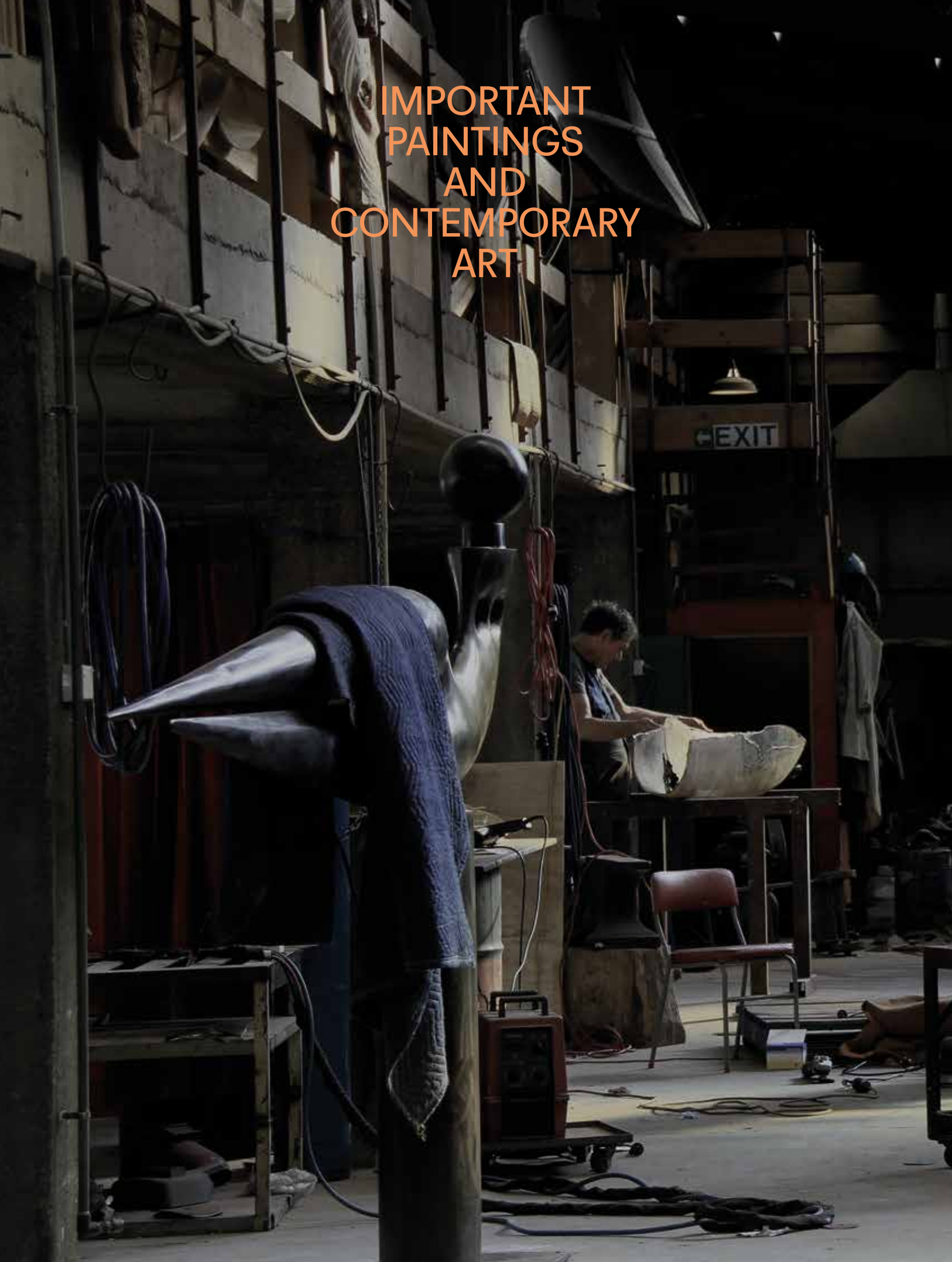


IMPORTANT  
PAINTINGS  
AND  
CONTEMPORARY  
ART





Paul Dibble in the Studio,  
Palmerston North, 2013  
(image courtesy of Graeme  
Brown and Dibble Art  
Company Limited)

# Important Paintings & Contemporary Art

28

Warwick Freeman  
*Circle Necklace*

black-lipped pearl  
Shell (1994)  
43mm: each disc  
diameter

\$10 000 – \$16 000



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Waimataruru  
with Kristina Pickford



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# THIS IS NOM\*d



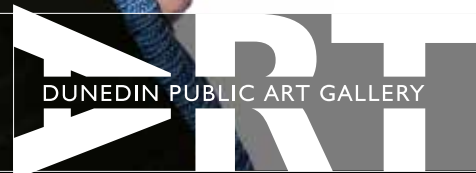
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Image courtesy NOM\*d, photographer Amy Troost

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NEW RECORD PRICE  
for Peter Peryer at auction  
*Jam Rolls, Neenish Tarts, Doughnuts* (1983)  
\$30 462

# The world is a strange place — The G

March 4, 2025



Grant Kerr Collection of Photography

Sale total \$362 138

76% Lots Sold by Volume



May 13, 2025

# New Collectors Art including works from the Collection of Jim Fraser

Art+Object is delighted to be offering further artworks from the renowned Auckland collector Jim Fraser. With a passion for contemporary art that encompassed a variety of media, Jim has spent a lifetime supporting painters, ceramicists and photographers. Other early consignments include a collection of rare engravings by E. Mervyn Taylor, together with works by artists including Layla Walter, Peter Siddell, Robin White and Robert Ellis.

Entries close Friday 24 April

Martin Poppelwell and Minerva Betts for Paint Department  
*Set 2002*  
painted and glazed earthenware  
each signed with initials MB, MP and stamped Paint Dept.  
H. 340mm (tallest); installation size variable

Leigh Melville [leigh@artandobject.co.nz](mailto:leigh@artandobject.co.nz) +64 21 406 678





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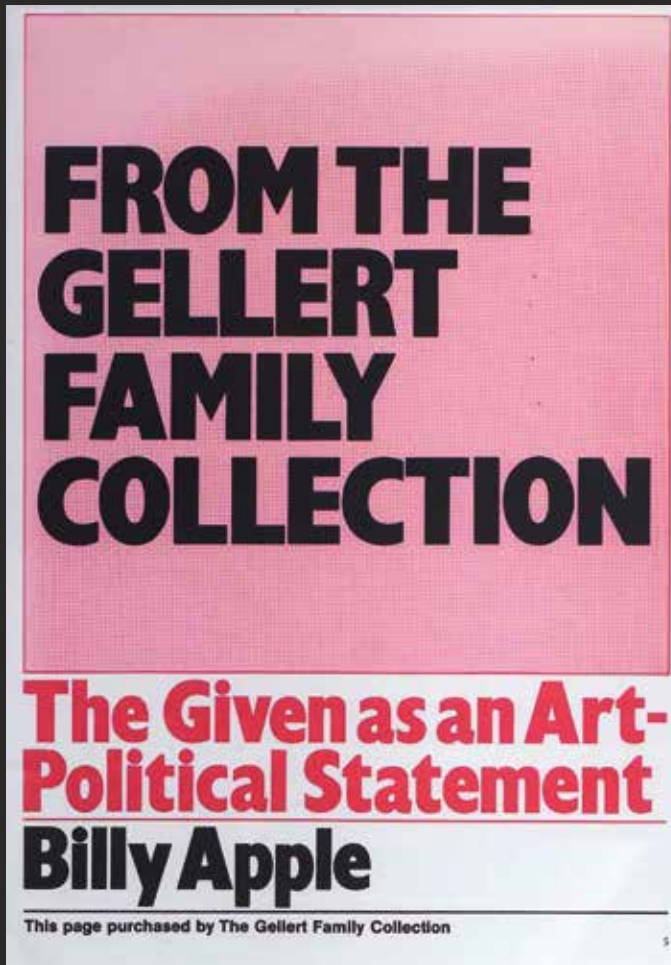
— ESTD 1857 —

June 17, 2025

Billy Apple  
*From the Gellert Family Collection*

Michael Smither  
*Cheese Cracker*

Terry Stringer  
*Untitled – Reclining Lady on Bench*  
(1985–1986)



## The Collection of John and Sheana Gellert

Art+Object is delighted to present the Collection of John and Sheana Gellert. With its genesis in Petar Vuletic's internationalist, abstraction-focussed Petar/James Gallery in the 1970s, the Gellert Collection features major examples by artists from the gallery including Richard Killeen, Gordon Walters, Milan Mrkusich and Ian Scott. Continuing to acquire throughout the eighties, nineties and 2000s, the Gellert Collection is a significant Auckland collection which remains at the cutting edge of Contemporary Aotearoa New Zealand practice over nearly half a century.





We are regularly commissioned to undertake large-scale and complex valuation advice to museums and public institutions as well as private collectors. In the past twelve months we have undertaken important valuation mandates for: Christchurch Art Gallery Te Puna o Waiwhetu, MTG Hawke's bay Tai Ahuriri, Te Whare o Rehua Sarjeant Gallery, Whanganui, Greymouth District Council, Invercargill Public Art Gallery, Auckland Council Te Kaunihera o Tamaki Makaurau, Hocken Collections, Dunedin Public Art Gallery, Museum of New Zealand Te Papa Tongarewa, University of Waikato Te Whare Wananga o Waikato, Taupo District Council, Te Manawa Museum of Art, Science and Heritage.

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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**TAITTINGER**  
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REIMS

Welcome to our first Important Paintings and Contemporary Art catalogue for 2025. The year has begun at pace for Art+Object, with a number of exciting consignments, valuation commissions and auction developments to keep us on our toes. The first auction for the year was held live on 4 March, *The World is a strange place – The Grant Kerr Collection of Photography*; it was a fantastic success, with a clearance rate of over 74% by volume. Our vendor Grant Kerr had assembled one of the finest photography collections in this country over his many dedicated years of collecting and supporting artists. His definitive collection of Peter Peryer's work was much admired in the viewing and indeed, at the auction. We were very grateful to the prolific arts director Shirley Horrocks, who enabled us to screen her film *Peter Peryer: The Art of Seeing* in the gallery during the viewing.

