



IMPORTANT PAINTINGS AND CONTEMPORARY ART

Rosalie Gascoigne
Roadside

sawn and split wooden
soft drink crates
mounted to plywood
title inscribed, signed
and dated 1988 verso
1310 x 1190mm

\$330 000 – \$480 000

Evelyn Page
Nude with Fruit

oil on canvasboard
(1961–1962)
signed; inscribed *Cat No.*
4 on original exhibition
label affixed verso
700 x 900mm

\$250 000 – \$350 000

Important Paintings & Contemporary Art





Amazing balance



St Cuthbert's

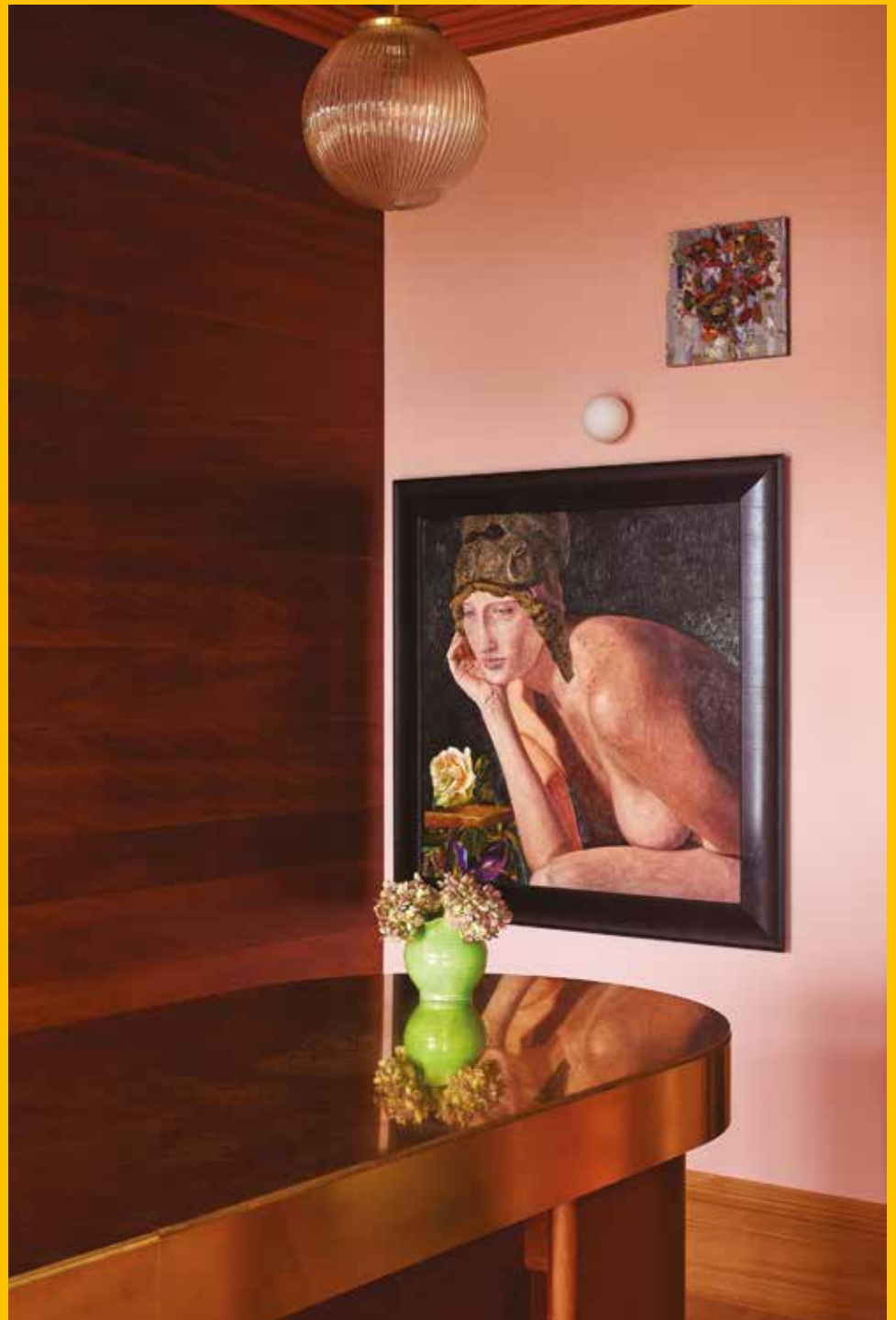
Open Day



stcuthberts.school.nz

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15 March 2025





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Colin McCahon

LEGACY PROJECT

Join us on a journey to preserve and share the work of an icon for generations to come.

Colin McCahon is one of New Zealand's most celebrated artists. Alongside painters like Rita Angus and Toss Woollaston, McCahon helped introduce modernism to New Zealand. His work is epic, and it contributes to the way we see Aotearoa.

The Colin McCahon Legacy Project has been initiated by the Colin McCahon Trust with experts from the Museum of New Zealand Te Papa Tongarewa, Auckland Art Gallery Toi o Tāmaki, and the McCahon Family. It is endorsed by former prime ministers, internationally acclaimed contemporary artists, and communities across New Zealand.

This interactive digital project will showcase McCahon's exceptional work and life, providing access for millions of viewers.



COLIN McCAHON | CLOUDS 3, 1975 (2024)

EDITION OF 100

Screen-print / 640 gsm Hahnemühle cold pressed paper / 1035 x 700 mm

We need your support

A limited-edition fundraising print of McCahon's **Clouds 3**, 1975 (2024) is available for purchase. Proceeds will go directly to the Trust. Please visit www.mccahonproject.co.nz or contact us to find out more:

Jaqueline Phillips

The Colin McCahon Trust
project@mccahon.co.nz

Share your artwork with us

Do you own an artwork by Colin McCahon? We invite you to share details about your artwork to assist us in our research for the new website. Please contact:

Miri Young-Moir, Project Lead

The Colin McCahon Trust
catalogue@mccahon.co.nz

The Colin McCahon Trust is a Registered Charity CC28806

ABOVE: Colin McCahon, **Clouds 3**, 1975. Auckland Art Gallery Toi o Tāmaki, on loan from a private collection. CM000105. Reproduction courtesy of the Colin McCahon Trust.

Thank you to Art+Object, a strategic partner of the Colin McCahon Legacy Project



We are regularly commissioned to undertake large-scale and complex valuation advice to museums and public institutions as well private collectors. In the last twelve months we have undertaken important valuation mandates for: The Sarjeant Gallery Te Whare o Rehua Whanganui, Eastern Southland Gallery, The Govett-Brewster Art Gallery / Len Lye Centre, Dunedin Public Art Gallery, Christchurch Art Gallery Te Puna o Waiwhetū, Te Manawa Museum of Art, Science and Heritage, The Wallace Arts Trust, The University of Auckland, Tāmaki Paenga Hira The Auckland War Memorial Museum, Auckland Council Te Kaunihera o Tāmaki Makaurau, Heritage New Zealand Pouhere Taonga, Tauranga Art Gallery Toi Tauranga, Rotorua Museum Te Whare Taonga o Te Arawa and The Suter Art Gallery Te Aratoi o Whakatū.

Rotorua Museum in black and white. Photograph by Natascha Hartzuiker

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



To discuss commissioning an Art+Object valuation contact:

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Ben Plumbly Director Art +64 9 354 4646 +64 21 222 8183 ben@artandobject.co.nz

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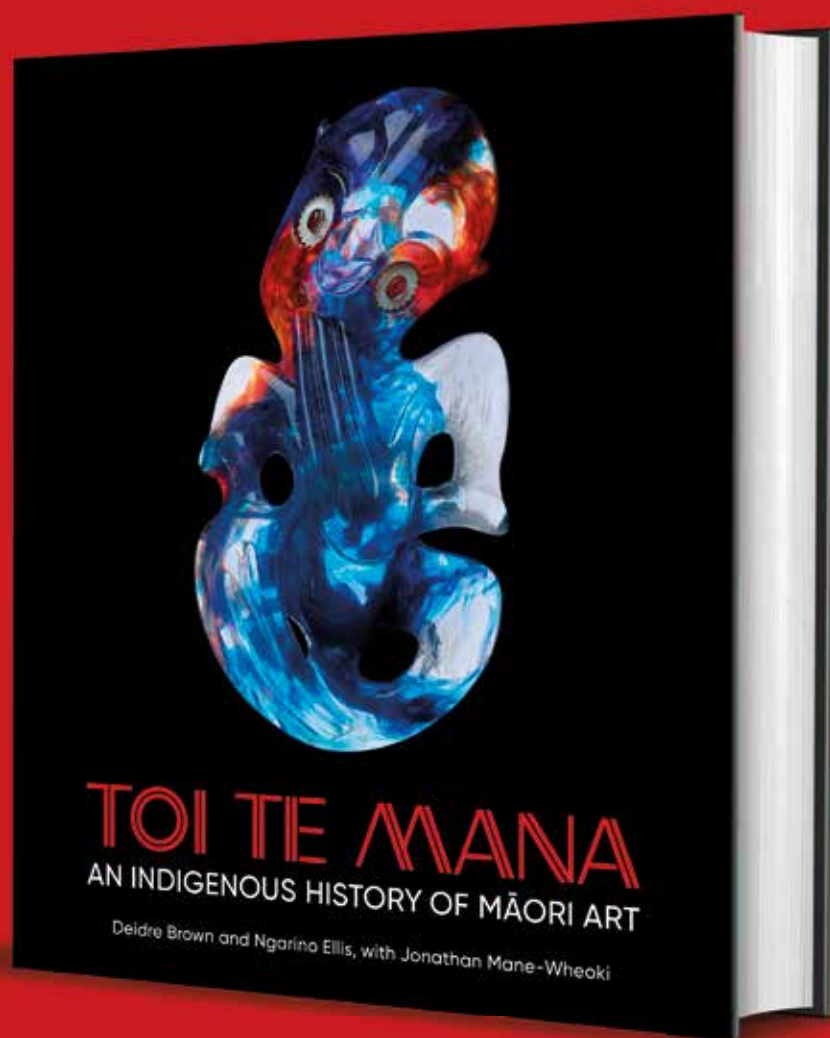
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— Professor Peter Brunt, author of *Art in Oceania*

TOI TE MANA

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Deidre Brown and Ngarino Ellis, with Jonathan Mane-Wheoki



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Nick Horton
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nick@luxuryrealestate.co.nz

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

December 4, 2024

New Collectors Art

Select entries are now invited for Art+Object's final New Collectors Art auction of 2024. Early consignments include artworks by Bill Culbert, Séraphine Pick, Don Binney, Gordon Walters, Bill Hammond, and Fiona Pardington. Artworks will be offered alongside The Rae and Peter Aimer Studio Pottery Collection, promising an exciting opportunity for collectors.

This will be an online auction, with lots closing from 6pm on Wednesday 4 December. Viewing will be held in the auction rooms at Art+Object, from Friday 29 November, until the auction begins at 6pm.



Steve Harris
Highland Tent (3 Lights)
acrylic on canvas, 2010
signed
690 x 1150mm
\$10 000 – \$15 000

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

NŌ KŌNBI FROM HERE



Opening Season
9 Nov 2024–11 May 2025
Free entry

Works from the collection
alongside newly commissioned
artworks, with solo projects
by Matthew McIntyre Wilson,
Tia Ranginui and Alexis Neal,
and a major survey of works
by Edith Collier.



Christopher Ulutupu *Leave Room for Jesus* (2024) single channel video. Courtesy of Jhana Millers Gallery.

For more info:
sarjeant.org.nz

Pukerang
Queen's Park
Whanganui

TE WHARE O REHUA
SARJEANT GALLERY

December 4, 2024



The Rae and Peter Aimer Studio Pottery Collection

Studio Pottery by Len Castle, including a press-moulded 'Discoid' vase exhibited in the survey exhibition, and Barry Brickell.

Art+Object is delighted to be presenting the Rae and Peter Aimer Studio Pottery Collection. Carefully and gradually amassed over a period of about 50 years from the early 1960s, Rae Aimer's taste in applied art was predominantly informed by her life experiences and passions for tramping, travelling, landforms, and the New Zealand environment, together with her education in science and mathematics. Rae's favourite potter was Len Castle and the collection includes many major works by him including several selected for his 1994 retrospective exhibition, 'Making the Molecules Dance'. Rae toured Japanese pottery studios with Castle in 1984 and enjoyed relationships with several local potters including Castle, Graeme Storm and Jeff Scholes. She taught at Auckland Girls Grammar School for many years and later volunteered for the Pumphouse committee in Takapuna. The collection includes works by David Leach, Mirek Smisek, Chester Nealie, Greg Barron, Helen Pollock, Phillip Luxton, Nick Brandon, Rick Rudd, Elena Renker and many more.



The Art of Storage.

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December 5, 2024

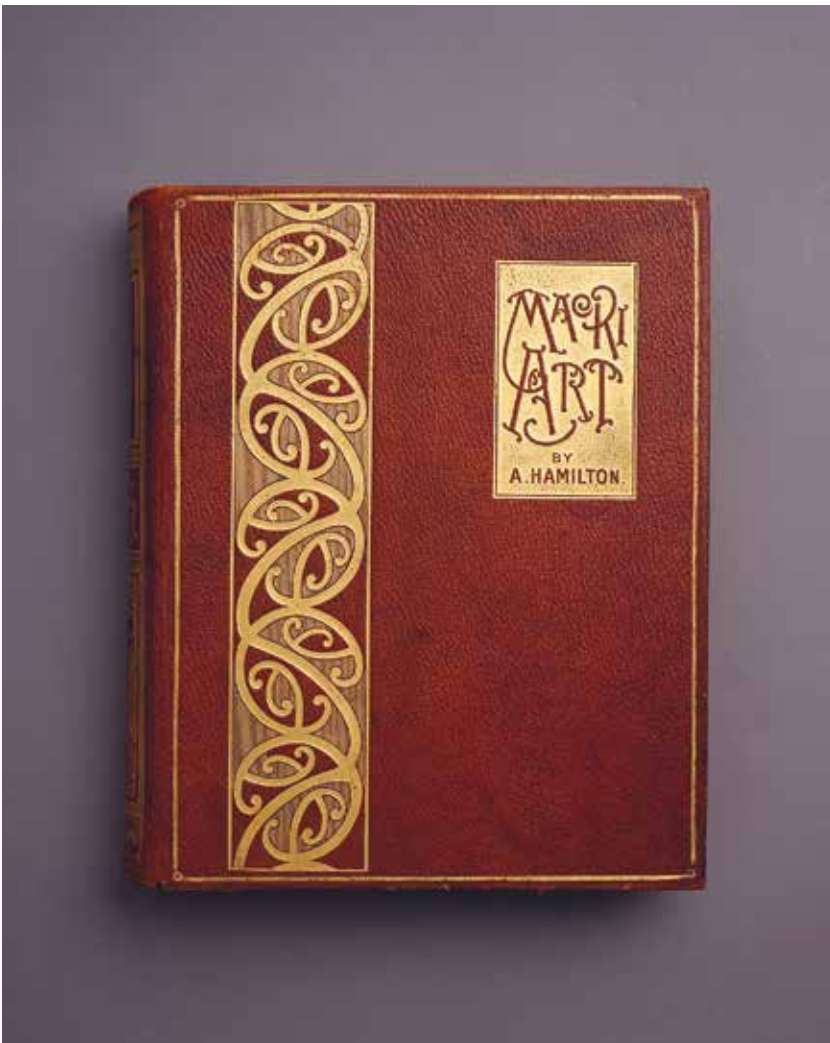
Rare Books

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, Aleto.

