



IMPORTANT PAINTINGS AND SCULPTURE

thursday 22nd may 2008 at 6.30pm

3 abbey street, newton, auckland

+ Cover: Lot 16 Pat Hanly
+ *Lunar Lover I*

+ Right: Lot 50 Stephen Bambury
+ *Necessary Correction*

+ Far right: Lot 19 Paul Dibble
+ *Feather-weight*

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Introduction

Welcome to ART+OBJECT's first Important and Paintings and Sculpture auction catalogue for 2008. Since A+O's launch in 2007 the company has been favoured with many important artworks and collections. In the last twelve months we have offered the Bev and Murray Gow Collection and the ART & TEXT Group collection which formed the centrepiece of our most recent Contemporary Art+Object catalogue.

This catalogue includes a number of works from the Colenso BBDO collection (lots 7, 20, 23, 50 & 51). For the last fifteen years these paintings and sculpture have been much admired at Colenso BBDO's College Hill offices in Auckland and it is with great pleasure that we offer them for your appreciation. Important works by Dick Frizzell, Allen Maddox, Paul Dibble, Stephen Bambury and Neil Dawson are particularly fine examples by these artists and many are of a scale seldom offered.

A+O has placed a particular emphasis on the presentation of important sculptural work. We are fortunate to be able to accommodate large-scale sculpture in our gallery space and evidence for the growth in enthusiasm for sculpture can be seen in the attendance at sculpture events such as Sculpture in the Gulf which celebrates its fourth iteration in the summer of 2009 (log onto www.sculptureonthegulf.co.nz for more information).

In November of this year the second NZ Sculpture OnShore will launch under the curatorship of regular A+O catalogue essay contributor Rob Garrett (see www.nzsculptureonshore.co.nz for more information).

The pulling power of sculpture was seen at the recent Stoneleigh Sculpture in the Gardens event at the Auckland Botanic Gardens in late 2007 which attracted 250,000 visitors.

The growth of private sculpture parks has provided an opportunity for passionate collectors to share their love of the medium. Amongst the most notable of these are Connells Bay Sculpture Park on Waiheke Island (www.connellsbay.co.nz for more information) and the Waitakaruru Arboretum and Sculpture Park in the Waikato (www.sculpturepark.co.nz).

Just north of Auckland are two fantastic sculpture parks; the Brick Bay Sculpture Trail just north of Matakana (log onto www.brickbaysculpture.co.nz for more information) and eminent sculptor Terry Stringer's private gallery and park Zealandia on the Mahurangi West Road (www.zealandiasculpturegarden.co.nz for more information.)

A final note; on May 1 this year A+O celebrated the anniversary of our first auction. This catalogue is our nineteenth. It is only through the fantastic support of hundreds of buying and selling clients and the thousands of visitors we have met over the last year that we are able to continue to offer such superb works.

We look forward to meeting you again at the pre-auction exhibition opening on Friday the 16th of May.

Left: Lot 20 *Busy Lady* (detail) by Paul Dibble
from the Colenso BBDO collection





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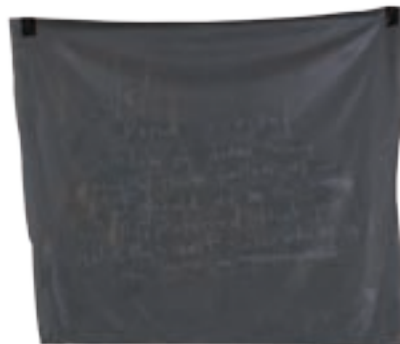
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Contemporary Sale Highlights

APRIL 3 2008*

1 | et al.
Notes 26 - 6
\$7500



1



3

2 | Glen Hayward
I am Old Enough to be my Own Father
\$5000



2

3 | Sara Hughes
Love Me Tender 4
\$6500



4

4 | Peter Robinson
Pakeha Have Rights Too
\$48 000

5 | Richard Lewer
The Confession
\$7750



5

6 | Bill Hammond
The Country Cottage
\$75 000



6

* note prices realised exclude
buyer's premium



ACT IV

The sharp end

Very specific rules govern the behaviour of fencers while competing. Less clear-cut, however, are the rules of engagement between friends, especially when the affection of a beautiful young temptress is at stake. This was the sharp end of the rivalry, where the winner would take all but lose what was most precious. En garde. Prêt. Allez.

Object Highlights

APRIL 3 2008*

1 | Crown Lynn
| Wharetana bowl
\$4400

2 | Len Castle
| Discoid vase
\$2800

3 | Daniel Steenstra for Crown Lynn
| Hand crafted shoulder vase
\$1000

4 | Len Castle
| Branch pot
\$4100

5 | Olive Jones
| Bullet shaped vase on four feet
\$2000

6 | Olive Jones
| Cylindrical vase
with Maori figural supports
\$3800

7 | Daniel Steenstra for Crown Lynn
| Hand crafted shoulder vase
\$800

8 | Richard Killeen
| Fish and Sticks
\$825

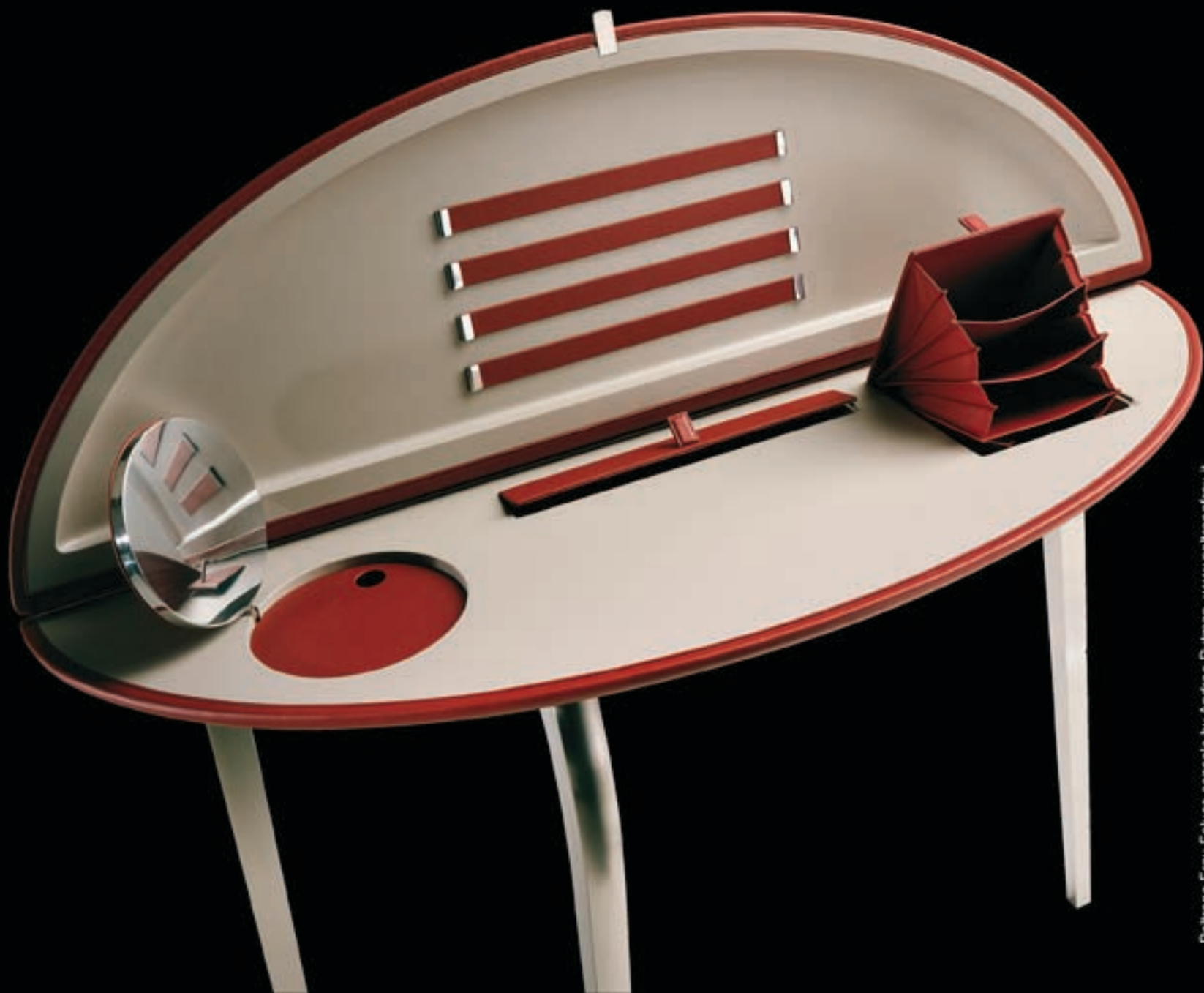
9 | Crown Lynn Wharetana Ware
| Bookends modelled as moko mokai
\$4200

* note prices realised exclude
buyer's premium



Georgi Gregg
HOME

80 Parnell Road, Parnell, Auckland. 09 368 7777 info@georgigregghome.com



Photography Highlights

APRIL 17 2008*

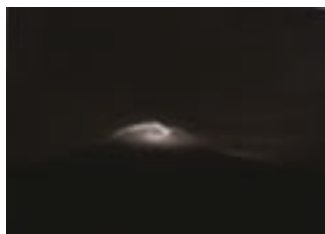
1 | Yvonne Todd
+ From "The Menthol Series"
\$2600



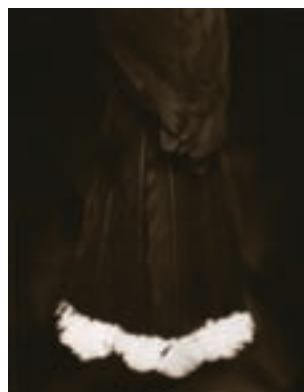
2 | Margaret Dawson
+ The House, the Car and the Woman
\$3900



3 | Ronnie van Hout
+ Fly Concorde
\$4500



4 | Michael Parekowsai
+ The Beverly Hills Gun Club
\$10 250



5 | Peter Peryer
+ Christine Mathieson
\$8000

6 | Fiona Pardington
+ Ake Ake Huia
\$10 500



7 | Laurence Aberhart
+ Taranaki from Oeo Road Under
Moonlight, 27-28 September 1999
\$7500

* note prices realised exclude
buyer's premium



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THE NEW ZEALAND SALE

thursday june 26

entries invited until may 30

A+O is pleased to announce a specialist auction of New Zealand themed collectables, folk art and artefacts. Already consigned is a rare Jane Brenkley sketch book, a carved Maori pou by John Bevan Ford, a collection of mottled Kauri furniture, New Zealand studio pottery, Maori folk art figures, and a selection of New Zealand historical items including a 1951 Waterfront Strike banner.

