



Important Paintings & Contemporary Art

Selected Works from This Land: A Collection of Works by Ralph Hotere

Auction Thursday 25 March 2010 at 6.30pm Viewing Friday 19 March - Thursday 25 March

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ART+OBJECT

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Melcome to ART+OBJECT's first major auction for 2010. This catalogue follows the most successful major art auction in the company's history in November of 2009. Last year A+O also sold more major works priced over \$100 000 than in any other year since the company's launch - these are detailed on page 4 of this catalogue.

The New Zealand art market in 2009 proved to be resilient with overall auction turnover being in line with the previous four years. A+O recorded four of the top ten art sales at auction for 2009 and this is an opportune time to thank both our buying and selling clients for their confidence in the ongoing vitality of the New Zealand market and ART+OBJECT.

This catalogue also contains 23 works from the Ralph Hotere catalogue originally scheduled for September of 2009. Unfortunately this auction was cancelled at that time - we are happy to be able to report that the matter has been resolved and we are pleased to be able to finally offer these splendid works.

A+O has in the last three years been favoured with a number of superb and interesting works by international artists. As a country far removed from the currents of major art locations New Zealand has developed a vital and world class art scene which is increasingly being recognized internationally. In past years whilst the assumption may be that New Zealand art collectors only had eyes for the output of local artists this is belied by the quality of works by major international artists that we are favoured to offer at auction from time to time.

It is always a delight to discover significant works by international artists in New Zealand. In recent catalogues we have offered works by Australians Ricky Swallow, Lionel Bawden, Max Dupain and American photographer Cindy Sherman.

This catalogue is enriched by the inclusion of works by NZ/Australian artist Rosalie Gascoigne (1917 - 1999) who is notable for being the first female artist to represent Australia at the Venice Biennale in 1982. The two works in this catalogue (lots 48 and 49) clearly demonstrate her singular ability to combine both painterly and sculptural elements, found material and a clear grasp of modernist principles.

British artist Richard Deacon is most well known in New Zealand as the creator of the major sculpture **Nobody Here But Us** in central Auckland in 1991.

Lot 27 is from a few years previous in 1987, the year he won the Turner Prize in Britain. To be able to offer these works facilitates connections between local themes and leading international practice.

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2009 Art Auction Highlights Sale prices indicated include buyer's premium

Bill Hammond Flag

acrylic on unstretched canvas, 1997 \$255 595

Dick Frizzell

This is no Shadowland
oil on canvas, 1987
\$59 310

Michael Illingworth

Adam and Eve

oil on jute, 1968

\$150 560

Shane Cotton
Wake
oil on canvas, 1995
\$205 000

Pat Hanly Yellow Jogger

acrylic and enamel on board, 1981 \$182 496

Colin McCahon Waterfall

\$228 120

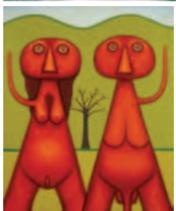
enamel on plywood panel, 1964 \$239 525

Charles Frederick Goldie The Old Sentinel oil on panel, 1909

Tony Fomison Study for Dancing Skeleton oil on hessian, 1970 \$133 450

















Important Photographs



May 13 2010
Final Entries Now Invited

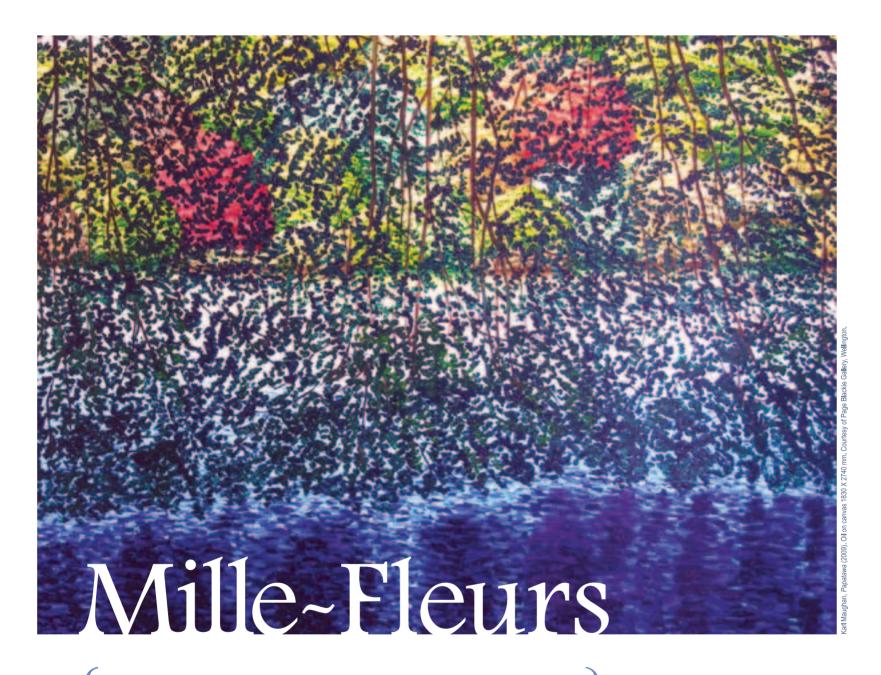
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Mille-Fleurs literally means 'thousand flowers' and is a term used to describe a style of tapestry which has a background of many flowers and plants. It is also the inspiration for this exhibition of historic and contemporary art works with a botanical theme.

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Recent valuations include:

Taonga associated with forty-five Marae across New Zealand Museum of New Zealand -Te Papa Tongarewa — special projects Auckland War Memorial Museum -Tamaki Paenga Hira — special projects Hawke's Bay Museum & Art Gallery— complete collection of taonga New Zealand Historic Places Trust — special projects

The Rotorua Museum - Te Whare Taonga o Te Arawa – taonga collection Rotorua District Council Collection Lowe Corporation, Hawkes Bay – taonga collection

To discuss a Taonga Collection Valuation please contact James Parkinson (MPINZ)
Director Valuations/Collections Management
phone 09 354 4646
james@artandobject.co.nz



Important Paintings & Contemporary Art

Selected Works from This Land: A Collection of Works by Ralph Hotere

Auction Thursday 25 March 2010 at 6.30pm Viewing Friday 19 March - Thursday 25 March

OPENING EVENT:	Friday	19	March	6.00pm	8.30pm
VIEWING:	Friday	19	March	9.00am	5.00pm
	Saturday	20	March	11.00am	4.00pm
	Sunday	21	March	11.00am	4.00pm
	Monday	22	March	9.00am	5.00pm
	Tuesday	23	March	9.00am	5.00pm
	Wednesday	24	March	9.00am	5.00pm
	Thursday	25	March	9.00am	1.00pm

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Selected works from This Land: A Collection of works by Ralph Hotere.

The following twenty three works were completed by the artist between 1957 and 1968 and belong to Annette Ferguson.



1
INRI
oil, pencil and wash on paper
title inscribed, signed and dated '62 and inscribed Vence Alpes Maritimes
416 x 311mm
\$12 000 - \$18 000

INRI

In this sunlit room in which we have come to look at a collection of Hotere's work, the paintings and drawings have been placed in a small pile on the table in front of us. They are in almost perfect condition having been carefully stored since they were gifted by the artist not long after they were produced. As we move the abstract works aside for a moment in order to focus our attention on these figures from more than fifty years ago, and as we look in turn at all the images, each one seems darker, more angular, the surface more heavily worked. There is none of the loosely sketched lines and shading of the London drawings that now sit to one side, nor do they have the same fluid exploration of line that is typical of the drawings produced from 1969 onwards. Gradually we extract those works that we recognise as part of the Algérie and Carnival drawings and now we are left with four figures. In each of these last three images [Lots 1 -3] the arms are outstretched and rigid with tension. That they are crucifixion images is made clear by the INRI inscription on two of the works and the weeping figures and bloody wounds that mark the hands of another.

The INRI inscription is a Latin acronym for IESVS NAZARENVS REX IVDEORVM (Jesus Nazarenus, Rex Judaeorum/Jesus of Nazareth, King of the Jews). Although Hotere has not to my knowledge used this inscription elsewhere in his work, he has often included a crucifix form in his paintings: from the finely rendered crosses of the 1968-69 **Black Paintings** and large crucifix structures of the **Human Rights** works to the hundreds of tiny crosses that form the **ANZAC** lithographs.

There are also the many small crosses layered over the Arabic script of the **Song of Solomon** paintings and the works protesting against the United States involvement in the Middle East and the Gulf Wars of 1990 and 2003. If we think of the many newspaper and television images that came out of the Gulf Wars and then we look again at the early crucifixion figures that are being offered here – the tension of the out-stretched arms, the draped figure of the first two drawings and the way the figure is standing taut but without the supporting structure of the cross –there are parallels that echo across the decades between Hotere's crucifixion figures and the photograph that epitomised the horror and criminality of the Gulf War, the hooded prisoner at Abu Ghraib – a lone figure left to stand precariously on a small wooden box with arms outstretched and wires attached to his hands and feet. It has often struck me the similarity between the horror and pathos of that Abu Ghraib figure and the crucified image of Christ and I have no doubt that many years ago when Hotere produced these works that there were similar parallels being drawn with the then not so distant brutality of the Second World War and the more recent horrific conflict in Algeria about which he also produced a series of works at this time.