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.



Augustus Hamilton, *Maori Art*. The Art Workmanship of the Maori Race in New Zealand (Dunedin Institute, 1896). Bound in the deluxe full leather binding with colour rafter design on all edges. \$1500 – \$2000

12000+

ARTWORKS

139

EXHIBITIONS

63

YEARS OF ARTMAKING

32

LOCATIONS

1

DEFINITIVE RESOURCE

www.pauldibble.com

THE COMPLETE WORKS OF PAUL DIBBLE 1943 - 2023

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.

March 4,
2025





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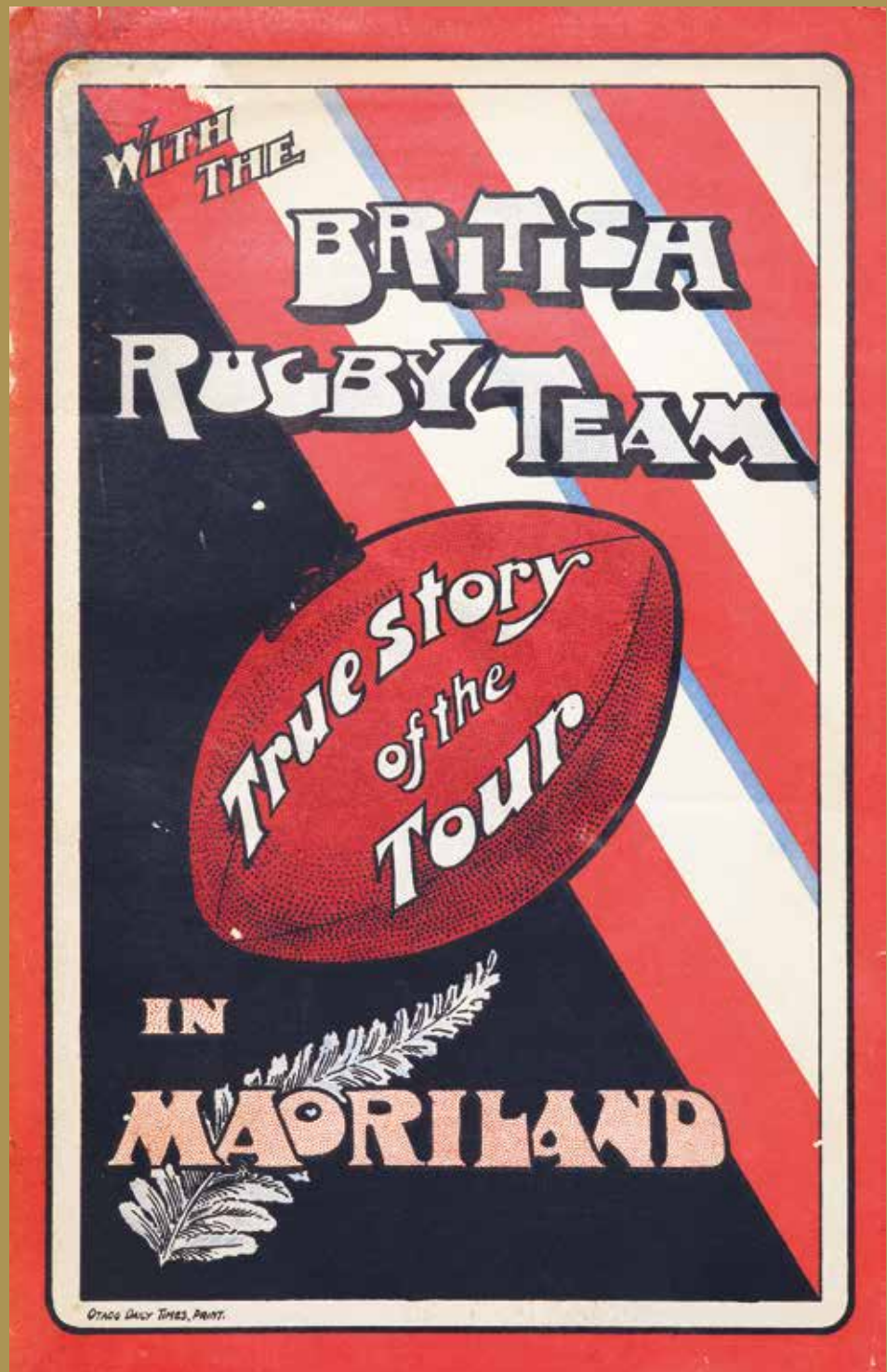
www.progear.co.nz | +9 529 5055
3 Railway Street, Newmarket, Auckland 1023

March 4, 2025

Art+Object is privileged to be offering the lifetime collection of David McLaren (1936–2023). Throughout his life McLaren maintained an extensive interest in rugby and over a period of decades he assembled New Zealand's pre-eminent private collection of rare rugby printings, including books, programmes, souvenirs and photographs, some dating back to the 19th Century. In 1985 he published 'A Handbook of Rugby Literature', a record of every rugby book, programme and souvenir that he was aware of at that time. This remarkable effort was achieved before the days of the internet, with the vast majority of information gathered by letter writing. A second enlarged edition was published in 1990, soon becoming an invaluable reference for all sporting collectors and historians.

The David McLaren Collection of Rugby History

R.A. Barr, With the
British Rugby Team in
Maoriland: True story
of the Tour (Dunedin:
Otago Daily Times,
1908). \$400 – \$600





HORNABROOK MACDONALD LAWYERS

NEW TALENT RAISES THE BAR.

We are delighted to announce that Benjamin Sutton is joining the partnership.* With over 15 years experience in corporate and commercial law, Benjamin brings a wealth of experience to our team.

Having worked for national firms in New Zealand and the UK, Benjamin has developed expertise advising high profile clients on all aspects of corporate and commercial law, including domestic and cross-border business sales and acquisitions, corporate governance and structuring, joint ventures, capital raising, and commercial contracting matters.

Benjamin's experience and skills will enable us to enhance our delivery of excellent legal services to our clients.

* Subject to completing New Zealand Law Society requirements.

Important Paintings and Contemporary Art

Total Realised \$1 570 981

Star Gossage
Untitled
oil on board, 2008
Estimate \$23 000 – \$32 000
Realised \$39 601

Richard Killeen
Destruction of the Circle, Part II
acrylic and collage on aluminium, 20
parts, 1990
Estimate \$40 000 – \$60 000
Realised \$52 395

Michael Parekowhai
The Moment of Cubism
hand-finished cast bronze, unique (2009)
Estimate \$55 000 – \$75 000
Realised \$81 639

Evelyn Page
Portrait of Olivia Spencer Bower
oil on canvasboard (1951)
Estimate \$65 000 – \$85 000
Realised \$73 110

Paul Dibble
Female Figure
cast bronze, 3/3
Estimate \$135 000 – \$185 000
Realised \$164 497

Peter Stichbury
Estelle 5
acrylic on canvas (2010)
Estimate \$60 000 – \$80 000
Realised \$60 925

Michael Smither
The Divers
oil on board (1974)
Estimate \$100 000 – \$150 000
Realised \$109 655

Gretchen Albrecht
Nightfall, Purple Sky
acrylic on canvas (1973)
Estimate \$70 000 – \$100 000
Realised \$109 655



August 13, 2024





RAIN

WINE

FIVE

TOUCH

TAKE

It is hard to believe that this is Art+Object's final Important Paintings Catalogue for 2024! We are delighted to bring you this exceptional catalogue, with very fine examples of work by many of New Zealand's leading practitioners including Ralph Hotere, Judy Millar, Bill Hammond, Fiona Pardington and Rosalie Gascoigne, who was born and educated in New Zealand, before moving to Australia where she spent her adult life. Gascoigne was the first female artist to represent Australia at the 1982 Venice Biennale, and was appointed a Member of the Order of Australia in 1994, for her services to the arts.

In a year which has occasionally felt challenging for the art market, a number of significant milestones have been achieved. Gow Langsford opened their Onehunga outpost, a hugely impressive new gallery that provides a wonderful space to exhibit, along with studios for artists and generous viewing areas and storage facilities. This month also marks the highly anticipated opening of Te Whare o Rehua Sarjeant Gallery with the *No Konei / From Here* exhibition. NZ also made a tentative return to the Venice Biennale, with the work of five artists selected by curator Adriano Pedrosa included in the exhibition *Stranieri Ovunque - Foreigners Everywhere*. Our congratulations to Mataaho collective, who were awarded a Golden Lion at the 60th Venice Biennale for their large scale work in the main curated exhibition.

On a beautiful Spring evening last Friday, collectors, gallerists, supporters and friends joined Gretchen Albrecht at Te Uru to celebrate *Liquid States*, a survey exhibition which examines works produced by Albrecht in the 70s and 80s. The exhibition coincides with the 10th anniversary of Te Uru, which officially opened in November 2014 and is certainly worth a visit.

Finally, 1 December 2024 will mark a significant moment for NZ artists and the NZ art scene as the Artists Resale Royalty Scheme becomes active. The scheme will enable eligible artists (or their successors) to receive a royalty payment of 5%, each time there is a qualifying resale of their original visual artwork for \$2000 or more. All vendors and art market professionals will be responsible for complying with the scheme and Art+Object has made considerable efforts to ensure this new law is seamlessly adapted into our operations. If there is anything you would like to discuss in this regard, please do not hesitate to be in touch with me.

I wish you all the best for the festive season.

Leigh Melville

36

Ralph Hotere
Vidyapati's Song

acrylic and dyes on
unstretched canvas
title inscribed, signed
and dated 1975 verso
3045 x 910mm

\$280 000 – \$360 000

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TAITTINGER
CHAMPAGNE

Walt & André 1834

REIMS

Important Paintings & Contemporary Art

PREVIEW

Thursday 14 November from 5–7pm
3 Abbey Street, Newton, Auckland

AUCTION

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

VIEWING

| | |
|-----------------------|----------|
| Thursday 14 November | 9am–5pm |
| Friday 15 November | 9am–5pm |
| Saturday 16 November | 11am–4pm |
| Sunday 17 November | 11am–4pm |
| Monday 18 November | 9am–5pm |
| Tuesday 19 November | 9am–5pm |
| Wednesday 20 November | 9am–5pm |
| Thursday 21 November | 9am–2pm |

1

Richard Killeen
Animal Pin

acrylic on aluminium, 30 parts
title inscribed, signed and dated
2002 and inscribed Cat No.
3637 on artist's original catalogue
label affixed each part verso
75 x 75mm: each part

Provenance

Private collection, Auckland.

\$7000 – \$12 000



2

Judy Millar
*The year I was born and the year I was
born again*

acrylic on aluminium
signed and dated 2002 verso;
original Gow Langsford Gallery
label affixed verso
780 x 582mm

Provenance

Private collection, Auckland.

\$8000 – \$14 000



Ayesha Green
Hape, the calling of

oil on board
title inscribed, signed and
dated 2017 verso
1380 x 985mm

Provenance

Private collection, Auckland.

\$14 000 – \$22 000



4

Richard Lewer
*The Act of Impalement (from the
 'Moby Dick' series)*

acrylic on linen canvas
 signed verso
 750 x 750mm

Provenance

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

\$6000 – \$10 000



5

Richard Lewer
Please Come Down from the Cross

acrylic on linen canvas
 signed verso
 750 x 750mm

Provenance

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

\$6000 – \$10 000



6

Paul Dibble
Rounded Soft Geometric Model No. 2

cast bronze, a/p
 signed and dated 2006
 300 x 240 x 80mm

Provenance

Private collection, Auckland.

\$12 000 – \$18 000



7

Barry Brickell
Spiromorph

unglazed, hand-built terracotta
 sculpture
 inscribed *You Are Right I Am
 Wrong/Ka Tika Tau Ka He Taku*
 1180 x 250 x 340mm

Provenance

Private collection, Whanganui.
 Purchased from Driving Creek,
 Coromandel, circa 1992.

Note

The impressed inscription to
 the body in English and Māori
 is from the creative thinker,
 physician and commentator,
 Edward de Bono (1933–2021).

\$10 000 – \$18 000



Stephen Bambury
The Second Baraka Painting

resin and acrylic on seven
aluminium panels
title inscribed, signed and dated
2001 verso
2758 x 503mm: installation size

Provenance

Private collection, Auckland.

\$35 000 – \$50 000



9

Stephen Bambury
SCO89144

acrylic on aluminium, two panels
signed and dated 2008 verso
542 x 542mm

Provenance

Private collection, Christchurch.

\$14 000 – \$20 000



10

Shane Cotton
ABC

oil on canvasboard, diptych
signed with artist's initials SWC
and dated 1995
150 x 405mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000



11

Michael Parekōwhai
The Bosom of Abraham

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

Provenance

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



12

Sione Tuivailala Monū
Ao kakala

plastic flowers, foam board and
beads (2021)
980 x 850 x 50mm

Exhibited

'The Inner Lives of Islands', Te Tuhi,
Auckland, May 30 – August 22, 2021.
'Sione Tuivailala Monū: Stories', The
City Gallery Te Whare Toi, Wellington,
May 6 – September 3, 2023.

Provenance

Private collection, Wellington.
\$1000 – \$2500



Shane Cotton
Sun Portrait

acrylic on canvas
signed and dated 2019
1200 x 1000mm

Exhibited

'Shane Cotton: Sun Portrait',
Michael Lett, Auckland, 13
November – 14 December 2019.

Provenance

Private collection, Auckland.

