

IMPORTANT PAINTINGS
& CONTEMPORARY ART
AUGUST 13



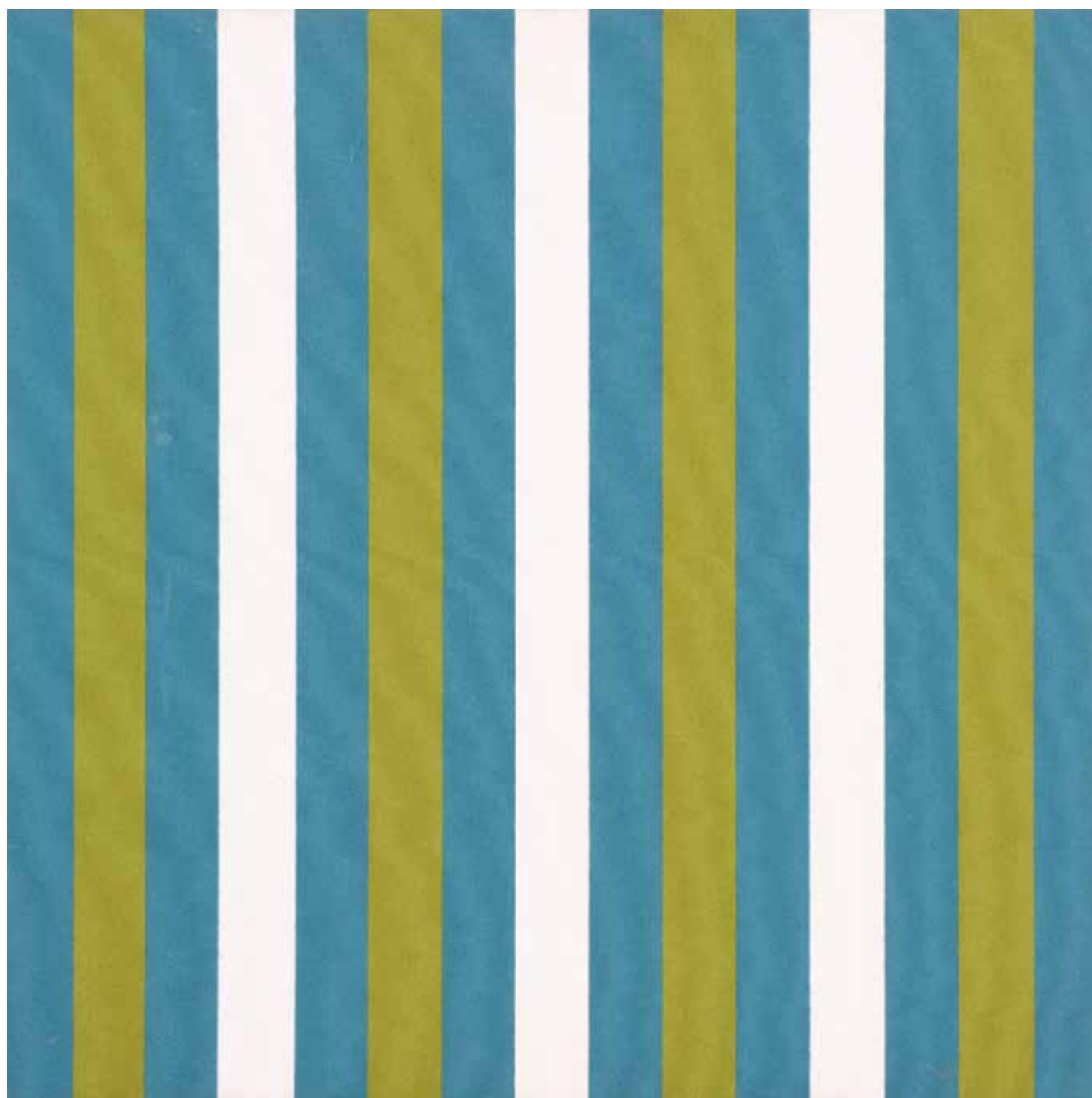
Sue Crockford at her desk in the
Albert St. gallery, September 1985.
On exhibition: works by Denys
Watkins including *The Sundays*
were for Leisure (left) and *Partially*
Dislocated (centre).

Important Paintings & Contemporary Art

17

Julian Dashper
Untitled (Mini)

sprayed acrylic on canvas
title inscribed, signed and
dated 1991 verso
565 x 565mm
\$5000 – \$8000



The Grant Kerr Collection

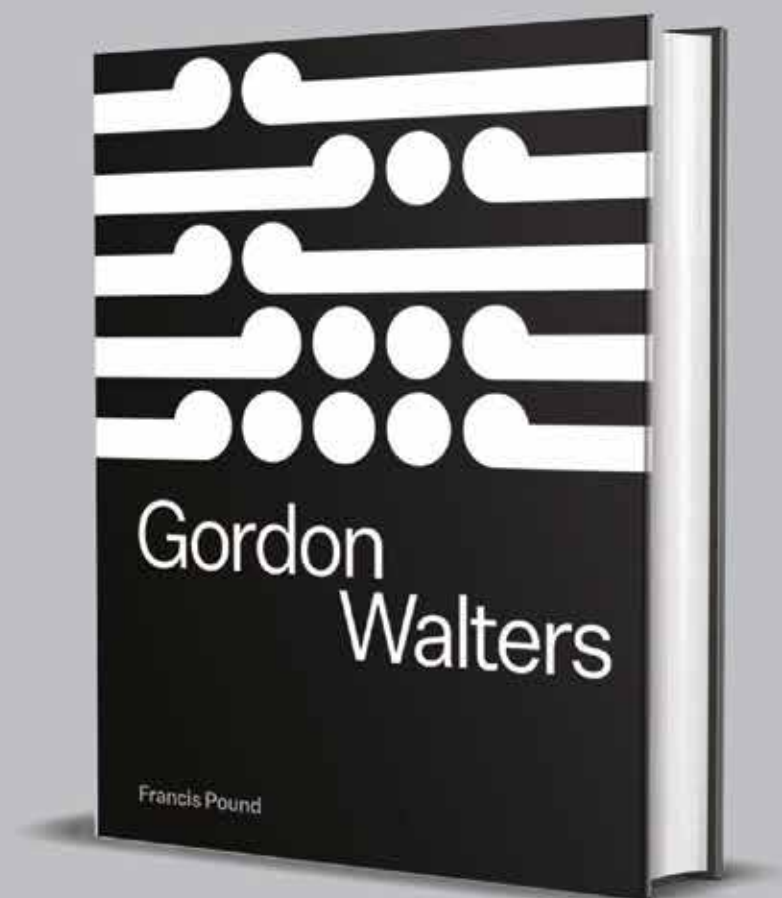
Art+Object announces the sale of the Grant Kerr Collection, possibly the country's finest private collection of New Zealand photography. Begun in 1998 when Kerr first met Peter Peryer in New Plymouth, the collection includes photographs by Peryer, Laurence Aberhart, Ben Cauchi, Marti Friedlander, Bill Culbert, Gavin Hipkins, John Johns and many more. Further details will be released in the coming months.

Early
2025



'This mighty monograph is an art-history masterclass,
the most in-depth study of an unfolding artistic imagination
this country has produced.'

— Brian Boyd, *NZ Listener*



Gordon Walters

Francis Pound

With a Foreword and Afterword by Leonard Bell.

Available in bookstores and online.



AUCKLAND
UNIVERSITY
PRESS

December 5, 2024

Rare Books and Manuscripts

Our next book auction is to be held on December 5th and will feature a large and diverse collection of early New Zealand and Māori histories, Antarctic photographs, Hawaiian and South Sea Islands histories, Voyages and Exploration, New Zealand Literature, historic maps, prints and art.

Important consignments feature books from the collection of philanthropists and collectors David and Corina Silich, including first editions of 'The New Zealander's Illustrated' by G.F. Angas ; Sydney Parkinson's 'A Journal of a Voyage to the South Seas'; Edward Jerningham Wakefield's folio, 'Illustrations to Adventure in New Zealand', with the text 'Adventure in New Zealand'; Bank's Florilegium – New Zealand, Parts XX–XXVI, 1st ed, Alec.

We are also privileged to be offering books from the library of the Birch family of Patea. This collection includes a complete set of Captain James Cook's 'Three Voyages' with two atlases, 'The Life of Captain James Cook' by A. Kippis. [1773–1788], and a copy of 'Rambles in New Zealand' by J.C. Bidwell.

Further highlights include: an extremely rare copy of David Samwell's 'A Narrative of the Death of Captain James Cook'. London 1786; Sir W.L. Buller – 'A History of the Birds of New Zealand', first & second editions; Janet Frame material including signed books and original manuscript letters, one of which includes an unpublished poem; Two original blue tinted carbon prints by Herbert George Ponting, from the British Antarctic Expedition; a superb example of 'Maori Art' by Augustus Hamilton.



Herbert George Ponting
The Freezing of the Sea
large-format tinted vintage carbon photograph, 1911
720 x 580mm
\$3000 – \$5000



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Terry Spice
+64 21 755 889
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Sam Jones
+64 27 666 5899
sam@luxuryrealestate.co.nz

LUXURY REAL ESTATE
N E W  Z E A L A N D

An abstract painting with swirling, organic shapes in shades of blue, white, pink, and red, creating a dreamlike, ethereal atmosphere. The forms are fluid and interconnected, with some darker, more defined shapes interspersed among the lighter, more ethereal ones.

KINDNESS COLLECTIVE FUNDRAISER

NOVEMBER 2024

Gow Langsford are delighted to support New Zealand charity the *Kindness Collective* this November. Hosted at Gow Langsford's flagship premises in Onehunga and generously supported by Art + Object, a selection of artworks created specifically for the event by leading Aotearoa artists including Karl Maughan, Sara Hughes, Dick Frizzell and Grace Wright will be auctioned and the proceeds donated to the *Kindness Collective*.

Kindness Collective is a nationwide charity that spreads kindness by connecting children and families with the things they need (from everyday essentials to moments of joy). They support thousands of people living in poverty every year through nationwide programmes. The Collective aims to promote a kinder New Zealand, tackling inequity from the ground up, creating long-term, positive social impacts where everyone has the chance to thrive.

Sign up to our mailing list or follow our social channels for further details.

Image: Grace Wright, *Younger In Time* (detail), 2023

 Kindness
Collective

GOW LANGSFORD

art + object

September 10, 2024

New Collectors Art and Studio Ceramics

Art+Object's upcoming New Collectors auction features fine and decorative art by many of New Zealand's leading practitioners. Early consignments include works by Heather Straka, Jenny Doležel, Eana B. Jeans, Martin Poppelwell and Simon Kaan. Also included is a private collection of international paintings including works by Marianna Gartner, Jonas Burgert and Ji Li.

Viewing commences on Thursday 5 September and auction will be held online on Tuesday 10 September from 6pm.



Richard Orjis
Gorse & Orchids
type C-Print, 3/9, 2007
title inscribed, signed, and dated 2007 verso
890 x 890 mm

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

Crossing Currents :



Aotearoa New Zealand Artists

In



Venice



An eight-part podcast series

with Areez Katki, Brett Graham,
Caitlin Devoy, Elisapeta Hinemoa
Heta, Fred Graham, Mataaho
Collective, Robert Jahnke and
Sandy Adsett.

Visit contemporaryhum.com
to listen to each episode and to
read an edited transcript published
with images from Venice.

Produced with the support of
Creative New Zealand.

HUM

creative *nz*
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

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 the last two years the valuation department has completed important mandates from Olveston Historic Home, MTG Hawke's Bay Tai Ahuriri, 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

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



Olveston Historic Home, Dunedin.
Photographer: Nick Beadle.



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Important Paintings and Contemporary Art

Sale Total: \$2 689 960



Lisa Reihana

Wharema Triptych: from In Pursuit of Venus

pigment print on paper, triptych (unique edition)

1300 x 3800mm

Estimate: \$70 000 – \$90 000

Realised: \$94 433

* A new record price for the artist.

Bill Hammond

The Quik and the Ded

acrylic on canvas, four panels, 1993

2000 x 1600mm

Estimate: \$180 000 – \$260 000

Realised: \$243 700

Paul Dibble

Busy Lady

cast bronze, two parts, 1994

1980 x 1500 x 300mm

Estimate: \$120 000 – \$180 000

Realised: \$255 885

Peter Robinson

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

oil on unstretched linen canvas, 1998

2140 x 1810mm

Estimate: \$60 000 – \$80 000

Realised: \$109 665

Gretchen Albrecht

Karekare Sky – Sunset

acrylic on canvas, 1974

1200 x 1800mm

Estimate: \$100 000 – \$150 000

Realised: \$182 775

Andy Warhol

Indian Nickel Head from Cowboys and Indians

colour silkscreen on Lenox museum board

paper, ix/x

910 x 910mm

Estimate: \$50 000 – \$75 000

Realised: \$121 850

Milan Mrkusich

Painting Dark

acrylic on canvas, 1972

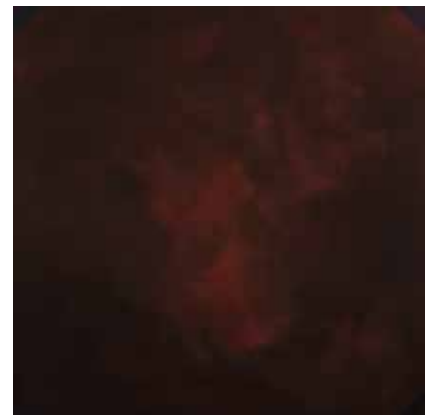
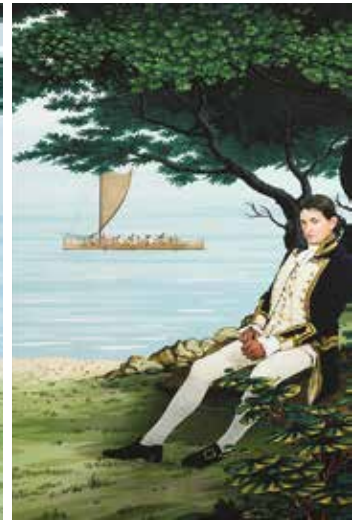
1730 x 1730mm

Provenance: Collection of Murray Shaw
(1954–2023)

Estimate: \$140 000 – \$220 000

Realised: \$164 497

March 27, 2024





*'Memories': Hera Puna
(Widow of the Noted
Chief Hori Ngakapa)*



*'The Whitening Snows
of the Venerable Elder':
Atama Paparangi*



*Te Aho-o-te-Rangi Wharepu,
A Noted Waikato Warrior*

Charles Frederick Goldie
*'Memories': Hera Puna (Widow of the Noted
Chief Hori Ngakapa)*
oil on canvas
signed and dated 1920; title inscribed and
signed on artist's original catalogue label
affixed verso
255 x 206mm
Price Realised: \$609 250

Charles Frederick Goldie
*The Whitening Snows of the Venerable Elder:
Atama Paparangi*
oil on board
signed and dated 1913 lower right; title inscribed
on original painted plaque affixed verso
295 x 217mm: oval format
Provenance:
Purchased from Webb's, Auckland
27 March 2013, Lot No. 24.
Private collection, Auckland. Thence
by descent.
Price Realised: \$670 175

Charles Frederick Goldie
*Te Aho-o-te-Rangi Wharepu, A Noted Waikato
Warrior*
oil on canvas
signed and dated 1913 in brush point; inscribed
Te Aho o te Rangi Wharepu on brass panel
mounted to centre recto of frame
700 x 615mm
Reference:
Alister Taylor and Jan Glen, C.F Goldie: His
Life and Painting (Martinborough, 1977), p.
228.
Literature:
New Zealand Herald, September 26, 1963.
George Walker (auction catalogue), May
21, 1976.
The Evening Post, May 22, 1976.
New Zealand Herald, May 22, 1976.
Otago Daily Times, May 22, 1976.
Better Business, September 1976, p. 35.
Price Realised: \$2 100 000
*A new record price for the artist at auction

SIX PAINTINGS BY CHARLES FREDERICK GOLDIE (1870–1947) FROM THE COLLECTION OF NEIL GRAHAM ONZM (1943–2015)



'Day Dreams',
Nataria Rangimangeo Mitchell
(nee Haupapa) – Te Arawa Tribe



'A Midsummer's Day', Maoriland:
Pōkai – A Warrior Chieftain
of the Ngāti Maru Tribe



Kamariera Te Hau
Tahiri Wharepapa

Charles Frederick Goldie
'Day Dreams', Nataria Rangimangeo Mitchell
(nee Haupapa) – Te Arawa Tribe
oil on canvas
signed and dated 1938 in brush point upper right
310 x 257mm
Provenance:
Collection of the Buckland family Auckland
and housed at Higwic House, Newmarket,
Auckland. Thence by descent to Graham Roy.
Private collection, Auckland.
Purchased from Webb's, Auckland 27 March
2013, Lot No. 36.
Price Realised: \$487 400

Charles Frederick Goldie
'A Midsummer's Day', Maoriland: Pōkai – A Warrior
Chieftain of the Ngāti Maru Tribe
oil on canvas laid onto board
signed and dated 1937 in brush point upper right;
title inscribed and inscribed Cat No. 1 on artist's
original catalogue label affixed verso; original Royal
Academy exhibition (1943) labels affixed verso;
inscribed on original receipt addressed to Speight
and dated 15/7/47; Pōkai purchased – feel sure you
will approve, regards Charles affixed verso
400 x 452mm
Provenance:
Collection of Hugh Speight, of the Speight's
Brewery family, Dunedin. Purchased on 11 July
1947 for £345. Thence by descent.
Purchased from Dunbar Sloane, Wellington,
November 30 2011, Lot No. 40.

Reference:
Alister Taylor and Jan Glen, C.F Goldie: His
Life and Painting (Martinborough, 1977), p. 82.

Literature:
The Evening Post, November 30, 1937.
New Zealand Herald, May 9, 1939.
C. F Goldie, Scrapbooks (Auckland Museum).
C.F Goldie, Scrapbooks (National Art Gallery).

Exhibited:
Salon of the Société des artistes français,
Paris, 1938.
'C. F Goldie', John Leech Galleries, Auckland,
1948.

Price Realised: \$913 875

Charles Frederick Goldie
Kamariera Te Hautakiri Wharepapa
oil on canvas, 1910
accompanied by copy of original letter and
receipt signed by the artist and dated March
2nd 1910
460 x 405mm
Provenance:
Purchased directly from the artist by Mr
Alex Crawford. Thence by decent.
Purchased from Page Blackie Galleries,
Wellington, 2010.
Price Realised: \$974 800

AUCTION TOTAL:
\$5 751 320

PERCENTAGE SOLD
BY VOLUME: 100%

PERCENTAGE SOLD
BY VALUE: 86%

March 25, 2024



www.seresin.co.nz

It is our pleasure to bring you Art+Object's second Important Paintings and Contemporary Art catalogue for 2024. Included within this auction are a number of significant works and various highlights, including artworks by many of New Zealand's most respected artists. We are particularly proud to offer works from the Estate of Francis Pound and Sue Crockford. I hope you enjoy the interview with Sue, conducted by Hamish Coney in 2013 on her eponymous gallery. Francis and Sue were a formidable part of the development of the New Zealand contemporary art scene and are deeply missed by many.