Photography has consistently been an important part of the work we have offered for sale over the past 18 years, so we were delighted to be able to start the year in such an interesting manner, with an auction that was special for a number of reasons but importantly, it allowed us an opportunity to remember and celebrate our friend Peter Peryer ONZM, who passed away in 2018.

In a similar way, the present catalogue acknowledges another giant of the New Zealand art community. The late Paul Dibble is represented here, at work in the studio on our cover and with several significant artworks offered within the auction. We are also fortunate to be offering alongside the work of Paul Dibble, sculpture by Phil Price, Virginia King and Terry Stringer. Lot 28 is an important necklace made by Warwick Freeman, one of the most influential contemporary jewellers New Zealand has produced. Freemans' survey exhibition *Hook Hand Heart Star* opened at Die Neue Sammlung – The Design Museum, Munich on 15 March, cementing his international standing as one of the leading practitioners of his time.

I do hope you enjoy the variety of fascinating local and international artworks included in this catalogue; please join us in the rooms to enjoy a preview on Wednesday 26 March.

Warm good wishes for 2025

Leigh Melville

ART+OBJECT

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# Important Paintings & Contemporary Art

## PREVIEW

Wednesday 26 March, 5–7pm  
3 Abbey Street, Newton, Auckland

## AUCTION

Thursday 3 April at 6pm  
3 Abbey Street, Newton, Auckland

## VIEWING

Thursday 27 March	9am–5pm
Friday 28 March	9am–5pm
Saturday 29 March	11am–4pm
Sunday 30 March	11am–4pm
Monday 31 March	9am–5pm
Tuesday 1 April	9am–5pm
Wednesday 2 April	9am–5pm
Thursday 3 April	9am–2pm

Fiona Pardington  
*Akaroa Female Ngai Tahu Heitiki*

gelatin silver hand print, 4/5  
title inscribed, signed and  
dated 2002 and inscribed  
*Okains Bay Maori and  
Colonial Museum* verso  
560 x 450mm

Provenance

Private collection, Auckland.

\$8000 – \$14 000





Roger Mortimer  
*Pakiri*

watercolour, acrylic lacquer and  
gold dust on canvas, three panels  
title inscribed, signed and dated  
2019 verso  
1635 x 3280mm: overall

Exhibited

'Roger Mortimer: Karori', Bartley  
and Contemporary, Wellington,  
9 October – 2 November 2019.

Provenance

Private collection, Auckland.  
\$30 000 – \$40 000



John Pule  
*Untitled*

oil on unstretched canvas  
dated 1992  
1390 x 770mm

Exhibited

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

Provenance

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



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.

\$50 000 – \$70 000



Robin White  
*Otago Peninsula*

graphite on paper  
signed and dated '72  
298 x 220mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



6

Joanna Margaret Paul  
*Bedroom, Beta St, 1982*

oil on board  
title inscribed, signed and  
dated July/Aug 1982 verso and  
inscribed *1st shown Bosshard  
Galleries*  
436 x 1010mm

Provenance

Private collection, Auckland.

\$7000 – \$12 000



7

Joanna Margaret Paul  
*Absence*

oil pastel on paper (1980)  
title inscribed  
560 x 750mm

Exhibited

'Joanna Margaret Paul: A  
Chronology', Sarjeant Gallery,  
Whanganui, November 1989  
(touring).

Provenance

Collection of the artist's family.

\$3000 – \$5000



Julian Dashper  
*Untitled*

vinyl on drumhead (1996)  
582 x 582 x 30mm

Provenance

Private collection, Auckland.

\$17 000 – \$25 000



Ian Scott  
*Lattice No. 215*

acrylic on canvas  
title inscribed and signed verso  
810 x 810mm

Provenance

Private collection, Auckland.

\$18 000 – \$26 000



Karl Maughan  
*Manawatu Avenue*

oil on canvas  
title inscribed, signed and  
dated 2002 verso  
1020 x 1020mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000





Fiona Pardington

*Portrait of a life cast of Matoua Tawai, Aotearoa New Zealand, 2010*

inkjet print on Hahnemühle paper, framed in hand-lacquered black  
Goldie moulding, A/P (from an edition of 10)  
1760 x 1400mm

Provenance

Private collection, Auckland. Purchased from Starkwhite, Auckland.

\$30 000 – \$50 000



Virginia King  
*Piha Fern*

hand-finished and electropolished  
2mm marine grade stainless steel  
2200 x 700 x 380mm

Exhibited

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

Provenance

Private collection, Auckland.

\$30 000 – \$40 000

Virginia King  
*Piha Limpet*

hand-finished and electropolished  
2mm marine grade stainless steel  
560 x 1700 x 1100mm

Exhibited

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

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



Terry Stringer

*Our Home is our Childhood*

cast bronze, 3/3  
signed and dated 2006  
620 x 315 x 280mm:  
excluding base  
1600 x 315 x 280mm:  
including base

Provenance

Private collection,  
Auckland.

\$25 000 – \$35 000





15

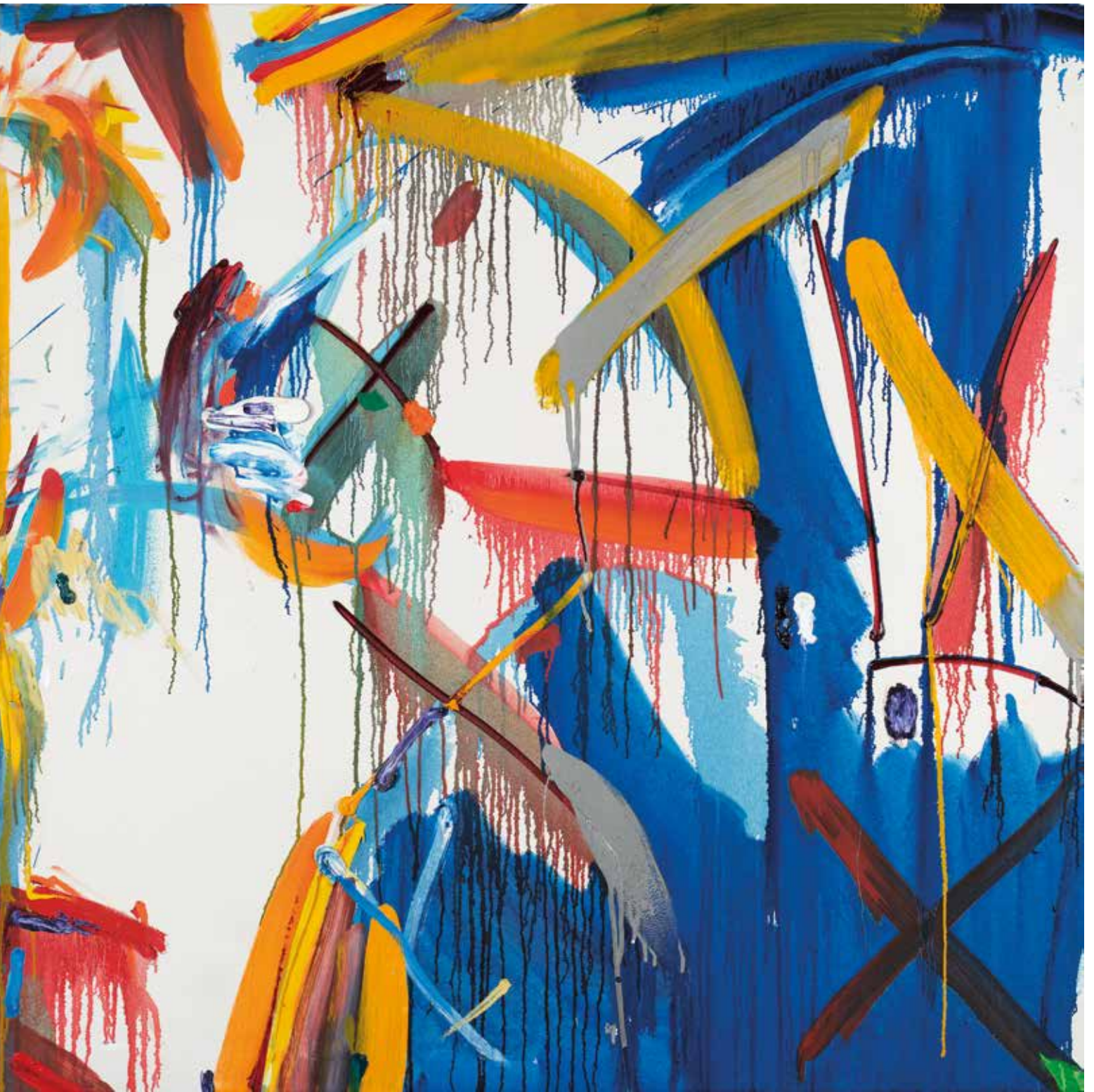
Allen Maddox  
*Self Portrait*

oil on canvas, diptych  
title inscribed, signed with artist's initials A. M and dated '95 and inscribed *dyptich* (sic) verso  
title inscribed and signed verso  
1215 x 1215mm: each panel  
1215 x 2430mm: overall

Provenance

Private collection, Manawatu.

\$50 000 – \$75 000



Allen Maddox

*Dear Tony, Fucking Arseholes, Love Allen*

oil and acrylic on canvas

title inscribed, signed and dated '98 verso

1220 x 1220mm

Provenance

Private collection, Auckland.

