

Ron Left

Axial No. 9 Corner Painting

acrylic on shaped board
title inscribed, signed and dated 1985
1690 x 1100 x 700mm
\$2500 - \$4000

Covers:

Ann Shelton

***Frederick B. Butler Collection, Puke Ariki,
New Plymouth, Scrapbooks from: Hawera
1949 December - 1950 March to Opunake 1952
August - 1953 February, No. 12 (detail)***

C type print, edition of 3
1370 x 930mm
\$3500 - \$5000

Important Paintings & Contemporary Art

Viewing: Friday 20 November – Thursday 26 November

Auction: Thursday 26 November 2009 at 6.30pm

Art + Object

3 Abbey Street, Newton,
Auckland
PO Box 68 345, Newton,
Auckland 1145

Telephone: +64 9 354 4646
Freephone: 0 800 80 60 01
Facsimile: +64 9 354 4645
info@artandobject.co.nz
www.artandobject.co.nz

Contents

2
Catalogue Introduction

6
Objects of Desire – Auction
Preview

10
Twisting the Void – A+O
advises NZI on a major
sculptural installation to
celebrate 150 years in New
Zealand

15
Important Paintings and
Contemporary Art (Viewing
Times)

20
Three major works by Peter
Robinson from the 1990s –
essay by Rebecca Rice

24
Photography section
commences

33
Recording artist – a collection
of Julian Dashper vinyl records

36
Shane Cotton's *Gate (I – XII)*
Nga Rangi Tuhaha – essay by
Oliver Stead

46
Sculpture section commences

56
The Old Sentinel by Charles
Goldie – essay by Ben Plumbly

70
Northland by Colin McCahon –
essay by Laurence Simmons

74
Works from the Celia Dunlop
Collection – lots 84 to 99

86
This is no Shadowland by Dick
Frizzell – essay by Hamish
Coney

Welcome to ART+OBJECT's final major art auction for 2009.

This catalogue is the largest and most varied assembled in the company's history – testimony to the confidence of vendors and collectors in the ongoing performance of the market. Notwithstanding the vicissitudes of the wider economic environment the art marketplace has remained remarkably stable. 2009 has seen ART+OBJECT record more major art sales over \$100 000 than at any time since the company's launch.

2009 has also seen A+O favoured with more major collection sales than ever before and these have resulted in catalogues, exhibitions and auctions which have become something akin to celebrations of the achievements and important roles played by collectors in our visual and cultural lives.

This year we have presented the collections of major figures Jim Drummond, John Perry and art collective the Odyssey Group, all of which have attracted strong interest and great enthusiasm from collectors. In this catalogue we are privileged to be able to offer a selection of works from the Celia Dunlop Collection (turn to page 74 for the artworks in the catalogue). For those who were able to see the exhibition 'Thrill Me Everyday' at TheNewDowse Gallery it was a revelation in terms of the broad scope of the collection which encompasses art as well as jewellery and applied arts.

At A+O we view collectors as one of the vital arteries of our cultural environment and our role is to acknowledge and celebrate the great collectors and gently to coax the fledgling collector towards a robust and positive attitude towards their role and the contribution they can make. To that end please linger awhile on page 13 where you will see a nascent patron's group looking for like minded souls to join them in supporting the 4th Auckland Triennial in 2010.



My business is all about the future.

I'm always thinking about what's going to be right for tomorrow. And that's why I like to surround myself with other forward-thinking brands. The Lexus RX450h, the only luxury hybrid SUV on the market, allows me to travel between my home in the country and design room in the city, in style and comfort, without giving up the earth for it.

Karen Walker

 **LEXUS**
THE PURSUIT OF PERFECTION

Highlights from the August 18 & 20 John Perry Collection and 20th Century Design Auctions

All indicated prices include buyer's premium



Circa 1912
Meeting House carving
sold for \$7830



Pakiriki Harrison carved gourd
sold for \$4090



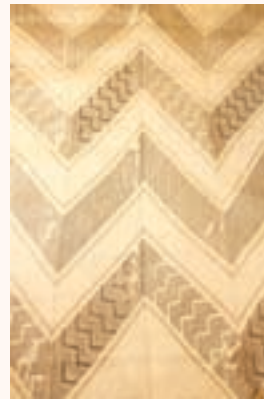
Bob Roukema wing back chair
sold for \$3798



Barry Brickell large water jug circa 1970s
sold for \$1830



Papua New Guinean tapa cloth
sold for \$1853



Early 20th century
Whariki (woven mat)
of kiekie and pingao leaf
sold for \$2804



Fijian hardwood (vesi) shaped bowl
sold for \$1753



A Sperm whale jawbone complete
with 27 teeth sold for \$5259



George Woods Angel Fish watercolour, 1944
sold for \$3739



Kete Whakiro sold for \$847



Hornabrook Macdonald Lawyers

Advisers to Art + Object

12 O'Connell St, Auckland, PO Box 91845 p: 353 7999 f: 353 7599 dx: CP21015



Objects of Desire

9 December 2009

The unique, esoteric, rare and desirable from all periods

Enquiries to Ross Millar
09 354 4646 or 021 222 8185
ross@artandobject.co.nz



Folk Art Carved Figures
by Alfred James Grandfield
of his son and daughter
carved in kauri
\$2500 - \$3000

“Compelling label, captivating wine”

Canvas Magazine



Invivo 2009 New Releases: Marlborough Sauvignon Blanc, Pinot Gris, Rosé &
2008 Central Otago Pinot Noir

Try Invivo in December at Sale St and Chapel Bar & Bistro

www.invivowines.com

Artist unknown
Contemporary Pounamu hei tiki
 106 x 58mm
 \$1500 - \$2000



Betty Beadle
Pendulum of Man
 Copper Medallion
 Inscribed with artist's monogram BB
 185 x 155 x 15mm
 \$200 - \$300



Martin Poppelwell
OOPS
 Glazed Ceramic
 410 x 320mm
 \$750 - \$1100



Applied Arts

including the Betty Beadle Estate Collection
 9 December 2009

+

New Collectors Art

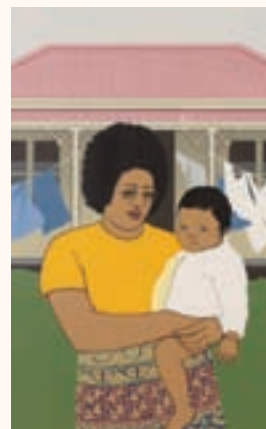
including a collection of thirty one prints
 from a distinguished private print collector
 10 December 2009



Robin White
Florence and Harbour Cone
 screenprint
 \$4000 - \$6000



Robin White
Morris Commercial, Hokianga
 screenprint
 \$4000 - \$6000



Robin White
Mere and Siulolovao, Otago Peninsula
 screenprint
 \$3000 - \$5000



The Newman Collection

February 2010

An extraordinary collection assembled over a lifetime inc. rare vintage motorcycles,
& parts, decorative arts, jewellery, automata, clocks and watches
and early New Zealand material

Photo: Christmas 1980 – Pat Newman with his beloved 1928 Norton

**Twisting the Void**

A+O congratulates IAG New Zealand on the installation of a major suspended sculpture by the artist Gregor Kregar in the recently opened NZI Centre in Downtown Auckland. ART+OBJECT has provided corporate art consultancy services to IAG/NZI as it celebrates 150 years of operation in New Zealand.

Gregor Kregar
Twisting the Void
2 part suspended sculpture in stainless steel
5.5 x 4.5 x 3.5m each

Photograph courtesy Simon Devitt.
Artist appears courtesy of Gow Langsford Gallery.



*Pure water.
Pure beauty.
Pure future.*

This New Zealand artesian water has spent decades imprisoned in ancient volcanic rock until recently, when it broke free and made its way to the earth's surface. Unbeknownst to it, we were waiting...

Freephone 0800 D ORIGIN to order

**Available in Still and Sparkling*

TRULY RECYCLED & SUSTAINABLE

*New Zealand's only water in a fully refundable glass bottle,
available for delivery in deposit crates or cartons.*



DEEP ORIGIN

NEW ZEALAND ARTESIAN WATER

Contemporary Art + Objects

April 2010

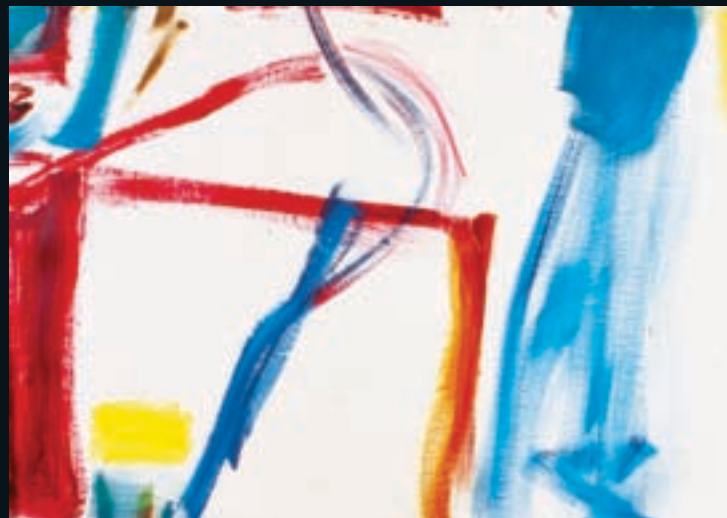
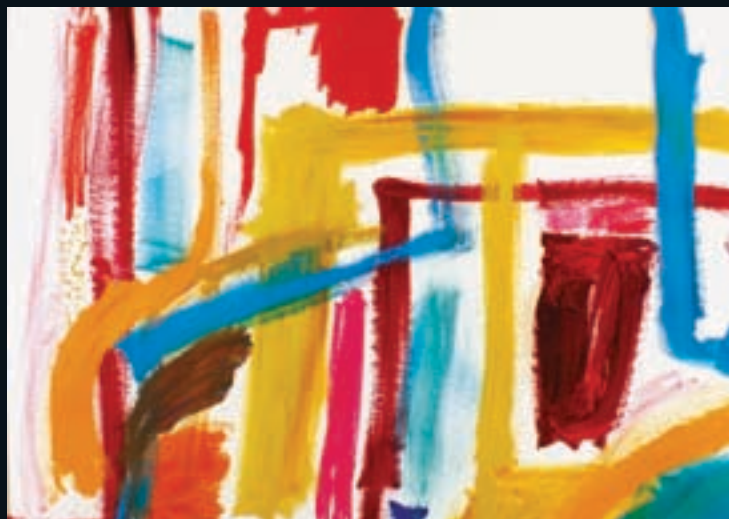
Julian Dashper

Regent

oil on paper, 4 panels (1985)

1400 x 2000mm overall

\$14 000 – \$20 000



DO A FABULOUS THING!

THE ARTFIVEOTRUST INVITES YOU TO 'DO A FABULOUS THING'

... and in return offers you a package of benefits and an opportunity to become intimately involved with the Auckland Art Gallery and the Auckland Triennial.

Knowing best how to support art in New Zealand is not easy ... but as you know New Zealand's creative culture desperately needs our support. In 2010 one of New Zealand's finest young curators, Natasha Conland, will curate the 4th Auckland Triennial: Last Ride in a Hot Air Balloon.

The ARTFIVEOTRUST needs you to 'do a fabulous thing' and assist them in supporting Natasha by purchasing one of the fabulous packages. (All proceeds will go directly to the Auckland Art Gallery, Toi o Tāmaki for the 4th Auckland Triennial).

On behalf of the ARTFIVEOTRUST: Kriselle Baker, Michael Lett, Belinda Masfen, Tim Melville, Ben Plumbly.

The ARTFIVEOTRUST is a group of young art collectors and art professionals who work together to support contemporary art practice in New Zealand.



ARTFIVEOTRUST karen walker

'I'VE DONE A FABULOUS THING!' PACKAGE INCLUDES:

\$500 per person / \$850 per couple

- Your name in the Triennial catalogue
- After-hours invitation/s to the ARTFIVE0 private viewing and drinks
- A Karen Walker 'Liberal & Miserable' t-shirt re-issued for the Triennial donors
- A one in fifty chance of winning an artwork valued at \$5000
- Free entry to the exhibition

To purchase the above package please post a cheque made out to: The ARTFIVE0 Trust to PO Box 373 80, Parnell, Auckland (please include your name and address so that we can send you a receipt). Alternatively email your name and address to: bpm@masfengroup.co.nz and funds can be deposited directly into the following bank account:
ARTFIVE0 Trust 03 0239 0615816 000

THE 4TH
AUCKLAND
TRIENNIAL.
LAST RIDE IN A HOT AIR BALLOON
12 MARCH – 20 JUNE 2010



AUTHENTIC & INSPIRED
HOTEL ST MORITZ
QUEENSTOWN

Hotel St Moritz, an exceptional location, with a warm spirit and distinctive style that reflects the essence of its dramatic mountain lake setting.

10-18 Brunswick Street – Queenstown – New Zealand
stmoritzqueenstown.com – mgallery.com

THE ART OF STAYING.

M
Gallery

Important Paintings & Contemporary Art

Auction:

Thursday 26 November 2009 at 6.30pm
3 Abbey Street, Newton, Auckland

Viewing:

3 Abbey Street, Newton, Auckland

Opening Event

Friday 20 November	6.00pm – 8.30pm
Friday 20 November	9.00am – 5.00pm
Saturday 21 November	11.00am – 4.00pm
Sunday 22 November	11.00am – 4.00pm
Monday 23 November	9.00am – 5.00pm
Tuesday 24 November	9.00am – 5.00pm
Wednesday 25 November	9.00am – 5.00pm
Thursday 26 November	9.00am – 1.00pm



1
Peter Robinson
ART
oilstick on canvas
title inscribed
200 x 300mm
\$1200 – \$2200

2
James Robinson and Pete Wheeler
Irrevocably Complexxx
mixed media and collage on paper,
diptych
title inscribed and signed by James
Robinson and inscribed Tylee
Wanganui
700 x 1000mm
\$2000 – \$3000

3
James Robinson
Domestic Goddess Go's Mad
mixed media, collage and found
objects on 49 canvas panels
title inscribed, signed and dated 2007
1070 x 1070mm
\$6000 – \$9000

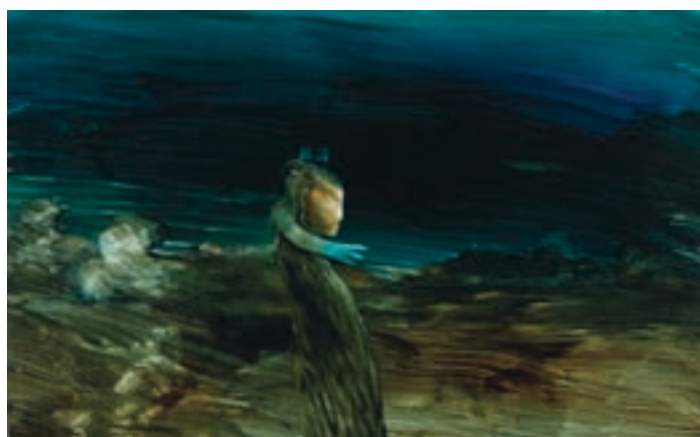
4
Heather Straka
Boating for beginners 4
acrylic on canvasboard
title inscribed, signed and dated 2005
verso
191 x 312mm
\$1500 – \$2500



5
Seraphine Pick
Untitled
 oil on canvas
 signed and dated 1998
 1065 x 760mm
 \$13 000 – \$18 000



6
Bill Hammond
Tattoo Jar
 graphite on paper
 title inscribed, signed and dated 1994
 700 x 520mm
 \$15 000 – \$20 000

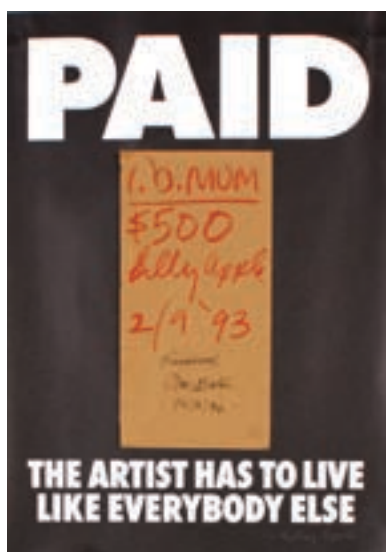


7
Dick Frizzell
Hand Held Tools No. 1
enamel on board
title inscribed, signed and dated 2/4/83
350 x 430mm
\$3000 - \$5000

8
John Walsh
Untitled
oil on board
signed and dated 2003 verso
296 x 477mm
\$5500 - \$7500

9
Michael Illingworth
Graemeto to the Land
pencil on paper
title inscribed
380 x 557mm
\$2000 - \$3000

10
Richard Lewer
Womans Work
ink on sandpaper, four parts
title inscribed
280 x 227mm: each
560 x 454mm: overall
\$2000 - \$3000



11
Billy Apple
PAID (I. O. Mum)
 screenprint with applied envelope
 title inscribed, signed and dated
 2/9/93 and inscribed I O Mum \$500,
 received A. M Bates 16/3/94
 420 x 297mm
 \$1000 – \$2000

12
Andrew McLeod
City Environments: Electric House
 digital print on paper
 320 x 225mm
 \$1400 – \$2200

13
Simon Esling
The Nursery
 watercolour and ink on paper, 2007
 985 x 700mm
 \$2500 – \$4000

14
Judy Millar
Untitled
 acrylic and oil on aluminium
 signed and dated 2004 verso
 1020 x 820mm
 \$5000 – \$7000

Peter Robinson

Sacred – scared – scarred. Like a word puzzle, the simple shifts of letters from one word to another track more complex shifts in meaning. Exposing and highlighting such linguistic twists and turns is a favoured tactic of postmodern artists; consequently these three words track an ideological shift from the modernist, universalising position exemplified by Colin McCahon, to the more cynical stance typical of postmodernity and an artist such as Peter Robinson. After rising to fame as a young Maori art star in the early 1990s, Robinson's work took a more critical turn. Pitch black paintings emblazoned with confrontational slogans, such as *Pakeha have rights too* (1997), challenged both liberal and red-neck audiences alike. In these two works, Robinson tackles McCahon and his legacy head on.