Sue Crockford Gallery was the home of numerous noteworthy exhibitions and wonderful artists, many of whom are represented throughout this catalogue. Together with the Estate, Art+Object is pleased to be donating a portion of the funds from the sale of their artworks to the Dementia Research Fund at The University of Auckland Waipapa Taumata Rau.

Art+Object was fortunate to experience an extremely strong auction season in the first quarter of 2024. Our March Important Paintings catalogue was very well received, and you can see some of the highlights from that sale on the opening pages of this catalogue. Our auction of Six Paintings by Charles Frederick Goldie from the Collection of Neil Graham ONZM was one of the most memorable viewings we have hosted to date, and resulted in an auction total of \$5 751 320, with 100% sold by volume.

Like many of you, we have enjoyed some time off over the winter period. Ben and Sarah explored New York, Giulia has just returned from a visit to her family in Italy and I made a long-awaited return trip to Venice to see *Foreigners Everywhere*, the 60th Biennale Arte. It was a thrill to see the fantastic representation by New Zealand artists selected for inclusion in the exhibition including The Mataaho Collective, Brett Graham, Fred Graham, Sandy Adsett and Selwyn Wilson, as well as the myriad of enthralling international art.

We do look forward to seeing you in the viewing and we do hope you enjoy the catalogue.

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

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TAITTINGER
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REIMS

Important Paintings & Contemporary Art

PREVIEW

Tuesday 6 August at 5–7pm
3 Abbey Street, Newton, Auckland

AUCTION

Tuesday 13 August at 6pm
3 Abbey Street, Newton, Auckland

VIEWING

Wednesday 7 August	9am–5pm
Thursday 8 August	9am–5pm
Friday 9 August	9am–5pm
Saturday 10 August	11am–4pm
Sunday 11 August	11am–4pm
Monday 12 August	9am–5pm
Tuesday 13 August	9am–2pm

1

Richard Killeen

Red insects, blue primitives

acrylic on paper

title inscribed, signed and dated

6. 2. 80

565 x 387mm

Provenance

Private collection, Auckland.

\$6500 – \$9500



2

Richard Killeen

Salamander

acrylic on paper

title inscribed, signed and dated

22. 2. 81

565 x 387mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



3

Andrew Barber

Study No. 75

oil and acrylic on linen canvas
title inscribed, signed and dated
2010 verso
1950 x 1950mm

Provenance

Private collection, Auckland.
Purchased from Hopkinson
Cundy, Auckland.

\$11 000 – \$16 000



Pablo Picasso (Spanish, 1881–1973)

Yan Soleil

earthenware and paint, 73/300
(1963)

impressed 'Madoura' and
'Edition Picasso' stamps to
underside; inscribed 'Edition
Picasso' and editioned in black
paint to underside
269 x 115 x 148mm

Provenance

Private collection, Canterbury.
Purchased in 1971 by the current
owner from the Madoura pottery
studios in Vallauris, France.

\$10 000 – \$16 000



5

Pablo Picasso (Spanish, 1881–1973)

Au Danser

earthenware, 41/500 (1971)
impressed 'Poincon original de
Picasso' stamp and inscribed
'Madoura J. 157' and editioned in
black ink to underside
143 x 143mm

Provenance

Private collection, Canterbury.
Purchased in 1971 by the current
owner from the Madoura pottery
studios in Vallauris, France.

\$2500 – \$5000



6

Pablo Picasso (Spanish, 1881–1973)

Petit carré au soleil

earthenware, 71/500 (1971)
impressed 'Poincon original de
Picasso' stamp and inscribed
'Madoura J. 170' and editioned in
black ink to underside
143 x 143mm

Provenance

Private collection, Canterbury.
Purchased in 1971 by the current
owner from the Madoura pottery
studios in Vallauris, France.

\$2500 – \$5000



7

Michael Parekōwhai
*Jimmy Rae from The Beverly Hills
Gun Club*

type C print, edition of 10 (2010)
535 x 432mm

Provenance

Private collection, Auckland.

\$10 000 – \$16 000

8

Michael Parekōwhai
Cock and Ball

lawn bowl, sparrow and
automotive paint, 2009
210 x 130 x 120mm

Provenance

Private collection, Hawke's Bay.

\$14 000 – \$22 000



Paul Dibble

View over the Interior

cast bronze on concrete
plinth, A/P
signed and dated 2002
250 x 255 x 160mm:
excluding plinth
1530 x 315 x 390mm:
including plinth

Provenance

Private collection,
Hawke's Bay.

\$15 000 – \$20 000



Star Gossage

Untitled

oil on board

signed and dated '08; signed and

inscribed 'Rarotonga 2008' verso

1200 x 1200mm

Provenance

Private collection, Auckland.

\$23 000 – \$32 000



Richard Killeen

Destruction of the Circle, Part II

acrylic and collage on aluminium, twenty parts

title inscribed, signed and dated Oct. 5 1990; inscribed *Cat No.*

1230 on artist's original catalogue label affixed each part verso

1100 x 1330mm: installation size variable

Provenance

Private collection, Auckland.

\$40 000 – \$60 000



Richard Maloy

Blue, Yellow, White, Black, Green, Red

set of six type C photographs (2007)

artist's original catalogue labels

affixed each verso

600 x 500mm: each

Provenance

Private collection, Auckland.

Purchased from the artist.

\$12 000 – \$18 000



13

Gretchen Albrecht

Golden Measure – Violet Dusk

acrylic and oil on shaped canvas

title inscribed, signed and dated '05 verso

650 x 1200mm

Provenance

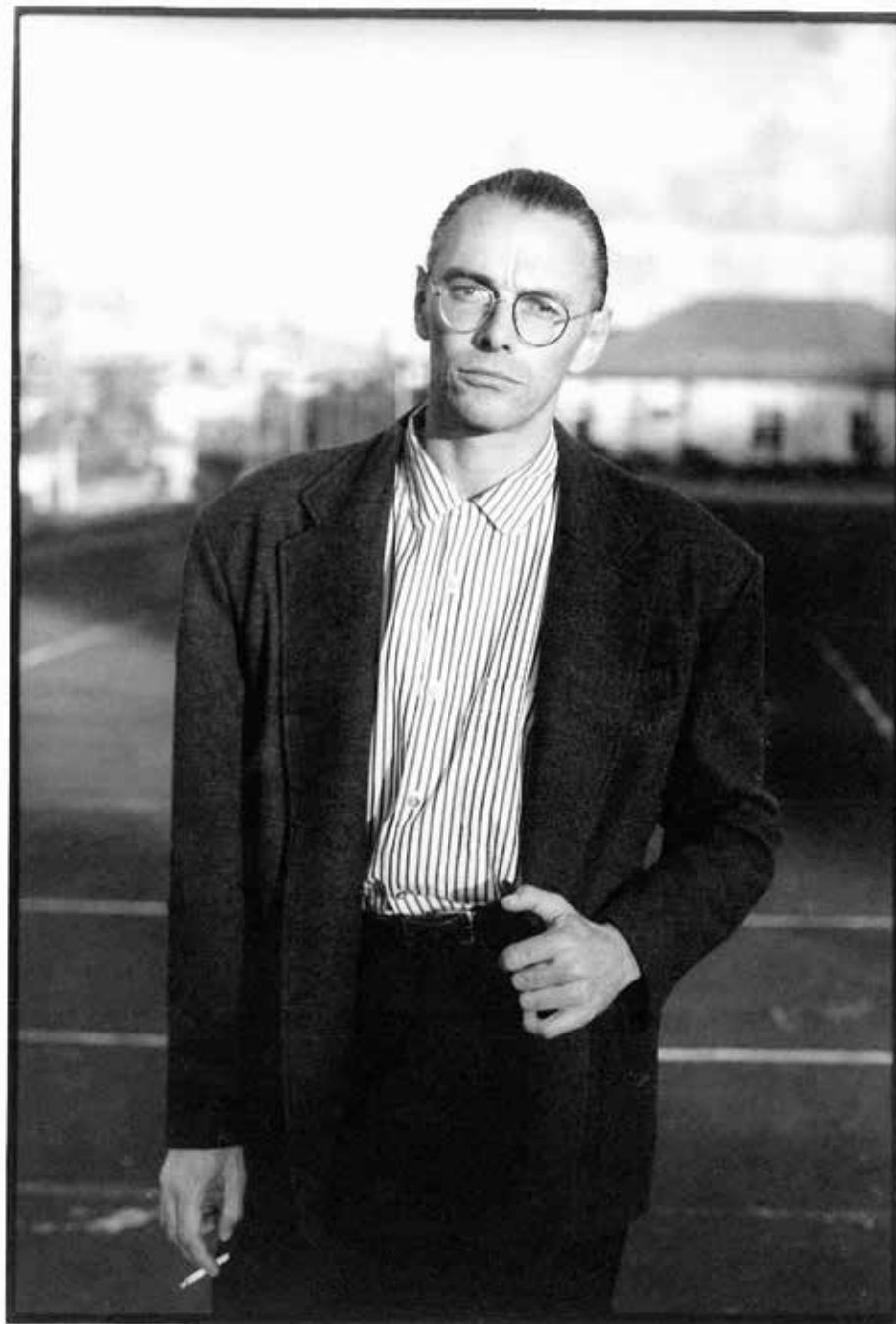
Private collection, Auckland. Purchased
from Nadene Milne Gallery, Christchurch.

\$35 000 – \$55 000



Francis Pound
photographed by Kerry
Brown for Workshop.

Sue Crockford
photographed at the
opening of her gallery
in 1985 in front of a
hemisphere painting
by Gretchen Albrecht.



WORKS FROM THE COLLECTION OF FRANCIS POUND AND SUE CROCKFORD



A visit to New York in the early 1980's was the catalyst for Sue Crockford to open her ground-breaking gallery. From 1985 to 2013, she represented many of New Zealand's modernist heavyweights, including Ralph Hotere, Gordon Walters and Milan Mrkusich. Later, her gallery would become the venue for exciting contemporary exhibitions by Julian Dashper, John Reynolds, Peter Robinson and Yuk King Tan. Sue Crockford Gallery was also the go to location for art fans to see major international artists in New Zealand with shows by Daniel Buren, Pae White, Christian Jankowski, and DJ Simpson. In 2013, Sue spoke with Hamish Coney for Art+Object's in-house magazine *Content* about her inspiration, her personal philosophy and the artists with whom she worked.

Let's start at the beginning. Tell us about your early art education.

I went to Tauranga Girls High School. The teacher Claudia Jarman was very good. One day a woman came to speak to the sixth form about Ardmore Teachers College in the most amazing way. I was the first person to sign up... straight off. They were experimenting with art education and how that can help children, so I left school at sixteen.

To go to teachers training college at Ardmore?

Yes. I majored in art education. Bob Ellis, Marilyn Webb and Ralph Hotere were art advisors, guiding teachers on running a good art programme in primary schools. It was a really good time. I did my two years training specialising in art, then I immediately got a job as an art teacher in Tauranga for a year before returning to Auckland. Murray Gilbert took me into the Art Advisory Services of the Education Department so I could carry on with what Ralph

and Marilyn had been doing, as they had left by this time. So, pretty quickly I was involved in art education.

So you were training teachers?

I really loved it. I drove all over the place and met a lot of people in Auckland. But I hadn't had any rest, so to speak, from school up to this point. Then I decided to leave altogether and spread my wings a bit. I became a model which paid quite well. I had a really good time for several years.

Then Murray Gilbert said the Art Advisory Service needed someone, I think Marilyn Webb was going to Dunedin for the Frances Hodgkins Fellowship for a year and they needed someone to help in the art education programme being trialled in primary schools. So I said I'd stay for a year, but I stayed for much longer. I enjoyed it immensely.



Sue Crockford with John Reynolds, Claire McLintock, and Gordon Walters in the second location of the gallery, Achilles House, Customs St., Downtown Auckland, November 1992.

An exhibition of canvases by Gordon Walters in the late 2000s in the third location of the gallery, Endeans Building, Queen St.

It was also a period of protesting, whether it was nuclear free or the Springbok Tour. It was a very active period politically.

Let's look at the period before you started Sue Crockford Gallery. What was the art scene like at that time?

I met Francis (Dr. Francis Pound, author, art historian). Francis and I decided to go to New York. We both had a complete love of art and we were both driven by it. We got married without telling anyone and we got on a plane to New York.

That was your honeymoon?

Yes, it was a brilliant time to go as there was so much going on over there.

So when was this... early 1980s?

Early 80s. Dick Frizzell had some friends who loved New Zealanders and we stayed with them. There was so much happening. We saw Laurie Anderson in concert twice, she was brilliant.

One of the first musicians to engage with multi-media and music? She made a huge impression on me.

What was the New York art scene like?

It was the beginning of the big galleries. The whole thing was very new and exciting, a real buzz. The galleries were expanding. It was the beginning of a more professional scene.

Are there any artists or exhibitions that you remember from this trip?

Yes, it was a time when a lot of new people were coming into the art scene and some of them were really wild. We saw Jean Michel Basquiat's first show (1982 at Annina Mosei Gallery). I think Mary Boone picked him up shortly after that. We saw Sherrie Levine, Cindy Sherman, Jenny Holzer, Barbara Bloom, Ross Bleckner, Robert Longo, Barbara Kruger, Allan McCollum, and many others. But Anderson was the biggest thing for me, and somehow inspired me to open a gallery.

Unlike anything in New Zealand? At that time there was only a handful of galleries in Auckland. RKS and Denis Cohn?

Yes, but they had done a sterling job getting the whole thing going.

So this trip was the catalyst for you to start your own gallery in 1985?

I decided to open a gallery once we got back. I knew Gretchen Albrecht and she was very enthusiastic. So once I had one artist I was able to get a few more like Denys Watkins, Richard Killeen and Jacqueline Fraser. Oh, I also had a baby in the middle of this (daughter Veronica). I rented a space in Albert Street. The very last building to be left standing before Chase destroyed the whole of our city. Judy Millar was downstairs with her restaurant Five Columns. I opened on a Saturday with a group show, tons of people came. Then the building got completely pulled down, it was very sad we had a great feeling going on.

The patrons of the Auckland Art Gallery which had just been formed came to those early shows and were great supporters.

Did you represent Ralph Hotere at that time?

No, he was with Rodney Kirk-Smith and was very loyal. Rodney died in 1996 and Ralph joined me after that.

Let's talk about the art scene in the mid 80s. There were less than half a dozen galleries. There was Art New Zealand magazine which had been running for about ten years.

I came in with the American model. A representative gallery: the people that showed with you stayed with you. Previously it

was a bit more free and artists moved about more.

Is there an early show that really stands out?

Yes. Daniel Buren (in 1990 Buren was named as a Living Treasure as part of the 1990 150th centenary celebrations). He made a beautiful work on one of the big sheds on the Wellington waterfront.

He would not have been a well known artist in New Zealand at this time. Daniel Buren at Sue Crockford Gallery. That would have been one of the first exhibitions by a major international artist in a dealer gallery.

Yes and no one really had any idea what it was about. However, Alan and Jenny Gibbs were very interested in his work. Alan Gibbs later commissioned a major Buren installation for his farm — one of Buren's biggest installations — a striped fence line all over the property. Most collectors in New Zealand at this time were more focussed on New Zealand artists.

Before the internet how did you go about marketing?

You really had to hope that someone would review you in the newspaper, which they did thankfully and what I was doing was such an obvious change. I also had lots of relationships from the education days. Many of my artists were shown in public galleries, in the Sydney Biennale, in Art New Zealand and elsewhere.

So word of mouth was very important?

Yes. I had seen how things should be run in New York, which was a huge advantage for me.

Were Australian collectors interested in New Zealand art in this period?

There was one who was very important — Anne Lewis¹. But generally there was not much interest.

You have mentioned the New York model...

I wanted a straightforward way of operating. In a way, quite rigid. We worked to a four week schedule. The artists stayed with you. They signified what the gallery was.

You mentioned the role of the Auckland Art Gallery patrons?

The patrons became quite active at this time. They made more things happen, quite a catalyst for the scene at the time.

Let's talk about the 80's in Auckland.

It was a very stimulating moment. The Gibbs founded the patrons and this sparked a rise in collecting. It felt quite new and exciting.

One of the landmark events of the early 1990's was Headlands² was this a pivotal event?

It was, but it was complicated by the effect on Gordon Walters. It was not handled very well. It was really contentious, he felt ostracised.

This was the appropriation debate? Pākehā artists engaging with Māori imagery?

It was serious. The appropriation issue came up around Gordon Walters and he was stunned. I felt like the whole thing got out of control. I managed to take him in the end (to Sydney) but he was deeply shocked. His wife Margaret was a major scholar and translator of ancient Māori and he had spent a large part of his life studying Māori art here and in European museums.

His engagement around Māori form making goes right back to the early 1950s, even earlier. Did he feel that his conscientious research had been ignored or did he feel that he had made an error?

Gordon was in awe of Māori culture. It was hugely important to him, all the fuss was sickening to him and very upsetting. It came right in the end but I think it really affected him.

It is fair to say that this art issue ballooned into the wider culture?

I think that the Australian curators were quite taken aback by the moves to effectively have Gordon's work removed. It almost became a nightmare.

People are always interested in the relationship between the dealer and their artists. Can you tell us about your philosophy in managing your relationships with artists.

I found it really quite simple. My job is to organise spaces and times. The artists could do what they liked. I was working with them because I thought they were fantastic, so it was just a matter of them doing what they wanted to do.

In the late 1990's New Zealand started to spread its wings and reach out to the wider world. This is when New Zealand began thinking about the Venice Biennale and the Walters Prize. Can you talk about this new phase of change?

One of the great things that happened is that Anne Lewis took New Zealand on board. She was instrumental in suggesting that New Zealand could be in the Venice Biennale. She loved what we were doing here and could see that New Zealand had a tiny but lively scene. I met her at the Venice Biennale in the late 1990's and she was immensely interested. Anne came to New Zealand and her relationship with Jenny (Gibbs) flourished into a fantastic combination.

What do you think the effect of NZ participation at Venice has been on artists here?

I think it has been really important. We can have shows here all the time and know we have good artists. But if no one knows out there then you are not going to get any further. You just have to look outside yourself. At the time we were ready to show the world how professional we were.

Then we have had the effect of the Walters Prize (founded in 2002).

Jenny (Gibbs) was hugely instrumental in this. It was going to be world class which it has been. The whole idea was to move things up a notch or two, become a bit more international, by getting major international figures as judges.

What do you think Gordon Walters would think of this award being named after him?

He was a very shy person; I think he'd be thrilled and also a bit astonished.