\$45 000 – \$65 000



Tony Fomison  
*Untitled No. 136*

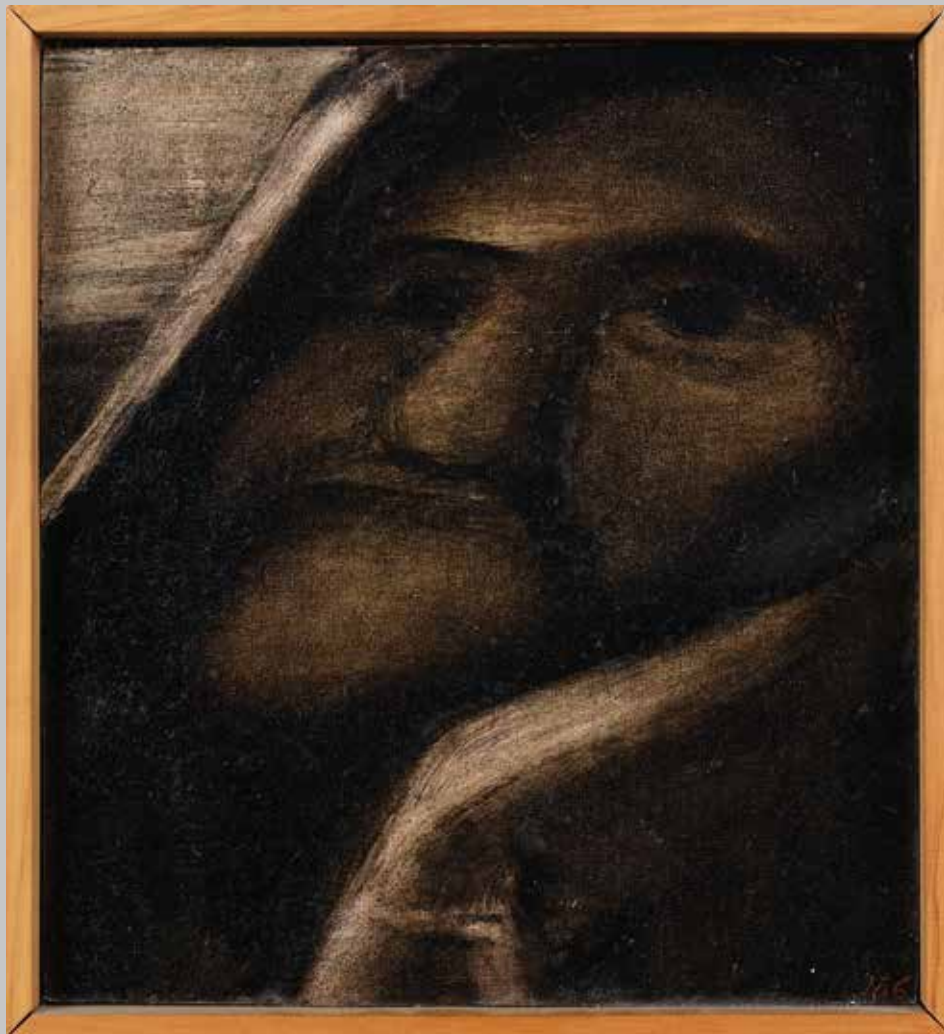
oil on canvas mounted to board (1976)  
title inscribed; title inscribed verso  
350 x 317mm

Provenance

Private collection, Auckland.

Reference

Ian Wedde, *Fomison: What shall we tell them?*  
(Wellington, 1994), Supplementary Cat No. 524,  
\$65 000 – \$85 000



Judy Millar  
*Untitled*

acrylic and oil on canvas  
title inscribed and signed verso  
2485 x 1890mm

Provenance

Private collection, Manawatu.  
Purchased from Gow Langsford  
Gallery, Auckland in 2004.

\$32 000 – \$45 000





Paji Honeychild Yankarr (Australian Aboriginal, circa 1912–2007)

*Jila Japirnka*

synthetic polymer paint on canvas  
signed 'Honey' verso; original Bonhams and Laverty  
Collection labels verso  
1200 x 1820mm

#### Exhibited

'Waterhole', Raft Artspace at Grantpirrie Gallery, Sydney,  
10–25 January 2003, Cat. No. 9.

'Breaking with tradition: Cobra and Aboriginal Art', AAMU  
– Museum of contemporary Aboriginal art, Utrecht, The  
Netherlands, 12 November 2010 – 8 May 2011.

'The Colin and Elizabeth Laverty Collection – a selection  
of Indigenous and non-Indigenous art', Geelong Gallery,  
Geelong, 18 February – 15 April 2012.

#### Literature

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Recent Painting from Australia's Remote Aboriginal Communities – the collection of Colin and Elizabeth Laverty* (Melbourne, Hardie Grant Books, 2008), pp.184-185.

Paola van de Velde, Georges Petitjean and Ronald A.R. Kerkhoven, *Los van traditie: Cobra en Aboriginal kunst (Breaking with tradition: Cobra and Aboriginal art)*, (Gent, Belgium, Snoeck, 2010), pp. 70-71.

Colin Laverty and Elizabeth Laverty et al., *Beyond Sacred: Australian Aboriginal Art – the collection of Colin and Elizabeth Laverty* (Edition II, Melbourne, Kleimeyer Industries, 2011), pp.194-5.

*Artlink Indigenous*, Vol. 31, No. 2 (2011), p.105.

#### Provenance

Dr Colin and Elizabeth Laverty collection. Purchased from Raft Artspace, Darwin, January 2003.

Private collection, Auckland. Purchased from Bonhams, Sydney, 24 March 2013, Lot No. 126.

\$15 000 – \$25 000



Brent Wong  
*Tendency*

acrylic on board  
title inscribed, signed and  
dated 1972 verso  
710 x 945mm

Provenance

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

Just 18 years of age when he began the fine arts course at Wellington Polytechnic in 1963, Brent Wong found the syllabus constricting. Born in 1945 in Ōtaki, he had developed his skills in realist drawing by depicting Wellington's Victorian and Edwardian architecture in his many sketchbooks. Having explored monochrome in detail, he moved on to watercolour and then oil paint before settling on acrylic on board as his preferred medium in 1965. Working from memory, he recreated archetypal architectural forms without photographic aids or drawings to work from. Memorably, his first solo show was just 12 works, combining historic buildings with architectonic constructions hanging in the sky. It was a huge success, making the young artist's reputation as a realist painter and a welter of opportunities followed.

He was invited to show with The Group in Christchurch, and by 1970 he had won the Tokoroa Art Prize and received a Queen Elizabeth II Arts Council grant. Picked up in Auckland, he exhibited first with Barry Lett, then Peter Webb and Denis Cohn. Back in Wellington, Jim Barr at the Dowse in Lower Hutt organised a touring survey exhibition in 1977. Despite the artist's aversion to having his paintings removed from public view, his works entered the collections of the civic galleries in Auckland, Hamilton, Rotorua, Hawkes Bay, Whanganui, Palmerston North, Lower Hutt, Christchurch, Dunedin and Invercargill as well as the major corporate collections of the day, Fletcher, Caltex and the BNZ. Te Papa owns three major paintings from this early period.

In *Tendency*, the intricate fretwork which fills the gable of the Victorian villa below the finial indicates the beauty and former grandeur of the house. The rest of the structure is cropped out of the foreground, leaving this one bay orphaned on the grass, seemingly deposited there by a hurricane like Dorothy's home in the *Wizard of Oz*. This period of domestic architecture lends itself to anthropomorphism: half-closed Holland blinds give the sash windows the appearance of sleepy eyes, while the rust stains on the corrugated iron roof appear like tufts of hair.

If the familiar domestic vernacular of yesteryear seems somnolent, the construction in the sky, rendered in perfect perspective, is wide awake and active. Suspended in the sky over a flat lake, it acts as a counterpoint to both the fluffy cumulus cloud on the left and tilts at the old house in the foreground. Is this the tendency of the work's title? The future as opposed to the past? As always in Wong's works of this period, the sky offers no answers, remaining a bright cerulean blue, the clear light of a summer morning untroubled by dark clouds. Beneath, a grassy expanse softly unfolds, the ground setting the scene for the drama above to unfold.

While this combination of elements might suggest a narrative, or even a contribution to the long history of treatments of the New Zealand landscape, above all they provide an opportunity to display virtuoso technique for a purpose. As Sophie Keyse writes in her 2012 essay on his abandoned works, Wong's intention was for viewers to "get past the paint and transcend the picture surface to experience something meditative."

Linda Tyler







*My main objective is to astound people. I like them to look at something and it takes their breath away.*

Karl Maughan

Karl Maughan  
*Landscape with Pool*

oil on canvas  
signed and dated 5/3/98 verso  
1525 x 2415mm

Illustrated

Hannah Valentine and  
Gabrielle Stead, *Karl Maughan*  
(Auckland University Press,  
2020), p. 57.

Provenance

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

Karl Maughan's lofty and aspirational quote is brought to vivid aesthetic realisation in this magnificent 1998 painting, *Landscape with Pool*. Vast and cinematic in scale, *Landscape with Pool* was painted in the year Charles Saatchi exhibited the artist's works alongside prominent YBA (Young British Artists) artists at Saatchi Gallery in London, where the painter was then living.

Maughan's decades-long painterly investigation into the charged outdoor space in which nature is framed by human intervention, began almost by chance, a world away from the heady coolness of London's East End, in rural Manawatu. The artist's mother Lesley, was a highly accomplished gardener and landscape designer and it is in the impressive country garden she created in rural Manawatu for her burgeoning family in the mid-1980s, in which his ongoing painterly exploration has its genesis. In endeavouring to capture his mother's garden in celluloid Maughan set the wheels in motion for a vast and constantly evolving body of work which arguably finds its zenith in paintings such as *Landscape with Pool*.

Maughan's commitment to painting gardens is now over four decades old and shows little sign of running its course. Photographs continue to remain rich source material yet the painting's 'juice' comes from the liminal space between documentary and creativity, real and imagined, everywhere and nowhere. Maughan's paintings are art about art, sharing with their subject the desire to create a space of respite and reflection from the frenetic, everyday world. Carefully crafted and composed, *Landscape with Pool* presents an Edenic world in which the garden is weed and pest free, beautiful – perhaps too beautiful. Maughan transports us beyond reality allowing us to focus on the composition, brushstrokes and the interplay of light, colour and shape.