McCahon became a ready target for many artists in the late twentieth century. Impossible to ignore, but problematic in his prophet-like ambitions for art, McCahon was a moralist seeking to communicate a message in an era of anxiety and doubt. He lamented the fact that 'once the painter was making signs and symbols for people to live by: now he makes things to hang on walls at exhibitions'.¹ Robinson is wary of such concerns and, in his ripostes to McCahon, draws attention to the problems of such a position. *Boy am I scarred eh!* plays on the phrase inscribed on the first of McCahon's *Scared* series, 'Am I scared, Boy. (eh)', apparently inspired by a photograph of two Maori boys entering an art gallery.² Robinson, though, adds an 'R', to suggest that the after effects of social and political changes in the colonial and modern periods had left Maori not *scared*, but *scarred*.

Robinson not only reworks McCahon's text to critical effect, but appropriates the formal qualities of his work. He adopts McCahon's reduced palette, dealing with the binary opposition of black and white to reflect upon the questions of race implicit in both their works. The roughly-drawn script similarly echoes McCahon's apparently hastily executed text. *Boy am I scarred eh!*, like much of McCahon's later work, is also relieved of any framing devices, consisting of several sheets of builders paper joined together with black tape and tacked to the wall.

The spiral in *Boy am I scarred eh?*, tightly coiled like a loaded spring, operates on multiple levels. It negotiates the space between Maori and Pakeha by referencing the koru and its use in art, particularly the infamous appropriation debate surrounding Gordon Walters' work in the 1990s. But it can also be read as a thumbprint, that marker of our unique identity, which was adopted as the logo of Te Papa, or 'Our Place', whose website claims it symbolises 'New Zealand's uniqueness – our national identity, our geography, our place in the world and our culture'.

Robinson's increasing scepticism is also metaphorically mirrored by the spiral, a scepticism that is more explicitly voiced in *There is no 1 God*. Here, Robinson directly quotes McCahon's number paintings, references to the fourteen Stations of the Cross and the journey through life, but questions the presumed centrality of the inherited European Christian tradition to McCahon's mission and to New Zealanders as a whole.

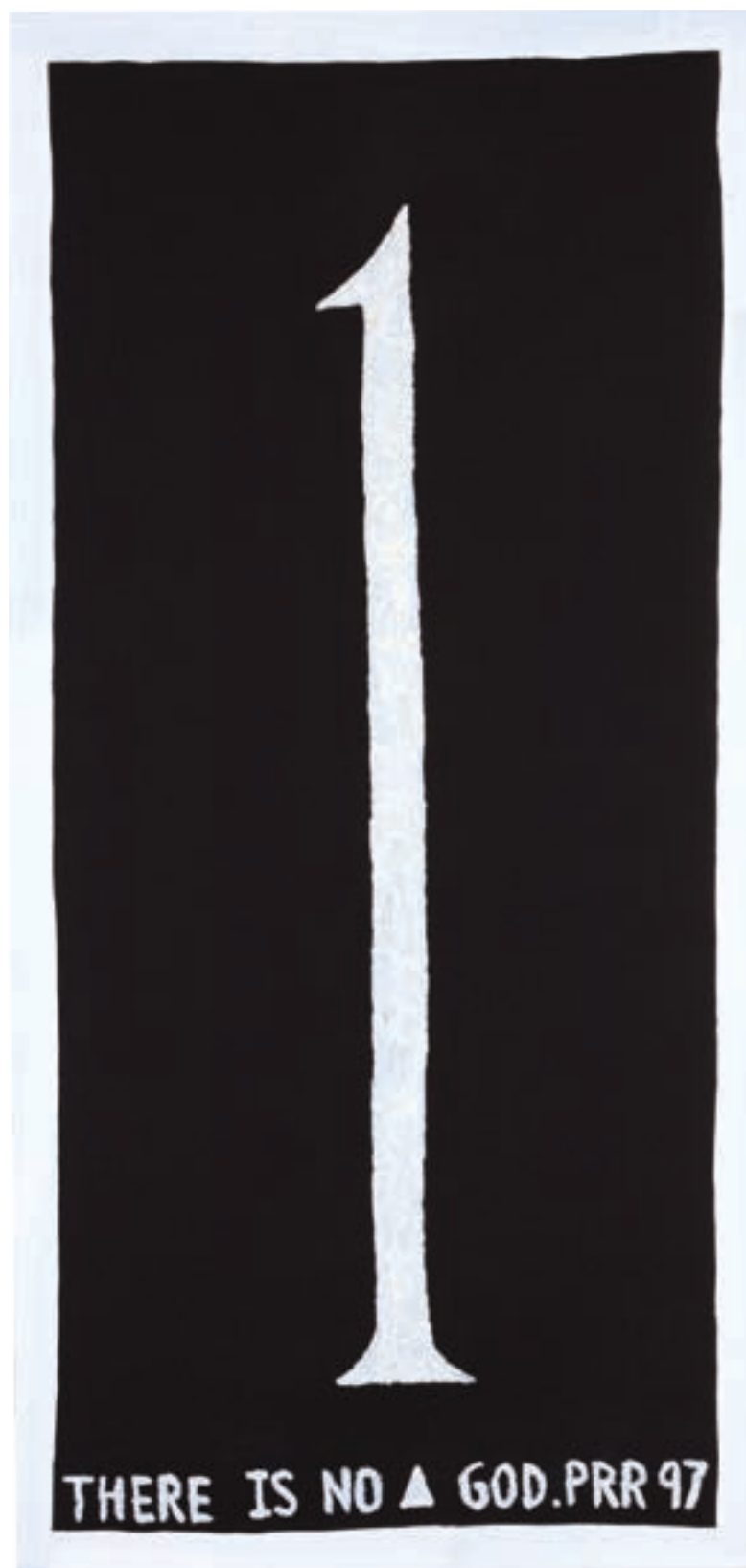
McCahon's work regularly progressed from the personal to the universal, as his emotional and spiritual struggle expanded outwards to deal with larger issues. Robinson, however, is cynical of one man's quest on behalf of humankind, just as he is critical of an institution like Te Papa's claim to be representative of a singular national identity. His object, however, is not to provide a solution to the problems implicit in McCahon's legacy, but to revel in their complexities. These two works provided a potent and polemic intervention into the identity debates of the 1990s, which continue to resonate today.

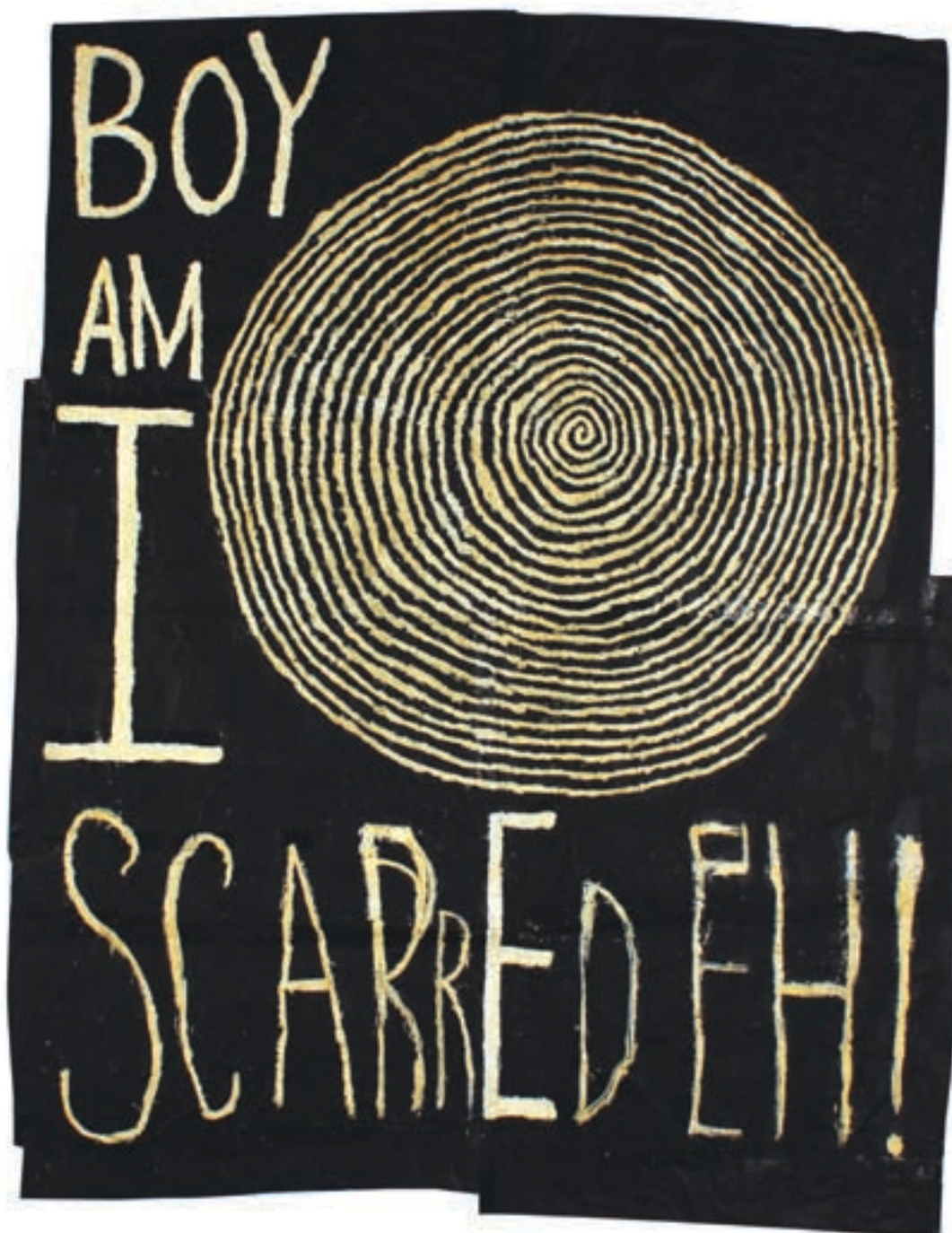
Rebecca Rice

¹ Colin McCahon; *a survey exhibition, the Auckland City Art Gallery* March/April 1972

² Gordon Brown, *Colin McCahon: Artist*, Wellington: A. H. & A. W. Reed, 1984, p. 170

15
Peter Robinson
There is no 1 God
oil and acrylic on canvas
title inscribed, signed with artist's initials *P. R. R* and dated '97
1485 x 710mm
\$22 000 - \$30 000





16

Peter Robinson***Boy am I scarred, Eh!***

oil on builder's paper and tape

title inscribed

3100 x 2400mm

Exhibited: 'Three Colours: Gordon Bennett and Peter Robinson', Heide Museum of Modern Art (touring), April 8 – July 4, 2004.

Illustrated: Zara Stanhope (ed), *Three Colours: Gordon Bennett and Peter Robinson* (Melbourne, 2004), p. 43.

Provenance: Private collection, Wellington.

\$25 000 – \$40 000



17

Peter Robinson

Untitled

oil and bitumen on canvas, 1990

1705 x 2750mm

Exhibited: Robert McDougall Annex,
Christchurch, February 1991

\$20 000 – \$30 000



18
Michael Parekowhai
Calais from The Consolation of
Philosophy Piko Nei Te Matenga
 type C print, edition of 8 (2001)
 1500 x 1200mm
 \$9000 – \$14 000

19
Michael Parekowhai
Pat Covert
 type C print, edition of 10
 475 x 575mm
 \$3500 – \$5000



Photography



20

Michael Parekowhai
Craig Keller/Neil Keller

type C photographs, diptych (2000)

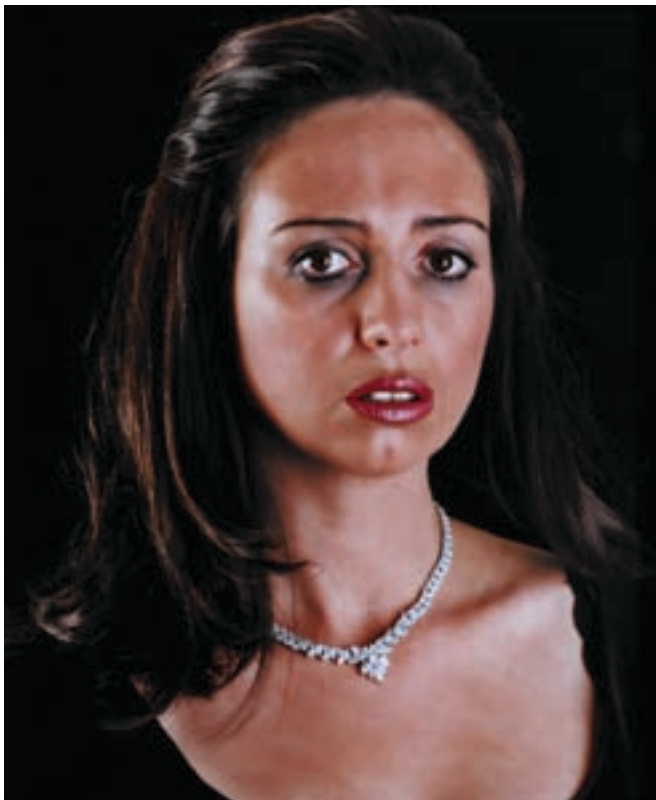
1265 x 1035mm: each

1265 x 2070mm: overall

Exhibited: 'Nine Lives: The 2003 Chartwell Exhibition', New Gallery, Auckland Art Gallery Toi o Tāmaki, 13 September – 23 November 2003.

Illustrated: Robert Leonard and Michael Gifkins (eds), *Nine Lives: The 2003 Chartwell Exhibition* (Auckland, 2003), pp. 42 – 43.

\$18 000 – \$26 000



21
Yvonne Todd
Self Portrait as Christina Onassis
 lightjet print, 1/3
 title inscribed, signed and dated 2006
 verso
 315 x 260mm
 Provenance: Private collection,
 Wellington
 \$4000 – \$6000



22
Yvonne Todd
Artificial Telephone
 LED print, 1/3
 title inscribed, signed and dated 2001
 verso
 520 x 440mm
 \$3500 – \$5500



23
Desiree Dolron
Lisa
 cibachrome print, 7/10
 title inscribed, signed and dated
 1995 – 97 verso
 600 x 500mm
 \$12 000 – \$18 000

Dutch photographer Desiree Dolron's position as a leading contemporary European artist was acknowledged by her first retrospective of works from 1990–2005 at the Fotomuseum den Haag and a major accompanying publication.

Her work swings between location based reportage as seen at the exhibition *Te Di Todos Mis Suenos/ I Give You All My Dreams* at the Pataca Museum in 2008 and highly staged dreamscapes reminiscent of Dutch Masters such as Vermeer.

Works by Dolron are held in major international collections including The Solomon R. Guggenheim Museum in New York, the Victoria and Albert Museum in London and the Stedelijk Museum Amsterdam.



24

Fiona Pardington
Huia Lovers

gold toned gelatin silver prints, diptych
 (2005)
 artist's original label affixed each print
 verso

565 x 440mm: each print

565 x 880mm: overall

\$10 000 – \$15 000

25

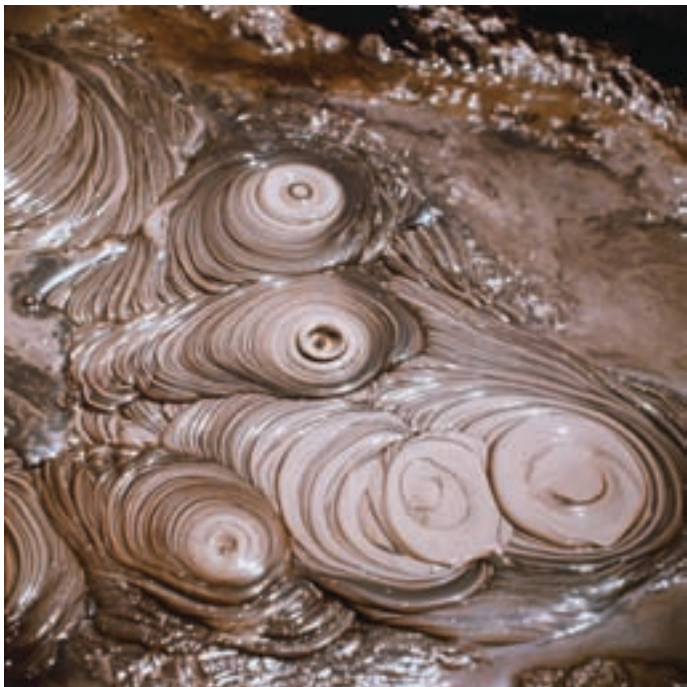
Anne Noble
Sheep and Lillies of the Field,
Jerusalem

gelatin silver print
 Provenance: purchased by the current
 owner from Bartley Nees Gallery,
 Wellington in 2002

145 x 215mm

\$2000 – \$3000





26
Theo Schoon
Waiotapu Mud Pool Study
 unique cibachrome print taken in
 1967 and later printed by the artist
 and John Perry from the ektachrome
 transparency
 original John Leech Gallery label
 affixed verso
 390 x 385mm
 \$4000 – \$6000



27
Neil Pardington
Rehutai No. 1
 LED print on metallic paper, edition of
 15, 2005
 1187 x 990mm
 \$3500 – \$5000



28

Peter Peryer**Trout**

vintage gelatin silver print, 1987

403 x 265mm

Illustrated: Gregory Burke and Peter
Weiermair, *Peter Peryer: Photographer*
(edition stemmle, 1995), p. 67.