Contact Ross Millar or James Parkinson 0800 80 60 01

left | John Bevan Ford
Pou

2600mm

\$4000 - \$6000



1. ichthyostega 2. grid 3. zeal 4. pavlova 5. chisel 6. sapphire 7. pattern 8. serpent 9. slingshot 10. lion 11. quotidian 12. optical 13. superstition 14. clarinet 15. lesson 16. cowboy 17. kilometre 18. libretto 19. crocodile 20. lightning 21. tiptoe 22. hysteria 23. knife 24. worm 25. knock 26. shoelace 27. level 28. juggler 29. frangipani 30. vehement 31. game 32. bezoar 33. tortoise 34. umbra 35. frond 36. versatility 37. locust 38. translate 39. carbohydrate 40. night 41. listed 42. villain 43. bronze 44. kite 45. oxygen 46. vituperation 47. strawberry 48. gurgler 49. strudel 50. crab 51. breath 52. velvet 53. brilliantine 54. delicate 55. thief 56. gauge 57. veil 58. fable 59. dandelion 60. shampoo 61. olden 62. gourmand 63. quadrilateral 64. phytoplankton 65. carousel 66. ability 67. kangaroo 68. handsome 69. position 70. zoology 71. date 72. tile 73. illicit 74. trail 75. badger 76. honeycomb 77. cygnet 78. hairy 79. pirate 80. orchestra 81. knight 82. bingo 83. haystack 84. kidney 85. disciple 86. platter 87. ladder 88. napkin 89. freeze 90. voice 91. quintessence 92. penny 93. improve 94. canvas 95. answer 96. lantern 97. oxen 98. thesis 99. wallow 100. equestrian 101. dalmatian 102. antennae 103. bangle 104. storm 105. notice 106. banner 107. salad 108. tent 109. zenith 110. cat 111. truck 112. foliage 113. germane 114. forty 115. halo 116. signature 117. comedian 118. candle 119. conductor 120. beetle 121. pearl 122. entropy 123. opaque 124. gumboot 125. bikini 126. jasmine 127. shark 128. pot 129. hippy 130. rest 131. whip 132. umbilicus 133. saccharine 134. guru 135. cradle 136. pile 137. trigger 138. cetacean 139. flip 140. beach 141. sail 142. chart 143. brush 144. landslide 145. obstreperous 146. strike 147. pencil 148. cross 149. sweatband 150. bamboo 151. era 152. lily 153. jump 154. knees 155. glib 156. follow 157. forum 158. ember 159. fortuitous 160. needle 161. rice 162. thorn 163. snorkel 164. sunlight 165. corset 166. hedge 167. bloom 168. anatomy 169. bindi 170. heliotrope 171. deadline 172. instinctive 173. parish 174. dog 175. ruler 176. zucchini 177. vacuum 178. occult 179. spirit 180. sight 181. incendiary 182. tombstone 183. octopus 184. arrow 185. biscuit 186. vacillate 187. eel 188. corner 189. vampire 190. style 191. alien 192. protozoa 193. nature 194. stag 195. hula hoop 196. brochure 197. cheetah 198. polygon 199. stew 200. tell 201. guitar 202. tear 203. hound 204. paint 205. aroma 206. electricity 207. emerald 208. panel 209. bristle 210. fruit 211. lattice 212. violet 213. pukeko 214. willow 215. chandelier 216. elephant 217. window 218. poem 219. apple 220. saddle 221. septuagenarian 222. holiday 223. lasso 224. sheep 225. sediment 226. critic 227. cardboard 228. titivate 229. horseshoe 230. shovel 231. buttercup 232. silver 233. xray 234. fox 235. box 236. hero 237. jollity 238. green 239. glowworm 240. fingerprint 241. jacobean 242. karma 243. boat 244. lake 245. goat 246. gazelle 247. quetzal 248. didgeridoo 249. frock 250. furrow 251. splinter 252. rollerskate 253. pilgrim 254. ectoplasm 255. otter 256. cymbal 257. travel 258. lamington 259. groomsman 260. hip 261. grandeur 262. verisimilitude 263. wave 264. risible 265. board 266. zealous 267. warble 268. headlight 269. spotlight 270. jazzercise 271. pyre 272. seedling 273. rifle 274. century 275. deep 276. surfboard 277. blues 278. event 279. spectrum 280. spoon 281. carrot 282. ghee 283. werewolf 284. bead 285. wire 286. opal 287. desiccate 288. heartbeat 289. trophy 290. feet 291. sand 292. ledge 293. hara-kiri 294. leech 295. kete 296. unicorn 297. visit 298. trade 299. awareness 300. onanism 301. urchin 302. energy 303. teabag 304. weed 305. tamarillo 306. print 307. costume 308. cataclysm 309. heaven 310. vaunting 311. fool 312. umpire 313. time 314. ukulele 315. nullify 316. location 317. portion 318. fantasy 319. kina 320. camel 321. blattstock 322. theatre 323. fuchsia 324. major 325. name 326. torch 327. mint 328. bazaar 329. spring 330. peninsula 331. planetarium 332. sphinx 333. runcible 334. rosebush 335. zebra 336. wolf 337. meritorious 338. circulation 339. mettlesome 340. ewok 341. symbol 342. quivering 343. pink 344. tulip 345. encyclopaedia 346. rhizome 347. chronicle 348. buffalo 349. mouthwatering 350. tough 351. mesmerising 352. bombastic 353. grace 354. oracle 355. salt 356. define 357. diamond 358. necessity 359. dichotomy 360. blossom 361. moxie 362. mystical 363. cell 364. merry-making 365. year 366. longing 367. shopping 368. cuff 369. reap 370. illustration 371. pathways 372. cerise 373. volcano 374. melting 375. maverick 376. more-ish 377. majestic 378. hill 379. catch 380. vase 381. cable 382. feline 383. saucer 384. herbaceous 385. pigeon 386. composition 387. maximal 388. magnetic 389. massive 390. mellow 391. lash 392. deer 393. patch 394. noise 395. whisk 396. pair 397. rabbit 398. gulf 399. vibe 400. confectionary 401. magical 402. mature 403. memorable 404. manna 405. snow 406. tsunami 407. yak 408. spinifex 409. dessert 410. leaves 411. dollar 412. schism 413. yacht 414. motivating 415. meaningful 416. mirthful 417. mercurial 418. stable 419. barge 420. hotcakes 421. thunderbolt 422. coconut 423. hegemony 424. reason 425. ocean 426. moving 427. muscular 428. musical 429. methodical 430. poi 431. nautilus 432. hypothesis 433. reply 434. vitamin 435. kitten 436. speed 437. tussock 438. piffle 439. munificent 440. mighty 441. marked 442. mythical 443. fern 444. flocked 445. stone 446. lollipop 447. top 448. porcupine 449. granite 450. evidence 451. bridesmaid 452. medalled 453. meliorative 454. matchmaker 455. cloud 456. bible 457. steel 458. gavotte 459. card 460. tree 461. wheel 462. cuisine 463. loop 464. radar 465. comet 466. manifold 467. manifest 468. meteoric 469. jacuzzi 470. orchid 471. coach 472. hairspray 473. adhesive 474. classroom 475. dominion 476. hammock 477. philanthropist 478. marvellous 479. monumental 480. stealth 481. east 482. petticoat 483. hunt 484. nurse 485. doyenne 486. feijoa 487. farthing 488. harbinger 489. opportunity 490. mellifluous 491. meticulous 492. cushion 493. wrestler 494. class 495. lamb 496. ballerina 497. tractor 498. wing 499. space 500. caravan 501. bubble 502. vanilla 503. masterful 504. miraculous 505. superstar 506. nest 507. donkey 508. fork 509. herd 510. guacamole 511. ecology 512. stripe 513. ghost 514. firstborn 515. perfume 516. multifaceted 517. coat 518. soldier 519. beard 520. cupid 521. swallow 522. lentil 523. length 524. below 525. banana 526. nuzzle 527. porpoise 528. leisure 529. temple 530. momentous 531. libertarian 532. transition 533. graveyard 534. parlour 535. osmosis 536. pugilist 537. prince 538. exoticism 539. eye 540. glossy 541. picnic 542. dune 543. maestro 544. airplane 545. run 546. party 547. farm 548. joker 549. torpedo 550. control 551. aspidistra 552. exercycle 553. storyteller 554. giant 555. container 556. mojo 557. globe 558. slide 559. hand 560. literature 561. clairvoyant 562. question 563. tarnish 564. film 565. psychology 566. exonerate 567. tapir 568. xylem 569. frypan 570. icicle 571. squaw 572. rattlesnake 573. infinity 574. count 575. nib 576. extraction 577. elderdown 578. asteroid 579. holly 580. orifice 581. avatar 582. saint 583. tour 584. suit 585. language 586. starfish 587. pig 588. kimono 589. hermit 590. look 591. happy 592. aquamarine 593. barter 594. pipe 595. illuminate 596. alack 597. hang 598. sunflower 599. flow 600. whimsical 601. uvula 602. park 603. visible 604. neighbour 605. kalamazoo 606. yourself 607. yield 608. tangerine 609. venom 610. paisley 611. shift 612. stood 613. drill 614. league 615. squash 616. couch 617. whirligig 618. cold 619. yucky 620. sofa 621. treasure 622. herring 623. quill 624. toddy 625. fare 626. scent 627. pie 628. pumpkin 629. yonder 630. pretty 631. atom 632. feign 633. pony 634. fugue 635. nymphomaniac 636. entrance 637. lupine 638. grass 639. ambience 640. spade 641. folder 642. skateboard 643. irradiate 644. travail 645. stream 646. crystal 647. orca 648. thimble 649. reception 650. stapler 651. rodent 652. fallow 653. television 654. candelabra 655. helicopter 656. dire 657. shelter 658. particles 659. ticket 660. violin 661. silence 662. crayon 663. dove 664. bicultural 665. onomatopoeia 666. omen 667. yearling 668. beekeeper 669. intrepid 670. pond 671. perish 672. postcard 673. feature 674. quagga 675. vision 676. dionysian 677. yesterday 678. laptop 679. tried 680. stygian 681. closet 682. balloon 683. term 684. now 685. juice 686. forest 687. nettle 688. bridge 689. experience 690. luck 691. wonky 692. sardine 693. hirsute 694. silkworm 695. picture 696. cup 697. truth 698. sticker 699. kaleidoscope 700. balance 701. julienne 702. zither 703. varnish 704. languid 705. fledgling 706. spanner 707. prism 708. catamaran 709. castle 710. dresser 711. phantasm 712. zephyr 713. jungle 714. rear 715. oleander 716. effulgent 717. llama 718. hone 719. fig 720. phial 721. number 722. toggle 723. nincompoop 724. ostentatious 725. turbine 726. gizzard 727. soccer 728. hummingbird 729. jandal 730. trousers 731. red 732. pinecone 733. raise 734. tablecloth 735. baby 736. pomegranate 737. ranunculus 738. frankincense 739. griefstricken 740. frequency 741. cycle 742. oyster 743. cattle 744. bonsai 745. spice 746. home 747. heretic 748. caldera 749. decoration 750. ring 751. plaid 752. captive 753. rope 754. ponytail 755. solo 756. alarm 757. trolley 758. excuse 759. existential 760. cry 761. albino 762. dine 763. gate 764. river 765. tune 766. pulse 767. lady 768. float 769. condition 770. quest 771. satellite 772. winnebago 773. ear 774. firecracker 775. bedroom 776. compulsion 777. laugh 778. hammer 779. axolotl 780. ulna 781. season 782. trivia 783. understand 784. wizard 785. side 786. geek 787. centipede 788. fence 789. bush 790. people 791. isotonic 792. yammering 793. ninja 794. diplodocus 795. rare 796. bell 797. keyboard 798. vanish 799. stupor 800. sock 801. almond 802. windbreaker 803. zone 804. abacus 805. goggles 806. celery 807. shoe 808. hydrant 809. hermaphrodite 810. gizmo 811. open 812. kismet 813. emancipate 814. possibility 815. bassoon 816. soot 817. clip 818. iceskater 819. tuxedo 820. octagon 821. wisdom 822. cornucopia 823. velocity 824. parapsychosis 825. obsequious 826. template 827. sachem 828. watch 829. xylophone 830. centaur 831. rate 832. uakari 833. rainbow 834. instep 835. allow 836. cucumber 837. crooked 838. assassin 839. sparrow 840. photograph 841. invalidate 842. portal 843. tumbleweed 844. crop 845. clout 846. swan 847. structure 848. pork 849. glass 850. rotate 851. suitcase 852. optimization 853. bulb 854. gasoline 855. nimble 856. plant 857. hourglass 858. jinni 859. filigree 860. puddle 861. anchor 862. sea 863. bellicose 864. rap 865. whisper 866. tempura 867. tomato 868. snowflake 869. trumpet 870. idea 871. frame 872. fugitive 873. sunglasses 874. palette 875. blanket 876. safe 877. nugatory 878. priest 879. bread 880. gobsnacked 881. lorry 882. trunk 883. exclamation 884. bach 885. coffin 886. dissemination 887. curtain 888. jeroboam 889. rhinoceros 890. host 891. tuvaevae 892. category 893. rudder 894. vigour 895. damnation 896. golfball 897. well 898. nepotism 899. hamper 900. etching 901. will 902. earrings 903. windchime 904. wonder 905. scallop 906. novel 907. hotel 908. flame 909. troglodyte 910. dogmatic 911. parallelogram 912. idol 913. play 914. tyre 915. quirk 916. bat 917. rodeo 918. smile 919. cow 920. ligature 921. peace 922. jostling 923. enemy 924. voluptuary 925. reflex 926. crocus 927. list 928. concept 929. shell 930. pantalone 931. groupie 932. encounter 933. currency 934. scroll 935. xenophobia 936. zimmerframe 937. lexicon 938. days 939. limousine 940. frog 941. recondite 942. peach 943. race 944. rhododendron 945. pip 946. wreak 947. eternity 948. hairbrush 949. teatowel 950. hibiscus 951. uxorious 952. baguette 953. words 954. turntables 955. statue 956. ribbon 957. hooter 958. kingly 959. bovine 960. gulp 961. chutzpa 962. atmosphere 963. wood 964. ride 965. jelly 966. future 967. calligraphy 968. droplet 969. checkers 970. gentleman 971. gooseberry 972. snog 973. watermelon 974. chopstick 975. carving 976. fluorescent 977. prime 978. contemplation 979. calculator 980. truffle 981. harp 982. pantomime 983. inkling 984. policeman 985. albeit 986. glove 987. bacillus 988. triumph 989. zilch 990. inquisition 991. lifesaver 992. gold 993. repeat 994. walnut 995. honeysuckle 996. opossum 997. vendetta 998. radio 999. purple 1000. maven