Just as the garden is in itself a marker of time, so too has Maughan's ongoing painterly essay become one. Providing the artist with a visual template, these manufactured outdoor spaces, have brought Maughan closer to his craft. Like the gardener, Maughan himself has tended lovingly to his canvases, endlessly considering and mining depth, pattern and texture, in a manner analogous to the patience of the gardener tending to the soil – mulching, weeding, pruning and planting. As we await the cyclical blossoming of one season and another, we continue to revel in the vast visual spaces Maughan creates for reflection, meditation, joy and escape. Long may Karl Maughan's paintings bloom.

Ben Plumbly

Bill Hammond  
*Funky Fresh*

acrylic on wallpaper, two panels  
title inscribed, signed and dated  
1989  
1060 x 320mm

Provenance

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



Shane Cotton

*Baseland*

acrylic on canvas  
 title inscribed, signed and  
 dated 2011  
 1500 x 1500mm

Provenance

Private collection, Auckland.

Illustrated

Justin Paton et al., *Shane  
 Cotton: The Hanging Sky*  
 (Christchurch Art Gallery  
 Te Puna o Waiwhetu, 2013),  
 p. 120.

\$120 000 – \$160 000

The zeitgeist of every era leaves its footprint on the cultural landscape. Visual artists digest the issues of their time, and the best of them produce work beyond the vagaries of fashion. In the 1990s, Shane Cotton was one such artist, who right from his breakthrough show at Hamish McKay Gallery in Wellington in 1993, became a leading figure in *appropriation*—a painting strategy in which images from one culture are copied and rebranded for the use in another. Cotton mined his bicultural identity, bringing traditional Māori images (such as *kowhaiwhai* patterns and panel paintings from Gisborne’s Rongopai Meeting House) as figurative elements to his paintings. They were placed in grids reminiscent of the spaces between rafter structures and were set against glowing sienna and black grounds. The aim was to interrogate the bicultural identity that prevailed in New Zealand politics at the time, and to focus on the role that the Christian missionaries exerted on Māori cultural life in the 19th century, for example, resulting in a kind of censorship to images at Cotton’s paternal meeting house (*whareniui*) at Ngāwhā in the far north.

Looking back, perhaps the label of ‘bicultural identity’ that figured primarily in these works overshadowed Cotton’s freedom and reputation as a painter who could speak to international audiences. Like many artists, Cotton may have felt the need to establish his own sensibility as an artist first, and second use his identity to naturally feed into his painting. It wasn’t long until dramatic changes were evident in his work.

Cotton’s ‘Hanging Sky’ paintings first appeared in the mid-2000s. They were characterised by swirling grey skies and dark pitted earth with airbrushed interventions. His purloined images floated as if they were on the cusp of a sonic boom. They appear caught in a moment of flux, as if an explosion of sound is about to hit the viewer. The feeling from these images is a heightened sense of spiritual awareness.

In surreal encounters, images as diverse as birds, targets, words, shrunken heads (*mokomokai*) and even a cloaked figure of Jesus, found themselves in Cotton’s painted firmament. With increased hybridity of the images, what in earlier paintings was the sacred bird *Taiamai*, now appears as any of Buller’s birds, fighting the smoky grey mist with wings extended in full flight, or hurtling towards the dark earth with broken wings infolded as a messenger of doom. Works from this period were the subject of major exhibitions ‘The Hanging Sky’ and ‘Baseland’ which were shown across Australia and New Zealand 2011-2014.

The painting *Baseland*, 2011, one of the most important works of this period is a dramatic depiction of Cotton’s change of pace, from a keeper of Māori histories in the 1990s to a contemporary prophet of spiritual enlightenment some twenty years later. The sky is a thin sliver airbrushed into the top of the work with chiaroscuro effects. The remaining ground is blackened as if a fire has been through, but no flames of zealotry remain. Connections between signifier and signified are broken; there are at least six hidden images of birds, but you can’t really know that they represent real birds as they are sketched in outline, like decals that have been ripped from the sky and hidden in the earth beneath. They are birds no longer.

A *mokomokai* is similarly outlined above the central hybrid figure of a cloaked Jesus—now simply appearing as negative space, hinted at with even less drawing. With this Christian decal removed, Cotton paints an aura of curling lines of white that burst away in spontaneous markings over more than two square metres of darkness. Across the top of the painting some words are available to read and others, not. But the peripheral words GOOD COUNTRY with a thumbprint at the top and BASELAND written at the lower edge of the painting indicate that here, Cotton has found his home. At the heart (*manawa*) of the painting, the resolution of a single burnt sienna line rises firmly into the sky.

Peter James Smith





Paul Dibble

*Giant Male Figure After Goya*

cast bronze, founder's proof  
from an edition of 3  
signed and dated 2000  
2450 x 1400 x 700mm

Provenance

Private collection, Manawatu.

\$200 000 – \$300 000

It is curious that Paul Dibble's seated *Giant Male Figure after Goya*, 2000, is a three-dimensional life-sized sculpture cast in bronze, yet appears from a distance as a two-dimensional drawn image. The three-dimensionality essentially disappears as the viewer moves around the sculpture. Perhaps this effect is because the sculpture was born out of a drawing, like a drafted dress-maker's pattern cut from two pieces of canvas with edges sewn together. The casting process then commences by filling this shape with liquid plaster. Upon drying, an underlying marquette is created, essentially a prototype of the final work which can then be cast by the lost wax method in sections. The staged process is quite technical: create a negative mould of the marquette; apply wax; remove the mould; apply wax drainage pipes (*sprues*); apply multiple ceramic shell layers to the wax; dry; fire to melt the wax; pour molten bronze into the hollow ceramic shell; weld together the hollow bronze sections and finish (*chase*); and finally, apply the final surface (*patina*).

This process in essence has been followed for centuries in bronze casting, and Dibble will have followed a similar route in his own foundry. The multiple stages account for the complexity and expense of the process. The chasing and patina can be hard won, because they are responsible for the final surface which the viewer is inevitably drawn to touch. Dibble's *Giant Male Figure* has a smooth patina with explicit surface imperfections, giving the work a humanist quality. This finish contrasts strongly with the rough lath and plaster surface of the plinth.

So that we are not drawn to recall the monumental seated male figure of Auguste Rodin's 1904 seated *Thinker*, whose deepness in thought almost triggers a sense of philosophical anxiety, Dibble references Francisco Goya through his specific titling of the work. His broad interest in Goya possibly focused on a specific aquatint—*Seated Giant*, 1818. This half-lit image is a mysterious parable on the nature of power and the horrors of war capturing a moment in history at the time of the Napoleonic Wars. Typically, Goya's seated figure is hunched and muscular and viewed from behind, with a pose that is almost angular, as if this leader of men has just seen, then turned away from, the 'disasters of war'. Goya's seated giant is a symbol of the rise of empires and the consequences when they fall.

However, in *Giant Male Figure after Goya*, Dibble does not concentrate on the muscularity of the figure nor its weight, but its lightness. The so-called dress-maker's pattern used for the conception of his figure has allowed Dibble to bring a heartbeat to the bronze by inserting a negative space down the spine of the figure, repeated through the buttocks, and then mirrored in the underarm spaces and the position of the bracing leg. Viewers of the sculpture therefore immediately see three vertical lines of piercing light. This counteracts the breadth of the shoulders and the mass of the body. It triggers an organic rhythm that brings serenity to the pose of the figure and a lightness of being—in contrast to the visible heavy down-weight of the plinth. Dibble models a classical European head and uses classical proportions to measure his figure with the lengths of head: torso: legs in the ratio of 1:2:3. The humanist pose is simultaneously one of strength and isolation, both in thought and from others. It stands as a reflection on a life lived away from the population centres of Europe in a distant South Pacific.

Peter James Smith



Paul Dibble

*Rising Figure Study 2*

cast bronze, edition of 2 plus 1 A/P (1999)  
1730 x 1730 x 470mm

Provenance

Private collection, Auckland.

\$120 000 – \$180 000





Paul Dibble  
*Walking Man*

cast bronze, unique (2003)  
1850 x 800 x 500mm

Provenance

Private collection, Canterbury.

\$90 000 – \$140 000



27

Terry Stringer  
*Ponsonby*

cast bronze, 10/12  
signed and dated '83  
265 x 390 x 180mm

Provenance

Private collection, Auckland.  
\$10 000 – \$15 000



28

Warwick Freeman  
*Circle Necklace*

black-lipped pearl Shell (1994)  
43mm: each disc diameter

Provenance

Collection of Celia Dunlop,  
Wellington.  
Private collection, Auckland.  
\$10 000 – \$16 000



Jeffrey Harris  
*Jillian and Brothers*

oil on board  
 signed and dated 1975; title  
 inscribed, signed and inscribed  
 begun: *Barrys Bay, Banks  
 Peninsula, 1975, finished: Dunedin,  
 1990* verso  
 908 x 1210mm

Illustrated

Justin Paton, *Jeffrey Harris*  
 (Victoria University Press, 2005),  
 pp. 22, 115.

Exhibited

'Jeffrey Harris', Dunedin Public  
 Art Gallery, October 2 –  
 February 13 2005.

Provenance

Private collection, Auckland.  
 \$65 000 – \$95 000

Based on a photograph taken in 1951 on the family dairy farm in Okains Bay, about 10 kilometres from Akaroa on Banks Peninsula, this painting shows the artist, Jeffrey Harris, as an infant. In the photograph, he is cradled in the arms of his brother Euan, with his neatly-dressed eldest brother Guy and his sister Jillian standing by, hands behind their backs. Harris has reinterpreted the original photographic image and made it into an artwork with an otherworldly feel and universal significance. In the painting, Jillian, the only sibling to be named in the title of the work, stands apart from the boys, wearing a red dress and a grim expression. Yet in the photograph, Jillian is smiling, proudly dressed in a ruched white chiffon frock, standing in front of a stand of macrocarpa, closer to the viewer than her brothers. The painting makes her more menacing, with nude branches tangling above her shoulders, introducing an element of unease.