The ability of Hotere's paintings and drawings to remain relevant over many years has always been one of the strongest elements of his work. It is the humanism with which the works are instilled that enables them to endure.

Kriselle Baker





2 INRI

ink and oil on paper title inscribed, signed and dated London '61; inscribed No. 6 verso 672 x 502mm \$6500 - \$8500

3

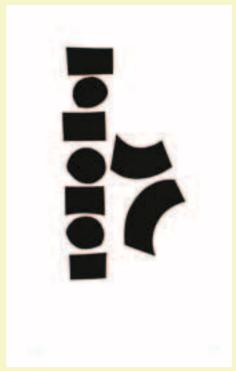
After the Crucifixion (with Pierced Hands)

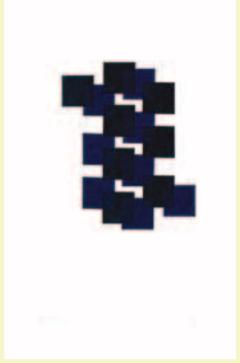
acrylic, pastel and gouache on paper inscribed No. 4 in the artist's hand verso $560 \times 435 \text{mm}$ \$7000 - \$10 000

5

Sixteen Squares

screenprint, 1/4 signed and dated '65 690 x 435mm \$3000 - \$4000







Cote de Azur, Vence Alpes, Maratime monoprint with applied wash on paper

title inscribed, signed and dated '63 370 x 532mm \$2500 - \$3500



Cote de Azur, Vence Alpes, Maratime monoprint with applied wash on paper title inscribed, signed and dated '63 365 x 525mm \$3000 - \$5000



8

The Lover's Embrace

oil and wash on paper signed and dated Roma 62 - 63; signed and dated Roma '62 verso 435 x $560 \, \mathrm{mm}$ \$6000 - \$9000

9

Untitled - Papier Collé

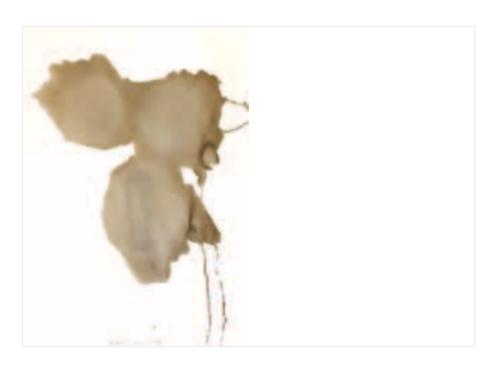
acrylic, collage and black and white photograph on card signed and dated <code>Hotere London '61</code> verso 380 x 240mm $\$7000 - \$10\ 000$

10

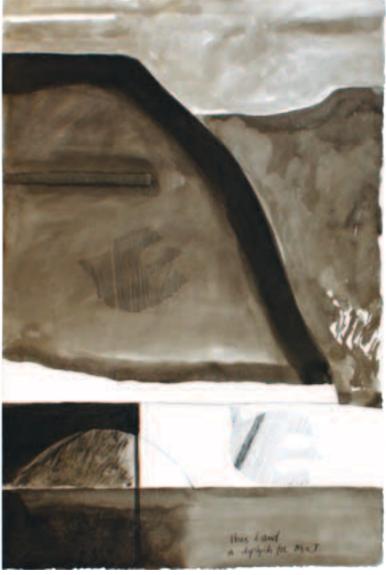
Three Forms

ink and wash on paper signed and dated Vence '63 500 x 358mm \$3000 - \$5000









11 Raumati

ink and wash on paper, diptych title inscribed, signed with artist's initials R. H and dated 10-5-68 and inscribed $This\ Land$: A $Diptych\ for\ M\ \&\ J$ 585 x 780mm overall $$22\ 000\ -\ $28\ 000$

ON VIETNAM

There is a line that can be drawn from Kazimir Malevich and his geometric Suprematist painting through Ad Reinhardt (an artist whose influence Hotere has long acknowledged) to Ralph Hotere. For American artists of the 1950s like Reinhardt, geometric abstraction was a reaction against the highly gestural application of paint that characterised the work of American Abstract Expressionist painters such as Jackson Pollock.

In works from Hotere's series of geometric images which feature in *This Land* there is a hard-edged aesthetic with paintings constructed of multifaceted forms like cut-out shapes of flat vibrant colour that sometimes but up against each other or float freely across the picture plane. The titles of the paintings shown here act as a reference to the colour values of the work as in *Yellow on White*. There are possibly more of these paintings that follow the sequence of the colours of the spectrum which was to be the focus of the flat planes of colour and constructed forms of the *Zero* series that Hotere began painting the following year in 1966.

This geometric abstraction that Malevich initiated and which the American artists of the 1950s and '60s continued to develop was a style that came to represent a new Utopian political order. It was perceived as a stand against the materialistic obsession that had gripped America in the post-war period. It represented an anti-consumerism and was pro communist. These ideas formed part of the theoretical zeitgeist of the era in which Hotere first began to produce his geometric works. Hotere's geometric paintings are therefore, in essence, political works.

Some of the forms which feature throughout this series are painted in a muted palette of black-on-black, a dull forest green and a muddy brown. They are colours that evoke the camouflage of military uniforms. Taking into account the titles of other works in this series, *On Vietnam III*, *American Khaki* and *Big Flat*, it is clear that these works are directed against the conflict in Vietnam. In 1965, the year Hotere painted this series, *American combat troops* first became engaged in the Vietnam War.

Red Square No. 21 also includes the inscription 'red square'. Hotere has used this text elsewhere in a painting now held in the collection of the Museum of New Zealand Te Papa Tongarewa. That work is of three red forms adjacent to one another which makes the title seem more descriptive than a reference to the external world. But then if we take into account the underlying politics of geometric abstraction, Hotere's own left-wing political leanings, and his interest in the Soviet Union, which he made explicit some years later when he began to wear a small badge of Moscow University and another of Lenin pinned to the front of his beret, then the inscription 'red square' takes on a specific political meaning directly associated with Moscow's Red Square, the political heart of European communism.

Given Hotere's continuing critique of American foreign policy with the **Polaris**, **Watergate** and **Song of Solomon** series, one could assume that these works are also a critique of American involvement in the Vietnam war. A war in which the United States supported South Vietnam and the Soviet Union the communist insurgents from the north.

If we consider yet another work, <code>Big Flat</code> there is also a connection with the concept of a plane. I believe that the Vietnam works were meant to evoke the wings of a plane as seen from the ground and that the phrase 'flat body taut', which is the title of another of the <code>Vietnam</code> paintings, was a reference to the American bomber planes used in the Vietnam war. I wonder if the phrases 'flat body taut' or 'big flat', were idiomatic expressions used at the time in reference to the air-strikes which formed a major part of the American campaign.

The **Vietnam** works were thought to have been produced while Hotere was on the ship returning from London to New Zealand. When the ship docked in Sydney most of the paintings were given to the Quixote Gallery for an exhibition while the remaining works, including those being offered here were brought back to New Zealand. One or two of the **Vietnam** works have appeared from time to time in dealer gallery exhibitions but as they were individual images with little accompanying documentation it was never certain whether they were in fact part of the **Vietnam** series – with this group of works that series is now more clearly defined.

Kriselle Baker



12
Yellow on White
acrylic on paper
signed and dated '65; title inscribed and inscribed No. 30 verso
770 x 567mm
\$7000 - \$10 000

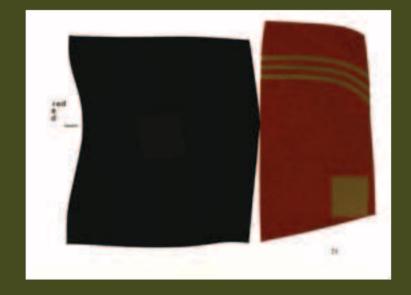




13 American Khaki acrylic on paper signed and dated '65 382 x 565mm \$6000 - \$9000

14
Ralph Hotere
On Vietnam III
acrylic on paper
signed and dated '65; inscribed No. 39 verse
560 x 769mm
\$6000 - \$9000





15 Big Flat

acrylic on paper signed and dated '68; title inscribed verso 565 x 768mm \$6000 - \$9000

16 Red Square No. 21

screenprint with applied acrylic and letraset on paper title inscribed; signed with artist's initial R verso 768 x 560mm

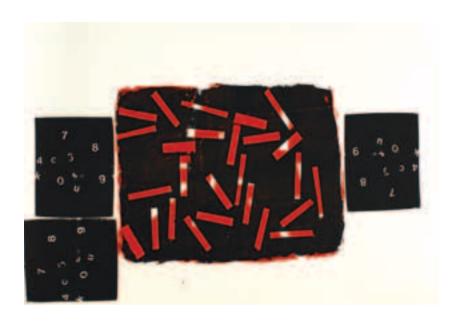


17
Woman
ink on paper
signed and dated '62 and inscribed Vence AM France for series Algerie
493 x 365mm
\$10 000 - \$15 000



Moon Daughter

screenprint and monoprint drawn into in the artist's hand signed and dated Nov '66 inscribed with Hone Tuwhare's Moon Daughter 705 x 508mm \$6500 - \$9500