ART OBJECT

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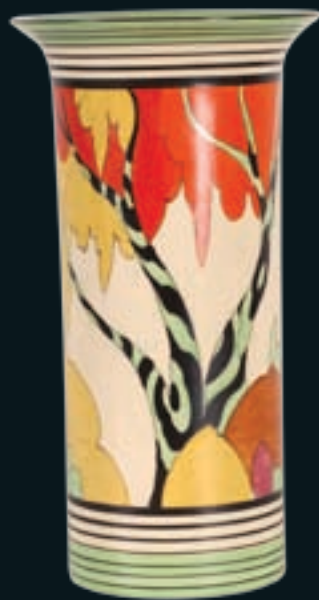
ross@artandobject.
co.nz 021 222 8185

james@artandobject.
co.nz 021 222 8184

Clarice Cliff
Honolulu Vase
\$2500 - \$3500

Walnut chest on stand
George III Period
\$7500 - \$9000

Japanese Meiji Period Bronze
Hippopotamus attacked by a tiger
\$5000 - \$6000



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MUSEUM OF CONTEMPORARY ART

Exhibition organised and toured by City Gallery Wellington and the Museum of Contemporary Art, Sydney, Australia.

City Gallery Wellington is managed by the Wellington Museums Trust with major funding from the Wellington City Council.

Fiona Hall, *Understory* (1999–2004) detail. Collection of Lisa and Egil Paulsen, Sydney. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.



ART
OBJECT

CONTEMPORARY ART
AND OBJECTS
SEPTEMBER 18 2008

SELECT ENTRIES
INVITED NOW

ben@artandobject.
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ross@artandobject.
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Sofia Tekela-Smith

Savage Island Man with Pure (Red)

type C print, edition of 8

1700 x 1300mm

\$5000 - \$7000

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ART+
OBJECT

Cure Kids
TURNING RESEARCH INTO HOPE

IMPORTANT PAINTINGS AND SCULPTURE

thursday 22 may 6.30pm

3 abbey street, newton auckland

VIEWING

opening event friday 16 may

5.30 pm – 8 pm

saturday	17 may	11 am – 4 pm
sunday	18 may	11 am – 4 pm
monday	19 may	9 am – 5 pm
tuesday	20 may	9 am – 5 pm
wednesday	21 may	9 am – 5 pm
thursday	22 may	9 am – 1 pm



1 | Charles Tole
 | *Newmarket, Auckland*
 oil on board
 signed and dated '44
 260 x 312mm
 PROVENANCE: Private collection, Auckland
 \$6000 - \$9000

1

2 | John Weeks
 | *The Country Cottage*
 oil on card
 signed
 295 x 300mm
 \$3000 - \$5000



3 | Peter Siddell
 | *View Towards North Head*
 acrylic on canvas
 signed and dated 1992
 252 x 354mm
 PROVENANCE: Purchased by the current owner from
 the artist's studio in 1992
 Private collection, South Island
 \$9000 - \$13 000

2



3



4

4 | Ralph Hotere
 | *Winter Solstice - Carey's Bay*
 oilstick and pastel on paper
 signed and dated Carey's Bay '92
 285 x 205mm
 \$9000 - \$12 000



5

5 | Bill Hammond
 | *Too Many Parties*
 acrylic on canvasboard
 title inscribed, signed and dated 1980;
 title inscribed, signed and dated verso
 226 x 177 mm
 \$3000 - \$5000



6

6 | Nigel Brown
 | *While the Poets Asleep (B)*
 oil on board
 signed and dated 1979; title inscribed,
 signed and dated Titirangi 1979 verso
 665 x 435mm
 \$8000 - \$12 000



7. Dick Frizzell

+ 3D *Tiki II*

oil on wooden relief

title inscribed, signed and dated 7/7/92

375 x 296mm

PROVENANCE: from the collection of
Colenso BBDO, Auckland

\$13 000 - \$18 000



8 | Dick Frizzell

| *Architiki No. 3*

oil and wooden collage on jute

title inscribed, signed and dated 12/9/92; original Gow Langsford Gallery label affixed verso
470 x 360mm

EXHIBITED: 'Dick Frizzell – Portrait of a Serious Artist', City Gallery Wellington and
Dunedin Public Art Gallery, March 15th – August 17th 1997

ILLUSTRATED: Allan Smith, *Dick Frizzell – Portrait of a Serious Artist* (Wellington, 1997)

PROVENANCE: Private collection, Auckland

\$16 000 - \$24 000



9 | Dick Frizzell
The Cutting
 oil on board
 title inscribed, signed and dated 21/1.87
 1200 x 1200mm
 \$20 000 - \$30 000



10 | Ralph Hotere

| *Drawing for Ian Wedde's Pathway to the Sea*
ink and watercolour on paper
title inscribed and signed and inscribed *Aramoana*
555 x 755mm
\$20 000 - \$30 000

|| Max Gimblett
+ *Sky Gate*
gesso, polyurethane, gold leaf and acrylic polymer
on wood panel
title inscribed, signed and dated 2003 verso
1524mm diameter
\$30 000 - \$40 000

Sky Gate. The gates of heaven? A spiritual threshold? A waharoa? Or even a tardis? This quatrefoil-shaped canvas covered in a red that reflects and emanates light, dissected by four gold circles, seems to stand as a spiritual and physical portal between here and somewhere. However one interprets the title, this painting is an apt metaphor for the artist, Max Gimblett, who habitually operates from the spaces between. Born in New Zealand and living and working in New York since the 1970s, Gimblett's geographical origins and expatriate status have enabled a unique body of work. In a postmodern age, Gimblett delves into the past and across cultures to enlighten an essentially modernist practice.