In both the photograph and the painting, the Harrises seem like a close-knit family, dependent on each other. Interviewed about his childhood for the Alister Taylor publication *New Zealand Artists A-M* (1980) Jeffrey Harris remembered "We led a very isolated childhood. Whenever a car came along the road all four of us children would run out to see it." The quiet setting was ideal for developing a rich imagination, and the young artist filled sketchpads with his action drawings.

Abundantly evident here is Harris's considerable ability as a colourist, locating his family of origin in a rural setting as vibrant as a coral reef. Justin Paton describes it as "a landscape of undersea strangeness. Branches lift and wave like tentacles, trees spread like kelp, and the children, buoyed by whatever medium it is that animates this world, are barely tethered to the ground where they stand." Indeed, Euan in his khaki walk shorts clutching blonde baby Jeffrey, whose bare legs and feet have escaped from the grey bunting which swaddles him, do seem to be in ascension heavenward. Divorced from the sense of being at home which accompanies them in the photograph, the children here appear to have landed in the countryside without adult chaperones, separate and alone, in a *Lord of the Flies* scenario.

Behind the figures, blue and violet shadows are enlivened with divisionist dashes of colour showing Harris's experimentation with chromoluminarisms. This is also evident in the representation of the tilled field in the background where brown and green hills with McCahonesque folds screen off recession. In the mid-ground, blue, green and orange foliage is plaited into linear striations, stacked up the picture plane using the vertical perspective found in the work of the Italian Trecento masters like Duccio, which were inspirational for Harris in the 1970s. Like Rita Angus's iconic *Central Otago* (1953-56/1969, Te Papa) which was painted over 16 years, this work took 15 years to complete and bears the markers of this passing time in the styles of painting it combines.

A strangeness emanates not just from the unreal colouring, but also the rearrangement of forms and interpolation of new elements with a symbolic purpose. Anchoring the composition is a strong sense of geometrical precision. The edge of the baby's right arm aligns perfectly with the vertical line where the two square faces meet on the pink block behind the figures. This is based on the skillion-roofed modernist shed which appears in this same position in the photograph, but the two classic white farmhouses with their characteristic red corrugated iron rooves have been recreated from the artist's memory and placed there as reminders of the colonial past.

Linda Tyler





Bill Hammond  
*Snares*

acrylic on paper  
 title inscribed, signed and  
 dated '95  
 1000 x 1335m

Provenance

Private collection,  
 Northland. Purchased by the  
 current owner from Gregory  
 Flint Gallery, Auckland.

\$80 000 – \$120 000

In 2021, asked about his 1989 visit to Auckland Island, Bill Hammond said: 'It's bird land. You feel like a time-traveller, as if you have just stumbled upon it. It's a beautiful place, but it's also full of ghosts, shipwrecks, death.' The bird people he began painting subsequently, and continued to paint for the rest of his life, shared human and avian characteristics. Most often, they were bird-headed humanoids, sometimes with wings and / or arms, sometimes without either. There were precedents: bird people occur in Polynesian iconography, notably on Rapanui but also in Aotearoa and other parts of the Pacific. Further back, there are the animal and bird headed gods of Ancient Egypt, amongst whom the ibis-headed Thoth, god of writing, bears the strongest resemblance to Hammond's figures. Then there are the beings in Alistair Te Ariki Campbell's poem 'The Return', set to music by Douglas Lilburn: *Their heads finely shrunk to a skull, small / And delicate, with small black rounded beaks; / Their antique bird-like chatter...*

Those which appear in the painting *Snares* — one of a series under that title exhibited at the Gregory Flint Gallery in Auckland in 1995 — lack both arms and wings. Seven, increasing in size from left to right, seem to progress upside down across the top of the picture. It is only when you realise that the seventh and largest of the figures has its left leg encircled by a rope that you understand you might be seeing something different from a procession. You can't see the left feet of any of the six other figures: perhaps all of these bird people are trapped and suspended upside down the way carcasses used to be hung on the chain in the Freezing Works. This sinister possibility is confirmed, or at least supported, by the incipient fate of the four bird people at the bottom of the picture, each of which is climbing up towards another snare set in what look like the branches of a tree, but which also, and eerily, resemble birds' claws. The twelfth and last figure protrudes, head only, almost eel-like, from the left into the picture plane with a veritable noose around its neck.

The drama enacted by these figures unfolds before a deep blue abyss at the heart of the picture, in which dim shapes can be intuited but not quite identified. Is it a night sky with clouds passing? Moonlight reflected from the waters of the sea? The atmosphere sometimes glimpsed between trees in the bush at dusk? Or something more definitively abstract? The bird people themselves are painted in pale luminous shades of red, aqua, blue, grey and white and seem to emit a soft radioactive glow. Wherever they are going and why they are going there, you cannot help but suppose it is to their doom. And while they seem acquiescent, if not oblivious, to their fate, at the same time there is a kind of splendour to their passing: the transient splendour, perhaps, of the march to extinction.

Who placed the snares is another question. The short answer is of course Bill Hammond himself; but that is not the way to understand the picture. According to one account, when Hammond was asked where he got his ideas for his paintings, he replied that he painted everything carried in the air between his finger and his thumb as he walked along. An inscrutable but also a magnificent reply. 'What Hammond actually intended is hard to say,' wrote Allen Smith in his essay 'Bill Hammond's Parliament of Fowles', 'but what an apt alibi for a painter of aerial visions that contract and expand between the miniaturizations of petite decorative friezes and the epic scale of panoramic prospects. Hammond's cryptic analogy is also a way of affirming an implicit assumption of his art: that the fantastic is always close at hand, and that whimsical metaphors are endemic.' In other words, with *Snares*, as with so many of Hammond's works, there is no prescribed reading; contemplating its enigmatic glory you are free to imagine anything you like.

Martin Edmond



Phil Price  
*Angel*

carbon fibre, precision bearings, stainless steel (2004)  
title inscribed, signed with artist's monogram and dated 2004  
5000 x 5000 x 5000mm: full articulation

Provenance

Private collection, Auckland.  
\$120 000 – \$200 000





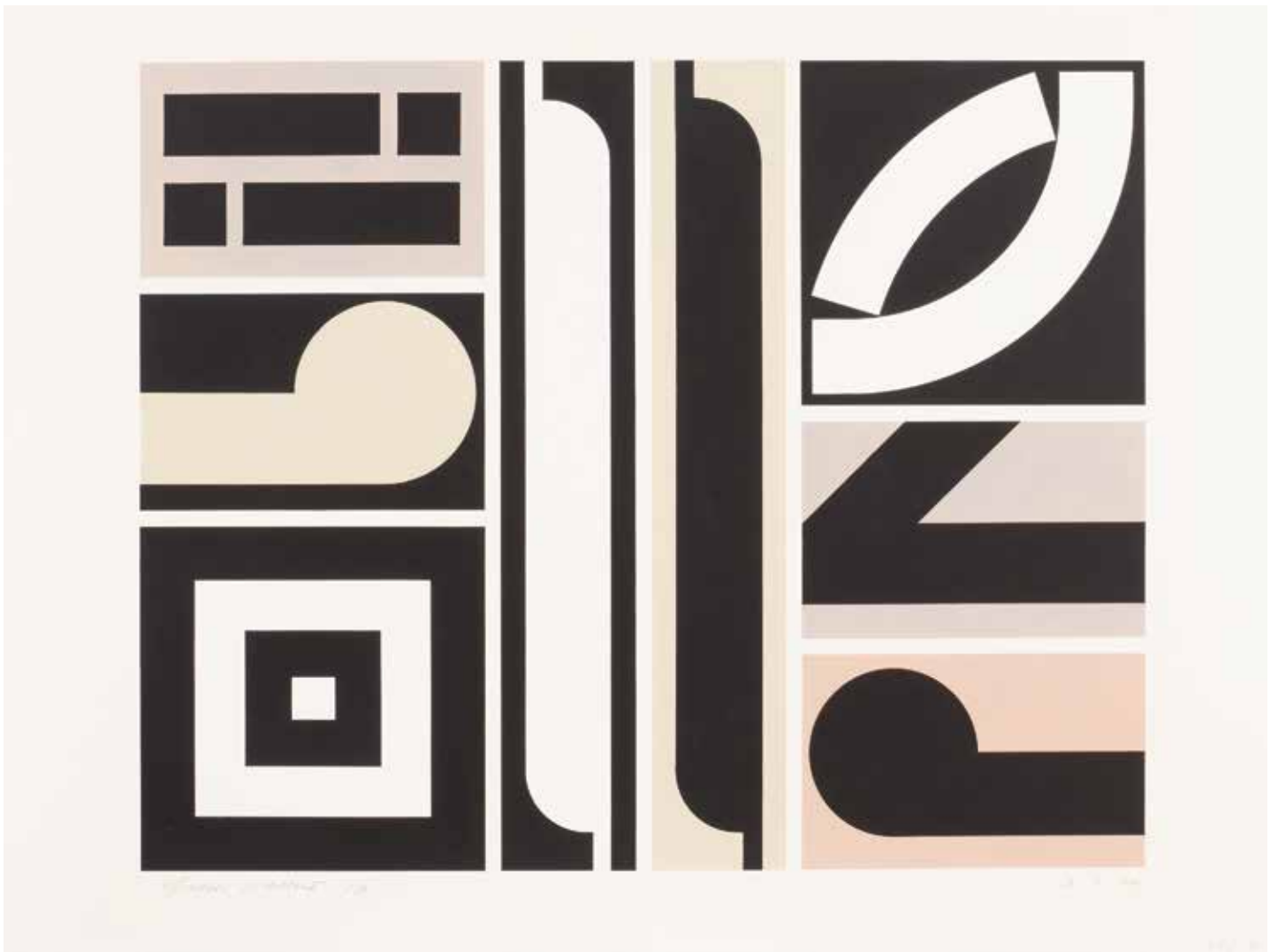
Gordon Walters  
*Untitled No. 2*

acrylic on paper  
signed and dated '84 and  
inscribed *No. 2, 23-3 - 84*  
562 x 760mm

Provenance

Private collection, Auckland  
Purchased from Artis Gallery,  
Auckland, circa 1985.