19 Ralph Hotere A Study in Form with Letters and Numerals screenprint

screenprint 433 x 692mm \$7000 - \$10 000

20 Abstract Study with Tewhatewha Form

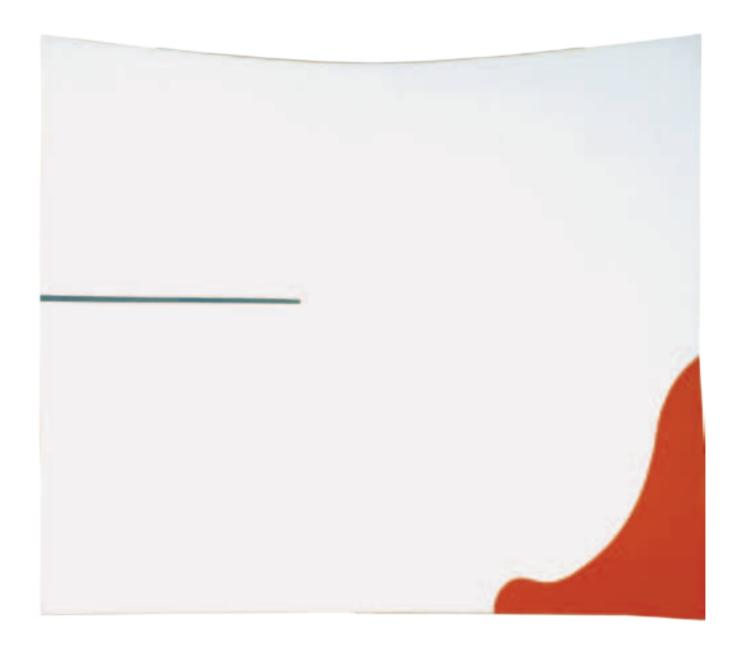
oil and gouache on paper signed and dated '65 - '66 689 x 432mm \$7000 - \$10 000

21 Chromatic Composition

gouache on paper 295 x 305mm \$8000 - \$12 000







22 Zero Painting

acrylic and perspex on irregular shaped canvas title inscribed, signed and dated 9/66 and inscribed A Gentle Painting for Annette, April '68 verso $1175 \times 1030 \times 105 \text{mm}$ \$25 000 - \$35 000

Hotere

When you offer only three vertical lines precisely drawn and set into a dark pool of lacquer it is a visual kind of starvation: and even though my eyeballs roll up and over to peer inside myself, when I reach the beginning of your eternity I say instead: hell let's have another feed of mussels Like, I have to think about it, man. When you stack horizontal lines into vertical columns which appear to advance, recede, shimmer and wave like exploding packs of cards I merely grunt and say: well, if it is not a famine, it's a feast I have to roll another smoke, man But when you score a superb orange circle on a purple thought-base I shake my head and say: hell, what is this thing called aroha Like, I'm euchred, man. I'm eclipsed?

Hone Tuwhare

A poem from the book *Come Rain Hail* [1970] published with permission from the Estate of Hone Tuwhare.

23

O Africa

acrylic on shaped canvas
title inscribed, signed and dated 9 - 66
and inscribed
On bloody acts
that make less human
mankinds brighter sun
let revulsion rise
Eclipse the moons black Evil
so that innocence and
the child shall reign
so that we may dream
good dreams again
HONE TUWHARE
1500 x 580 x 230mm
\$45 000 - \$65 000



Judy Millar

Untitled

oil on aluminium

signed and dated 2002 verso

550 x 750mm

Exhibited: 'PX: A PURPOSELESS PRODUCTION

A NECESSARY PRAXIS',

St Paul Street Gallery, Auckland,

August 22 - September 14 2007

\$4000 - \$6000

24

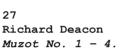




25 Judy Millar Untitled

oil and acrylic on canvas signed and dated 2002 verso 1400 x 2100mm \$10 000 - \$15 000

oil on canvas title inscribed, signed and dated 2005 1500 x 2000mm $\$10\ 000\ -\ \$15\ 000$



soft ground etchings on wove paper, portfolio of 4 prints (18/25) signed with artist's initials R.D and dated '87 verso 644 x 644mm

Provenance: Purchased by the current owner from Lisson Galleries in London, circa 1988

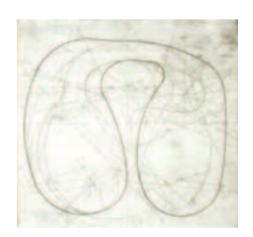
Illustrated: Richard Deacon: Sculptures and Drawings: 1985-1988, (Fundación Caja des Pensiones, Madrid 1988) p.94.

Note: This portfolio consists of four prints each dominated by an irregularly shaped, curvilinear form. The title of the prints refers to the Château de Muzot, a small castle near Raron in Switzerland where the Austro-German poet Rainer Maria Rilke in 1922 wrote Sonnets to Orpheus. Richard Deacon was made a Commander of the British Empire (CBE) in the 1999 New Year Honours List and in 2007 he represented Wales at the Venice Biennale. The sculptor remarked of the Muzot prints: "The way I wanted to use the shaped plates was to print on a surface in such a way as to produce something that was combined differently from image on a support, more like an object." \$8000 - \$14 000

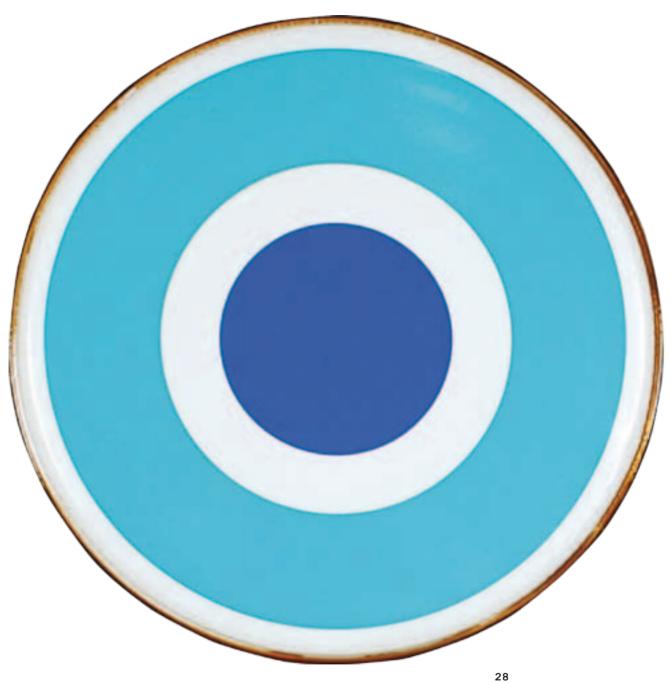












Julian Dashper Untitled

vinyl on drumhead 368mm diameter Provenance: Private collection, Auckland.

\$14 000 - \$20 000

29 Julian Dashper Regent

oil on paper, 4 panels title inscribed, signed and dated 1985 verso 1400 x 2000mm: overall \$14 000 - \$20 000





30 Julian Dashper *Untitled*

graphite and acrylic on canvas original Hamish McKay Gallery blind stamp applied verso 2850 x 1630mm Provenance: Private collection, South Island. $$10\ 000\ -\ $15\ 000$



31
Callum Innes
Exposed Painting Red Violet Yellow Oxide Charcoal Black
oil on linen
title inscribed, signed and dated 2003 verso
1050 x 950mm
Provenance: Private collection, Auckland.

\$22 000 - \$30 000



32
Pat Hanly
Night Heart and Eye
oil and enamel on board
title inscribed, signed and dated '82
545 x 555mm
\$25 000 - \$35 000

On the 10th of July 1985, French military agents sunk the Greenpeace Rainbow Warrior ship in Auckland harbour. This event prompted a typically engaged and sustained painterly response from Pat Hanly in the form of his Fire this Time series which consisted of at least sixteen works painted between 1985 and 1987. However, Hanly had been wrestling with issues of nuclear war and man's inhumanity to man since producing the Fire series in London and seminal works such as Escape Vessel (1960). Pacific Hope Vessel was painted the year before the sinking of the Rainbow Warrior and is duly inscribed by the artist 'prerainbow warrior' on the back of the painting. It is one of the largest and most impressive of the on-going series and exhibits the three key recurring motifs of what might loosely be referred to as the Vessel paintings: sea, fire and the chiefly predominant form of the yacht or vessel - which the artist envisaged as a symbolic carrier of peace and hope. Pacific Hope Vessel also features an intriguing centralized cloudtype form from which two trees spring, this form is also found in the editioned silkscreen of the same year Pacific Hope, and also in the beautiful and large Pacific Escape (1984), in the collection of the artist's family. This impermeable, lined cloud or bubble can be seen to represent hope, regeneration, re-birth and environmental sustainability in the face of the persistent French nuclear tests carried out in the pacific. It represents a space which cannot be touched. These paintings, despite carrying a solemn warning, are essentially about passion, protest, light and love; they are, in essence, painterly Redemption Songs.

A staunch Pacifist, Hanly was a member of the VAANA (Visual Artists Against Nuclear Arms) and social, moral and political concerns were all defining indexes of the artist's life as well as of his life's work. Yet in these works the threat and risk of impermanence to a joyous existence, lurk threateningly close by. *Pacific Hope Vessel* is a rich visual celebration, painted three years before our country was famously declared 'officially Nuclear Free', it also suggests a real degree of urgency exists which can be seen to reflect the then-pervading national climate of unity and defiance in the face of international pressure to allow nuclear ships into our waters, a subject the artist addressed most directly in his 1978 protest painting, *Pintado Protest*.