\$8000 – \$12 000



29
Peter Peryer
Frozen Flame
 gelatin silver print
 title inscribed, signed and dated 1988
 verso
 430 x 300mm
 \$4000 - \$6000



30
Peter Peryer
Edward Bullmore's Launch
 gelatin silver print
 420 x 270mm
 Illustrated: Gregory Burke and Peter
 Weiermair, *Peter Peryer: Photographer*
 (edition stemmle, 1995), p.
 \$4000 - \$6000



31
Peter Peryer
Engine Leaving Glen Innes Tunnel
 gelatin silver print, 1992
 360 x 360mm
 Illustrated: Gregory Burke and Peter
 Weiermair, *Peter Peryer: Photographer*
 (edition stemmle, 1995), p. 115.
 \$4000 - \$6000

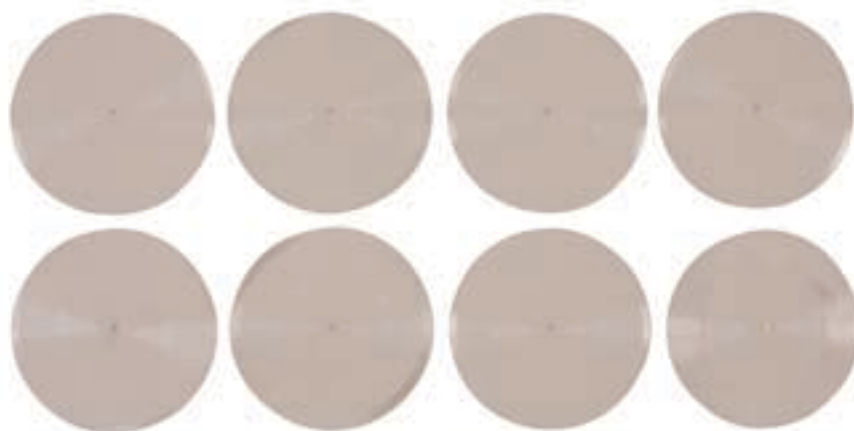


32
Ann Shelton
Frederick B. Butler Collection,
Puke Ariki, New Plymouth,
Scrapbooks from: Hawera 1949
December - 1950 March to Opunake
1952 August - 1953 February, No. 12
 C type print, edition of 3
 1370 x 930mm
 \$3500 - \$5000



33
Ann Shelton
Doublet, Parker/Hulme Crime Scene
Port Hills,
Christchurch, New Zealand, 2001
 type C prints, diptych (edition of 5)
 710 x 895mm each
 \$4500 - \$6500

34
Laurence Aberhart
Old Bridge Structure from New
Bridge, Clutha River, Alexandra,
Dec 1980
 gold and selenium toned gelatin silver
 print
 title inscribed, signed and dated
 190 x 245mm
 \$4000 - \$6000



35
Julian Dashper
Untitled
 oil and pastel on rag paper, diptych
 755 x 1120mm
 \$5000 – \$8000

36
Julian Dashper
Gate Experience
 two 7" vinyl records in gatefold album
 cover
 inscribed 1st ed, 9/20 and dated
 19.6.93
 190 x 190mm
 \$150 – \$300

37
Julian Dashper
A Collection of 18 7" Vinyl Records including Live at the DPAG, Abstract Abstract, Chicken Tonight, Untitled 1996, December in Dusseldorf, Milkstar, August 1997, This is the Last Light of Europe
 eighteen 7" vinyl records with covers and sleeves
 190 x 190mm each
 \$2000 – \$4000

38
Julian Dashper
A Collection of six 12" Vinyl Records: The secret, Driving to Auckland Airport, Slave Pianos, Thin Ice, The Last Great Art of the 20th Century, Thin Ice, Europe
 six 12" vinyl records with covers and sleeves
 310 x 310mm each
 \$700 – \$1200

39
Julian Dashper
Blue Circles (1 – 8)
 eight polycarbonate 12" vinyl records with covers and sleeves
 300 x 300mm: each
 700 x 1500mm: installation size
 Exhibited: 'Julian Dashper – Blue Circles', City Gallery Wellington, March – April 2003
 : 'Midwestern Unlike You and Me: New Zealand's Julian Dashper', Sioux City Art Centre, Iowa, 2005 (touring).
 Illustrated: in the catalogue for the above exhibition, pp. 16, 28.
 \$5000 – \$8000



40

Dick Frizzell***Tiki VI***

oil on board

title inscribed, signed and dated 27/7/91

435 x 445mm

Exhibited: 'Dick Frizzell – Portrait of a Serious Artist', City Gallery Wellington (touring), 15 March – 25 May, 1997.

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

\$17 000 – \$24 000



41
John Pule
Agaaga
 ink and acrylic on unstretched canvas
 title inscribed, signed and dated 2001
 1745 x 1800mm
 \$32 000 - \$40 000



42

Shane Cotton***Gate (I – XII) Nga Rangi Tuhaha***

acrylic on twelve panels
title inscribed and each panel variously
inscribed; each panel individually signed
and dated '03 and numbered *Gate I*
through to *Gate XII*

250 x 250mm: each panel

600 x 2000mm: installation size

\$60 000 – \$80 000

Nga Rangi Tuhaha (the separate heavens) are the twelve heavenly precincts of Maori mythology. In this tradition each heaven has a name and special attributes, and only the uppermost heavens are inhabited by the gods. Access to the lower heavens is permitted to male and female servant-spirits in various forms.¹ A more pragmatic interpretation of these heavens is that they take the

form of layered skies. The clouds of these skies play over the surface of the twelve panels of *Gate (I – XII) Nga Rangi Tuhaha* like bicultural dream-shapes, of which the dominant motif is that of a preserved Maori head or moko mokai. Such heads were originally preserved for posterity within a carefully regulated system of cultural boundaries, but became items of barter and active headhunting



with the advent of European trade and firearms in the 19th century. The shock value in the work comes from the astonishingly bold use of such a culturally loaded motif. In this context Cotton's choice of the 'Gate' theme is crucial. *Gate (I - XII) Nga Rangi Tuhaha* has its genesis in the famous 'Gate' series of panels made by Colin McCahon in 1961-62. McCahon said of his own 'Gate' series that he was

wanting to 'find a way through', much as Jim Morrison and the Doors wanted to 'break on through to the other side', later in the 60s. We are talking about spiritual breakthrough here: an access to the divine, like that provided by a traditional religious painting or icon, but without the specificity of denomination or dogma. Cotton uses both implicit and explicit religious symbols in *Gate (I - XII) Nga Rangi*

Tuhaha, for example the image of Christ walking on water, which derives from the famous glass window image in the lakeside chapel of St Faith's Church, Ohinemutu, Rotorua.

Oliver Stead

¹ See Wilhelm Dittmer, *Te Tohunga, the ancient legends and traditions of the Maoris*. London: G. Routledge & Sons; New York: E.P. Dutton, 1907.





Ralph Hotere

Our eyes slide down the dark dark grey (charcoal) iron sheet, as if over a rippled sea with its peaks and troughs, and we almost fall through it. At first it seems vague, this spacious flatness, or rather neutral without real colour, volume without veneer, but soon it begins to possess qualities, signs and life. The descent of our eyes down each sheet of corrugated iron, like slipping down the incline of a newly corrugated roof, occurs as if we were waiting for that moment when a tongue would peel back, like the lid of a sardine can, to catch our fall, revealing a verdant underbelly, green as a spring leaf or a Granny Smith apple. A world otherwise revealed resplendent in a gash. As our eyes sink and glide down each wrinkly panel surface in a sort of fascination they are also caught, inveigled, by a cobwebby filigree of delicate plant-like forms (tiny fern fronds?) that race through the iron almost eating their way forward like etching acid. Then we notice that the upper and lower edges of each corrugated iron sheet are fixed to a support by beaten lead-head nails, like little silver humming magnets stuck to a charcoal refrigerator door. Further footholds for our descent, these nail heads are cast mementoes of small objects given to the artist by his friends, they function like the small *ex votos* of beaten metal one finds in Italian churches, banal and stereotypical in character, humdrum in their mediocrity, but potent in psychic efficacy and private memory. Now standing back from the whole composition, we perceive that the two rippled surfaces of iron are deliberately juxtaposed (a diptych) to concoct a cruciform shape that hovers ephemerally before our eyes. A conjured shape that in its proportions reminds us of Hotere's shiny black, reflective lacquered paintings of the 1970s, each featuring a perfectly centred, full-length, sharp, coloured slit-like cross. Corrugated iron, invented in England in 1830, introduced into New Zealand in 1850 (it 'roofed' the first New Zealand Parliament in 1852), and now regarded as iconic kiwiana, has over the course of his career been framed, painted, lacquered, scratched, sanded, burnished, and scored by Ralph Hotere. Now that Hotere himself has become something of a New Zealand icon, it seems fitting, as writer Geoff Chapple maintains, that behind all the familiar New Zealand icons lies "the unremitting ripple of corrugated iron".

Laurence Simmons



44
Gavin Hurley
A Boy's Best Friend is his Mother
 oil on hessian
 signed with artist's initials G. J. H and
 dated '06 verso
 1353 x 1000mm
 \$11 000 – \$16 000



45
Richard McWhannell
Her Head in her Hand (Donogh)
 oil on linen
 title inscribed, signed and dated
 1999 – 2000 verso
 655 x 835mm
 \$8000 – \$12 000



46
John Drawbridge
Untitled
 oil on canvas mounted to board
 signed and dated 1972
 1525 x 1068mm
 \$7000 – \$12 000



47
Milan Mrkusich
Green Achromatic with Orange and Yellow
 polymer coloured pencil and crayon on
 canvas paper
 signed and dated '84; title inscribed,
 signed and dated verso
 585 x 440mm
 \$9000 – \$14 000

Gordon Walters

Gordon Walters' *Study for Rewa* (1981) is one of the artist's most restrained, and yet effective, designs from his celebrated Koru series. First exhibited in 1966, some fifteen years previous, the artist was by the early 1980s moving towards a greater clarity and sense of formal order in his compositions. Walters remarked of his practice: "My work is an investigation of positive/negative relationships within a deliberately limited range of forms... I believe that dynamic relations are most clearly expressed by the repetition of a few simple elements". The recurring 'elements' in the Koru series were as little as a line, often terminating in a bulb, and a circle.

Study for Rewa features two terminating Koru bulbs meeting in the top left corner and in the bottom right corner a single black bulb abruptly meets a circle. In between, alternate bands of black and white spread horizontally across the page. Such a blandly descriptive account of the work – what theorists might refer to as ekphrasis, the process of transferring literally what the eye sees or reads into words – does little to convey the complexity of any real engagement with this work, the rich cultural and aesthetic associations with traditional Maori art and Oceanic aesthetics, and the intricate, refined precision of the artist's working method.

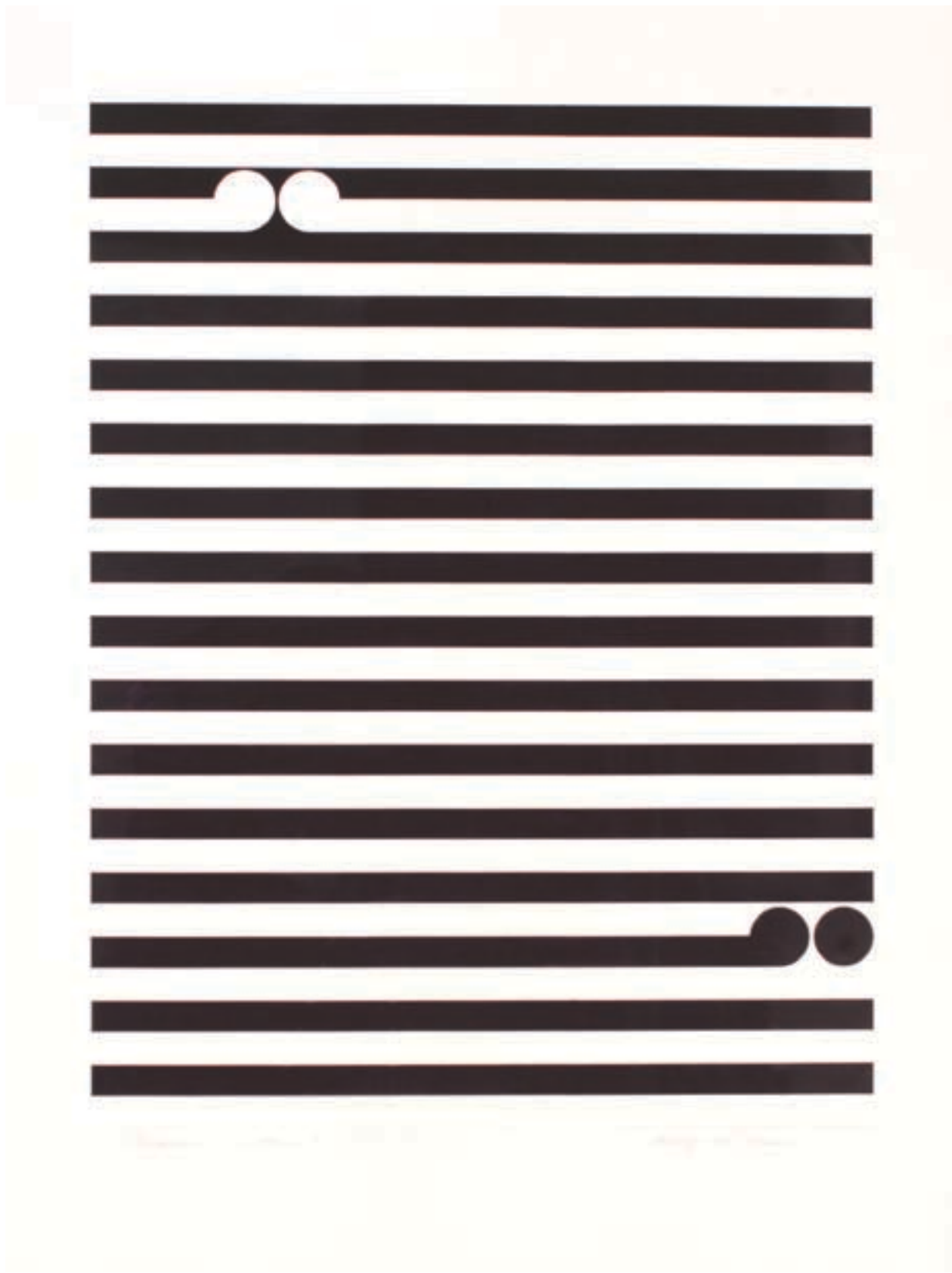
Walters' works on paper were central to his practice and working method. More often than not the artist would begin a design with a preparatory papier collé before producing a work on paper and then lastly a fully-realized painting on canvas or board. Both the papier collé's and the works on paper serve to lay bare the artist's fastidious technique in a wonderfully illuminating manner which his paintings conceal. The artist abandoned free-hand painting in his Koru works as early as 1961 and the drawn pencil lines and barely-visible pricks of the compass, which only reveal themselves upon close inspection, serve as wonderful testimonies to Walters' unwavering exactitude as well as crucial reminders that the artist's earliest training was in the realm of commercial art rather than fine art.

Ben Plumbly

48

Gordon Walters *Study for Rewa*

ink on paper
title inscribed, signed and dated '81
and inscribed 10-04-81
760 x 570mm
\$55 000 – \$75 000

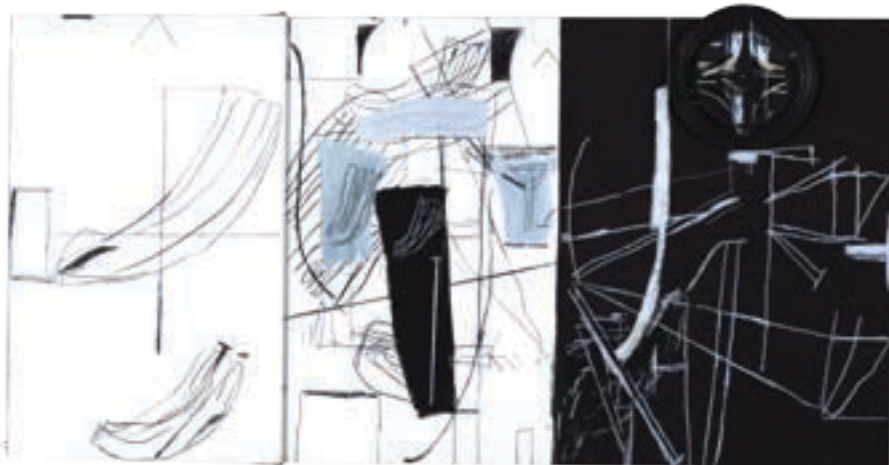




49
A.R.D Fairburn
Study of Maori Rock Drawings
 vintage screenprinted fabric mounted
 to board
 signed
 640 x 800mm
 Provenance: Private collection,
 Auckland
 \$4000 – \$6000

50
Adele Younghusband
Princes Bridge, Melbourne
 oil on board
 title inscribed, signed and dated 1940
 verso
 360 x 495mm
 \$5000 – \$8000

51
Dorothy Kate Richmond
Untitled - Pastoral Scene with
Grazing Sheep
 watercolour
 signed with artist's initials D. K. R and
 dated 1906
 260 x 260mm
 \$4500 – \$6500



52
John Reynolds
Small Annunciation
 acrylic, oilstick and mixed media on
 hinged board
 title inscribed, signed and dated 1988
 1200 x 795 x 75mm
 \$6000 – \$8000

53
John Reynolds
***Knight of the Mirrors/Knight of the
 Mournful Countenance***
 acrylic and graphite on two panel
 doors
 title inscribed, signed and dated 1992
 and inscribed *Quixote* each panel verso
 2750 x 860mm: each
 2750 x 1720mm: overall
 \$15 000 – \$20 000





54
Terry Stringer
Mask
cast bronze
signed and dated '79
235 x 150 x 60mm
\$2500 - \$4500



55
Terry Stringer
Adore
cast bronze, 18/30
title inscribed and signed with artist's
initials T. S
130 x 85 x 50mm
\$1900 - \$2600



57
Ron Left
Axial No. 9 Corner Painting
acrylic on shaped board
title inscribed, signed and dated 1985
1690 x 1100 x 700mm
\$2500 - \$4000



56
Michael Parekowhai
Atarangi
two pot paint on aluminium, 4 parts
200 x 800 x 100mm
\$10 000 - \$15 000



58
Michael Parekowsai
The Bosom of Abraham
screenprinted vinyl on fluorescent light
housing
1300 x 200 x 80mm
\$5000 - \$8000



59
Michael Parekowsai
The Bosom of Abraham
screenprinted vinyl on fluorescent light
housing
1300 x 200 x 80mm
\$5000 - \$8000



60
Jeff Koons
Balloon Dog (Blue)
metalized porcelain, 1937/2300
original Museum of Contemporary Art,
Los Angeles label affixed verso
260 x 260 x 110mm
\$5500 - \$7500



61
Paul Dibble
Flights in Sticks
cast bronze, 2006
signed
740 x 540 x 130mm
\$12 000 - \$18 000

Paul Dibble

The dawn of the new millennium heralded a new-found freedom for sculptor Paul Dibble. With a foundry and studio in Palmerston North, a team of highly-trained assistants in place and a more regular income from an increasingly appreciative audience, the artist set about further investigating the limits of his age-old medium of choice, bronze. Conceived in the same year as the artist's Hyde Park Memorial (2005), the *Soft Geometric* series presented audiences with a shift towards a simpler, cleaner and more homogenous formal template.