\$45 000 – \$65 000



33

Gordon Walters  
*Untitled*

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

Provenance

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

\$25 000 – \$35 000



34

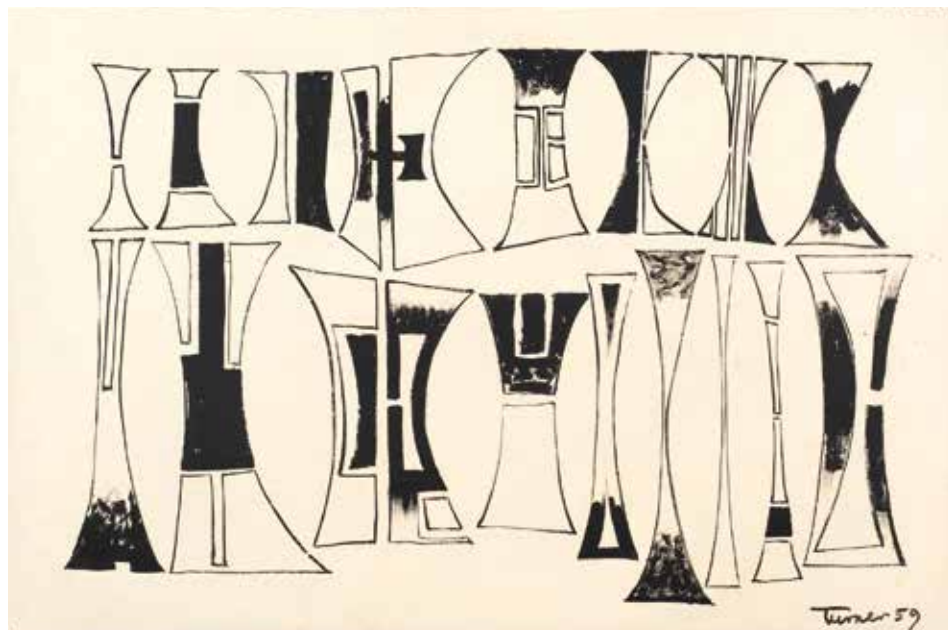
Dennis Knight Turner  
*Melanesian Abstract*

oil on board  
signed and dated '59; title  
inscribed, signed and dated and  
inscribed *10 guineas* verso  
500 x 750mm

Provenance

Private collection, Auckland.

\$10 000 – \$15 000







*Exposed Painting Grey/Red Oxide/Asphalt 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. Trickle 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

Callum Innes  
*'Exposed Painting Grey/Red Oxide/  
 Asphalt 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.

\$65 000 – \$85 000

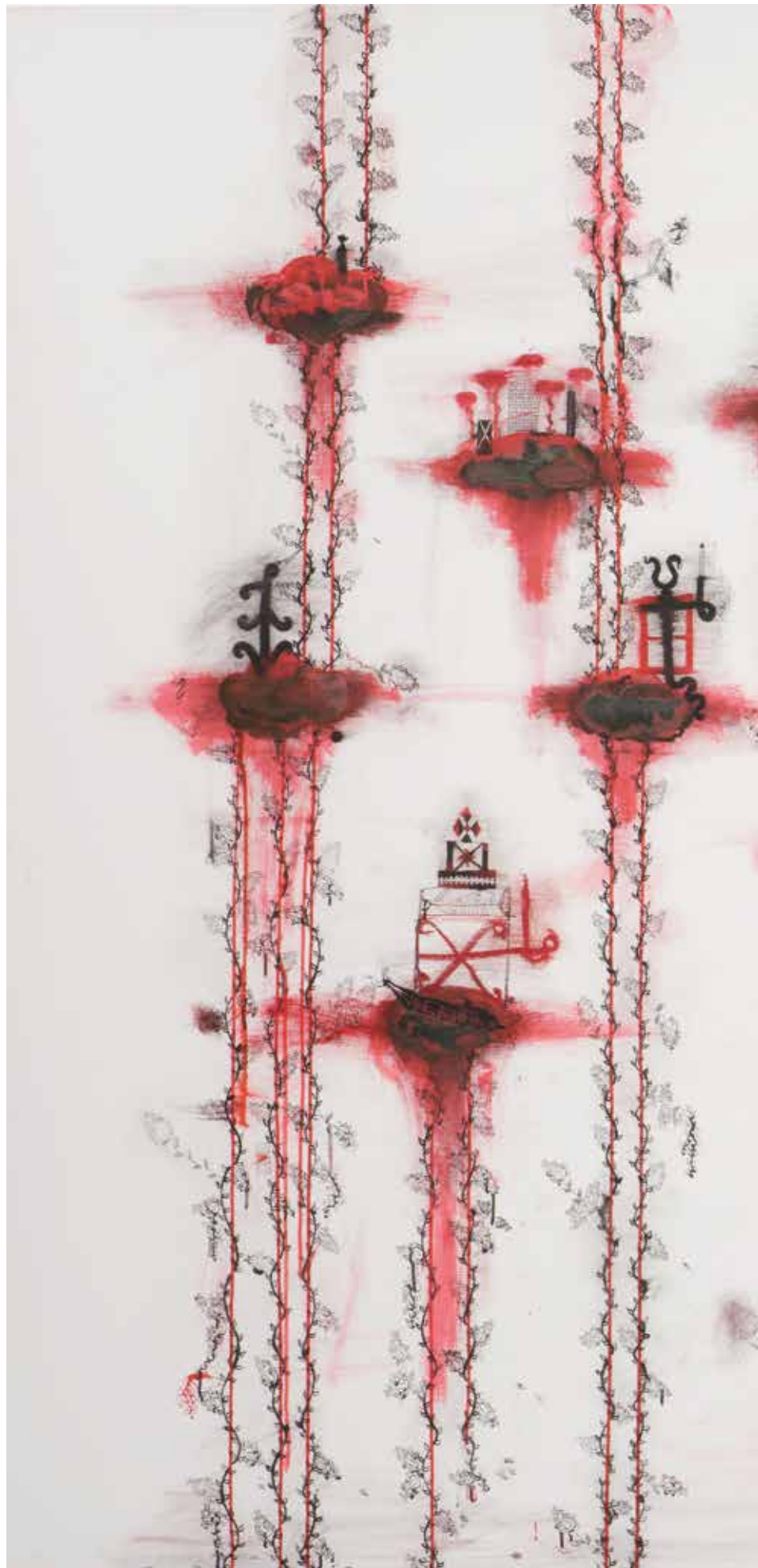
John Pule  
*Niniko Lalolagi/Dazzling World*

ink and acrylic on canvas  
signed and dated 2004  
2000 x 4000mm

Illustrated

Nicholas Thomas (ed),  
*Hauaga: The Art of John Pule* (Otago University Press, 2010), pp. 130–131.

\$100 000 – \$150 000







In 2014 John Pule said: ‘Most ideas come from living things. The best ideas come from where I come from. Where I was born is a spectacular event in itself, and that is dazzling for me as an idea.’ He meant Niue Island, where he was born in 1962; the family moved to Auckland, New Zealand two years later and that was where he grew up. His re-discovery of his homeland, sparked by his first visit back in 1991, has been the engine of his art-making ever since. First through his exploration, in painterly terms, of the indigenous tradition of tapa cloth making, called hiapo; and then through his consideration of Niuean cosmology and the society it both underpins and sustains. This painting, *Niniko Lalolagi / Dazzling World*, is from 2004 and one of the more resplendent of the series known informally as the cloud paintings.

Like others in the series, *Niniko Lalolagi* uses a restrained, indeed minimal palette: in this case, red and black acrylics and inks inscribed over the white field of the canvas. That white field is vast, seemingly illimitable, like the sea or the sky. Before it, or perhaps within it, long strings of vines fall from the heavens above or rise up from the earth or the sea below. These are the tendrils of a cordyline tree, one of five varieties native to Niue, called ti mata-alea, and said to be the ancestor or perhaps progenitor of humankind. However mata-alea may also mean ‘voice’ or ‘speaking’, and even, as a noun, ‘medium of communication with a spirit’, reminding us that John Pule was a writer before he became a painter and, in both words and images, has continued to channel the voices of the gods or of other supernatural beings through his work.

The cloud islands rising and falling — for these paintings are undeniably kinetic — along the tendrils of the ti mata-alea are home, as it were, to a range of idiosyncratic motifs which Pule uses over again and again. These are delicately inscribed and, at times, almost vestigial, as if just coming into being or, equally, just fading from view. In Rob Garrett’s words, they include ‘hybrid bird-like lizards, botanical motifs, birds, the Christian cross, Pacific church buildings, aeroplanes, broken aeroplanes mounted by two-headed monsters, ambulances, decapitated heads, fantastical creatures breathing fire, skulls, sex acts, island silhouettes, drifting island-clouds, and his own poetry.’ As even a cursory look at *Niniko Lalolagi* will demonstrate, this is not a complete list.

There are twenty-eight (perhaps twenty-nine) cloud islands in the painting, suggesting a certain duration for the work: a month, maybe. As they rise and fall before our eyes, somewhat like plaster horses on a merry-go-round rise and fall, they suggest the ceaseless coming into form and passing away of vegetable creation; and, concomitantly, of animal creation, including ourselves, which is dependent upon it. Some commentators, for instance an unknown writer (possibly Greg O’Brien), have intuited an existential darkness at the heart of these paintings — ‘The clouds, which could be celestial or nuclear, hover over landscapes of human and mythological activity. Much of the imagery revolves around war and destruction and the blight of religion.’ — but in this work at least the impulses behind it, as the title suggests, are entirely celebratory. This is a work which is at once a joyful celebration of creation and an example, in itself, of the joy of creation.