If we look at 2013 we now have a scene where many artists, including those you have represented now have opportunities that did not exist previously. What is your take on the art scene today?

Peter Robinson is a fantastic example. I think it has been amazing. Every step of the way there have been new things happening. But I think you have to have patrons. In a country like ours it always falls onto the same people to come up with the money. In the last few years I think more people are thinking of getting involved.



Installation time at Sue Crockford Gallery prior to a recent exhibition by John Reynolds. His brother, photographer Patrick Reynolds documents a major canvas.

You have represented at least two generations of artists. If we look at an artist such as John Reynolds you have represented him for his whole career.

Yes, I can remember meeting John Reynolds. He ran a café (John's Diner), he was so captivating, full of beans. He showed me some of his work and I told him that I was starting a gallery. He said 'yes' from the beginning, it only took five minutes! John was part of the new professional gallery and artist model. I wanted the artists to realise that there was a lot going on overseas and we were just as good. That may sound a bit naive, but we have great artists.

What was it like watching your foundation artists flourish?

The artists just go for it! They became really involved in the studio practice and then the patrons came along. The whole thing was very exciting and new.

Can we talk a bit about Julian Dashper. He is revered by younger artists. Sadly, he passed away recently. Can you tell us your view on his contribution to New Zealand art?

Absolutely. Julian was just the most marvellous artist to deal with. He was very involved and always talked to younger artists. His work was quite extreme at the time and some people found this quite difficult but he loved to talk to these people and explain his work and thinking. The drumskins for example, I thought were fantastic. I have to talk about Rob Gardiner at this juncture. As a collector Rob was amazing, he saw every show and really focussed on the work. He could take anything on board and at the beginning he was one of the few to really understand those artists like Julian.

In the last few years you have represented a new generation of artists such as Richard Maloy, Mladen Bizumic and Daniel Malone. Can you tell us your view of their practice? How do you work with these younger artists?

You know one of the things is that it can be a little intimidating for a young artist to go into a gallery with an established roster. They have to have a lot of confidence. I like to see them showing in another environment. Some of my established artists mention that they have seen a particular young artist — often as their teacher — and have been impressed. I think this is a very common way of dealers hearing about an artist — a dealer needs to have good ears as well as a good eye.

Do you think it is essential to go to art school to have a career?

I think it is a very good idea. It is quite cut-throat now and I think you almost have to have that as a background. Art history is also important; you have to know what has happened. Peter Robinson does and John Reynolds does, Dashper did, not to mention Walters or McCahon.

Final question. 28 years is a pretty good innings. You've been a significant player in the visual arts culture of New Zealand. Tell us about your experience as a gallerist?

To introduce a new way of showing and dealing right from the beginning was hugely exciting. I think the artists knew that the gallery was the real deal. Latterly they knew that the people overseas were watching and they really pulled out the stops. I felt that they did it for themselves and they did it for the gallery.

1 Anne Lewis AO is a leading Australian collector, patron and philanthropist. In 2009 she donated 54 works from her collection to the MCA in Sydney. She was the director of the influential Gallery A from 1964 to 1983 and a foundation member of the Visual Arts Board, Australia Council as well as being a member of the International Council of the Museum of Modern Art, New York.

2 *Headlands: Thinking Through New Zealand Art*. Sydney, Museum of Contemporary Art, 1992.

This interview was originally published as "An Audience with Sue Crockford" in *Content*. Issue 1, 2013, pp32–34.

**Gretchen Albrecht
Jacqueline Fraser
Robert Jesson
Richard Killeen
Maria Olsen
John Reynolds
James Ross
Denys Watkins**

You are invited to the opening of the Sue Crockford Gallery
Exhibition of gallery artists Saturday April 20 10am-4pm
Gallery hours Tuesday-Friday 11am-6pm Saturday 10am-3pm

Sue Crockford Gallery 117 Albert St Auckland P.O. Box 6807 Wellesley St Ph 395-127

Laurence Aberhart had his first exhibition with Sue Crockford Gallery in 1997. He continued to exhibit with her until the gallery closed in 2012.

14

Laurence Aberhart
The Prisoners' Dream III (Taranaki from Oeo Rd, under moonlight, 27–28 September 1999)

gold and selenium toned
gelatin silver print
195 x 245mm

Illustrated

Justin Paton and Gregory O'Brien, *Aberhart* (Victoria University Press, 2007), pl. 183.

\$4000 – \$6000



15

Laurence Aberhart
Taranaki, Whanganui, 8 May 1986

gold and selenium toned
gelatin silver print
195 x 245mm

\$4000 – \$6000



16

Laurence Aberhart
Taranaki, Whanganui, 1986

gold and selenium toned
gelatin silver print
195 x 245mm

Illustrated

Justin Paton and Gregory O'Brien, *Aberhart* (Victoria University Press, 2007), pl. 183.

\$4000 – \$6000

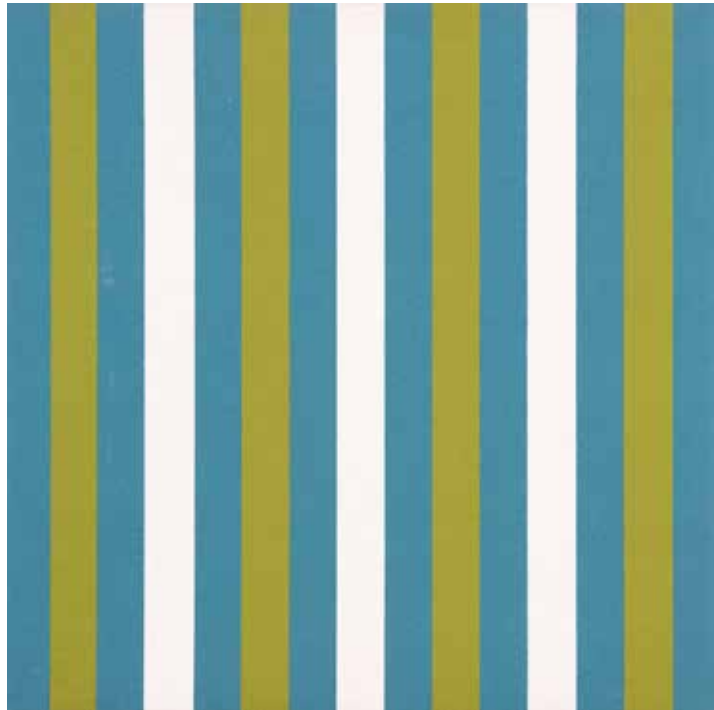


Julian Dashper first exhibited in a group show with Sue Crockford Gallery in 1988. He had his first solo exhibition the following year and continued to exhibit with her until the gallery closed in 2012.

17

Julian Dashper
Untitled (Mini)

sprayed acrylic on canvas
title inscribed, signed and
dated 1991 verso
565 x 565mm
\$5000 – \$8000



18

Julian Dashper
Untitled

acrylic on canvas
460 x 460mm
\$5000 – \$8000

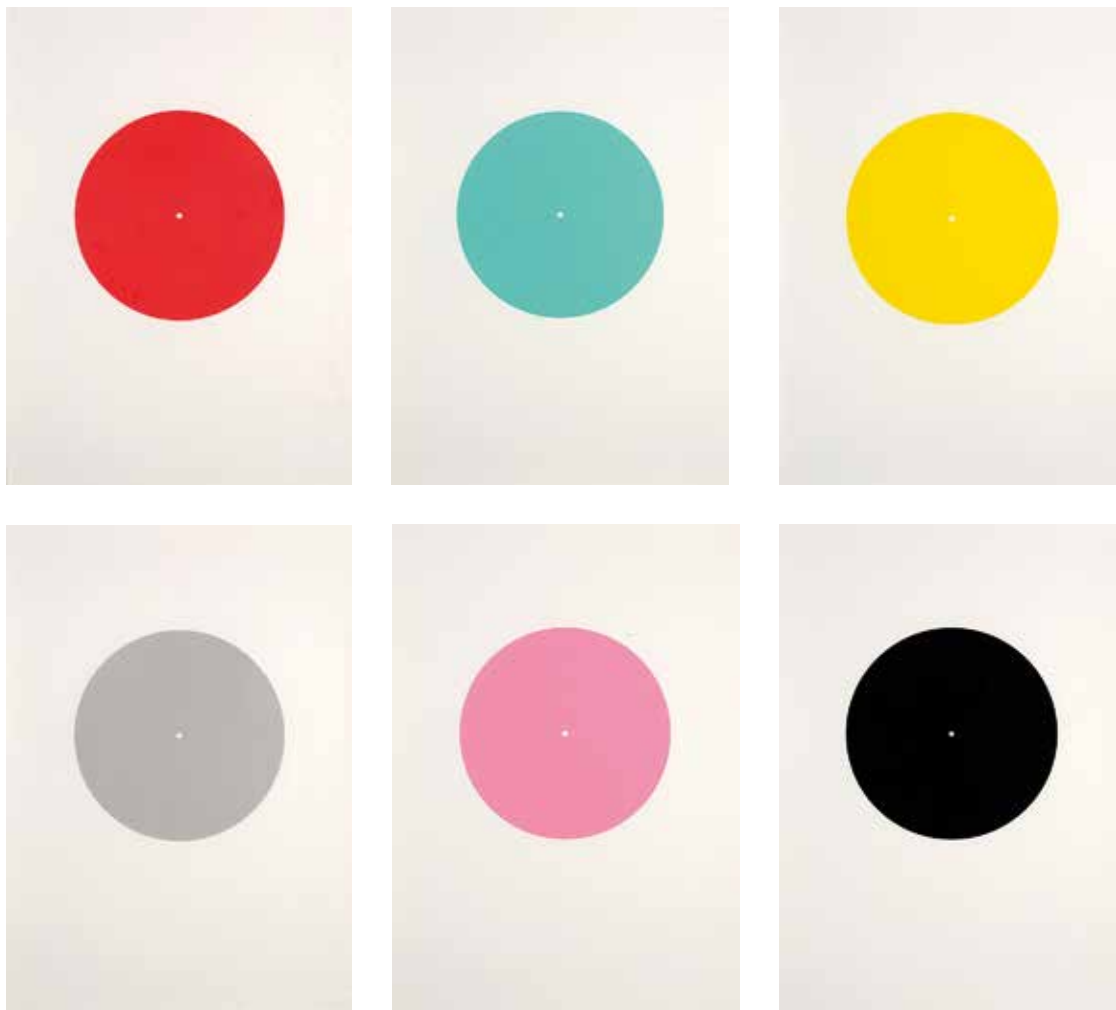


Julian Dashper first exhibited in a group show with Sue Crockford Gallery in 1988. He had his first solo exhibition the following year and continued to exhibit with her until the gallery closed in 2012.

19

Julian Dashper
Untitled (2007)

set of six digital prints on
cotton rag paper, from an
edition of 10 (2007)
700 x 500mm: each
\$10 000 – \$15 000



Gretchen Albrecht exhibited in the inaugural exhibition at Sue Crockford Gallery in April 1985. She continued to exhibit with her until the gallery closed in 2012, an artist-gallerist association lasting over 25 years.

20

Gretchen Albrecht
Garden Path (2)

watercolour
signed and dated 1971; title
inscribed, signed and dated
verso
755 x 550mm
\$10 000 – \$15 000



Gordon Walters had his first exhibition with Sue Crockford Gallery in 1987. He continued to exhibit with her until the gallery closed in 2012.

21

Gordon Walters

Koru Study: White/Grey/Yellow/Black

acrylic on paper
signed and dated '66 revised
24.7.73
303 x 228mm

Illustrated

Francis Pound, *Gordon Walters*
(Auckland University Press,
2023), p. 277.

\$40 000 – \$60 000

At first glance, *Koru Study* simply seems what its title promises: a study, homework and revision (and, interestingly, when you notice the double dates, the final version we have here was a product of 're-visiting'). It may seem cold, unyielding and mathematical as though it began as a rigorous exercise (in four colours with three tiers) executed with *sang-froid* and deliberation to avoid emotion and provoke effortless feeling. At first glance, too, the work seems all surface and hard edge. It is only when you stand in front of the composition and give yourself time, when you stop thinking and start looking carefully, that you notice the oddity, and most certainly this is what attracted Sue and Francis to this particular work. There are two anomalies: why two grey koru bands and not three like the other parts of the composition? And, even more mysterious, what is the strange vertiginous rectangle that rises up the right hand side from the grey koru band as if somehow it shouldn't be there? The vertigo gives the composition a nervous texture.

Like much of the best parts of Walters' work this strange motif has its origins in the small gouaches he produced in the 1950s. As he declared: 'My method of working has always been to go back over all my studies and re-work them so that some of the preliminary work at present on hand is actually an idea from the late 50's or early 60's which will have gone through repeated revisions. When I look at it, I found that the 50's gave me sufficient ideas to develop throughout the next twenty years and I have only taken up a few of them.' It was in fact Francis Pound who first confronted this problem and put names to many of the motifs Walters used, describing and cataloguing them in his 2004 publication *Walters En Abyme*: spirals, *en abymes*, divisions, stripes, constructions, interlocks, windows, wobbles, rauponga, tessellations, transparencies.

The motif we find here is a version of 'the hanging rectangle'. A non-centred rectangle left dangling in space. Here, of course, 'revised', it shoots upward rather than hangs down. Pound uses strong, almost violent, language to describe these unexpected features: they are 'sudden spasms', 'paroxysms', 'convulsive gestures'. Walters revelled in the mischief of shapes that can be made to jump out of their skins and perform in unexpected ways. For all their implied sense of order, his geometric compositions are discovered structures, rather than imposed designs. It is always important to stress they continuously transcend their sources and become visually dynamic accretions made up of ambiguities, ruptures, shifts and unities. As MOMA's chief curator of painting, Kirk Varnedoe, once avowed, 'Abstract art is propelled by this hope and hunger. It reflects the urge to push toward the limit, to colonise the borderland around the opening to nothingness, where the land has not been settled, where the new has emerged.'

As the rich ambiguity in Walters' *Study for Koru* unfolds so, too, does the evidence that the artist is concerned with a poetics as much as a geometrics. He is, of course, fascinated by the sort of rules and mathematics that come from science, but he is also spellbound by what Varnedoe describes as 'the borderland around the opening to nothingness'.

Laurence Simmons



22

Michael Parekōwhai
Turk Lane from *The Consolation of
Philosophy: Piko Nei Te Matenga*

type C photograph, edition of 8 (2001)
1500 x 1200mm

Provenance

Private collection, Auckland.

\$25 000 – \$40 000



23

Michael Zavros (Australia, 1974–)

Vanilla Cone

oil on gessoed board

signed with artist's initials M.Z and dated '18

408 x 305mm

Provenance

Private collection, Auckland.

\$25 000 – \$40 000



Fiona Pardington

The Whanganui Huia Feather

mural scale type C print

signed and dated 2008 and inscribed

Whanganui Museum verso

1600 x 1200mm

Provenance

Private collection, Christchurch.

\$45 000 – \$65 000



Michael Parekōwhai
The Moment of Cubism

hand-finished cast bronze,
 unique (2009)
 1130 x 470 x 500mm

Provenance

Private collection, Auckland.

\$55 000 – \$75 000



26

Karl Maughan
Matiatia Bay

oil on canvas
title inscribed, signed and dated
16 May 2014 verso
1220 x 1370mm

Provenance

Private collection, Auckland.

\$30 000 – \$45 000



Allen Maddox

Head

acrylic and oil on canvas
title inscribed, signed with
artist's initials *A. M* and dated
'98 verso
1215 x 1215mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



Evelyn Page

Portrait of Olivia Spencer Bower

oil on canvasboard

signed; signed and dated 1951 verso; original Robert McDougall
Art Gallery, Christchurch and Ferner Fine Arts labels affixed verso;
original Olivia Spencer Bower Collection label affixed verso
562 x 374mm

Exhibited

'Evelyn Page: Seven Decades', Robert McDougall Gallery,
Christchurch, 1988.

Provenance

Collection of Olivia Spencer Bower.

Collection of Mr and Mrs P Jarvis.

Private collection, Tauranga.

\$65 000 – \$85 000



29

Adele Younghusband
Still Life

oil on board
title inscribed, signed and
dated 1950 verso
465 x 370mm

Provenance

Private collection, Auckland.

\$40 000 – \$60 000



Tony Fomison
Gurner

oil on canvas laid onto board
 title inscribed, signed and
 dated 1975–1976; inscribed
Cat No. 99 verso
 183 x 232mm

Reference

Ian Wedde (ed), *Fomison:
 What shall we tell them?* (City
 Gallery, Wellington, 1994),
 Supplementary Cat No. 147.

Provenance

Private collection,
 Northland.
 \$20 000 – \$30 000



Colin McCahon
Kauri Bush, Titirangi

watercolour, bodycolour
and pastel on paper
signed and dated '53
275 x 235mm

Reference

Colin McCahon Database
(www.mccahon.co.nz)
cm000506.

Provenance

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



Michael Illingworth
Untitled

oil on canvas, 1962
 533 x 515mm

Exhibited

'Michael Illingworth: Pictures
 from the Painter's Collection,
 1960–1972', Barry Lett
 Galleries, Auckland, 14–25
 October 1974, Cat No. 3.

Provenance

Collection of the artist.
 Private collection,
 Queensland, Australia.
 \$70 000 – \$100 000

After years of immersion in London's counter-culture art scene in the late 1950s, Michael Illingworth returned to New Zealand in 1961. In London he had worked at *Gallery One* in Soho engaging with the post WW2 circles of figurative artists Lucian Freud, Francis Bacon and the modernist abstract St Ives painters. It is perhaps from them that he saw how to reduce image-making to simplified forms. Of the Europeans, he admired the political punch in the works of the Italian artist Enrico Barj, who painted astounding puppet-like figures with simplified outlines. Illingworth's oval heads, both in 'Untitled', 1962, and in many of his later works find their feet in this modernist European legacy.

'Untitled' is remarkable in its depiction of that New Zealand return, painted so soon after his arrival. He has used the deep greens of a Puhoi landscape as the new stage for his painted settings, rather than the other-worldly abstractions of the Cornwall landscape at St Ives. His is not a landscape of the Kelliher Art Prize, but one that radiates with a spiritual intensity. At the same time his figuration takes on a cartoon-like stylisation that is sensual, and not seen elsewhere in New Zealand Art, save perhaps in the drooping representations of limbs and bodies in the psychological self-reflective images of Brent Harris.

At a quarter of a square metre, 'Untitled' is small in stature and large in presence. It glows with the religious presence of an icon and would hold its own when hung individually on a massive white gallery wall. This would be the best way to take it in, viewed as the only piece in an entire gallery. Illingworth's canvasses are often small and compartmentalised, leaving no room for dead areas of paint, while forms are outlined with astonishing directness—springing out to meet the viewer head on, rather than drawing the viewer in to close quarters.