\$55 000 – \$75 000



THE FOLLOWING THREE WORKS are from the estate of Sydney (Syd) Kelly. Kelly dedicated his life to teaching and was an arts education adviser (Northland) under the innovative arts and craft branch programme of Gordon Tovey. He was subsequently promoted to senior arts education adviser within the Department of Education's Auckland Education Board (1970–1974). Kelly, an early advocate for te reo Māori and the preservation of Māori arts and craft, formed friendships over his lifetime with a number of artists who previously held art adviser roles in Northland including Ralph Hotere ONZ, Marilyn Webb NZOM and Dame Kāterina Mataira. The three paintings were purchased from Hotere during his visits to stay with Kelly in Auckland for training.

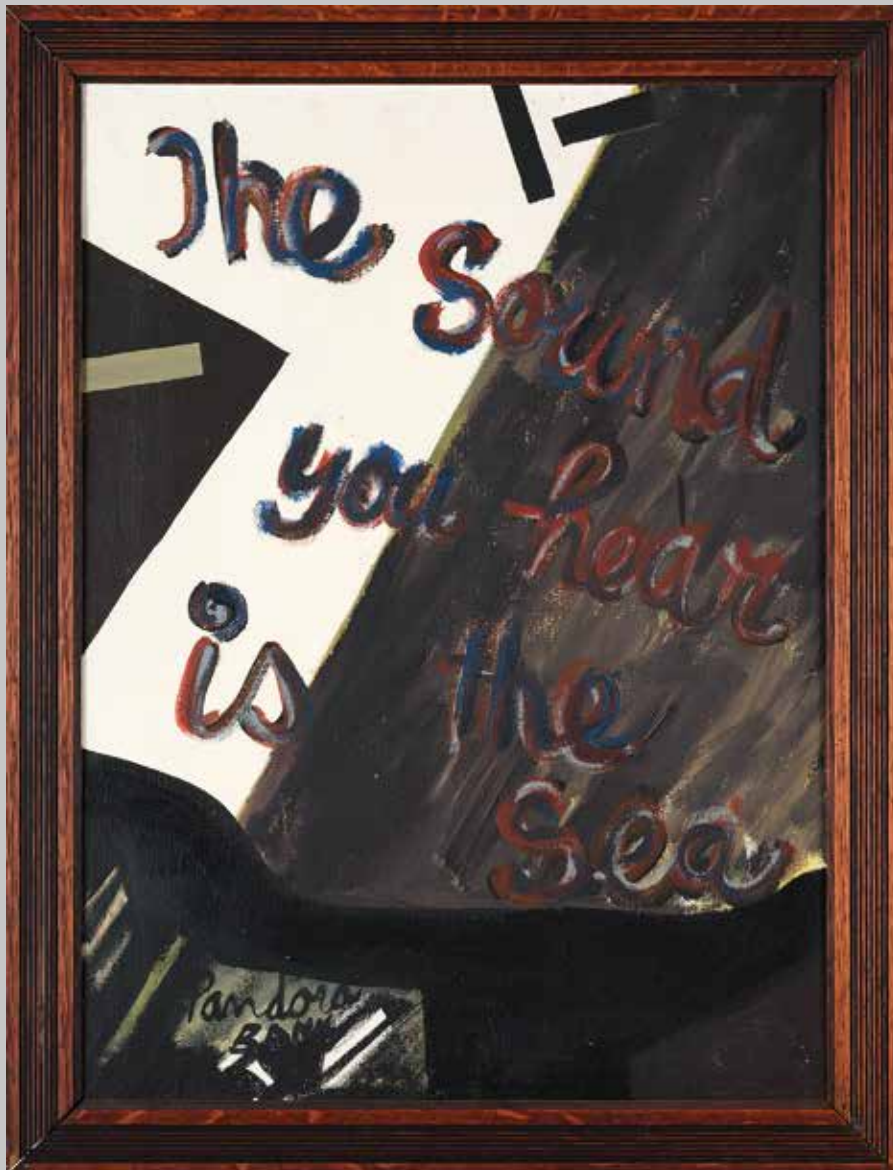
Ralph Hotere
Kaitawa

oil on canvas
title inscribed, signed and dated
'66 verso
658 x 480mm

Provenance

From the collection of Sydney Kelly, Arts and Craft Advisor in the Department of Education in the 1960s. Thence by descent to the current owner, Auckland.

\$50 000 – \$75 000



15

Ralph Hotere
Introibo ad Altare Dei

oil on board
title inscribed and inscribed *yes*
726 x 525mm

Provenance

From the collection of Sydney
Kelly, Northland Arts Advisor.
Thence by descent to the
current owner, Auckland.

Note

The title from Latin liturgy
translates as: 'I will go unto the
altar of god', and are the opening
words of the Holy Mass.

\$20 000 – \$30 000



16

Ralph Hotere
Zero is Silence

oil on canvas
title inscribed verso
1010 x 1010mm

Provenance

From the collection of Sydney
Kelly, Northland Arts Advisor.
Thence by descent to the
current owner, Auckland.

\$15 000 – \$25 000



Virginia King
Houhere Leaf

2mm marine grade 316 stainless steel,
hand-finished and electropolished (2006)
2200 x 700 x 380mm: excluding stand

Exhibited

Tourism New Zealand Garden, Chelsea
Flower Show, London, 2006.

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



18

Ray Haydon
Air

powder-coated stainless
steel, 2013
2400 x 1500 x 1500mm:
installation size

Provenance

Private collection, Auckland.
Commissioned from the artist
in 2013.

\$20 000 – \$35 000



19

Greer Twiss
Warp

cast bronze with applied paint
title inscribed, signed and
dated '72
1220 x 915 x 240mm:
excluding base

Provenance

Private collection, central
North Island.

\$15 000 – \$25 000



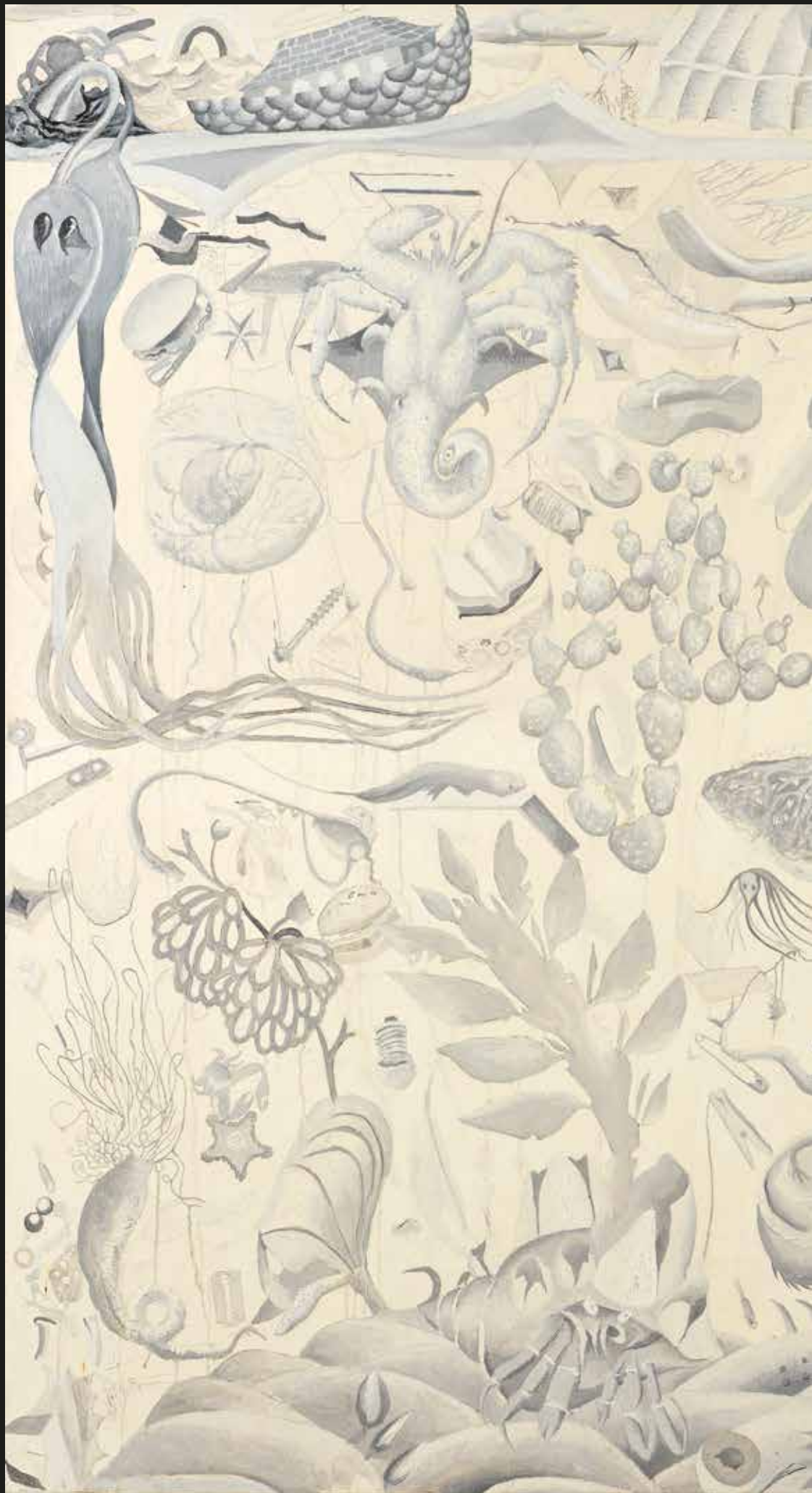
Andrew McLeod
Sea Creatures

oil on canvas
 signed and dated '02 – '04 verso
 1550 x 2000mm

Provenance

Private collection, Auckland.
 Purchased from Peter McLeavey
 Gallery, Wellington.

\$40 000 – \$55 000





Judy Millar
Untitled

oil and acrylic on canvas
signed and dated 2004 verso
2000 x 2750mm

Exhibited

'High Windows: Dan Arps,
Brent Harris, Judy Millar', Robert
Heald Gallery, Wellington, 4–27
October, 2018.

Provenance

Private collection, Auckland.
Purchased from Robert Heald
Gallery, Wellington, 2018.

\$40 000 – \$60 000





Bill Hammond
Over Iridescent Sea

acrylic on canvas
title inscribed, signed and dated 2014
500 x 400mm

Exhibited

'Bill Hammond: Over Seas, Part Two',
Peter McLeavey Gallery, Wellington, 26
November – 20 December, 2014.

Provenance

Private collection, Auckland.

\$60 000 – \$80 000



Fiona Pardington
Canterbury Museum Huia

pigment inks on Hahnemuhle
paper, edition of 10 with 1 A/P
signed and dated 2021 verso
1400 x 1760mm: including frame
\$25 000 – \$40 000





Evelyn Page
*Elespie at
Governor's Bay*
oil on canvas
(1939)

Colin MacCahon
Elespie Forsyth
ink and watercolour
on plywood (1939)



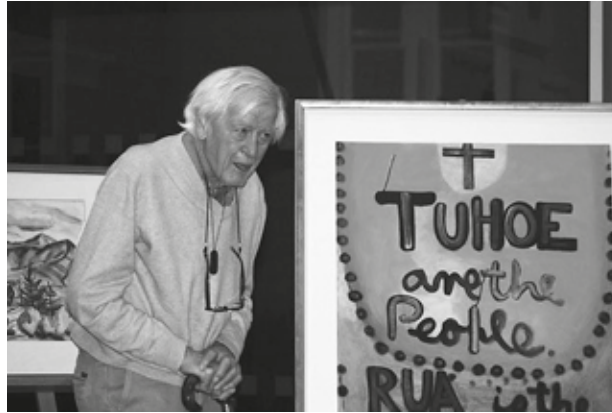
Colin McCahon, Doris Lusk, Rodney Kennedy
and Elespie Forsyth at Mapua, 1939. Hocken
Collections Te Uare Taoka o Hākena
(MS-0996-012/060/019)

It's difficult to have been involved in the arts community in the late twentieth and early twenty first century and not to have had some involvement with the Priors and their influence on the cultural community of Aotearoa New Zealand. The impact of their collective and extensive heritage of patronage can be felt from Dunedin through to the Wairarapa, from the visual arts through to the performing arts and opera singing. As Marcus Boroughs writes in the catalogue foreword of 'Luncheon under the Ash Tree: The Ian and Elespie Prior Collection': "The Prior collection is the product of a complex network of family connections and social links. It represents life and friendships with artists... Developed through warm and loving relationships it has a strong heart..." Boroughs' quote sums up nicely the prevailing characteristic of the Prior collection, the notion of collecting as a means of

illuminating a shared life together, as part of a cultural community. That much of Ian and Elespie Prior's art collection was ultimately bequeathed by the Prior family after Ian's passing to Aratoi, Wairarapa Museum of Art and History Gallery in Masterton where Ian was raised, provides an on-going reminder of their philanthropic legacy.

Ian Prior is regarded as one of the founders of epidemiology in this country and is particularly lauded for his studies in this field with Māori and Cook Islanders. His work on illness within a broader community context began with Tuhoe, initially in Ruatahuna. He was also active in a number of environmental campaigns and founded the Wellington Sculpture Trust in 1982. He met Elespie

Forsyth whilst studying at Otago University in 1943. Elespie was the granddaughter of the merchant businessman and artefact collector Willi Fels who donated some 80 000 pieces to Otago Museum, and cousin of Charles Brasch, the founder of the literary journal *Landfall*, responsible for leaving such a rich legacy to the Hocken Library in Dunedin. Damian Skinner has remarked: "One can see the shaping of the Prior collection by Dunedin as a cultural location, by Brasch and his enthusiasms and patronage, and by family connections to artists like Evelyn Page."



Together Ian and Elespie collected art for over fifty years. Their collection is informed by connectedness, both cultural and familial. Such connections play out explicitly in the Ralph Hotere work *Winter Anemones*, presented by Hotere to them and which quotes directly from a poem by Elespie's cousin, Charles Brasch. This

collusion of the personal and art historical is also seen in the major Evelyn Page painting *Nude with Fruit*, one of several Evelyn Page paintings purchased by the Priors. Evelyn Page first painted Elespie in 1939 and Ian Prior credited her husband Fred with his most valuable piece of collecting advice, convincing him to focus on an artist's handling of paint and brushwork. The emphasis on the painterly is in abundance in this painting with its joyful and vigorous celebration of femininity and sensuality.