The dramatic formal shift did not represent a clean break however. Numerous narrative strains have remained a constant throughout the artist's impressive oeuvre and the cool, restrained formal elegance of the *Soft Geometric* works recalled the elongated limbs and torsos of his *Long Horizon* works as well as the recurring Nautilus Shell, not to mention further reflecting Dibble's obvious lifelong engagement with New Zealand and Polynesian history.

Soft Geometric references both Maori and European history, providing a touchstone to the International Modernist sculpture of Arp, Brancusi and Moore whilst closer to home recalling the bi-cultural vernacular of Theo Schoon and, more especially, Gordon Walters. Like Walters' Koru paintings, negative space is as integral to the composition and the experience of viewing the work as positive form. From some angles the work appears solid and dense, from others the sharply outlined shapes serve to lighten the sculpture teasing the eye from the three dimensional corporeal mass to make it appear as a silhouette. To sculpt in bronze, an inflexible and anachronistic medium burdened with history, is a generous and brave act in the face of an increasingly relentless and temporal society, fixated on the here and now. That Dibble's cast bronze sculptures give us cause to pause and reflect in these busy times is something for which we should be grateful.

Ben Plumbly



62
Paul Dibble
Soft Geometric Medium Series 2,
No. 1
 cast bronze, edition of 2
 signed and dated 2004
 2000 x 1000 x 465mm
 Illustrated: Jeantte Cook (ed), *Paul Dibble* (Auckland, 2001), p. 199.
 Exhibited: 'Sculpture on the Shore',
 Auckland, 2004
 \$60 000 – \$80 000

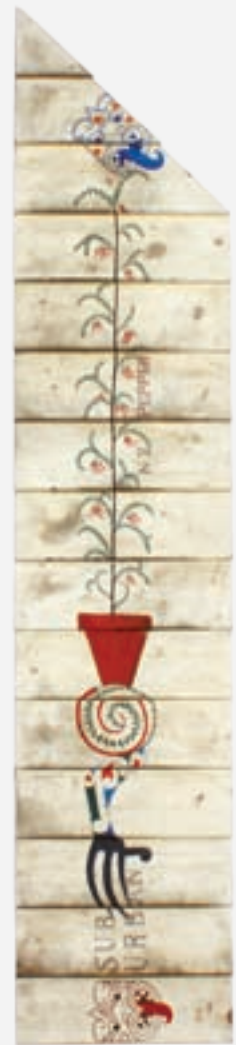


63
Neil Dawson
Holes (Up/Down)
 steel wire, plastic mesh and enamel
 paint, two parts, 2/5
 title inscribed, signed and dated 1982
 (on artist's original case)
 50 x 380 x 380mm: each part
 installation size: variable
 \$7000 - \$10 000

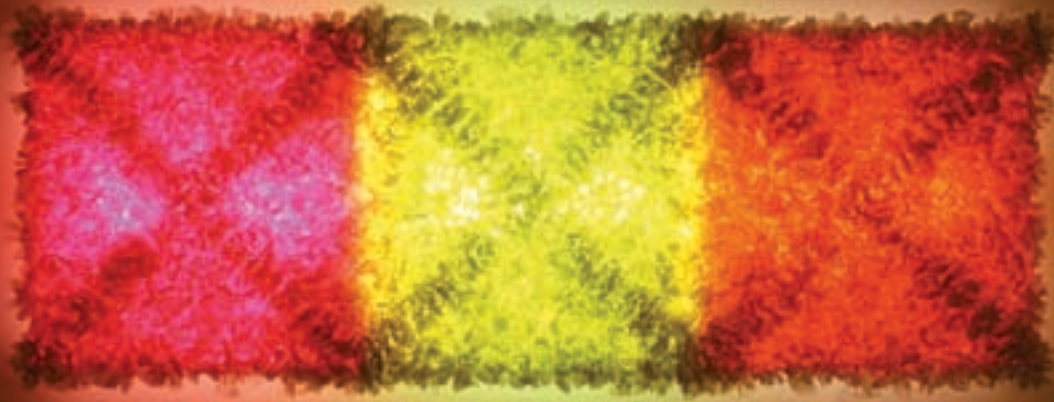
64
Chris Bryant
Sub-Urban
 acrylic and enamel on vintage gelatin
 silver print, 1992
 title inscribed; signed verso
 360 x 360mm
 \$3000 - \$5000



65
Jeff Thomson
Buzzy Bee
 acrylic on corrugated iron
 1250 x 1190 x 450mm
 Provenance: Purchased by the current
 owner from Denis Cohn Gallery, circa
 1986; Private collection, Auckland.
 \$8000 - \$12 000



65.1
Jeff Thomson
New Zealand Bouquet
 screenprint and acrylic on corrugated
 iron, 2003
 1150 x 780 x 340mm
 \$6000 - \$9000



66
Niki Hastings-McFall
Sweet Little Kisses
 lei flowers and lightbox
 1810 x 690 x 170mm
 \$4000 – \$6000

67
Guy Ngan
No. 15
 cast aluminium
 title inscribed, signed and dated 1975
 460 x 365 x 178mm
 \$4500 – \$6500



68
Denis O'Connor
Sill for a Bird King – XIX
 carved limestone quarried from Maheno, North Otago
 855 x 760 x 338mm
 Exhibited: 'Branches from the Wishing Tree: Stone Carvings by Denis O'Connor',
 Dunedin Public Art Gallery, June 3 – July 6, 1986 (touring).
 Reference: Peter Leech, 'Branches from the Wishing Tree: Denis O'Connor', *Art New Zealand*, 1986, pp. 30, 81.
 Provenance: Corporate collection, Auckland
 \$8000 – \$14 000



69
Bill Hammond
Yamaha RX 9: Used
 acrylic on wallpaper, two panels
 title inscribed, signed and dated 1989
 1040 x 1900mm: overall
 Provenance: Purchased by the current
 owner from Peter McLeavey Gallery
 in 1990
 \$35 000 – \$45 000

70
Dale Frank
***It's a whole new world that we live
 in/maintain muscle mass/Nelson
 Landscape***
 acrylic and varnish on canvas
 signed and dated 2004
 2000 x 2000mm
 \$25 000 – \$35 000





71

Richard Killeen
Herd of black hat

acrylic and gesso on 30 aluminium
 pieces
 title inscribed, signed and dated '99
 500 x 380mm: installation size
 \$7000 - \$10 000

72

Reuben Paterson
Black and White T. V

acrylic and glitterdust on canvas
 title inscribed, signed and dated 2005
 verso
 610 x 610mm
 \$4500 - \$7000



73

Sara Hughes
Inflate 2

acrylic on linen
 title inscribed, signed and dated 2008
 verso
 810 x 810mm
 \$4500 - \$6500



74

John Pule

Fufili

ink and oil on canvas
signed and dated 2005

2120 x 1800mm

\$32 000 - \$40 000

Charles Frederick Goldie

Kapi Kapi, of the Tuhourangi tribe at Whakarewarewa, was among Charles Frederick Goldie's favourite subjects, the artist painting her no fewer than 22 times. A survivor of the Tarawera eruption, she lived to the ripe old age of 102 before dying, deliberately it is said, by falling into a hot pool – said to be then custom among the old Maori (Peter Shaw, <http://www.fletchercollection.co.nz/exhibition/turning-points/category1/cfgoldie.php>). This fine example, painted in 1909, comes eight years after the artist first began undertaking regular trips to the Rotorua region where he took photographs and sketched local Maori. Goldie's paintings have been increasingly scrutinized in recent years for giving pictorial form to the turn of the century notion that the Maori were a dying race. Paintings such as *The Old Sentinel* have been criticized as overt stereotypes, in which the artist portrays his elderly Maori subjects as melancholic, introspective and mournful; as if they are dreaming of a better place and a better time.

It is the acute detail which marks *The Old Sentinel* as among the artist's finest small paintings, a skill which the artist honed during his years studying at the Academie Julien in Paris. Goldie wonderfully counterposes the heavily-lined face and fine silver tresses of his 102 year old subject with the carved ancestral pou of the local whare whakiro, granting pictorial expression to the veneration with which *Kapi Kapi* was held, due to both her survival through many years of conflict and natural disaster along with her unerring work ethic and status as a revered Maori matron. Particularly notable and further to the intense concentration of detail on the artist's face is the trademark attention to the moko. *Kapi Kapi* was said to be the only woman the artist ever saw with the tattooed spiral around the nostrils and the detail of her kauae chin moko is exquisitely rendered in this particular example.

Despite some criticism of the artist from certain circles it is interesting to note the response many Maori had at the Goldie exhibitions which toured Australia and New Zealand in the 1990s, with many considering the pictures to represent actual 'personifications' of their ancestors, seeing part of their spirits remaining in painted form and being genuinely grateful to the artist for capturing and keeping the memory of their ancestors' alive. Perhaps, in a nutshell, this is why a painting such as this which was painted some 100 years ago, still seems so wonderfully relevant, even in today's digital age.

Ben Plumbly

75

Charles Frederick Goldie
The Old Sentinel

oil on wooden panel in artist's original frame

signed and dated 1909; title inscribed, signed and dated C. F Goldie Auckland, Sale Price £12 – 12 – 0 on artist's original label affixed verso

203 x 150mm

Provenance: Private collection, Auckland

\$180 000 – \$220 000



Ralph Hotere

A picture paints a thousand words is one of those dog-eared sayings that springs to mind whenever a cliché is required. It is a truism easily confounded when one approaches that distinctive strain of collaborative image making that is a defining feature of New Zealand modernism: paintings with words; about words... of words.

Two of our greatest artists Colin McCahon and Ralph Hotere repeatedly return to the theme of the painted word via potent relationships with writers and poets or by accessing sacred and historical texts. In McCahon's case a rich and long-standing 'co-writing' relationship was formed with John Caselberg.

Ralph Hotere has enjoyed numerous fertile relationships with writers and poets including Cilla McQueen, Bill Manhire, Hone Tuwhare and Ian Wedde.

Dawn / Water Poem of 1975 explicitly acknowledges the poet Manhire. The inscription of the writer's name is placed in pole position in the bottom right hand margin in the exact spot usually reserved for the artist's signature. Hotere gives himself second billing with a lesser annotation along the right hand vertical of the painting.

Bill Manhire is one of New Zealand's most awarded writers and was honoured with the 2007 Prime Minister's Award for Literary Achievement. His role as a teacher and mentor is equally important as the director of the International Institute of Modern Letters, centre for Creative Writing at Victoria University of Wellington.

Manhire's ongoing role as a poetic muse and foil for Hotere has been the source of some of the artist's most significant works of the late 20th Century in the form of the *Song Cycle*, *Pine* and *Maladay* series. These can be described in musical terms as almost duets.

In *Dawn / Water Poem* the repeated 'lyric' SUNRISE enters and connotes the rising sun from the upper right or eastern corner and slides into a column as the phrase metamorphoses from rusty red to deep blue at the bottom of the canvas. This use of 'animated' text presents as cinematic, the sense of anticipation this graphic

device creates is akin to the opening credits of a film, becoming a metaphor for the renewed hope of a new day.

The theatrical allusion is further heightened by the drizzled verticals in a gauzy blue which act as diaphanous curtains from which the obscured text emerges. These echoes of the proscenium are not co-incidental, in 1975 Hotere had designed the programme and poster for *Song Cycle – Sound Movement Theatre*, a collaborative presentation between Manhire, musicians Barry Margan, and Jack Body, complete with a dance component.

A consistent thread in Hotere's work has been environmental protest. *Dawn / Water Poem* and the Sunrise motif became vehicles to express the artist's renunciation of the Mururoa nuclear testing which had commenced in 1966. Hotere's opposition to this destruction came to a head in an incendiary body of paintings in 1985 to which the canvas in this catalogue is directly related. In *Dawn / Water Poem* of 1986 from the Christchurch Art Gallery Collection a flaming red ground sets the scene for the canvas to be graffitied with references to Mururoa. Dawn in this context stands for the terrifying force of the nuclear era and water has been described as the Pacific Ocean enveloping the assaulted atoll.

In the 1975 canvas this impending storm is yet to break and an air of contemplation and the formal elements of the work are to the fore. What is ever present however is the impeccable blending of the graphic qualities of the text within Hotere's composition, poetry in painting.

Hamish Coney



76

Ralph Hotere

Dawn/Water Poem

acrylic on canvas

title inscribed, signed and dated Port
Chalmers '75 and inscribed *Manhire*;

title inscribed, signed and dated verso
1055 x 653mm

Exhibited: 'The Group Show',
Canterbury Society of Arts,
Christchurch, March 1976

Provenance: Private collection,
Canterbury

\$80 000 – \$120 000

Ralph Hotere

Pakiri beach just north of Auckland is one of those spots that tug at the heart when New Zealanders have been away from Aotearoa for any long period. A rugged coast softened by Pohutukawas, golden sand and dunes fringed with maritime grasses – picture perfect. However, like so many of New Zealand's most picturesque attractions it is contested to the point of vexation. Beautiful sun-kissed Pakiri beach has for years been dredged for tonnes of sand to make concrete.

That Ralph Hotere should be drawn to this location where a fragile natural resource is under siege by industry should come as no surprise. He has always been on the side of nature's underdogs – in this case the near extinct Dotterel that nests in the dunes.

From the *Polaris* works of the early 1960s to the *Towards Aramoana* and *Oputae* series of the 1980s Hotere has been deeply concerned with the net effect of man's industrial strength ability to inflict damage on the defenceless earth.

Another constant in a career of over sixty years has been a remarkable facility with materials that stand outside the usual painterly norms. That so many of Hotere's paintings are in fact constructed with a minimum of paint and a maximum of steel, wood, gold leaf, pewter nails and all manner of media often goes unremarked for the simple reason that he treats these often difficult materials in a sinuous, painterly manner.

Pakiri from 1999 is such a case in point. The work is framed by a raw wooden window frame reminiscent of the *Black Window* series. The centrepiece is a heavily burnished sheet of polished stainless steel. The burnished pattern consists of repeated rows of a figure of 8 schema which is centred by a striking cross fashioned with a blow torch. The brilliant square of metal is affixed to the substrate by a dozen objet trouve cast pewter mounts – not a drop of paint to be seen!

Viewing the image in a static photo on this page discounts the vital interplay between the viewer and the reflective metal surface. The vigorous burnishing and application of the blowtorch cause the metal to bend and roll under heat resulting in a subtle range of mounds and hollows in the surface of the sheet. This uneven but highly reflective surface brings the viewer and the physical space within which the work is located into play. The final component which animates the formal properties of the work is the viewer whose form is warped and deformed by the 'mirror' effect of the polished steel. At the same time the burnished sections catch the light in an almost kinetic display of movement. The effect is highly interactive much like the bloating and shrinking effect of a vaudeville mirror.

As in so much of Hotere's work his ability to harness chance and mechanical processes within a formally rigorous design gives the work the frisson of high stakes risk. Images of Hotere in his studio frequently show the artist with the equipment required to 'attack' the metal utilized in works such as *Pakiri* – grinders, blow torches and gas bottles.

Within the confines of this wall mounted 'painting' Hotere is definitely working outside the square.

Hamish Coney

77

Ralph Hotere *Pakiri*

burnished and blow torched steel, lead head nails and Colonial window frame
title inscribed, signed and dated
Carey's Bay '99; title inscribed, signed
and dated verso
1095 x 1007mm
\$70 000 – \$100 000





Pat Hanly

Pat Hanly's *Yellow Jogger* (1981) has, until now, occupied exactly the same place since it was hung there by the artist and his dealer Rodney Kirk-Smith at the time of its purchase, in the year it was painted and first exhibited. It's not exactly a sun-drenched spot and its five years since I first saw it there, partially obscured by a hall table, a vase of flowers and a small bronze. Unlike other aspects of modern life, you never forget – or at least I don't... – a truly great painting.

Unquestionably one of the defining paintings from the artist's much-lauded *Golden Age* series, nearly 30 years on it here gets only its second ever public airing, a great treat for Pat Hanly fans and for fans of New Zealand Modernism. The *Golden Age* series successfully amalgamated many of the artist's defining leitmotifs bringing them together with a formal clarity and lucidity perhaps only seen before in the equally-lauded *Figures in Light* series. The artist himself wrote of the works: "The *Golden Age* all races in harmony, love, live, despite greed and wars. Birds sing, stars appear, moon and sun shine, colours glow and life goes on." Hanly's concerns were as much social and political as they were aesthetic at this point of his career. Painted in a time of great public dissension and discord, the works in the series all aimed to embody the ideal of human decency and harmony. Profoundly affected by both the Bastion Point saga where 200 'trespassers' were arrested on Ngati Whatua land, and the Springbok tour in which Hanly himself participated in the Hamilton Rally where the game was cancelled, perhaps never before in the artist's work had political and aesthetic concerns coalesced in such a fecund manner.

Yellow Jogger is a tour-de-force of modernist painting, brilliantly showcasing the artist's unrivalled skills as a colourist. On a milky white field the constituent parts play out their sun-drenched, joie de vivre of life and love. The aggressively angular figure of the male yellow jogger predominates, flanked by two typically curvaceous females figure, à la the torso series. Echoing the two nude women are heavily stylized infant or tiki figures appearing in different graduations of burnt orange, one of which points to the heavens. Reappearing throughout the *Golden Age* series, along with the peace dove in the sky, they serve as a reminder of a purer existence and of creation itself, whilst the bold patches of pure colour further reinforce the inebriating air of passion and desire.

The artist concluded the series in the same year as *Yellow Jogger*, crossing out a later painting aggressively with black lines and in doing so effectively wiping out both the image and the series and all it stood for. In *Yellow Jogger*, Hanly parades in grand fashion his unique ability to make paint sing and dance and reminds us all that irregardless of technological advances, painting's capacity to convey our dreams and desires remains unrivalled.

Ben Plumbly

78

Pat Hanly *Yellow Jogger*

acrylic and enamel on board
title inscribed, signed and dated 1981;
title inscribed, signed and dated and
inscribed 'Golden Age Series' verso
1190 x 1190mm

Provenance: Purchased by the current
owner from R. K. S Gallery in 1981;
Private collection, Auckland.