However, unlike the manner in which some of the artist's more angst-ridden contemporaries addressed such defining political issues, the painting remains exuberant, gay and humorous. The vibrant acrylics and fresh-out-of-the-can enamels portray the bright and unique light of the Pacific in a painterly field where lush profusions of colour and texture meld with great success. Despite the vessel and carrier of hope floating unperturbed, the threat of a nuclear Pacific abounds, splashing and cajoling all about the opaque waters and charged skies. Like many of the artist's best works the overall feeling is of hope and optimism in the face of adversity.

Ben Plumbly



33 Pat Hanly Pacific Hope Vessel

oil and enamel on board signed and dated '84; title inscribed and inscribed Pre "Rainbow Warrior" verso 842 x 1190mm Exhibited: 'The Fire This Time', Fisher Gallery, Pakuranga. Provenance: Private collection, since its original purchase in 1984. \$80 000 - \$120 000



34
Pat Hanly
Figures in Light No. 12

oil on canvas title inscribed, signed and dated '64; title inscribed, signed and dated verso 1020 x 803mm Provenance: Private collection, Auckland. \$130 000 - \$170 000 Pat Hanly's (1932-2004) obituary in 2004 in the UK newspaper The Independent referred to him as the 'Jester of Modern New Zealand Art'. It is a description somewhat jarring with the deeply committed almost firebrand persona that Hanly acquired in New Zealand. Hanly was an artist who wore his heart on his sleeve, whose passions and concerns were writ large on his incendiary canvases and an artist who in his series **Figures in Light** could be said to have quite literally invented modernist treatment of the nude and figure in New Zealand art.

Hanly's work alternated over a near forty year career between lush affirmations of natural splendour and fierce polemics on the planet's right to life. An inveterate sailor Hanly was in the flotilla that took on the nuclear submarine USS Pintado in the 1970s. His 1985 Peace mural on the corner of Karangahape and Ponsonby Roads is hardwired into the consciousness of two generations of Aucklanders. Hanly's credentials as a protest painter are only matched by Ralph Hotere in the entire canon of New Zealand art and his seeming facility with paint belied a deep commitment to and struggle with his role as an artist – the paintings, 'come hard and leave me hard' was how the artist described his relationship to his creative force.

But in the midst of these competing personal and political forces Hanly produced a body of work that is arguably the most lyrical, and devoted to the idea of exuberant joy in all New Zealand Art. The term Gothic is often used in connection with New Zealand art, with connotations of darkness, loneliness and existential anguish — a life drained of colour and replaced with dread.

Hanly's great series such as the *Golden Age, Pacific Condition* and *Figures in Light* to name but a few sit as the polar opposite to the 'Gothic tendency' in New Zealand painting. Hanly's ability to marshal colour, form and high key contrast is seen to exemplary effect in *Figures in Light No.12* from 1964, completed a few years after his return from Europe.

It is Hanly's great triumph that having responded to European masters such as Matisse and Chagall and absorbed the zeitgeist of nascent pop art in London he was able to create a body of work at once knowingly modernist but imbued with characteristics of light and form which coalesce to describe the New Zealand experience. Hanly explained the quotidian genesis of these works in 1980 in the publication Contemporary New Zealand Painters volume 1, 'They (the Figures in Light) were the result of realising in a bit of flash one day at the beach, at Campbell's Bay, that there were all those hard cast shadows in this amazing fresh, crisp light and that here was an incredible subject. It's a National Event. People do it every Saturday and Sunday.'

Hamish Coney



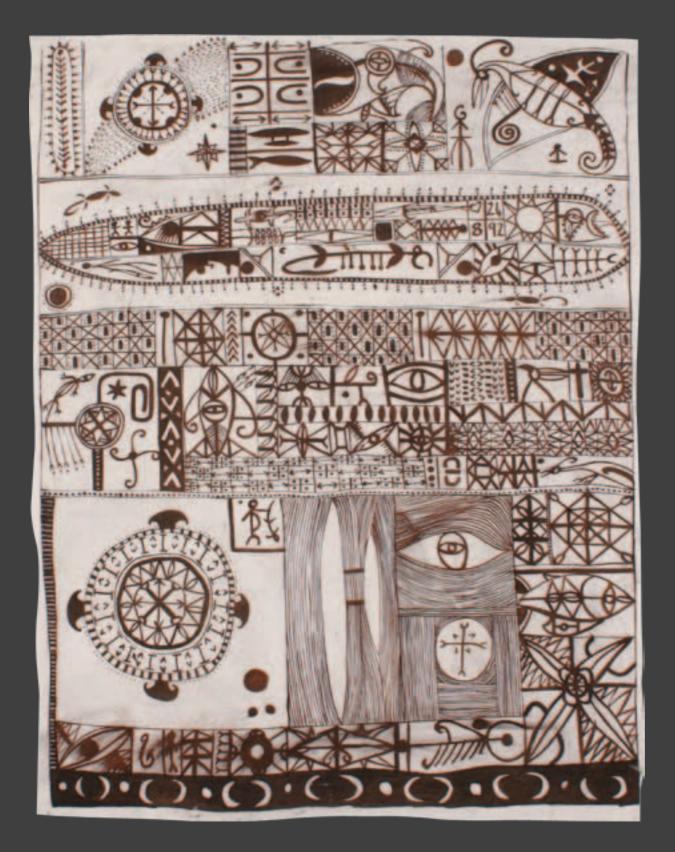
35 Peter Stichbury Duality acrylic on canvas

acrylic on canvas title inscribed, signed and dated 1997 verso 800 x 1000mm \$15 000 - \$20 000

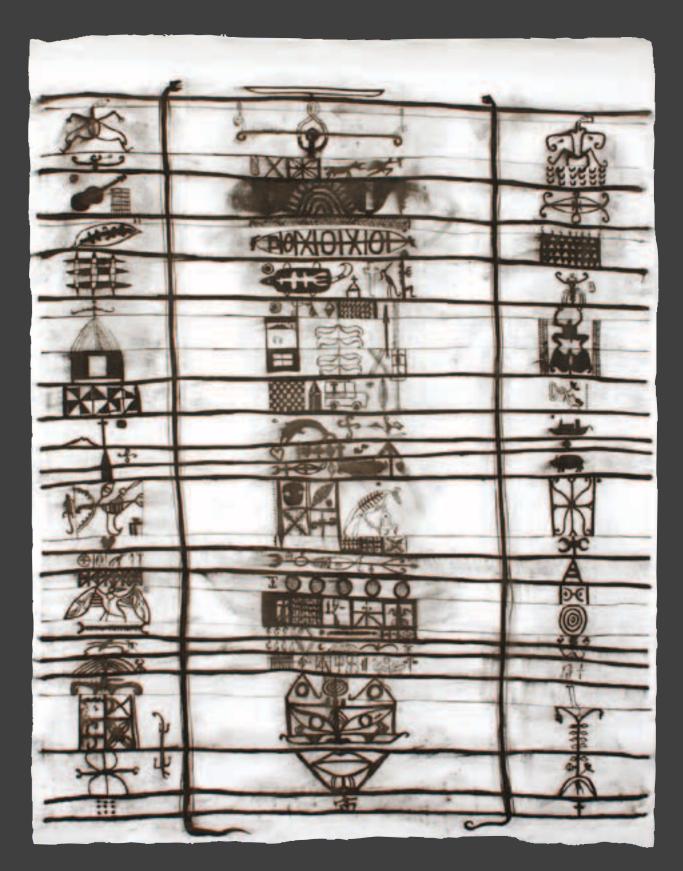


36 Tony de Lautour *Old World*

acrylic and oil on linen title inscribed, signed and dated 2001 1550 x 2820mm Provenance: Private collection, South Island. $$23\ 000 - $32\ 000$



37
John Pule
Taketake mo e Vaka
oil on unstretched canvas
1800 x 1300mm
\$28 000 - \$40 000



John Pule
What I May Need
oil on canvas
title inscribed,
signed and dated
1999 verso
2470 x 1825mm

39 Peter Madden Dear Rose

found objects and images, acrylic and wood signed and dated 2005 520 x 400 x 350mm Provenance: Private collection, Auckland \$7000 - \$9000