That notion of religious icon is reinforced by the thin glazes of oil paint, glowing veils placed down in multiple layers so that even the warp and weft of the canvas fabric is still visible. The closed forms of the figures are reigned in with certainty. The lines are clean. There are no errant brushmarks, no expressionism of puffed-up self-importance. The final figures are as polished as a Lindauer double portrait, minus the Victorian trappings of station. In keeping with Illingworth's life-long interest in Māori cosmology, he shapes the azure male figure as Rangī-nui—the Sky Father; the ochre female figure is the Earth Mother, Papa-tū-ā-nuku. The two figures are enmeshed, just as the horizon meets the land, there is no space between them. Illingworth paints a whitish glow around his figures to project a spiritual aura. This imbues these landscaped figures with a sensual power, so that their appearance speaks of fertility of the land and of living and loving and raising children on the land. There were elements in the 1960s New Zealand audience that saw the nakedness of Illingworth's figures as simply pornographic. Complaints were to no avail. The 1960s was an era where sexual politics began to change, and Old Zealand was left behind.

That earth/sky spiritual link is why Illingworth left London, left Cornwall, left Europe, left Auckland all behind and settled into an earnest farming life in the Coromandel. He managed to eke out a living; he managed to paint in a carefully polished way; he managed to think very deeply about human existence. Even from such a place of rural isolation, he carved himself a notable standing in New Zealand Art History.

Peter James Smith



Rita Angus

Sailing on the Motueka River, Pangatotara

oil on board, 1941

inscribed verso *Rita Angus, who was then known as Rita Cook, worked for me in the tobacco on my farm in Pangatotara in the summer of 1941 till Autumn, when she painted this work (on the reverse side) after a suggestion from me. This painting used to hang in "Arcadia", the bach she lived in. It was rediscovered stored in the ceiling when we pulled the bach down in 1980. As was her want she did not sign the work... Herbert Helm, 'Altham', Pangatotara, December 1993.*
760 x 605mm

Provenance

Private collection, Tauranga.
Purchased from Ferner Galleries.
\$150 000 – \$250 000

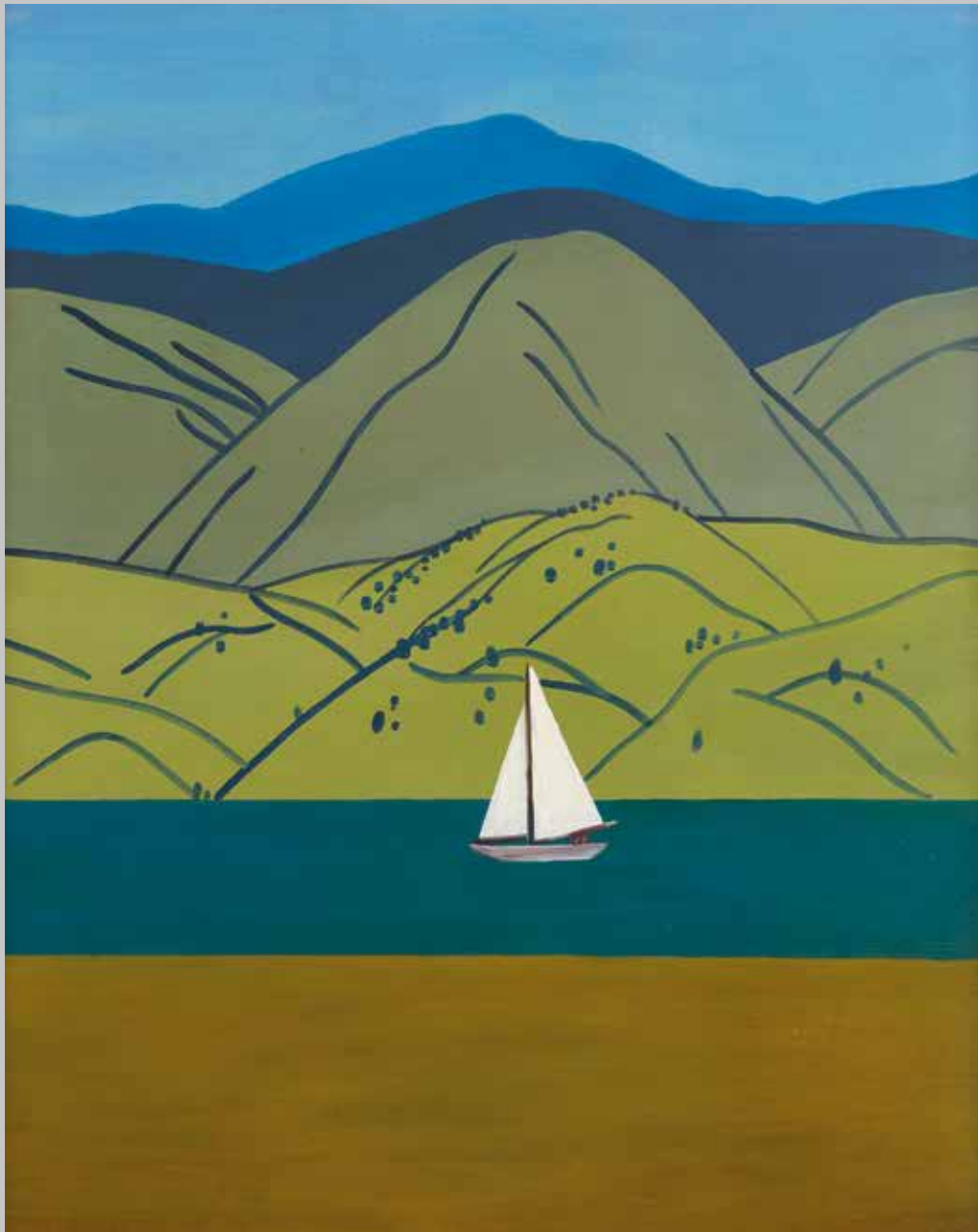
Pangatotara, (originally Paengatotara), gets its name from being the place where tōtara logs gathered, having been carried down the Motueka River by floods and cast ashore. During World War Two, a few mighty tōtara from the New Zealand art world briefly washed up there as well. Work was available harvesting tobacco on Herbert Helm's farm, with free accommodation in his holiday baches, which he advertised in the *Nelson Evening Mail* as "ideally situated, Motueka River. Excellent fishing." Helm sympathised with conscientious objectors during World War II. He was himself prosecuted for a breach of service in the Home Guard, lodging an appeal against being a reservist.

The two years from January 1939 to January 1941 in Christchurch had been unhappy ones for Angus: Harvey Gresham left her for another woman, her exhibition of Central Otago watercolours made no sales, and her sister Edna died. She must have been relieved to escape north to join fellow pacifist Harry Courtney Archer (1918-2002) to pick tobacco in February 1941. Importantly, seasonal horticultural work was deemed non-essential, as their pacifism would not allow them to contribute to the war effort. Archer had been granted an exemption from military service in Christchurch but was encouraged by his father to move on from working at the family flour mill in Rangiora. Angus describes Archer noisily attacking a typewriter as he worked on an article for publication in the *British Architectural Review* (eventually published in 1942). A confirmed bachelor, Archer was a friend of journalist Fred Jones (1916-1991) whose stories for *Press Junior* Rita Angus had illustrated. Jones was also the pacifist and socialist who had recently married Angus's sister Jean. A little lonely for female company, Angus encouraged fellow Christchurch artist and pacifist Chrystabel Aitken (1904-2005) to join her in Helm's two-roomed bach nicknamed "Arcadia". Together they worked gathering tobacco, and loudly denounced warmaking: "We have been fortunate in being able to talk out in the fields next door and believe me, quite a lot of seditious subjects too...", wrote Angus in a letter to Betty Curnow.

Shortages of oil paints during the early years of the war were ameliorated by mixing powder colours with linseed oil, then completely alleviated by imports in 1943. It was then that Doris Lusk painted her oil on cardboard *Tobacco Fields, Pangatotara Nelson* (1943) which was gifted to the Auckland Art Gallery in by Colin McCahon in 1966. The colour palette in this Angus work is remarkably similar to Lusk's painting, with dark blue lines marking the contours of the yellow-green hills of Wharepapa, the Arthur range, with the dots of wilding pines marked on the foothills. The centrally-placed bright white triangles of the headsail and mainsail of the sloop sailing upriver make a jaunty summer motif, perhaps even symbolising peace during a time of war.

As the tobacco season ended in autumn, Angus departed for Wellington, and worked with the pacifist cooperative Woodcraft. There she applied the skills acquired working for Chrystabel Aitken's husband Gordon McArthur in Christchurch to designing toys.

Linda Tyler



Elizabeth Thomson
Denizens of the Deep

patinated cast bronze, 44 parts (1990)
1100 x 1650 x 100mm: installation
size variable

Provenance

Private collection, Central Otago.

\$8000 – \$12 000



Elizabeth Thomson

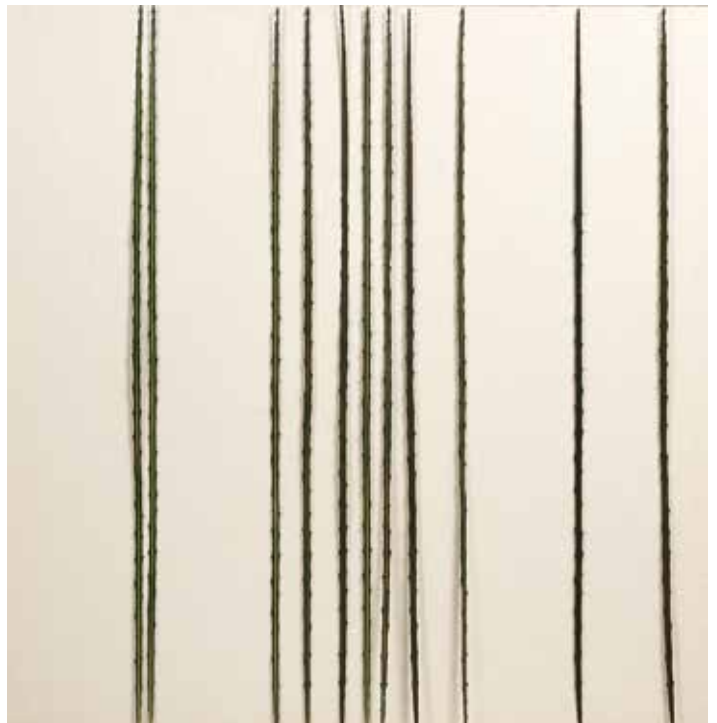
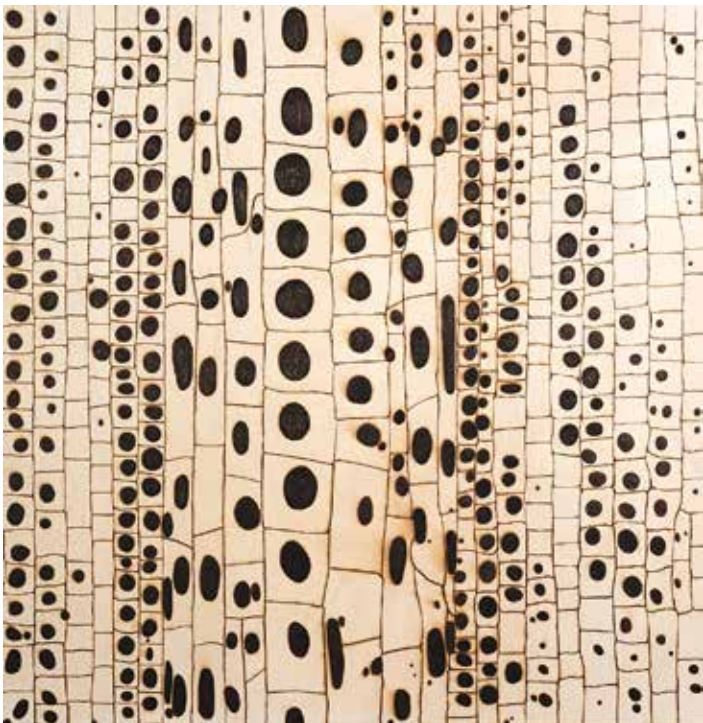
Supposition Part A, Part B

pyrography on Meranti plywood
and patinated bronze with oil paint
over linen paper on panel, diptych
title inscribed and signed verso
1255 x 2440mm: overall

Provenance

Private collection, Auckland.
Previously on long term loan to
the Arts House Trust, Auckland.

\$30 000 – \$40 000



36

Peter Robinson
Sorry Sold Out

acrylic and oilstick on wood
title inscribed; title
inscribed and signed verso
735 x 900 x 60mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



37

Peter Robinson
This Weeks Special

acrylic and oilstick on
wooden crate
title inscribed
850 x 1000 x 350mm

Provenance

Private collection, Auckland.

\$13 000 – \$18 000



38

Peter Robinson
No Satan

acrylic and oilstick on paper
title inscribed, signed and
dated 2002
1380 x 1000mm

Provenance

Private collection, Auckland.
Purchased from Hopkinson
Mossman Gallery, Auckland.

\$14 000 – \$22 000

39

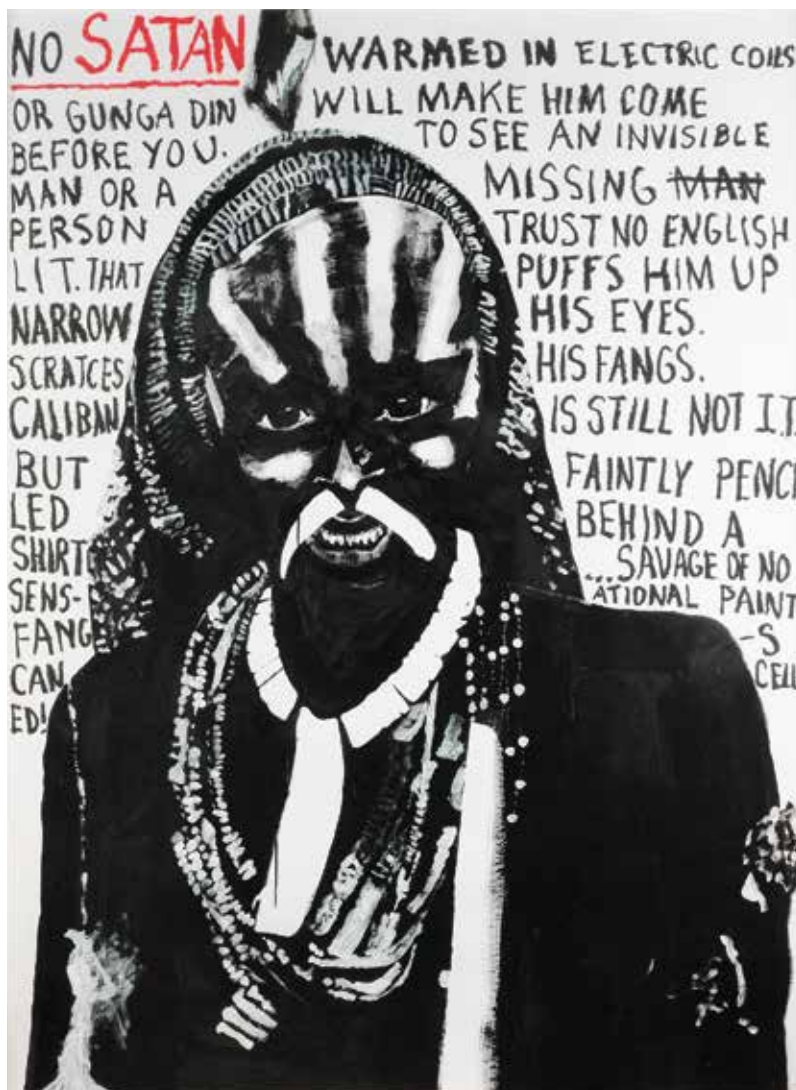
Peter Robinson
Easy Pay Plan

acrylic and oilstick on paper
title inscribed and inscribed
Easy Pay Plan
580 x 753mm

Provenance

Private collection, Auckland.

\$8000 – \$14 000



Paul Dibble
Female Figure

cast bronze, 3/3 (originally
 intended as an edition of 5
 but only three realised)
 signed
 1850 x 750 x 460mm

Provenance

Private collection,
 Auckland. Purchased
 by the current owner
 from Black Barn Gallery,
 Havelock North in 2003.

\$135 000 – \$185 000

“My work is grounded in figuration, beginning with recognisable subjects and shapes, which I then abstract to a point where the form takes precedence. The play between positive and negative space is also important in my work.”

Paul Dibble

Born in Thames in 1943, Paul Dibble is perhaps this country's most well-known and accomplished sculptor. He graduated from Elam School of Arts in 1967, where he studied under Colin McCahon, A. Lois White and Jim Allen. Soon after he would work with McCahon and modernist architect James Hackshaw, creating religious art for Catholic churches in and around Auckland.

Working primarily in bronze and grounded in the twentieth-century European sculptural tradition, his leitmotifs include organic lines, richly burnished patinas, and an innate sense of balance, proportion and harmony. He refined his practice for over half a century, never far from the production of his own work as one of a select few sculptors to cast his own work from the foundry he shared with his wife Fran, in Palmerston North.

His work as an art teacher took him to Palmerston North initially, where he set up a home workshop in 1990, teaching himself how to use Tungsten Inert Gas (TIG) for arc welding to create precise and clean joins for his bronze forms. He worked and lived there until his passing last year, leaving behind a vast and unmatched legacy of public and private sculpture, perhaps capped most notably by the 'New Zealand War Memorial' (2006) in Hyde Park in London, which commemorates the New Zealand and British lives lost in the two world wars.

Female Figure (2003) is classic Dibble with its implied sense of movement, anticipated action and latent emotion. Appearing full of form from the front but as a sharp silhouette side on, Dibble's female forms have always dispelled notions of female passivity. *Female Figure* feels distinctively of the Pacific and Dibble's best work has always foregrounded Pacific mythologies and native flora and fauna, despite its roots in the European sculpture of Russian constructivist sculptors including Alexander Archipenko. In a vast and varied oeuvre, it was the human form that most captured the artist, returning to it time and time again. The shape and expressiveness of the form here is further heightened by the subject's wind-blown hair which creates an impressive dynamism. Notches to the edge of the figure and the cut-out breast area introduce a negative space and along with the sculptor's signature flattened three dimensionality, bring a weightlessness to the bronze mass.

