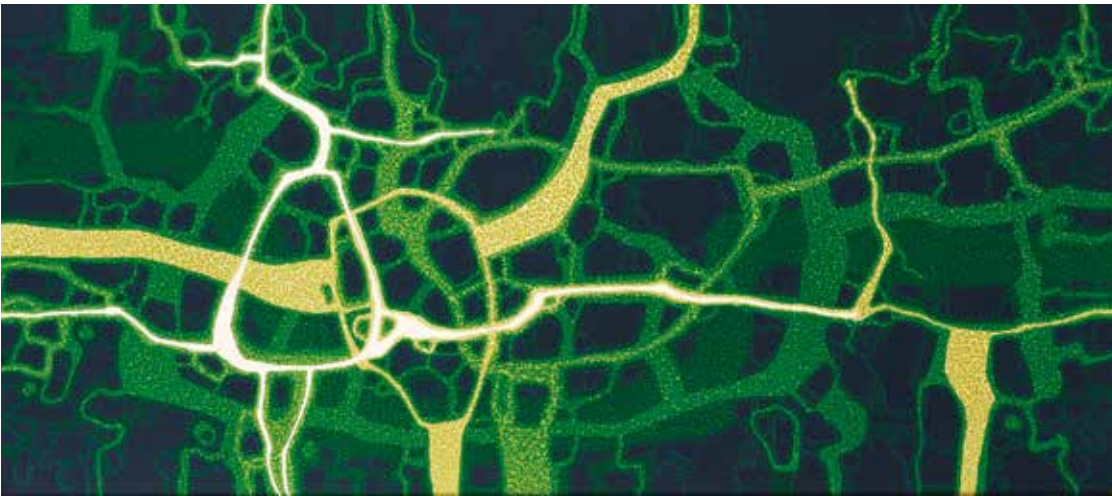
Guy Ngan
Oceania No. 2

acrylic on board
title inscribed and dated 1974
on artist's original catalogue
label affixed verso
805 x 1370mm

Provenance

Collection of Ron Sang,
Auckland.
Private collection, Auckland.
Purchased circa 1990.

\$15 000 – \$25 000



70

Richard Killeen
Plainne

UV inkjet on plywood
signed and dated 2015 verso;
inscribed *Cat No. 4459* on artist's
original catalogue label affixed verso
1150 x 1150mm

Provenance

Private collection, Auckland.

\$15 000 – \$25 000

71

Don Driver
Basic Planes

mixed media and found objects
title inscribed, signed and dated
1995 verso
1020 x 1020 x 160mm

Provenance

Private collection, Auckland.

\$6000 – \$10 000



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. 195
Important Paintings and Contemporary Art
27 March 2023 at 6.00pm

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

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

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

Payment and Delivery

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

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

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

Please indicate as appropriate by ticking the box:

Phone Bid

Absentee Bid

Mr/Mrs/Ms:

First Name: _____

Surname: _____

Address: _____

Home Phone: _____

Mobile: _____

Business Phone: _____

Email: _____

Signed as agreed: _____

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

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

Artist Index

Aberhart, Laurence 47, 48

Albrecht, Gretchen 40

Angus, Rita 26

Barber, Andrew 9, 10

Charteris, Chris 4, 64

Clairmont, Philip 31

Corbett, Edward 24

Cotton, Shane 1, 2, 3, 54

Dibble, Paul 35

Driver, Don 71

Fomison, Tony 41, 42, 43, 44

Frizzell, Dick 46

Hammond, Bill 29, 30

Harris, Jeffrey 19, 59

Hemer, André 7

Henderson, Louise 63

Henson, Bill 12

Hirst, Damien 14

Hodgkins, Frances 61

Hotere, Ralph 28, 33, 34, 45

Innes, Callum 23

Jannides, Milli 11

Kahukiwa, Robyn 57

Killeen, Richard 20, 70

Kregar, Gregor 32

McCahon, Colin 36, 37, 38

McCracken, David 66

McLeod, Andrew 56

Maddox, Allen 5

Mrkusich, Milan 27

Ngan, Guy 68, 69

Nigro, Jan 62

Pardington, Fiona 49

Parekōwhai, Michael 16, 17

Paul, Joanna Margaret 58

Pick, Séraphine 55

Pule, John 13, 52

Reihana, Lisa 18

Robinson, Ann 21, 22

Robinson, Peter 39

Salz, Dirk 25

Scott, Ian 6

Selman, Martin 65

Stringer, Terry 67

Sutton, William 51

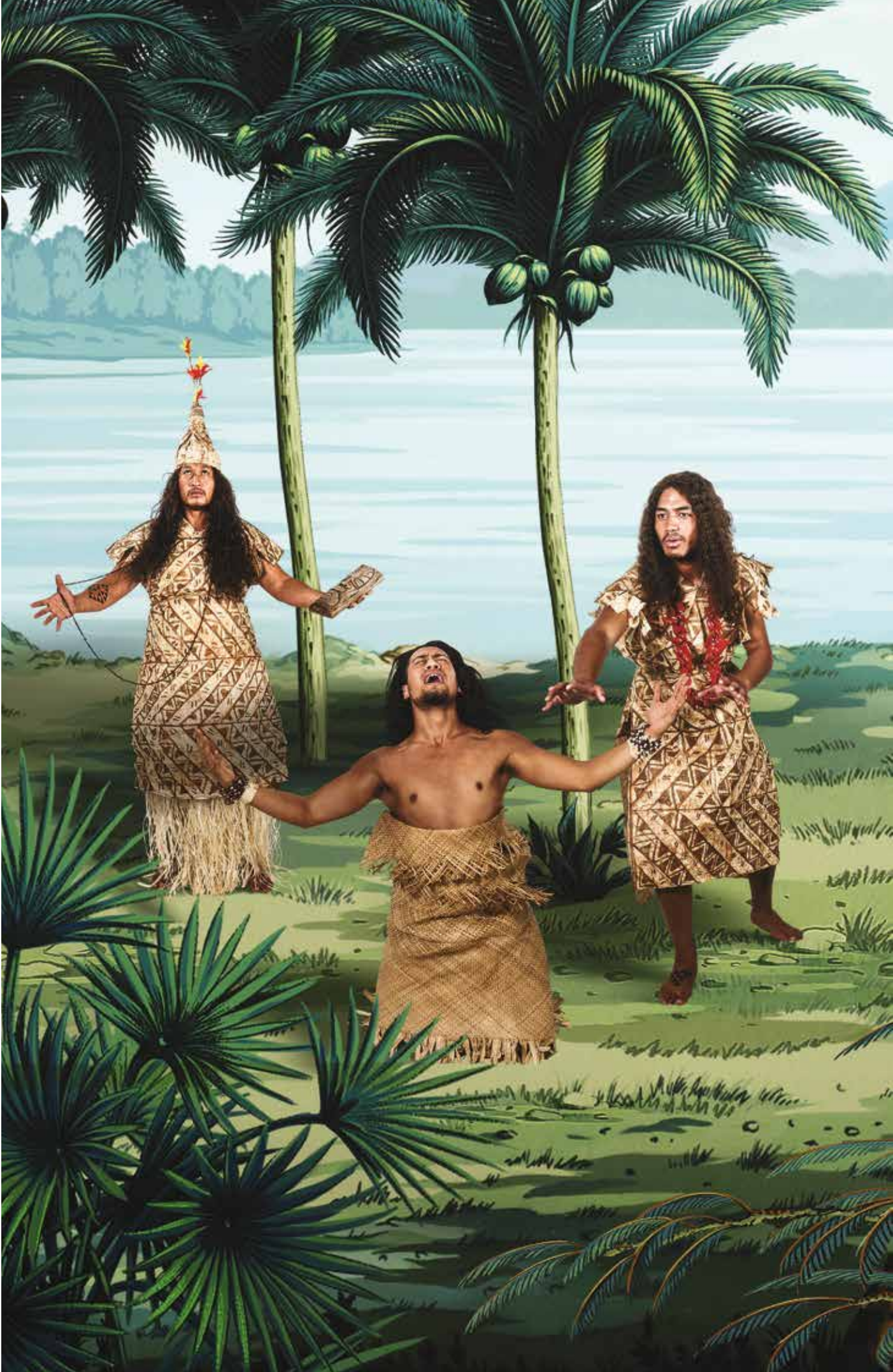
Sydney, Grahame 60

Walters, Gordon 53

Warhol, Andy 15

Woollaston, Toss 50

Wright, Grace 8



IMPORTANT PAINTINGS & CONTEMPORARY ART



MARCH 27