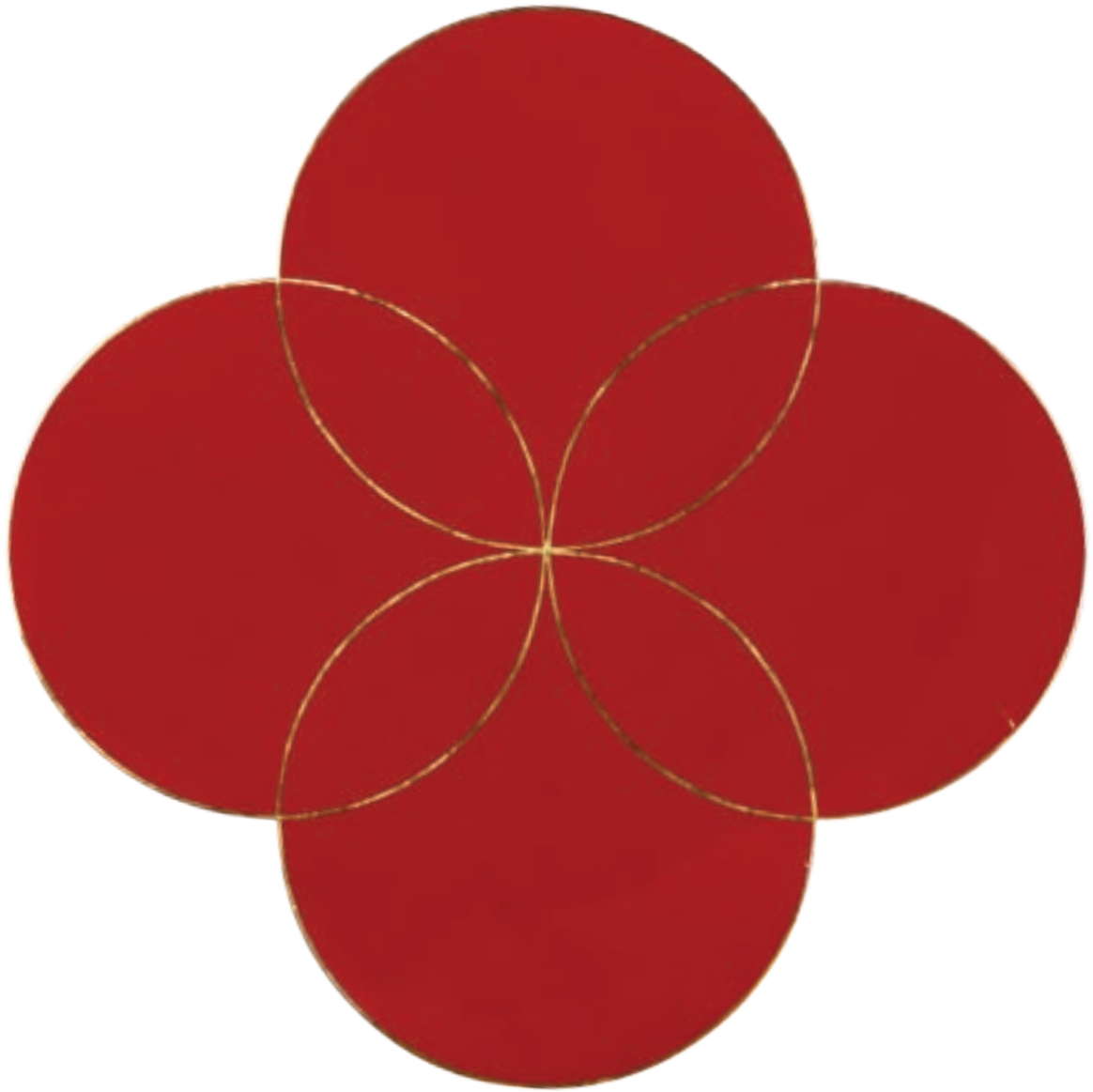
The 'signature' quatrefoil support of *Sky Gate* was first used by Gimblett in 1983, initiating what he calls his "mid-life transformation".¹ Using this form, Gimblett transformed the painting into a sculptural object, escaping the orthodoxy of the rectangular canvas and its associated perception of painting as an illusionistic window onto the world. The quatrefoil is, nonetheless, a highly charged form. In ancient times it provided a means to conceptualise the universe, a structuring that persists in the compass and clock. Hence it is a shape that metaphysically orders space and time. But it also has its origins in western and eastern religions, as the rose-shaped window of the gothic church or the Buddhist mandala.

The colours of *Sky Gate* are likewise symbolic in both western and eastern cultures. Red has near-universal connotations with life-force and sacredness, and gold is typically reserved for icons. In *Sky Gate* these colours are rendered pure: the four perfect circles intersecting at a single point are finely spun in moon gold over a monochrome red ground. Rather than employing the gestural vocabulary for which Gimblett is well-known, this red is intact and airtight, made highly reflective through layers of polyurethane so that the votive becomes mirror, showing us a glimpse of ourselves.

Sky Gate featured in the first major exhibition of Gimblett's work *The Brush of All Things* curated by Wystan Curnow in 2004, which confirmed his status as a senior New Zealand Artist. Despite living in New York, Gimblett has been at the forefront of New Zealand abstract painting since the 1980s. His success, both here and there, arises from his easy transcendence of time and place. By drawing threads between ancient and modern, between east and west, between NZ and NY, Gimblett is, perhaps, the quintessential global artist, gathering influences from disparate sources which converge in the present with each viewer's experience of the work.

REBECCA RICE

¹John Yau, 'Going Forth', in *Max Gimblett*, Auckland: Craig Potton Publishing, 2002, p. 108.





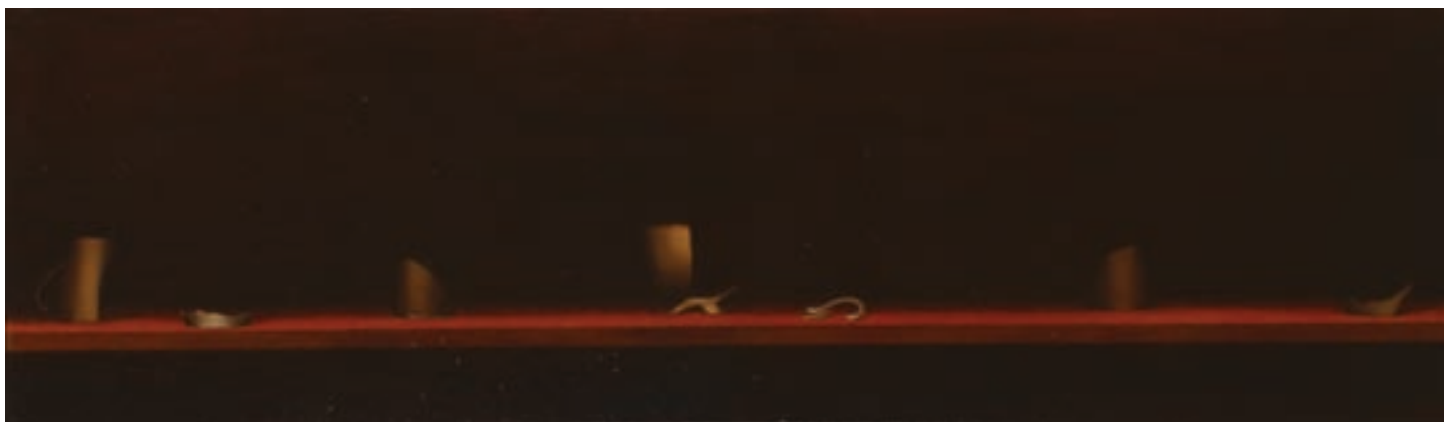
12 | A. Lois White
 + *A Quiet Moment*
 oil on canvas
 signed
 390 x 270mm
 \$8000 - \$12 000

13 | Emily Wolfe
 + *No. 28*
 oil on linen
 title inscribed, signed and dated 1997
 353 x 1218mm
 \$6000 - \$9000

14 | Stanley Palmer
 + *Karamea*
 oil on linen
 signed and dated '05
 590 x 1210mm
 \$13 000 - \$18 000

15 | Michael Hight
 + *Wainui*
 oil on canvas
 title inscribed; title inscribed, signed and dated
 2003 verso
 660 x 1825mm
 \$14 000 - \$20 000

12



13



14



15

16 | Pat Hanly
| *Lunar Lover I*
oil and enamel on board
signed and dated '81; title inscribed, signed and dated verso and inscribed A
607 x 575mm
PROVENANCE: Private collection, Auckland
EXHIBITED: 'The Innocence Series', RKS Art Gallery, Auckland, 27th June – 8th July 1983
ILLUSTRATED: Tony Martin and Amanda Finlay, *Women by Hanly* (Manawatu, 1988), cover
\$75 000 - \$95 000

They say that love is blind. If this is true, then it is a paradox, and equally true, that lovers see more clearly; innocently. The lover sees in the loved one, qualities only glimpsed by others. If lovers are blind in one eye, they are all-seeing with the other. They see more deeply, more roundly; grasping the beauty that unfurls when the heart says "yes."

Hanly sees with the fecund clarity of the lover. His is the gaze of a lover of a woman and a child. He paints with the fleshy, wanton poetry of the satyr: eyes become full goblets of wine, and a love-heart swells as fleshy buttocks or juicy breasts. The very first book Hanly bought with wages from a hairdressing apprenticeship at the age of 14 was of Rembrandt's drawings; and more than 30 years later his paintings have the generous sensual power and romantic clarity of Rembrandt's nude studies of Hendrickje Stoffels and of Picasso's smitten and luscious oils of photographer Dora Maar. It seems ironic that back in 1948 Hanly's mother quickly removed the Rembrandt book in the hope that her son would not be exposed to any nudes.

But the eye, steady and fixed in the centre of Hanly's *Lunar Lover I* is also the innocent eye of wonder. It is the adoring one-eyed gaze of the new parent seeing the world through the infant's pointing and looking.

Asked by Hamish Keith if social comment was intended in the mid-1960s series *Girls Asleep*, Hanly was emphatic: "Nothing to do with that at all. It was a highly romantic concept: of girls, in the first place, of sleep – the complete innocence that everybody, even the most vile person, takes on in sleep. You don't often see it in people because you're not always watching sleeping people – you're usually asleep at the same time."

For Hanly the best of the *Girls Asleep* were about this "innocence and delight." *Lunar Lover I* delights in a similar innocence – that of the child seeing the world, fresh and new. While there are no children figured in the painting offered here, others in the *Innocence* series to which it belongs, do show a child: sitting between an adoring couple; or sitting apart and pointing at a bird in the sky or the moon. So it is, that the single eye in *Lunar Lover I* doubles as the child's wondering "eye unclouded by experience" and as the parent's adoring gaze.



17 | Pat Hanly

Blast and Hope

acrylic and enamel on board

title inscribed, signed and dated 1986 verso

530 x 740mm

PROVENANCE: Private collection, Auckland

\$60 000 - \$80 000

Before his formal retirement from painting in 1994, Pat Hanly often 'cleaned,' reworked or even destroyed entire series of paintings. His rigorous personal editing ensured that remaining works are vivid and powerful statements that convey a vibrant joyfulness often matched by abiding social concerns.

In *Blast and Hope* 1986, an almost primitive spontaneity is projected through a profusion of colours and textures, exemplifying the artist's interest in 'essential, instant painting.' Working in bright enamels straight from the can, Hanly creates a two dimensional, decorative surface that speaks graphically of New Zealand's geographical 'newness' and crispness.' Fascinated with the phenomenon of pacific light since his return to New Zealand from Europe in 1962, Hanly's daubed, dribbled and brushed skins of enamel convey a clarity of colour imbued with South Pacific rhythms.

But this is by no means a purely decorative painting. *Blast and Hope* exhibits a strong political awareness typical of Hanly's oeuvre. Painted under the shadow of the Cold War in the year that Chernobyl went into meltdown, *Blast and Hope* conveys a deep concern for the earth and more specifically for the Pacific.

The violent charge of red and roped black strands that centrally divides the painting recalls the extensive French nuclear testing at Mururoa that did not abate until the mid-1990s. *Blast and Hope* is a protest picture, the white sail boat contained within it is both a literal reference to the protest vessels – including the Rainbow Warrior - that sailed to Mururoa and an allegorical symbol for the persistent voice of reason. Hanly's concern for mankind's tendency to overpower the earth is matched by a graphic, steadfast optimism; to this day these issues have not diminished.



18 | Ralph Hotere

Te Ara

oil on board, burnished steel and lead head nails in Colonial villa sash window frame

title inscribed, signed and dated '83 – '84

1110 x 410mm

PROVENANCE: Private collection, Dunedin

(FRONT ILLUSTRATED OPPOSITE. VERSO ILLUSTRATED BELOW).