Ben Plumbly

WORKS FROM THE COLLECTION OF DR. IAN AND ELESPIE PRIOR

Nineteenth century French painters delighted combining naked women with fruit: Manet positions the ample buttocks of his picknicking nude in *Déjeuner sur l'herbe* (1863) adjacent to a fruit basket which is tipped up towards the viewer to display ripe peaches and plums. Gauguin's young woman in *Woman Holding a Fruit. Where Are You Going?* (1893) holds a large mango to her bare bosom. But few women artists have relished painted the female nude as a voluptuary in the way that Evelyn Page did. Uniquely in New Zealand art history, she began her exploration of the subject of the naked female form while she was just 22 years old, startling visitors to the New Zealand Academy of Arts by exhibiting a nude *A Summer's Day* in 1921. The model for *Summer Morn* (1929), painted while the artist was on holiday with friends on the Karamea River on the West Coast, famously petitioned the artist to have it removed from display at the Robert McDougall Art Gallery in 1940. As Page recalled, the model wrote to tell her that "to my horror I saw my own backside on the walls!" She asked if Page could have it removed: "I just can't live with the thought that the public can see me whenever they like."

In *Nude with Fruit* (1961–62) Page chooses to intervene in the long history of the reclining nude as a subject, gesturing to the Italian Renaissance paintings of Giorgione and Titian. This is one of ten important nudes which the artist completed between 1957 and 1985. Always the figures are positioned in bright daylight, in a window or doorway. She enjoyed depicting somnolent figures in repose, either fully or partially displaying their bodies as if they have cast off their clothes in summer heat.

Her images are loosely painted, lush and sensuous, particularly compared to the sharply observed nude self-portraits of her contemporaries Rita Angus (1908–1970) and Lois White (1903–1984). The floral-patterned indigo fabric behind the subject here, and the amorphous fabric that piles up at her back and knees shows her admiration for Matisse and his ability to use textiles to contrast with human flesh. French Post-Impressionism was a strong influence on her work.

Christchurch-born but Wellington-based Evelyn Page (née Polson) was an artistic prodigy. Aged just 16 she joined the painting classes at the School of Art Canterbury College, winning a medal painting and completing her Diploma of Fine Arts in 1921, returning in 1930 to teach at the school for six years. She joined with other avant-garde Christchurch artists to form The Group in 1927, as a reaction to the conservatism of the Canterbury Society of Arts and because she was an enthusiast for modernism.

Once her husband Fred Page was appointed to the School of Music at Victoria University in 1946, Evelyn and the family took up residence in a double-storeyed Edwardian villa at 20 Hobson Street, Thorndon, where she hired models to pose for her in the dining room, where this work was painted over the summer of 1961–62. Fred Page's sabbatical enabled her to tour art galleries in Britain and Europe in 1950 which brought her up to speed with post-war developments in European art. Here she enlivens the surface with directional brushwork, allowing plenty of the white canvas beneath to shine through, lightening the palette and giving the appearance of bright indirect light falling on the figure from some unseen source.

Linda Tyler

Evelyn Page
Nude with Fruit

oil on canvasboard (1961–1962)
signed; inscribed *Cat No. 4* on
original exhibition label affixed
verso
700 x 900mm

Exhibited

'Contemporary New Zealand
Painting and Sculpture', Auckland
City Art Gallery, November 1962
(touring 1963), Cat No. 62.
'Autumn', New Zealand Academy
of Fine Arts, Wellington, 1962,
Cat No. 17.
'Retrospective', New Zealand
Academy of Fine Arts,
Wellington, 1970, Cat No. 69.
'Selected Work', New Zealand
Academy of Fine Arts,
Wellington, 1970, Cat No. 27.
'Luncheon under the Ash Tree',
City Gallery Te Whare Toi,
Wellington, June 18 – September
24, 2006.

Illustrated

Damian Skinner, *Luncheon
Under the Ash Tree: The Ian and
Elespie Prior Collection* (Aratoi
– Wairarapa Museum of Art,
2005), p. 19.

Literature

Janet Paul and Neil Roberts,
Evelyn Page: Seven Decades
(Robert McDougall Art Gallery,
Christchurch, 1986), pp. 46, 88.

Provenance

Collection of Dr. Ian and Elespie
Prior, Wellington. Thence by
descent to the current owner,
Tasman region.

\$250 000 – \$350 000





Toss Woollaston
Girl with Cat

ink and wash on paper
signed
480 x 364mm

Exhibited

'Luncheon under the Ash Tree', City Gallery Te Whare Toi, Wellington, June 18 – September 24, 2006.

Illustrated

Damian Skinner, *Luncheon Under the Ash Tree: The Ian and Elespie Prior Collection* (Aratoi – Wairarapa Museum of Art, 2005), p. 13.

Provenance

Collection of Dr. Ian and Elespie Prior, Wellington. Thence by descent to the current owner, Tasman region.

\$4000 – \$6000



Ralph Hotere
Winter Anemones

ink, watercolour and acrylic on paper
title inscribed, signed and dated
'Port Chalmers V – '74'
480 x 690mm

Exhibited

'Luncheon under the Ash Tree', City Gallery Te Whare Toi, Wellington, June 18 – September 24, 2006.

Illustrated

Damian Skinner, *Luncheon Under the Ash Tree: The Ian and Elespie Prior Collection* (Aratoi – Wairarapa Museum of Art, 2005), p. 40.

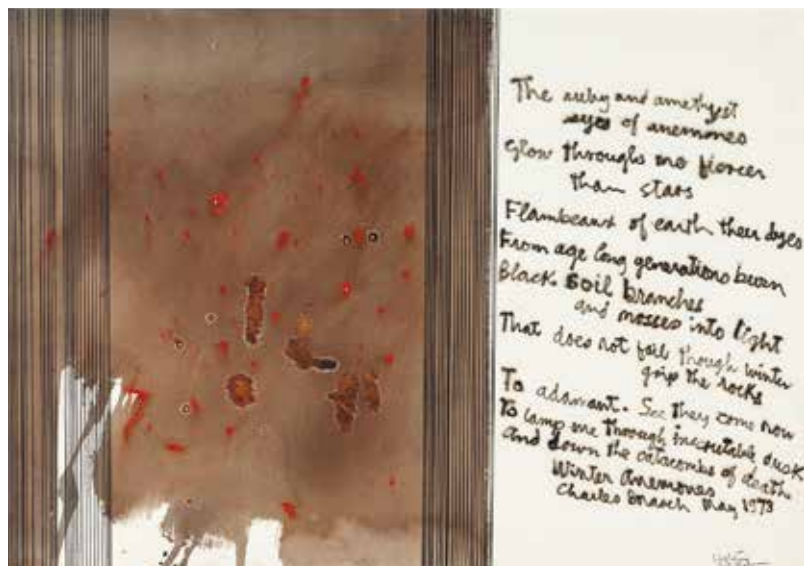
Literature

Damian Skinner, *Luncheon Under the Ash Tree: The Ian and Elespie Prior Collection*, ibid., p. 12.

Provenance

Collection of the artist. Gifted by Hotere to Dr. Ian and Elespie Prior, Wellington. Thence by descent to the current owner, Tasman region.

\$25 000 – \$35 000



Ralph Hotere

Sketch for a Black Painting

brilliant lacquer on board
title inscribed and signed
verso
610 x 408mm

Exhibited

'Luncheon under the Ash
Tree', City Gallery Te Whare
Toi, Wellington, June 18 –
September 24, 2006.

Illustrated

Damian Skinner, *Luncheon
Under the Ash Tree: The Ian
and Elsie Prior Collection*
(Aratoi – Wairarapa Museum
of Art, 2005), p. 41.

Provenance

Collection of Dr. Ian and
Elsie Prior, Wellington.
Thence by descent to the
current owner, Tasman
region.

\$35 000 – \$55 000



Peter Stichbury
Vita Ventura 2, 1978 (OBE) Estelle

oil on linen canvas
 title inscribed, signed and
 dated 2021 verso
 775 x 600mm

Provenance

Private collection, Auckland.

Exhibited

'Peter Stichbury: Ecology of
 Souls', 30 September – 30
 October 2021.

\$65 000 – \$85 000



What is common to Stichbury's portrait faces is that they stare out with wide, doe-like eyes. For the most part — like Estelle and Vita Ventura (names from the on-line world of Facebook?) — they don't stare at us directly but out of the picture frame at an angle. Why do we stare? We stare because we are curious, and we are curious about staring. We watch Stichbury's faces stare. As spectators we stare at their staring. A variety of stares can be brought to bear on them (appreciative, mindless, lustful even). Stichbury's 'sitters' are sourced from contemporary media images. So we don't know them but they do seem familiar. They permit all of these stares without receiving any of them. Ours is a look always never far from voyeurism, a furtive and guilty pleasure. "Don't stare!" my mother used to reprimand me, as yours probably

did too. But the intimacy they seem to be soliciting from their viewers will never cross the incalculable distance that separates them from us. Estelle and Vita Ventura's is not a searching stare, not one that tries to remember something external or something hidden in the mind, something forgotten. They don't seem to be enjoying some private memory. It is not a question of idleness, a sensually pleasing indulgence in doing nothing. Nor are they absorbed in the presence of their own bodies. For their faces are flawless, nacreous. "They all have hair like sable, clear veinless eyes and skin that doesn't sweat," Justin Paton observes. There is something neoclassical about the smooth, perfectly modulated flatness of his surfaces. The painter Stichbury reveres is Jean-Auguste-Dominique Ingres, a painter who Baudelaire once complained of being "in search of a despotic form of perfection." Ingres' work, Stichbury says, "feels very contemporary in its subtle stylisation and lushness." Stichbury has spoken of employing "a middle distance gaze. A state of reverie, lost in thought." What attracts us but perhaps it is what also frightens us about Stichbury's stares is the compelling yet somehow wholly absent presence. It is as if, too, 'the sitter' does not have to turn away or close her eyes in order to escape our probing attention. The world is fully present, fully visible, but somehow *not there*: it has become possible to look at it fixedly without seeing it. Staring maybe the only nonrelational reaction we can visibly, corporeally have in a world where we are *not present*. What is the feeling this 'notness' encompasses? I think it is melancholy. The stillness, and Estelle and Vita Ventura's staring from within that stillness, is a spectacle of an empty, pervasive sadness, an acceptance of existence. Existence not as somewhere but as nowhere. Melancholy is the unfathomable sadness of an irremediable unconnectness. A wide-open fixed stare that defines Estelle and Vita Ventura's opening onto the world. Their gaze far from being attached to an object merely settles on everything. Infinitely distant from the gaze that encompasses it, the world has been reduced to sustaining the melancholy of the subject imprisoned within it. And we are reduced to staring at their staring. In effect, every face is a sign. The face is not a universal. It is not explanatory; instead, it is the face that must be explained. To stop in front of these portraits is to become aware of the subject looking and ourselves as objects being looked at but, too, the portrait as our object being looked at. Somehow each portrait is a mirror for us. Perhaps what Stichbury's portraits teach us is that only the painted human subject can enjoy a secure visibility.

Laurence Simmons

Peter Stichbury
Estelle 15

acrylic on canvas
title inscribed, signed and dated
2014 verso; original Michael Lett
Gallery label affixed verso
600 x 500mm

Provenance

Private collection, Auckland.

\$55 000 – \$75 000



Martin Creed (United Kingdom, 1968–)

Work No. 991

acrylic on canvas, four panels

title inscribed, signed and dated 2009

verso; original Hauser and Wirth

Gallery label affixed verso; original

Michael Lett Gallery label affixed verso

610 x 456mm: each part

610 x 1824mm: overall

Provenance

Purchased from Michael Lett gallery,
Auckland, 4 April 2012.

\$120 000 – \$160 000





Pat Hanly
Summer Energy

oil and enamel on board
signed and dated '72; title
inscribed verso
914 x 914mm

Illustrated

Gregory O'Brien, *Hanly* (Ron Sang
Publications, 2012), p. 155.

Provenance

Private collection, Wellington.
\$55 000 – \$75 000



Pat Hanly
Pacific Summer Bride and Groom

mixed media on board
title inscribed, signed and dated '90;
title inscribed, signed and dated verso
1195 x 1195mm

Exhibited

'Patrick Hanly: Bride and Groom Again',
RKS Art, Auckland, 11–28 June, 1991.

Literature

T. J McNamara, 'Marriage of paint and
biting wit', *New Zealand Herald*, June
13, 1991.

Provenance

Private collection, Auckland.
\$60 000 – \$80 000





Callum Innes

'Exposed Painting Grey/Red Oxide/
Ashphalt on White'

oil on linen canvas
signed and dated '98 and
inscribed CI 98 56 verso
2310 x 2245mm

Exhibited

'Callum Innes', Frith Street
Gallery, London, England, 17
January – 5 March, 1998.

Provenance

Private collection, Auckland.
Purchased from Frith Street
Gallery, London, England, 1998.

\$80 000 – \$120 000

Exposed Painting Grey/Red Oxide/Ashphalt on White contains a mysterious ambiguity, but it also has a sharpness and precision. Mystery and delicacy suggest something deeply emotional, the tension between control and fluidity. The first thing to say is that the term abstract doesn't really help us look at Innes's work. It almost does the opposite suggesting that the art is cold, unthinking, predetermined. Whereas a painting like *Exposed Painting* seems to me to carry a charge of uncoiled and yet controlled emotion. And instead of representing just an element of the world it strives to create a world on its own. It is a world developed across and through a series of works. Hence the title of this painting; there are other 'Exposeds' with other colour combinations. Monochromatic colour zones within a precise geometry. In his studio Innes dances from one work to another in choreographed steps. The title also tells you the process. Innes does what he calls 'unpainting': he applies washes of turpentine by brush to remove the paint he has already applied before it begins to dry. The result leaves vestigial traces of colour of the paint removed — the process is a sort of palimpsest in reverse. Trickles of seeping painting remain visible on the cloudy stained surface, accompanied by rivulets and exposed edges. Each painting ends up being a frozen moment, a moment caught between making and unmaking, adding and subtracting. The result being something not looked for but something found. Something that seems like it has happened of its own accord. And thus the feeling is not brought to the work, it comes from the work. "I like dissolving two colours together and creating a new colour," Innes notes. "It's about tension and creating space and light." Callum Innes was born in Edinburgh in 1962, went to art school there and still lives there. His work is now in major public collections around the world. He has said of his painting: "It's all about the light off the east coast of Scotland." Perhaps we might make too much of Innes's Scottishness? He could be an American in the vein of Rothko or Newman, interested in pure images that convey some sort of spiritual grandeur, using colour or shape to suggest philosophical matters. And true his paintings, like Rothko's, are soothing, looking at them for a long time has the effect that prayer must have had at some time in the past. But he is not American, his colours suggest the heather and earth of Scottish moors, his whites reflect a particular kind of light off the North Sea. He has claimed: "The research for my practice is actually being outside and walking down the coast... the colours are all there in the landscape." So, Innes's paintings are a pure geology of vague traces the world leaves behind. The lines of *Exposed Painting* are like those of nature, off kilter (a good Scottish word), drawn by hand. Fallible. Look at how top and left bottom line of the right-hand red oxide block bleeds into the white. And how the turpentine wash falls in a diagonal down its middle. Innes's paintings are figurative even if they seem not. Each time Innes walks the coast there is a sense of an intrinsic geography and history in the works that result. I am reminded of Scottish national poet Kathleen Jamie:

I walk at the land's edge,
turning in my mind
a private predicament.
Today the sea is indigo.
...
but every time the sea
appears differently: today
a tumultuous dream,
flinging its waves ashore –

Laurence Simmons



Gordon Walters
Untitled

gouache on paper
 signed and dated '55
 298 x 224mm

Provenance

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

\$30 000 – \$40 000



Toss Woollaston
Burn Off on Mount

oil on board
 signed; title inscribed verso
 857 x 750mm

Provenance

Private collection, Wellington.