Ben Plumbly



41

Euan MacLeod

Sea Saw

oil on canvas

title inscribed, signed and

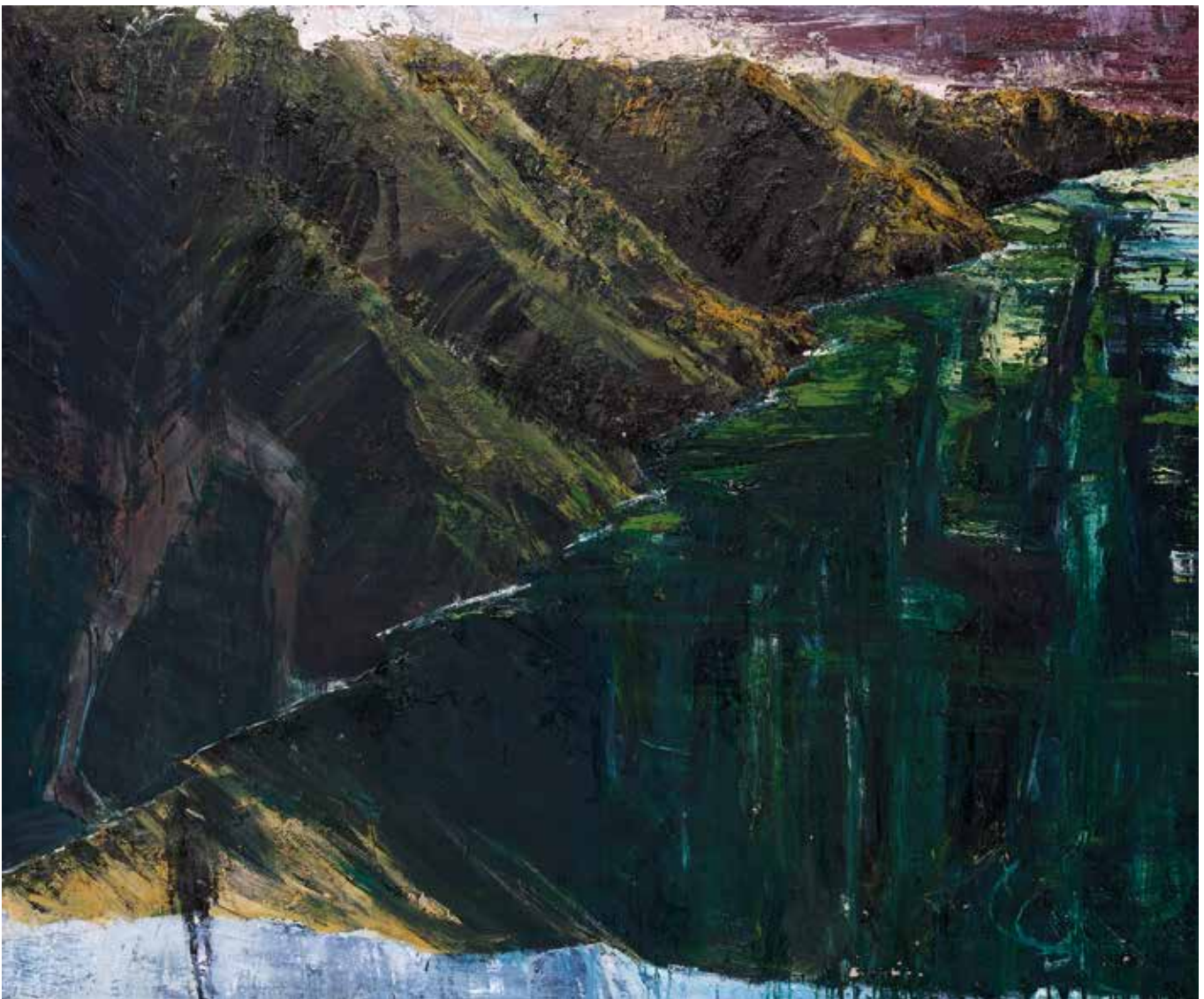
dated '99 – '01 verso

1500 x 1805mm

Provenance

Private collection, Canterbury.

\$30 000 – \$40 000



42

Denis O'Connor
XV: Heel N' Toed

South Island limestone
inscribed XV
290 x 230 x 925mm

Illustrated

Peter Leech, 'The Soft and the Hard: A case in sculptural values', in *Art New Zealand*, No. 41, Summer 1986/1987, p. 74.

Literature

Peter Leech, 'Branches form the Wishing Tree: Denis O'Connor', in *Art New Zealand*, Spring 1986, pp. 30–32.

Exhibited

'Branches from the Wishing Tree: Stone carvings by Denis O'Connor', Dunedin Public Art Gallery, 3 June – 6 July 1986 (touring to the Dowse Art Museum, 18 July – 24 August 1986).

\$15 000 – \$25 000



43

Bill Culbert
Slate Samsonite

fluorescent light, tube and
suitcase, 2007
1110 x 700 x 200mm

Provenance

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

\$20 000 – \$30 000





‘As Rembrandt Would Have Painted the Māori’¹: the portraits of *Perira te Kahukura* 1914 and *Tamati Pehiriri* 1940 by C.F Goldie

44

Charles Frederick Goldie
The Widow: Perira te Kahukura (Ngāheke)

oil on canvas
signed and dated 1914
255 x 205mm

Provenance

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

\$450 000 – \$650 000

For more than a century many New Zealanders (arts industry stakeholders and general public) have warmed to these now iconic images of elderly, wistfully posed rangatira. The subjects are ‘leaders’ with whom Goldie often established personal relationships and whom he revered.

One is not sure how exactly he viewed the Tūhourangi/Ngāti Whakaue kui *Perira te Kahukura* (Ngāheke) 1914 and the Te Tai Tokerau koroheke *Tamati Pehiriri* 1940. However, some notes in Goldie’s own handwriting regarding another sitter, the Te Rarawa leader Takahi Atama Paparangi, are suggestive, ‘...a splendid type of Māori aristocrat over 6 feet high with fine features and dignified bearing and even when approaching the century he was remarkably erect and soldierly in his bearing.’² As descendants all Māori love to whakamana ‘give prestige’ to tā tātou tūpuna ‘our ancestors’. But might one equate these notes with wānanga: the kinds of ‘narratives’ accompanying and expanding on whakapapa ‘genealogy’? Goldie was similarly an earnest admirer.

Much of the deciphering of these works takes the artist’s own lead. However, these portraits of Māori beg broader scrutiny. They are far more complex objects that less comfortably, but perhaps more richly, occupy the threshold of two very different cultures. At times there are similar, but not quite the same, values and aesthetics: and at the end of all the self-examination – there is still Māori and Pākehā. What, for example, does this western tradition of portraiture, in which Goldie trained (1893–1897) at the Académie Julian in Paris and then later briefly under a leading portraitist in Scotland, have to do with how Māori present their own? Perhaps the closest ‘traditional’ aesthetic in Māori visual art is the poutokomanawa ‘the central carved ridgepole support post’ found within the whare whakairo ‘carved meetinghouse’. These robust, three dimensional figurative columns depicting ancestors are probably as close as one might get to the physical presence, appearance and the unique character of an ancestor Goldie suggests in his two dimensional oil on canvas or board portraits.

Perhaps a more straightforward context for understanding Goldie might be the preponderance of ancestral photographs that began lining the walls of our whare (particularly in Northern meetinghouses) from the nineteenth century

onwards. In these memorial venerations of ngā hunga mate ‘the deceased’ one catches glimpses of Goldie’s intent. Indeed at times copies of ancestral images by Goldie, Lindauer and others occupy some whare throughout Aotearoa. The parallel was not one lost on Dr. Roger Blackley (former Curator, Historical New Zealand Art, AAG and a key interpreter of the artist) who progressively set aside space to mimic the walls of our whare. Assembling Goldie and Lindauer ancestral portraits on part of Toi Tāmaki’s ground floor gallery his institution suggested a mārae space to welcome iwi ‘pan-tribal’ descendants visiting the blockbuster ‘Te Maori’ exhibition returning from prestigious institutions in the United States in 1987. The difference today though, between a quality Goldie portrait (fetching over a million dollars) in a metropolitan gallery or in a wealthy New Zealand home and a copy of a Goldie in a community whare, is enormous and telling.

There are differences the artist himself has raised that also might impede audiences and potential buyers better understanding the more intangible value of his work. He is often portrayed as a conservative realist. His newspaper tyrades about modernism do little to help. One local letter to the editor concludes, ‘...we must not allow our galleries to become “dumping grounds” for the “vulgar”, “meaningless”, modern “rubbish”...hawked about the artworld today labelled “Art.”’³ Goldie’s reaction (to waning late career popularity) seems to confirm a despising of modernism. There is however much that connects his efforts with that of later New Zealand artists working with Māori content around the time he stopped painting in 1941. A broader look at such a context helps open up a wider palette of possibilities for reading these two Goldie portraits.

Ironically much connects *Perira te Kahukura* (Ngāheke) 1914 and *Tamati Pehiriri* 1940 with the work of local modernists, like Gordon Walters and Rau Hōtere. Both Hōtere and Goldie, for example, were interested in the mood and the emotional state that darkness or blackness evoked in their work. Both loved the work of Rembrandt van Rijn. Both made pilgrimages to collections of his painting and printmaking throughout Europe. It is Rembrandt’s use of tone where figures emerge and recede out of and, respectively, into darkness and the metaphor of blackness that appears influential to both.

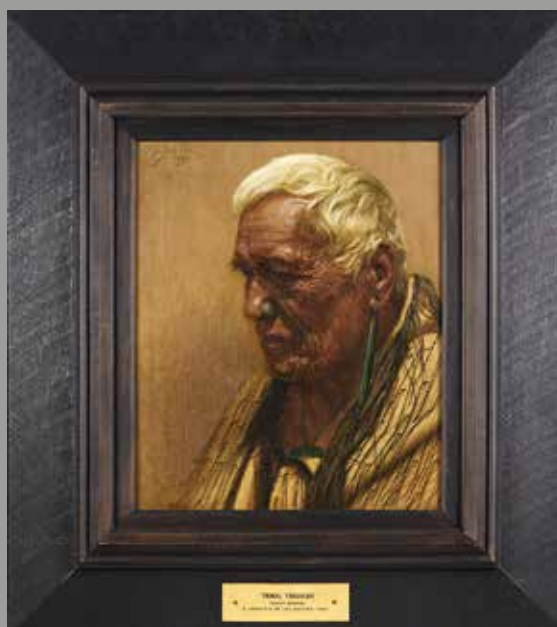
Walters and Hotere were also similarly interested – whether through appropriation or intuition – in quoting something unique from Māori culture. Walters (like Goldie) used evocative cultural titles, like *Kahukura* (a Māori atua associated with the rainbow), 1968 one of his koru paintings, despite claims his work was formalist and purely about design relations. As with Walters’ highly personal titles, that sometimes included the names of rangatira (take for example the 1964 reference to Taranaki pacifist *Te Whiti o Rongomai* who spurned representation) both admired te ao Māori. Both used the camera to record Māori content that was reworked in the studio.

Goldie’s labels are an equally complex and often misunderstood layer. There is a certain grimness to the historical context of both Pehiriri and Te Kahukura (Ngāheke) and their representation. Other versions of these same sitters show Goldie’s regular attempts to reach his audience with sentimentalism, stoicism and patriotism. A portrait of Tamati Pehiriri bequeathed to the Christchurch Art Gallery collection in 1943 was initially known by the title ‘Whitening Snow of Venerable Age’ and quotes a line from ‘The Castle of Indolence’ 1748 by Scottish poet James Thompson (1700–1748). The portrait of Pehiriri in this auction was originally prefaced with the cryptic phrase, ‘Tribal Troubles’.

What do these titles mean and what might Goldie have intended? Again I think nomenclature in Goldie’s paintings is a gathering point for very different cultural ideas. And how might Māori audiences read these beautifully crafted portraits of late nineteenth /early twentieth century leaders? Ngā uri whakatipu o ēnei tūpuna ‘the Māori descendants of these ancestors’ have always revered and celebrated their likenesses captured by this important New Zealand artist. Regardless of highs and lows in Goldie’s reputation enthusiasm has never waned. More importantly, despite the troubled roles Goldie regularly apportioned his sitters all is forgiven!

There is a whakataukī that helps describe this unique predicament present in this bicultural reading of these portraits. *He kokonga whare e kitea, he kokonga ngākau e kore e kitea* ‘The corners of a house can be seen, but not the corners of the heart.’ Valuable commodities like whenua ‘land’ are easily understood as taonga. These portraits have themselves moved into the realm of taonga as demonstrated by New Zealand laws that now make it difficult to export Goldie’s ancestral images. Less easy to commodify are the intangible areas of attachment that make these portraits invaluable.

Rangihīroa Panoho



45

Charles Frederick Goldie
Tribal Troubles: Tamati Pehiriri, Chieftain of the Rarawa Tribe

oil on canvas in original frame
signed and dated 1940; title inscribed on original
brass plaque mounted to frame; title inscribed on
original John Leech Gallery label affixed verso; original
Auckland Art Gallery Toi o Tāmaki labels affixed verso
450 x 375mm

Provenance

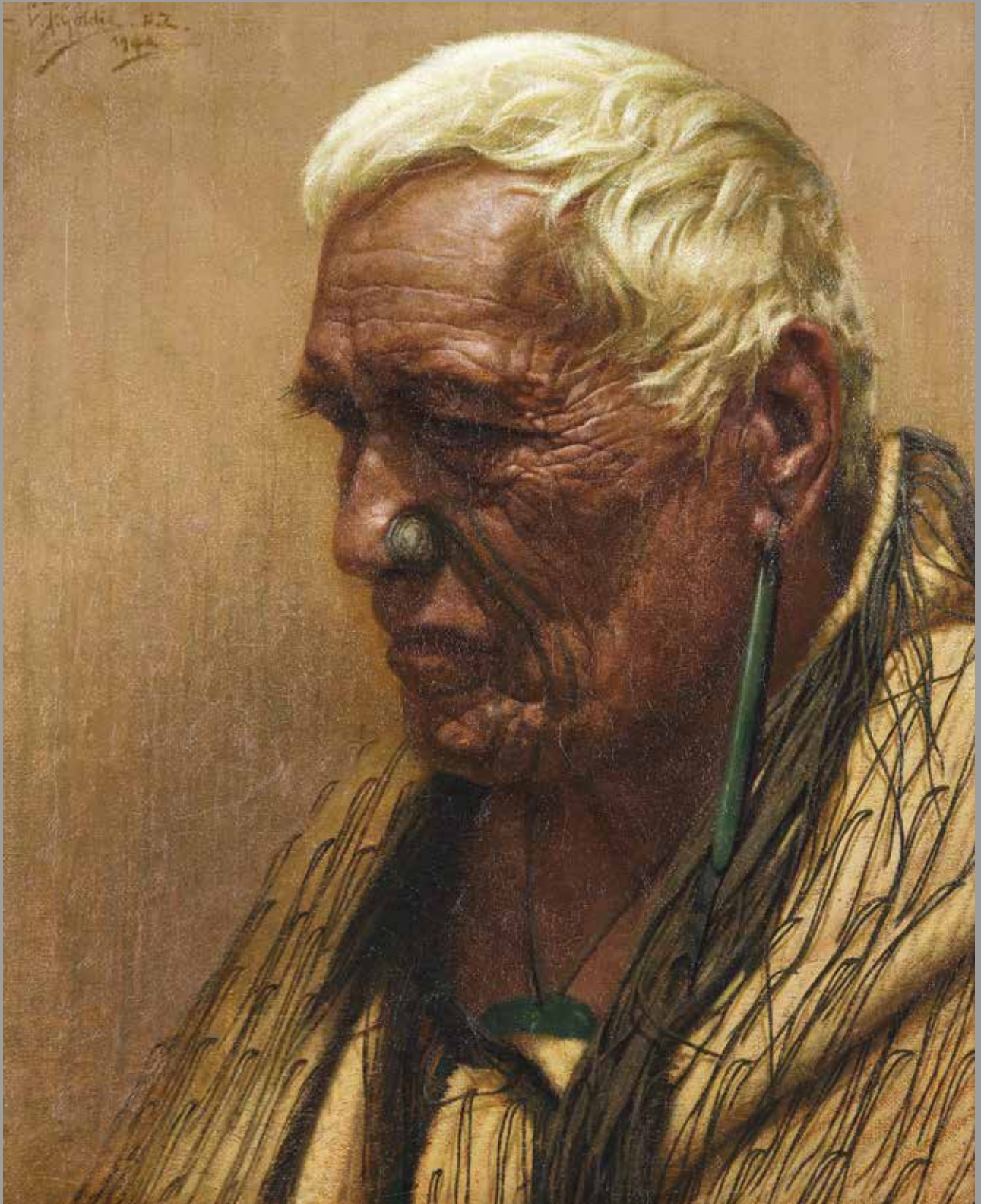
Collection of Dame Kiri Te Kanawa (held on long-term
loan at Auckland Art Gallery Toi o Tāmaki).
Private collection, Auckland. Purchased from
International Art Centre, 10 April 2018, lot No. 3.

\$1 200 000 – \$1 700 000

1 Goldie’s own description of his portrait of
Hera Puna

2 C.F Goldie, Manuscript Notes on his
painting, ‘The Calm Close of Life’s Long
Day’, collection: Toi o Tāmaki

3 *New Zealand Herald* 28 September 1934:15



Don Binney
Kereru over Dunedin

oil on board
 signed and dated 1963
 910 x 608mm

Illustrated

Gregory O'Brien, *Don Binney: Flight Path*
 (Auckland University Press, 2023), p. 57.

Provenance

Private collection, Waikato. Purchased
 from International Art Centre, Auckland, 29
 March 2001, Lot No. 8.
 Collection of Adrian Burr and Peter Tatham,
 Auckland. Purchased from Nadene Milne
 Gallery, Arrowtown, 14 February 2002.
 Private collection, Auckland. Purchased from
 Art+Object, 13 November 2021, Lot No.11.
 \$550 000 – \$750 000

While studying design for a Diploma of Fine Arts at Elam 1959–1962, Don Binney had settled on a subject matter drawn from certain characteristically local motifs: native birds, Victorian wooden architecture, modified landscapes. The pioneer of modern birdwatching in New Zealand, Richard Broadley Sibson (1911–1994) was Don Binney's Classics master at King's College in Otahuhu. "Sibi" had helped found the Ornithological Society in May 1940, and was its president from 1952–54 when Don Binney was a schoolboy.

King's College had its own Bird Club, and Don was a junior member of Forest & Bird. He later wrote, "In birdwatching I found the way to enter the landscape and know it as an environment". Using the hard black outline and layers of flattened forms characteristic of Japanese woodblock prints as interpreted by the Australian bird artist Vaughan Murray Griffin (1903–1992), Don Binney transformed images of airborne native birds such as tui, kererū and kākā into icons of New Zealand identity.

In 1963, the year this painting was made, Binney had just finished a year at Teachers' College and was 23 years old. He was already a highly regarded painter whose first solo exhibition at Ikon Gallery in Symonds Street in October of that year was a critical success. Marrying Australian-born historian Judith Musgrove, he started work as the art teacher at Mount Roskill Grammar School. His second show, held at the Ikon Gallery in October 1964, immediately sold out. From it the Auckland City Art Gallery purchased the iconic *Pipiharuaroa Mating* painting. By this stage his paintings were featuring in the *New Zealand Herald* as Picture of the Week, and his work became so sought after that he was able to leave school-teaching in 1966 to concentrate on commissions

and overseas exhibitions. He did not return to teaching until he joined the staff of the Elam School of Fine Arts as painting lecturer in 1974, a position he held until his retirement in 1998 at the age of 58.