\$100 000 - \$150 000

In her essay 'Dark matter: Ralph Hotere and language', the poet Cilla McQueen argues that language makes arrangements, a process that is similar to the syntax that Ralph Hotere generates from 'materials close to hand': 'Whether canvas, timber, iron, steel, words or light, harmonies arise between materials. Meaning is spun. There are riches: rhyme, assonance, dissonance, melody, harmony, percussion, onomatopoeia and the mighty dimension of metaphor.'¹ *Te Ara* is a product of Hotere's material poetics, a demonstration of his facility with matter, as well as a demonstration of the vocabulary of making techniques that appear throughout the artist's work. Materials are burnished, brushed, cut, constructed, pierced, pinned, polished, painted.

The title invokes the idea of pathway, and is one way of locating this work within Hotere's oeuvre – a concept most explicitly stated in the pāua and fluorescent tubes of *Pathway to the Sea – Aramoana* (1991). Turn the painting around, and the back

tells a more specific story: 'NO smelter' states a vertical form with small wings, transformed into a chimney by a thick curve of white rubbed paint, flanked on either side by the words 'Aramoana' and 'Aluminpolitik'. The reference here, and the clue of the wooden window sash, points to the *Black Window (Towards Aramoana)* series, started in 1981 in response to a plan to build an aluminium smelter on the salt marsh near the head of the Otago harbour. Factor in this information, and *Te Ara* begins to spark and sizzle in multiple directions, the formal elements of iron, timber and paint convincingly dancing along a network of meaning that allows for both untouched landscape and intrusive industry.



Te Ara shares characteristics with Hotere's stainless steel works exhibited under the title *Baby Iron* in 1983. Janet Paul wrote of these new works that 'Hotere has found an animating way to free the gesture with a poetic chemistry, allowing the flame to augment his marks and engage our spirit.'

² The poetics of *Te Ara* – the contrasts and parallels of metal work/paint, wood/metal, hard/soft, molten/liquid, flowing/solidified – reach beyond a protest about Aramoana to connect with the open-ended associations of Hotere's work. As the artist himself said in 1973, 'I have provided for the spectator a starting point which, upon contemplation, may become a nucleus revealing scores of possibilities.'³ It is notable that the protest occupies the back of *Te Ara*, while the front is dominated by a blazing T of white paint that is bounded by, and escaping, the nailed metal surface through a channel of iron that has been neatly scrolled at the base of the work. Specific location gives way to the larger set of visual and philosophical associations that animate Hotere's art.

¹ Cilla McQueen, 'Dark matter: Ralph Hotere and language', in Ian Wedde (ed.), *Ralph Hotere: Black Light*. Wellington & Dunedin: Te Papa Press & Dunedin Public Art Gallery, 2000, p.39.

² Janet Paul, 'Ralph Hotere's Baby Iron', *Art New Zealand* 29, Summer 1983-84, p.23.

³ Ralph Hotere, in *Waikato Art Gallery Bulletin* No. 4, 1973.



19 | Paul Dibble

Feather-weight

bronze, edition of 3

signed and dated 2001

3400 x 900 x 900mm

ILLUSTRATED: Jeanette Cook (ed), *Paul Dibble* (Auckland, 2001), p. 37.

\$65 000 - \$85 000

Paul Dibble occupies a singular position in contemporary New Zealand art. Since the mid 1980s his sculptures have become part of the visual lexicon of Aotearoa's public spaces. Whilst his work has evinced a number of distinct visual phases all of these coalesce to make his work instantly recognizable. Dibble's unique ability to unlock a New Zealand sculptural vernacular and address Maori, Polynesian and European visual traditions has resulted in a highly personal visual language in three dimensions. Over forty years he has become an acknowledged master at resolving the engineering and technical mysteries that have challenged bronze casters since the inception of the medium. From his studio and foundry in Palmerston North, Dibble and his team manage this arcane creative process from concept to production in what can be truly described as the intersection of art and industry.

His standing as one of New Zealand's pre-eminent visual artists was confirmed with the commission 'The Southern Stand', the New Zealand Memorial erected in London's Hyde Park in 2006. It has been observed by many commentators that the most ubiquitous of all New Zealand sculpture is the war memorial. These mournful sentinels to sacrifice and the loss of war locate the role of sculpture as central to communicating meaning within New Zealand society. Dibble combines the solemnity and monumentality understood from the memorial statue with a range of cultural, historical and environmental ideas that relate to the contemporary moment or role that a large scale sculpture is asked to perform.

The works in this catalogue cover the period 1994 to 2001 and reveal the breadth of Dibble's achievement as a sculptor. *Busy Lady* (1994) is a case in point. It is an homage to the modern multi-tasking woman, '... a fleet-footed, multi-limbed goddess, larger than life and twice as astounding.'¹

Movement and the ephemeral are likewise captured in *The Dynamics of Changing Seasons* (1996) which posits child's play, chance and an evocative sense of autumnal change as a metaphor for the temporal nature of human existence. At over three metres *Feather-weight* (2001) is a monument to the cultural significance of the now extinct Huia, the importance of conservation and a supreme feat of the sculptor's art in both engineering and aesthetic terms. Like so many of Dibble's finest works it is an invitation to touch and be touched.

HAMISH CONEY

¹ Jeanette Cook (ed), *Paul Dibble* (Auckland, 2001)



20 | Paul Dibble

Busy Lady

bronze, edition of 2

signed and dated 1994

1510 x 2100 x 300mm

ILLUSTRATED: Jeanette Cook (ed), *Paul Dibble*
(Auckland, 2001), p. 129.

PROVENANCE: from the collection of Colenso
BBDO, Auckland

\$50 000 - \$70 000





21 | Paul Dibble

The Dynamics of Changing Seasons
bronze

title inscribed, signed and dated 1996
1710 x 605 x 275mm

ILLUSTRATED: Jeanette Cook (ed), *Paul Dibble*
(Auckland, 2001), p. 121.

PROVENANCE: Private Collection, Hastings
\$25 000 - \$35 000



22

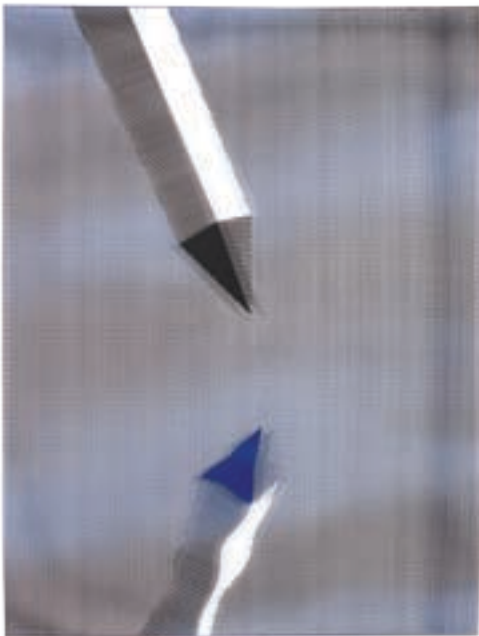
22 | Paul Dibble
 | *Surveying the Event*
 bronze, 1/3
 signed
 440 x 500 x 320mm
 \$7000 - \$10 000

25 | Michael Parekowhai
 | *The Bosom of Abraham*
 screenprinted vinyl on fluorescent light housing
 1300 x 220 x 80mm
 \$6000 - \$8000

23 | Neil Dawson
 | *Pencil*
 acrylic on steel and metal mesh, c.1989
 1200 x 900 x 50mm
 PROVENANCE: from the collection of
 Colenso BBDO, Auckland
 \$12 000 - \$18 000

26 | Pamela Wolfe
 | *Effulgence*
 oil on linen
 title inscribed, signed and dated 2005 verso
 1450 x 175mm
 \$13 000 - \$18 000

24 | Terry Stringer
 | *Woman Between Love and Time*
 bronze, edition of 3
 signed and dated 1995
 1000 x 200 x 200mm
 \$10 000 - \$15 000



23



26



24



25

27 | Billy Apple

Untitled

acrylic, 1965

190 x 70 x 130 mm

PROVENANCE: Purchased Plunkett and Co.,

Des Moines, Iowa 07/01/70

EXHIBITED: Bianchini Gallery in 1965

\$25 000 - \$35 000

Billy Apple has the distinction to be a leading figure in two international art movements. First, in London, he was part of Britain's pop generation in the early 1960s. In 1964, having changed name from Barrie Bates to Billy Apple he presented the first solo pop art exhibition in the UK. Second, moving permanently to New York in the same year, Apple became the bridge between the British and American pop art movements. Here, he exhibited alongside other great names of American pop art – Andy Warhol, Roy Lichtenstein, Jasper Johns, Richard Artschwager, Robert Watts, Claes Oldenburg and Tom Wesselman – most noticeably in the pivotal pop art exhibit *The American Supermarket*, held in Paul Bianchini's Upper East Side gallery. This was a ground-breaking installation where art objects mimicking everyday commodities were presented using the display techniques of the modern supermarket.

Untitled (1965) dates from these innovative years and featured in the artist's second solo New York show, *Neon Rainbows*, also at Bianchini. Mary Morrison has described how rainbows in neon, translucent acrylic and serigraphs on paper were exhibited in the gallery's large internal space in a smart high rise on West 57th St. With no outside windows the only light in the space was produced by the neon rainbows installed on the floor. The additive effect of the neon rainbow colours produced a beautiful bright white light, which if refracted separated back into a rainbow spectrum – with the result that all the shadows in the gallery were rainbows.

The exhibition was a hit in New York – pictures from the show featuring in *Time* and *Life* magazine. Billy Apple had been the first of the pop artists to work with neon; and Robert Pincus-Witten writing in *Artforum* (February 1966) said that 'Billy Apple's rainbows are among the most beautiful that hover over the present scene.' Components of the show were curated into exhibitions at the Walker Art Center, Minneapolis, Ileana Sonnabend Gallery, Paris, the Stedelijk van Abbemuseum, Eindhoven and most recently the Darren Knight Gallery in Sydney.

Billy Apple's *Untitled* is rare and unique. It is an art work that captures the spirit of exuberance and challenge that marked the pop era. Equally it is a reminder of the way this now senior artist has perpetually rejuvenated his career; and brought fresh experiences to five decades of audiences from London and New York to Auckland, through precise and thoughtful interventions in the zeitgeist of the day.