\$30 000 – \$45 000



Ralph Hotere
Vidyapati's Song

acrylic and dyes on
 unstretched canvas
 title inscribed, signed and
 dated 1975 verso
 3045 x 910mm

Provenance

Collection of the artist,
 Dunedin.
 Collection of the poet, Cilla
 McQueen. Held on long
 term loan to the Eastern
 Southland Gallery.
 Private collection, Kapiti
 Coast. Purchased from
 Art+Object, April 3, 2014.
 \$280 000 – \$360 000

VidyaPati's Song
 by Bill Manhire

My lover's limbs are placed as ornaments
 My lover's ornaments are eyes
 House darkened by arrows
 Moon darkened by hair
 Darkness goes out with its voices
 My lover's breasts are marked with nails
 Ah see
 Her single garment is the rain
 House darkened by lanterns
 Moon darkened by song
 Darkness goes out with its voice

VidyaPati's Song brings together Bill Manhire's text based on the writing of the Indian poet Vidyapati c. 1352-1448 and Hotere's hauntingly sensual imagery where each seems to comment on the other to produce a new and enlarged experience. The present painting belongs to Hotere's highly praised Song Cycle banners first conceived for Sound Movement Theatre performances and executed between 1975-76. Hotere soon developed his works as an independent series of canvases fifteen of which were shown at the Bosshard Gallery, Dunedin, in 1976. All the works are on unstretched canvas in an elongated vertical format and painted in acrylic paint and coloured dyes.

Words from the poems are placed at the top and bottom of the present canvas with the shimmering vertical lines and bands of the imagery providing a pregnant pause between the verbal reading of the divided text which Hotere fills with evocative nuances of colour and form that comment upon and enrich its meaning. His vertical lines allow our eyes to scroll down the canvas to find and read the text that lies at its base. This includes the stencilled words Song Cycle and credits for the poem and music indicating one of the painting's original functions in supplying information about the production. Equally, then, we are encouraged to reverse this journey and retrace our path to the top. Critics have commented upon the atmospheric allusions of the paintings with their tactile evocation of mist, rain and light, even going so far as to particularise the effects to the Dunedin climate. Hotere encourages these associations by his introduction of single words such as 'touch' and 'rain' alongside the painted imagery of lines and colours prompting us to evoke our personal memories to enhance the virtual experience. The blurred and splattered patches of pigment perhaps also indicate the beginnings of the series, as recalled by his former wife Cilla McQueen, at night under studio lights on the back lawn in light rain.

Although conceived in an abstract idiom of almost geometric precision, with each canvas divided by vertical bands and lines, the artist manages to use the structure as a foil to unleash the optimum of emotion and feeling. Each irregularity of line, each smudge of colour, each painted word is pregnant with an intense passion that reflects his response to the poem. The landscape imagery of Manhire's text with its references to rain, moonlight, sound and touch are echoed in Hotere's painting with its added colouristic and tonal qualities. Like McCahon, Hotere imbues the poem with the unevenness and emphases of his painted words that carry a personal message of empathy and interpretation in response to the text. Painted probably as the first work in the Song Cycle series, *VidyaPati's Song* is one of Hotere's most engaging and intensely felt paintings.

Michael Dunn

MY LOVER'S HANDS ARE PLACED
AS ORNAMENTS
MY LOVER'S ORNAMENTS ARE EYES

House darkened by mirrors
Moon darkened by hair
Darkness goes out with its voices

GIFT

TOUCH

TOUCH

TOUCH

SPINE

TOUCH

TOUCH

RAIN

THE

TOUCH

TAKE

SONG
CYCLE

MY LOVER'S HANDS ARE PLACED
AS ORNAMENTS
MY LOVER'S ORNAMENTS ARE EYES
IS THE RAIN

House darkened by mirrors
Moon darkened by hair
Darkness goes out with its voices

POEMS BY THE MARINE. MUSIC BY THE MARINE. SONG CYCLE. SONG CYCLE. SONG CYCLE.

Bill Sutton

Landscape Synthesis: Second Series

oil on canvas
signed and dated '82; original
University of Canterbury
exhibition label affixed verso
515 x 1065mm

Provenance

Private collection, Christchurch.

\$50 000 – \$75 000

Bill Sutton

Landscape Synthesis: Second Series

oil on canvas
signed and dated '82
515 x 1065mm

Provenance

Private collection, Christchurch.

\$50 000 – \$75 000





“A good piece of music is like a good painting. I wish I could paint like a Bach fugue, when you throw pieces of music at each other – they argue and resolve it. That’s what you do in a painting – areas of dark, areas of light, narrow passages, broad passages, pale and tinted and so on. And they discuss it among themselves on the canvas, and when they are resolved, the painting is finished.”

— Bill Sutton¹

Bill Sutton is best-known for his distinctive paintings of the Canterbury landscape. Many of his works, including *Dry September* from 1949 and *Nor’wester in the Cemetery* from 1950 have become iconic examples of New Zealand Regionalist painting from the mid-twentieth century.² These technically accomplished works depict the plains and mountains of New Zealand’s mainland in a bold and singular style. Yet they also tap into an emergent cultural discourse of the time. Many artists, particularly those based in Canterbury, sought to create a distinctive voice for New Zealand art. Colin McCahon, Rita Angus, and Doris Lusk and many others were alongside Sutton in this pursuit.

While Sutton’s mid-century landscape works remain an inextricable part of the New Zealand art cannon, his later *Landscape Synthesis* paintings demonstrate a different aspect of his artistic vision. These works share some similarities

1 Liz Grant, *Bill Sutton Interview with Liz Grant*. Christchurch Art Gallery Te Puna o Waiwhetū, 1998. <https://christchurchartgallery.org.nz/multimedia/artist-interviews/w-a-sutton.0:01-0:33>.

2 These works are held respectively in the collections of Christchurch Art Gallery Te Puna o Waiwhetū and Auckland Art Gallery Toi o Tāmaki.

in palette, the rich ochres and blue grey tones evoking the Canterbury Plains and open skies above. Yet, they break up the landscape, operating in a mode of painting that is more interpretive than depictive, edging towards abstraction.

This pair of works, both dated 1982, are from Sutton's second series of *Landscape Synthesis* works. They share similarities in style, palette, and composition. Strong horizontal lines shift the register from a faithful rendering of landscape into a partially-abstracted, kaleidoscopic view of the distinctive Canterbury environment. One can still interpret patches of open sky, fragments of clouds, glimpses of the contours of hills and mountain ranges, but they are treated as elements of the composition rather than the main focus of the work. In this inventive arrangement of recognisable elements, Sutton has created a pair of paintings that showcase his exceptional compositional abilities along with his ongoing innovation.

The two works are strikingly similar, almost reading as a diptych. Of equal dimensions, both feature gestural brush strokes that convey the dynamic energy of an elemental environment – brisk winds, billowing rainclouds, and wide open spaces. Both have a pronounced linear composition, fragmenting the landscape. Yet, each is resolved as a standalone piece. One features more of the grey white tones referencing clouds and skies, the other more of the golden tones of the plains. Each is a singular expression of the artist's particular vision – painting that references a specific place but is more than a simple representation.

Sutton produced a rich body of work in his lifetime. In the nearly two and a half decades since his passing, his standing as an artist of national significance has only increased. He was a proud South Islander, deeply dedicated to painting and an influential teacher and mentor to younger artists. Sutton's reputation as one of the leading Regionalist artists is firmly established. In recent years, works from the later stages of his career, particularly his *Landscape Synthesis* works, have gained greater recognition. This pair of works from the later stages of his career show an artist that kept looking to reinvent his ways of working and interpreting the Canterbury environment.

Julian McKinnon

Terry Stringer
Apollo and Daphne

cast bronze
 signed and dated 2004
 2000 x 1400 x 600mm

Provenance

Private collection, Auckland.

\$45 000 – \$65 000





Rosalie Gascoigne (New Zealand/Australia, 1917 –1999)
Roadside

sawn and split wooden soft drink crates mounted
 to plywood
 title inscribed, signed and dated 1988 verso
 1310 x 1190mm

Exhibited

'From the Southern Cross – A View of World Art, c. 1940–1988', The 7th Biennale of Sydney', Art Gallery of New South Wales, Australia, 18 May – 3 July 1988.

'From the Southern Cross – A View of World Art, c. 1940–1988', The 7th Biennale of Sydney', National Gallery of Victoria, Australia, August – September 1988.

'What is Contemporary art?', Rooseum, Malmö, Sweden, June – July 1989, Cat No. 4.

'Rosalie Gascoigne: Material as Landscape', Art Gallery of New South Wales, Sydney, 14 November 1997 – 11 January 1998.

'Twentieth Century Australia and New Zealand Painting', Martin Browne Fine Art, Sydney, August – September 1991, Cat No. 76.

'Rosalie Gascoigne, Colin McCahon – Sense of Place', Ivan Dougherty Gallery, University of New South Wales, Sydney, 30 June – 28 July 1990.

'Rosalie Gascoigne, Colin McCahon – Sense of Place', The Ian Potter Centre, Melbourne, 16 August – 8 September 1990.

Illustrated

Nick Waterloo, et al., *From the Southern Cross – A View of World Art, c. 1940–1988* (Sydney, 1988), p. 133.

Anne Kirker, 'The Sculptor as Beachcomber: An Appraisal of Rosalie Gascoigne's Assemblages', in *Art New Zealand*, No. 50, p. 53.

Peter Edström, et al., *What is Contemporary art?* (Sweden, 1989), p. 49.

Anne Kirker, *Rosalie Gascoigne, Colin McCahon – Sense of Place* (Melbourne, 1990), p. 15.

Deborah Edwards, *Rosalie Gascoigne: Material as Landscape* (Sydney, 1998), p. 36.

Martin Gascoigne, *Rosalie Gascoigne: A Catalogue Raisonné* (Australian National University Press, 2019), Cat. No. 308.

Provenance

Private collection, Sydney. Purchased from Pinacotheca Gallery, Melbourne.

Private collection, Auckland. Purchased from Martin Browne Fine Art, Sydney, 20 November 1999.

\$330 000 – \$480 000

I LIKE TO THINK THAT I CAN MAKE POETRY OF THE COMMONPLACE — I TAKE WHAT IS AT HAND²

Lying at the heart of Rosalie Gascoigne's art is the spiritual interplay between the found object and the landscape from which it came.

Hers is a minimal approach to the visual casting of this abstract connection. Her methods and processes are so deceptively simple that the lyricism of works such as *Roadside*, 1988, overtakes the reality that we are viewing detritus—as the title suggests—likely found by going into the landscape, into junkyards or along the sides of highways through the Monaro south of Canberra where she spent much of her life as an artist. Gascoigne's discarded soft drink crates have been sawn and splintered then rearranged in sections on a staged tableau. The act of splintering and arranging is important in the creation process, because Gascoigne never applied paint to make a 'painting' in the conventional sense. But *Roadside* feels like painting. The splinters jostle in rectangular sections giving the effect of the shards bursting within the constraint of the overall boundary. There is similar delight in seeing a child with a colouring-in book enthusiastically crossing the boundaries of the shapes to be coloured. *Roadside* should never be framed as that would have the effect of reasserting the boundary and crushing the spirit within.

The sense that elements of the work have been arranged, springs not from art school training, but from Gascoigne's practiced understanding of *Ikebana*, the art of Japanese flower arranging. *Ikebana* has more than seven centuries

of history and is replete with rules of stem and leaf placement that aim to make flowers come alive in the space that they occupy. These almost sacred aspects are hard won. An *Ikebana* arrangement must carry more to the eye than the beauty of the initial floral components.

Roadside's colour, that tawny yellow that we see, carries the trace of past utility. Yellow is a roadpaint colour and Gascoigne invokes a sense of travelling in wide open spaces through her effective titling. In reality, the original paint was likely sprayed on commercially to brand a commodity so as to trigger our collective experience. Objects—even discarded soft drink crates—carry their past history, even radiate their past history, directly into the present by virtue of simply being here. In Gascoigne's words: 'In the end, things have to have vitality'.¹ Gascoigne embarked on fossicking expeditions to source vital material and stored it in her studio until it triggered future use.

Gascoigne was born in New Zealand, and those New Zealand roots filter her art, filtering even the seventeen years that she lived at Mt Stromlo with a partner who was a professional astronomer. That isolated existence looking at the skies, looking at the land absolutely fed a spiritual connection between found materials and actually *being* in the landscape and travelling through it. To get that sense of spiritual travelling, think of Colin McCahon's famous painting *Six Days in Nelson and Canterbury*, 1950, where his restless spirit navigates a story-board of half-lit painted landscapes.

This is why Gascoigne's work was shown alongside Colin McCahon's in a two-person show in 1990 on the occasion of New Zealand's Sesquicentenary: *Sense of Place* was staged at The Ivan Dougherty Gallery, Sydney and The Ian Potter Gallery, Melbourne. More than spirit, the two artists shared word associations as a kind of visual language. Gascoigne through her evocative titles and her sawn-up and rearranged instructive roadsigns; and McCahon through his naively painted religious texts and his unshakeable belief that words are needed to paint the spiritual burdens of human existence.

Roadside has enjoyed a distinguished exhibition history including: the 1988 Australian Biennale at Art Gallery of New South Wales and the National Gallery of Victoria; *What is Contemporary Art?*, Rooseum, Malmo, Sweden, 1989; Martin Browne Fine Art, 1991; and *Material as Landscape*, Art Gallery of New South Wales. The living presence of *Roadside* absolutely fulfils that curatorial promise.