40 Michael Parekowhai Roy Huntington

taxidermied sparrow and powder coated aluminium 225 x 70 x 180mm \$5000 - \$8000

41

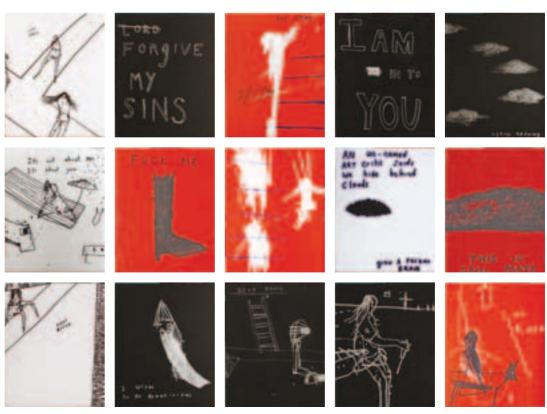
Richard Lewer Untitled - 15 works from the Country Visions Series

ink, pastel and graphite on 15 sheets of sandpaper, 1998 variously inscribed

852 x 1135mm: installation size variable

\$6000 - \$8000

284 x 227mm: each



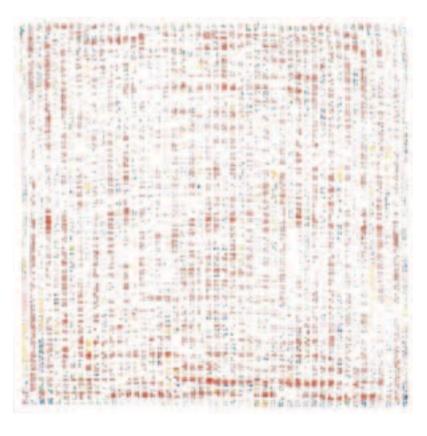


42 Susan Norrie The Musicians

gouache
title inscribed, signed
and dated 2004 verso
155 x 174mm
\$1800 - \$2600

43
Pat Hanly
Observer and Vacation Bathers

pencil on paper
title inscribed, signed and dated '88
462 x 600mm
\$3600 - \$5000





44
Peata Larkin
Resolution I (Karu Hapuku)

acrylic and mixed media on canvas title inscribed, signed and dated '07 verso 830 x 805mm \$4500 - \$6500



45 Bill Hammond Primeval Screen

acrylic on folding screen, six parts title inscribed, signed and dated '96 - '97

1715 x 375mm: each panel 1715 x 2250mm: overall

Provenance: Purchased by the current owners from Gregory Flint Gallery in 1997.

: Private collection, Auckland \$160 000 - \$220 000

There is no protection: it is wet! Dripping wet! Drenched and dissolving before our eyes. It is an End of sorts that started as a Revelation. As is well-known Bill Hammond's road to Damascus moment came in 1991 on the bleak, windswept, salt-spray drenched islands that dot the oceans to the south of New Zealand, spaced like stepping stones from Westland to Antarctica. Hammond described one of the impressions the visit made on him: 'I saw a New Zealand before there were men, women, dogs and possums. When you see it without the people, you know that the soulful, beautiful thing about New Zealand is the land.'

That trip and his associated interest in Buller's birds created the lines of flight by which he would repatriate New Zealand's extinct souls and install them in the forms of flightless birds, griffins and angels on the attenuated branches of the wet primordial forests of Westland and the turquoise-skied, bouldered bays of Banks Peninsular. They stand as reminders of our Paradise Lost.

Primeval Screen completely embodies these sources and ideas. In addition, because he is using acrylic on wood, and I think also because there is a nod in the direction of the mannerisms of Chinoiserie in the decorative arts, Hammond has executed his theme with a lightness and charm that is often only seen in his works on paper. The acrylic medium is at least partly implicated in the watery layers of paint and the apparent speed with which the artist worked up his image. Nothing seems to have been given time to dry before another semi-transparent wash of green or grey or gold has been applied and allowed to drip and dribble down the surface of the wooden boards. The result is lush with colours that morph, slide and trickle across each other and range from British Racing Green to succulent sun-infused hues.

Surrounded by dissolution the flightless avian-humans are silent witnesses to the rising rot and the lowering disintegration. Even the trees slip and slide between the vegetative (branches covered in epiphytes) and the human (grey arms are covered in tattoos). This detail hearkens back to the hallucinogenic motifs of Hammond's comic strip paintings of the mid-1980s. Those works, with their visceral sharp edges and pointy bits were raw and frenetic howls against the tide of the ordinary and mercenary. By the mid-1990s his lush dripping works were no less passionate about the recurring knack for human-kind to lose the plot, and along with it, birds, fish, plants and kindness. But now, in the green ooze we are presented with both future and past. Instead of jagged arms and furniture pointing accusing fingers, now the silent flightless birds, decorative and prophetic, stare into the distance as if watching the inevitable disappearance of Paradise and the relentless approach of Damnation.

Rob Garrett

Gordon Walters always walked a fine line between impulse and calculation, intuition and order. Marked and influenced by Abstract Expressionism, with which his work shares so much, he was never completely satisfied with its sovereignty of pure instinct. His painting also commemorates the minimalist hard-edged discipline of basic geometry. It was his special gift to achieve a state of balance and harmony out of the purposeful juxtaposition of opposing visual elements placed in such a way that they engage and then steady one's vision. Walters spoke of his 'fanaticism' in 'adjusting the relationship between forms, all the time looking for the ultimate in refinement'. The use of an elemental circle and a stripe to denote the koru provided him with an infinitely open sign system, ranging from that of the most archeologically primordial of scratches through to the later development of rhythmic dexterities which would generate a sort of calligraphy, reminiscent of cursive exercises prescribed in manuals of handwriting. Eschewed of direct figurative reference yet at the same time retaining the strong connotation of 'locality', the stylized koru form conveys the sense that is of a Maori and non-Western past pressing inescapably against the purity of modern geometric abstraction.

See how, in Untitled (1972), each of the alternating sets of white and blue korus steps up on the one below. Notice, too, how the very upper single line of korus (deliberately) does not perfectly align with its lower equivalent. And Walters' special sky blue is not straight out of a tube but expertly and smoothly mixed in some beguiling, ultra-subtle counter to conceptualist asperities. This is colour as a pure sensual idea, an atmospheric effect for which the word beautiful is not inappropriate. The other act of grace here is a result of the scale of Walters' painting. This involves what Francis Pound calls Walters' 'ethic of modesty'; Untitled is a painting not made to overwhelm the viewer's body but to offer it an equivalence, another living mirror to its living. Walters is, I suppose, a sort of impenitent Abstract Expressionist, less emotionally self-absorbed, never absolutely symmetrical, declining the tendency of abstract painting towards its own monumentalism (enshrined for instance in Rothko's temple-like frames of colour-field stains). At the time of these paintings' making, the unremitting hostility of New Zealand's critical, curatorial artworld (such as it was) cast Walters as an 'internationalist', a 'formalist', a 'shallow' subjective painter caught in an 'impasse'. Even more malapropos was the critics' attempt to turn Walters into a 'mere pattern maker'. Insofar as he limns the conceptual it is not within the universalizing pretensions of hard-edge minimalism; but rather the local animation of a tension between linearity and ebullient organicism. A remarkable synthesis of concepts and cultural traditions informs the work of Gordon Walters. It is not surprising that his vision still seems fresh, not time-bound but full of unsolved propositions and inspiring visual experiences.

Laurence Simmons

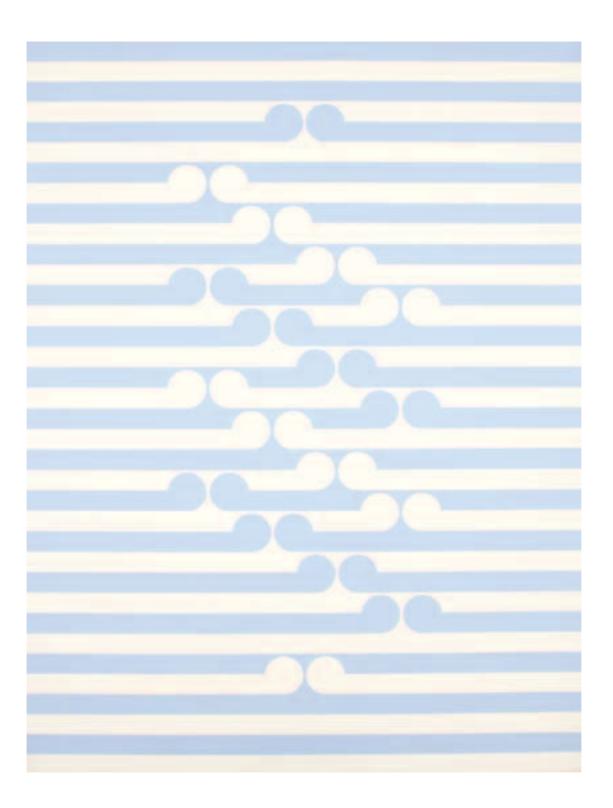
46

Gordon Walters Untitled

PVA and acrylic on canvas signed and dated 1972 verso 1220 x 910mm

Exhibited: Gordon Walters, Auckland City Art Gallery, March - April 1983 Illustrated: Michael Dunn, *Gordon Walters* (Auckland City Art Gallery, 1983), pl. 56.

Provenance: Private collection, Auckland since its original purchase from Petar James Gallery in 1973. $$300\ 000 - $400\ 000$



Ralph Hotere Hiroshima Mon Amour

gold leaf and acrylic on 4mm tempered glass in Colonial

sash window frame

title inscribed, signed and dated '92;

1040 x 505mm

Provenance: Private collection, Christchurch : Private collection, Auckland

\$100 000 - \$150 000

Among the most beautiful works Ralph Hotere has produced in his considerable and wonderfully varied oeuvre, sits a small body of works known as *Lo Negro Sobre Lo Oro*, or the black over the gold. Of the artist's many and sustained incursions into the realm of darkness it is this small but beautifully realized body of work with its self-contained pools of blackness punctuated only by swathes of gold leaf and gold dust, that are perhaps the most complete and mystical which the artist has conceived.