28 | Ann Robinson
Puka Vase
cast glass
signed and dated 1997
635 x 160 x 160mm
\$22 000 - \$28 000



29 | Ann Robinson

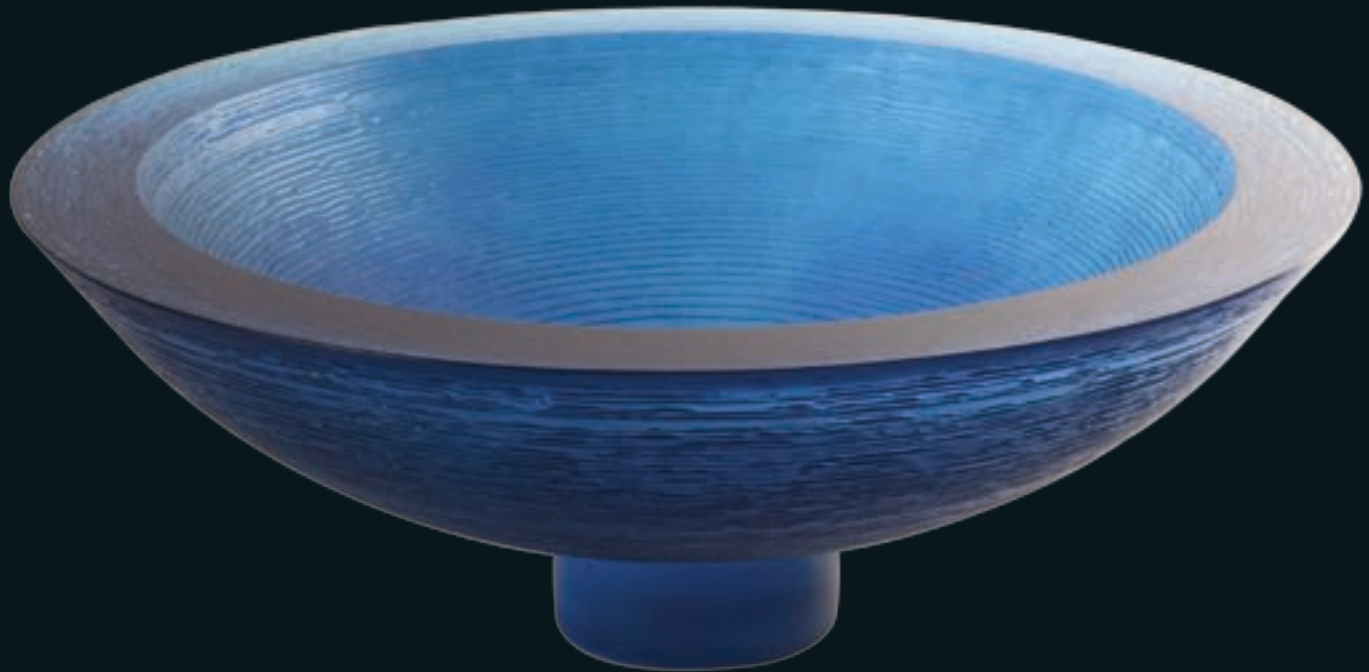
Wide Bowl

cast glass

signed and dated 1999 and inscribed 9

200 x 543 x 543mm

\$35 000 - \$45 000





oil on canvas

title inscribed

376 x 757mm

PROVENANCE: Private collection, Auckland

\$25 000 - \$35 000



31 | Colin McCahon
 + *A Bush Covered Hill*
 oil and sand on board
 signed and dated Jan Oct '66; title inscribed,
 signed and dated verso
 295 x 295mm
 REFERENCE: www.mccahon.co.nz
 (Colin McCahon database) cm 000326
 \$30 000 - \$40 000



32

32 | Roy Good

Triangle Suite No. 4

acrylic on canvas

title inscribed, signed and dated 1972 verso

1530 x 1530mm

EXHIBITED: Barry Lett Galleries, 1973

\$6000 - \$9000



33

33 | Seraphine Pick

Jewel

oil on canvas

signed and dated 1996

1215 x 1520mm

\$15 000 - \$20 000

34 | Dick Frizzell

Still Life with Hat, Glasses and Scarf

gouache

signed and dated 26/1/88

282 x 340mm

\$2500 - \$4000



34

35 | Richard Killeen

Untitled – Portrait of a Man in Red Sweater

acrylic on paper

signed and dated 2/2/69 and inscribed 1754

355 x 470mm

\$6000 - \$9000

36 | Pat Hanly

Brown Model

watercolour and gouache

with collage element on paper

title inscribed, signed and dated '76

430 x 360mm

\$8000 - \$12 000



36



35

- 37 | Billy Apple
 | *Untitled – Rainbow*
 screenprint, 146/195
 signed and dated '65
 630 x 210mm
 \$5000 - \$8000

- 38 | Milan Mrkusich
 | *Ambient Green*
 mixed media on paper
 title inscribed, signed and dated 1966 on artist's
 original label affixed verso
 530 x 405mm
 \$8000 - \$12 000

- 39 | Allen Maddox
 | *Untitled No. 34*
 oil on cotton duck
 signed with artist's initials A. M. and
 dated 1/76 and inscribed X 34
 680 x 700mm
 \$3000 - \$5000



38



37



39



40



41

40 | Maud Sherwood
 Still Life with Magnolias
 oil on board
 signed
 345 x 320mm
 \$5000 - \$8000

41 | Maud Sherwood
 Still Life with Canterbury Bells
 oil on canvasboard
 signed
 243 x 292mm
 \$3500 - \$5000

42 | Peter McIntyre
 New Zealand Expeditionary Forces Soldier
 Writing Home
 graphite on paper
 signed
 214 x 283mm
 \$4000 - \$6000



42



43 | Philip Trusttum
Lopp Off
 oil on canvas
 signed verso
 1840 x 1170mm
 \$12 000 - \$18 000

44 | Bill Hammond
Well I Never Felt Better in my Life
 oil on board
 title inscribed, signed and dated 1983
 422 x 790mm
 \$15 000 - \$20 000





45 | Fatu Feu'u
 | *Agaga Puaikura*
 mixed media on canvas
 signed and dated 2002
 1530 x 2440mm
 \$16 000 - \$24 000



46

46 | Dick Frizzell

From the Rastafari Triptych

enamel on board

title inscribed, signed and dated 9/77 and inscribed *King of Kings, Lord of Lords, The Conquering Lion of the Tribe of Judah*

Reference: Liz Caughey and John Gow, *Contemporary New Zealand Art 2* (Auckland, 1999), p. 62.

PROVENANCE: purchased by the current owner from Brooke Gifford Gallery in 1978.

NOTE: this painting was originally conceived as the central panel in a three panel painting entitled *Rastafari Triptych*. It was however, exhibited and sold as a stand-alone painting.

510 x 406mm

\$8000 - \$14 000



47

47 | Trevor Moffitt

Angela No. 1

oil on board

signed and dated '76; title inscribed and inscribed *Nude Portrait Series verso*

1210 x 1210mm

\$13 000 - \$18 000

- 48 | Trevor Moffitt
 + *Bait Bucket No. 3*
 oil on board
 signed and dated '88; title inscribed verso
 590 x 585mm
 \$7000 - \$10 000



48

- 49 | Trevor Moffitt
 + *Rakaia Series No. 9*
 oil on board
 signed and dated '78; title inscribed verso
 555 x 1190mm
 \$10 000 - \$15 000



49

50 | Stephen Bambury

Necessary Correction

graphite and resin on panel, diptych

title inscribed, signed and dated 1994 verso

1170 x 852mm

EXHIBITED: 'Necessary Correction', Auckland Art Gallery Toi o Tamaki, 1997.

ILLUSTRATED: Wystan Curnow, *Stephen Bambury* (Nelson, 2000), p. 212.

PROVENANCE: from the collection of Colenso

BBDO, Auckland

\$25 000 - \$35 000

Necessary Correction is a loaded term. What is being corrected? Why is it necessary? Many abstract paintings seek to elude a linguistic entry point by assuming the moniker 'untitled', saying in effect, 'take me for what I am, without the baggage of language.' *Untitled* is a linguistic roadblock designed to free the image from quotidian interpretation and can be viewed as a coercive device which renders the viewer mute (hopefully in admiration).

It is hard to find many untitleds in Stephen Bambury's oeuvre. Quite the opposite. With the *Necessary Correction* series it could be argued he is leading with his chin; asking for it! 'It' in this case is a direct comparison with the heavyweight champ of New Zealand painting, Colin McCahon. Bambury is stepping into the ring so to speak with McCahon's *Necessary Correction* series of the 1970s. What Bambury seeks to correct was a prevailing view that locked McCahon into a New Zealand-centric discourse and out of a wider and deeper conversation about modernist abstraction. In other words *Necessary Correction* is a protest painting. Bambury is asserting for McCahon and New Zealand art an international context and his correction is also an acknowledgement of a modernist abstract lineage which runs from Malevich to Mondrian, through Barnett Newman via McCahon to Bambury himself.

He explains his thinking in an interview with curator Robert Leonard in 1999, 'It wasn't a matter of what McCahon was for but what the culture said he was for. McCahon was somewhere else. He was an astute reader of international art, all art, yet you had this official programme of reception mounted against that, against his classically modernist project of synthesis.'¹ Whilst the connection to McCahon is placed front and centre by the title of the work, the conversation does not stop there. Bambury constantly alludes to a global consciousness that is reverential in nature but not specific in a denominational sense. This has led to his work being hung alongside Russian icons and discussed in terms of the iconography of many different eastern and western religions. His work is open to the devotional impulse and at the same time, to historic and contemporary art thinking and practice.

It is the combination of the finesse and the sincerity of Bambury's approach that ensures *Necessary Correction* rises to be much more than an art-world polemic, but a fully resolved modern wonder that is both world famous in New Zealand but also a star in a larger cosmos.

HAMISH CONEY

¹ Lara Strongman (ed), *Bambury Works 1975 – 1999* (City Gallery, Wellington, 1999).



51 | Allen Maddox

Six Enclosed

oil on canvas, 1993

artist's name, title and date inscribed on original

Gow Langsford Gallery label (The Strand, Parnell)

affixed verso

2130 x 2700mm

PROVENANCE: from the collection of Colenso

BBDO, Auckland

\$40 000 - \$60 000

The passing of Allen Maddox in late 2000 signified the end of an important era in New Zealand art history. As Maddox's friend and art dealer Gary Langsford was to write: 'Along with his two closest friends, Philip Clairmont and Tony Fomison, Maddox was the last of a certain type of artist who epitomised the romantic notion of the dedicated artist struggling in his garret...' After his passing it remains hard to separate the man from the myth when attempting to contemplate the artist and his work. Larger than life, Allen Maddox was an artist who, by all accounts, struggled with his own self-control. Despite such personal battles, the artist produced, over a nearly quarter of a century period, an extremely focused body of work whose only parallel in this country can be found in the Koru based paintings, drawings and collages of Gordon Walters. Walters spoke of his own work: 'I believe that dynamic relations are most clearly expressed by the repetition of a few simple elements', and such a maxim seems as equally apt for Maddox.

Around 1975, after crossing out an unsuccessful composition in the studio, Maddox embarked on a career defining corpus based on endless variations of the X motif. Simultaneously interpretable as symbol, metaphor, signature, a negation, and as self-portrait, the X motif appeared across literally hundreds of paintings.