Peter James Smith

- 1 James Mollison and Steven Heath, 'Rosalie Gascoigne: In Her Own Words', catalogue essay in *Rosalie Gascoigne—Material as Landscape*, Art Gallery of New South Wales, 1998, p7
- 2 Anne Kirker, 'Art that Calls Us into Relationship: A Way of Interpreting McCahon and Gascoigne', catalogue essay in *Rosalie Gascoigne—Colin McCahon: Sense of Place*, Ivan Dougherty Gallery, UNSW, 1990, p18

Tony Fomison
Blue Self Portrait

oil on canvas
 title inscribed, signed and dated March 1977 and
 inscribed *Cat No. 174* verso; original Suter Gallery
 exhibition, Jens Hansen collection and 'Fomison: a
 survey'; exhibition labels affixed verso
 224 x 332mm

Reference

Ian Wedde, *Fomison: What shall we tell them?* (City
 Gallery, Wellington, 1994), Supplementary Cat. No. 59.

Exhibited

'Tony Fomison: a survey of his painting and drawing
 from 1961 to 1979', October 14 – November 18, 1979.
 'The Self: An Exhibition of Self-Portraits', City Gallery,
 Wellington, September 18 – October 22, 1986.

Provenance

Collection of the jeweller, Jens Hoyer Hansen (1940–
 1999), Nelson. Purchased from Elva Bett Gallery,
 Wellington, circa 1980. Thence by descent.
 Private collection, Auckland.

\$90 000 – \$130 000



Ralph Hotere

Lo Negro Sobre Lo oro

gold leaf, gold dust and metallic oxides
on glass in artist's original frame
title inscribed, signed and dated 1997
– '99 verso; original Govett-Brewster
Gallery label affixed verso
940 x 860 x 55mm

Illustrated

Kriselle Baker, *Hotere* (Ron Sang
Publication, 2008), p. 277.

Provenance

Collection of Hamish Morrison and
Matthias Seidenstuecker, Germany.
Held on long term loan at the Govett-
Brewster Gallery, New Plymouth.
Private collection, Auckland.
Purchased from FHE Galleries,
Auckland, 4 December 2003.

\$180 000 – \$250 000

No artist in this country has worked as single-mindedly and extrapolated as much from as limited and demanding means as Ralph Hotere. As David Eggleton has observed, seemingly everything the artist touches turns to black. It begins to predominate in the artist's work in the early 1960s and it remains the defining aesthetic here, in this late, great work from the transcendent series which bears the same name, *Lo Negro Sobre Lo Oro* (1997–1999). Rich in history and metaphor, black summons thoughts of race, politics, science, philosophy, fear, morality, the unseen and the infinite. Gold is, of course, a similarly loaded media choice.

Hotere perhaps first interrogates and mines darkness most successfully in the late 1960s and early 1970s with his 'Black Paintings'. Reductive, minimal and austere, this body of work was abstract in the purest sense of the word, offering viewers little or no reference outside of their self-contained, hermetic worlds of darkness. Much of his work after this can be seen as a reaction against this body of work, as his art increasingly becomes more social, political and environmental, whilst beauty, fecundity and fragility remain touchstones throughout.

Brought up in the far north in a devout Roman Catholic family, Ralph Hotere's art has always been informed by the theology, liturgy, sacramentalism and iconography of the church. This continues to inform his work here. The artist visited Spain in the early 1960s and returned several times subsequently. His work here shares much with the legacy of Spanish Tenebrism in its dark and dramatic, innate religiosity. Hotere's use of vernacular building materials became an increasingly essential part of his practice from the 1980s and it marks him as one of our most innovative and original artists. From corrugated iron and lead head nails to villa windows and fluorescent lights, his works call into question our assumptions of art and the manner in which we engage with it. The use of gold in *Lo Negro Sobre Lo Oro* recalls the rich altars of Spanish cathedrals and provides the most gorgeous of contrasts with the inky and enveloping darkness. Unusually here, the artist paints the sash window black and strips it of its utilitarian fixings providing the viewer with no distractions from the world beyond the frame.

Ben Plumbly



Dick Frizzell
The Female Phantom

acrylic on canvas
title inscribed, signed and dated
9/5/99
1500 x 1800mm

Provenance

Private collection, central North
Island.

\$40 000 – \$60 000



Ralph Hotere
Song of Solomon

mixed media on paper, 14 panels
 each panel signed with the
 initials of Ralph Hotere and Cilla
 McQueen; title inscribed, signed
 and dated '91 verso
 530 x 490mm: each panel
 1325 x 3675mm: overall

Illustrated

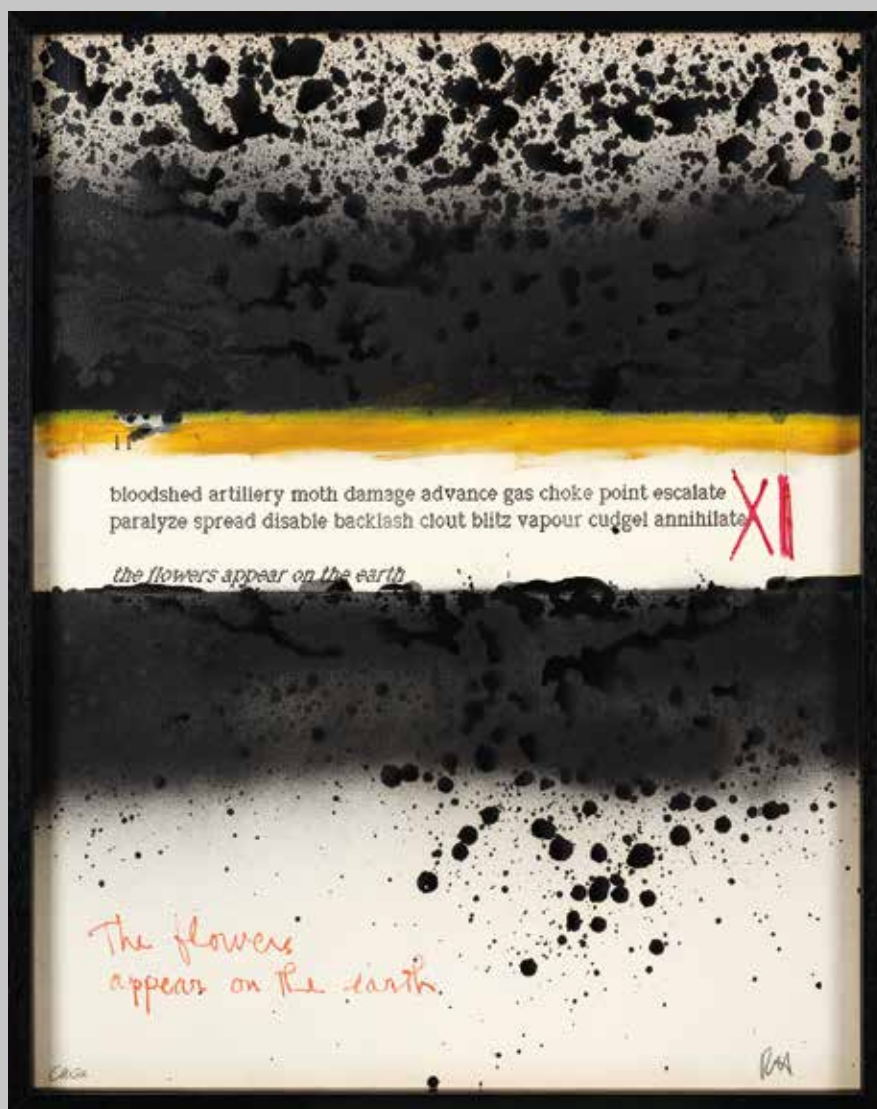
Gregory O'Brien, *Hotere: Out the Black Window – Ralph Hotere's work with New Zealand poets* (City Gallery, Wellington, 1997), pp. 110–111.

Literature

Gregory O'Brien, *Hotere: Out the Black Window – Ralph Hotere's work with New Zealand poets* (City Gallery, Wellington, 1997), p. 109.

Provenance

Private collection, Northland.
 \$110 000 – \$170 000



"The oily black inks evoke the oil slicks that resulted from the Middle Eastern conflict, and also the plumes of smoke from burning refineries. Trails of dots, reminiscent of Tangi at Mitimiti and Hotere's Mungo paintings, in this case become tracer fire in the night sky or bomb craters in a desolate landscape. The horizontal panels of white and black denote the desert horizon."

— Gregory O'Brien (describing Ralph Hotere's *Song of Solomon*)¹

In August 1990, Iraqi despot Saddam Hussein invaded neighbouring Kuwait over oil disputes. A few months later, in January 1991, The United States led a military campaign against Iraq, dubbed *Operation Desert Storm*. The conflict, now referred to primarily as the Gulf War, dominated newspaper headlines and media broadcasts at the time. A significant feature of media coverage was the intense aerial bombardment of Iraq by the United States military.



Song of Solomon is a major work by Ralph Hotere, made in collaboration with poet Cilla McQueen – Hotere’s wife of many years. This work was made at the time the Gulf War was taking place, and textual aspects of the work, collaged into the piece, reference the language being used in the media at the time. “Target airburst resistance stakegas softenup military carpet bloodbaby lobkill tactical gas hatchet gascarpet bombstrike surgical mothermilk” reads one section, contrasted by a second line reading “the time of singing birds is come – a line from the biblical *Song of Solomon* referenced by the artwork title.

Commenting on this work, writer Gregory O’Brien states, “The disparity between the 1990s ‘newspeak’ which is laser-printed on to the fourteen sheets of paper and Hotere’s characteristic handwriting, which conveys the biblical lines, creates an appropriately tense linguistic as well as visual framework.”²² The *Song of Solomon* is a biblical canticle in the form of a collection of love poems spoken alternately by a man and a woman. In this work, McQueen and Hotere exchange lines, though the contrast between snippets of media language addressing armed conflict and poetic biblical text is stark.

Hotere and McQueen shared a social conscience – protest against injustice was often a central theme of their work. Their shared response to the horror of the Gulf War is clearly evident in *Song of Solomon*. One can detect notes of protest at both the invasion that sparked the conflict and the ferocious intensity of the US-led response. The work is solemn in content and tone, invoking the explosions in Iraqi cities and the refinery fires that raged on after the conflict for most of 1991.

Hotere is a great of New Zealand art, and McQueen one of the nation’s finest poets. This work combines Hotere’s distinctive painterly aesthetic with McQueen’s finesse with language. While the two frequently collaborated, it is a rarity for both to have signed a work – which they have done in this instance. *Song of Solomon* is a remarkable work of art. It acts as a record of a particular global event and accompanying zeitgeist, and as a prime example of a collaborative artistic relationship.

Julian McKinnon



- 1 Gregory O'Brien, *Out the Black Window*. Auckland, Godwit Publishing, 1997. Page 109.
- 2 Ibid.

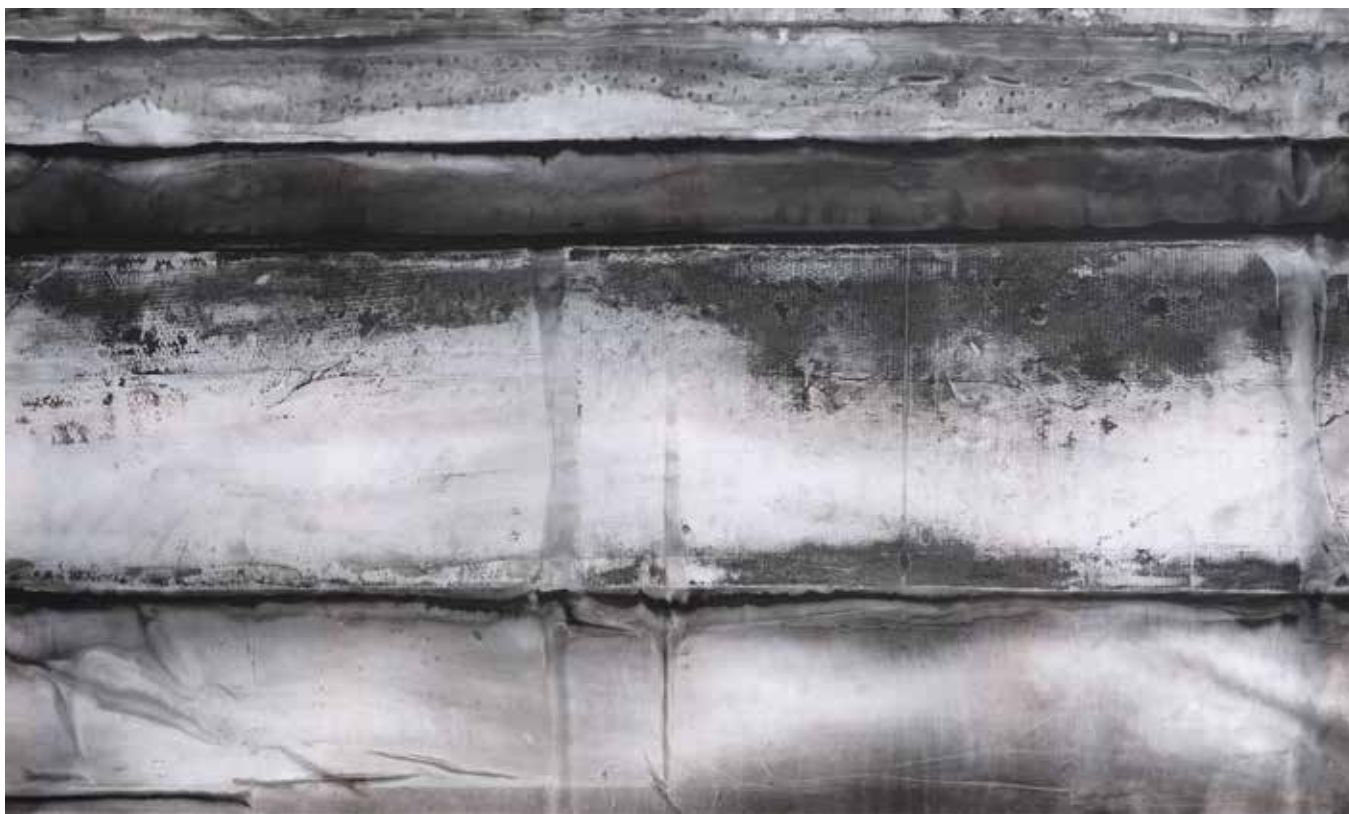
Matt Arbuckle
Walking in the Shadows

acrylic on knitted polyester voile
title inscribed, signed and dated
2022 verso
1210 x 2010mm

Provenance

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

\$20 000 – \$30 000



Richard Killeen

Tools and Weapons

alkyd on aluminium, 21 parts
title inscribed, signed and
dated March 1981 each part
verso
1500 x 3170mm: installation
size variable

Exhibited

'Cutouts: 1981–2008', Ivan
Anthony Gallery, Auckland,
2009.