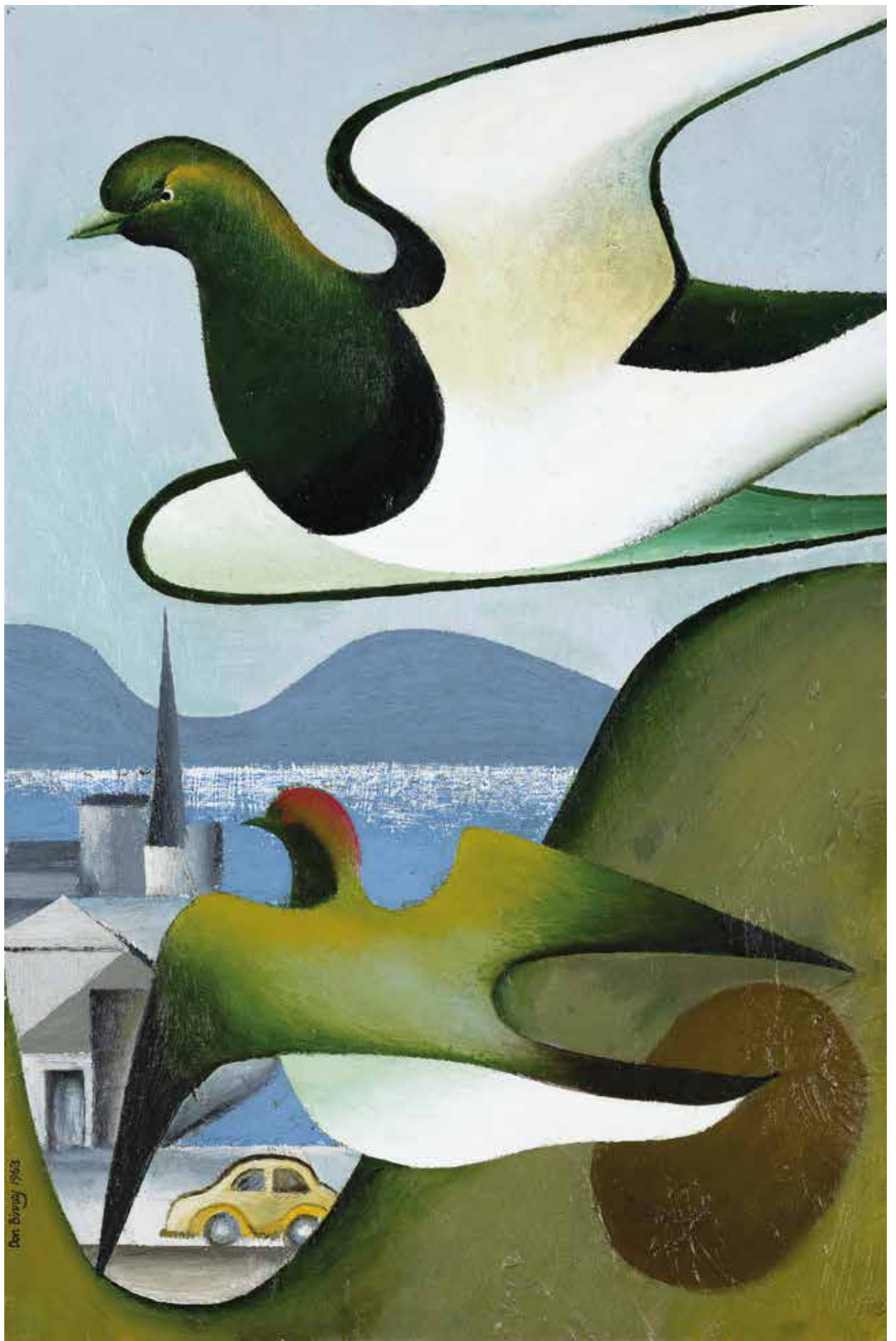
Interviewed for the May 1966 edition of the Barry Lett Galleries newsletter to coincide with his Auckland Festival exhibition, Don Binney responded affirmatively when asked if there was a peculiar sort of light in New Zealand that influenced his way of seeing. The interviewer was a statement made by Auckland Art Gallery director Peter Tomory in his introduction to a catalogue of painting shown at the Commonwealth institute in London in 1965: "in these islands, the Pacific light burns and bleaches, so that in high summer, black and white predominate". Binney had only been out of the country a few times for exhibitions in Australia, but he reported "seeing New Zealand for the first time after two weeks away...one had the impression of an iron land, strong and clear in this light." As a fiercely nationalist painter, Don Binney worked to convey the power and simplicity of that vision.

Dominating this image are a breeding pair of kererū, swooping out of a clear blue sky high above the city of Dunedin. Viewed as if through binoculars, Binney's birds appear generalised, but are represented accurately if not scientifically in terms of scale and colouration. Green and yellow are blended to match the characteristic plumage, with a purple-bronze iridescence on the neck, mantle and coverts of the wings. The underparts of each bird are a brilliant white with a sharp demarcation between the white and blue-green on the upper breast.

At left, piercing the undulating line of the Otago Peninsula is the spire of R A Lawson's Presbyterian First Church (1873). Between the church and Highcliff lies the Otago Harbour, its lightly ruffled surface glittering in morning light. Attuned to geological histories of place, Binney uses simplified forms to indicate how the Dunedin skyline is dominated by a ring of hills. Forming the remnants of a long-extinct volcanic crater, these shapes loom up to chime with the curves of the wood pigeons' full bodies.

An assortment of grey-blue geometric shapes define the buildings of the city, with atmospheric perspective turning the background hills behind a soft blue. Complemented by the yellow of a VW Beetle heading north down State Highway 1, the shades of azure and cerulean of the sea, city and sky are balanced by rich tones of emerald green and soft velvety black in the foreground. Ultimately dwarfed by the scene-stealing birds, the city of Dunedin is trivialised to elevate the importance of the natural environment as magical and enduring.

Linda Tyler



Michael Smither
The Divers

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

Illustrated

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

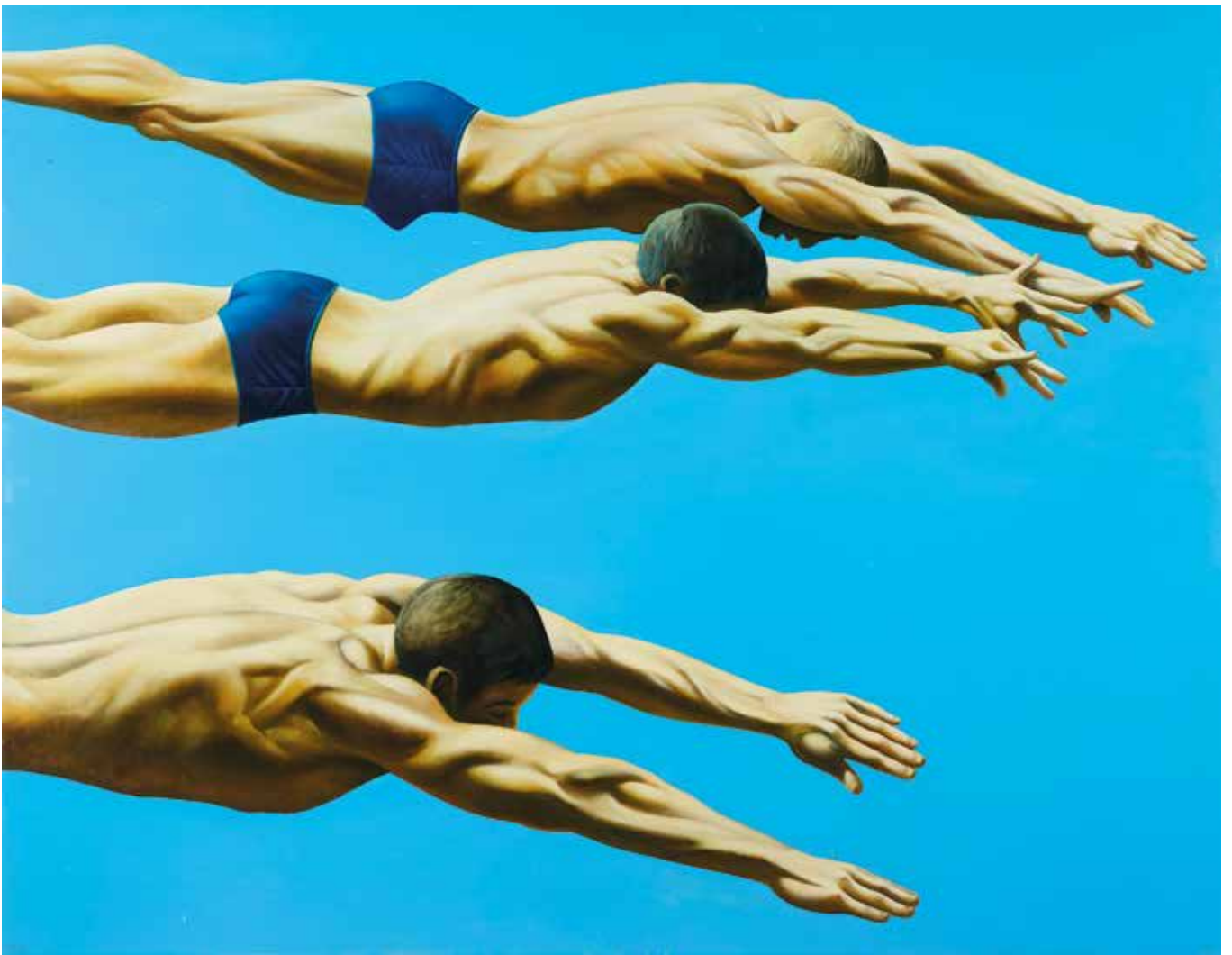
Provenance

Private collection, Golden Bay.
 \$100 000 – \$150 000

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

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

Linda Tyler



S raphine Pick
Devil's Music

oil on linen canvas
 signed and dated 2009
 1805 x 2705mm

Exhibited

'S raphine Pick', Christchurch
 Art Gallery Te Puna o Waiwhet ,
 23 July – 22 November 2009.

Illustrated

Felicity Milburn and Lara
 Strongman, *S raphine Pick*
 (Christchurch, 2009), pp.
 156–157, p. 158.

Literature

Felicity Milburn, 'Hole in the
 Sky/Devil's Music', in, *ibid.*, pp.
 159–161.

Provenance

Private collection, Wellington.
 \$140 000 – \$220 000

'The people that crowd Pick's broadly brushed new canvasses are almost frightening in their intensity. There is something uncomfortably primal about all that unexplained feeling; these faces remind us how little it takes to revert to the impulses of superstition and violence.'¹

Leonardo da Vinci's reputedly original painting 'Salvator Mundi' was sold by Christie's in New York in 2017 and holds the record for the most expensive painting ever sold at auction. During the international marketing program before the auction, Christie's produced a 4:14 minute video 'The Last da Vinci: The World is Watching' in which viewers of the painting react passionately to what they see from the confines of a darkened room. But...the da Vinci itself, the ultimate subject of the campaign that achieved that 450-million-dollar record, is never shown. It remains unseen. Christie's leave us to see only the emotive faces of people viewing the painting.

This is a powerful ploy that is very common in cinema. Hitchcock and other masters of the horror genre are often loathed to show us the explicit horror of their ways, but rather direct long takes of an actor's face, shocked and frightened, reacting instinctively to what they are seeing. In cinema, this is how to truly populate fear in an audience.

At the time of 'Devil's Music', 2009, which was shown in her Christchurch survey show in November of that year, S raphine Pick was producing figurative paintings often surreal in impulse and cinematic in scale. Figurative painting, yes, because the earlier pre-millennial works were bleached-out mindscapes with thought bubbles. But now there is flesh on the bone to her figures as if Hieronymus Bosch had intervened and sent her off to make fearsome graduates of his style from distant corners of the internet.

In this painting, the romanticism of family camping trips and roasting marshmallows over an open fire is upended as the tone is more sinister. Nine figures gather, perhaps more. That's a complex lot for portraiture. The painting is dark and true to the tactics of Hitchcock, the campfire of fear rages mostly off screen, but it throws an unrelenting light at the gathering of young participants. It has a bleaching effect like the limelight set at the front of the stage in early 20th century music halls where the actors could move between bawdy parody and distilled fear in seconds with a facial switch from mockery to grimace.

Here, Pick's characters are timeless. They are humbly dressed without costuming, so could just as easily be Bosch protagonists as Gen Z, or even a sinister fireside grouping from William Golding's 'Lord of the Flies'. Hands fall painted loosely to the sides and offer no clue through gesture. But here, facial expression is everything. The grimacing and clown-like adornments are immediately frightening. Human curiosity is on trial as the viewer strains into the canvas to try and learn more and settle once and for all what the painting is about.

Pick's characters gaze out at the viewer, yet these characters hold back from telling all. Are they witnessing a medieval sacrifice? Are they striking out from a place of human vulnerability as William Golding's young men did, to question savagery and power? Are they questioning, as Milburn suggests, a spirit of malevolence that can hide in individuals but rise up in a group playing the 'Devil's Music' in refrain?

Peter James Smith

¹ Felicity Milburn,
 'Hole in the Sky/
 Devil's Music', in
 Felicity Milburn
 and Lara Strongman
S raphine Pick,
 Christchurch Art
 Gallery, 2009, p.161







49

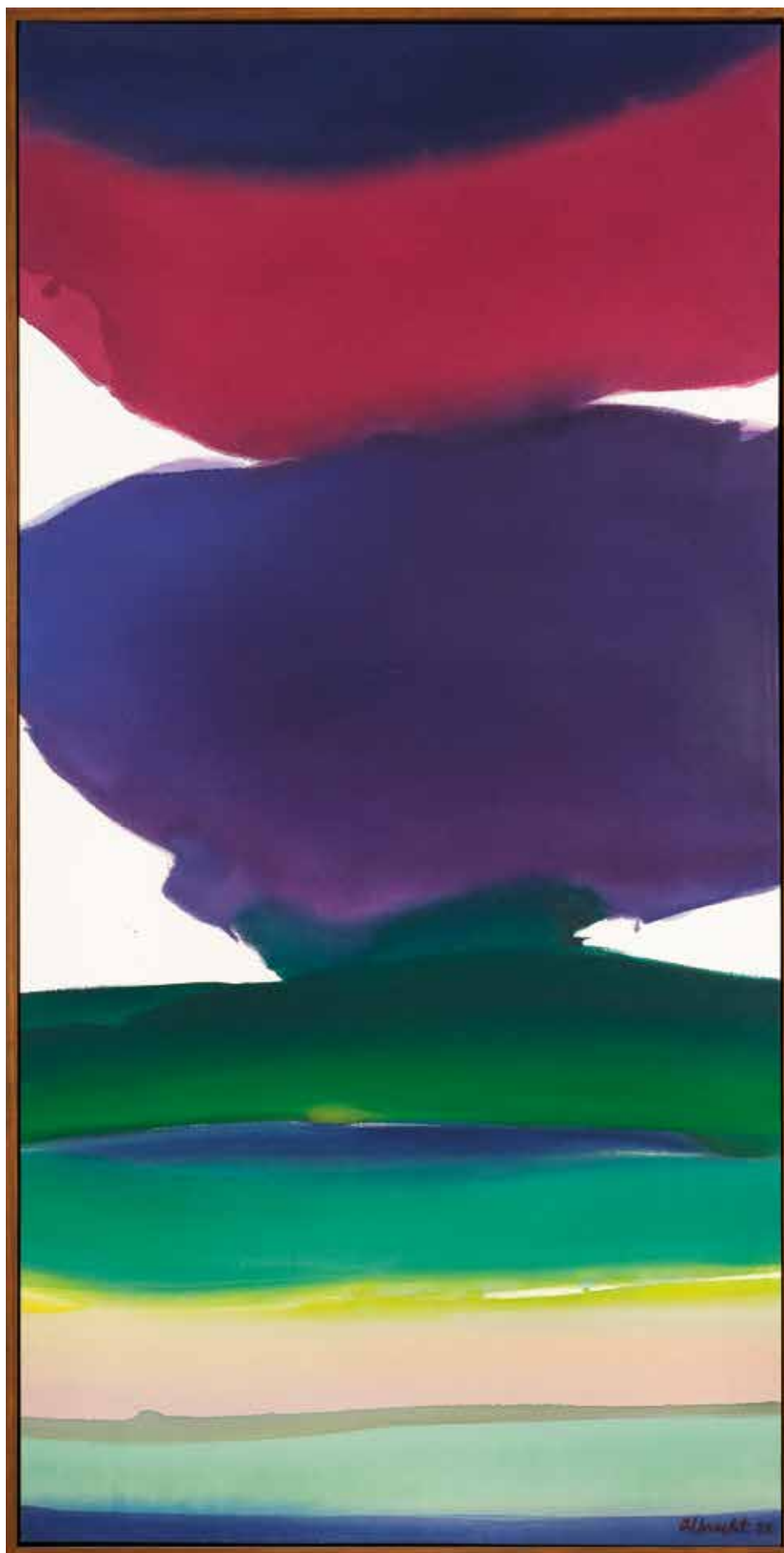
Gretchen Albrecht
Nightfall, Purple Sky

acrylic on canvas
signed and dated '73;
title inscribed, signed
and dated verso
1800 x 900mm

Provenance

Private collection,
Auckland.

\$70 000 – \$100 000



Peter Stichbury

Estelle 5

acrylic on linen canvas
title inscribed, signed and dated
2010 verso
600 x 500mm

Exhibited

'Peter Stichbury: The Proteus Effect',
Tracy Williams LTD, New York, 10
September – 30 October 2010.

Provenance

Private collection, New York, USA.
Purchased by the current owner
from Tracy Williams LTD, New York.