David Eggleton, in a prescient essay, ‘John Pule and the Psychic Territory of Polynesia’, published in *Art New Zealand* in 2001 (before the inception of the cloud paintings), wrote: ‘Such supercharged graffiti promise to lead us forward into the lush paradise-garden at the heart of Creation, that realm where the artist seeks to take us through his spidery lattices which twine and knot like spectacular creeping vines and amongst which images dwell like clusters of exotic fruit.’ I think this accurately and sympathetically identifies the territory of Pule’s expeditions in the cloud paintings — territory he continues to explore now that he spends more and more time at his home on Niue.

Martin Edmond

Ralph Hotere

*Port Chalmers Painting No. 2*

acrylic on canvas

title inscribed, signed and dated '72 verso

1195 x 1195mm

Provenance

Collection of the poet John Caselberg, Dunedin.

Private collection, Auckland.

\$65 000 – \$85 000

*There is a rock to guard every sacred harbour in New Zealand.  
It but waits its hour.*

*John Caselberg*

Among the most austere, reductive and challenging artworks in New Zealand art history is a small body of paintings produced by Ralph Hotere in the late 1960s and early 1970s. Generically referred to as the 'Black Paintings', these works each share the same square or slightly vertical orientation and are dominated by finely inscribed concentric circles, crosses, rectangles and squares. All are abstract in the purest sense of the word, offering viewers little or no reference outside of their self-contained, hermetic worlds of darkness.

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. All of the paintings from this body of work are conceived primarily in matte black, only occasionally punctuated by a perfectly inscribed line, more often than not in red. *Port Chalmers Painting No. 2* has none of the immediately seductive allure of the near-contemporaneous broilite lacquer works. This is, without doubt, a cerebral painting of the highest order, painted for quiet contemplation and consideration.

*Port Chalmers Painting No. 2* adheres to the stylistic status quo of this period and offers no elixir for the time poor or impatient; rather, like the gradually shifting tides, it creeps up on you slowly but surely, washing over and through you in a gentle tide of darkness. The infinite blackness is disturbed only by the subtlest gradations of darkness, whereby the

background black gives way to a square shape of inkier black which mimics the perimeters of the painterly field, and a horizontal block at the bottom of the painting. The latter, along with the title, providing a landscape and biographical context and locating the painting in the environment of his new home on the Otago Peninsula.

Whilst the geometric motifs Hotere utilised at this time feature prominently in the modernist vernacular of the 1960s, most notably in the work of Kenneth Noland and Ad Reinhardt, Hotere's concerns are entirely different from his lofty American forbears. Starting with the 'Human Rights' series of paintings earlier in the 1960s, Hotere's on-going project increasingly reflected his interest in producing abstract paintings which have their genesis in universal issues of war, human suffering and oppression, the nuclear arms race, and the degradation of the natural environment. It is one of the enduring complexities of the artist's project that his preoccupation with the human condition is most often expressed in the reductive formal language of late modernism.

Painted three years after the artist moved to Dunedin to take up the Frances Hodgkins fellowship, Ralph Hotere's *Port Chalmers Painting No. 2* appears as both resolutely of the local and the international in its concerns and is a deeply intellectual and refined painting. Its esteemed provenance of having previously been owned by John Caselberg, who himself had moved to Dunedin to take up the Burns Fellowship earlier in the decade, further cements its place in the rich cultural milieu of 1970s New Zealand.

Ben Plumbly



Fiona Pardington  
*Andrew's Huia Pair Diptych*

archival inkjet print on Hahnemuhle  
paper, 6/10  
title inscribed and signed on original  
Starkwhite Gallery label affixed verso  
900 x 1200mm: each panel  
900 x 2400mm: overall  
\$50 000 – \$80 000







39

Colin McCahon  
*The Entombment*

gouache and watercolour on paper  
title inscribed and dated 1947 and  
inscribed *Cat No. 9* on original  
Manawatu Art Gallery touring  
exhibition label affixed verso  
277 x 224mm

Reference

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm000150.

Exhibited

'Colin McCahon: Religious Works,  
1946–1952', Manawatu Art Gallery,  
Palmerston North, March 1975.

Provenance

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



40

Colin McCahon  
*One (from the Numerals: First series)*

watercolour and pencil on paper  
title inscribed, signed and dated '58  
276 x 376mm

Reference

Colin McCahon Database  
([www.mccahon.co.nz](http://www.mccahon.co.nz)) cm000149.

Provenance

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



41

Dick Frizzell  
*Ben Nicholson Tiki*

oil and acrylic on canvas  
signed and dated 23.5.92  
500 x 630mm

Provenance

Private collection, Manawatu.  
Purchased from Gow Langsford  
Gallery, Auckland in 1997.

\$15 000 – \$22 000



42

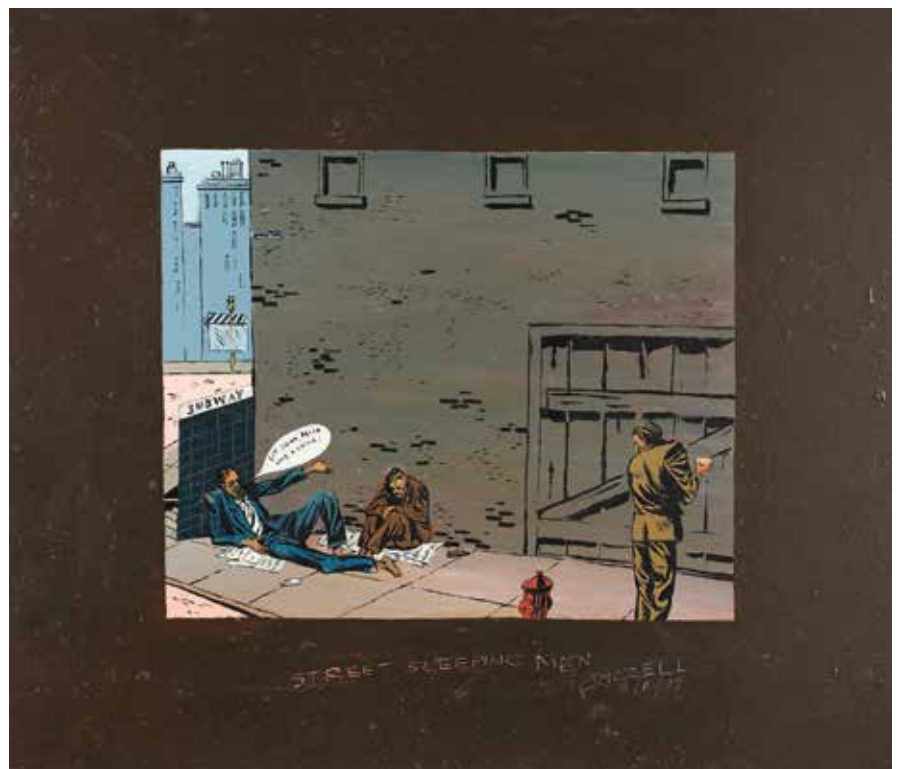
Dick Frizzell  
*Street Sleeping Men*

enamel on board  
title inscribed, signed and dated  
6/11/79  
1027 x 1180mm

Provenance

Private collection, Manawatu.  
Purchased from Dunbar Sloane,  
Wellington September 4 2019,  
Lot No. 20.

\$14 000 – \$2 000



43

Richard Killeen  
*Ouboros*

acrylic on powdercoated aluminium  
signed and dated 2001; title inscribed,  
signed and dated and inscribed Cat No.  
3524 on artist's original label affixed verso  
313 x 332mm

Provenance

Private collection, Auckland.

\$4000 – \$6000



44

Richard Killeen  
*Fire Dog*

acrylic on powdercoated aluminium  
signed and dated 2001; title inscribed,  
signed and dated and inscribed Cat No.  
3525 on artist's original label affixed verso  
250 x 397mm

Provenance

Private collection, Auckland.

\$4000 – \$6000



45

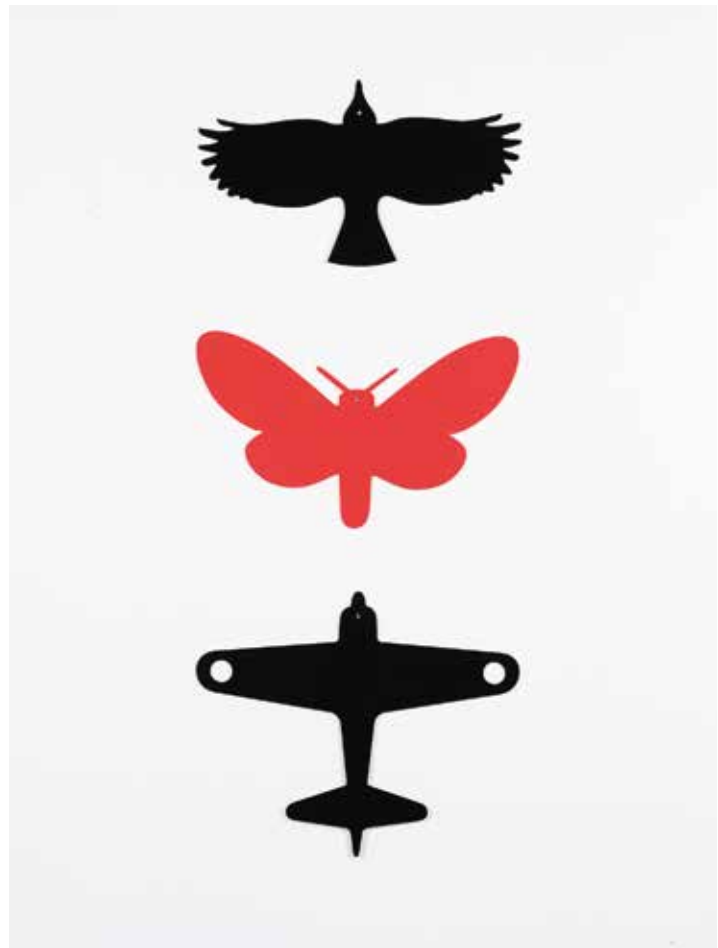
Richard Killeen  
*Three Flyers*

powder-coated aluminium, three parts, 10/10  
title inscribed, signed and dated 2008 verso  
1300 x 500mm: installation size variable

Provenance

Private collection, Auckland. Purchased from  
Ivan Anthony Gallery, Auckland, 2009.