Provenance

Private collection, Auckland.
\$70 000 – \$100 000

From the moment of removal from their boxed housing there are systems at play for Richard Killeen's early cut-out paintings—systems of classification, arrangement and dispersal. They were shown for the first time in a crucial exhibition at Peter McLeavey Gallery in Wellington in 1978, breaking new ground with figures and abstract shapes painted on carefully shaped aluminium pieces for display on the gallery wall in curious arrangements. These clusters questioned the choice of figuration, their taxonomy and collective familial history, and finally how they were arranged on the wall after escaping from the box.

In the early works, the figurative morsels were insect replicas, or at least two-dimensional black shadows of insects, that had been prised out of Killeen's painted gridded canvasses of the 1970s and set free to stand on their own. Essentially, the figure was set free to be placed in the ground. (I recall that he won the 1976 Benson and Hedges Art Award with a formal abstract painting *Frogshooter* now in the collection of the Auckland City Art Gallery. It displayed the shapes of aquatic fauna aligned within a triangulated grid.) These shadowy shapes are essentially pictograms as the two-dimensional image clearly refers to an object in the world. Their removal from the canvas and release onto gallery walls was a major act for Killeen and was a major stylistic turning point of his career,

In later works other taxonomies followed in pictogram form: combs, dogs, leaves, spiders, moths, fish, tools, studio objects... and often these collections were interspersed with abstract shapes, where the indexical meaning of the pictogram no longer applied. An elongated black shape could be a stick, a belt or an eel. In these there is no longer a one-to-one correspondence between the signs and the signified, and so magic can happen.

Tools and Weapons, 1981, is a 21-part work where the magic does happen. The shapes give us a feeling that they represent tools, but the specific indexical link is broken: which shape is the axehead, which the meat cleaver and which the knuckle-duster?

The grouping coalesces the dangers of weapons and the utility of tools, removing the menace from the weapons and the utility from the tools. All pieces are coated in gunmetal grey alkyd paint that is loosely applied in a rare expressionist moment. The pieces float on the wall, where the spaces between are like chinks in an overall grey armour. If the pieces are near touching, the chinks become clear; greater spacing allows the eye to target individual shapes.

Killeen's hanging instructions changed across the years. In Francis Pound's catalogue essay for Killen's 1999 retrospective at the Auckland City Art Gallery, Killeen makes the notebook point re installation:

'Each thing needs to be in real space. Can have nails through each, like an insect collection'.

The chronology in the same catalogue lists 1978 hanging instructions for the first cut-outs as: 'Hang cut-outs five to six inches apart in any order'. By 1985 the instructions change: 'Hang with edges touching, in any order'. By 1989: 'Hang in a loose group, any order'.

Clearly, each specific hang creates a new work in a situation where the artist has limited power to control once the box of pieces has left the studio. The nature of the hang is also a comment on how museums catalogue and exhibit their holdings, from drawers, to display boxes and wall mounts.

For the dramatic arrangement of *Tools and Weapons* there are no specific regionalist references; it seems not to be particularly about New Zealand. But, curiously, as Art History rolls on by, Killeen's cut-outs become embedded in the country's discourse because of their very questioning of the nationalist landscape tradition. His cut-outs, with all their notebook features, break from the canvas to occupy the wall, like emojis scattered in a vast on-going text.

Peter James Smith





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

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

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

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

Ben Plumbly

Colin McCahon
Agnus Dei

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

Reference

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

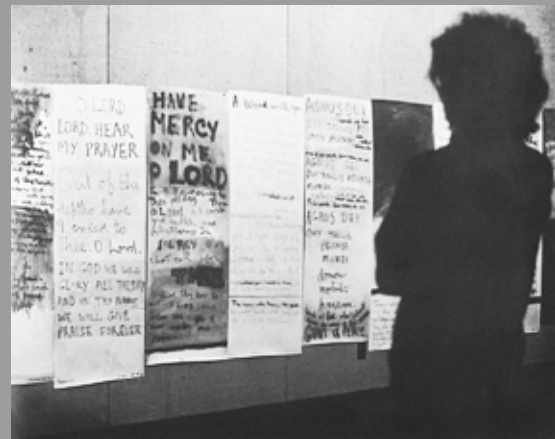
Exhibited

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

Provenance

Private collection, Auckland.

\$65 000 – \$85 000



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

AGNUS DEI

Lamb of God

QUI TOLLIS PECCATA MUNDI

who takest away the

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

AGNUS DEI

QUI TOLLIS PECCATA MUNDI.

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

AGNUS DEI

QUI TOLLIS
PECCATA
MUNDI.

dona
nobis

pacem.

Lamb of God, who takest away the sins of the world.
GRANT US PEACE

Bill Hammond
Datura Gown

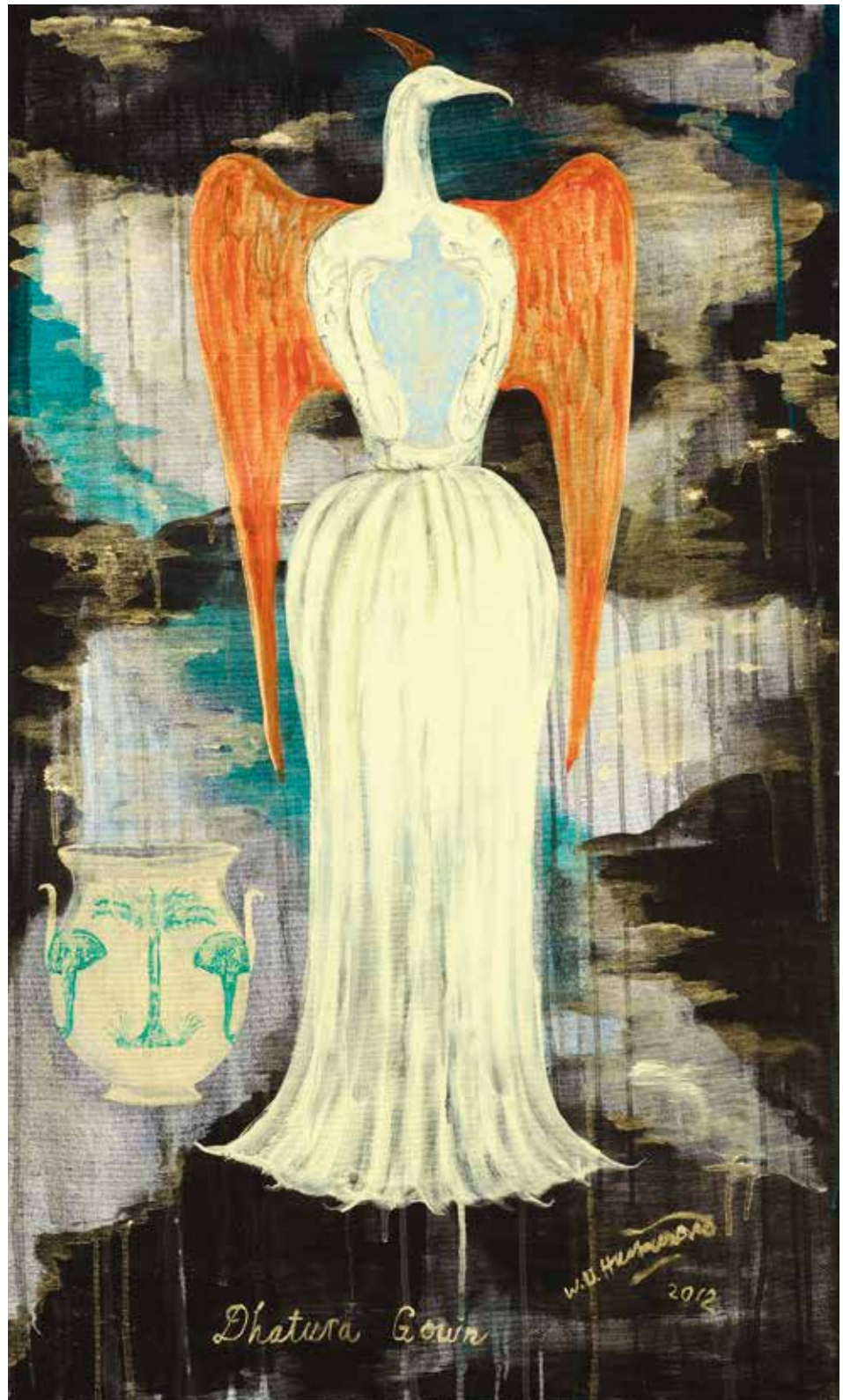
acrylic on canvas
 title inscribed, signed and
 dated 2012
 1000 x 600mm

Exhibited

'Bill Hammond: Midnight
 in the Mountains', Ivan
 Anthony Gallery, Auckland,
 4 April – 5 May 2012.

Provenance

Private collection, Auckland.
 \$100 000 – \$150 000



Tony Fomison
Face of an actor

oil on jute
title inscribed, signed and dated
'86 verso and inscribed *Driving
Creek, Started 26. 7. 86* verso
345 x 280mm

Reference

Ian Wedde, *Fomison: What
shall we tell them?* (City
Gallery, Wellington, 1994),
Supplementary Cat. No. 30.

Provenance

Private collection, Auckland.
\$45 000 – \$65 000



Pat Hanly
New Order No. 22

oil on canvas
 title inscribed, signed and dated '63
 728 x 630mm

Provenance

Private collection, Auckland.

\$35 000 – \$50 000



Jeffrey Harris

Nurses with Flowers

oil on board

signed and dated '73; title inscribed,

signed and dated verso

1360 x 1510mm

Exhibited

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

'Michael Smither – An
Introduction', Govett-Brewster
Gallery, New Plymouth, November
1 – December 16, 1984, Cat No. 41.

Provenance

Collection of John Casserley (1941–
2019), dancer and choreographer.

Purchased from Peter McLeavey
Gallery, Wellington in 1974.

Private collection, North Island.

Purchased from John Casserley by the
current owner in November 1996.

\$35 000 – \$55 000



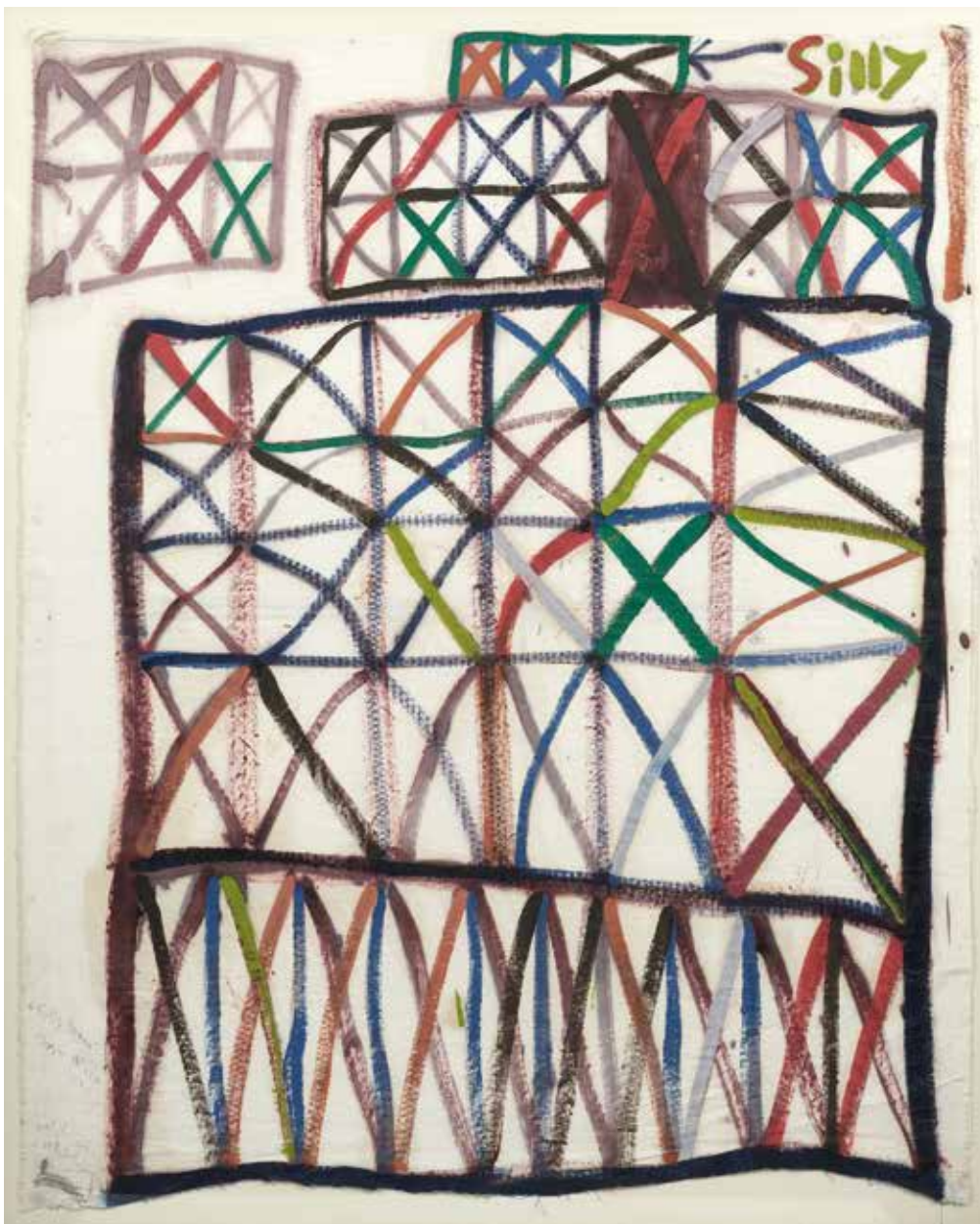
Allen Maddox
A Silly Green

oil on cotton duck canvas
 title inscribed, signed and dated
 7.76 and inscribed *Sensitivity*
and Intelligence, she said in ink
 bottom left
 1155 x 925mm

Provenance

Private collection, Auckland.

\$30 000 – \$45 000



53

Allen Maddox
Untitled

oil on jute canvas
765 x 765mm

Provenance

Collection of the artist.
Private collection, Auckland.
Purchased from Gow Langsford,
Grey Lynn in 1989.