\$60 000 – \$80 000



51

Andrew Beck
Ultra-violet Split

gelatin silver print, coloured
glass, enamel on AR92
reflection-control glass
title inscribed, signed and
dated 2019 verso
560 x 445mm

Provenance

Private collection, Kapiti Coast.
Purchased from Hamish
McKay Gallery, Wellington.
\$4000 – \$6000

52

Sriwhana Spong
Lacuna Figure I

book pages and collage (2010)
original Michael Lett label
affixed verso
380 x 500mm

Provenance

Private collection, Auckland.
\$2000 – \$3000



53

Ronnie van Hout
After Peryer

pegasus photographic print,
10/20
signed and editioned on artist's
original label affixed verso
370 x 485mm

Provenance

Private collection, Auckland.
Purchased from Hamish
McKay Gallery, Wellington.
\$1500 – \$2500



54

Ronnie van Hout
Stranger

pegasus photographic print,
10/20
signed and editioned on artist's
original label affixed verso
370 x 485mm

Provenance

Private collection, Auckland.
Purchased from Hamish
McKay Gallery, Wellington.
\$1500 – \$2500



55

Ronnie van Hout
UFO

pegasus photographic print
330 x 470mm

Provenance

Private collection, Auckland.
Purchased from Hamish
McKay Gallery, Wellington.
\$1500 – \$2500



56

Ann Shelton
Frederick B. Butler Collection No.
26. Puke Ariki, New Plymouth,
Scrapbooks: Shipping, Sept/Oct
1954 – War, July 11–28, 1951.

type C print, edition of 3
1370 x 930mm

Provenance

Private collection, Auckland.
\$6500 – \$9500

57

Ann Shelton
Frederick B. Butler Collection No.
26. Puke Ariki, New Plymouth,
Empty Shelf.

type C print, edition of 3
1370 x 930mm

Provenance

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



58

Yvonne Todd
Alice Bayke

type C print, 1/3
title inscribed, signed and
dated 2002 verso
1040 x 830mm

Exhibited

'Yvonne Todd: Sea of
Tranquillity – 5 Photographs',
Peter McLeavey Gallery,
Wellington, 23 July – 17
August 2002.

Provenance

Private collection,
Wellington. Purchased from
Peter McLeavey Gallery,
Wellington, July 2002.
Private collection, Auckland.
\$12 000 – \$18 000





59

Teuane Tibbo

Still Life

oil on canvasboard
signed and dated 1973
405 x 252mm

Provenance

Private collection, Auckland.

\$2500 – \$4500



60

Teuane Tibbo

Flower Study IV

oil on canvasboard
signed; title inscribed verso
355 x 457mm

Provenance

Private collection, Auckland.

\$4500 – \$6500



61

Tony Fomison

Untitled

oil on canvasboard
410 x 300mm

Provenance

Private collection, Auckland.
Purchased by the current owner
from FHE Galleries, Auckland.

\$15 000 – \$25 000



61A

Allen Maddox

Untitled

oil on canvas
signed
915 x 915mm

Provenance

Private collection, Hawke's Bay.

\$25 000 – \$35 000



62

Ian Scott

Small Lattice No. 227

acrylic on canvas

title inscribed and signed verso

760 x 760mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



63

Ian Scott

Asymmetrical Lattice No. 16

acrylic on canvas

title inscribed, signed and

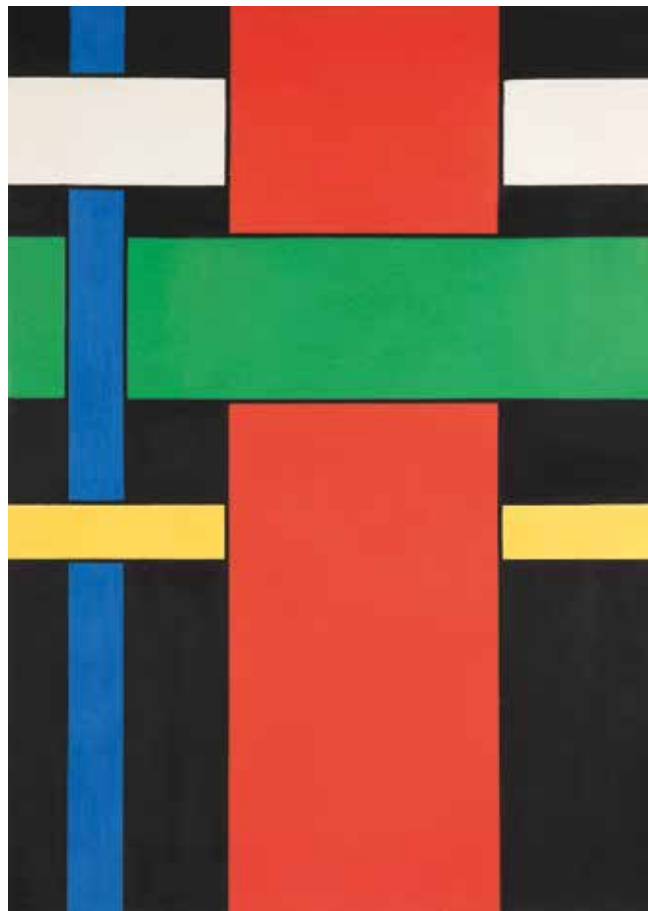
dated '83 verso

1083 x 780mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



64

Ralph Hotere

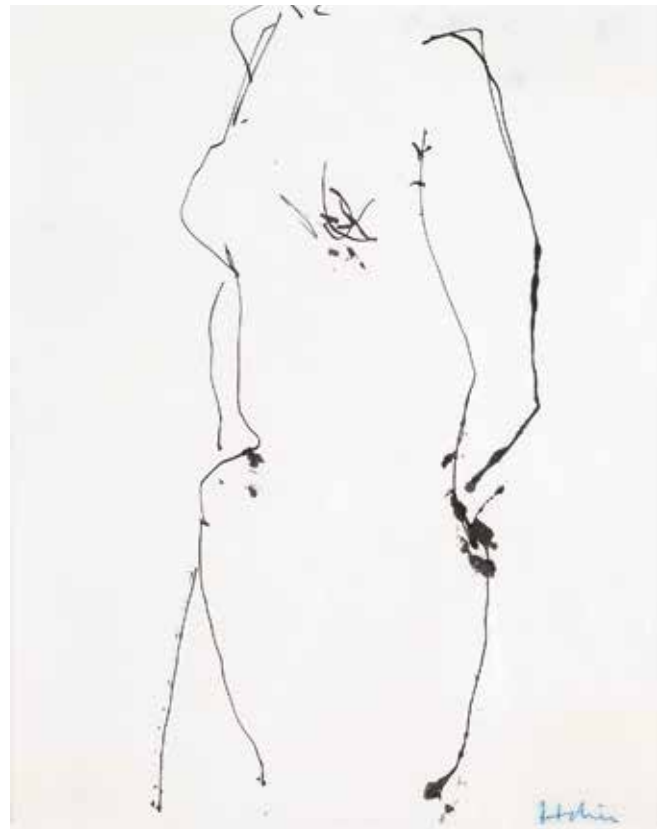
Nude

ink on paper
signed
245 x 195mm

Provenance

Private collection, Dunedin.

\$5000 – \$8000



65

Peter Stichbury

Study for Welt

acrylic on canvas
title inscribed and signed verso
303 x 303mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



Michael Shepherd

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

oil on six panels

each variously signed, inscribed with title and dated '90;

original Claybrook Gallery labels affixed verso; original

Dunedin Public Art Gallery loan labels affixed verso

450 x 600mm: each panel

450 x 3600mm: overall

Illustrated

Nicholas Thomas, *Possessions: Indigenous Art/Colonial Culture* (London, 1999), p.253.

Gregory O'Brien, *Lands and Deeds: Profiles of Contemporary New Zealand Painters* (Godwit Publishing, 1996), p. 114.

\$20 000 – \$30 000

Stephen Bambury

Ghost Ladder (III)

chemical action and silver leaf

on seven aluminium panels

title inscribed, signed and

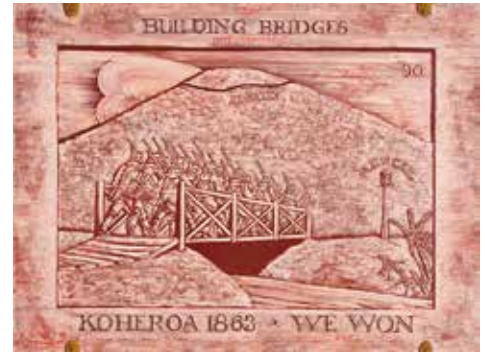
dated 2006 verso

2750 x 500mm: installation size

Provenance

Private collection, Auckland.

\$30 000 – \$40 000





68

Toss Woollaston

Portrait of Bryan Tuffnell

oil on board

signed; title inscribed verso

1192 x 905mm

Provenance

Private collection, Golden Bay.

\$25 000 – \$35 000



69

Patricia France

Still Life

oil on board
signed; inscribed a flower
on label affixed verso
450 x 370mm

Provenance

Private collection, Auckland.

\$4500 – \$6500



70

Toss Woollaston

Tasman Bay

watercolour, diptych
signed
257 x 700mm

Provenance

Private collection, Auckland.

\$7000 – \$10 000



Don Peebles

Untitled Number I

acrylic on canvas
 accompanied by original
 working drawing
 title inscribed, signed and
 dated 1993 verso
 2475 x 1800mm
 325 x 265mm: working
 drawing

Illustrated

New Zealand Herald, Saturday
 April 3, 2010, p. c25.

Provenance

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

\$20 000 – \$30 000



In the late 1970s Don Peebles began to make relief paintings using paint-stained, unstretched canvas, exploiting the way the canvas hangs according to its natural inclination and abandoning the supporting stretcher. The long thin canvas tongues attached to the canvas backing in his first versions recalled the floppy pages of an open book that had been tilted down. As Peebles said at the time, he wanted his paintings to ‘flow and ripple, and the consequent cast shadow when the light hits it, to be an inherent part of the whole image’.

By the time he gets to the 1990s, and *Untitled Number I*, he has put an immensely confident command of painting’s resources in the service of a restless curiosity about exactly how those resources might be deployed. Peebles major work is now resolutely placed in the middle of ‘the great New Zealand loose canvas tradition’ — initially perhaps a structural necessity resulting from the difficulty of procuring artists’ supplies, at that point resolved by supplementing stretchers with eyelet holes. It is a tradition exemplified by Colin McCahon and now carried on by Richard Killeen and John Reynolds among others. The result, because the canvas flaps and sits out from the supporting wall, is that it becomes ‘sculptural’. In Peebles’ case the accretions of canvas protrude provocatively into the viewer’s space, flopping and sagging into lyrical rhythms, setting off a graceful play between light and shadow, image and depth, painting and sculpture. The painting becomes a sculpture and then falls back into painting again. But this makes the result more demanding than painting because, rather than resting back diffident upon the wall, it must now reach out to have immediate and persistent drama, a certain shock effect.

While encouraging a frontal view *Untitled Number I* asks us to walk and look from the side. And each step we make encourages a different configuration and an altered mood, inflected by colours that range from a certain garishness to subtle inflections of pinks and grey. Thinned acrylic colour is soaked in, not stroked on, as if to enhance the organic feel. What might be missed is the undertow of comedy in Peebles’ work: the blackened edges of the canvas almost like burnt toast, the deliberate play between painted shadow and real shadow, the way the Moebius-like twisted strip extends as if to catch our eye and draw us into the game.

The floppy, coloured canvas spinal cord is tied down to the painted space but it also ties it into our real space. Think, too, of the painted surgeon’s stitches that seem to run all the way down the middle behind the red apron. Of course, there are intimations of a dissected torso in that central red panel with an envelope over its heart. And the torso is reinforced by the way the bottom line of the canvas infers the beginning of two legs. The painting has a visceral almost bodily sense almost as if it had its own personality. Every element has a carefully constructed sagging weight with small moments of colour, red, green, yellow, fugitive notes falling like loose change from a pocket. As Peebles insisted, ‘a good painting pumps its energy out from the wall’ and *Untitled Number I* sure does that.

Laurence Simmons



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.

\$20 000 – \$30 000



Heather Straka
Mrs Wong

acrylic on canvasboard
 title inscribed, signed
 and dated 2012 on
 label affixed verso
 803 x 595mm

Provenance

Private collection,
 Wellington. Purchased
 from Page Blackie
 Galleries, Wellington.

\$16 000 – \$25 000



74

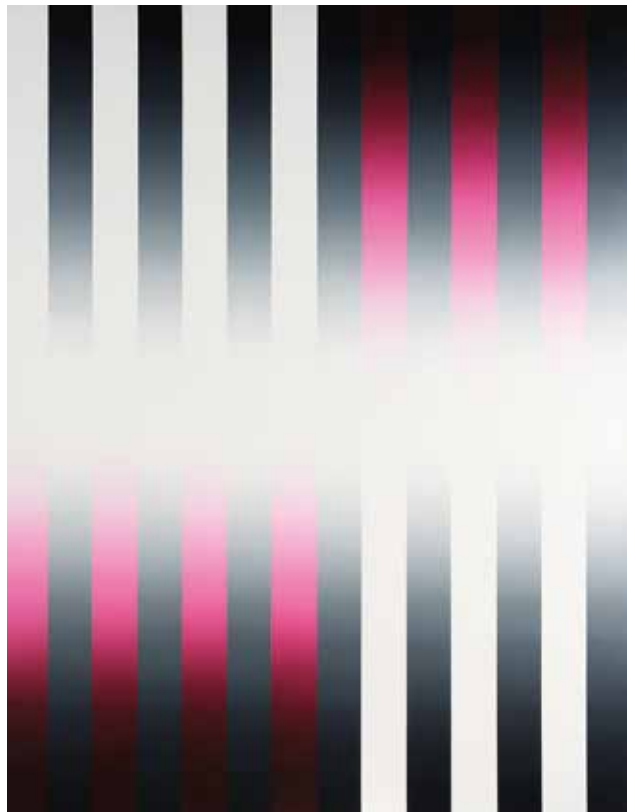
Martin Basher
Untitled

acrylic on canvas
title inscribed, signed
and dated 2019 verso
1125 x 850mm

Provenance

Private collection,
Auckland.

\$8000 – \$12 000



75

Nigel Brown
Christina Christina

oil on board
title inscribed, signed
with artist's initials
N.B and dated '83;
title inscribed, signed
and dated verso
1180 x 860mm

Provenance

Private collection,
Auckland.

\$7500 – \$12 000



76

Terry Stringer

The Fisherman and His Soul

cast bronze, A/P

signed and dated 2006

2075 x 595 x 595mm

Provenance

Private collection,
Tauranga.

\$35 000 – \$50 000



77

Dibble Studios
Vanitas Table

cast bronze (2013)
600 x 825 x 660mm

Provenance

Private collection,
Hawke's Bay.

\$6000 – \$9000



78

Bill Hammond
Train Set

carved wood and metal,
four parts, circa 1974
250 x 730 x 150mm

Provenance

Collection of the Aberhart
family, Northland.
Purchased from the artist.

\$3000 – \$6000



79

Martin Poppelwell
Eyeball's Study

glazed earthenware
title inscribed, signed
and dated 2010 to
underside
325 x 120 x 120mm

Provenance

Private collection,
Hawke's Bay.

\$300 – \$600



80

Martin Poppelwell
Three Vases

glazed earthenware
two signed to
underside
120mm: height variable

Provenance

Private collection,
Hawke's Bay.

\$250 – \$400



81

Martin Poppelwell
Bumble

glazed earthenware
title inscribed, signed
and dated 2011
165 x 310 x 310mm

Provenance

Private collection,
Hawke's Bay.

\$250 – \$400



82

Martin Poppelwell
Untitled – Vase

glazed earthenware
signed and dated 2015
to underside
170 x 190 x 190mm

Provenance

Private collection,
Hawke's Bay.

\$300 – \$500

83

Nick Austin

What your handwriting reveals

acrylic and marker pen on canvas
title inscribed on original Hopkinson
Cundy label affixed verso
650 x 900mm

Note

Accompanied by original working
drawings affixed verso

Exhibited

'Nick Austin: Life Puzzle', Te Pātaka
Toi Adam Art Gallery, 11 February –
30 April 2023.

Provenance

Private collection, Auckland.
Purchased from Hopkinson Cundy
Gallery, Auckland.

\$4000 – \$6000



84

Reuben Paterson

The Phenomenological Approach

acrylic and glitter on canvas paper
title inscribed, signed and dated
2007 verso
775 x 775mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



85

Simon Kaan

Untitled

acrylic on metal
signed and dated '04 verso
402 x 402 x 100mm

Provenance

Private collection, Auckland.

\$4500 – \$6500



86

Tony de Lautour

Revisionist Painting

acrylic on found painting, diptych
original signed 'F Andre'
205 x 293mm: each
205 x 586mm: overall

Provenance

Private collection, Auckland.

\$4000 – \$6000



Peter McIntyre

Vulcan Lane, Auckland

oil on canvasboard

title and artist's name inscribed on

original John Leech Gallery label

affixed verso

700 x 597mm

Exhibited

'Peter McIntyre', John Leech

Gallery, Auckland, November 1964.

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



Edward Fristrom

Contemplation (Portrait of a Māori Chieftainess)

oil on canvas

signed

370 x 297mm

Exhibited

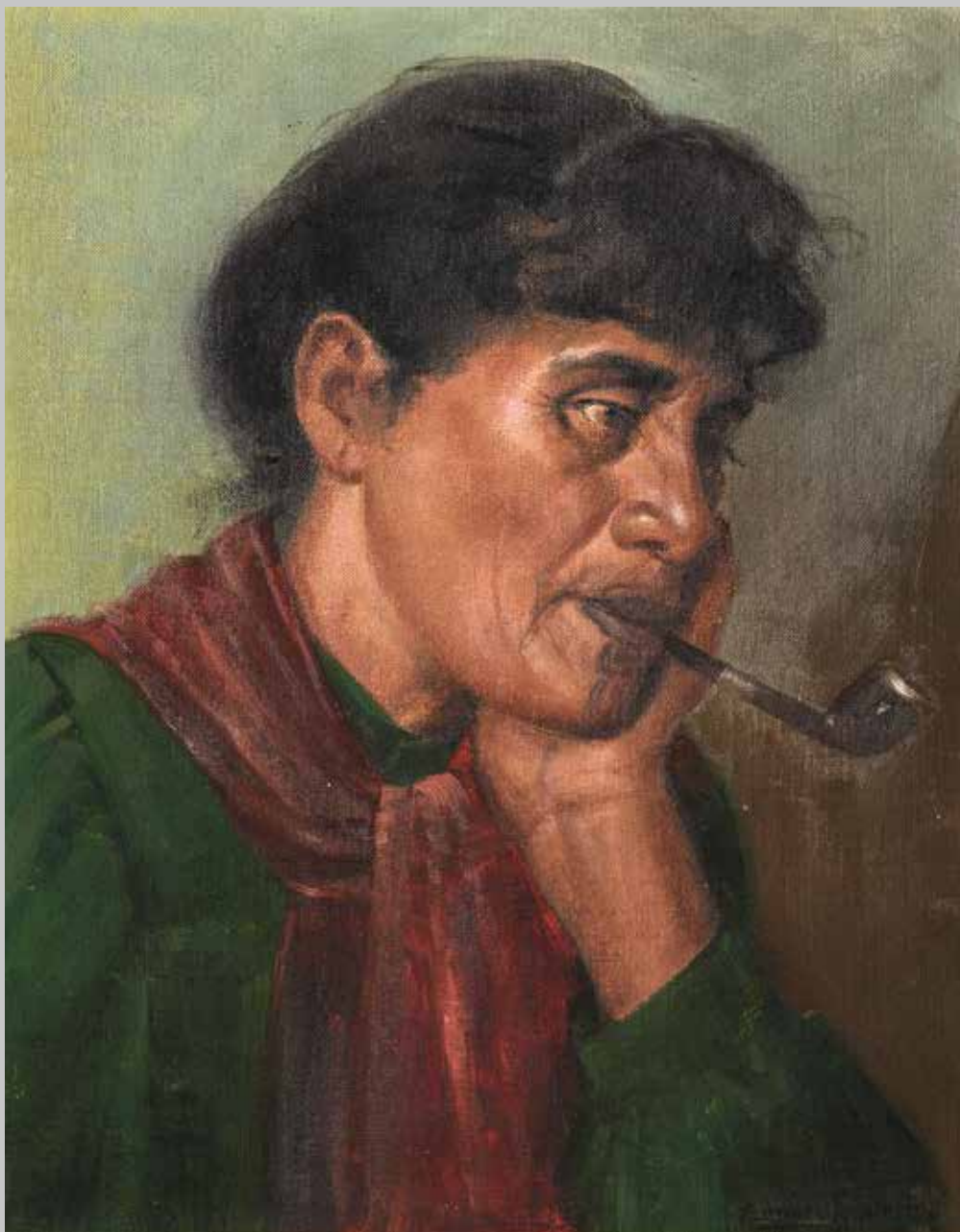
'Nairn and Fristrom', Auckland City Art
Gallery, August 1964, Cat No. 44.