It is to this fascinating series which <code>Hiroshima mon Amour</code> belongs, an intriguing work which shares its name with the 1959 French new wave masterpiece directed by Alain Resnais. Commissioned to make a documentary on Hiroshima, Resnais instead chose to make a feature length drama that questions the very possibility of documenting history itself. A beautifully shot and choreographed film, <code>Hiroshima mon Amour</code> is ostensibly the tale of a French actress and a Japanese architect who engage in a brief but charged affair in postwar Hiroshima. Like much of Ralph Hotere's art, the underlying structure of Resnais's film is also one of contrasts and dichotomies: society and individual, love and catastrophe, joy and despair, and past and present. Yet ultimately Resnais manages to mesh these polarities into something representing a unified filmic whole.

Hotere is himself a master of mining and meshing the seemingly interdependent worlds of darkness and light. Here, it is the gold which provides the richest of contrasts to black, somehow rendering the inky blackness 'resplendent with light'. The four cornered square swathes of gold leaf are recurring leitmotifs in this series but it is the nebulous plume of gold dust which rises up from the base of the work and which bears more than a passing resemblance to a nuclear mushroom cloud, which is responsible for the real visual drama of the painting and which links the work directly to the artist's more political and environmental 'protest' works.

It was David Eggleton who wryly observed of the artist "everything he touches turns to black", and the seemingly depthless darkness of **Hiroshima mon Amour** is among the blackest of blacks the artist has conjured up. This is a post-apocalyptic darkness, less generous - but perhaps more beautiful, more discursive - than the reflective black of the **Black Paintings** (1968); its world is its own, remaining cut off from the rest of us by the redeployed frame which itself comes with its own set of rich associations.

Ben Plumbly



On the way back to Canberra I came upon a road gang sitting among the winter tussocks having a smoko. I pulled up. Heads turned. Six men, one stare, closed ranks... 'I want, I NEED some broken retro-reflective road signs. I am a sculptor.' They looked concertedly amused and sceptical... The foreman detached himself, sorted through his signs, and offered me one I didn't want. I accepted gratefully. 'Maybe', I suggested, 'I could have that lovely yellow one? It does, after all, have a hole in it.' He stretched a point and let me have it. He carried it to my car. I was touched. In the scavenging business one usually lugs one's own.

- Rosalie Gascoigne

Rosalie Gascoigne was born in Auckland and spent the first 26 years of her life here before emigrating to Australia where she made her physical and spiritual home in the harsh, barren lands on the outskirts of Canberra. The artist first exhibited her unique assemblages publicly at the ripe age of 57, yet the late showing was met with a tidal wave of critical and public enthusiasm which, within a few years, resulted in a survey exhibition at the National Gallery of Victoria, and in 1982 representation at the Venice Biennale, the first female to be so honored in her adopted homeland. Raising her three children alone and with no formal art training to speak of, Gascoigne found solace by making natural assemblages. Right from the start these were composed of materials the artist found scouring the Canberra hinterlands, found objects for whom their prerequisite requirement was only that they "needed to have been open to the weather", as she would later remark. Like her Aboriginal contemporaries, most especially the similarly-inclined Emily Kame Kngwarreye who also possessed the same unique ability to imbue her mature works with a lifetime of knowledge and experience, Gascoigne's is not so much an art about the land as it is an art of the land, Rocky Road II and Dandelion are more landscapes of the heart and soul than of the eye and mind.

By the late 1980s Gascoigne's works began to feature less text and became characterized by greater formal concerns, of which <code>Rocky Road II</code> and <code>Dandelion</code> are both excellent mature examples. <code>Rocky Road II</code> is created from sawn soft drink crates, cut and broken into smaller pieces, mounted to plywood but beyond this unaltered. The work gains it success through the manner in which the pink colourway and rough texture remain both true to their materiality yet also simultaneously evocative of the rugged physical landscape of the Australian outback which the artist was so fond of. The artist's unique ability to mine poetic beauty out of the weathered and discarded is further showcased in <code>Dandelion</code>, which features the artist's favoured material of retro-reflective road signage. At once stark, bleak and minimal <code>Dandelion</code> appears as a visible testament to the artist's love of flowers and the bright yellow reflective sheen of the work recalls the fields of dandelions which grow like weeds throughout the Australian and New Zealand countryside.

Abstract and raw yet formal and ordered, $Rocky\ Road\ II$ and Dandelion recall the world of nature through that which humankind has infected it with.

Ben Plumbly



Rosalie Gascoigne
Dandelion

found retro-reflective road signs on board title inscribed, signed and dated 1990 verso; artist's original catalogue label affixed verso - No. 130 990 x 910mm

Exhibited: 'Rosalie Gascoigne', Pinacotheca, Melbourme, 1991.

Provenance: Private collection, South Island.

\$170 000 - \$240 000



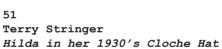
49 Rosalie Gascoigne Rocky Road II

sawn soft drink crates mounted to plywood title inscribed, signed and dated 1996 verso; original Greenaway Art Gallery, Adelaide label affixed verso $460 \times 440 \text{mm}$ Provenance: Private collection, Auckland. $$35\ 000 - $50\ 000$

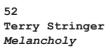


50 Terry Stringer Sculptured Head and Scarf on a Table Top

oil on aluminium signed and dated 1999 580 x 445 x 215mm Provenance: Private collection, Wellington. \$10 000 - \$15 000



cast bronze, 3/3 title inscribed, signed and dated '83 $340 \times 190 \times 95$ mm \$6500 - \$9000



cast bronze, 2/2 signed and dated 2002 1720 x 360 x 360mm: including stand Provenance: Private collection, South Island. \$14 000 - \$20 000







56 Sir Jacob Epstein Third Portrait of Meum (mask)

cast bronze with a dark brown patina on a composite base, conceived in 1918 280 x 190 x 200mm

Illustrated: E. Silber, The Sculpture of Epstein (Oxford, 1986) pp.142, 143.

: R. D Black, The Art of Jacob Epstein, (New York, 1942), pl.92. Provenance: Private collection,

Auckland. \$15 000 - \$20 000







57
Galia Amsel
West Coast Surf No. 5
cast glass, sandblasted, acid etched & polished title inscribed, signed and dated 2007
515 x 680 x 66mm
\$11 000 - \$16 000

58
David Murray
Hunter
cast glass
signed and dated NZ '02
460 x 310 x 103mm
\$3200 - \$5000





60 Michael Illingworth Seba Driving his Red Car

oil on canvas

title inscribed, signed and dated 1971 verso

257 x 460mm

Exhibited: 'Paintings and Constructions by Michael Illingworth',

Barry Lett Galleries, 29 November - 10 December, 1971.

Provenance: Private collection, Wellington.

: Purchased by the current owner from Barry Lett Galleries in late 1971.

\$40 000 - \$60 000

Seba is between two and three years old as his father paints this picture. It is a nice circumstance, given that Illingworth's paintings have a consciously child-like quality; they carry a belief in values such as innocence and purity. It is easy to recognise the things Illingworth paints, but they are presented to the viewer simply and bluntly, flatly and frontally, free of the conventional sophistications of high art - linear perspective and such like. Instead, the source of sophistication in Illingworth's painting is modernism. Twentieth century modernists - Paul Klee, for instance - often sought the freshness and direct impact of children's art, belying a much more serious pursuit: putting the properties of art itself under the most intense scrutiny. This was in an effort to maintain the standards, and prolong the history, of high art. Illingworth absorbed a fair amount about modernism during his time in London, working for an important dealer gallery called Gallery One.

Born in Bradford in the north of England, Illingworth landed in New Zealand in 1952 at the age of 20, then went back to England in 1959, and returned to New Zealand two years later with his artistic career still only in its infancy. Illingworth recognised that the New Zealand art scene was itself immature, and it is possible to see his pleasingly innocent pictures as somehow directed at an art-world that was innocent in a less positive sense. He also had little tolerance for childish behaviour on the part of adults: people with, or with control over, money, with pretensions, or power; people who were seduced by technological or industrial 'progress', or who mindlessly resigned themselves to inane social conventions or to naive assumptions about art. After all, New Zealand artists were grappling with some difficult issues, the most pressing of which was how to reconcile the lessons of overseas modernism with local subjects and preoccupations.

If Illingworth's paintings appear, on a formal level, to be lumpy and awkward, it is because they combine national and international ingredients. He was interested in the eccentricities that emerged. Examples in the painting under discussion include the uniformly undulating hills, blobby hints of vegetation, peculiarly shaped human anatomies and guileless composition. Evident too is the patience with which Illingworth worked through the problems of painting in New Zealand: his paintings are justly celebrated for their exquisitely layered and crafted surfaces and luminous hues. The ever-perceptive critic and art dealer, Petar Vuletic, once described the paintings as 'icons', ' not in the mundane sense in which the word is strewn about these days, but rather, I suspect, because they are resplendent and profound.

Ed Hanfling

¹ Petar Vuletic, *Michael Illingworth: Alienation and Search for Innocence*, Craccum Art Supplement (University of Auckland), 2 September 1968, p.10.



61
Louise Henderson
The Three Women of Jerusalem
oil on canvas
signed and dated 1956
2100 x 1560mm

\$35 000 - \$50 000

The sureness of Louise Henderson's compositional genius owes as much to her early French training in embroidery and textile design as it does to her celebrated later tutelage under the Ecole de Paris master Jean Metzinger.