\$20 000 – \$30 000



54

Allen Maddox
Untitled
oil on paper, 1984
345 x 275mm

Provenance

Collection of the Sub K buying
collective. Purchased from Judith
Anderson Gallery, Auckland, 14
December, 1997.
Private collection, Auckland.

\$4500 – \$6500



Ans Westra

The New Zealand Portfolio

ten vintage gelatin silver prints (1975), 5/10
each signed and inscribed *NZ Portfolio*
280 x 230mm and 230 x 280mm: each

Exhibited

'Shared Pleasures: The Jim Barr and Mary Barr Collection', Waikato Museum of Art and History, 5 December 1993–6 March 1994.

'Lest We Forget: Photography, Memory and National Character', City Gallery, Wellington, 3 September – 13 November 1994.

'Good Work: The Jim Barr and Mary Barr Collection', Dunedin Public Art Gallery, 2002 (touring).

Provenance

Private collection, Wellington. Purchased by the current owner from Taj Mahal Gallery, Wellington in 1975.

\$20 000 – \$30 000





Milan Mrkusich

Progression V Red 1991

alkyd on Belgian linen, two parts
title inscribed, signed and dated '91 verso
610 x 1675mm

Provenance

Private collection, Auckland. Purchased
from Sue Crockford Gallery, Auckland,
November 1991.

Private Collection, Auckland. Purchased
from Webb's, Auckland, April 8, 1997, Lot
No. 761.

\$50 000 – \$70 000







Phil Price
Little Ratyte

carbon fibre, precision bearings,
 stainless steel and rock base (2007)
 1930 x 925 x 480mm

Provenance

Private collection, Auckland.
 Commissioned from the artist.

\$45 000 – \$65 000

Milan Mrkusich
Painting Dark 2001

vinyl acrylic on canvas
 title inscribed, signed and dated '01 verso
 610 x 506mm

Provenance

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

\$25 000 – \$35 000



Milan Mrkusich
Painting Yellow 1968

acrylic on board
title inscribed, signed and dated verso
975 x 1215mm

Provenance

Private collection, Auckland.
Purchased from Petar James Gallery,
Auckland, circa 1974.

\$25 000 – \$40 000



Pat Hanly

Summer

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

Illustrated

Gregory O'Brien, *Hanly* (Ron Sang
Publications, 2012), p. 155.

Provenance

Private collection, Auckland.

\$25 000 – \$40 000



Max Gimblett
The King of the Night

Swiss gold, aqua size and
Japanese oxidized black on
shaped canvas
title inscribed, signed and dated
2011 verso
630 x 630mm

Provenance

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

\$17 000 – \$26 000



62

Bill Hammond

*It's a Frame of Mind that You're In,
It's a Frame, It's a Frame, it's a Frame*

graphite on paper
title inscribed, signed and dated
1988 and inscribed *Linda Lewis*
468 x 605mm

Provenance

Private collection, Auckland.

\$8000 – \$12 000



63

Don Driver

Brown Relief

plywood and timber
construction
title inscribed, signed and dated
1966 verso
1060 x 1190mm

Provenance

Private collection, Wellington.

\$13 000 – \$18 000



64

Arthur Dagley
Reclamation No. 1 – Port Theme

mixed media on board
signed and dated '70; title
inscribed verso; original Arthur
Dagley Studio, Tauranga label
affixed verso
1830 x 1370mm

Provenance

Private collection, central
North Island.

\$8000 – \$14 000



65

Emily Karaka
E Tiki Mai Whaka

oil on hessian, two panels,
mounted to carved totara
title inscribed
2000 x 1960mm

Provenance

Private collection, central
North Island. Purchased from
Delia Grace Gallery, Wellington

\$7000 – \$12 000



Peter Robinson

The Going Too Far Corner

acrylic and oilstick on paper
signed and dated 2002 in pencil
lower right
1400 x 1000mm

Provenance

Private collection, Auckland.
Purchased from Dunbar Sloane,
Wellington, 11 April 2018, Lot
No. 35.

\$20 000 – \$30 000



Karl Maughan
Matiatia Bay

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

Provenance

Private collection, Auckland.

\$25 000 – \$40 000



Richard Killeen

Snake pot

acrylic on aluminium, 36 parts
signed and dated 2002; inscribed *Cat*
No. 3659 on artist's original catalogue
label affixed verso
170 x 175mm: each part
1200 x 1200mm: installation size variable

Provenance

Private collection, Auckland.

\$20 000 – \$35 000



Wayne Youle
The Butler, in the Library (Dame Ngaio Marsh)

enamel and acrylic on board
 signed and dated 2016 verso
 900 x 900mm

Provenance

Private collection, Auckland.

\$6000 – \$10 000



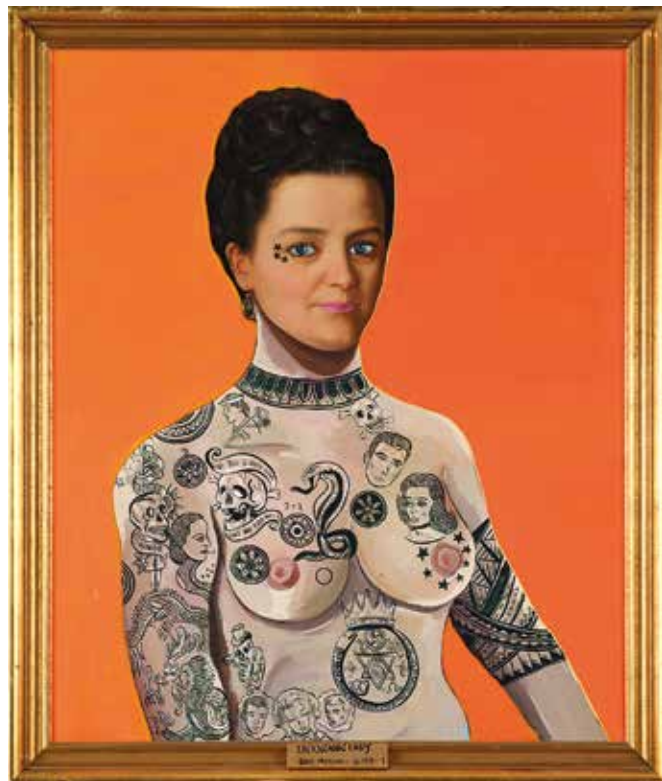
Sam Mitchell
Unknown Lady

acrylic on found 19th Century
 oil painting in gilt frame
 title inscribed and signed on
 plaque affixed to frame
 642 x 527mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



Gordon Walters

Arahura

silkscreen print, artist's proof

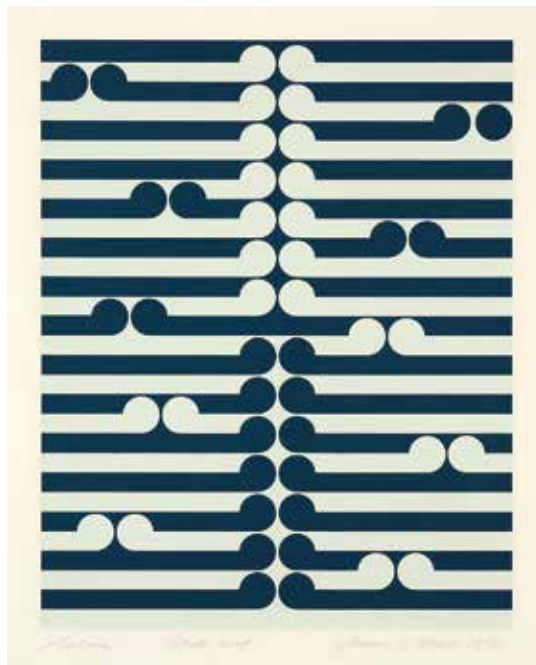
title inscribed, signed and dated 1982

590 x 480mm

Provenance

Private collection, Auckland.

\$15 000 – \$25 000



Colin McCahon

Tomorrow will be the same but not as this is

screenprint with archival ink on BFK Reives

Italian 300gsm art paper, McCahon House

Centenary Edition 93/100

signed on the original plate

1200 x 800mm

\$10 000 – \$15 000



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.

\$3000 – \$5000



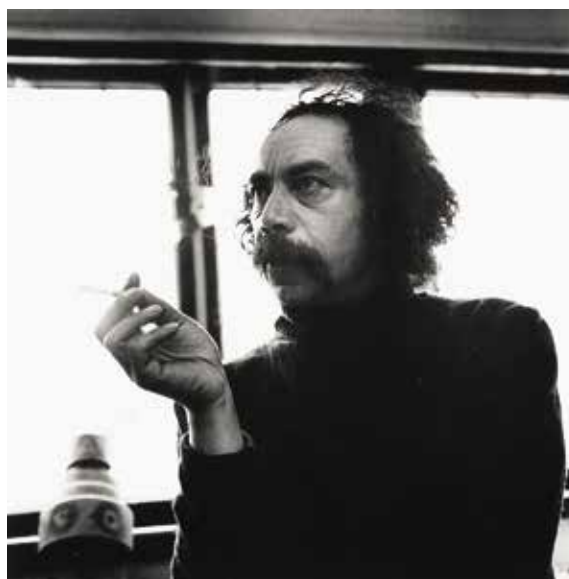
Marti Friedlander
Ralph Hotere

vintage gelatin silver print, 1978
 signed; original FHE Galleries
 label affixed verso
 200 x 198mm

Provenance

Private collection, Auckland.

\$5000 – \$8000



75

Gavin Hurley
The Young Captain

oil on linen canvas
title inscribed, signed with artist's
initials G.J.H and dated '07 verso
1350 x 1000mm

Provenance

Private collection, Auckland.

\$12 500 – \$17 500



76

Max Gimblett
Blue Fire

mixed media on Belgian linen
title inscribed, signed and dated
Los Angeles/New York '92/'93
770 x 765 x 70mm

\$20 000 – \$30 000



Michael Smither
Sunlight off Saddleback

oil on board
 title inscribed, signed and dated
 1977 verso; inscribed *Cat No.*
41 on original Govett-Brewster
 Gallery exhibition label affixed
 verso
 247 x 312mm

Provenance

Private collection, Wellington.

Exhibited

'Michael Smither – An
 Introduction', Govett-Brewster
 Gallery, New Plymouth,
 November 1 – December 16,
 1984, Cat No. 41.

\$3000 – \$5000



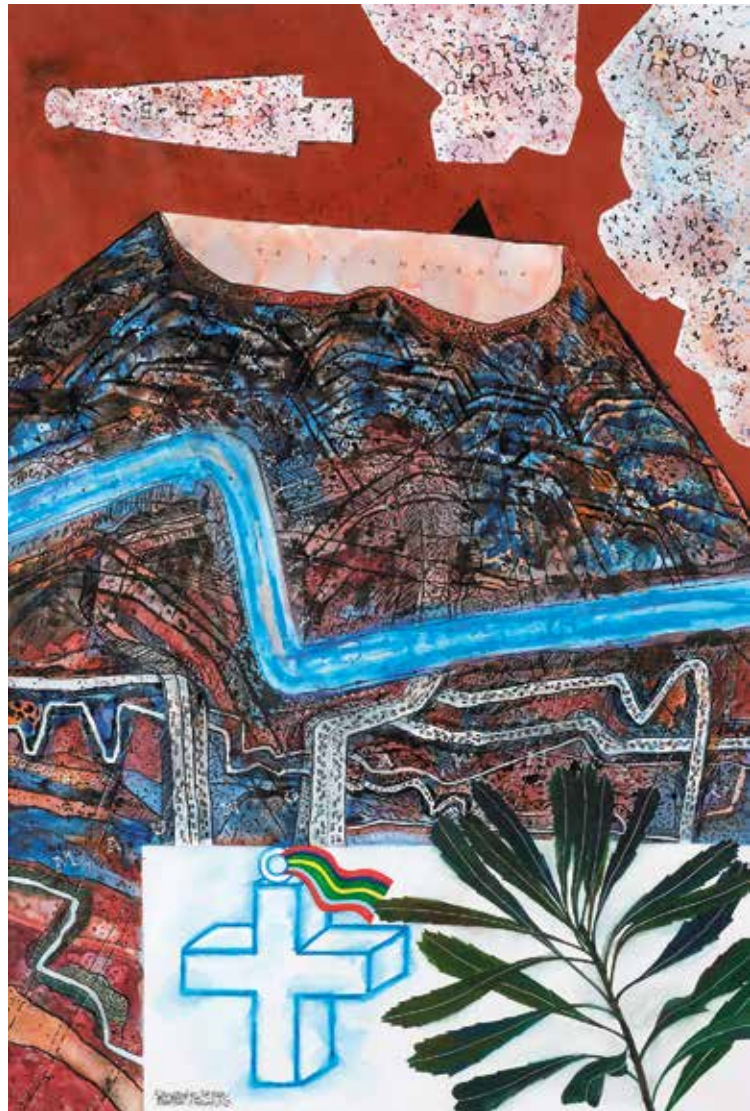
Robert Ellis
Maungawhau

watercolour and acrylic on paper
 title inscribed, signed and dated
 3 February 2002
 1090 x 730mm

Provenance

Private collection, Auckland.

\$6000 – \$9000



S raphine Pick
Braincave

oil on canvas
signed and dated 2018;
signed and dated verso
750 x 750mm

Provenance

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

\$5000 – \$8000



Richard Killeen
Battery Chickens

acrylic, collage and
screenprint on polystyrene
title inscribed, signed and
dated July 14 1988; title
inscribed, signed and dated
Cat No. 839 on artist's original
catalogue label affixed verso
990 x 1162mm

Provenance

Private collection, Auckland.

\$6000 – \$10 000



81

Russell Clark
*Sculptural Marquette for University of
 Canterbury Water Fountain*

plaster, cast metal and wood (1958)
 300 x 470 x 150mm

Provenance

Private collection, Auckland.
 Purchased from Webb's, Auckland,
 July 21 2009, Lot No. 58.

\$14 000 – \$22 000



82

Jane Evans
Hat Stand

oil on board
 signed and dated '74
 900 x 745mm

Provenance

Private collection, Hawke's Bay.

\$8000 – \$12 000



Don Driver
Brown Relief

plywood and timber
construction
title inscribed, signed
and dated 1966 verso
1060 x 1190mm

\$13 000 – \$18 000



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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. 200
Important Paintings and Contemporary Art
21 November 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) |
|---------|-----------------|--|
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |
| _____ | _____ | _____ |

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 11415 New Zealand

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