Provenance

Collection of Mr Firth, Auckland.

Private collection, Tauranga.

\$55 000 – \$75 000

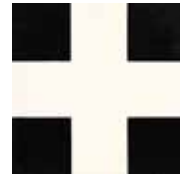
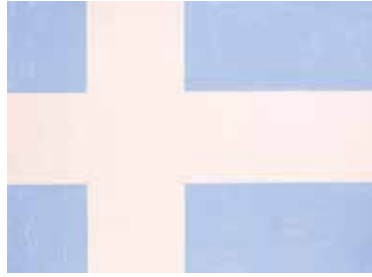


89

John Nixon (Australia, 1949–2020)

Untitled

enamel on paper and found
Sydney Nolan, Institute of
Modern Art exhibition posters,
four panels
822 x 610mm: two panels
485 x 485mm: one panel
540 x 540mm: one panel



Provenance

Private collection, Auckland.

\$3000 – \$5000

90

Dale Frank (Australia, 1959–)

Untitled

varnish and acrylic on canvas
dated 2001 on original Gow
Langsford Gallery label affixed
verso
1400 x 1100mm



Provenance

Private collection, Auckland.

\$11 000 – \$17 000



91

Stephen Bambury
*"Affective Psychosensory
Language"*

schlagmetal and
chemical action on
two aluminium panels
title inscribed, signed
and dated 1996 verso
170 x 340mm: overall

Provenance

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

\$5500 – \$7500



92

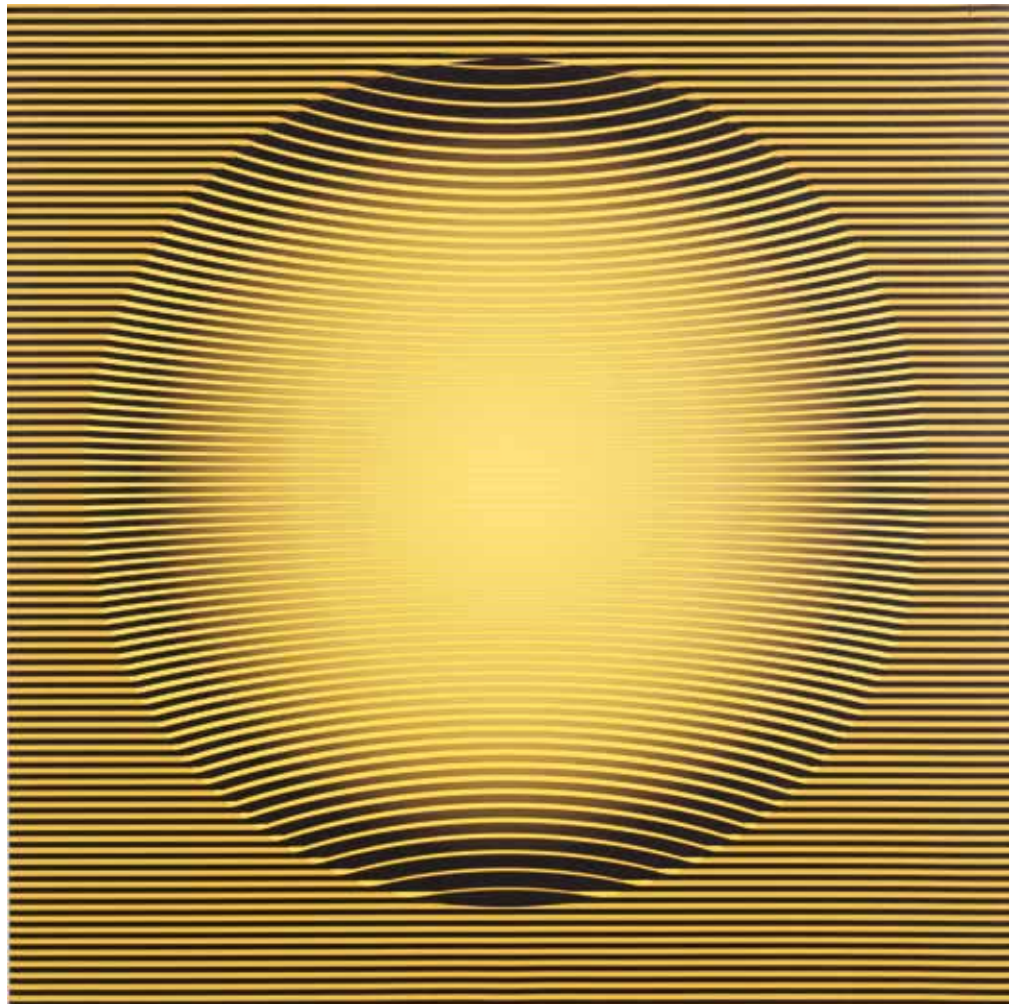
Mervyn Williams
Solar Flare

acrylic on canvas
title inscribed, signed
and dated 2012 verso
1220 x 1220mm

Provenance

Private collection,
Auckland.

\$11 000 – \$17 000



Dick Frizzell

Everyone's had dinner with Rabbit

oil on canvas, diptych

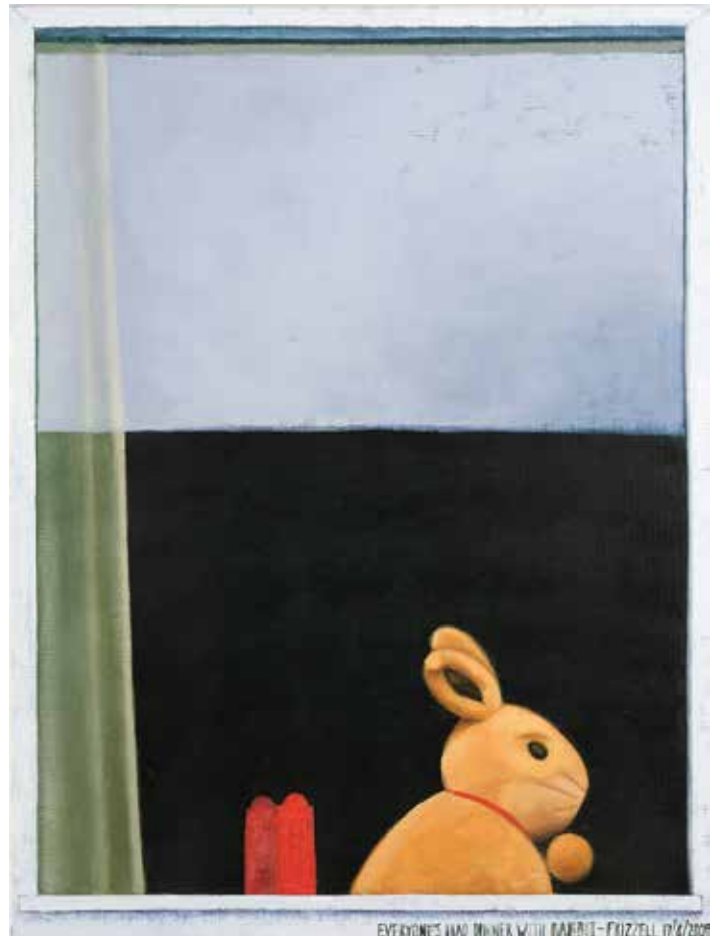
title inscribed, signed and dated 17/8/2009

1000 x 750mm: each panel

Note

Accompanied by a signed Lawrence Arabia
CD and hand-written lyrics

\$30 000 – \$35 000



Dick Frizzell
Lost in Space II

oil on canvas
title inscribed, signed
and dated 24/4/94
1370 x 1520mm

Provenance

Private collection,
Auckland.

\$25 000 – \$35 000



95

Robin White

Florence and Harbour Cone

silkscreen print, 8/40

title inscribed, signed and dated

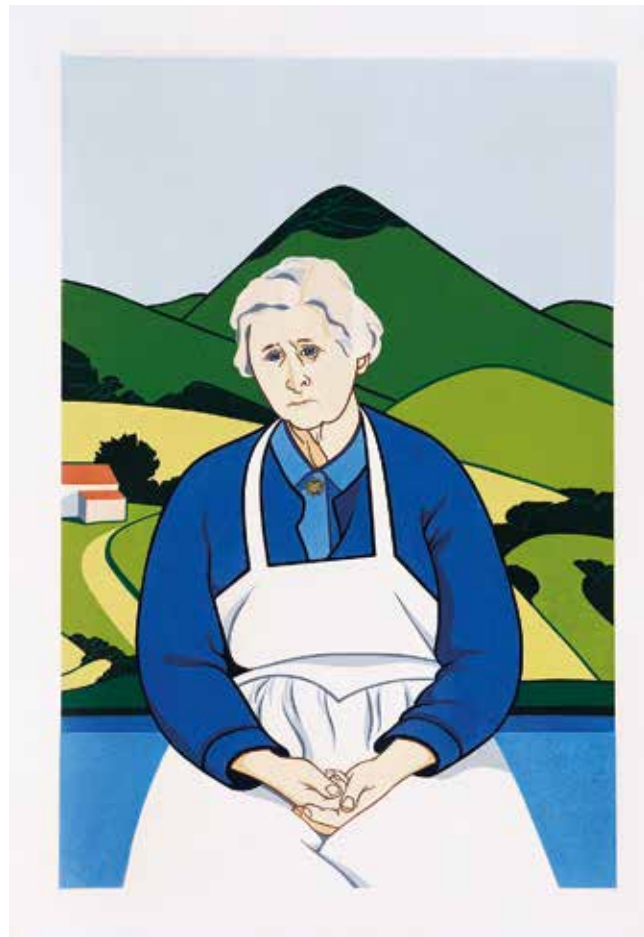
12/1975

708 x 510mm

Provenance

Private collection, Australia.

\$8000 – \$12 000



96

Pat Hanly

Life Goes On

silkscreen print, 47/75

title inscribed, signed and dated '79

533 x 515mm

Provenance

Private collection, Auckland.

\$3500 – \$5500



97

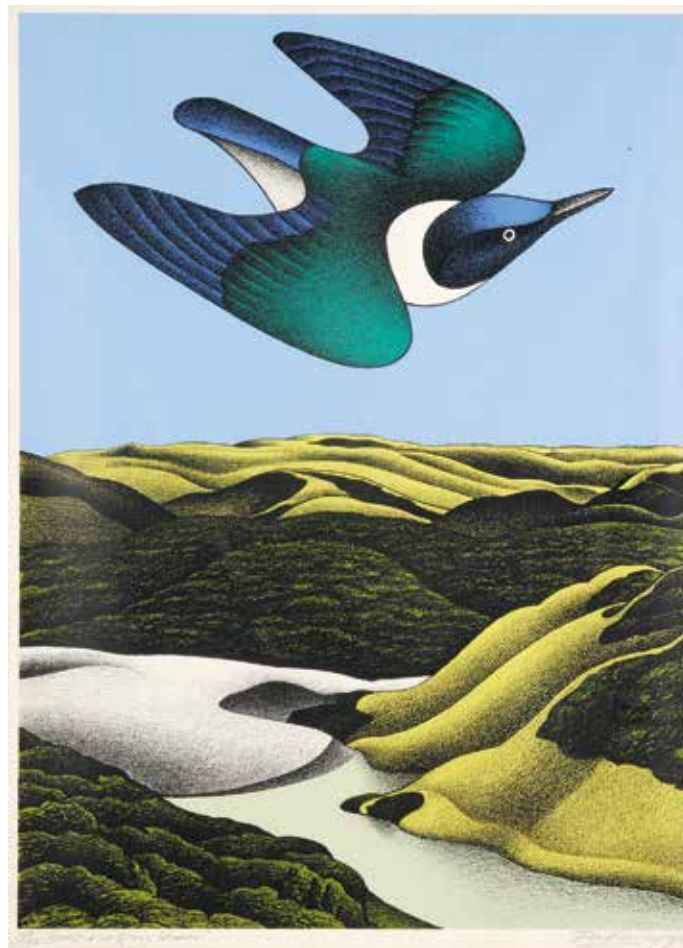
Don Binney
Swoop of the Kotare, Wainamu

silkscreen print, 164/175
title inscribed, signed and
dated 1980
647 x 470mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



98

Don Binney
Grackle, Veracruz

silkscreen print, 1970
630 x 455mm

Provenance

Private collection, Auckland.

\$3500 – \$5500



99

Colin McCahon
Letter to Emile Bernard

lithograph, 1956
title inscribed on the plate
325 x 206mm

Reference

Colin McCahon Database (www.mccahon.co.nz) cm001027

\$7500 – \$10 000



100

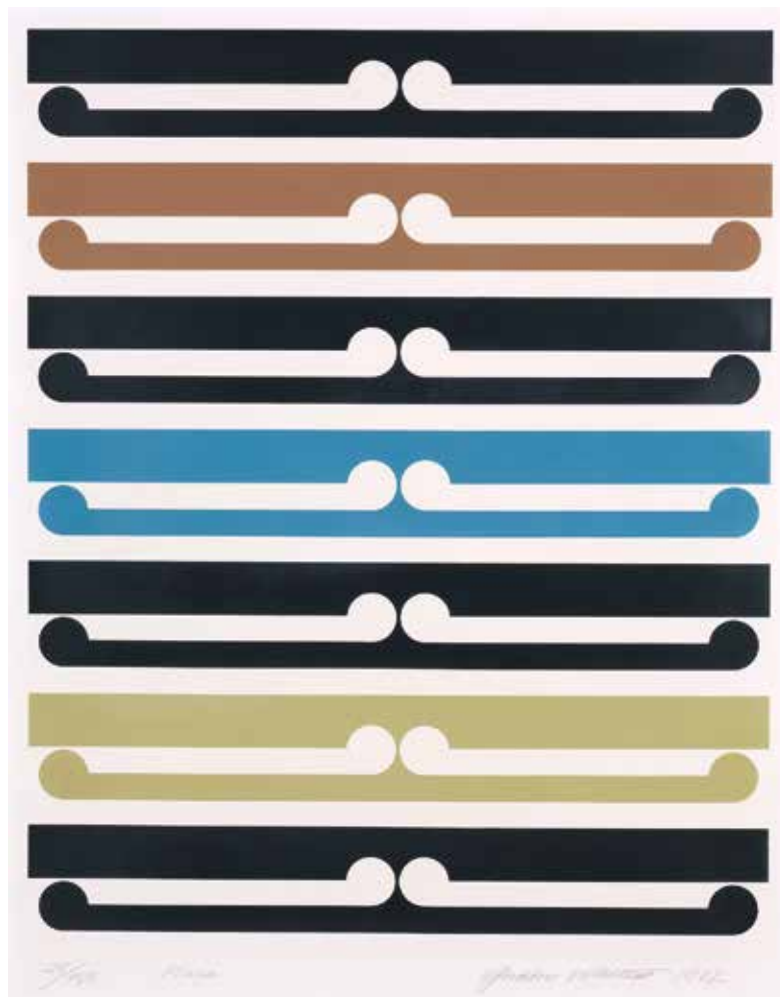
Gordon Walters
Kura

silkscreen print, 25/150
title inscribed, signed and dated 1982
610 x 480mm

Provenance

Private collection, Auckland.

\$13 000 – \$18 000



101

Toss Woollaston
Pah Hill, Late Afternoon

oil on board
title inscribed, signed and
dated March 1978 verso
603 x 602mm

Provenance

Private collection, Auckland.

\$16 000 – \$25 000



102

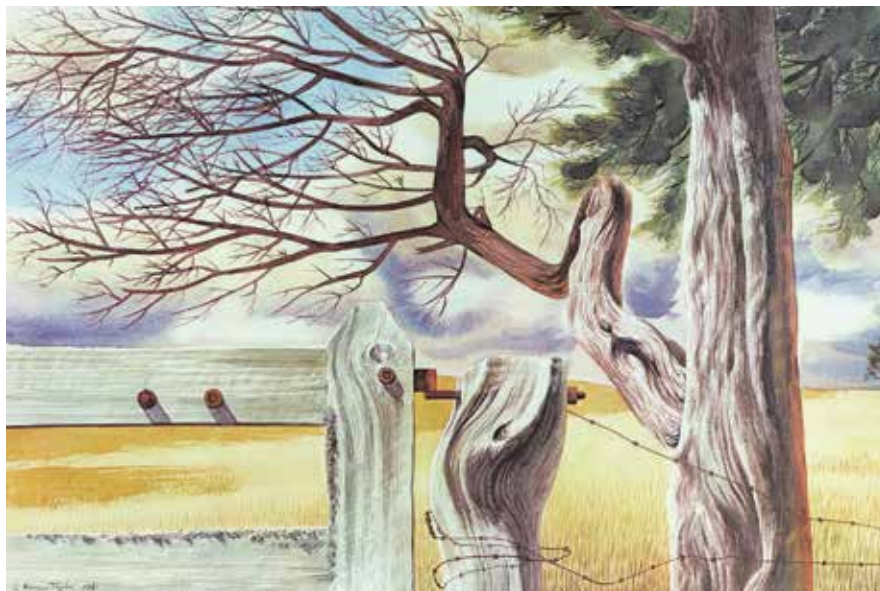
E. Mervyn Taylor
Hay Paddock

watercolour
signed and dated 1961; original
catalogue label affixed verso
370 x 545mm

Provenance

Private collection, Auckland.

\$1000 – \$2000



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. 198
Important Paintings and Contemporary Art
13 August 2024 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)
<hr/>	<hr/>	<hr/>
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Payment and Delivery

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

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

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

Please indicate as appropriate by ticking the box:

☐ Phone Bid

☐ Absentee Bid

Mr/Mrs/Ms:

First Name:

 Surname:

Address:

Home Phone:

 Mobile:

Business Phone:

 Email:

Signed as agreed:

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

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

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