Louise Henderson was already a professional artist when she came to New Zealand from her native Paris in 1925, as the wife of the New Zealand diplomat and teacher Hubert Henderson. Ironically her isolation in New Zealand freed her to continue her vocation as a painter, which her parents had discouraged. Louise Henderson became a very New Zealand painter, training then teaching at Canterbury School of Art and following her teacher and mentor John Weeks to a post at Auckland's Elam Art School. Coming directly from the very source of modern decorative and pictorial practice, Henderson did not, unlike Weeks and other New Zealand contemporaries, have to learn the tradition at a great remove. Yet it is a measure of her great humility and determination to learn her craft that she put herself gladly into the hands of Weeks and the New Zealand art schools to further her profession. It was not least through the encouragement of Weeks that Henderson went to Paris to study with Metzinger in 1952. On her return to New Zealand she proved herself, through numerous painterly tours de force, including solo exhibitions at Auckland City Art Gallery in 1953 and 1954, the most accomplished and dazzling exponent of the Modern movement in New Zealand painting.

Three Women of Jerusalem dates from Louise Henderson's her extensive travels in the Middle East with her husband, who held a senior post with UNESCO during the 1950s. Work from her Middle Eastern sojourn was exhibited in London and Sydney to critical acclaim. Three Women of Jerusalem is a magnificent example of Henderson's very best work from this series. The arrangement of planes is beautifully balanced to suggest both the complex volume and interaction of the figures, and their reflection of tone and colour back to the viewer. While the subjects and composition have their roots in the traditions of French Orientalism and the classical 'three graces' theme, Henderson's treatment is unashamedly modern, refreshingly uncluttered and free of the burdens of unnecessary observational detail, while effortlessly conveying essential movement and formal accent. Her line is crisp and clear, her palate restrained but precisely calculated to radiate the warmth and flavour of Jerusalem.

Oliver Stead

The Garden is one of the great and enduring subjects in all of art. From the Villas of Pompeii to Botticelli's **Primavera** to Monet's **Giverny** the garden motif allows an artist to display technical virtuosity and meditate on our relationship to the environment in the most beguiling way.

A garden is surely the comeliest sales assistant a philosopher will ever find and so it is that *le jardin* in wild, rambling, fertile and unbound form becomes a metaphor for romantic freedom and sensuousness in the hands of a Watteau, Fragonard or as suggested in Manet's *Le Dejeuner sur L'herbe*. Alternatively in clipped, ordered and tilled form the garden becomes a locus for ideas of harmony and man's place in a divinely ordered scheme.

Ideas about gardens as metaphors in turn become one of the vital subjects of paintings of gardens. Hence a degree of caution when leaping to dragoon terms such as naturalism and realism into service to describe garden painting in general and Karl Maughan's work in particular.

The artist has been painting garden scenes for over twenty years and therefore it is a given that he finds plants, flowers, hedges - the green world - fascinating , challenging and the source of endless inspiration.

Maughan's work in most cases involves the application of memory as much as a precise depiction of a scene. The camera does the accurate bit of recording but the artist applies his pigmented vegetation via a sorting through an enormous image bank of plants, flowers and herbaceous samples. His paintings are in a very real sense assemblages that accumulate to create the illusion of a scene that exists today but also is a witness to centuries past. Maughan draws the past into the present in the memory of both the plants and the viewer.

Wollaton Hall from 2004 is a case in point. The imposing Elizabethan country manor was built in the 1580s near Nottingham, so presumably gardens in one form or another have been present for over four hundred years.

The garden viewed by the painter contains the imposing specimens that almost dwarf the manor accessed via a familiar Maughan motif, the diagonal avenue that leads the viewer quite literally 'down the garden path'.

The result is both theatrical and physical: at such large scale one is engulfed by the picture plane and dared to almost step onto the path and begin the journey down memory lane.

Hamish Coney

62

Karl Maughan Wollaton Hall

oil on canvas

title inscribed, signed and dated 2004 verso

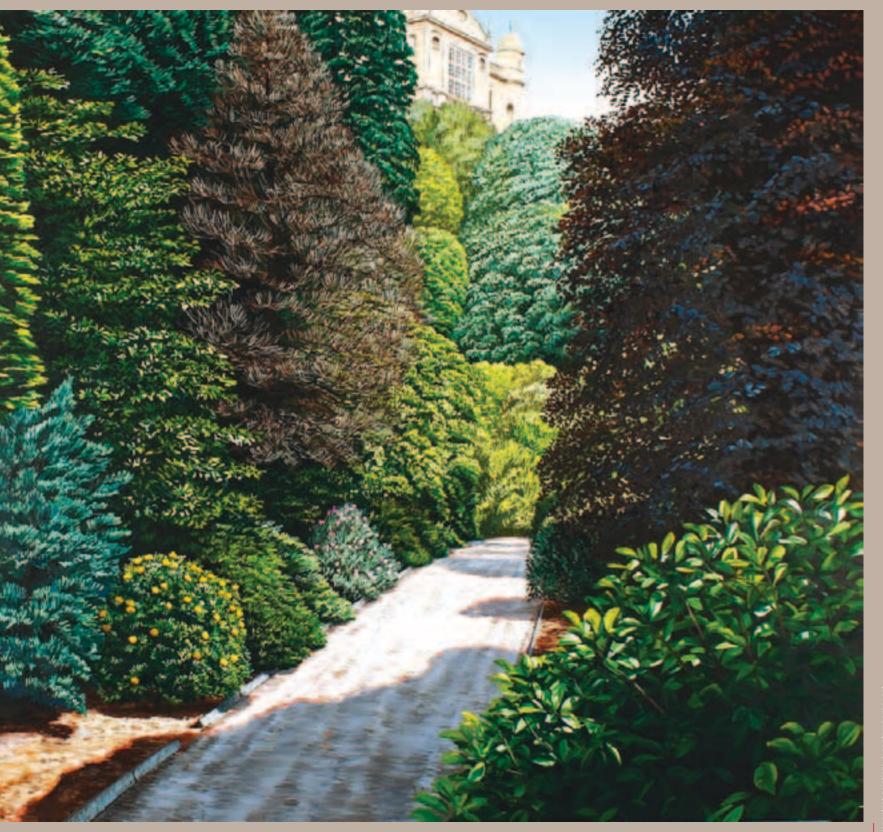
1825 x 2743mm

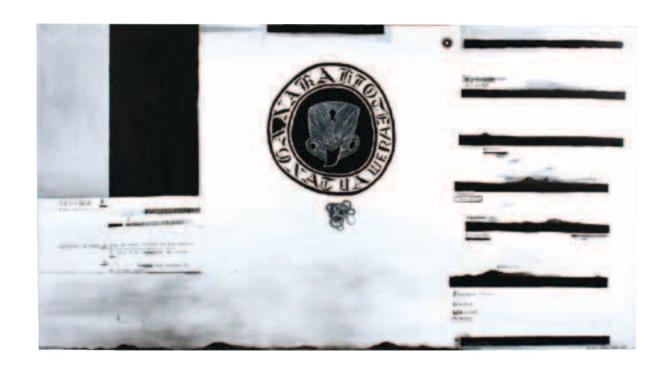
Provenance: Purchased by the current owner from Milford Galleries in Dunedin in 2005.

: Private collection, Wellington.

\$32 000 - \$40 000





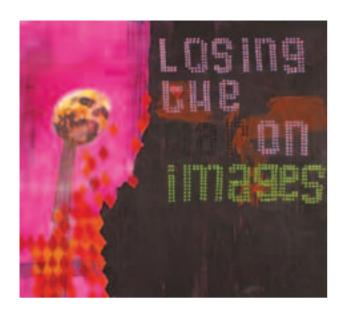


63 Shane Cotton Tauanga 8

oil on canvas title inscribed, signed and dated 1999 554 x 1010mm Provenance: Private collection, Wellington. $$35\ 000\ -\ $50\ 000$



A. Lois White
The Three Bathers
oil on board
signed
835 x 430mm
\$25 000 - \$35 000



66 Max Gimblett Shield

acrylic polymer on shaped canvas title inscribed, signed and dated 1988 verso $$1050 \times 1167 \mathrm{mm}$$ $\$15\ 000$ - $\$25\ 000$



65 Pete Wheeler The War on Images

oil on canvas title inscribed, signed and dated '07 verso 1618 x 1800mm \$5000 - \$7000

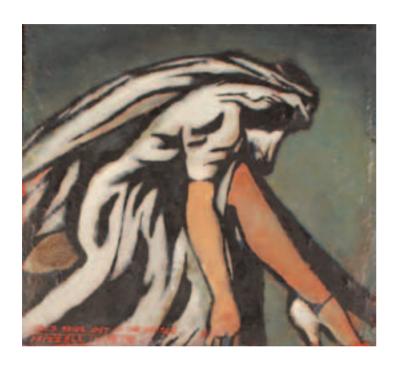


67 Richard Killeen God of Small Things

unique digital print on archival photo paper
1210 x 1150mm
Exhibited: 'The Temptation of Saint
Anthony', Ivan Anthony Gallery,
Auckland, 25 July - 25 August 2007.
\$10 0000 - \$14 000



68
Stanley Palmer
Marae, Pahaoa
oil on linen
signed and dated 2000
760 x 2000mm
Provenance: Private collection, Auckland
\$18 000 - \$26 000





Oick Frizzell Tired Bride Lost in the Jungle enamel on board

title inscribed, signed and dated 15/5/78 500 x 510mm \$11 000 - \$16 000

70 Karl Maughan Naseby Street

oil on canvas title inscribed, signed and dated 10/09/08 verso $1068 \times 1220 \, \mathrm{mm}$ \$15~000 - \$20~000

71
Peter Stichbury
Jasper Romanelli
acrylic and gesso on lawn bowl, 2006

100mm diameter

Exhibited: 'Peter Stichbury: The Alumni', Te Tuhi Centre for the Arts,
Manukau City, 12 July - 21 September, 2008.