In *Six Enclosed* (1993) the X is both structure and destructive; becoming increasing violent and less ordered as it meets in the compositional centre of the work. Among the larger and more ambitious works that Maddox conceived, *Six Enclosed* is a mature painting from an artist at the height of his creative powers. It does much to showcase the qualities of Abstract Expressionism as movement and to reveal why the artist is often considered within the critical parameters of the post-war movement headed by Jackson Pollock: the desire to convey emotion and subjectivity through paint, freedom of expression, a revolt against tradition and pre-ordained structure, all-over treatment of the picture plain, and a preference for large scale. The unique skill of Maddox remains however; his ability in a painting such as this to create a surface in which the paint feels as if it is still in motion, as if the brush strokes are still accumulating in the painterly theatre where raw pigment meets unprimed canvas. It gives us, the viewer, the feeling that we are somehow gaining a small but privileged insight into the life and work of one of this country's most important painters.

BEN PLUMBLY



52 | Colin McCahon

+ *Waterfall*

signed and dated Dec '64; signed and dated December 1964 verso

oil and sand on board

PROVENANCE: Private collection, Australia.

221 x 227mm

\$30 000 - \$40 000

In the 1970s Colin McCahon observed that his prolific *Waterfall* series of 1964, which eventually consisted of nearly 100 paintings of waterfalls, "grew out of William Hodges' paintings on loan to the Auckland City Art Gallery from The Admiralty London. Hodges and I eventually realized we were friends over the years and got talking about his painting. He was dead and I was about the same. We conversed, through paint (about Naples yellow to start with) — and in 1964 I painted my first waterfall. Hodges is my hero in all these paintings..." Hodges was the painter who accompanied Cook on his second voyage to the South Pacific and McCahon was referring to an exhibition entitled Captain James Cook: His Artists and Draughtsmen held at the Auckland City Art Gallery between October and December 1964. In particular, McCahon responded to Hodges' [*Cascade Cove*], *Dusky Bay*, c.1776-7. McCahon's 'waterfall' landscapes are reworked 'through' Hodges (he often starts with some Naples yellow as he does with this painting), but they are relocated in time, and relocated environmentally to the Waitakere Ranges west of Auckland. They are also based in part, as McCahon was to acknowledge to several of their purchasers, on specific waterfalls in the regional park such as the Fairy Falls, Kitekite Falls, Karekare Falls, and Waitakere Falls.

But McCahon's twentieth-century paintings are, of course, unlike Hodges', and a 'McCahon waterfall' typically became almost abstract: an elemental white column of falling water, often viewed from an angle so it appeared to silently curve its way through the darkness sometimes to end in a stylized body of water at its base. For his waterfalls McCahon employed paint-embedded sand and thick industrial paints including solpah and black bitumen. The scumbled and sawdust or sand-encrusted surfaces are meant to disorient and perhaps unsettle as they bring us abruptly to the literal surface of the canvas or board, but they also refer to an underneath and thus a distant past — as does the rich brown hardboard left bare here — and in this way they draw us in to the scene of the composition. In most of McCahon's Waterfalls the reduction of the skyline creates this impression of confusion but it also draws the viewer into the composition, encouraging identification with elemental water, earth and bush. Indeed, for the viewer, the orienting factor in McCahon's Waterfalls becomes the fall of water itself; a potent stabilizing force that is vertical rather than horizontal, in this case a creamy 'slide' of paint relentlessly pulled down by the force of gravity.

The ultimate effect is to draw attention to a conception of the land that remains close in many aspects to the Maori notion of whenua. As Geoff Park has recently argued: "McCahon repudiated the picturesque landscape-painting tradition and its derivation from mastery over land, land as property, as scenery to visit. His artist's love for the land came from a very deep, lifelong attachment to it, an attachment he considered the Muriwai coast nurtured in particular ... [McCahon] made us realize what 'whenua' — the Maori term for both placenta and land — means; that that heart connection is itself part of the landscape when the landscape is home." ¹

¹ Geoff Park, *Theatre Country: essays on landscape and whenua* (Victoria University Press, 2006), p. 203.



53 | Robert Ellis

Maungawhau/Natura Morta [317]

oil and acrylic on linen

title inscribed, signed and dated 2003

1675 x 1370mm

ILLUSTRATED: Elizabeth Caughey and John Gow, *Contemporary New Zealand Art 4* (Auckland, 2005), p. 39.

PROVENANCE: Private collection, Auckland

\$20 000 - \$30 000

Auckland is a city defined by two oceans and the elemental forces of the fifty volcanic cones which were the genesis of the region's topography and geology. Mt Eden or Maungawhau is one of the most recognizable of these volcanic cones; its naming and history are inextricably linked to the Maori and colonial history of this place known as Tamaki.

Ellis' practice has been described as, 'mapping bicultural topographies' ¹. For over forty years Ellis has teased out the layers of meaning found and imposed on the land by Maori and Pakeha. These 'soundings' are central to an understanding of his artistic concerns and indeed New Zealand as a bi-cultural entity.

Maungawhau/Natura Morta [317], 2003 is part of a body of work investigating the multiplicity of readings and history attached to this most Auckland of landscape icons. Maungawhau was a famous pa site with a population of up to 3000 inhabitants and as early as 1840 it was used as a survey station, hence the trig located by Ellis on the lip of the crater in the top right-hand quadrant of this work. The intertwining of how the cone has been used by Maori and Pakeha is a fascinating insight into the ways land is 'seen' by the two cultures. The inscription Te Ipu a Mataaho is found on many works in this series and translates as The Bowl of Mataaho, the god of volcanoes.

Ellis juxtaposes this ancient Maori history that extends to the time of the squabbling Waitakere and Hunau tribes of patu paiarehe or fairy folk with the 'magic' of the colonial settlers and surveyors. Sextants, jugs, chalices and measuring tools abound in this body of work. These implements of exactitude pose another view of the land, one understood as a resource. A mysterious, emblematic kite figure in the darkened sky is omnipresent in paintings from this series. Kite flying in the Maori calendar is an important cultural signifier and reaches its zenith at the time of Matariki or the Maori New Year (celebrated on June 5 in 2008). The kite is a symbolic connector between the heavens and the earth. The kite or manu is found throughout Maori folklore and stories abound of Maui using kites to fly over and observe the land. The soaring kite and the topographical view it implies is also a direct link to Ellis' *Motorway* and *City* paintings of the 1960s and 70s.

A reading of this work is incomplete without finally acknowledging Ellis the master painter. His use of potent colour and heavy impasto is counterpointed by precise drawing back into the wet paint, almost a form of painterly engraving, which enables Ellis to inscribe these works with his trademark wiry line.

Ellis' work is complex, culturally rich, even literary in the number of reference points and perspectives it contains. *Maungawhau/Natura Morta* [317] is a work which reveals an artist with a deep engagement with this country, its people and history.

¹ David Eggleton, 'Steps to the Sky', *The Listener* vol.208, 2007



54 | Bill Sutton
Land, Sea, Sky Synthesis
 oil on board
 signed and dated '64
 3045 x 1350mm
 \$45 000 - \$65 000

Bill Sutton is the quintessential Canterbury painter. A member of 'The Group' which included Rita Angus, Evelyn Page, Rata Lovell-Smith and Colin McCahon, Sutton was an exceptionally talented painter who also excelled as a silversmith, calligrapher and designer. Born and bred in Canterbury, it was however, the unique landscape of the region which proved to be the artist's lifelong stimulus and it is in this search to locate its essence, for which the artist's most memorable paintings emerge.

Beginning as a relatively academic landscape painter, profound advances took place in the artist's paintings after trips to Europe in the 1940s and 1950s. Sutton's paintings became increasingly structural as he sought to assimilate the advances which he witnessed first-hand in the work of Cézanne – an artist for whom Sutton developed an immense admiration for. *Land, Sea, Sky Synthesis* is an important painting which lies near the start of a radical transformation in Sutton's art, a transformation that despite leading him towards an increasingly abstract aesthetic, never fully leaves behind the landscape of his beloved Canterbury homeland.

Monumental in scale, *Land, Sea, Sky Synthesis* features the characteristic angled, faceting of planes which would recur throughout the artist's Threshold series, yet departs from that series by virtue of its extreme verticality. The format invites the viewer to scan its surface from bottom to top, the equal emphasis on the land, sea and the sky never allowing the viewer's eye to rest. The introduction of Cubism into the New Zealand landscape first appeared in the work of Colin McCahon and his iconic *On Building Bridges* (1952) provides a vital point of reference to *Land, Sea, Sky Synthesis*. The painting is most successful in its contrasting of the permanence of the arid Canterbury landscape with the temporal nature of the sky, with its cirrus clouds and that hint of the classic Canterbury Nor'Wester, immortalized by Sutton himself, and the shifting seas and tides which lap at the foreground.





55 | Ralph Hotere
 | *Winter Solstice*
 oil and acrylic on paper
 title inscribed, signed and dated
 Port Chalmers VI '89
 630 x 500mm
 \$15 000 - \$20 000



56 | Milan Mrkusich
 | *Untitled from the Chinese Element series*
 acrylic on card, four parts
 signed and dated 1990
 470 x 435mm
 \$12 000 - \$18 000



57 | Peter Robinson
 Failed Work No. 1
 acrylic and oilstick on card
 title inscribed, signed and dated 2002
 1350 x 1000mm
 \$15 000 - \$20 000

58 | Richard Thompson
 Untitled – Ancestral Code
 acrylic on canvas
 605 x 1215mm
 \$4000 - \$6000