\$160 000 – \$220 000

Shane Cotton

Hopa is Maori for Job, the prophet of the Old Testament. The quotation from Job 29:18 which appears down the centre of this painting relates to a tradition of the Taiamai lands of Northland. In 1998, while in Dunedin as Frances Hodgkins Fellow, Shane Cotton embarked on a new leg in his voyages of discovery into the landscape of cultural symbols. This time his course was set for the Far North, to the so-called ‘Taiamai’ lands of his own ancestral Ngati Rangi people, the environs of Ohaeawai and Ngawha. *Hopa* is one of the great works from this year of intense productivity for Cotton.

The symbolic landscape into which Cotton enters in *Hopa* is one of great richness, for its history has been well documented, in the pakeha sense, and carefully handed down, *tuku iho*, in the Maori sense. Yet the era he is dealing with here, the early 19th century, is also characterised by great wipings-out and revisions in the cultural records of both Maori and pakeha. As usual in Cotton’s work, the time and space coordinates of his landing on this scene, in the guise of cultural time-traveller, are given with academic precision. In this case it is the intersection of two phrases: the quotation from Job, ‘I shall die in my nest, and I shall multiply my days as the sand’, and the *whakatauki*, or proverb, of Ngati Rangi, which says ‘Ko Ngati Rangi, ko te angaanga i titi i te rangi’ – ‘I am Ngati Rangi, the head which shines down from Heaven’. These two phrases form a cross on the surface of the painting, indicating the advent of Christianity in Northland at the time of the Musket Wars of the 1820s. At the same time this word-cross forms a locational device, like the crosshairs on a rifle sight or surveying instrument, and as such it is analogous to the bulls-eye target devices also frequently used by Cotton. As a navigator of cultural landscapes he is saying to the viewer, ‘I have fixed my sights on *this* part of the story’. Having thus located his field of interest, Cotton then sets about, like one of Cook’s scientists, to capture and identify the figurative symbols, pure-bred and hybrid, he finds in the historical records relating to the story.

We can see how this process works in *Hopa*. Appearing along the horizontal axis of this word-cross, hovering above the long topographical profile showing the lands and mountains of Taiamai, the Maori proverb locates the reader in a historical narrative, and

allows us to follow the other navigational symbols in the work as a consequence. The proverb is a Ngati Rangi one, and refers to internal struggles within the Ngapuhi subtribes of Northland for dominance, even as the greater Ngapuhi tribal alliance was seeking to dominate more southerly-dwelling tribes with the help of English muskets. The version of the proverb quoted here is attributed to the Ngati Rangi leader Tari and refers to his claim to the senior lineage of the Ngapuhi clans. During this time, amid the chaos of internecine war between rival Maori families, and with European Christians simultaneously attacking the very cultural fabric of Northland Maori identity, strange new cultural hybrids of Maori and pakeha culture emerged among Maori in the form of messianic cults. Such cults were a response to deliberate cultural wrecking of Maoritanga by Christians on the one hand, and on the other the strong desire of a people stripped of their familiar cultural signposts, to find new ones by which to hang on to the land of their forefathers. This need to find new words for hanging on is at the essence of the quotation from Job. The verse was used by the Hokianga prophet Papahurihia, leader of a visionary movement in the 1830s which came to be known as the ‘Blackout Movement’, and is one of Cotton’s major interests during his time in Dunedin.

Oliver Stead

79

Shane Cotton

Hopa

oil on canvas

title inscribed, signed and dated 1998 verso

1857 x 1550mm

Illustrated: *Art New Zealand*, No. 90, Autumn 1999, p. 73.

Reference: William McAloon, ‘Stirring the Pot: Recent Paintings by Shane Cotton’, *Art New Zealand*, No. 90, p. 74.

Provenance: Private collection, Wellington

\$130 000 – \$170 000



Michael Illingworth

In an interview with Barry Lett in 1965 Michael Illingworth announced ‘I am building a façade for my own world, against the establishment façade, the façade of hypocritical suburbia’. It became a world populated by his provocative Adam and Eve characters – lost, ingenuous little figures, waving at us with a transfixed wide-eyed stare. Alongside the Adam and Eve paintings are their binary opposite, the well-dressed, bourgeois figures called Mr and Mrs Piss-Quick. Where Adam and Eve are posed against nature, the Piss-Quicks are always located in domestic interiors. It is the city versus the wilderness. Although blatantly satiric paintings, humorous and mocking in tone, they are also imbued with a childlike exuberance.

Early in his career Illingworth positioned himself as an ‘outsider’, believing in the role of the artist as social critic and the initiator of change. Like his friend and kindred spirit James K Baxter, his work is infused with the alternative attitudes and mood prevalent in the 1960s and ‘70s. Like Baxter he also separated himself and his family from urban society by first moving from Auckland to Puhoi and then to a farm in Coroglen on the Coromandel Peninsula.

Born into an upper middle class family in England, as a child Illingworth was sent to an alternative school until his parents emigrated to New Zealand in the early 1950s. Perhaps his parents, like many of those who emigrated at that time, imagined New Zealand as a kind of utopia. New Zealand, however, was ultimately a disappointment for Illingworth. This disappointment is reflected in his paintings in which he rejects the aspirations and mores of suburban New Zealand posing it against the openness and freedom of a rural idyll, a Garden of Eden.

The Adam and Eve paintings are Illingworth’s most controversial works. These small, naïve, naked figures are always located in the landscape. Their expressions and gestures are invariably ambiguous – are they beckoning us towards them, welcoming us to their Eden, or bidding us farewell? The landscape and the notion of a rural idyll evoke the possibility, as Illingworth once suggested, of purity. They are figures closely connected with nature and the land and while

they appear ingenuous and unashamedly naked, to some their explicit genitalia was flagrantly sexual – so much so that when first shown in the 1970s there were complaints of obscenity. The Barry Lett Gallery in which the works were being exhibited refused to remove the paintings and although the complaint went to court it was eventually dismissed.

Illingworth was one of a group of painters including Colin McCahon, Don Binney and Michael Smither, all of whom exhibited at the Barry Lett Gallery in the 1960s, for whom conservation of the natural environment was already part of their visual vocabulary and focus. In *Adam and Eve* the bare hills and naked tree seem as vulnerable as the disconsolate little *Adam and Eve* figures. It is a work as much about the landscape as the figures which inhabit it.

Illingworth’s early works were expressionistic in style with a strong sense of gesture. Later he began to paint in the hard-edged realism of this his ‘classic’ style. These are paintings that have been worked and reworked until they glowed with a rich and vibrant luminosity. ‘The initial attack’, Illingworth wrote, ‘is spontaneous, blind. But then the painting has to be rounded off. There is a gradual process of refinement, hours and hours of work until it is finished and then I am utterly exhausted by the effort.’ They are exquisite paintings, their faux naivety, as with *Adam and Eve*, strangely compelling.

Kriselle Baker

80

Michael Illingworth
Adam and Eve

oil on jute

title inscribed, signed and dated 1968 verso

913 x 761mm

Exhibited: ‘A Tourist in Paradise Lost: The Art of Michael Illingworth’,
City Gallery, Wellington, 14 July – 28 October, 2001.

Provenance: Private collection, Wellington

\$140 000 – \$190 000



Colin McCahon

Spending increasingly less time at Muriwai, Colin McCahon settled into a new studio in Grey Lynn in late 1978. Among the first works produced here are series of small paintings titled *Truth from the King Country: Load Bearing Structures* in which Tau crosses are superimposed on abstracted landscapes. *Truth from the King Country: Small mysteries (the seven wounds) no. 6* (1978) is from this series.

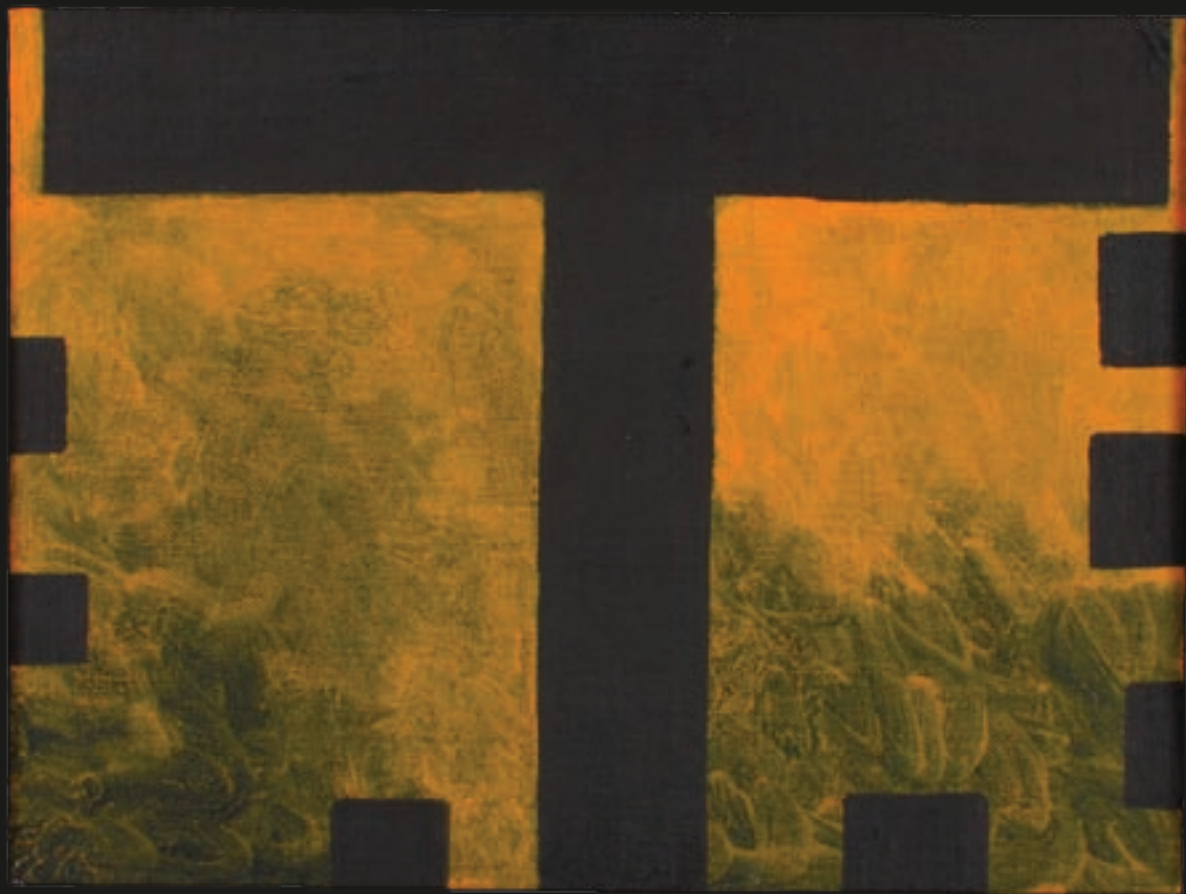
Although less literal than many of his works *Truth from the King Country: Small mysteries (the seven wounds) no. 6* has a religious subject. Along with the Tau cross, the seven dark forms that border the central composition are understood to be representations of the sacred wounds Christ endured throughout the course of his Passion.

The series title locates the work in the central North Island and offers a double meaning to the formal arrangements of the Tau cross symbol. Its form is reminiscent of the renowned railway bridges at the Mangaweka Viaduct in the heart of the King Country. The viaduct is one of the highest railway bridges in New Zealand and straddles one of several deep river gorges that cut through the area. A more metaphorical interpretation suggests that like a bridge, faith bears the strain of bridging the wide gap of a deep ravine.

Anna Jackson

81

Colin McCahon
Truth from King Country: Small Mysteries (The Seven Wounds) No. 6
acrylic on canvasboard
title inscribed, signed with artist's initials *CMcC* and dated '78 verso
227 x 305mm
Reference: Colin McCahon database (www.mccahon.co.nz) CM000955
\$55 000 – \$75 000



Colin McCahon

Colin McCahon is hardly ever described as a gestural painter. His painted surfaces for all their compositional energy are careful, worked and worked-over (sometimes for years). But in 1958 on his big OE we know that McCahon visited New York artist Alan Kaprow's studio and was enthusiastic about a painting done in the course of one of Kaprow's 'Happenings' (multi-media, interactive performances that often, in their early manifestations had paintings as their outcome). It was, he said, the most beautiful and "contemporary" painting he'd ever seen. In the late 1950's, Kaprow, with Jackson Pollock in mind and inspired by the critic Harold Rosenberg, had written a series of essays about 'Action Painting': art that involved the spontaneous application of vigorous sweeping brushstrokes and chance effects of dripping and spilling paint onto the canvas that, said Kaprow, "bordered on the ritual". Kaprow claimed that Pollock was less important for his paintings as material objects than for the kind of choreographic approach to painting that the artist instigated. It is clear that McCahon brought the 'choreography' of the happening experience back to Auckland with him. We sense this immediately in the installation of the *Wake* cycle of paintings, which were hung around four walls, and in the vigorous, unfettered style of the Northland paintings including the *Northland Panels*.

Northland (1958) is characterized by unruly marks — energetic and raw, the painted surface is intercalated as veils of thick brushstroke and drip, and paint is spattered as if in an attack. A mixture of painterly gesture and pure incident that both replicate and disfigure the land, this is a landscape emotionally evoked yet decidedly unpastoral (the blue slash of paint on top of the background hills sits peculiarly). In other parts of the composition we find gestures

of erasure and concealment: McCahon's gestural paint fails into hesitance where it runs out into the hardboard support in the lower centre of the painting; or in transparent areas where the paint is sufficiently thin so as to reveal the marks of geomorphology beneath. Is this a road or track that marches up the right-hand side of the composition? McCahon completed only a few paintings and a suite of drawings as a result of his post-US 'escape' north but they were to be crucial for his career. From this vital moment on his concern with the natural world, specifically landscape, would involve an extreme physicality. Living in Titirangi, and just prior to his visit to the US, McCahon had written that he was seeking, in his painting, to move "away from hysteria into order & value & reality ... Bach rather than Beethoven. Cézanne than Van Gogh". But, after four months in North America, it is clear that he had now left Cézanne behind him (perhaps forever) and was back again in the territory of hysteria and Van Gogh.

Laurence Simmons

82

Colin McCahon *Northland*

oil on board (monocoat) in artist's original frame
title inscribed, signed and dated 1958 and inscribed *No. 1* verso;
original *The Gallery* label affixed verso
770 x 660mm

Illustrated: Gordon H. Brown, *Colin McCahon: Artist* (Auckland, 1993),
colour plate 16.

Reference: Colin McCahon database (www.mccahon.co.nz) CM000416
Provenance: Purchased by the current owner circa 1959 from The Gallery,
64 Symonds Street, Auckland;
Private collection, Auckland

\$140 000 – \$180 000



Milan Mrkusich

Milan Mrkusich is one of New Zealand's greatest realists. Wait a minute. Realist? Yes, Mrkusich is a more dedicated realist than any painter of portraits, landscapes, still lives or narratives. He paints facts, and he does not let emotions or impulses – and certainly not a good story – get in their way.

Achromatic II 1977 is a square made of board, and made of squares, made of lines and tones, made of layers of acrylic paint. There is no artful 'composition' as such, but a logical system. Mrkusich wanted something more universal, archetypal, than the capricious decisions or 'taste' of an individual. (Composition, in any case, is just the way a picture is put together.) This attitude can be detected in Mrkusich's paintings from at least the early 1960s, and it was in line with American modernist painting of the same period; Ad Reinhardt and Frank Stella similarly had no wish to 'express themselves' through compositional choices.

From 1968 until 1976 – the period preceding *Achromatic II* 1977 – Mrkusich used a single pictorial system for an extensive series of 'corner' paintings. Each painting had four small triangles pointing out the four corners of the square surface, emphasising its defining characteristics. The system was a 'given', within which chromatic and achromatic variations could be played out.

In *Achromatic II* 1977, a system of squares 'justifies' the size and shape of the painting. The painting has four equal sides. There are four squares lined along the base, each equivalent to one quarter the area of the larger pale square in the centre, which in turn is one quarter the size of the overall painting. One also tends to fill in an additional eight squares all around the central pale square (half the total area of the painting), though they are not drawn in. There is as much in the painting as there needs to be for the facts to be clear, and for the parts to make a whole. If this pictorial system expresses anything, it expresses quadruplicity!

There is, of course, the danger that dividing the painting into component parts like this will undermine, not safeguard, its wholeness. Here colour (or non-colour) enters the equation. Mrkusich establishes a sequence of greys, from the pale central square, to the 'medium' grey above and at the sides, to the dark grey squares at lower left and right, bracketing two squares containing intermediate stages of the progression. This simple order of achromatic tones is not unlike that found in *Achromatic Progression* 1991 (auctioned at Art+Object in July this year). Colours are facts, which Mrkusich coordinates and explores, but does not invent or arbitrarily arrange.

Mrkusich's statement, reported in a 1969 *Woman's Weekly*, urging those wanting only landscapes to 'take a drive in the country', has the character of a throwaway quip. In reality, it was profound. (I have found that a number of abstract painters talk like they paint, getting to the crux of an issue with a few well-chosen words.) A real landscape can be found in nature, not in a painting of nature. Abstract paintings, on the other hand, do not merely depict the real, they are self-evidently real. What they are, and what they represent, amounts to much the same thing. *Achromatic II* 1977 effectively represents all squares and all greys, with its neutral, pre-existing logic. Yet it is also very specific in terms of the quantity and quality of those achromatic shapes – a highly concentrated, distilled reality. I guess this is what we mean by 'fine art'.