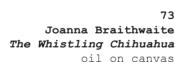
\$5000 - \$7000





72
Reuben Paterson
Freedom off the Shelf

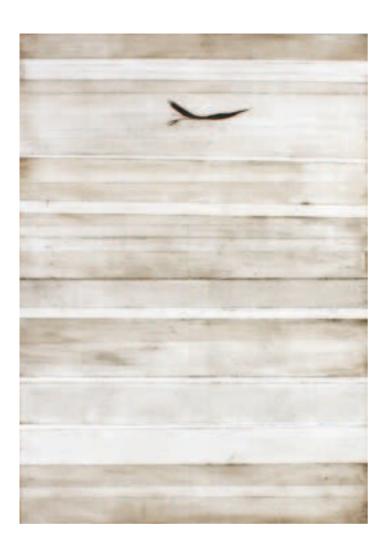
glitter, aluminium dust, gloss enamel and polyurethane varnish on canvas title inscribed and signed verso $1065\ x\ 1015\text{mm}$ $\$8000\ -\ \$12\ 000$



title inscribed, signed and dated 2004
Exhibited: 'Wonderland', Dunedin Public
Art Gallery, 2005.
Illustrated: in the catalogue for the

above exhibition, p. 41. 1120 x 1370mm \$8000 - \$12 000





74
Simon Kaan
Untitled - Manaia
unique etching, diptych
signed and dated 2001

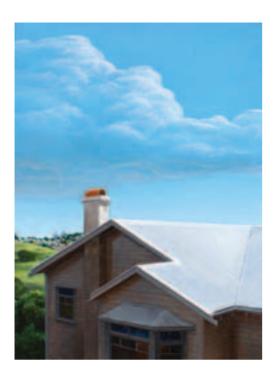
Provenance: Private collection, Dunedin

\$8000 - \$12 000

1495 1055mm

75 John Walsh Okorohanga Terrace oil on board title inscribed, signed and dated 2002 verso 785 x 1190mm $\$7000 - \$10\ 000$





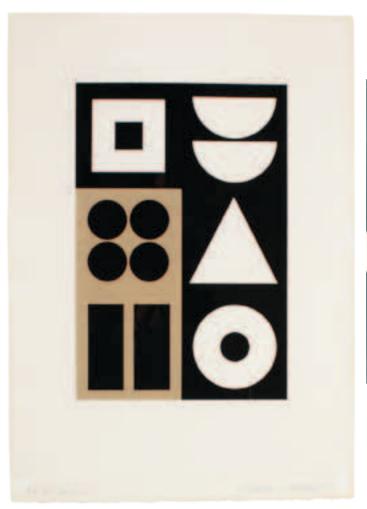
76
Peter Siddell
Summer City
acrylic on board
signed and dated 1976
390 x 285mm
\$5000 - \$8000

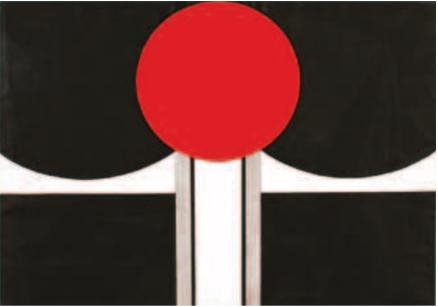


John Weeks
Still Life with Roses and Open Book
oil and gouache on card
signed with artist's monogram
490 x 388mm
\$4000 - \$6000



 $\begin{array}{c} \textbf{78} \\ \textbf{Richard Lewer} \\ \textbf{\textit{Germ Girlie, Girl}} \\ \textbf{mixed media on perspex} \\ \textbf{title inscribed and variously inscribed} \\ 1000 \times 500 \text{mm} \\ \$4500 - \$6500 \end{array}$





79 Gordon Walters No. III

acrylic on graphite on paper title inscribed, signed and dated 24 - 5 - 85 527 x 373mm $\$12\ 000\ -\ \$16\ 000$

80 Paratene Matchitt Katahi Ka Haeremai Te Pakanga Nui

pen and ink on paper, 1974 original Hawke's Bay Cultural Trust Touring Exhibition label affixed verso $480 \times 670 \text{mm}$ \$3000 - \$5000





James Robinson

Bearing Down: A Uprising

mixed media, collage and found objects on irregular canvas

variously inscribed; title inscribed

1660 x 1370mm \$12 000 - \$18 000

verso

82
Alberto Garcia-Alvarez
Revelations

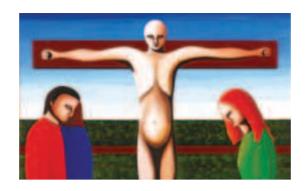
oil on canvas

title inscribed, signed with artist's initials ${\bf A.~G.~A}$ and dated '88 verso

2500 x 2055mm

Note: Alberto Garcia Alvarez was born in Barcelona in 1928 and graduated from the Escuela Superior de Bellas Artes, Barcelona in 1951. In 1961 he relocated to California where over the following decade he taught at several universities and performed many installations and exhibitions. In 1972 the artist moved to New Zealand where he took up the position of Senior Lecturer at the University of Auckland's Elam School of Fine Arts. He continued to teach there until his retirement in 1995. Since 1994 (the year of his retirement from Elam School of Fine Arts), Garcia-Alvarez has dedicated his time exclusively to the "daily practice of painting" without any ambition to show his work publicly. Last year a solo show 'Alberto Garcia-Alvarez' was curated by Leonard Emmerling and Alan Joy at St. Paul St. Gallery from 16 July - 11 August 2009. \$8000 - \$14 000





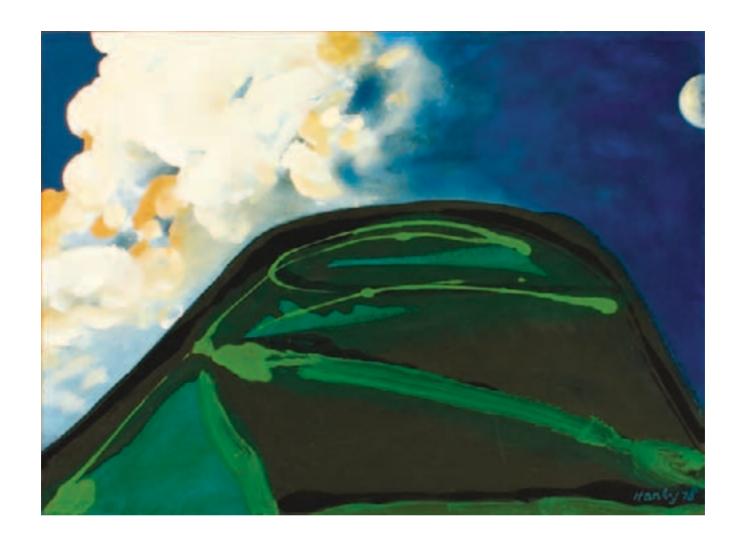
83 Jeffrey Harris Crucifixion

oil on board title inscribed, signed and dated 2002/2003 verso 280 x 451mm \$11 000 - \$16 000



84 Michael Hight *Kopua*

oil on canvas title inscribed, signed and dated '05; title inscribed, signed and dated verso 661 x 1827mm \$18 000 - \$26 000



85
Pat Hanly
Cone and Moon
oil and enamel on board
signed and dated '78
307 x 420mm
\$15 000 - \$20 000



86
Charles Tole
A View of the Auckland Casualty Department at the Time of the Royal Visit in 1953
oil on board
signed
500 x 605mm
\$9000 - \$13 000



87 Nigel Brown The Lecture

oil on board signed and dated '84; title inscribed, signed and dated verso 745 x 1180mm \$12 000 - \$18 000

important paintings + contemporary art

CONDITIONS OF SALE

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.

- I 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.
- II 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 35 25th March 2010 IMPORTANT PAINTINGS AND SCULPTURE

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.

Bid max

PAYMENT AND DELIVERY ART+OBJECT will advise me as to pay immediately on receipt of this advice. Payment will be goods can be uplifted or dispatched. I will arrange for collect and dispatch of goods I agree to pay any costs incurred by Assuction date to ensure prompt delivery processing.	e by cash, cheque or bank transf ion or dispatch of my purchases	er. I understand that cheques . If ART+OBJECT is instructe	will need to be cleared before d by me to arrange for packing
Please indicate as appropriate by ticking the box:	PHONE BID ABSENT	EE BID	
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To register for Absentee bidding this form must be lodged with ART+OBJECT prior to the published sale time in one of three ways:

I. Fax this completed form to ART+OBJECT +64 9 354 4645

Lot no.

Description

- 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

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