59 | Robert Ellis

| *City with Dominant Red River*

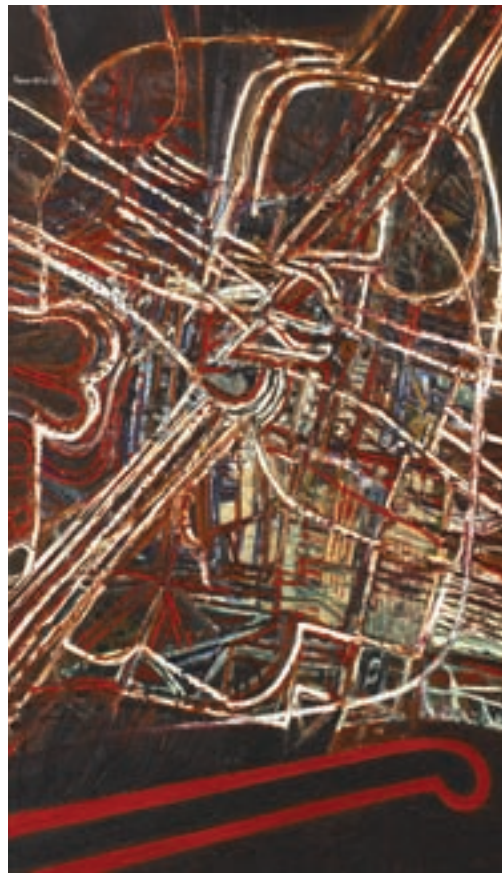
oil on board

signed and dated '66; title inscribed, signed and

dated and inscribed *Ex 10/Cat No 11* verso

1205 x 725mm

\$13 000 - \$18 000



59

60 | Guy Ngan

| *Suspended Animation No. 2*

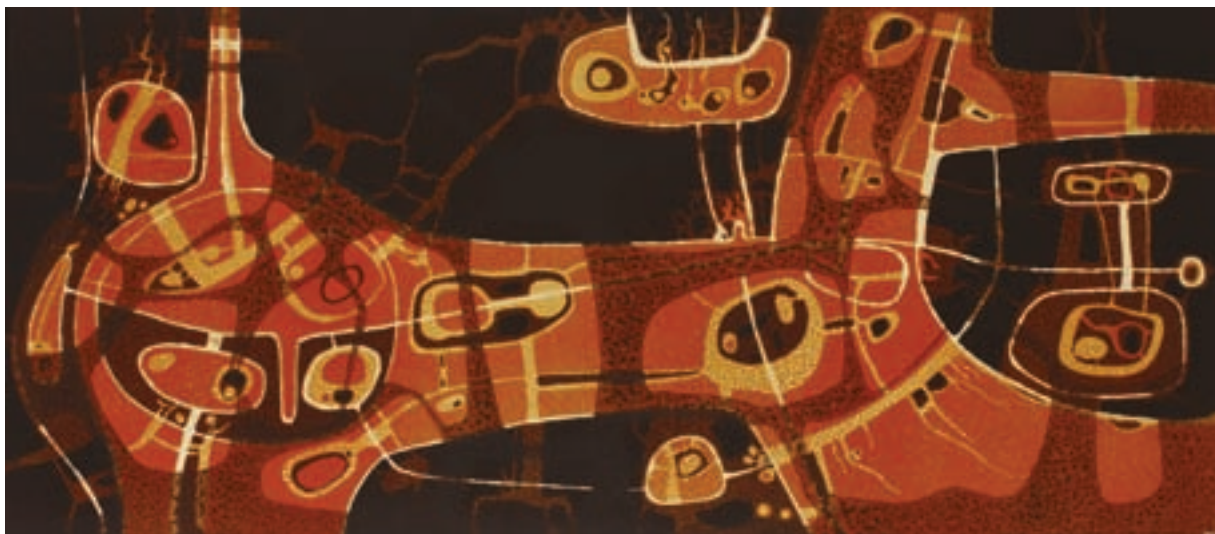
oil on board

signed and dated '74; title printed and dated on

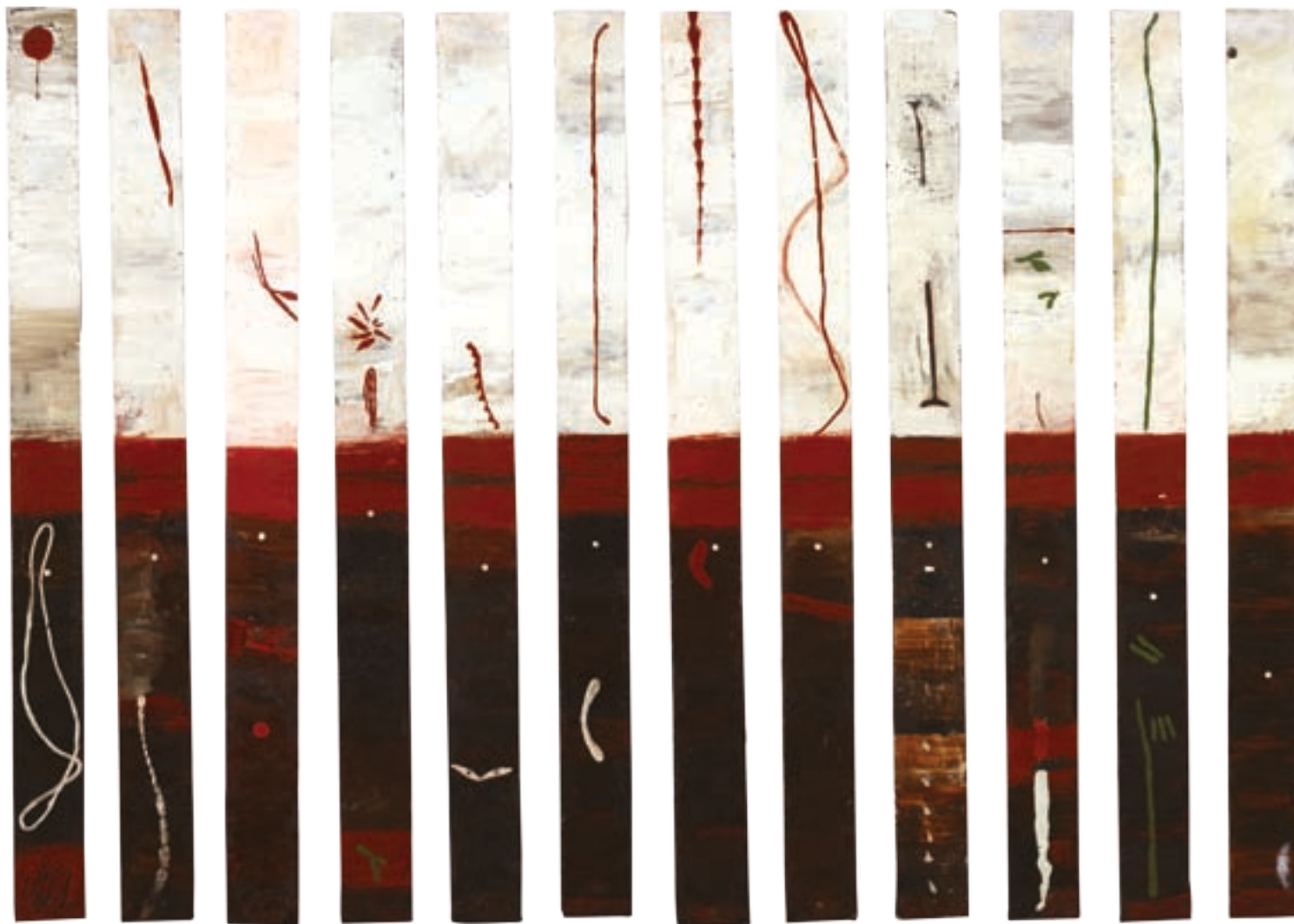
original Guy Ngan artist label affixed verso

605 x 1370mm

\$5000 - \$8000



60



61 | Shane Cotton

Arc

oil and encaustic on twelve panels

title inscribed and signed verso

installation size: 1200 x 1900mm approx.

PROVENANCE: from the collection of Price

Waterhouse Coopers, Wellington

\$15 000 - \$20 000

62 | John Reynolds

Emblem (Stake)

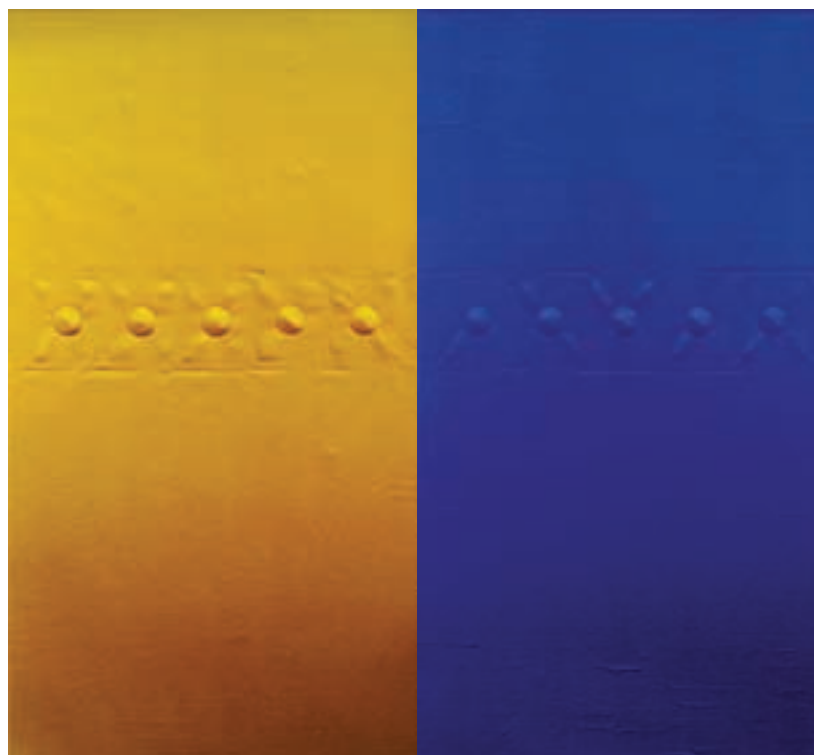
oil and oilstick on canvas and plywood
with linocut block
signed and dated 1987; title inscribed,
signed and dated verso
1800 x 2000mm
\$8000 - \$12 000



63 | Mervyn Williams

Banded (Siena/Blue)

acrylic on canvas, diptych
title inscribed, signed and dated '97
1530 x 1670mm
\$14 000 - \$18 000





64



65



66

64 | William Hounsom Byles

Chrysanthemums

oil on board

signed; title inscribed verso

211 x 162mm

\$3000 - \$6000

65 | Cletio Luzzi

The Secret Letter

oil on canvas

signed and inscribed *Roma*; artist's

name and title impressed on mount

640 x 435mm

\$4000 - \$6000



67

66 | William Lee-Hankey

The Fish Market

signed; title inscribed verso (partially illegible)

oil on canvas

PROVENANCE: Originally purchased in London.

Passed by descent to the current owner

500 x 600mm

\$10 000 - \$15 000



68

67 | Jim Dine

Souvenir

etching on hand made paper; 12/75

signed and dated 1975

604 x 451mm

\$2000 - \$3000

68 | Jim Dine

Begonia

etching, 12/55

title inscribed, signed and dated 1974

1120 x 850mm

\$4000 - \$6000

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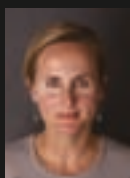
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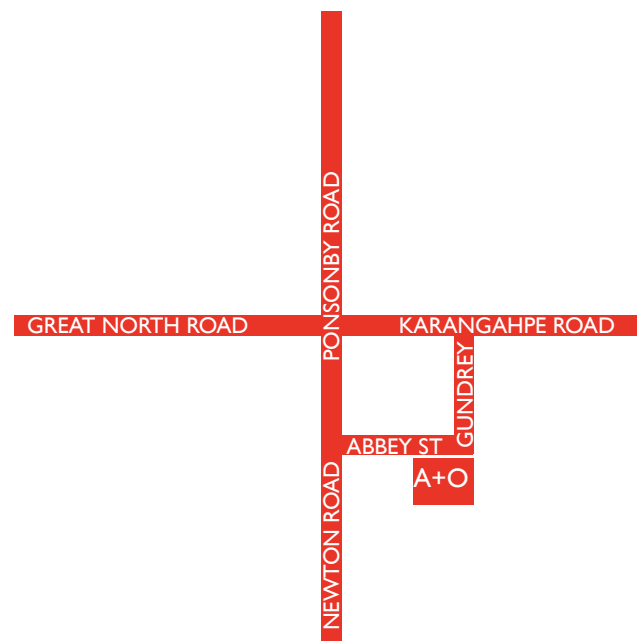
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