\$15 000 – \$20 000



46

Richard Killeen  
*Untitled*

enamel on aluminium  
signed and dated 1978 verso; inscribed Cat  
No. 948 on artist's original catalogue label  
affixed verso  
400 x 400mm

Provenance

Private collection, Auckland. Purchased by  
the current owner from Peter McLeavey  
Gallery, Wellington.

\$10 000 – \$15 000



47

Stanley Palmer  
*Untitled*

oil on canvas laid onto board  
signed and dated '01  
575 x 742mm

Provenance

Private collection, Auckland.  
\$7000 – \$10 000



48

Stanley Palmer  
*Omaio*

oil on canvas  
signed and dated '01 verso  
760 x 1370mm

Provenance

Private collection, Auckland.  
\$14 000 – \$20 000



49

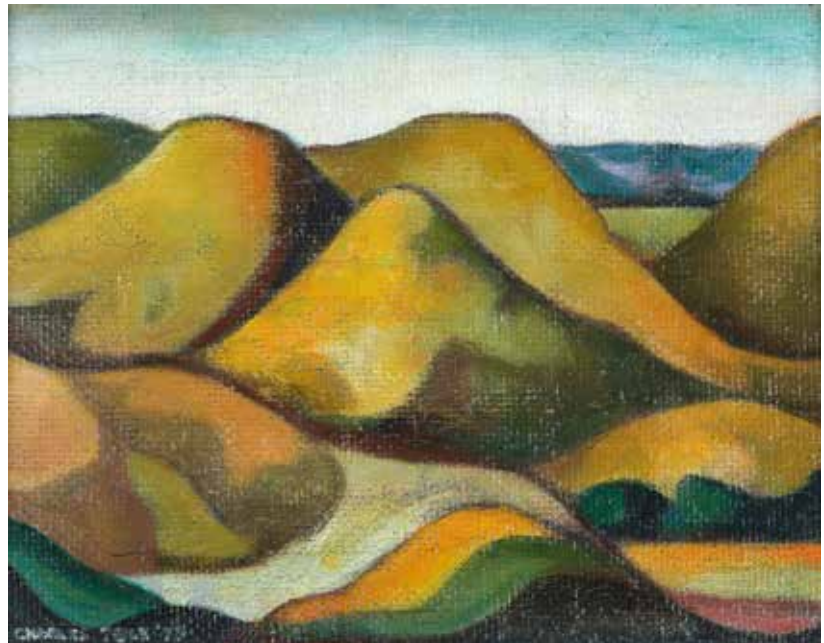
Charles Tole  
*Near Governor's Bay*

oil on board  
signed and dated '75; title inscribed,  
signed and dated verso  
213 x 272mm

Provenance

Private collection, Northland.

\$12 000 – \$20 000



50

Frances Hodgkins  
*Canal Scene*

watercolour  
signed and dated 1905  
312 x 210mm

Reference

France Hodgkins Database ([www.completefranceshodgkins.com](http://www.completefranceshodgkins.com)) FH0385.

Literature

E.H McCormick, *Works of Frances Hodgkins in New Zealand* (Auckland City Art Gallery, 1954), p. 172.

Provenance

Collection G.H Field, Waikanae.  
Private collection, Northland.

\$14 000 – \$20 000



Don Peebles

*Untitled Number I*

acrylic on canvas, accompanied by original  
working drawing

title inscribed, signed and dated 1993

verso

2475 x 1800mm

325 x 265mm: working drawing

Illustrated

New Zealand Herald, Saturday April 3,  
2010, p. 25.

Provenance

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

\$16 000 – \$25 000



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

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

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

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

Laurence Simmons





Michael Smither  
*Still Life*

oil on board  
title inscribed, signed and dated  
1974 verso  
1215 x 1535mm

Provenance

Private collection, Northland.  
\$40 000 – \$65 000



Jacqueline Fahey  
*The Expanding Shadow of Death*

oil on board  
title inscribed, signed and dated '88  
1200 x 1060mm

Provenance

Private collection, Central Otago.

\$20 000 – \$30 000



Victor Vasarely (Hungary/France,  
1906–1997)

acrylic on board  
title inscribed, signed and dated 1968  
and inscribed *Cat. No. 2092* verso;  
original 'Galerie Denise Rene' Paris.  
label affixed verso; inscribed *Coll. Jos  
and Colin Ascher* on label affixed verso  
438 x 438mm

Provenance

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

\$45 000 – \$65 000



Milan Mrkusich  
*Monochrome Blue 1978*

acrylic on board, 12 sections  
title inscribed, signed and dated '78 verso  
1220 x 800mm

Provenance

Private collection, Auckland.

\$20 000 – \$30 000



Michael Smither  
*Joseph with Two Teeth*

oil on board  
title inscribed, signed with artist's  
initials M.D.S and dated 1971 verso  
520 x 617mm

Provenance

Private collection, Auckland.

\$25 000 – \$35 000



Peter Siddell  
*Mountain Angel*

oil on board  
signed and dated 1975  
537 x 805mm

Illustrated

Michael Dunn, *The Art of Peter Siddell* (Auckland, 2011), p. 75.

Provenance

Private collection, Hamilton.

\$25 000 – \$40 000



58

Amanda Gruenwald  
*Green, Mauve, Pink*

acrylic on canvas  
title inscribed, signed  
and dated 2016 verso  
1800 x 1195mm  
\$10 000 – \$15 000



59

Alberto Garcia Alvarez  
*1976–28*

oil on wood  
signed and dated '76  
and inscribed No. 28;  
artist's initials inscribed  
on stocker affixed verso  
825 x 515 x 60mm

Provenance

Private collection,  
Auckland.

\$8000 – \$12 000





60

Max Gimblett  
*House of Zen*

gesso, acrylic and vinyl  
polymers, epoxy, aqua size  
and palladium leaf on canvas  
title inscribed, signed and  
dated 2008 verso  
380 x 380mm (15" quatrefoil)

Provenance

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



61

Ralph Hotere  
*Untitled (Woman)*

ink on paper  
signed  
370 x 260mm  
\$8000 – \$12 000



62

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.

\$4500 – \$6500



63

S raphine Pick  
*Braincave*

oil on canvas  
signed and dated 2018; signed and dated  
verso  
450 x 300mm

Provenance

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

\$3500 – \$5000



64

Ann Robinson  
*Splitting Pod*

cast glass, 1/1  
signed and dated 2002 to underside  
285 x 230 x 350mm

Provenance

Private collection, Auckland.  
\$23 000 – \$32 000



65

Horst P. Horst (German/American,  
1906–1999)  
*End of the Party, Rome, Italy*

gelatin silver print  
signed and inscribed 'To Barry'  
dated '59; inscribed in another's  
hand *Photograph taken by Horst P.  
Horst, famous photographer who  
lived next door to Barry Ferguson.  
This image given to Barry by Horst.  
Taken after a party at Barry's house,  
Oyster Bay, Long Island, N.Y* verso  
270 x 262mm

Provenance

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



Toss Woollaston  
*Burn Off on Mount*

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

Provenance

Private collection, Wellington.

\$20 000 – \$30 000



67

Toss Woollaston  
*Untitled – View from Ruby Bay*

oil on card  
original Gow Langsford Gallery  
label affixed verso  
402 x 462mm

Provenance

Private collection, Auckland.  
\$8000 – \$14 000



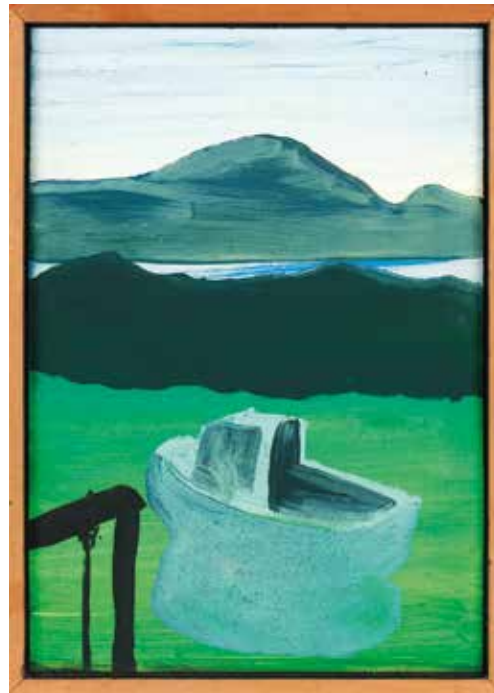
68

Michael Smither  
*Boat on Green Lagoon*

oil on board  
title inscribed and dated 1971 verso  
425 x 300mm

Provenance

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



## Conditions of sale

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

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

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

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

## Important advice for buyers

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

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

# Absentee & Phone Bid Form

Auction No. 204  
Important Paintings and Contemporary Art  
3 April 2025 at 6.00pm

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

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

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

## Payment and Delivery

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

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

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

Please indicate as appropriate by ticking the box:

Phone Bid

Absentee Bid

Mr/Mrs/Ms:

First Name: \_\_\_\_\_

Surname: \_\_\_\_\_

Address: \_\_\_\_\_

Home Phone: \_\_\_\_\_

Mobile: \_\_\_\_\_

Business Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Signed as agreed: \_\_\_\_\_

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

1. Email a printed, signed and scanned form to Art+Object: [info@artandobject.co.nz](mailto:info@artandobject.co.nz)
2. Fax a completed form to Art+Object: +64 9 354 4645
3. Post a form to: Art+Object, PO Box 68345 Wellesley Street, Auckland 1140 New Zealand

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3 APRIL