Edward Hanfling

83

Milan Mrkusich

Achromatic II

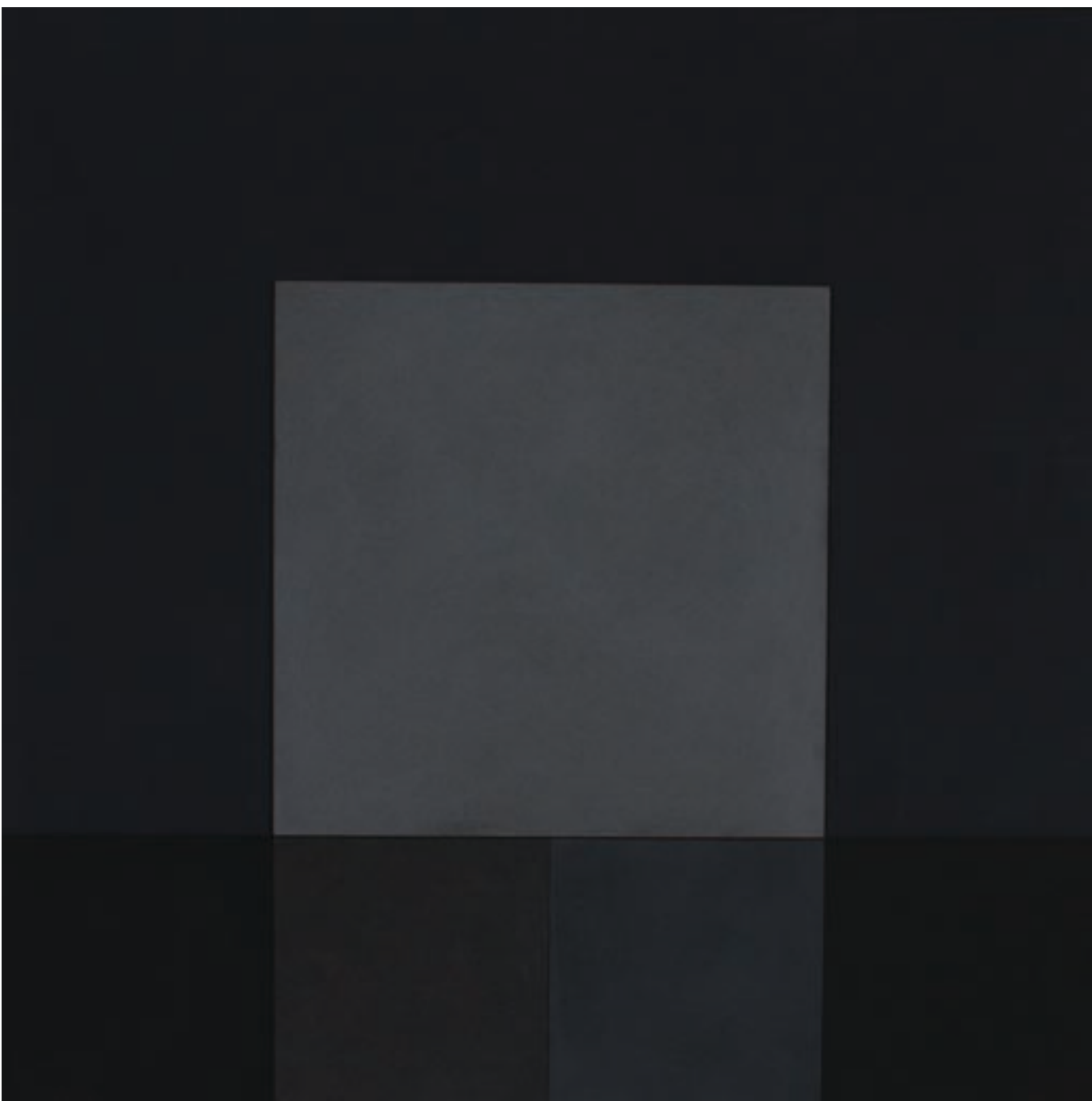
acrylic on board

title inscribed, signed and dated 1977 verso

1200 x 1200mm

Provenance: Private collection, Christchurch

\$60 000 – \$80 000



Works from the Collection of Celia Dunlop

There are a lot of people who buy art from time to time.

Very few become collectors.

— Peter McLeavey

The above words were written specifically in relation to Celia Dunlop. They laconically bespeak of the fine line between those with a casual interest in acquiring art and those few who for whom art acquires them, consuming and demanding an engagement beyond the rational act of merely decorating one's walls. Celia Dunlop was so consumed by contemporary New Zealand art that her collection swelled to 250 works by 121 artists, the vast majority of which were hung and displayed – floor to ceiling – in her Wellington villa. Her collection was recently exhibited and shared with the public in the brilliant exhibition *'Thrill Me Every Day': The Celia Dunlop Collection* at the New Dowse in Lower Hutt from May through to September this year.

Barely twenty years old when she acquired her first artwork, a Joanna Margaret Paul, it was in the 1990s that her collection and eye really began to take shape, honed by a larger budget and the efflorescence of Maori and Pacific Contemporary art, jewellery and craft art. In Jill Trevelyan's wonderfully insightful essay in the beautifully produced accompanying publication *'Thrill Me Every Day' – The Celia Dunlop Collection*, she provides a clue as to her tastes, writing: "She was drawn to texture and pattern – to richly worked surfaces and evidence of the maker's hand. Paintings rather than photographs, ceramics rather than glass, bone, stone and shell rather than highly polished gold and silver. She once remarked that she didn't like artworks to be 'too perfect'". Indeed,

in the sixteen works on offer from Celia Dunlop's collection in this catalogue, it is the mark of the artist's hand which is one of the defining characteristics: In the momentarily textured surface of Philip Trusttum's *Bus Ticket*, the delicate but paradoxically rough-hewn diptych of the Michael Hight, and there again in the subtly-weathered surface of Valerie Neilson's *Centrifuge – Aspect 1*. Another lovely aspect of this collection is the fundamentally democratic manner in which it has been assembled, whereby prints and multiples are privileged no more than major paintings or sculptures. Celia Dunlop acquired the vast number of works in her collection for under \$2000 and we hope that the works offered in this catalogue serve as a reminder of how collecting art can enrich and sustain us and that to truly invest in art is to invest in humankind.

Ben Plumbly

Available for purchase

'Thrill Me Every Day': The Celia Dunlop Collection is a stunning book documenting an extraordinary art collection and celebrates both people and art. Also featured is a contextual essay by author and biographer Jill Trevelyan. The book was launched at the exhibition opening of the Celia Dunlop Collection at The New Dowse Gallery in Lower Hutt, May-Sept 2009. 10% of proceeds are being donated to the Mary Potter Hospice. Available for purchase at ART+OBJECT and www.thrillmeeveryday.co.nz

The Celia Dunlop Collection is Lots 84 – 99 in your catalogue.



Images appear courtesy of Andrew Ross and Photospace Gallery.



84

Seraphine Pick

My Beautiful is Not Yours

oil on canvasboard, triptych
title inscribed, signed and dated '98
verso

150 x 100mm: each panel

150 x 300mm: overall

Illustrated: *'Thrill Me Everyday': The
Celia Dunlop Collection* (Wellington,
2009), p. 120.

\$3500 – \$5000

85

Seraphine Pick

Untitled No. 2

oil on canvasboard, diptych
title inscribed, signed and dated 1998
verso

150 x 100mm: each panel

150 x 200mm: overall

Illustrated: *'Thrill Me Everyday': The
Celia Dunlop Collection* (Wellington,
2009), p. 148.

\$2000 – \$3000

86

Seraphine Pick

Untitled

oil on canvasboard, diptych
title inscribed, signed and dated 1998
verso

150 x 100mm: each panel

150 x 200mm: overall

\$2000 – \$3000

Jacqueline Fraser

Jacqueline Fraser's work became well known to New Zealanders – even those who had little interest in art – with her 1998 installation *Te Ara a Hine*, a series of delicate threaded drapes and images, lining the walkway to the marae at Te Papa. Catching the attention of museum visitors making their way up the processional ramp, they formed an intriguing counterpoint to the marae, suggestive of Māori women's traditional role as weavers, and in this case providing a delicate contemporary complement to the robust masculinity of Cliff Whiting's innovative whare.

Fraser's successful career stretched back a decade and more before the opening of Te Papa, making her an obvious contender when two artists were selected to represent New Zealand for its inaugural exhibition at the 2001 Venice Biennale. There too her installation consisted of a series of wall pieces in alcoves framed by a succession of drapes. While intricate linear elements still spoke of Māori women's crafts, the drapes were sumptuous textiles of European origin, and the title of the work seemed designed for a postmodern international audience: *A Demure Portrait of the Artist Strip Searched with 11 details of bi polar disorder*. Text has become increasingly important – and intricate – in Fraser's work, and each image in the Biennale series, later available as independent pieces, is accompanied by a lengthy subtitle. For this one, it reads: *The obscure artist sees the shamed boy peer down deep (remanded to reside as directed at the night shelter with a curfew between the hours of 8pm and 7am). To view that dark labotomy. «Otara, Cairns, Nairobi»*. As in the series title, the words are perfectly recognisable but oddly disconnected, dysfunctional even, evoking social dislocation in syntax as well as significance. That retribution follows problems of behaviour or mental health is implied but uncertain, and the mix of geographical locations that acts as a brief epilogue to each title infers universal disjunction, a suitably global statement for a Biennale.

The artist protagonist is presumably a self portrait, tall and elegant in veiled hat, high heels and narrow skirt with brocade and tulle overlays. But she is thrown off balance (literally) by the intrusive male head that hovers over her, the sharp brim of his hat a surrogate for the masked direction of his gaze. The images are fashioned from wire, three-dimensional drawings mounted directly on the wall. Although close against the surface, they cast subtle shadows that remind some of Asian shadow puppets, although their linearity is perhaps more closely related to children's string games. They are reminiscent too of Alexander Calder's witty wire portraits and his circus figures who also wore clothing fashioned out of scraps of cloth and acted out narratives.

A different tale with a New Zealand emphasis is told in *A long view of our most beloved saviour from below (with rata trees remembered)* which Fraser made in 1998, again as part of a series, *The Benediction of Goat Island Our Saviour*. Again it is constituted of fragments in intriguing combinations. Here a fine fabric square carries the red rata flower of the title, and a wire-drawn figure wearing an elaborate bustled skirt and long chiffon veil carries a plant frond ceremoniously towards a small image of Goat Island – the site of the Māori pa Mapoutahi, which had been returned to Ngai Tahu by the Crown the previous year. A ceremonial solemnity is supplied by the spiked circle over the woman's head that could be a radiant halo, and by the sumptuous chiffon framing the island that suggests a canopied altar. Or is she (and we) looking at a landscape view through a curtained window? The appeal of Fraser's alluring, if sometimes sinister, images lies in their evocative ambiguity.

Elizabeth Rankin

87

Jacqueline Fraser

The Benediction of Goat Island our Saviour: A long view of our most beloved saviour from below (with rata trees remembered). No 11

French moire organza, Italian organza and plastic covered wire, 1998

title inscribed, signed and dated April 1998 on accompanying artist's installation sheet

1650 x 2200 x 125 mm: installation size

Exhibited: 'The Benediction of Goat Island our Saviour', Sue Crockford Gallery, Auckland, April 7 – April 24, 1998

Illustrated: 'Thrill Me Everyday': *The Celia Dunlop Collection* (Wellington, 2009), p. 220.

\$35 000 – \$50 000





88

Jacqueline Fraser

The obscure artist sees the shamed boy peer down deep (remanded to reside as directed at the night shelter with a curfew between the hours of 8 p.m. and 7 a.m.). To view that lobotomy. Otara, Cairns, Nairobi.

Tulle netting, French brocade, Italian sequin organza, braid, black satin ribbon, plastic covered wire, Venetian

Rubelli brocade, French calque paper text, 2001

title inscribed, signed and dated February 2001 on accompanying artist's installation sheet

2350 x 840 x 190 mm: installation size

Exhibited: 'A Demure Portrait of the Artist Stripped Searched «with 11 details of bi polar disorder»(under construction)',

Roslyn Oxley9 Gallery, Sydney, 2001

Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), p. 220.

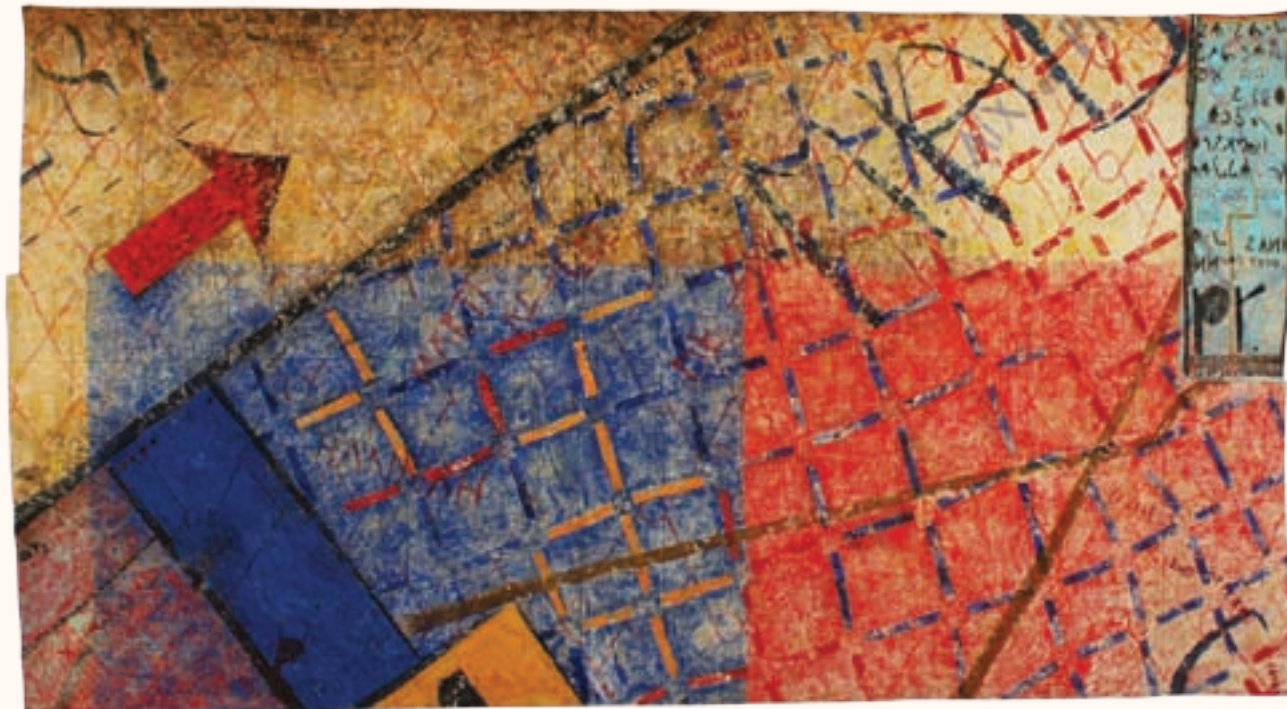
\$28 000 – \$40 000



89
Robyn Kahukiwa
My Tapu Head
colour lithograph, 41/49
title inscribed, signed and dated '90
349 x 532mm
Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), p. 218.
\$1000 – \$2000

90
John Pule
Pulenoa
lithographs, triptych, 5/8
title inscribed, signed and dated 1995
750 x 550mm: each panel
750 x 1650mm: overall
\$6000 – \$9000

91
Andrew McLeod
Red, Green, Blue, Abstraction
oil on canvas, 5 panels
signed and dated 2000
250 – 272 x 200 – 205mm: each panel
272 x 1025mm: overall
Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), pp. 38 – 39.
\$7000 – \$12 000



92

Philip Trusttum*Bus Ticket*

acrylic on unstretched canvas
variously inscribed
1900 x 3480mm

Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), p. 90.

\$13 000 – \$20 000



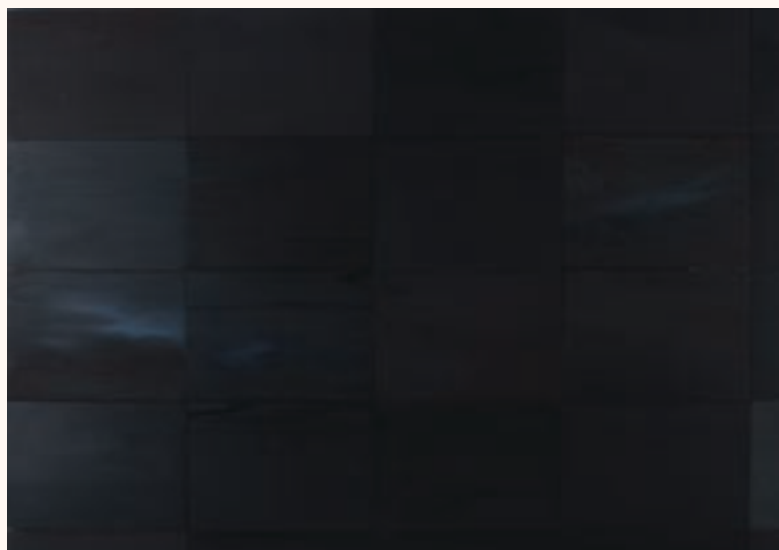
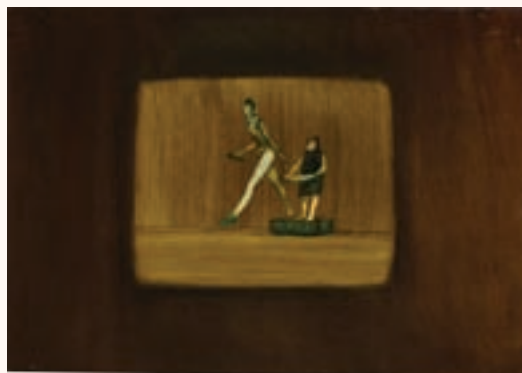
93

Michael Smither*Portrait of Rachel in Brown Felt Hat*

oil on board
signed with artist's initials *M. D. S* and
dated '84
410 x 545mm

Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), p. 100.

\$18 000 – \$26 000



94
John Walsh
Koha
 oil on panel
 title inscribed, signed and dated '98
 verso
 299 x 420 x 53mm
 Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), p. 100.
 \$4800 – \$6500

95
Valerie Nielson
Centrifuge – Aspect 1
 oil on twenty five panels, 1997
 985 x 1400
 Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), p. 74.
 \$1800 – \$3000

96
Michael Hight
Eurasia (after Beuys)
 oil and oilstick on canvas and
 blackboard paint on customwood,
 resin and ash
 title inscribed, signed and dated 1996
 each panel verso
 948 x 825 x 36 mm: each panel
 948 x 1650 x 36mm: overall
 Illustrated: *'Thrill Me Everyday': The Celia Dunlop Collection* (Wellington, 2009), p. 148.
 \$8000 – \$12 000



97
Peter McIntyre
*The Grounds of Parliament, with
 Balance Memorial, looking towards
 Molesworth Street*
 watercolour and ink on paper
 signed
 Illustrated: 'Thrill Me Everyday': *The
 Celia Dunlop Collection* (Wellington,
 2009), p. 194.
 565 x 680mm
 \$4000 – \$6000

98
Toss Woollaston
Portrait of Jeremy Classen
 watercolour and pencil on paper
 signed
 350 x 268mm
 Illustrated: 'Thrill Me Everyday': *The
 Celia Dunlop Collection* (Wellington,
 2009), p. 214.
 \$4000 – \$6000



99
Suzanne Tamaki
Mother Waka
 shells and dyed natural fibre
 artist's original labels affixed verso
 595 x 435mm
 Illustrated: 'Thrill Me Everyday': *The
 Celia Dunlop Collection* (Wellington,
 2009), p. 211.
 \$900 – \$1400



100
Michael Smither
Still Life with Grapefruit
oil on board
signed with artist's initials *M. D. S* and
dated '67
455 x 555mm
\$30 000 – \$40 000



101

Shane Cotton***Miro***

acrylic on linen

title inscribed, signed and dated 2002;

title inscribed, signed and dated verso

708 x 1065mm

\$30 000 – \$40 000



102

Shane Cotton

Powder Garden

acrylic on linen

title inscribed, signed and dated 2002;

title inscribed, signed and dated verso

708 x 1065mm

\$30 000 – \$40 000

Dick Frizzell

*Year in year out they worked
while the pines grew overhead
and Quardle oodle ardle wardle doodle
The magpies said*

The third stanza from Denis Glover's epic 1964 verse poem 'The Magpies' contains the genesis for Dick Frizzell's 'Back to the Future' reworking of the regionalist landscape.

Immediately prior to painting *This is no Shadowland* Frizzell had created a suite of illustrations for 'The Magpies' book published in 1987. This examination of the reality of a hard life on the land became an artistic fork in the road for the then celebrated 'New Image' artist.

Glover's New Zealand Gothic classic charts the ultimate demise of a depression era farming couple. Frizzell's 'Bad Landscapes' as he describes them, painted in a clunky 'peasant style' revealed the glorious New Zealand countryside not as a sublime object of scenic splendour as was the convention in the 19th century nor even as the locus of bucolic beauty – as popularized in the 1950s and 60s in the heyday of the annual Kelliher art awards. Rather, Frizzell pictorializes the landscape as a battlefield of human endeavour. In the real countryside the artist is positing, you'll find not poets seeking inspiration for rhyming couplets but loggers felling pine trees and cows up to their haunches in muddy bogs. Our beloved landscape is in reality a patchwork of roads, sheds, paddocks, fences and stumps.

In a work such as *This is no Shadow Land* from 1987 we see a scene devoid of humans but evidence at every turn of activity and industry. Another painting from 1987 *Milling* displays a vast vista of land within which quite literally every square inch is devoted to the business of commercial forestry. Other images constitute a travelogue of the rural vernacular: petrol stations; bog-standard country roads; signs & roadmarkings and the ever-present erosion that demarcates the provinces.

When exhibited these works sparked an instant reaction: howls from the critics but popular acclaim from buyers. Frizzell entered his 'Bad Landscapes' into a raft of regional art prizes and cleaned up. In 1987 he won the Goodman Suter Award in Nelson, the Wanganui Art Award, The Taumaranui Art Award and the Birkenhead Arts Council Art Award.

Popular success was in stark contrast to critical response which pilloried the work as low brow and as a deliberate move to avoid the all important post-modernist discourse of the day. One critic even accused Frizzell of 'literally hiding in the hills.'

The reason these works have endured and have grown in popularity is simply because they operate on so many levels. The lack of seriousness that critics tried to pin on the works is belied in this case by the title – *Shadowlands* being a reference to author C S Lewis' painful evocation of grief and loss. Frizzell here is asserting an admiration for those that possess the resilience to weather a life on the land.

These works function on the level of polemic – Frizzell collapses the divide between high and low art and poleaxes the cultural elitism that threatens to suffocate cultural debate at regular intervals. These works are quite literally the roadmaps that point the way to his celebrated *Tiki* works of early 1990s which set the scene for a whole generation of artists to pick up the cross-cultural ball and run like hell from the mid 1990s to the current day.

Ultimately they are fabulous paintings. The verve of the paint application and the joy of an artist toiling away to great effect, reveling in the business end of the brush, leaps off the canvas as it describes a slice of tarseal or a rolling valley – this celebration of painterly invention makes a Frizzell landscape immensely watchable.

You could say that there is gold in them thar hills!

Hamish Coney

103
Dick Frizzell
This is no Shadowland
oil on canvas
title inscribed, signed and dated 1/5/87
1455 x 1653mm
Illustrated: Dick Frizzell, *Dick Frizzell – The Painter* (Auckland, 2009), p. 150.
Provenance: Private collection, Auckland.
\$45 000 – \$65 000



A. Lois White

This important work from A. Lois White's early maturity is listed as 'untraced' in Nicola Green's excellent 1993 book on the painter,¹ and it is exciting to see it come to light.

The unassuming title of *Decorative panel* actually has a bit of a sting in its tail. White's debut as a figure painter was made in 1933 when she exhibited her great *Persephone's Return to Demeter* (Dunedin Public Art Gallery) in Auckland and Wellington. While the *Persephone* work was well received and reviewed, it was frequently described as 'decorative' by critics and there are indications that White was unhappy with her work being labelled as merely 'decorative'. The self-deprecating title of *Decorative panel*, her next critical success, gives a clue to strong conflicts and contradictions in her nature as an exhibiting artist. One feels that the work should properly be called 'Bathers', proudly acknowledging its roots in one of Art's most illustrious tradition, whose famous exponents include Poussin, Rembrandt, Cézanne, Picasso, Matisse. And yet despite, or possibly because, of its unobtrusive title, *Decorative panel* did attract considerable attention and acclaim in the press when it was exhibited in Auckland and Wellington in 1934. The *New Zealand Herald*, tellingly, noted that the work was 'more successful, if less ambitious', than the *Persephone* work shown by White the previous year. The *Auckland Star* called *Decorative panel* 'the only nude in oils worthy of mention'. Nicola Green notes wryly that neither paper mentioned that one of the women was engaged in drying the buttocks of her female companion! Perhaps Lois White cunningly realised that the key to success in the New Zealand art world was not to advertise your talents too stridently. This cautious approach to public life certainly would have been in keeping with the artist's rather repressed Methodist upbringing in suburban Mt Albert.

To examine this deceptively simple work at close range is to discover another feature of White's paradoxical practice as a painter: the wild, unbridled underpainting beneath her surface imagery. Leaving aside matters of style and taste for a moment, and focussing solely on brushstrokes, or what musicians call 'attack', we can see that the brush strokes that form the image and surface of the work are meticulous, dabbing, almost prim and proper. But the underpainting, those layers of paint that form the heavy substructure onto which the surface of the image is applied, is savage, unfettered, and certain. The latent strength of White's paintings is due to the skill with which she grafts her diaphanous image-bearing surfaces on to the monstrous bone-structure of underpainting below. In this way A. Lois White's lust for life appears not only in the delight which she lavishes on details of beautiful bodies, but deep within the physical nature of her works, where her own physicality and sheer libido are given full reign.

Oliver Stead

¹ Nicola Green, *By the Waters of Babylon: The art of A. Lois White*. Auckland, Auckland City Art Gallery and David Bateman, 1993, pp. 25-27.



104

A. Lois White

Decorative Panel

oil on canvas, circa 1934

certificate of authenticity signed by Alison Disbrowe and dated 27-11-95

affixed verso; original John Leech Gallery label affixed verso

645 x 500mm

Provenance: Collection of the artist; Private collection, Auckland

\$35 000 - \$50 000



105
Milan Mrkusich
Monotype (Head)
 monotype
 signed with artist's initial *M*, dated '61
 and inscribed No. 36
 360 x 268mm
 \$9000 – \$15 000



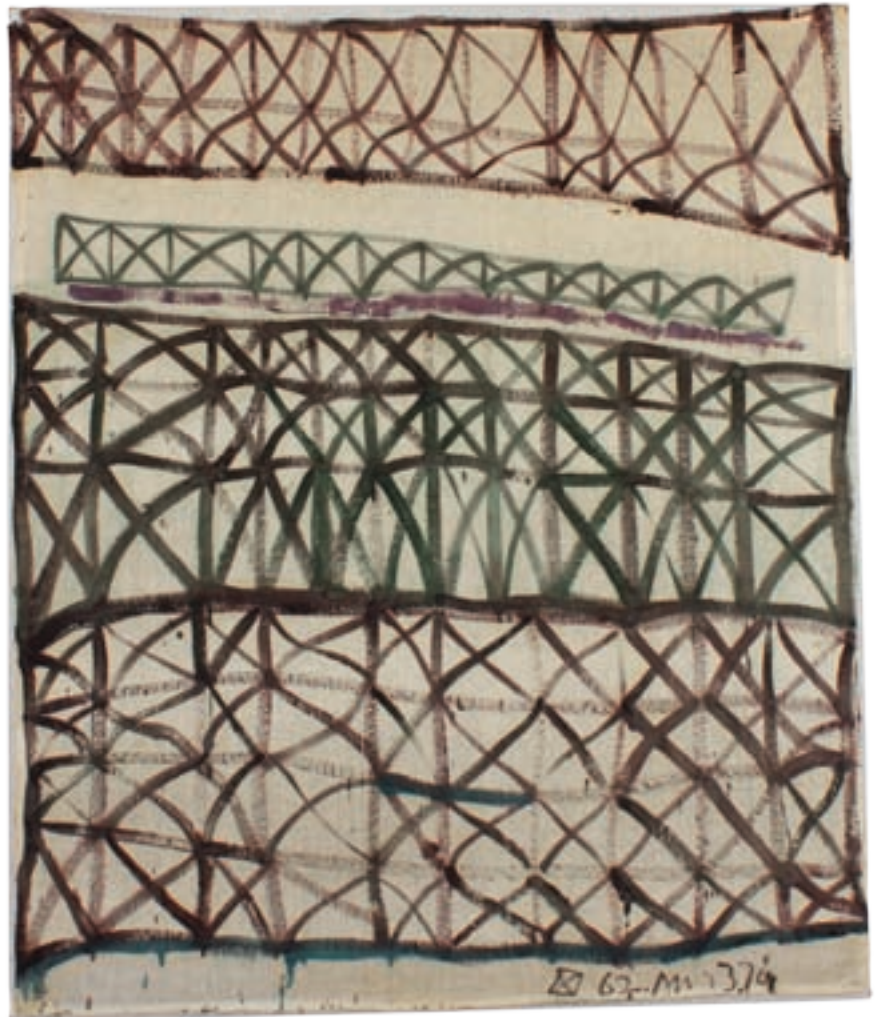
106
Milan Mrkusich
Gouache No. 11
 gouache on paper
 signed and dated '61 and inscribed
 No. 11
 375 x 275mm
 \$10 000 – \$16 000



107
Milan Mrkusich
Watercolour No. 61 – 48
 watercolour
 signed and dated '61 inscribed No. 48
 375 x 275mm
 \$18 000 – \$26 000



108
Ralph Hotere
Black Rainbow
 oilstick and pastel on paper
 title inscribed, signed and dated
 Carey's Bay '91
 634 x 495mm
 \$25 000 - \$35 000



109
Allen Maddox
Untitled
 oil on canvas
 signed with artist's initials A. M and
 dated 3. 76 and inscribed No. 62
 1660 x 1400mm
 Provenance: Private collection,
 Auckland
 \$15 000 - \$25 000



110
Max Gimblett
Green/Red
 acrylic polymer on shaped canvas
 title inscribed, signed and dated 1986
 verso
 765mm diameter quatrefoil
 \$11 000 – \$16 000



111
Tony de Lautour
X
 acrylic and oil on canvas
 signed and dated 2003
 915 x 915mm
 \$14 000 – \$20 000



112
Philip Trusttum
Garden Series (Orange/Red/Yellow)
 oil on board
 signed with artist's initials *P. S. T* and
 dated '74
 1370 x 1175mm
 Provenance: Private collection, Sydney
 \$15 000 – \$25 000



113
Rita Angus
A View of the Central Otago Hills
 watercolour
 original National Gallery, Wellington
 loan label affixed verso
 105 x 324mm
 Provenance: Private collection, South
 Island
 \$12 000 – \$18 000



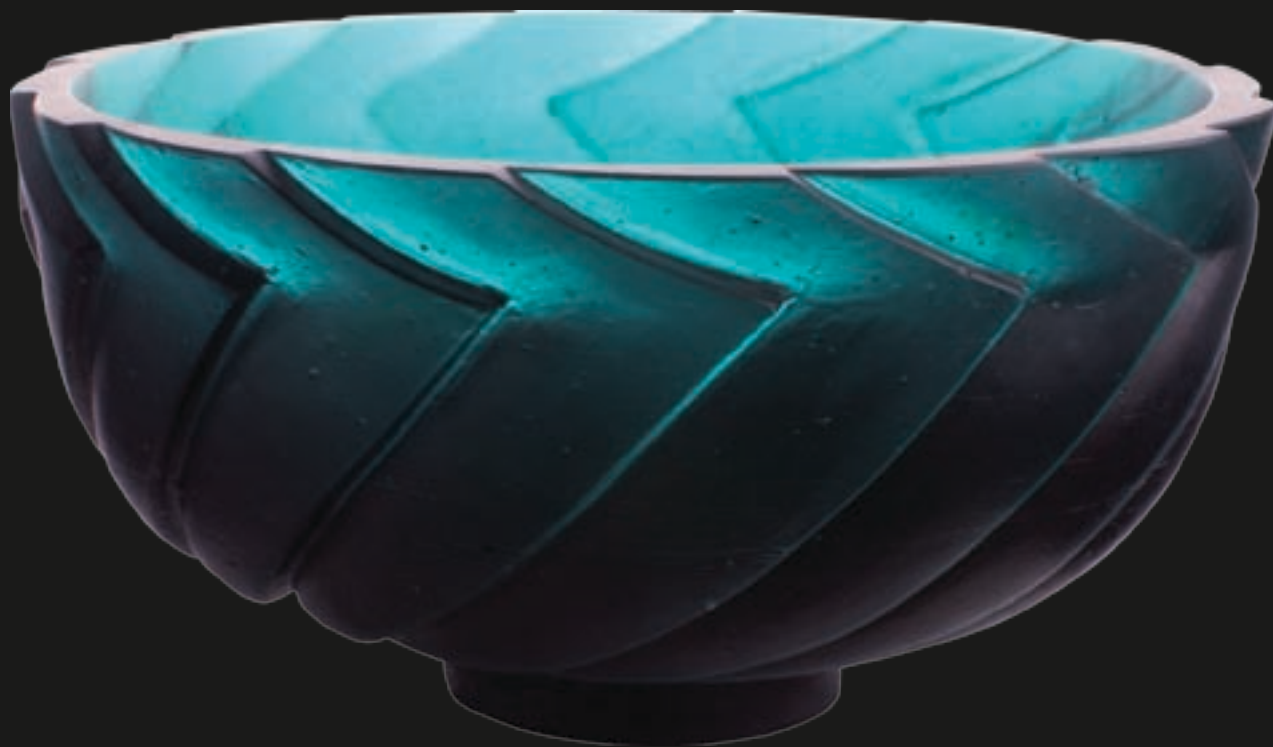
114
Tony de Lautour
E. S. P
 acrylic on canvas
 title inscribed, signed and dated 2008
 996 x 800mm
 \$9000 – \$14 000



115
Dick Frizzell
Compost Bucket and Cat Plate
 oil on board
 title inscribed, signed and dated 2/2/87
 630 x 970mm
 Exhibited: 'Dick Frizzell – Portrait of a Serious Artist', City Gallery Wellington (touring), 15 March – 25 May, 1997.
 Illustrated: Allan Smith (ed), *Dick Frizzell – Portrait of a Serious Artist* (Wellington, 1997)
 \$17 000 – \$25 000



116
Pat Hanly
Pure Painting No. 7
enamel and oil on board
title inscribed, signed and dated '76
and inscribed *Joy*; original *Hanly* label
affixed verso
910 x 910mm
\$28 000 – \$40 000



117
Ann Robinson
Generation Bowl
cast glass
signed and dated '94
195 x 395 x 395mm
\$25 000 – \$35 000



118
Andrew McLeod
Rainbow Apple Tree
 oil and graphite on canvas
 signed and inscribed *SPRING HOUSE*
 1350 x 1695mm
 \$15 000 – \$20 000



119
Dick Frizzell
Big Ukulele
 oil on skateboard deck
 title inscribed, signed and dated 7/7/83
 622 x 251 x 12mm
 \$2000 – \$3000



120
Niki Hastings-McFall
Red Moana
 diamond grade reflective road sign and
 vinyl on acrylic, 28 panels
 title inscribed, signed and dated 1968
 verso
 2400 x 4200mm
 Exhibited: 'The Trouble with the
 Weather: a southern response', UTS:
 Gallery, Sydney, July 4 – August 3,
 2007.

Exhibited: 'Le Folauga, the past coming
 forward: Contemporary Pacific Art from
 Aotearoa New Zealand', Kaohsiung
 Museum of Fine Arts, Taiwan,
 December 13 – April 5, 2008 – 2009.
 Illustrated: Jacqueline Bosscher et
 al., *The Trouble with the Weather: a
 southern response* (Sydney, 2007)
 Illustrated: Tseng Fangling (ed), *Le
 Folauga, the past coming forward:
 Contemporary Pacific Art from
 Aotearoa New Zealand* (Taiwan,
 2009), p 32 – 33.

Provenance: Private collection,
 Auckland
 \$4000 – \$7000



121

Gordon Walters

No. III

acrylic and pencil on paper
title inscribed, signed and dated

24-5-85

527 x 373mm

\$14 000 - \$20 000



122

Star Gossage***Hoki Mai***

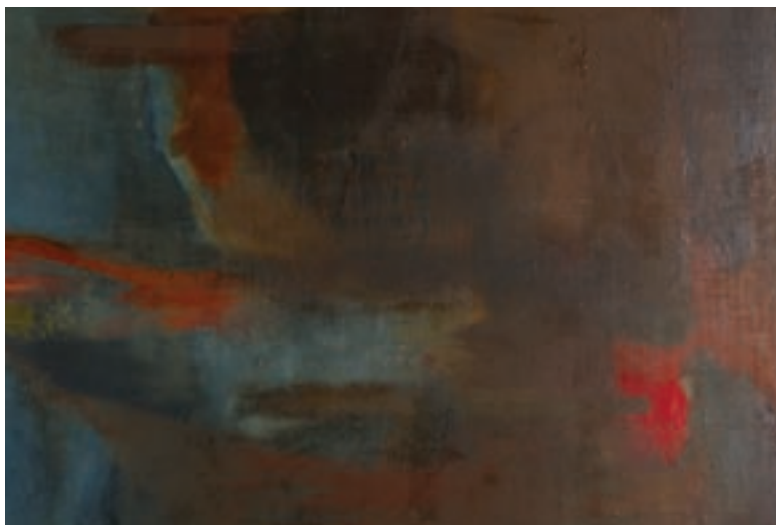
oil on canvas

title inscribed, signed and dated *Pakiri*

2005 verso

1520 x 1010mm

\$10 000 – \$15 000



123

Louise Henderson***Nightfall***

oil on board

signed; title inscribed, signed and dated 1967 and inscribed No. 19, Hour Series

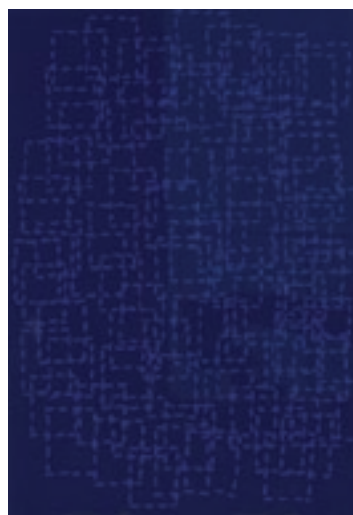
908 x 1363mm

\$8500 – \$12 500



124
Patrick Pound
Untitled - Construction
 mixed media collage
 150 x 82mm
 \$900 - \$1400

125
Patrick Pound
The Hermitage
 mixed media collage
 365 x 210mm
 \$1100 - \$1600

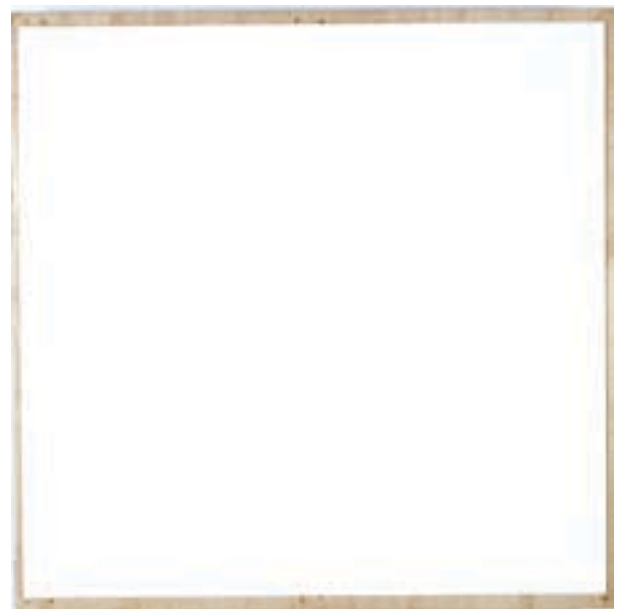


126
Rose Nolan
Its Not Good to Have Little To Say
 screenprint, edition of 5 (2002)
 745 x 575mm
 Exhibited: 'Rose Nolan and Marco Fusinato', Gus Fisher Gallery, Auckland, 25 October - 14 December 2002
 : 'SUPERGROUP', Hamish McKay Gallery, Wellington, October 2002.
 \$1800 - \$2800

127
Rose Nolan
Its Not Good To Have Little To Say (White Version)
 screenprint, edition of 5 (2002)
 745 x 575mm
 Exhibited: Rose Nolan and Marco Fusinato', Gus Fisher Gallery, Auckland, 25 October - 14 December 2002
 : 'SUPERGROUP', Hamish McKay Gallery, Wellington, October 2002.
 \$1800 - \$2800

128
John Reynolds
Untitled - 34
 oilstick on screenprinted paper
 title inscribed, signed and dated 2001
 690 x 495mm
 \$1200 - \$2000

129
John Reynolds
Untitled - 33
 oilstick on screenprinted paper
 title inscribed, signed and dated 2001
 690 x 495mm
 \$1200 - \$2000



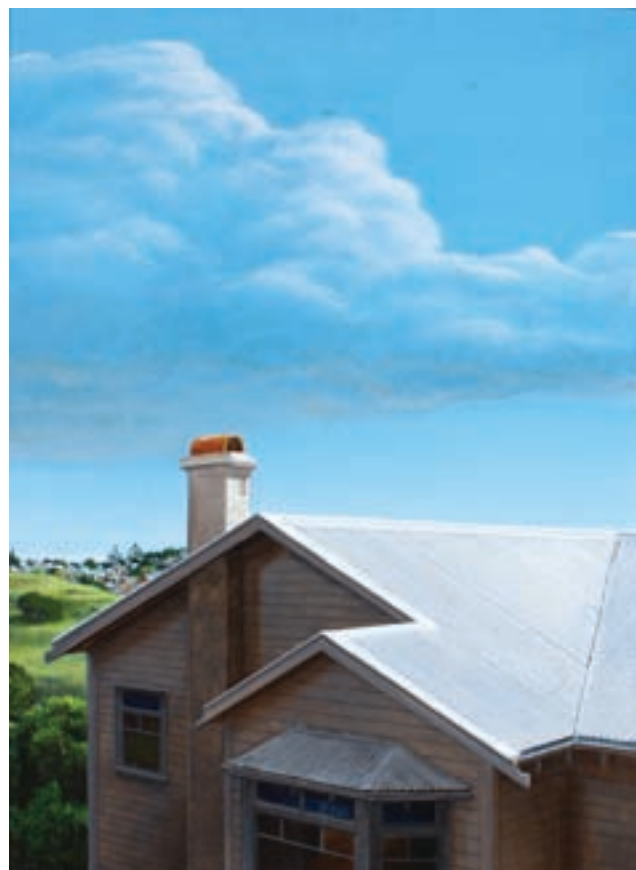
130
Gavin Chilcott
Ideal Standard Forms
 acrylic on canvas
 title inscribed, signed and dated 2005
 verso
 900 x 745mm
 \$5500 – \$7500

131
Leigh Martin
Untitled
 acrylic on canvas
 title inscribed, signed and dated 1997
 verso
 1012 x 1012mm
 \$3000 – \$5000

132
Noel Ivanoff
Contact II
 acrylic on board mounted to wooden
 pallet
 title inscribed, signed and dated 2006
 verso
 1050 x 1050 x 122mm
 \$3000 – \$5000



133
Peter Siddell
Untitled
 oil on board
 signed and dated 1974
 590 x 690mm
 \$22 000 - \$30 000



134
Peter Siddell
Rowney Cryla
 oil on board
 signed and dated 1976
 390 x 285mm
 \$6000 - \$9000



135
Brent Wong
Clouds
 oil on canvas on board
 title inscribed, signed and dated 2004
 404 x 269mm
 \$8000 – \$12 000

136
Seraphine Pick
Some Sensation
 oil on canvasboard, 5 panels
 signed and dated '98; title inscribed,
 signed and dated verso
 180 x 120mm: each panel
 180 x 600mm: overall
 \$7000 – \$10 000



137
Toss Woollaston
Wayne
 watercolor in artist's original frame
 and mount
 signed; title inscribed and signed
 verso; original purchase receipt signed
 by the artist affixed verso
 395 x 315mm
 Provenance: Purchased by the current
 owner from the artist in 1971; Private
 collection, Auckland
 \$4500 – \$6500



138
Margaret Stoddart
Waipara River
 watercolour
 signed; original Ritchies Fine Arts label
 affixed verso
 240 x 340mm
 \$8000 – \$12000

Highlights

from our Previous Sale, Important Paintings including The Odyssey Group Collection (July 30th)

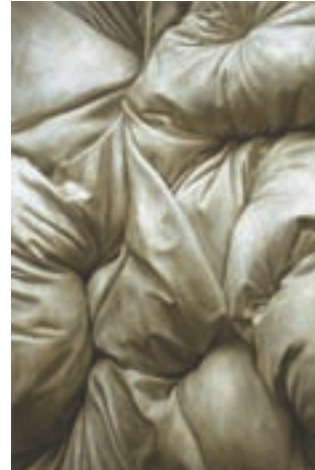


Shane Cotton
Wake

oil on canvas, 1995

\$205 000

**a record price for the artist at auction*



Jude Rae
Nexus II

oil on canvas, 1994

\$34 875

**a record price for the artist at auction*



Terry Stringer
The Source

cast bronze, 2001

\$21 375



John Pule

Nofotatu Moru Tukulagi

ink and acrylic on unstretched canvas

\$50 625



Peter Robinson

Us and Them

acrylic and oilstick on paper, 2002

\$20 250



Richard Killeen
Know This Place

acrylic and collage on 31 pieces, 1993

\$41 625



Valuation Services

Recent commissions include:

Te Papa Tongarewa

Waitakere City Council

City Gallery Wellington Te Whare Toi

Auckland City Libraries Tamaki Pataka Korero

Rotorua Museum Te Whare Taonga o Te Arawa

Christchurch Art Gallery Te Puna o Waiwhetu

New Zealand Historic Places Trust

Auckland War Memorial Museum

Sarjeant Gallery Te Whare o Rehua Whanganui

Hawkes Bay Museum + Art Gallery

The Portage Trust

Ernst & Young Auckland, Wellington, Christchurch

Auckland City Council

IAG/NZI

Special Projects

Peter Saubier Sculpture Collection

The Parihaka Collection

Photography + Cartography

Taonga, Fine + Applied Arts

Fine Arts Collection

Various North Island Collections

Special Projects

Fine Arts Collection

Collection of Taonga, Fine + Applied Arts

Fine + Applied Arts Collection

Art Collection

Aotea Square Sculpture

Corporate Collection

To discuss commissioning an ART+OBJECT valuation contact James Parkinson,

09 354 4646 mob 021 222 8184 james@artandobject.co.nz

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 + 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 12.5% + Gst on the premium 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. Payment can be made by Eftpos, bank cheque or cash. Cheques must be cleared before items are available for collection. Credit cards are not accepted.
- 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.

Absentee bid form

Auction No 32 26th November 2009 Important Paintings and Contemporary Art

This completed and signed form authorizes 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 (12.5%) 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.	Description	Bid max
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

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 cash, cheque or bank transfer. I understand that cheques will need to be cleared before goods can be uplifted or dispatched. 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 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: _____ SURNAME: _____

POSTAL ADDRESS: _____

STREET ADDRESS: _____

BUSINESS PHONE: _____ MOBILE: _____

FAX: _____ EMAIL: _____

Signed as agreed: _____

To register for Absentee bidding this form must be lodged with ART+OBJECT prior to the published sale time in one of three ways:

1. Fax this completed form to ART+OBJECT +64 9 354 4645
2. Email a printed, signed and scanned form to: info@artandobject.co.nz
3. Post to ART+OBJECT, PO Box 68 - 345 Newton, Auckland 1145, New Zealand

ART+OBJECT 3 Abbey Street, Newton, Auckland, New Zealand. Telephone +64 9 354 4646, Freephone 0800 80 60 01

ART + OBJECT

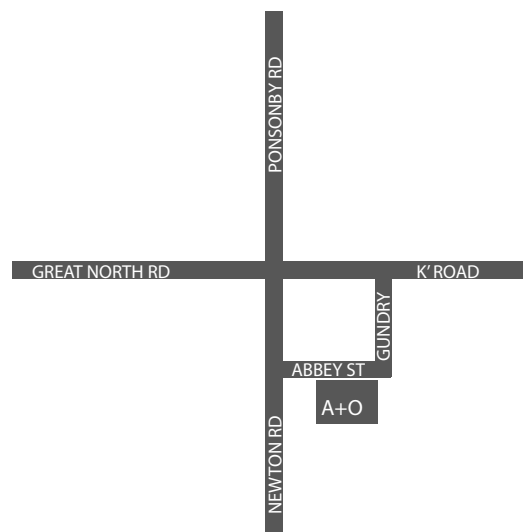
THE 21ST CENTURY AUCTION HOUSE

3 Abbey Street,
Newton

PO Box 68 345,
Newton
Auckland 1145,
New Zealand

Telephone +64 9 354 4646
Freephone 0800 80 60 01
Facsimile +64 9 354 4645

info@artandobject.co.nz
www.artandobject.co.nz



Contacts



Hamish Coney
Managing Director
hamish@artandobject.co.nz
021 509 550



Ben Plumbly
Director Art
ben@artandobject.co.nz
021 222 8183



James Parkinson
Director Valuations
james@artandobject.co.nz
021 222 8184



Ross Millar
Director Objects
ross@artandobject.co.nz
021 222 8185



Leigh Melville
Front of House Manager
leigh@artandobject.co.nz
09 354 4646

Subscribe / Gift

**Subscribe to the industry leading auction catalogues.
Or give a subscription as a gift to art loving friends**

Over time these become an important archive of events, art and objects.

A subscription guarantees a minimum of six catalogues per annum often up to ten along with any additional material Art+Object publishes delivered free to your preferred address.

New Zealand \$100.00

Subscription rates include GST + postage:

Australia \$160.00

Rest of the world (airmail fastpost) \$275.00

MR/MRS/MS: _____ SURNAME: _____

POSTAL ADDRESS: _____

STREET ADDRESS: _____

BUSINESS PHONE: _____ MOBILE: _____ FAX: _____

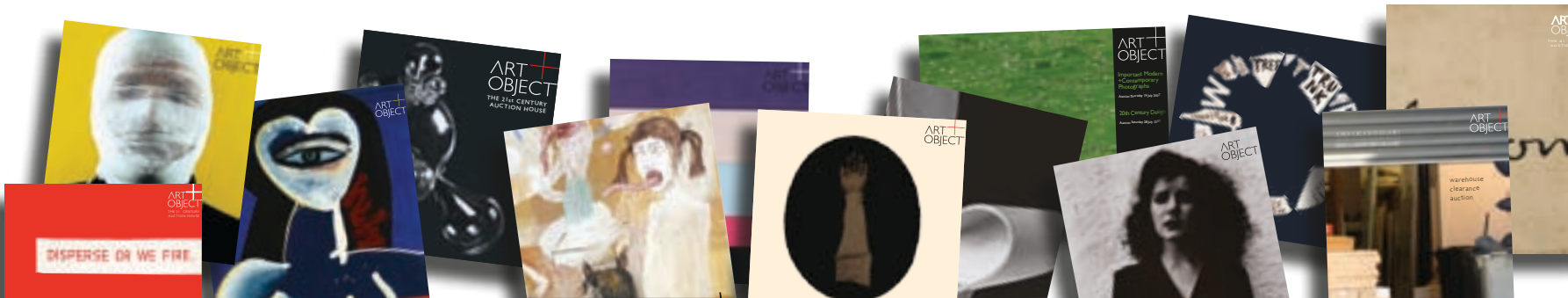
EMAIL ADDRESS: _____

Please find my CHEQUE enclosed ☐ or charge my VISA ☐ MASTERCARD ☐

CARD NUMBER: _____ EXPIRY DATE: _____

Post with cheque to ART+OBJECT, PO Box 68345 Newton, Auckland 1145, New Zealand.
Fax with credit card details to +64 9 354 4645. Download this form from www.artandobject.co.nz

ART+OBJECT 3 Abbey Street, Newton, Auckland, New Zealand. Telephone +64 9 354 4646, Freephone 0800 80 60 01



Artists Index

Aberhart, Laurence 34
Apple, Billy 11
Angus, Rita 113

Bryant, Chris 64

Chilcott, Gavin 130
Cotton, Shane 42, 79, 101, 102

Dashper, Julian 35, 36, 37, 38, 39
Dawson, Neil 63
De Lautour, Tony 111, 114
Dibble, Paul 61, 62
Dolron, Desiree 23
Drawbridge, John 46

Esling, Simon 13

Fairburn, A.R.D 49
Frank, Dale 70
Fraser, Jacqueline 87, 88
Frizzell, Dick 7, 40, 103, 115, 119

Gimblett, Max 110

Goldie, Charles Frederick 75
Gossage, Star 122

Hammond, Bill 6, 69
Hanly, Pat 78, 116
Hastings-McFall, Niki 66, 120
Henderson, Louise 123
Hight, Michael 96
Hotere, Ralph 43, 76, 77, 108
Hughes, Sara 73
Hurley, Gavin 44

Illingworth, Michael 9, 80
Ivanoff, Noel 132

Killeen, Richard 71
Koons, Jeff 60
Kahukiwa, Robyn 89

Left, Ron 57
Lewer, Richard 10

Maddox, Allen 109
Martin, Leigh 131
McCahon, Colin 81, 82
McIntyre, Peter 97
McLeod, Andrew 12, 91, 118
McWhannell, Richard 45
Millar, Judy 14
Mrkusich, Milan 47, 83, 105, 106, 107

Neilson, Valerie 95
Ngan, Guy 67
Noble, Anne 25
Nolan, Rose 126, 127

O'Connor, Denis 68

Pardington, Fiona 24
Pardington, Neil 27
Parekowhai, Michael 18, 19, 20, 56, 58, 59
Paterson, Reuben 72
Peryer, Peter 28, 29, 30, 31
Pick, Seraphine 5, 84, 85, 86, 136
Pound, Patrick 124, 125
Pule, John 41, 74, 90

Reynolds, John 52, 53, 128, 129
Richmond, Dorothy Kate 51
Robinson, Ann 117
Robinson, James 3
Robinson, James & Wheeler, Pete 2
Robinson, Peter 1, 15, 16, 17

Schoon, Theo 26
Shelton, Ann 32, 33
Siddell, Peter 133, 134
Smither, Michael 93, 100
Stoddart, Margaret 138
Straka, Heather 4
Stringer, Terry 54, 55

Tamaki, Suzanne 99
Thomson, Jeff 65
Todd, Yvonne 21, 22
Trusttun, Philip 92, 112

Walsh, John 8, 94
Walters, Gordon 48, 121
White, A. Lois 104
Wong, Brent 135
Woollaston, Toss 98, 137

Younghusband, Adele 50

120
Niki Hastings-McFall
Red Moana
diamond grade reflective road sign and
vinyl on acrylic, 28 panels
title inscribed, signed and dated 1968
verso
2400 x 4200mm
\$4000 – \$7000



Important Paintings & Contemporary Art

